

# THE CANADIAN MUSIC TEACHER

## LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA



FCAPM

OFFICIAL JOURNAL OF THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATION • VOLUME 56 #1 • Circulation 3400 - Founded in 1935

### CONTENTS

Greetings from CFMTA.....	4
Getting to Know Our New President.....	5
2005 CFMTA Convention.....	6
Piano Competition Winners .....	10
Rozsa Foundation Voice Competition .....	12
2007 Collaborative Conference .....	15
Victoria Warwick - My Life Story .....	16
Memorial Pedagogy .....	17
Boosting Membership in CFMTA .....	18
Music Making: A Dynamic Balancing Act.....	20
<b>Canada Music Week®</b>	
* Provincial Co-ordinators.....	23
* Canada Music Week® Supplies.....	24
* Music Writing Competition.....	25
* Music Writing Entry Form .....	28
* Music Writing Competition Winners .....	29
Maya Badian .....	32
Learning Styles.....	34
From the Provinces.....	35
Bill C-271 .....	41
Music Students Donate to Burn Fund.....	42
World Music in Cambodia.....	43
Book Reviews .....	49
Advertisers' Index .....	53
Executive Directory .....	54

# CANADA MUSIC WEEK®



## LA SEMAINE DE LA MUSIQUE CANADIENNE



NOVEMBER 20 - 26 2005 NOVEMBRE



## PUBLICATION INFORMATION

### UPCOMING EDITIONS OF *The Canadian Music Teacher*

**Winter Edition 2006**

Publication: January 2006 • Submission Deadline: December 1, 2005

**Spring Edition 2006**

Publication: May 2006 • Submission Deadline: April 1, 2006

**Canada Music Week® Edition 2006**

Publication: September 2006 • Submission Deadline: August 15, 2006

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94 Green Meadow Road, Regina SK S4V 0A8

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*The official journal of the Canadian Music Teachers' Association is published 3 times a year by the CFMTA. Its purpose is to inform music teachers about the Association's activities, provide a forum for discussion and supply information of topical interest. Inclusion of items in this journal does not imply endorsement or approval by the CFMTA.*

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# GREETINGS FROM CFMTA

HATS OFF to the COMMITTEE . . . COWBOY HATS that is!

Attendees of the "Peak Performance" Conference and Celebration hosted by the Calgary Branch of ARMTA were treated to a spectacular week of workshops, master classes, concerts, competitions and socializing from July 3 to 9.

Under the superb leadership of **Linda Kundert-Stoll**, the committee chair, a dedicated team of over 50 committee members saw their dream of a "World Class" CFMTA Conference come to fruition after several years of planning!

From the welcoming Western Theme Party for the CFMTA delegates at the lovely home of **Donna Holoboff** ( which offered a breathtaking view of the Canadian Rockies) to the Bagpipe Procession (performed by the grandsons of ARMTA Provincial President **Bettijo Smith**) for the Gala Banquet, the conference maintained a celebratory feel ...not only for music and musicians but also for Alberta's heritage as it celebrates its 100th Anniversary as a province.

On behalf of all those who attended this memorable event I would like to offer sincere thanks to the entire committee who so willingly shared their time and talents creating it- I hope the remainder of your summer was more restful!

As the new President of the CFMTA I look forward to the next two years with great anticipation. Our CF "TEAM" continues to grow and I am delighted to welcome Vice President **Peggy L'Hoir**. Peggy brings a wealth of knowledge and experience to the CF executive and I look forward to working with this highly-energized lady. She has been working diligently with the Membership Drive Committee investigating ways to increase the membership and profile of Registered Music Teachers.

My sincere gratitude goes to **Barbara Clarke** for her guidance this past two years. Although her "official" duties as Past President are completed I'm thrilled that she will continue her involvement in the CFMTA by sitting on the newly formed Bylaws Committee.

**Victoria Warwick**, now resuming the role of Past President, will continue serving the CFMTA wearing many hats, as usual. Her passionate work with the Membership Committee will carry on, helping spearhead continuity in membership standards across Canada. As Young Artist Convenor she will be looking to expand the program to include every province in Canada. Victoria, along with



me, sits on the steering committee for the Collaborative Conference 2007 which will be held in Toronto in March 2007. This exciting venture promises to be a "once in a life time" event! It has been a privilege working with Victoria. She has been an inspiring and dynamic leader and her dedication to this organization is admirable. She remains a tremendous asset to the CFMTA!

To those delegates who have completed their term- I thank you for all your various contributions. The CFMTA has benefited because of your enthusiasm and commitment to its causes!

To the new delegates - welcome! The CFMTA has many new ventures on the go and I look forward to working with you on these.

- The newly formed finance and bylaws committees continue their work in their respective areas.
- The membership drive expanded with a national mail out to all post secondary institutions in Canada this past August. Included was a special invitation to faculty music teachers to join the Registered Music Teachers' Association in their province.
- The Membership Committee is reviewing membership qualifications and standards.
- The CFMTA continues to lobby on behalf of the Private Members Bill C-271 which will allow our members to issue tuition tax receipts to our students.
- And, of course, there is much work to be done in preparation for the exciting "Collaborative Conference 2007".

It definitely is an exciting time!

As we all prepare for another year of teaching in our studios across Canada I wish you all success in your endeavours and offer an inspiring quote from the famous teacher and pedagogue Frances Clarke. When asked "what is your main goal as a piano teacher?" her reply was "*My primary goal as a piano teacher is to create a climate in which my students can experience continued musical, intellectual, and emotional growth, and to become increasingly dispensible to them in the process. Everything I do as a teacher, and every other teaching goal I have, relates directly to this first, most basic objective - to help my students grow by and for themselves.*"

HAPPY TEACHING!

Patricia Frehlich, President-CFMTA

## NOTICE OF ANNUAL GENERAL MEETING 2006

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

**Stagewest All-Suite Hotel, Mississauga, Ontario on Sunday, July 9, 2006 at 8:30am**

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 and Delegates Meeting will be held on Saturday, July 8, 2006 at 8:30am.**

By order of Patricia Frehlich, President • Beryl Wiebe, Secretary-Treasurer  
Dated at Surry, British Columbia, this 5th day of September, 2005.



## GETTING TO KNOW OUR NEW PRESIDENT

### BEGINNINGS

I was born in a small town in Saskatchewan but my family moved to Edmonton when I was two. All of my schooling was completed in Alberta. My husband and I have lived in Sherwood Park ( a suburb of Edmonton) for the past 31 years. Now, our son and daughter-in-law, their two children, and our newly married daughter and son-in-law have also built homes here . . . Obviously we're delighted and probably staying put!

### DAILY ROUTINE

These days I begin by checking my emails and taking care of CFMTA business.

That business along with other projects that I'm involved in usually demand about 2 mornings a week and I volunteer my time teaching an inner city keyboard program one morning a week at a school in Edmonton. In my private studio I teach Monday thru Thursday - a class of various levels from beginners to Associate, ages 5 to 81! That certainly keeps things interesting!

I do try to find some time for daily exercise (yoga) but I'm not always successful. The same holds true for

finding time to practice although I accompany at our church on a regular basis which helps.

### FAVOURITE ACTIVITIES

I love to cook, especially ethnic food from various countries-my husband and I enjoy entertaining family and friends.

Traveling and long weekends at our family cottage when there's nothing to do but READ are also at the top of my list. Most of all I love to spend time with our family and especially our two adorable grandchildren - they're awesome!!

### FAVOURITE COMPOSERS

I find that this depends on my mood and the seasons...there are so many! My former teacher, Susana Singer (who is originally from Argentina), introduced me to the Spanish composers Granados and Mompou among others, which I really enjoy. Currently I'm working on some Schubert and Tchaikovsky.

### THRILLING MOMENTS

Having begun the Keyboards for Kids program five years ago in Edmonton's inner city I would have to say watching the first "graduates" perform at their final recital was an overwhelming experience.

These children had been in lessons since the program's inception (first practicing on cardboard keyboards) and were so proud to share their music. It's a good feeling knowing that you really CAN make a difference in the lives of others.

Being elected as President of the CFMTA was pretty exciting too!

### FUTURE PROJECTS

In my professional life I would like to see the Keyboards for Kids program expand throughout Alberta. Last year it was introduced in Red Deer so that's a start.

In my personal life I long to take art classes. I really like the impressionistic period. So I'm thinking water colors or acrylics might be the way to go. Oh -- and I'd like to take these classes in Tuscany!

### PHILOSOPHY OF TEACHING

The longer I teach ...the more I learn. I have become a more "flexible" teacher over the past 30 years. I set a course of study to meet the particular needs and desires of each student. My personal goal for my students is to help them develop an appreciation for music that will remain with them throughout their lives.

## 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.

### CFMTA Memorial Scholarship Foundation

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# CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS EXECUTIVE AND 70TH ANNUAL GENERAL MEETINGS

CALGARY, ALBERTA, JULY 2005

## Summary of Business conducted at these meetings:

*BERYL WIEBE, CFMTA  
SECRETARY/TREASURER*

President Victoria Warwick welcomed all members to the meeting held at the University of Calgary Conference Centre on July 2, 2005. The meeting was called to order at 8:30am. Linda Kundert-Stoll, Convention 2005 Convenor, was introduced and she spoke briefly on the plans and activities throughout the Convention.

REPORTS are included in the Report Booklet received by the Delegates and Executive and also mailed to the Provincial Secretaries. The President, Secretary/Treasurer, Finance Chair, gave their reports at the meeting.

THE AUDITED FINANCIAL STATEMENT for 2004/2005 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: Finance Chair, Pat Frehlich, presented the proposed budget for 2005/2006. We have a Finance Committee of three members: Pat Frehlich, Lynne Carmichael, Doranne Cooper. The Secretary/Treasurer sends monthly reports to the Finance Chair and the President. The Finance Committee then receives their copy from the Finance Chair, discusses and proposes recommendations as necessary.

Pat Frehlich spoke to the By-laws, Article X #1: The Fiscal Year of the Federation shall be from June 1 to May 31. Annual membership fees shall become due and payable on June 1 in each year . . . (It was noted that the Fiscal Year End of the Provincial Associations varies throughout the country)

PROVINCIAL REPORTS: were received by the Executive and Delegates prior to the meetings and were read by the Delegates at the AGM on Wednesday, July 6, 2005.

CORRESPONDENCE: all general correspondence has been answered and is on file. Correspondence received by Victoria Warwick and Beryl Wiebe was read and discussed.

The Minutes of these meetings held in July 2005 have been received by the Executive, Delegates, Provincial Presidents and Provincial Secretaries. All Directives and Motions are included in the Minutes.

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

A By-Law Committee was formed to revise the By-Laws. Members are Lynne Carmichael, BC, Judy Home, ON, Barbara Clarke, NL

MTNA/CFMTA CONVENTION 2007: Victoria Warwick announced that Phyllis Peiffer, MTNA Past President and her husband, Paul Stewart, MTNA President and his wife, and Dr. Gary Ingle, MTNA Executive Director, were in attendance at our Convention in Calgary. Victoria Warwick and Pat Frehlich hosted a steering Committee luncheon at the University of Calgary. Plans are well underway for this exciting collaboration.

### UNFINISHED BUSINESS:

MEMBERSHIP DRIVE – Pat Frehlich, Peggy L'Hoir presented the Survey Overview and discussion followed.

PRIVATE MEMBER'S BILL – Pat Frehlich announced the 2nd reading is in the fall of 2005.

GST – Beryl Wiebe, Secretary/Treasurer, received a letter from the CCRA that we are not eligible for any GST rebates. We submit the GST collected from the advertising in our Newsletter and the sales of Diamond Jubilee products.

MEMBERSHIP – Judy Home - there are many ideas to consider in our potential expansion of membership in CFMTA as we move toward unified national membership criteria and unified publicity.

APPLICATION FROM CFMTA FOR REGISTERED CHARITY STATUS – We received a letter from Bob Webster, Senior Charities Officer, CCRA, informing us that the Corporation has not shown that it qualifies to become a registered charity under the Income Tax Act.

DUTIES AND GUIDELINES FOR PROVINCIAL DELEGATES TO CFMTA – Barbara Clarke and Beryl Wiebe distributed a copy of the guidelines and policies outlining the job description while serving on CFMTA Council.

### NEW BUSINESS:

It was recommended that we consider a Canada Music Week® Award in honour of our Honorary President, Helen Dahlstrom. Helen was the person behind this great project.

The meeting was adjourned at 4:50pm.

### 70TH ANNUAL GENERAL MEETING

This meeting was held in the Alberta Room, The Dining Centre, of the University of Calgary on Wednesday, July 6, 2005.

President Victoria Warwick welcomed everyone to the AGM and also thanked Atkinson & Terry for their donation to Convention 2005.

The Minutes of the AGM held on July 11, 2004 in Mississauga, Ontario were read by Beryl Wiebe, CFMTA Secretary/Treasurer

President, Victoria Warwick, Secretary/Treasurer, Beryl Wiebe and Finance Chair, Pat Frehlich read their reports.

A brief resumé of the business conducted at the meeting on July 2, 2005 was given by Beryl Wiebe.

Beryl Wiebe presented and explained the summary sheet for the fiscal year 2004/2005. She also answered questions from the floor.

The Provincial Reports were read by the 1st Delegate from each Province.

The meeting was adjourned at 2:15pm.

### EXECUTIVE MEETING IMMEDIATELY FOLLOWING THE ANNUAL GENERAL MEETING

This meeting was called to order by President Victoria Warwick.

There was much discussion on the time taken at the AGM with the reading of the Provincial Reports. After discussion, it was decided that the provincial reports be published in the Canadian Music Teacher and not read at the AGM. The reports will still be requested from the 1st Delegate by the Secretary/Treasurer for the year end of CFMTA.

Clarification of rules for the Piano Competition were discussed.

A Committee will be formed to set up the proposed scholarship in the name of Helen Dahlstrom for a Canada Music Week® Award.

Tracey Garvin, BC; Jacqueline Sorensen, PEI; Darlene Brigidear, BC.

### ELECTIONS:

Barbara Clarke, Past President, conducted the elections and the following were elected for a two year term.

President:  
Patricia Frehlich  
1st Vice-President:  
Peggy L'hoir  
Special Projects Coordinator:  
Rosalyn Martin

President Patricia Frehlich gave thanks to Victoria Warwick for her leadership and ideas.

