

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN



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WINTER EDITION • 2006



Composer Remi Bouchard is sitting at the piano surrounded by the student performers from one of the two Canada Music Week recitals held in Boissevain, MB. on Sunday afternoon, Nov. 13, 2005. Each recital programme was comprised entirely of Mr. Bouchard's compositions.

WHAT'S INSIDE . . .

Greetings from CFMTA.....	3
An Interview with Katherine Chi	5
Collaborative Conference 2007	12
Canada Music Week® Reports	16
Of Means and Ends	26
Memorial Pedagogy Award	30
Feeling the Pulse	31
An Opera for Young People - A Composer's View	32
Memoriams.....	34
Peak Performance Conference and Celebration	36
Book Reviews	37
Executive Directory	42



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ADVERTISERS' INDEX

Alberta Keys	22	From Prairie to Pine	17	New Wave Travel	36
Alfred	25	Gabor Finta	26	Prairie Sky Music Publishing	20
Brandon University	6	Joan Heels	18	Quenmar	39
Canadian National Conservatory of Music.....	37	Hal Leonard	13	RCM Examinations.....	29
Concertina Publications	32	Keystroke Publishing.....	33	Sheetmusic.....	5
Conservatory Canada.....	19	KJOS	41	Superscope.....	21
Eckhardt Gramatté.....	37	Long & McQuade	31	University of Saskatchewan	22
F & N	23	Longbow Publishing.....	8	Waterloo Music.....	12, 40
FJH	4	Making the Music.....	21	Wilfred Laurier University.....	7
Frederick Harris.....	outside back	Mayfair	16, 27		
		Music for Young Children.....	38		

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GREETINGS FROM CFMTA



QUESTION: What's more frustrating than learning to master the piano ?

ANSWER: Trying to get a Private Members Bill passed in the House of Commons!

It's Tuesday, November 29th. The 38th Parliament of Canada has just been dissolved and an election has been called for January 23, 2006.

The Private Members Bill C-271, scheduled to have had its second hour of debate and third reading in the House of Commons on November 30th, is now lost!

This Bill is an Act to amend the Income Tax Act by extending the tuition tax credit and education tax credit to music students who decide to pursue their studies at a designated educational institution OR follow a program of study leading to some form of academic accreditation given by a qualified private instructor.

The amendments to the Bill state:

- the student must be enrolled in a recognized course of study that leads to a diploma, certificate or other accreditation
- the student must be studying with a qualified instructor (as defined in the Bill)
- the student must be 16 years of age before the end of the tax year

After researching the prerequisites for entry in post secondary music institutions in Canada it will also be recommended that the student MUST be studying at a minimum GRADE SIX LEVEL.

If a student fits that criteria, then a CFMTA member would be able to issue a tax receipt to that student in the same way they would receive one studying at any post secondary institution.

Mr. David Chatters, MP, began to work on Bill C-271 in 2002 with a final draft being completed in July, 2003, and presented its First Reading in the House in February 2004.

Then . . . an election was called! Mr. Chatters was re-elected in his riding of Westlock- St. Paul in Alberta, and once again began to move the Bill forward.

This past July the CFMTA was notified that the Bill would be coming up for its second reading on September 25th and that if we were in favor of this Bill we should begin to lobby our MPs to show that support. AND LOBBY YOU DID! Those who have been driving the process in Ottawa were very impressed by the "show of support" from the CFMTA. The Bill was well received by the opposition parties.

Because the Bill was on the floor when the election was called we must start the process again once a new government is in place. Unfortunately, David Chatters, MP will not be seeking re-election because he is currently undergoing experimental treatment for cancer.

NOW FOR THE GOOD NEWS!!

There is an MP from Manitoba who is prepared to move forward with Bill C-271 after the election provided she wins her seat. She is in fact a former MUSIC TEACHER!

So while the Bill is on hold . . . it's certainly not dead!

We will begin the process again by introducing the Bill to the new government for its first reading as soon as possible and the members of the CFMTA will again be asked to lobby prior to its second reading.

My sincere thanks to all of the members who have supported this venture so far . . . it's been an interesting process and we'll continue to pursue it!

Another exciting venture involving the CFMTA is, of course, the COLLABORATIVE CONFERENCE 2007! The steering committee has been meeting regularly for the past two years and things are really starting to take shape!