Victoria Warwick thanked everyone for their work and participation.

The meeting was adjourned at 4:50pm.



**CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS**  
**STATEMENT OF OPERATIONS AND FUND BALANCES**  
**(All Figures in Dollars)**  
**FOR THE YEAR ENDED MAY 31, 2005**

	Operating Fund	Young Artists Fund	Special Projects Fund	Trust Fund	Endowment Fund	Total 2005	2004
<b>REVENUES</b>							
Fees	57,449	-	-	-	-	57,449	56,616
Canada Music Week	1,793	-	-	-	-	1,793	1,797
Young Artists	-	8,120	-	-	-	8,120	9,750
Special Projects	-	-	3,757	-	-	3,757	4,581
Newsletter	22,194	-	-	-	-	22,194	20,362
Trust	-	-	-	22,260	-	22,260	16,127
Interest and other	2,271	-	-	-	-	2,271	13,679
	<u>83,707</u>	<u>8,120</u>	<u>3,757</u>	<u>22,260</u>	<u>-</u>	<u>117,844</u>	<u>122,912</u>
<b>PROGRAM EXPENSES</b>							
Canada Music Week	3,827	-	-	-	-	3,827	2,590
Young Artists	-	3,853	-	-	-	3,853	3,827
Special Projects	-	-	275	-	-	275	6,113
Newsletter	35,858	-	-	-	-	35,858	35,027
Trust	-	-	-	24,250	-	24,250	15,958
	<u>39,685</u>	<u>3,853</u>	<u>275</u>	<u>24,250</u>	<u>-</u>	<u>68,063</u>	<u>63,515</u>
<b>GENERAL AND ADMINISTRATIVE EXPENSES</b>							
Audit	2,675	-	-	-	-	2,675	2,675
Bank charges	-	-	-	-	-	-	31
Bonding and insurance	2,050	-	-	-	-	2,050	1,855
CFMTA/MTNA Convention 2007	8,075	-	-	-	-	8,075	-
GST and legal research	-	-	-	-	-	-	2,954
Office and general, including telephone	2,589	-	-	-	-	2,589	2,449
Postage	392	-	-	-	-	392	325
Public relations	2,574	-	-	-	-	2,574	314
Travel and meetings	15,330	-	-	-	-	15,330	32,250
Website	1,091	-	-	-	-	1,091	452
	<u>34,776</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>34,776</u>	<u>43,305</u>
<b>HONORARIA / ADMINISTRATION</b>							
Secretary / treasurer	10,800	-	-	-	-	10,800	10,800
President	800	-	-	-	-	800	800
Newsletter editor	-	-	-	-	-	-	3,000
Young Artists co-ordinator	-	-	-	-	-	-	250
Canada Music Week co-ordinator	-	-	-	-	-	-	500
Finance chariman	450	-	-	-	-	450	450
Special Projects co-ordinator	-	-	-	-	-	-	275
	<u>12,050</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>12,050</u>	<u>16,075</u>
<b>OTHER EXPENSES</b>							
Production costs	-	-	-	-	-	-	6,396
	<u>86,511</u>	<u>3,853</u>	<u>275</u>	<u>24,250</u>	<u>-</u>	<u>114,889</u>	<u>129,291</u>
<b>EXCESS OF REVENUES OVER EXPENSES (EXPENSES OVER REVENUES)</b>							
	(2,804)	4,267	3,482	(1,990)	-	2,955	(6,380)
<b>FUND BALANCE AT BEGINNING OF YEAR</b>							
	113,447	16,829	26,883	10,081	38,156	205,396	211,776
<b>FUND BALANCE AT END OF YEAR</b>							
	<u>110,643</u>	<u>21,096</u>	<u>30,365</u>	<u>8,091</u>	<u>38,156</u>	<u>208,351</u>	<u>205,396</u>

**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.





Canadian Federation of Music Teachers' Association  
Federation Canadienne des Associations des Professeurs de Musique

# NATIONAL CONVENTION

“PEAK PERFORMANCE”

Conference and Celebration

## A TIME TO SAY YAHOO!!!!!!

As soon as the term Peak Performance was teamed up with their bright and cheery logo, we knew there was a special time coming up in Calgary. What a privilege to belong to experience such a DYNAMIC conference!

Upon arriving at the registration desk, we were greeted by generous host/hostesses donned with sincere smiles and bright bandanas. Our excitement only escalated when we discovered what our week would hold: 25 seminars and masterclasses running concurrently featuring clinicians and performers from all over North America, concerts, 3 competitions: the CFMTA FCAPM National Competition, the Rosza Voice Competition - the first since the voice competition in Montreal in 1997 and the Amour Competition showcasing the collaborative talents of provincial voice and piano teams, premiering the beautiful commissioned work. If that was not enough, we were in eager anticipation of the extraordinary entertainment and social time that would be intertwined in this fabulous extravaganza! New acquaintances were made and old renewed . . . inspiring was the presence of Helen Dahlstrom, the Mother of Canada Music Week, and the announcement that CFMTA would honor Helen in the CMW Music Writing Competition.

In our “spare time” we were delighted to meander through the Trade Fair and experience the *“hot off the press”* and the *“tried and true.”* CFMTA is very fortunate to have the support and participation of the many businesses, institutions and associations that share their time to enhance our convention experience. New this year was the CFMTA Silent Auction, which showcased a diverse cross-section of items from across Canada.

The many thoughtfully planned tours, meals and hospitable shuttle services were another one of the



“extras” enjoyed by many. As we recall our memories, we must acknowledge the many people who donated money and time to make this convention dream a reality.

**Hats off to LINDA KUNDERT-STOLL AND HER AMAZING COMMITTEE . . . Peak performance was truly a time to say YAHOO!!!!!! AND THANK YOU!!!!!!**

Peggy L’Hoir





Canadian Federation of Music Teachers' Association  
Federation Canadienne des Associations des Professeurs de Musique

# NATIONAL CONVENTION

“PEAK PERFORMANCE”  
Conference and Celebration





Canadian Federation of Music Teachers' Association  
Federation Canadienne des Associations des Professeurs de Musique

## NATIONAL CONVENTION

### CFMTA PIANO COMPETITION- CALGARY, ALBERTA

PEAK PERFORMANCE CONFERENCE- JULY 3-9TH, 2005

Nine competitors from across Canada performed in Calgary, Alberta

They were:	Marnie Hauschildt .....British Columbia	Barbara Bryson .....Nova Scotia
	Tiedan Yao.....Alberta	Gaspard Tanquay-Labrosse .....Quebec
	Meagan Lapointe .....Saskatchewan	Sarah Russell .....Prince Edward Island
	Rachel Hinton.....Manitoba	Jeannine Maloney.....Newfoundland
	Robert Biswas .....Ontario	

Adjudicators for the competition were Seymour Bernstein (chair), Katherine Chi and Willard Schultz. We are very grateful to them for their excellent judging, long hours, patience and dedication in helping these young talented musicians. CFMTA certificates and floral bouquets were given to every performer by presenters Barbara Clark (past-president) and Linda Kundert-Stoll, chair of Peak Performance. Four competitors were chosen for the final concert, July 6th and they performed in the Eckhardt-Gramatte Hall, Rozsa Centre, University of Calgary.

They were in order of performance:

Barbara Bryson.....Nova Scotia	Marnie Hauschildt.....British Columbia
Robert Biswas.....Ontario	Tiedan Yao .....Alberta

Prize Winners were :

- 1st prizes: \$5,000.00 awarded to both Marnie Hauschildt and Robert Biswas
- 3rd prize: \$2,000.00 awarded to Tiedan Yao
- 4th prize: \$1,000.00 awarded to Barbara Bryson

The Jury made the decision to have two first prizes, a third prize and a fourth prize. The first three prizes were donated by CFMTA and the 4th by Rosalyn Martin in memory of her parents, Lorne and Dorothy Hannah.

Dorothy Buckley donated \$600.00 for the Best Canadian performance and this was shared by Barbara Bryson (Nova Scotia) and Robert Biswas (Ontario).

The Marek Jablonski award of \$500.00 for the best Chopin Performance was won by Marnie Hauschildt (British Columbia).

Willard Schultz, a jury member and past professor at the University of Calgary, donated two more awards of \$250.00 each for the most promising Chopin and Canadian performance. These were both won by Robert Biswas. These awards will be continued for future conferences.

The presenters for the above awards were Victoria Warwick (CFMTA President), Bettij Jo Smith (ARMTA President), Dorothy Buckley, Patricia Frehlich (Vice- President) and Rosalyn Martin.

The "Amour" competition award of \$1,000.00 each was won by Ellen Wieser (vocalist) from Manitoba and Rachel Hinton (pianist) also from Manitoba. The second place team was from Alberta- Andrea Hill and Tiedan Yao with an award of \$500.00 each from the Heritage quilt raffle award and Meyers, Norris, Penny award. This piece was commissioned by the committee for Peak Performance and William Jordan, Professor of the University of Calgary wrote a beautiful composition for pianist and vocalist.

The composer's choice awards of \$250.00 each were given to Marie-Eve Munger and Gaspard Tanquay-Labrosse – the St. John's Award and the Dr. Milton Taylor Award.

The nine young competitors were all so talented and it was a wonderful opportunity for all of us to watch and listen. A special note regarding the youngest competitor from Calgary, Tiedan Yao, for his unassuming yet enthusiastic presence on stage. All the competitors enjoyed the conference and their host homes.

Thanks so much to our great leader, Linda Kundert- Stoll, for an outstanding job of overseeing all of us on the committee – we had a great time too!

Rosalyn Martin, Special Projects convenor

# 1ST PLACE WINNERS OF THE CFMTA PIANO COMPETITION

## MARNIE HAUSCHILDT, BRITISH COLUMBIA



Marnie Hauschildt has been widely recognized as a soloist and chamber musician in local, provincial and national events. She began her studies with Lorraine Ambrose at the Vancouver Academy of Music, where she performed with the Academy Symphony Orchestra. She spent three years at the University of Victoria studying with the late Dr. Robin Wood and then completed her Bachelor of Music in Performance at the University of British Columbia with Dr. Jane Coop. She has recently been accepted to the Masters program at the New England Conservatory of Music in Boston.

She has been a soloist with the Vancouver Symphony Orchestra and the British Columbia Chamber Orchestra. In 2000, she was awarded the Royal Conservatory Gold Medal for the highest mark in Canada and in recent years has been the recipient of several awards and scholarships; including Performing Arts BC, the Canadian Music Competitions, the Vancouver Women's Musical Club, the Burnaby Clef Society and the University of Victoria.

## ROBERT BISWAS, ONTARIO



Robert Biswas of Windsor, winner of the 2004 ORMTA Young Artist Provincial Competition, studies with Dr. E. G. Butler at the University of Windsor. Robert received second place in the 2001 ORMTA Provincial Finals Competition; he won a silver tray for top pianist at Kiwanis Music Festival of Chatham and second place in the Ontario Music Festivals Association Provincial Finals in Ottawa. In 2002, Robert won the Rose Bowl trophy for top pianist at the Windsor-Essex County Kiwanis Music Festival, won first place at the Provincial Student Instrumental Finals for the ORMTA Competition, was a finalist at the Elora Youth Competition and received second place in the Canadian Music Competition National Finals in Ottawa.

In 2003, he was the top pianist at the Elora Festival and placed second overall. Robert has performed in concert with the Windsor Symphony Orchestra. In 2004, Robert was the first place winner (U-18) of the Canadian Music Competition National Finals in Toronto, and was the Young Artist winner at the ORMTA Provincial Finals. Robert has achieved much success academically and has played tennis and soccer recreationally and competitively.

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# THE ROZSA FOUNDATION VOICE COMPETITION

ELAINE CASE

The Rozsa Foundation Voice Competition took place in Calgary in conjunction with the CFMTA "Peak Performance Convention 2005". The Rozsa Voice Competition was designed to give singers an opportunity to perform, to help them build their reputation nationally and to fund future learning, through prizes. Calgary Composer Dr. William Jordan was commissioned to write "Amour" which was used as a collaborative competition piece for the singer/pianist team from each province. The competitions were enthusiastically supported by large audiences.

Andrea Hill-AB – first place – \$5000.00

Brian Hanson (Calgary Opera Award) – \$1000.00

Mountain View Festival of Song and Chamber Music Tuition Award

Karen Charlton – SASK second place-\$3000.00

Peter Barrett – NFLD third place \$2000.00

Mountain View Festival of Song and Chamber Music Recital Award

Lindsay S. Boal – BC fourth place (Eileen and Elgar Higgin Memorial Award) – \$1000.00

## ANDREA HILL, ALBERTA



### MEZZO-SOPRANO

Andrea Hill, a native of Calgary, Alberta, was praised in the Asheville Citizen-Times as a "superb singer" as well as being a "fine actress who knows how to use face, body language and voice to make [her audience] understand the character she is portraying." Ms. Hill received her Bachelor's in Music, Vocal Performance, with high distinction from McGill University in 2002, and her Master's of Music, Opera Performance, from the University of Maryland in 2004, where she studied with Delores Ziegler and Gran Wilson. Most recently, Ms. Hill has portrayed Tolomeo with the Maryland Opera Studio (Giulio Cesare), Olga with DC based company Opera Belcantanti (Eugene Onegin) and Hermia (A Midsummer Night's Dream). Other roles include Cherubino (Le Nozze di Figaro), Niklaus/Muse (Les Contes d'Hoffman), and Dorabella (Cosi fan Tutte). This past May, Ms. Hill was a semi-finalist in the Montréal International Music Competition. She has just completed Opera Nuova's Performance Intensive in Edmonton.

### AMOUR COMPETITION WINNERS

First Place: Ellen Wieser and Rachel Hinton (Manitoba) \$1000.00 each

Second Place: Andrea Hill and TieDan Yao (Alberta) \$500.00 each

Composer's Choice: Marie-Eve Munger and Gaspard Tanqay-Labrosse (Quebec) \$250.00 each

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## Teachers — Plan Now for the 2006 Festival Season

To celebrate the collaboration of Canadian and American colleagues in music education at the conference, one Canadian and one American amateur pianist will be selected to participate in the opening night concerto performance with The Royal Conservatory of Music Orchestra. This once-in-a-lifetime opportunity for young pianists has been made possible by the CFMTA, The RCM, and the Federation of Canadian Music Festivals (FCMF) in

cooperation with local and provincial music festivals across Canada.