You can check out the conference website www.musicconference2007.com for continuous updates.

An exciting recent announcement is the PERFORMANCE OPPORTUNITY for amateur students (one American and one Canadian) on opening night. The Canadian pianist chosen to perform a concerto with the Royal Conservatory of Music Orchestra at this event will have had to successfully compete at their local and provincial festival competitions and be recommended to compete at the National level, according to the rules and regulations set out by the respective festivals. They must also be the winner of the Open Piano Class at the 2006 NATIONAL FESTIVAL COMPETITION in Thunder Bay, Ontario, and must have performed a concerto at that competition.

Also available on the conference website (as well as the CFMTA website) is a "CALL FOR PROPOSALS" which invites teachers to submit proposals for the 2007 conference keeping in mind the theme "Teaching Without Borders: a Collaborative Conference Exploring Pedagogical Diversity".

For more information please visit the conference website.

In closing, I would like to wish you all the VERY BEST in 2006!

HAPPY NEW YEAR!

Patricia Frehlich, President

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.

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AN INTERVIEW WITH KATHERINE CHI



Katherine Chi was the first Canadian and first woman to win Canada's Honen's International Piano Competition in 2000. Her debut recording of works by Beethoven and Rachmaninov was released in 2003 on Canada's Arktos label. She is currently living in Boston where she teaches and is pursuing her Doctorate at the New England Conservatory.

THIS INTERVIEW WAS
CONDUCTED IN NOVEMBER
OF 2005 BY LORE
RUSCHIENSKY

L.R. Let's start at the beginning. When did you begin playing the piano?

K.C. I began when I was about 4 years old and living in Calgary. We had an upright piano in the house and my Mom wanted me to learn piano. I don't remember much about the beginning except for some scattered memories of learning in the Kelly Kirby course. I do remember meeting Peter Turner when I was around 6 years old and that was the beginning of everything. He was my first serious piano teacher. Things went well with him and I progressed quickly. I vaguely remember winning silver medals for conservatory exams so it was rewarding going through that system.

Later I moved on to Gloria Saarinen as a teacher. While I adored Mr. Turner my parents felt it was time to move on to a new teacher and I studied with her for approximately 1 - 2 years. As a child practice was really just part of the routine. "Brush your teeth, go to school, do your piano practice." It was not something that I thought of as unusual - it was just something that you did. My mother was very organized so the practicing did not feel out of place.

L.R. Tell us about your concert debut at the age of 9.

K.C. Up to that point I went to school and I played the piano but being a pianist was something I didn't take very seriously. The dreams of a child are much different from the conscious decision to seriously pursue music. But anyway, the debut was a big event. CBC recorded it. The concert was sold out and it definitely made an impression on me. At the time I did not realize the magnitude of how it would later lead my life, but it was the beginning of the road that I would eventually take.

My program consisted of Debussy's Gradus ad Parnassum, Mozart Sonata in A major K. 331, Cat and Mouse by Copland, Fantasie Impromptu and a Berceuse by Chopin, The 6 Roumanian Dances by Bartok and the encore was the Ritual Fire Dance by de Falla. At that time the Copland, Bartok felt fairly comfortable, as did the Mozart. At that time I think I was only on the borderline of

understanding what I was doing in the Debussy, and the Chopin was out of my range, especially the Fantasie Impromptu.

L.R. How did you then move on to the Curtis Institute in Philadelphia the next year?

K.C. With the positive response to my concert debut my parents were encouraged to look elsewhere for me to advance my studies. My father found a stable position as a geologist in Philadelphia, so my family moved. He moved back to Calgary when I was 14, but my Mom and brother stayed for an extra 2 years until she thought I was old enough to be on my own at 16. Then she and my brother moved back to Calgary as well.

L.R. What was life like at that time?

K.C. It was a mixture of regular school and then going to the institute for music. The Curtis Institute is not a school that caters to really young children. It is a college with courses and lessons geared to bachelor and masters degrees. In my case it was slightly convoluted because I was too young for college courses at 10. So it was not until I was 12 that I started taking some counterpoint and theory courses there. At the same time I was attending classes in the morning in a regular school in the suburbs and then I would be shuttled off to Philadelphia for lessons.