Teachers should encourage senior-level students to begin preparing now for the 2006 festival season. The successful candidate:

- will have competed at their local and provincial festival competitions and been recommended to compete at the national level, according to the rules and regulations set out by the respective festival
- will be the winner of the Open Piano Class at the 2006 National Music Festival in Thunder Bay, Ontario, organized by the FCMF
- must have performed a concerto at the National Music Festival

In addition, the winner of the 2006 National Music Festival will travel to New York City to perform a recital and participate in a master class courtesy of Yamaha Canada Music Ltd. and Yamaha Artist Services Inc. This sponsorship offering from Yamaha Canada also generously covers travel and accommodation expenses.

**For more information on festival participation, please contact:**

**Federation of Canadian Music Festivals**

Tel: 306-343-1835

Email: [national.festival@sasktel.net](mailto:national.festival@sasktel.net)

Web: [www.fcmf.org](http://www.fcmf.org)

*"I was very impressed not only by the fine organization of the MTNA Conference, but also by the general enthusiasm of the many participants."*

Dr. Stephen Chatman  
Head of the Composition Division  
University of British Columbia



*"I had to keep reminding myself that they are amateurs—not professionals—and many of them still only young kids! The talent is overwhelming!"*

Victoria Warwick, President,  
Canadian Federation of Music  
Teachers' Associations



*"To hear a recital by Paul Badura-Skoda; to hear the superb level of the young competitors; to experience the generous sharing of ideas with our neighbours to the south are only a few of the memories that will certainly stay with me. What a wonderful opportunity we have to embrace all that MTNA has to offer."*

Hugheen Ferguson, Kingston, Ontario

For more information about the **Collaborative Conference 2007**, or to pre-register please visit:

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With a commitment to collaboration, professional development, and recognizing musical excellence, this conference will inspire, educate, and motivate music teachers from all across North America. Through informative sessions, outstanding performances, and an enormous trade show, delegates will gain not only an awareness of new developments in music pedagogy, but a renewed appreciation for the value of music making and music education to society as a whole.

The theme of this conference is "Exploring Pedagogical Diversity" in recognition of the valuable learning that can come from collaboration. For Canadian music teachers, this means an opportunity to showcase the tremendous wealth of musical talent that this country has to offer. The conference provides a forum to exchange information and ideas with music educators from diverse backgrounds and levels of experience.

One of the highlights of this conference will be the opening night concerto concert featuring The Royal

Conservatory of Music Orchestra in performance with two specially selected Canadian and American amateur pianists. The performer chosen to represent Canada will be the winner of the Open Piano Class at the 2006 National Festival Competition in Thunder Bay, Ontario. Teachers are encouraged to begin planning now for the 2006 festival season and to prepare their senior-level students for this once-in-a lifetime opportunity.

For more information about festival participation, please contact:

Jim Harmsworth  
President, Federation of Canadian Music Festivals  
905-459-0459  
jharmsworth@rogers.com

For more information about the CFMTA, please contact:

Victoria Warwick  
President, Canadian Federation of Music Teachers' Associations  
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# VICTORIA WARWICK - MY LIFE STORY

*Victoria Warwick along with our new president Pat Frehlich are the Steering Committee for the 2007 Convention to be held in Toronto in conjunction with MTNA. Victoria just completed her two years as President of CFMTA.*

I was born and raised in Midland, Ontario, a small town north of Toronto. I began piano lessons at the age of four with a local teacher named Dorothy Swallow. After successfully completing the grade eight practical examination in June of 1975 I then continued my studies with Clifford McAree in Toronto and then on to the University of Western Ontario in the music performance program where I studied with John Paul Bracey, Clifford von Kuster and Peter Smith.

After finishing the Bachelor of Music program at UWO, I opened my own studio providing instruction in piano and theory. A roster of about sixty students kept me busy until I decided to attend Althouse College in London, successfully completing a Bachelor of Education in 1983.

That year was additionally busy as I married my husband, Allan, in November. He was originally from England, having been in the country only a few months when we met. I was in for quite a different life style - Allan is a dairy farmer! Not knowing much about cows or farms in general at that point, I was fascinated to go to the barn when I wasn't teaching and was provided the opportunity to "learn the ropes". It provided a lovely contrast to the busy life of a private music teacher.

This was also about the time I joined the teaching staff at the Western Ontario Conservatory of Music. Back then Carl Duggan was Principal and his wife, Devina Bailey, was Registrar. What fond memories I have of those days, chatting and laughing in the staff room with Gary Spilstead, Sylvia Novak, and Sister Callistus, to name a few. After a few years of teaching for WOCM, I was delighted to be invited to join the Board of Examiners.

Two children came along - Adam in 1987 and Hilary in 1989 and although very busy with motherhood, I still enjoyed being involved in teaching and beyond. There were still more opportunities to be explored, though.

Among these:

- Years on the London Branch Executive of ORMTA
- Years on the Provincial Executive
- President of CFMTA
- Director of Music at a United Church in London
- A Master's Degree in 2000 in Collaborative Piano with John Hess at UWO

In 2002 I was invited to assume the Registrar's position at Conservatory Canada. I have been recently appointed Executive Director, effective August 1, 2005. This is an exciting opportunity and I look forward everyday to new challenges and new successes!

We are all affected by the model of our parents. My mother was a fun-loving, warm and wonderful person who loved a good party! She was always supportive of my music studies and was likely my biggest fan! My father grew up on a farm on the Manitoulin Island but changed paths as a young man and took up sailing. He worked for Canada Steamship Lines for forty-seven years, traveling the Great Lakes. Many of my fondest

memories are of my time spent on the ships with my Dad, "jigging" for cod in the St. Lawrence River, blowing the ship's stack as we left each lock of the Welland Canal, or the smell of wheat as it was loaded into the ship.

I have two brothers. My oldest brother, Dan Donaldson, is the Manager of the Kitchener-Waterloo Symphony Orchestra and my second brother, Peter Donaldson, is an actor with the Stratford Festival. So, having two older brothers in the "arts" field provides fascinating banter around the Christmas dinner table!

My husband's work with animals and all those trips to the farm developed a love of animals in me and, in turn, in my children. We have a dog, two cats, two birds and a horse! My son works full time on a pig farm and is a keen western horseback rider with plans to attend school in Kentucky to become certified to shoe horses. My daughter's interests are in music and languages, but she also loves to ride.

These are a few details of my life, some music-related and some not. I love people and I love to travel, so being on the executive of the CFMTA and the Steering Committee for the Collaborative Conference 2007 is ideal! For me, the journey is the destination, so while I anticipate the exciting arrival of the collaborative conference, I continue to enjoy the process of dreaming and planning for it and hope you are looking forward to the conference as much as the committee is.



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# 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,

CFMTA's first Honorary President from 1975 to 1996.

The applicant must have studied 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 / 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. Anyone completing the requirements from January 2004 to December 2005 will be eligible to apply.

## CFMTA/ FCAPM MEMORIAL PEDAGOGY AWARD 2005- APPLICATION FORM

### 1. APPLICANT'S

NAME .....

Address ..... City .....

Province.....Postal Code .....

Telephone ..... Fax .....

E-mail .....

### 2. ELIGIBILITY

Date of Teacher's Written Exam.....

Institution ( RCM or CC).....

Name of Teacher.....

Teacher's Signature.....RMT branch .....

Address ..... City .....

Province.....Postal Code .....

Telephone .....Fax .....

E-mail .....

- 1) An official transcript of the Teacher's Written Exam mark.
- 2) A typewritten summary of your musical training and interim teaching.

NOTE- The applicant must have completed the requirements between January 2004 and December 2005. Applications must be received by the Special Projects Convenor (Rosalyn Martin) on or before February 15th,2006. Please send the application to:

Rosalyn Martin, 144 Hawkwood Dr. N.W., Calgary, AB T3G 2V8  
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# BOOSTING MEMBERSHIP IN CFMTA

BY JUDY HOME, PRESIDENT OF ORMTA

In order for our Registered Music Teachers' Associations to remain vibrant and interesting, allowing us as teachers to develop and improve, and ensuring that the profession of music teaching remains vital, our provincial associations need to grow. Because our membership does so much in the way of providing opportunities for both teachers and their students, and we all want to continue and expand these ideas, we need to think of ways that we can welcome new members into our midst at each local level.

None of us wants to water down the requirements of belonging to our Associations, because maintaining a high standard ensures its value. But we do need to be able to find ways of attracting experienced and qualified music teachers to our groups who do not already belong. There are many teachers out there who are both experienced and qualified, but do not hold an Associateship with one of the recognized conservatories or a Bachelor of Music. Especially in disciplines and instruments other than piano and voice, such teachers often are *differently* educated.

Our Acts and bylaws were deliberately written so as not to limit our membership. In our Ontario bylaws, as with many other provinces, we have a category of membership which allows experienced teachers to become registered, considering their reputation in the community. In ORMTA, we have carefully defined what an applicant needs to present in order to be recognized in this category. Part of this recognition has to come from the community of peers and colleagues, as their opinions are helpful in making the decision about the applicant's professional reputation.

In making these decisions, it is important to keep in mind the following points:

- We recognize the need for appealing to prospective members to boost our organization's visibility in our communities.
- We would like to draw members from other musical disciplines to enrich our musical network.
- We need teachers of other musical instruments to add to our own musical experiences.
- We recognize that there is a wealth of teaching experience and education, sometimes different from our own, which would add to our own professional development.

Another way to boost membership would be to accept members into our associations who are actively working on acquiring the qualifications needed for Registered Music Teacher status. We recognize that there are many teachers who are working on the qualifications for RMT, and mentoring by our members would improve the standard of music education in our communities. Both RMTs and non-RMTs would benefit from a referral system accessed through the local branches. Experience and proof of successful teaching need to be important qualifications for becoming registered within our associations. While not watering down the requirements needed to qualify for registration, we need to encourage students to "go the distance" and to become fully qualified members. We can do this by creating categories of membership, well advertised to the public, that promote membership within the association and give aspiring students the opportunities available to all of our teachers, such as competitions, recitals, workshops, and subscriptions.

With this in mind, we can all encourage the good teachers in our communities to join the Registered Music Teachers' Associations and make our associations truly vibrant.

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# MUSIC MAKING: A DYNAMIC BALANCING ACT

DR. DALE WHEELER

CFMTA CONVENTION, CALGARY, 7 JULY 2005

As with many things in life, the principles of teaching and music making are not always black and white. The best solution is often “Both/And” rather than “Either/Or.”

I am wary of teachers who tell me they “always” or “never” do something. While having a routine and establishing a workable teaching approach is one thing; to petrify your thinking and cease to entertain the possibility of any alternatives is something quite different.

This is not to be construed as a haphazard, disorganized approach to teaching. Rather, it involves having global strategies in each of the five main areas . . .

Heart, Head, Ears, Eyes, Hands . . .

that can be adapted and molded to suit each individual situation.

The application of a dialectic approach might be appropriate to our teaching. In this mode of thinking a Thesis is counterbalanced and held in tension by its opposite, an Antithesis. Out of this comes a Synthesis, which in turn becomes a new Thesis, and so on. (In some respects, this is similar to the Yin/Yang dualism in Oriental philosophy.)

“The dialectic approach considers existing alternatives and their underlying explanations and assumptions, as well as other possible alternatives and explanations that could be elicited through the interaction of opposing views.” (Michael Basseches, *Dialectical Thinking and Adult Development*, NJ: Albex Publishing, 1984.)

Following are a few examples of how this mode of thinking could be applied to our everyday music-making.

## Journey vs. Destination

Too often the mastery of a piece in preparation for an exam, a recital, or an audition becomes the only goal. What is missed in the process is the delight of discovery, the exploration of alternatives, and above all, the opportunity to reflect on questions such as:

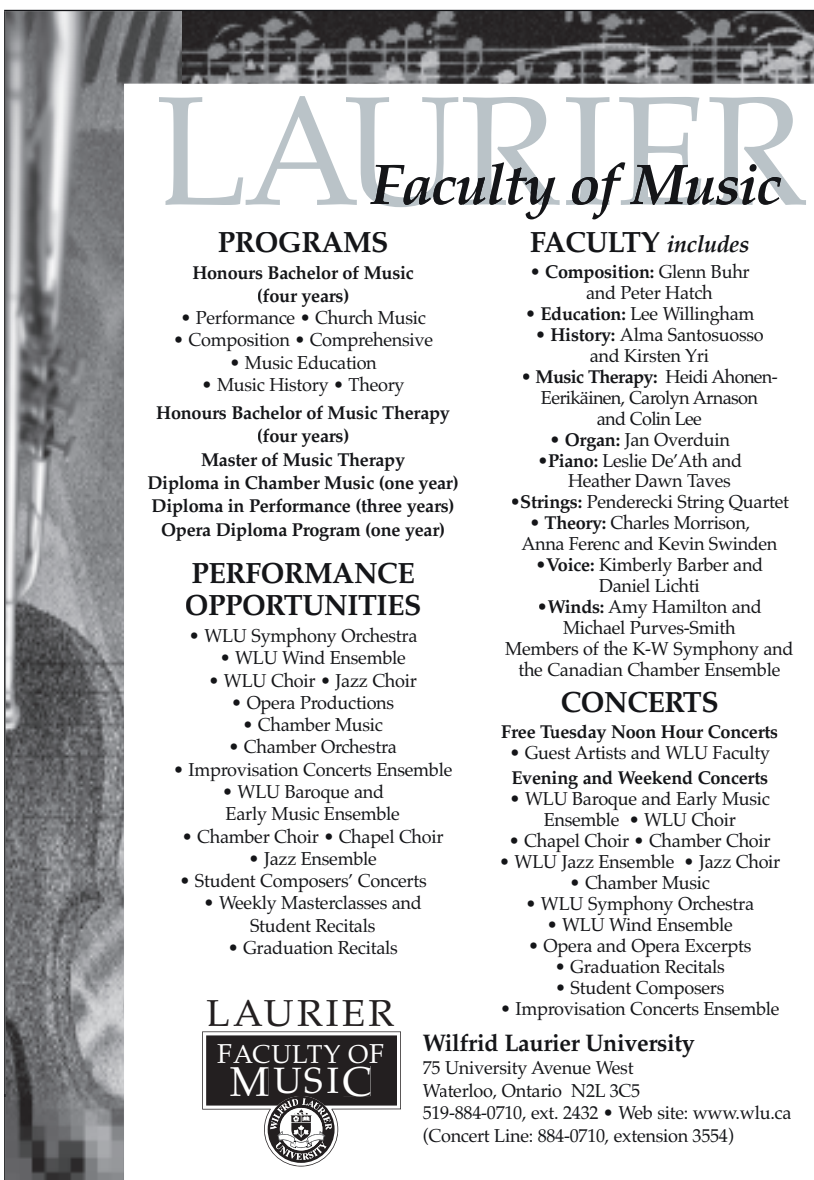
What am I learning about the composer and his compositional style? What am I learning about myself? My technique? My practice habits? My listening skills? My preconceptions? What am I learning about life? About humanity?

Vladimir Viardo aptly stated, “Most of all, I don’t want my students just to be pianists. Playing the piano is boring. I want them to use the piano to explore poetry, philosophy, views of life, and to discover the world.” (*Piano Life*, June 1998)

Studying and playing music affords the opportunity to come into contact with some of the greatest works of art the world has ever known. Music provides a shared common experience between people and also provides a direct link to the composer. When someone tells you, “I play the Chopin B minor Prelude,” you instantly share a body of knowledge and experience that cannot easily be described or quantified but is nonetheless real and vivid.

## Motivation vs. Inspiration

I recently heard the following two statements. Each came from an “expert” addressing a music conference: “It’s my job to inspire. It’s the student’s job to motivate themselves.” “If the



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student is not motivated it is the teacher's fault." So who is right?

The truth is likely somewhere in the centre. We often beat ourselves up and bear a sense of guilt because we assume that the success or failure of a student's motivation is our sole responsibility. While we do need to have some skill and be proactive in this area, the student must also bring something to the table. As the saying goes, "One cannot push a string."

My personal approach is based on the factors that motivated (and continue to motivate) me as a musician. There are three key elements: an inspiring teacher (or perhaps a colleague), engaging repertoire, and a sense of accomplishment in mastering a skill. The first two I, as a teacher, can provide. The third must be supplied by the student.

### Work vs. Play

We live in a society where play, leisure, and amusement have become the supreme goal of many people. Work is a necessary evil one does to provide the means to amuse oneself. It is not surprising, then, that after the first few months of music lessons when

the honeymoon is over and the humdrum of practicing sets in, parents sometimes complain to the teacher: "But I just want my child to have fun."

It is interesting that we "play" the piano; we don't "work" it! Yet as we all know, to become even a mediocre player takes a great deal of hard work. "Play" is a word that is associated with so many things that have a positive overtone: playtime, playmate, playstation, play a fish, play the stockmarket. Conversely, "work" becomes conjoined to negative images such as workaholic, workstation, homework, and work camp.

Our task as teachers, then, is to search for and foster the true meaning of "play" when it comes to the piano, the flute, the guitar, or whatever. (My apologies to the voice teachers!) It is likely no accident that parts of the Faber & Faber supplemental series are entitled *FunTime* & *PlayTime*. The missing element in the play vs. work equation is often that sense of satisfaction that comes from work when it is conscientiously undertaken and when recognisable progress is achieved.

As with motivation, I became much more at peace with my teaching angst when I realized that my job was not to make piano playing "fun" for my students but to make it satisfying. "The idea of practice bothered [Schnabel]: 'I would eliminate the term practice from the vocabulary,' he said, 'because it becomes a nightmare for children. I would ask them, 'Have you already made and enjoyed music today?' " (Katherine Glaser, *Clavier*, April 2000)

The foregoing are just a sample of the many dichotomies which could be explored. Other interesting ones might be: Technique as an End vs. Technique as a Means; Music Lessons: A Right vs. A Privilege; Inductive vs. Deductive Teaching; Doctrinaire vs. Pragmatic Teaching, "Serious" vs. "Recreational" Teaching.

In the end, the real goal is to examine our own teaching and music making. Are we open to new ideas? Is our way the only way? What can we learn from ideas and processes that seem to be opposite to ours?

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## THE ULTIMATE BAR STORY FOR MUSICIANS

A C, an E-flat, and a G go into a bar.

The bartender says "Sorry, but we don't serve minors".

So, the E-flat leaves, and the C and the G have an open fifth between them.

After a few drinks, the fifth is diminished: the G is out flat.

An F comes in and tries to augment the situation, but is not sharp enough.

A D comes into the bar and heads straight for the bathroom saying, "Excuse me. I'll just be a second."

An A comes into the bar, but the bartender is not convinced that this relative of C is not a minor.

Then the bartender notices a B-flat hiding at the end of the bar and exclaims "Get out now! You're the seventh minor I've found in this bar tonight".

The E-flat, not easily deflated, comes back to the bar the next night in a 3-piece suit with nicely shined shoes.

The bartender (who used to have a nice corporate job until his company downsized) says "You're looking sharp tonight, come on in! This could be a major development".

This proves to be the case, as the E-flat takes off the suit, and everything else, and stands there au natural.

Eventually, the C sobers up, and realizes in horror that he's under a rest.

The C is brought to trial, is found guilty of contributing to the diminution of a minor, and is sentenced to 10 years of DS without Coda at an upscale correctional facility.

On appeal, however, the C is found innocent of any wrongdoing, even accidental, and that all accusations to the contrary are bassless.

The bartender decides, however, that since he's only had tenor so patrons, the soprano out in the bathroom, and everything has become alto much treble, he needs a rest - and closes the bar.

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- 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;
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# MUSIC WRITING COMPETITIONS

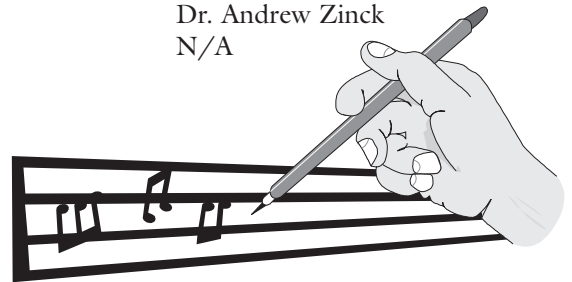
## NATIONAL CLOSING DATE

The National deadline date for the Music Writing Competition will be June 1, 2006.  
Judge for 2005 was Dr. Maya Badian.

### PROVINCIAL INFORMATION

	Closing Dates 2006	2005 Judges
Nova Scotia	April 1, 2006	N/A
Ontario	March 15, 2006	Debra Wanless
Saskatchewan	April 1, 2006	N/A
Québec	April 15, 2006	Mme. Rhené Jaque
New Brunswick	April 15, 2006	N/A
Manitoba	April 15, 2006	Dr. David Scott
British Columbia	April 1, 2006	Helve Sastok
Alberta	April 2, 2006	N/A
Prince Edward Island	October 22, 2005	Dr. Andrew Zinck
Newfoundland	May 1, 2006	N/A

## 2005 PROVINCIAL WINNERS



### CATEGORY A - CLASS 1

Brandey Blahut .....SK  
 Jessica Chan .....BC  
 Amelia Hankins .....ON  
 Starling & Rein Irving .....NB  
 Alyssa Lynch.....NS  
 Meaghan Skwark .....MB

Emily MacDonald .....NS  
 Evan Wiens.....MB

Kaitlyn Landriault.....ON  
 Andrew Baker.....NS  
 Elizabeth Denby.....MB

### CATEGORY D

C.L. Birch .....ON  
 Anthony Pranata.....MB

### CATEGORY C

Michael Chupik .....SK  
 Jared Miller .....BC  
 Kate Bevan-Baker .....PEI  
 Benjamin Sajo .....ON  
 Anne LeMesurier .....NB  
 Angela Miller.....NS  
 Vytautas Bucionis.....OC  
 Luke Nickel.....MB

### CATEGORY B - CLASS 1

Kristina Barclay .....SK  
 Shota Shimizu .....BC  
 Marcel Petitpas.....PEI  
 Brenda Griffith .....ON  
 Brittannie Watson .....NB  
 Camille Rogers .....AB

### CATEGORY A - CLASS 2

Christine Pittman .....NS  
 Nora Kelly.....BC

### CATEGORY B - CLASS 2

Jessie Abraham .....BC





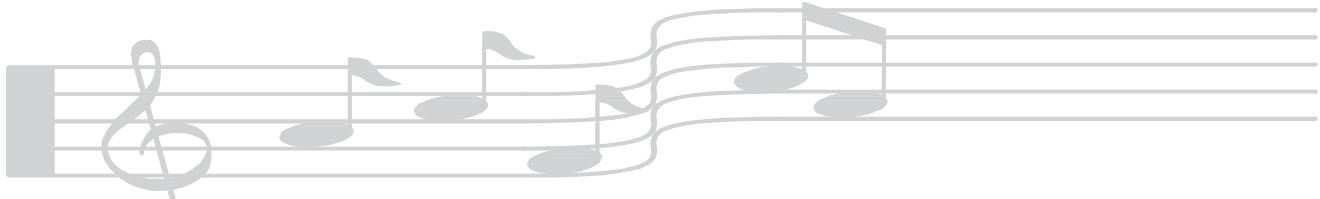
CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

## CANADA MUSIC WEEK® - 2006 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, 2006 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 25.*



**CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS  
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**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 - 2006

PLEASE PRINT CLEARLY

NAME: \_\_\_\_\_ BIRTHDATE: \_\_\_\_\_/\_\_\_\_\_/\_\_\_\_\_

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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 1 _____
"D"	OPEN	Class 1 _____
"E"	ELECTROACOUSTIC MUSIC	Class 1 _____

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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 2006 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, 2006.

**CLASS A**

Jessica Chan  
Burnaby, BC



**Sonatina In G Major**



Jessica Chan was born on May 4, 1994 in Burnaby, B.C. She started studying piano at the age of four at Tom Lee Music Academy in Richmond with Mrs. Rebecca Cheng for six years until now. She is a graduate of the Yamaha Junior Special Advanced Course in 2004. She has also completed the 1st year Ensemble Course of the Yamaha Senior Advanced Course in 2005. She is now studying Grade 9 piano and she is going to Grade 6 this September in Windsor Elementary School.

Jessica has distinguished herself in numerous competitions and has received many medals, trophies and several scholarships of various festivals. She has composed five songs since she was six years old. Three songs have been selected to enter the Interim Recording for the Yamaha Junior Original Concert in Toronto.

Jessica enjoys playing piano, singing and dancing very much! Jessica says when she grows up, she wants to be a piano teacher. "I would like to teach my sisters' kids when they're four years old just like me. I really like different kinds of music that makes me want to dance and music is what I'm all about!" Jessica says.

**CLASS A (Second Place) – Amelia Hankins, Kitchener, ON**

**CLASS B1**

Evan Wiens  
Winnipeg, MB



**Symphony No. 2 in F Minor**



Evan Wiens, 14, is a grade ten student at Kildonan-East Collegiate in Winnipeg, Manitoba. He began composing at the age of five but did not become interested in classical music until quite recently. He is in Grade eight piano under the instruction of Kirk Smith.

Evan also plays French Horn in the Winnipeg Youth Orchestra and was thrilled to have them perform a movement of his first symphony at the Winnipeg Concert Hall this spring. He received local and national acclaim for it.

Besides music, Evan is a gifted writer and poet. He plays AAA baseball and was also a member of his school's volleyball, basketball and badminton teams.

This is his first time entering the Music Writing Competition.

**CLASS B1 (Second Place) – Camille Rogers, Lethbridge, AB**

## CLASS B2

Jessie Abraham  
Victoria, BC



## The Harp That Once Through Tara's Halls



*Hi, my name's Jessie, I'm sixteen years old and I live in Victoria, B.C. For about seven years I have taken lessons from Beth Goh, who continues to inspire me, as well as several lessons taught by a very expressive teacher, Joan Hanson. I chose to compose this piece when my teacher introduced me to a number of different poems, in which this one by Thomas Moore had the greatest impact on me.*

**CLASS B2 (Second Place) – Elizabeth Denby, Winnipeg, MB**

## CLASS C

Luke Nickel  
Winnipeg, MB



## Avant-Glagne



*Luke Nickel is a 17 year old composer who lives in Winnipeg, Manitoba. He will be entering grade twelve, and is currently a student at Westgate Mennonite Collegiate. Luke plays flute in the school band, along with the Winnipeg Youth Symphony Orchestra. He takes private flute lessons with Laurel Ridd, and has begun taking private composition lessons with Dr. David Scott. This past year the Winnipeg Youth Symphony Orchestra commissioned a piece from Luke – and the result, Avant-Glagne, is what he entered into this year's competition. Along with flute and composition, Luke plays tenor sax and bass guitar in the school jazz band. He hopes to continue with composition and flute into university and beyond.*

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

**CLASS C (Second Place) – Benjamin Sajo, Holland Landing**

**CLASS D**

C. L. Birch  
London, ON



**Agnus Dei from: Requiem**

Musical score for Agnus Dei from Requiem. It includes vocal parts for Soprano (A) and Bass (B), and piano accompaniment for Organ (Org). The lyrics are: "Agnus Dei qui tollis peccata mundi Agnus Dei qui tollis peccata mundi".

*“Corwyn Liam Birch lives in London, Ontario with his wife, Jennifer, and continues to write a variety of things including choral and piano compositions, novels and poetry. He is an author, artist, composer and teacher and continues to study under Patricia Birch.”*

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# DR. MAYA BADIAN BIOGRAPHICAL NOTES



Dr. Maya Badian, a prolific, distinguished Canadian composer of Romanian origin, has established an international reputation. Her diversified output includes more than eighty major compositions for orchestra, for soloist(s) with orchestra, for choir, music for instrumental and vocal ensembles of various combinations, and works for multimedia. Her compositions have been performed all over the world and the many commissions she has received bear witness to the high esteem in which her music is regarded.

Born in Bucharest, Romania, Maya Badian started to compose at the age of five. She received her principal musical education at the National University of Music in Bucharest from which she graduated with a Master's degree in composition. Seminars in orchestral conducting were attended in Weimar, Germany (1972). Unusually, during the period of Communism in Romania, Maya Badian also became the only composer and lecturer from a communist country invited to present Romanian contemporary composers and their techniques at the "International Seminar for Studies and Research in Musical Language", in Vicenza, Italy (1973 and 1974).