It was at this time my practicing began to increase. I would usually practice half an hour before school and the rest would be fit in around the time I was at Curtis, but usually about 3 to 4 hours a day. I was at the institute 3 to

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4 days a week. I began lessons with Seymour Lipkin and ended up with him and in between studied with Eleanor Sokolov.

I was there until I was 17 by which time I had completed my Bachelor of Music.

L.R. *From here you moved on to the New England Conservatory. How did that come about?*

K.C. I knew that I needed to move on from what I had learned from Seymour Lipkin and I was not sure what I was looking for. I did a lot of asking around and was considering a lot of teachers like Menahem Pressler at Indiana and Leon Fleischer at Peabody. At the last minute Seymour Lipkin mentioned Russell Sherman at the New England Conservatory. He had good things to say about Mr. Sherman and I was told by Lorand Fenevys that Marc Andre Hamelin had studied with him for some time and was very impressed by what Hamelin spoke about him. When I played for Sherman I considered him to be quite eccentric. I also played for Pressler and when Sherman found out about it he was extremely upset and gave me a long lecture. He managed to convince me that he was the right teacher for me and things worked out well and I certainly don't regret making that decision. He has been the cornerstone of my piano playing.

I was at the New England Conservatory and completed my Masters by the time I was 19. I stayed on and did an extra degree called a Graduate Diploma by the time I was 22. Then I was accepted to the Artist Diploma program but went off to England to study with Nikolai Demidenko in 1994 without playing my last Diploma recital. In the end I did not complete that recital until 1997. After studying for about half a year in England I returned to Canada to do a concert with the Manitoba Chamber Orchestra and immediately after that I completely stopped playing the piano. I was in constant pain and the physical therapist put my arms in half casts (which was not a good idea) for half a year. It took a good two years with rehabilitation before I could start to play again.

L.R. *What was the cause of your injury?*

K.C. I think it was overuse over time and eventually it took its toll. I think that I was also psychologically fatigued and the break was probably a good thing.

L.R. *How were you able to come from the injury to the level of playing that you now play at? Perhaps this as well.*

K.C. I had to learn to be efficient, not in a lazy way but realizing what I needed to do to avoid the injury. One

of the contributing factors was that I met a really good chiropractor. He gave me the run down on exactly what had happened and how to build back up again with regards to how I used my muscles and also evaluating my psychological state. I realized that there were a lot of things that I needed to change, the details of which are not important here. There is a lot of anxiety attached to the fact that you cannot do what you want to do. It was a very long process.

From this experience, while I cannot know how another person's body feels, when I now speak to colleagues, I am pretty intuitive about physical problems they may be having. I think I am more sensitive to that.

L.R. *How were your spirits in that time?*

K.C. They were pretty low. It is a shock to the system, when what you have grown up with as habitual completely changes. It was a very strange moment in time. In some ways I did appreciate a break as it gave me time to reflect upon who I was away from the piano and also to realize that the piano was a very important part of me. I realized that I wanted to return to it, but in the first 6 months I thought my career was over and that I needed to find something else to do.

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L.R. I understand that you worked in a bakery at that time.

K.C. It was about a year after the injury happened that I started to work in the bakery which was a very good thing because it forced me to be physical with my arms. It pushed me past the point of worrying about my arms. It was a tough process though, because I came home most nights with my arms sore and achy and I was always wondering if I was doing too much and if it was good for me.

L.R. And from this point how did you get to Italy?

K.C. After my Artist Diploma in 1997 my best friend steered me to a place at the Fondazione Internazionale per il Pianoforte in Griante, Italy where I was for two years.

She saw that I was suffering, working in the bakery and making very little money and I really wanted to get back to the piano. I sent in my tape from the Artist Diploma and I was accepted at the last minute without an interview, which was also a rare thing. This opportunity turned out to be the really crucial point in seriously getting back to the piano.

At the Foundation, it is not really like studying. You do not have a teacher as such. These professors would come in for 4 or 5 days once a month and we would play one or two pieces for them. They brought in fabulous musicians like Rosalyn Tureck, Leon Fleisher, Dmitri Bashkirov, Karl Ulrich Schnabel, Fou Ts'ong, Andreas Staier. It was wonderful to have master classes with

them and to be among peers who were from very very different backgrounds. There were many fascinating people there, like Naida Cole, who has become a very good friend.