She immigrated to Canada in 1987, and became a naturalized Canadian citizen in 1990. Maya Badian was the only student at the Université de Montréal to ever complete a doctoral degree in the uniquely impressive period of only two years. Additionally, she achieved unprecedented marks of a peak average: 4.2 [A+].

She organized the first Canadian Chamber Music Concert at The International Music Festival in Budapest (1991). She is the first musicologist to lecture on 55 Canadian Composers from the Atlantic to the Pacific in Budapest, Hungary (1992), in six cities in Germany (1993 and 1994), in Bucharest, Romania, and Chisinau, Republic of Moldova

(2000). She represented Canada as a jury member in various international competitions, such as the 46th CIEM in Geneva, Switzerland, and The Béla Bartók International Choir Competition in Debrecen, Hungary. She is a member of The Canadian League of Composers and an associate composer with The Canadian Music Center.

All Maya Badian's works are published and internationally distributed by Lucian Badian Editions. The Library of Congress, Washington DC; The International Library of Contemporary Music, Paris, France; and The National Library of Canada has participated in acquiring them for their collections.

As a sign of outstanding recognition of Dr. Maya Badian's place in the Canadian music pantheon, the National Archives and Library of Canada - the single largest repository of information on Canadian music and musicians both historical and contemporary - has requested and preserves her manuscripts and archival documents officially titled in 1993 THE MAYA BADIAN ARCHIVAL FONDS MUS 228.

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 Cara B. Ahrens Award for pedagogy excellence. She is also the recipient of the CRMTA Special Teachers Award.

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# MAYA BADIAN, HER LIFE AND HER MUSIC – A PRIVILEGE TO SOAR

Maya Badian grew up in a family with artistic interest: T. K. Thomas, the painter and her uncle, introduced her into the world of fine arts; Suzana Badian, her mother, a recognized master in the study of movement, the creator of the Stage Movement Department at the Theatre and Film Institute 'Ion Luca Caragiale' in Bucharest, initiated and developed her sense of correlation between performing arts and music. Since her childhood, her devotion was not only for music. It was extended to the meaning of connections between visual, performing, and sonorous arts.

Her lectures and published works such as *“Une possible rencontre entre la musique et la peinture”*; *“Cycle of Inspiration: Music Inspired by Painting and Painting Inspired by Music”*; *“Film Music in Jesus of Montréal”* and her presentations including *“Canadian Music and Painting from Sea to Sea”* as well as the musical metamorphosis of Canada's visual aspects in her extensive composition *“Cantata Canada for Mixed Chorus and Orchestra”* - all of these led her to the idea to create a symbiosis combining visual and sonorous arts, with multimedia, in a series of compositions.

When Maya Badian is asked: “What made you decide to become a composer?”, she usually states: “I think it was not for me to decide, but rather my destiny. Since my earliest recollections I was possessed by sounds, by an inner music. I composed music naturally before I knew the word Composition or its meaning. I was certain that everybody heard music inside themselves all the time as I did. And, if this meant composing, I thought that everybody composed, as I did. Inspiration surrounded and surrounds me, as it did then and as it does now, always and everywhere. I was three years old when I discovered the piano at my parents' home. This complex instrument had an unusual attraction for me, overwhelming and fascinating me so that it completely replaced the usual toys and activities one could associate with a girl of that age.

Since then, I always absorb life experiences and send them back into my music.

Everything - from daily life to the major issues of our times - transforms into music. For me, “Composition” means Emotion and Structure. Both of them. My Creation takes shape from personal life experiences, through inspiration enriched by a thorough mastering of composition rules, to major issues of our epoch. As my creation evolves, I discover unique perceptions and images always developing. It is our creation which rises above all, remaining everlasting over Time and Space”.

Her commitment to composition was made early, passionately, firm, and never withdrawn. She asked her parents for a piano teacher as a gift for her fifth birthday, so that she could be able to perform, and then to write on paper her music. A brilliant child of a vivid temperament, she found the world of music more and more engaging. Her interest in classical music which influence can be noticed clearly in Badian's early works, primarily for piano, started immediately after beginning her private music lessons.

Over the years, Maya Badian has been able to combine the discoveries of an open and inquiring mind - absorbing such diverse ‘influences’ from baroque contrapuntal techniques, through traditional and contemporary serialism, mobiles, heterophony, aleatorism, techniques applied to mathematical combinations, and to specific instruments, to avant-garde music - into a language of obvious originality. The emotional drive of her music - and perhaps the basis of its ability to communicate - has been coupled with a high degree of intellectual control, a keen consciousness of structure, a high understanding of the different timbres, and the ability to construct her material over expanded time periods.

When asked what does it mean for her to compose for solo instruments, Badian states: “When I compose, I try to identify myself with the instrument for which I

write. Even if at first sight composing for solo instruments appears easier, it is actually more difficult than to compose for orchestral ensembles. The composer has to spread parameters generally attributed to an ensemble or to a large orchestra (melody, harmony, polyphony, rhythm, register and other musical parameters) to the single

instrument at his disposal. I also take into consideration the evolution of instruments and their techniques: A lot of features impossible to be performed some decades ago are easily accomplished today.”

An extremely prolific and versatile composer, while exploring and working with many aspects of

advanced music of the past few decades, Maya Badian has crossed boundaries that many of her more dogmatic colleagues have avoided. She created a work in which she trusts, appreciated both by music specialists and a wider audience - in her own words, “a music to communicate to our century”.



## LEARNING STYLES



**ARE YOU FRUSTRATED WITH YOUR STUDENT?  
DOES HE SEE THINGS DIFFERENTLY THAN YOU?  
DOES SHE HEAR THINGS DIFFERENTLY THAN YOU?  
DOES HE WANT TO SIT AND PLAY LEGO ALL THE TIME?  
DOES SHE QUESTION YOUR LOGIC?**

- teachers teach how they themselves learned - not necessarily how they were taught.
- some people process information globally, while other prefer analytical processing.
- a matching type of learner tends to agree easily and notices similarities most often.
- about 82% of all teacher communication is non-verbal.
- we tend to prioritize one sense over others when approaching each new learning task.
- people invariably revert to their primary, preferred modality when under stress.

With some reflection we can realize how we ourselves learn, and with some observation we can determine how our students are learning. You may not need a video camera to “watch” yourself – perhaps you can have a view to “see” what visual words you are using – “I see that you are using fingers 2 and 3 here” – or perhaps you can hear yourself saying “I hear your thumb louder than other fingers in that passage”. What about the comment “it feels right to tuck the thumb there” or the revealing words “the sections of this repertoire make it easy for us to understand because the theme repeats here”. These are all comments that reveal learning styles of the teacher.

Comments such as “this piece looks too hard for me” or “I would like to hear you play this piece one more time for me”, and “I love playing Clementi because it feels so right” and “I find it easy to memorize this piece because it returns to the theme so often” all show different learning styles of the student.

The understanding of learning styles at the presentation that I gave at the CFMTA conference became clear to most participants when I handed out music that no one had seen previously. I asked the teachers to learn the piece in the next five minutes, following which we would discuss it. No one actually had a piano on which to play. The comments were

wonderful. Teachers were still talking to me the next day about how they enjoyed that music and how they learned it.

I invite you to explore more about learning styles. It will really help your teaching and your whole walk through life (that’s a kinesthetic comment!).

For information on workshops that I offer contact me at frances@myc.com.

Frances Balodis MEd., ARCT, LCCM(Hon), RMT, MYC

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# FROM THE PROVINCES



## BRITISH COLUMBIA

DINA POLLOCK &

SUSAN OLSEN

Hello from British Columbia and welcome back to a new season of students and experiences.

In April, the BCRMTA Provincial Council bid a fond farewell to three members of our executive.

Our Provincial Secretary, **Barbara Siemens**, was first mentioned in our BC Newsletter in 1991 as the winner of our BC Teacher's Award. She has always been an active member, but has been especially busy over the past two years. Barb has married, bought a house and had a beautiful son -- all while efficiently carrying on with her secretarial tasks! Yes, she is very talented in multi-tasking -- but now she has decided to take some time to be with her family. Her eight years of service to BCRMTA Provincial Council are most appreciated and we wish her all the best.

Since becoming a member in 1977, **Jean Grieve** has served our organization in many capacities. She was elected to the executive in 1991 and in 1994 she served as Convenor of the exciting 1994 Convention in Kamloops, featuring Jon Kimura Parker. Jean was the driving force behind BC's High School Credits for Music, a project which came to a successful result several years ago and which has been of benefit to thousands of BC music students. Jean served as BCRMTA President and Past-President for eight years and as CFMTA Delegate she represented us ably at many meetings across Canada. Her influence has helped to bring BCRMTA a higher profile within the music community. We thank Jean for her hundreds of hours of dedication to our organization and we will miss her generosity and graciousness on our Executive.

**Ernst Schneider**, our Provincial Treasurer and Newsletter Editor is

retiring from his work with BCRMTA and has earned a well-deserved rest. We are sure that the Penticton Branch will agree that Ernst has added a great deal to our organization over the past 40 years. He served as BC President, CF Delegate and eventually CFMTA President. In 1990, he took over as Newsletter Editor and in 1997, he was responsible for changing our publication to the larger format and making it a very attractive and informative publication. He and the Penticton Branch did a wonderful job of Convention 1998 -- remember those beautiful apples? He became an Honorary Life Member in 1998, but that did not signal the end of his involvement. In 1996, he assumed the position of Treasurer and helped to modernize our accounting and budgeting system. Now he would like to spend more time composing and traveling with Colleen. Ernst has enriched our organization with his dedicated service and sterling character -- our organization will continue to feel the benefit of his influence in years to come.

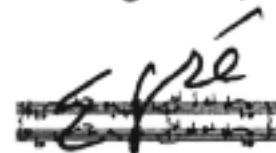
We have now welcomed our new President, Darlene Brigidear. She and Past President Lynne Carmichael will continue to represent us at the national level. Our other new executive members are 2nd Vice President Cynthia Taylor, Secretary Kevin Thompson, Treasurer Lois Kerr and Newsletter Editor Dina Pollock.

The Victoria Branch celebrated its 75th anniversary in May. Over 100 people attended a High Tea Lunch where many members were recognized for their long and faithful service to the Branch. To make this event really unique, a Music Program committee searched out music that had been composed by branch members, past and present. Over 30 members of the Branch brought this music to life and a "Celebration Choir" of 16 members was specially formed for the event. Many relatives of the composers attended the event

to hear these very special performances. All the music composed by the late Branch members is now in the Victoria Branch Archives along with composer biographies, preserving the memory of our past members and their musical contributions.

Congratulations to the committee for "Peak Performance" for doing

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such a wonderful job of organizing the CFMTA conference. The members from BC that attended had a great time, and we wish to thank Linda Kundert-Stoll and her committee for their gracious and friendly hospitality. The students that represented BC did us proud, with Marnie Hauschildt tied for 1st place in the CFMTA Piano Competition and Lindsay Sutherland Boal achieving 4th place in the Rosza Voice Competition.

BC has 21 active branches, many of which have held music festivals, master classes, recitals and other events for the benefit of students and teachers. We are looking forward to Canada Music Week and another fulfilling academic year.

Good luck to all CFMTA members on a successful 2005 – 2006 season.



## SASKATCHEWAN

ANNE MCGILP

Greetings from sunny Saskatchewan.

Several members from Saskatchewan were fortunate to attend "Peak Performance" CFMTA biannual conference in Calgary. This was a special time, complete with wonderful music, lots of learning and visiting with colleagues, and enjoying the beautiful city of Calgary at Stampede time. Thanks to the host committee for a job well done. We were proud of our candidate in the voice competition, Karen Charlton who placed second. We are also proud of our own Peggy L'hoir of Biggar who is now vice president of CFMTA.

In May SRMTA hosted 3 piano competitions over a two and half day period. The winners were: Bowes Performers, James Coghlin, Assiniboia, (teacher Janice Elliot Denike) Bowes Pedagogy, Mark Turner, Saskatoon (teacher Penny Joynt) Wallis Performers 1st, Alex Dyck, Regina (teacher

Janina Kuzmas) Wallis Performers 2nd, Megan LaPoint, Saskatoon (teacher Bonnie Nicholson) Wallis Pedagogy 1st, Chantelle Letourneau, D'Arcy (teacher Claire Seibold) Gustin 1st, Sam Deason, Outlook (teacher Bonnie Nicholson) Gustin 2nd, Meagan Milatz, Weyburn, (teacher Cherith Alexander) Gustin 3rd, Nicole Mak, Saskatoon (teacher Kathleen Solose)

Another pleasurable event in May was the official opening and dedication of "Gustin House". Our Lieutenant Governor Lynda Haverstock was there to cut the ribbon. This was a culmination of a great deal of work by a committee of former Gustin students led by Walter Thiessen and Joan Halmo. Many will remember Dr. Lyell Gustin who was instrumental in forming the SRMTA as well as the CFMTA. He taught for many years in Saskatoon from the 1920s to the 1980s, and had many distinguished graduates who now teach all over Canada. Boyd McDonald, a former student, performed at the opening and gave a recital that evening. There are other recitals taking place this summer to

commemorate Dr. Gustin and our centennial.

Our book of piano solos, "Prairie to Pine," also written for the centennial, is available from our members and in music stores.

Our members are gearing up for the 2005-06 teaching year, and making plans for Canada Music Week, Contemporary Showcase for this fall.

Ontario Registered Music Teachers' Association



## ONTARIO

JUDY HOME, PRESIDENT

Now that our membership has approved our new bylaws, the Ontario Provincial Council has been working on setting up a new database for our membership information, and we hope to have this database up and running very soon. This will make our financial reporting to CFMTA much more straight-forward and accurate.

Previously to passing our new bylaws, Retired and Semi-Retired Members had the option to belong to CFMTA and to pay the CFMTA membership fee. It was agreed that all Registered Music Teachers in Ontario should be obligated to pay for membership in CFMTA, and to this end we have made CFMTA membership mandatory for all Active members, which will boost the CFMTA membership numbers.

As with the other provinces, our members have been asking what can be done to defend the use of our designation, RMT, for Registered Music Teachers' exclusive use. ORMTA has hired a law firm in Ottawa that specializes in letters patent and logo registrations to look into this issue, and the advice that we have received is that it would be too expensive

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to pursue. There is the distinct possibility that we would not be successful since the general public doesn't confuse this designation with the massage therapists. The Registered Massage Therapists have been given the right to use the designation federally, whereas the provinces' right is only given provincially. ORMTA has decided not to continue with this issue. If any of the other provinces would like to see the extensive research that our law firm has done, ORMTA would be willing to send this, and charge a fee to help to defray our legal costs.

We have a newly designed web-site which is much easier for the public to use when looking for a music teacher. We have included our bylaws on this site for the use of our members, thereby saving on costs of printing. We find that the public is using the internet more and more for all research, and we are encouraging each individual branch to list their members and contact information to promote their businesses.

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Our 2006 Convention "Making Music Together" will be held in Ottawa, July 23 – 26, and everyone on the planning team is busily putting together what promises to be one of the best conferences yet. See our web-site for details, [www.ormta.org](http://www.ormta.org) and while in Ottawa you can also take in the International Chamber Music Festival. We welcome all music teachers to attend, and have a wonderful trip to our capital city.



# NOVA SCOTIA

PATRICIA QUINN

Hello from Nova Scotia! We hope everyone has had a restful, enjoyable and even productive summer holiday/break and is getting back into teaching with new enthusiasm and lots of new ideas. The spring was busy here with Music Festivals, Recitals and Exams.

Yarmouth area teachers can take part in two Music Festivals - one which has been operating for many years and is totally French - open to anyone who understands the French language and a more recent bilingual festival. Many of our younger students were also involved in a production of *The Wizard of Oz* with the Drama Society. Year end recitals and exams closed out the teaching year with a few continuing exam preparations during the summer.

Dartmouth Branch of NSRMTA has several projects/activities on the 90. They have organized a "share music" project in which music no longer being used by them is sent to a country where this is none available. This year they have been able to link with teachers in Cuba. Last fall, they held 10 hours of recitals for Canada Music Week as well as assisting with the Silver Medal Ceremony held in Halifax. Their "Piano 2000" was loaned to a Theatre company for use in a production and pre-Festival recitals were held at that location in the Alderney Landing Theatre.

They organized the Provincial Scholarship Competition which was held May 14, and in April held

auditions to choose a representative to the CFMTA Convention. Dartmouth hosted the provincial RMT Convention on June 18.

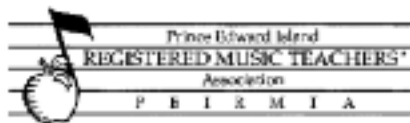
Our Valley Chapter organized four recitals for students on the concert grand piano at Acadia University. Workshops were held on a number of topics including one on gimmicks and teaching aids, another on composing and improvisation, one on introducing "Notekidds Enriched Piano Program", a new teaching method by Rebekah Maxner and "Music Discoveries" developed by Anne Crosby. The Valley Chapter also donated scholarships and bursaries for students.

Halifax Branch hosted an RCM workshop in the fall with Susan Steele. This included two mock practical exams at the Grades 2 and 7 levels, and was open to all teachers. Thanks to the students who performed, their teacher and to those who organized the event. The Halifax Chapter also co-sponsored a master class on Nov. 1 with Dalhousie's Dept. of Music. Given by the distinguished Canadian pianist, Stephane Lemelin, this event was well attended and Dr. Lemelin's comments were very helpful.

On March 13 Robin Harrison gave a concert at the Maritime conservatory with a program designed especially for children. Halifax Chapter has also organized an Independent Music Teachers' Research Group. The current focus is on student motivation and retention in the private music studio. Traditionally, independent music teachers have not involved themselves in research in Nova Scotia and the IMTRG sees itself as a pioneer in this area.

The Cape Breton Chapter had a busy year with recitals, exams, etc. They donated prize money to the Cape Breton Kiwanis Festival of Music and gave a prize to the person who earned the highest mark in the RCM exams from Grade VI and up in their examination Centre.

We wish everyone success in the upcoming teaching year.



## PRINCE EDWARD ISLAND

SUZANNE CAMPBELL, PRESIDENT

It's been an exciting year for the PEIRMTA as we mark our 10th Anniversary as an organization. The winter was very busy as we prepared for our first provincial competition to select two students to represent PEI at the CFMTA convention in July. Sarah Russell competed in the Piano Competition, while Lindsay Michael represented us in the Rozsa Competition. We hope we can continue to have a presence at the national level at future conventions.

In the spring we had our annual Loonie Tunes Cabaret in which members of our organization and guests performed in a relaxed setting. The musical sets are always interspersed with lively rounds of our popular loonie auction. Audience members also bid on silent auction items. The money raised at this event goes to our scholarship fund for awards at the local and provincial music festivals.

At the time of writing this report, we are preparing for our convention and AGM. This year marks our biggest convention ever as we celebrate our 10th Anniversary. Karin Aurell of the CMC in Sackville, NB will give an early morning presentation, followed by two workshops by Anne Crosby of NS. Following a combined luncheon (including a big birthday cake, of course!) and AGM, Christopher Kowal of RCME will give a workshop outlining the new piano pedagogy curriculum. We have had registrations from half of our members, which will be our best attendance yet.

We continue to have our on-going recital series for students as well as our adult student pot-luck performance parties. This year for the first time we held monthly pedagogy meetings which were a wonderful opportunity for members to meet and share teaching ideas. For the upcoming year we are hoping to collaborate with the provincial Kiwanis festival in a large-scale fundraising event, a project which will hopefully create further awareness of our small (but mighty) organization.

Here's to another successful 10 years for the PEIRMTA!



As the last days of summer quickly come to an end, our members are gearing up for another busy season. Several of us attended the CFMTA Convention in Calgary in July and came back inspired with new ideas and music for the fall. We also brought back a great deal of pride in our competitors who performed so well at the Convention, pianist Rachel Hinton and vocalists Ellen Wieser and David Menzies. Special congratulations go out to Rachel and Ellen who won first place in the collaborative 'Amour' competition. Our thanks to Linda Kundert-Stoll and all her committee

members and volunteers for their hard work and commitment to making the convention a huge success.

Our Annual General Meeting will be held on Sunday September 25 in Winnipeg. The meeting will be preceded by a luncheon, and followed by an Information Symposium which will showcase the upcoming seasons of various arts organizations, performance groups, music schools, etc.

Winnipeg Branch will begin the new season with its annual Breakfast Meeting on September 15, followed by a panel discussion 'The Power of Music'. Other fall activities will include an RCME Workshop on the New Piano Pedagogy Certificate Program in October, a Canada Music Week Recital in November, and the annual Holiday Breakfast in December. The focus of two workshops in early 2006 will be Baroque and Early Classical Music, for all instruments and voice.

While there is nothing specific to report from Brandon and Southern Manitoba Branches at this time, we know that their members are also preparing for a busy year ahead, as are our Independent members.

Best wishes to everyone for the coming year!



KATHARINE NOTKIN

Spring term for the QMTA means preparing students for recitals, competitions and exams though such notable institutions as the McGill Conservatory of Music, the Vincent D'Indy music school and the Royal Conservatory of Music.



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A new competition this year was the **Concerto and Piano Ensemble Competition** with Christiane Claude and Carl Urquhart as convenors. It was well attended and featured some high level and inspired playing!

Seventy-five children performed at the annual **Spring Recital**, which was organised this year by Rolande Cadot. The recital is not a competition and therefore provides students with a casual environment in which to perform "just for fun," and to rehearse their exam pieces.

Our biennial **Performathon** was also held this spring. Organized this year by pianist/teacher Tristan Lauber, the Performathon is a fundraiser for music scholarships.

The ever-popular **Senior and Intermediate Performance Clubs**, led by Hélène Lemoine and Janet Lin, continues to offer amateur musicians a welcoming atmosphere in which to play and to meet other adults who play for the love of music.

We were happy to see that there were quite a few new faces among us at our **Annual Meeting and Lunch**, which took place in the last week of June. We would like to extend a warm welcome to our new executive

headed by David Côté.

A million thanks to the always-cheerful Linda Kundert-Stoll and her wonderful committee for organizing the imaginative, soul-nurturing and thought-provoking **Calgary convention and the Piano and Rosza Foundation Voice competition 2005**.

I want to congratulate Gaspard Tanguay-Labrosse and Marie-Eve Munger for their performance of "Amour" at the Rosza Foundation Voice Competition. This work was specially commissioned by Calgary composer William Jordan for this competition. Their sensitive interpretation earned them the Composer's Award. "Amour" is a song based on a poem by Quebec author Anne Hébert. Gaspard, who studies with Christiane Claude, was commended by the judges for his musical performance at the Calgary Piano Competition, most notably for "Las Meninas," variations I, XI, XVIII and XX, by John Rea of Quebec. Marie-Eve Munger gave an intelligent and musical performance at the Rosza Foundation Voice Competition and was well supported by her accompanist Louise Pelletier. Marie-Eve studies with Thérèse Sevadjian



KATHARINE NOTKIN (TRANSLATION BY HELENE LEMOINE)

Pour nous à l'APMQ, le semestre du printemps est synonyme de préparation des élèves aux divers récitals, concours, examens RCM, Conservatoire de McGill, École de musique Vincent D'Indy).

Nouveau cette année: concours de concertos et d'ensembles de piano, sous la responsabilité de Christiane Claude et Carl Urquhart. Le public, nombreux lors de cet événement, y a entendu des interprétations de haut niveau et inspirées.

Soixante-quinze élèves se sont produits au Récital du printemps organisé cette année par Rolande Cadot. Cette activité qui n'est pas un concours, permet aux élèves de jouer en public, soit "pour le plaisir", soit en guise de préparation aux examens!

Notre Performathon (qui a lieu à tous les deux ans) était organisé ce printemps par Tristan Lauber, pianiste et professeur. Cet événement a pour

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but de recueillir des fonds à être distribués sous forme de bourses d'études.

Les deux clubs d'adultes (de niveau avancé, de niveau intermédiaire) sont toujours aussi populaires, offrant à des musiciens amateurs l'occasion de jouer devant un public, et de rencontrer d'autres adultes qui jouent d'un instrument par amour de la musique aussi. (Responsables de ces deux clubs: Hélène Lemoine et Janet Lin)

Il nous a fait plaisir de voir plusieurs nouveaux visages lors de notre réunion générale annuelle. Cette réunion, précédée d'un dîner, se tenait à la fin juin. Bienvenue à notre nouveau comité exécutif dirigé par David Côté.

Nous aimerions tout d'abord remercier chaleureusement Linda Kundert-Stoll toujours pleine d'entrain ainsi que son comité créatif; ils ont su faire du congrès 2005 à Calgary, et des concours de chant et piano un évènement enrichissant porteur d'idées nouvelles, et inspirant. Félicitation à Gaspard Tanguay-Labrosse et Marie-Ève Munger dont l'interprétation sensible de l'oeuvre "Amour" leur a valu le "Prix du Compositeur." "Amour" est l'oeuvre commandée spécialement pour le "Concours National de Chant" à Calgary au compositeur de Calgary William Jordan, d'après un poème de Anne Hébert, auteure du Québec. Gaspard, qui est élève de Christiane Claude, a reçu des éloges de la part des juges lors du concours de piano pour l'interprétation de son programme entier et particulièrement pour "Las Meninas" Variations I, XI, XVIII, et XX de John Rea, compositeur du Québec. Marie-Ève Munger a été bien soutenue par son accompagnatrice Louise Pelletier, dans sa prestation intelligente et sensitive lors du concours de chant; "The Rozsa Foundation Voice Competition," Marie-Ève est élève de Thérèse Sevadjian.

*"To me, the forest was peace and loneliness and freedom to think and feel as I pleased. It was tangible nobility and it struck into my being without literary interference. Later in my life, when I was far from the forest, I found the same thing in music."*

Robertson Davies,  
from "The Cunning Man", 1994

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# BILL-C271

## IMPORTANT INFORMATION FOR PRIVATE STUDIO TEACHERS

Bill C-271 is an Act to amend the Income Tax Act (tuition credit and education credit) to allow qualified studio teachers to issue tax receipts for Deductible Tuition for their students who are participating in a recognized course of music study.

The Tax Bill has been reintroduced in this sitting of Parliament. Everyone in the music community needs to be pro-active to ensure this bill passes successfully. An effective method to have your voice heard is to inundate our Members of Parliament with letters and emails. Contact your provincial or local branches for more information on this letter writing campaign.

David Chatters, MP, is directing this bill. It is available to be read online at:

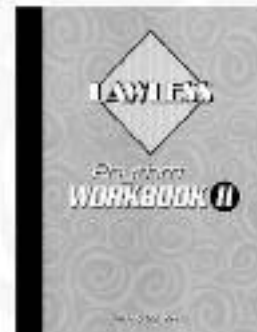
[http://www.parl.gc.ca/38/1/parlbus/chambus/house/bills/private/C-271/C-271\\_1/C-271\\_cover-E.html](http://www.parl.gc.ca/38/1/parlbus/chambus/house/bills/private/C-271/C-271_1/C-271_cover-E.html).



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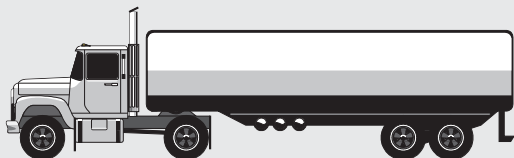
OTTAWA, May 9, 2005 – By practicing the piano approximately four million minutes, thousands of Music for Young Children® students across Canada have raised \$42,280 which is being donated to local Fire Fighters Burn Funds.

Over a four to six week period, parents were asked to donate a penny for every minute of practice – this is a great way to motivate students and they feel good about donating to such a worthwhile cause. MYC is celebrating its 25th anniversary this year with this fund raiser.

“It’s really heartwarming to see and to know what MYC teachers and children are accomplishing. Either someone will be spared the agony of a burn because of something they learned in a prevention program, or their outcome will be better because of improvements in care that will be funded,” Martin Johnson, Chairman of the Manitoba Fire Fighters Burn Fund.

Cheques have been presented to the various Fire Fighters Burn Funds across Canada and in some cases donated to the Red Cross for the Tsunami Relief Fund.

This successful Canadian music program is taught throughout Canada, the U.S., New Zealand, Australia and South Korea with 24,000 students registered this year.



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## WORLD MUSIC IN CAMBODIA

BY JOCELYN PRITCHARD

*(Jocelyn Pritchard, a Vancouver-based RMT member, visited Cambodia and toured with the Cambodia Support Group. She is also President of The Townships Project, a Canadian micro-bank system for poor South Africans.)*

Imagine this if you can - a six-member band playing traditional Khmer music; an ensemble of orchestral musicians performing traditional western compositions; a young choir singing serious and comic Japanese songs; a Canadian crooning Khmer songs composed by Sin Sisamuth; and more. All of this happened at a fund-raising concert in Cambodia. You really had to be there! I WAS there, experiencing this great occasion and being a part of the excitement caused by the co-operative efforts of many people, both students and staff at the Royal University of Fine Arts (RUFA).

In a society where the people need to be encouraged to take their own initiative and to create new scenarios, this concert was a prime example of how things can and should work. The teachers and students decided they would present a fund-raising concert and the proceeds would go to repairing one of the music buildings. Then they printed invitations and sent them to many dignitaries and officials including Canada's Ambassador to Cambodia, Donica Pottie. Posters were plastered all over the city (I took several around to internet stores) and verbal invitations went out to many friends and relatives.

The evening arrived with all the excitement that such activities create; the last-minute practising was done; the dignitaries were in place - a Khmer prince, Chinese and Russian officials - all was ready.

Mrs. Tep Khuntheareth, a RUFA piano teacher, greeted the audience and a magnificent welcome was extended by Galina Goryachkina, Director of the Russian Center of Science and Culture, which hosted the event at no charge.

The hall was full to overflowing with roughly 150 people from all over the world - Russia, China, Canada, Japan, USA, and other countries. They could feel the importance of the occasion; they knew this was the beginning of a co-operative venture that will become an important part of the artistic fabric in the life of this city.

One could not help but be impressed by the earnestness of the teachers and students. They are to be commended for their fine work, and should be encouraged to continue in their understanding of world music. The whole audience must have been astonished to hear Arne Sahlen, a Canadian doing humanitarian work in Cambodia as well as teaching at RUFA, singing songs in the Khmer language. It was a treat! You had to be there.

The response by the audience was impressive. Donations at the door totalled nearly \$2,000 US, mostly from the local people. This amount, plus some funds donated by the Cambodia Support Group, made it possible to repair TWO buildings, not just one!

Everyone was thrilled with the response to the concert. I am sure the students and teachers will make sure future ones will be just as exciting.

*\*\*\*\*Arne will return to Cambodia in mid-October for an extended stay, and invites visitors! Also donations of good-quality, portable instruments. For Cambodia stories or other information, e-mail [csg@cyberlink.bc.ca](mailto:csg@cyberlink.bc.ca) or phone 250-427-2159.*



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# RCM Examinations *News*

## **Syllabi News!**

### ♪♪ **Popular Selection List, 2005 Edition**

Beginning in September 2005 only the pieces listed in the *Popular Selection List, 2005 Edition* can be used as study substitutes for examinations. "Pedagogical Issues" for the selections that have been carried over from the *Popular Selection List, 2002 Edition* can be printed from our website at [www.rcmexaminations.org](http://www.rcmexaminations.org) then click on "Popular Selection List" from the homepage.

### ♪♪ **Voice Syllabus, 2005 Edition**

For the academic year September 2005 to August 2006, teachers can prepare their students for examinations using either the *Voice Syllabus, 1998 edition* or the *Voice Syllabus, 2005 Edition*. Beginning in September 2006, only the *Voice Syllabus, 2005 Edition* will be accepted for examinations.

### ♪♪ **Piano Pedagogy Certificate Program**

Candidates working towards the current ARCT Teacher's Diploma as outlined in the *Piano Syllabus, 2001 edition* must complete all examination requirements by August 31, 2009. As of September 1, 2009 candidates must follow the requirements in the new Piano Pedagogy Certificate Program.

Information about the new Piano Pedagogy Certificate Program is available from our website [www.rcmexaminations.org](http://www.rcmexaminations.org). An addendum to the *Piano Syllabus, 2001 edition* outlining the examination requirements, is available from local print music retailers. The first Piano Pedagogy examination will be offered during the upcoming Winter Session. See workshop date below.

### ♪♪ **Guitar Syllabus, 2004 Edition**

As of September 1, 2005 only the *Guitar Syllabus, 2004 Edition* can be used for examination preparation.

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## **Silver Medals Ceremonies Across Canada**

RCM Examinations is once again pleased to host Silver Medals Ceremonies all across Canada. The ceremonies will be held on the last two weekends in November and the first weekend in December. Medal winners and their teachers will be notified by mail in October.

- Langley, BC: Saturday, November 19, 7:00 p.m.
- Calgary, AB: Sunday, November 20, 2:30 p.m.
- Halifax, NS: Saturday, November 26, 3:30 p.m.
- Toronto, ON: Sunday, November 27, 3:00 p.m.
- Regina, SK: Saturday, December 3, 3:00 p.m.
- Winnipeg, MB: Sunday, December 4, 2:30 p.m.

---

## **New Piano Pedagogy Workshops & Voice Syllabus, 2005 Edition Workshops Available in September & October 2005**

Check out our website at [www.rcmexaminations.org](http://www.rcmexaminations.org) for information regarding dates, clinicians and locations!



## PRESS RELEASE

# CONSERVATORY CANADA APPOINTS NEW EXECUTIVE DIRECTOR

London, ON – Conservatory Canada is pleased to announce the appointment of **Victoria Warwick**, BMus, BEd, MMus as **Executive Director**. Ms Warwick, who has held the position of Academic Director/Registrar with Conservatory Canada since August of 2002, brings to her new role over 25 years of experience with the Conservatory both as a faculty member and a member of the Board of Examiners.

Steven Fielder, Chairman of the Conservatory's Board of Directors noted that Ms Warwick's appointment is a critical link in the Conservatory's plans for expansion. "This is a very exciting and challenging time for all arts groups in Canada," he noted. "Victoria will be instrumental in forging new partnerships and alliances for Conservatory Canada both locally and nationally. She is uniquely positioned through her expansive network, experience, and passion for music education to create and cultivate strong, collaborative relationships with arts organizations across the country."

Conservatory Canada is one of two nationally accredited music examination systems in this country, conducting examinations in every province in many disciplines. Initially established in 1891 as the London Conservatory, it amalgamated with the Western Board of Music (headquartered in Alberta) in 1997. Conservatory Canada's mission is to promote achievement in music through a comprehensive program of study, evaluation and recognition for teachers and students nationwide with the aim to foster the development of Canadian musical talent and potential.

### For more information, please contact

Steven Fielder, Chair, Conservatory Canada Board of Directors  
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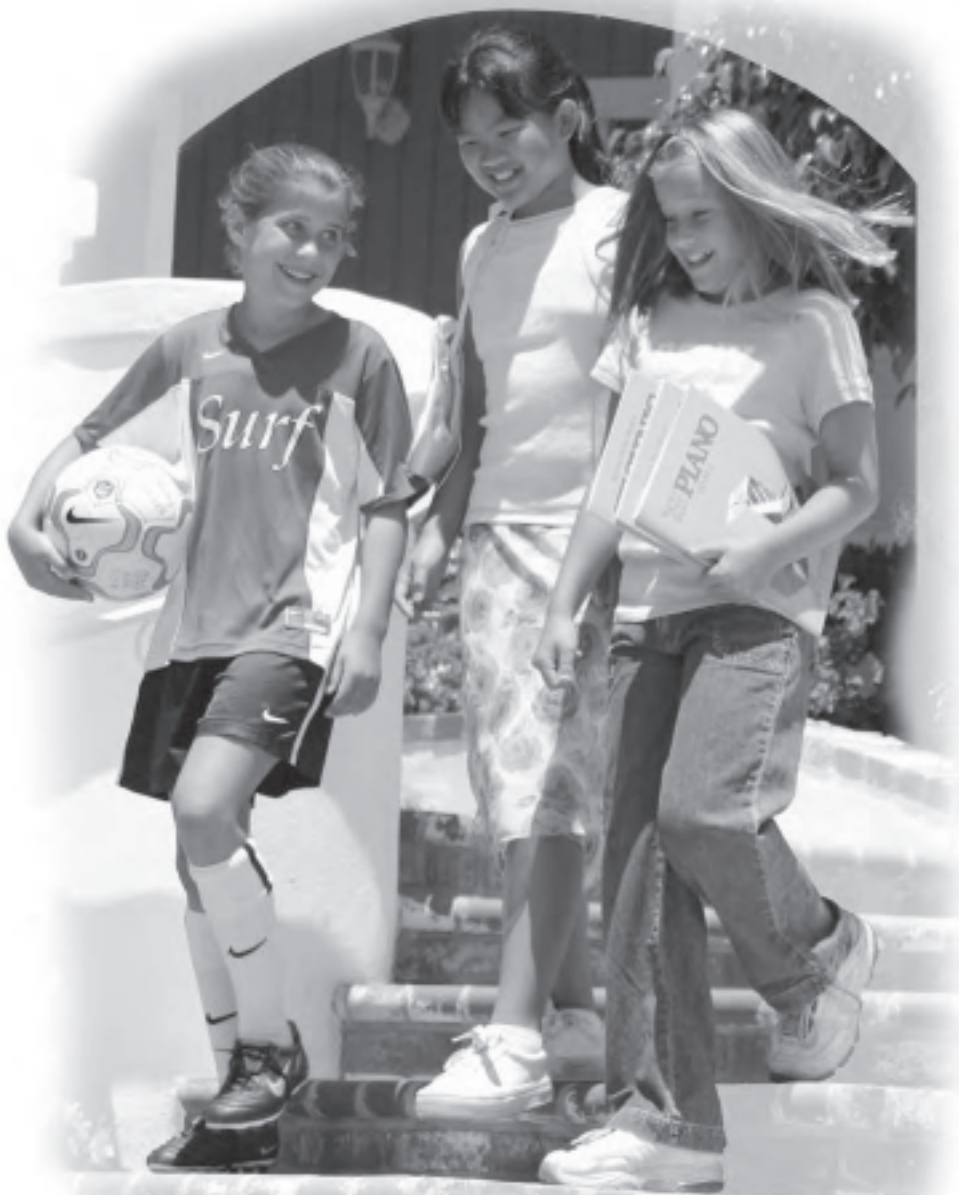
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## BOOK REVIEWS



### ALFRED'S PREMIER PIANO COURSE LEVEL 1A

A new method book option, Alfred's Premier Piano Course, edited by Morton Manus and composed by Dennis Alexander, Gayle Kowalchyk, E. L. Lancaster, Victoria McArthur, and Martha Mier, is a wonderful amalgamation of great pedagogical aids from numerous other method books available on the market today. The complete set includes a Lesson book with CD (\$7.95), a Performance book with CD (\$6.95), a Theory book (\$6.95) and flash cards (\$7.95). A wonderful addition to the typical method book collection is the At-Home Book, a lesson and practice guide directed toward enhancing the parent-student-teacher relationship.

As a whole, Level 1A of the course focuses on equally developing each hand through technical exercises and encourages free movement about the keyboard. Rhythm is approached in patterns rather than independent notes and all of the basic notes are covered in this level—eighth notes, etc. are left for the following levels. Left hand notes are encouraged so as to develop note skills evenly between the hands.

When used in combination these books provide a comprehensive package aimed at dealing with all necessary aspects of beginner lessons while emphasizing continuous reinforcement.

Additional benefits of these books: They are colourful and entertaining. They include interesting historical facts corresponding to the topics of the works in question, though there is no Canadian content. The theory books are also longer than other method books allowing for more review. Another advantage to these books is the composer's adaptation of Classical works into the teacher duet parts increasing the musical learning aspects of the works.

I think the greatest addition to the typical method book collection is the At-Home Book. This includes lesson assignment pages for teachers that provide sections for the teacher to list songs to be studied and practicing suggestions for each song. Pages also include a practicing record section. The final sections include notes to parents from the teacher regarding practicing suggestions and notes from the parents to the teacher regarding concerns, etc. Also included in this

book is a story that incorporates the material learned in the lesson. The final section is devoted to the parents. Informative topics include 'How to Practice with Your Child', 'Frequently Asked Questions', 'What Can You Expect from the Teacher?', 'What does the Teacher Expect from You?', etc. There is also a section on practicing suggestions for each work.

All in all, this is a wonderful addition to the huge assortment of method book options available today. Definitely an option to be taken seriously!

### ALFRED'S PREMIER PIANO COURSE LEVEL 1B

Continuing on from Level 1A, this course continues on the path of continuous new music presented in a fun and interesting style. This new program was jump-started by a need to create a method book that would be fun and exciting. The writers have very much succeeded!

This level includes a Lesson book (with CD), a Performance book (with CD), a theory book and the At-Home book. This total cost is about \$40.

In Level 1B the learning continues to include all notes from low G in the bass clef to the D above treble C,



Part II  
(for Harmony IV)

### *Harmony: a Practical Approach*

by Barbara Mackin

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Part I  
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# BOOK REVIEWS (cont'd.)



playing hands together, legato and staccato touches, and new rhythmic patterns. Also included are those essential items to this level: ties, slurs, melodic and harmonic intervals, ritardandos, phrases, octave jumps, fermatas, incomplete measures, and accidentals.

All of the praise exerted for the Level 1A course remains relevant with this level. The books are entertaining to look at, the music is fun, the duets are interesting, little historical facts keep the lessons interesting, and review pages are ever present in the theory sections. These are definitely books to check out!

## THE FJH PIANIST'S CURRICULUM: IN RECITAL THROUGH THE YEAR (WITH PERFORMANCE STRATEGIES), VOLUME 1.

A new collection from Frederick J. Harris, *In Recital* is edited by Helen Marlais. This first volume includes 6 books ranging from early elementary to late intermediate. Each volume includes a CD. Unlike other collections these volumes each contain solos and duets, works of varying styles, and solos for various seasons including Halloween and Christmas. The Performance Strategies sections include tips from Dr. Marlais on performance preparation and effective activities to undertake in preparation for performances, specifically advice on ways to prepare for a secure, successful performance. Composers in this collection include Melody Bober, Timothy Brown, Kevin Costly, Martin Cuéllar, Christopher Goldston, Elizabeth W. Greenleaf, David Karp, Mary Leaf, Edwin McLean, Kevin Olson, Valerie Roth Roubos and Judith R. Strickland.

*A Night at the Opera: Stories of Great Operas with Early Intermediate to Intermediate Piano Arrangements*

This new guide to opera history is the product of the imagination of Bernadine Johnson and Carol Matz.

Produced by Alfred, this interesting collection provides an appealing introduction to opera starting with information on what opera is including topics on operatic stories, vocal ranges, and how an opera is presented. A brief overview of opera history starts from 800-100 B.C. and continues on to the present. This overview touches on the evolution of opera as a genre, famous operatic composers, librettists, and singers, and famous works.

The core of this collection comes with an overview of six great operas: *Aida*, *Carmen*, *Gianni Schicchi*, *Lohengrin*, *The Magic Flute*, *The Tales of Hoffman*, and *William Tell*. For each opera, Johnson and Matz have included separate discussions which include information on the composer, librettist(s), date of composition, original language of the libretto, description of the story, overview of the history of the opera, brief biography of the composer, activity for the student, a famous piece from the opera and a brief synopsis of the work.

A very interesting collection of information to start your students off on the exploration of the wonderful world of opera!

## NEW OCEANNA PUBLICATIONS:

Works by Susan Griesdale: *Little Hands, Big Pieces!* (elementary piano solos); *Piano Mime* (junior piano solos); and *Out of the Box* (intermediate piano solos). A very modern-sounding collection, these

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# BOOK REVIEWS (cont'd.)



works come with a description of the intended sound of each song.

Her goal in composing *Little Hands* . . . was to create music that “is easily learned, (and) easy to teach but sounds difficult.” A good way to work with major triads, Griesdale has built these pieces almost entirely of them.

*Piano Mime* is a collection of character pieces designed to introduce students to a new sound and delve into greater technical challenges. Works include *Dancing Clowns*, *Did You Have to Go*, *Waltzing with Daddy*, and *The Trolls are Coming*, among others.

*Out of the Box* is another collection of character pieces that is both cheery and quirky. Works in this 8-piece collection include *Carousel*; *Bounce*, *Rattle’n Squeak*; *The Jitters*, *Marching to Your Own Drummer*, and *Spriggans*.

*Mud Puddle*, a 1 piano-6 hands trio for elementary piano composed by Stella terHart, is a very interesting piece with a strong percussion section accompanying an innocent soprano line. *Mud Puddle* is a fun trio to use with beginner students showing them the joy of playing with others. To make the experience even more fun, half-way through the work terHart has included a bar where the students fall onto the keyboard.

*Folk Songs for Fancy Fingers*, 7 Canadian folk songs for junior piano, by Beverly Porter. In this 7-piece collection of Canadian folk songs, Porter takes a modern approach to our nation’s music. Included in the collection are descriptions of how each piece was intended to be performed, the lyrics for each work—both in French and English, and a brief history of the folk songs. Works included in this collection include *Alouette*, *Acadian Lullaby (Berceuse Acadienne)*, *She’s Like the Swallow*, and *The Blooming Bright Star of Belle Isle*.

*Medieval Tales, The Art of the Mode* by Eveyln Stroobach. A 6-piece collection of junior piano solos based on the ancient modes, this book takes another look at the predecessors to the

major and minor modes. Unlike other books of it’s kind, this collection includes interesting historical information about the modes including information on Guido d’Arezzo—a Spanish monk/music teacher in the Medieval period, a brief history of the piano, an ancient manuscript sample, and information on each of the modes on which the pieces are based—Aeolian, Dorian, Phrygian, Lydian and Mixolydian. Also included is a partial transcription of Guillaume de Machaut’s *Amor tu solo’sai*.

## MELODY ADVENTURES PRIMER THE KEYBOARD ACCOMPANIMENT COURSE (IN FOUR VOLUMES)

## THE KEYBOARD ACCOMPANIMENT COURSE (IN SIX VOLUMES) BY GAYLE MACAULEY DUNSMOOR

BY PEGGY L’HOIR

Gayle MacAulay Duns Moor has successfully created an exciting series of books that moves from beginner level right through to the “community musician.”

In the refreshing *Melody Adventures Primer* we discover a delightful beginner method that combines the realistic story line of Melody and her day to day adventures. Attention is given to beginner basics as well as a special focus on tonality. The plot of each piece is effectively reflected in the music, making it a pleasure for the student. Included are stimulating questions, note finds, note helps and a summary of definitions. A well rounded diet for beginning students.

As teachers, rarely do we find a series of books that so clearly “explains the unexplainable” and can be easily utilised within the context of a traditional lesson or as an improvisation-focus lesson.

The *Keyboard Accompaniment Course (Basics, 2 – Chord Basics, 3 – Chord Basics* in separate volumes) is an excellent method to teach the

joys of improvisation. Students become comfortable with improvisation and transposition in the keys of C Major, A Minor, E Minor, D Major, F Major, B Minor, and F Minor. This course follows a logical, accessible progression with techniques clearly defined and ample opportunity to “play” with these newly acquired skills!

**THE KEYBOARD ACCOMPANIMENT COURSE (BOOKS 1 –6)** take students and teachers on a journey that starts with LH and RH chords in volumes 1 & 2. Volumes 3 – 6 are unsurpassed in their ability to illustrate the “HOW TO” of good improvisation. Concepts are introduced clearly with ample opportunity for reinforcement and experimentation. A special feature of this course is the CD, which contains a cross section of non-intimidating performances with each volume.

A collection well worth exploring as we continue on the journey of creating the “well-rounded” musician!

## PIANO PEDAGOGY CERTIFICATE PROGRAM 2005 EDITION PUBLISHED BY FREDERICK HARRIS MUSIC COMPANY LIMITED CAN \$6.95/U.S. \$5.50

MARINA WENSLEY

This 24 page booklet includes a table of contents, preface, summary of RCM’s website, general information, examination requirements, and bibliography.

The program itself is “designed as a progressive, three-level pedagogy curriculum that better prepares teachers to instruct all levels of students (and) culminates in an enriched Teacher’s ARCT.” Its aim is “to improve the quality of music instruction in the broader private studio teaching community, to increase the value placed on and awareness of the private studio teaching profession, (and) to strengthen the qualifications and teaching techniques of private studio



## BOOK REVIEWS (cont'd.)



teachers.”

The Piano Pedagogy Certificate Program consists of three levels: an elementary level certificate, an intermediate level certificate, and an Associate of the Royal Conservatory of Music (ARCT) diploma. Elementary Piano Pedagogy focuses on beginning levels and Grades 1 and 2; Intermediate Piano Pedagogy on Grades 3, 4, 5, and 6; and Advanced Piano Pedagogy/Teacher's ARCT Diploma on Grades 7, 8, 9, and 10. The three levels together will REPLACE the former Teacher's ARCT examination that is valid for examination purposes until August 31, 2009. By the way, “RCM Examinations welcomes applications from all interested individuals (and) under certain conditions, candidates may be permitted to transfer an equivalent practical piano examination from another examination system.”

Each level of the Piano Pedagogy Certificate Program has three parts: Part 1: a Practical Piano Co-requisite; Part 2: a Viva Voce Examination – 45 minute examination with 70% as a pass standing; Part 3: a Written Examination – 2, 2, and 3 hours respectively with 70% as a pass standing. Parts 1,2, and 3 may be taken in ANY order and there is *no time limit* in which to complete all three, **but** each level (in the order of 1,2,3) must be completed before attempting the next one. As in the past, however, theory co-requisites must be finished either before or within five years.

Tables of marks, ALL REQUIREMENTS for examinations, exemptions, and supplemental exams are clearly laid out and very easy to follow. Some notable changes regarding the sample of teaching repertoire section include the use of: selections from a chosen beginner piano method, studies/études from each grade, two Grade 7 List C pieces – one Romantic and one 20th

century, and Grade 9 and 10 pieces. The sections of the Performance portion of the Advanced Piano Pedagogy/Teacher's ARCT remain the same, but the allotment of marks has been altered. Repertoire has changed from 20 marks to 50, Technical Requirements from 10 to 20, Ear Tests from 10 to 15, and Sight Reading from 10 to 15. This is possible because the Viva Voce now stands alone as an examination worth 100 marks.

Each of the 45 minute Viva Voce Examinations takes place with a piano present so that demonstrations are possible, during which time the examiner *may or may not* participate at the piano; somewhat different, and better, I believe, than the highly ‘artificial’ “demonstration lesson” previously used. Candidates are now ALLOWED TO BRING EXAMPLES of technical exercises, sight reading, and ear training materials appropriate for the level of examination they are undergoing. This makes so much more sense than a candidate being tested on the memorisation of a bunch of names, titles, opus numbers, and the like and should result in a clear and more meaningful discussion with the examiner. Also ‘new and improved’ are some of the topics from this 2005 syllabus. The candidate is expected to be familiar with popular, jazz, and ragtime repertoire; duets, ensemble works, and concert; digital keyboards, recording devices, as well as resource materials such as the Internet and computer software.

The bibliography lists The Celebration Series, The Piano Odyssey publications; Sight Reading and Ear Training material; General Reference and Keyboard Reference; Piano Technique, Piano Performance, and Piano Pedagogy Books. Because the topics it is ‘grouped by’ are more specific, this resource yields quicker results than the old one. Most of the entries in the bibliography are the same but it too has been revamped to

some degree. You will therefore see that under *Sight and Ear*: Berlin and Champagne's ‘Exercises’, Perfection Ear, and Hindemith's ‘Training’ have been omitted; under *General Reference* several new editions are provided; under *Keyboard Reference* additions include those written by Gillespie, Gordon, Hinson, Lloyd-Watts, and Rosenblum; under *Piano Technique* Brahms' ‘Exercises’ has been removed; under *Piano Performance* there are books by Banowetz, Berstein, Fink, and Lampl which are new; under *Piano Pedagogy* there are no less than 10 new resources while Ahrens & Atkinson's *For All Piano Teachers* and Gallwey's *The Inner Game of Music* are gone.

This Piano Pedagogy Certificate Program *does* expect a lot from the candidate, but so did the previous examination structure! Now, at least the requirements are **very** specific and since the examinations have been split into three different categories, one hopes that the applicant will be better equipped to succeed not only at their exam but also at their chosen profession of piano teacher.

### SIGHT READING AND RHYTHM EVERY DAY

#### BOOKS 1A, 1B AND 2A

BY HELEN MARLAIS WITH KEVIN OLSON

These new Sight Reading books from FJH Music, offer a wonderful new series for younger students. The important musical skill of sight reading is addressed from the rhythmic aspect with plentiful rhythm exercises given at the beginning of each of the 5 daily exercises included in each unit. New concepts are gradually introduced to provide adequate reinforcement. Counting outloud, the use of words for rhythms, two part rhythms and helpful reminders are given in each unit which end with a motivational teacher-student duet.



# BOOK REVIEWS (cont'd.)



Level 1A includes key and time signature recognition, how to count rhythms, interval recognition, pattern reading as well as articulations and dynamics. Level 1B adds counting basic rhythms in 2/4, 3/4 and 4/4 time and the inclusion of patterns and intervals in a larger range on the staff. Level 2B includes 8th notes, major and minor five- finger patterns and the beginning of transposition.

These new books are an excellent addition to sight reading books for students with the emphasis on rhythm and the teacher-student duets for each lesson are also very appealing.

## PIANO PARADISE BY FISHEL PUSTILNIK

Volume 4 of this series that is subtitled "For the Future Superstar, Jazz & Pop, offers yet more "Hot Melodies" by Fishel Pustilnik. Blues, Boogie-Woogie, Jazz-Funk, Latin Jazz, Ragtime, Jazz Swing, Jazz and Pop Ballad Styles are featured. This composer, who has arranged many pop books for Hal Leonoard Corporation, has a knack for writing

accessible pieces for students in the styles that they enjoy playing. The inclusion of the chord symbols is a great way for students to think harmonically and see how chords are used. For teaching pop stylings, supplementary pieces or extra reading on their own, these books are a valuable addition to a young musician's library.

## PATHWAYS TO ARTISTRY, TECHNIQUE AND REPERTOIRE BOOK 3 BY CATHERINE ROLLIN

This is the third book in a series that is subtitled "A Method for Comprehensive Technical and Musical Development". It reviews the perfect position at the piano and then introduces concepts of "compass pivots" and "opening and closing the hand" as necessary components for even distribution of arm weight. Skills required for octaves and scale playing are included as well as advancing skills for playing piano repertoire with artistry. The accompanying repertoire book reinforces the skills introduced in the technique book.

## CELEBRATE THE CLASSICS

COMPILED BY REID ALEXANDER, SAMUEL HOLLAND AND MARC WIDNER

Frederick Harris Music continues their series of "Celebrate" the composer with these three new books on Chopin, Mendelssohn and Scarlatti. They feature both standard literature and lesser-known gems by major composers of piano and keyboard music. The Scarlatti book includes 25 Sonatas at various levels. Mendelssohn has selections from Six Children's Pieces, and Songs without Words, Scherzo op. 16, No. 2 and Rondo Capriccioso, op 14. Chopin, Volume II has selected Waltzes, Mazurkas, Nocturnes and Preludes. The book begins with biographical information about the composer as well as information about the musical style of the period. The approximate level of difficulty of the pieces is listed at the back of the book along with Notes for Study and Performance. This well presented series is edited by Andrew Hisey.

# ADVERTISERS' INDEX

Alberta Keys .....	12	Frederick Harris.....	outside back	Mayfair .....	32, 40
Alfred .....	19	From Prairie to Pine .....	15	Music for Young Children.....	42
Brandon University .....	11	Gabor Finta .....	37	Oceanna Publications.....	46
Canadian National Conservatory of Music.....	34	Joan Heels .....	18	Prairie Sky Music Publishing .....	36
Clifford Ford .....	33	Hal Leonard .....	3	Quenmar .....	38
Concertina Publications .....	49	Keystroke Publishing.....	39	RCM Examinations.....	44
Conservatory Canada.....	13	KJOS .....	48	Superscope.....	21
Eckhardt Gramattee .....	35	Long & McQuade .....	46	University of Saskatchewan .....	22
Fishel Pustilnik.....	50	Longbow Publishing.....	16	Waterloo Music.....	13, 41
FJH .....	47	Making the Music.....	40	Wilfred Laurier University.....	20

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Design and Layout by:  
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