At the same time I was mostly immersing myself in individual work and learning to study independently. It was almost total seclusion. I was free from any financial constraints as they took care of everything. There were beautiful pianos to practice on and these two years were what I really needed. It was a very important and necessary part of my life and Italy was gorgeous.

L.R. When did you start doing the major competitions

K.C. My first big one was the Busoni in 1998 –about one year after I had arrived at the foundation.

I entered the competition without high expectations. I had only been back to the piano for about a year and I did not even have the concerto completely ready -- which was not a good thing. I regret that now as I made it to the finals, which was quite extraordinary because there were about 113 contestants from the very beginning. I realized I did not take it seriously enough when I arrived at the final round, went on stage, and I

suddenly knew that I was not going to win. The surprise was that I won the second prize. While it felt good to receive that recognition I was also disappointed because I had underestimated what I was capable of and I will never know what would have happened had I been prepared.

L.R. How was your experience of then winning the Esther Honen's Piano Competition in 2000?

K.C. That was quite extraordinary because I had not actually planned on going to that. It was a last minute application just before the Post Office was to close on the last day. I had my heart set on playing the Leeds Competition which was around the same time. However I was not accepted into the Leeds which disappointed me greatly but thank goodness I had sent Honen's the tape. When I was accepted to Honens I took it very seriously as at 30 I was at the end of my time

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with regard to the age limit for competitions.

One thing that I had learned from the Busoni Competition was the tremendous stamina required to enable you to handle the 3 to 6 weeks of stress. I had realized at the end of the Busoni that I did not have enough strength left to even try my very best. I hired a trainer to help me out to make sure I was physically in good shape and, of course, there was a lot of



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practicing. I came into the Honens after really preparing myself both physically and mentally and knowing what to expect.

One has to have a certain musical program in mind and the Esther Honen's application gave the impression that they were looking for something very versatile but at the same time demanding big works. So the long term planning consisted of how I was going to structure the program with the biggest works I could. The Schubert G Major Sonata turned out to be a very new piece for me and it was the first time I played it in competition. The Schubert was in the crucial round that would get me into the finals. It is an extremely difficult piece to pull off because of its subtleties and not being able to hide behind the piece. It does not have the virtuosic quality that is engaging and attractive in competitions. I had put the Beethoven Hammerklavier on the first round, and the Prokofiev 6th Sonata (which is quite an explosive work) and I thought the Schubert would complement it. I knew it was the only piece that would get me to the finals so that was a lot of stress.

L.R. What has winning that competition done for you?

K.C. At that point I was 30 and I had not much going in music. Three years before I could not play the piano, then I spent 2 years in semi seclusion in Italy, so no one knew who I was. I was aware of how difficult it is to break into the piano world and I knew it was do or die. It is a very high level of stress. I knew that if this did not work out I would have to go back to school so I really had to pull it off.

Winning gave me the chance to play the piano again. Without it I do not think I would have had any chance of succeeding. Had I had the finances to practice I would have done it, but reality is different and you have to feed yourself and look after life as well.

Winning is important to get your name out there but then, of course, what are you going to do with your name? There needs to be follow through. The Honen's really takes

care of you for the next 2 or 3 years. They funded travel, produced my CD, organized concerts including my New York debut and resulted in my having a manager in New York. There were many people to help me and had it not been for them I do not know if I would be able to support myself with music.

L.R. How do you feel about competitions on the whole?

K.C. I think it is important for young musicians to see what their potential is and that a competition atmosphere is not altogether a bad thing. It teaches you to learn very quickly how to concentrate on your pieces and boil it to an extremely high level and produce a good performance in a highly charged atmosphere. These are extremely difficult criteria for any individual but this is what is required to become a musician.

L.R. What does your life consist of now?

K.C. I give a lot of concerts and I am also working on my Doctorate in Musical Arts. In addition I am head of the secondary piano department at New England Conservatory which means I take care of the administrative work of students that choose piano as an elective but not as their major. I also do some teaching at the school as well as at another school with teenage kids. They are not going to be pianists so it has a different trajectory and you want them to appreciate music rather than to get into all the nitty gritty. I am still pretty specific about my expectations and it also gives me experience in dealing with problematic situations.

While I used to feel inadequate in trying to explain what I meant in teaching a piece, I am now more confident and therefore enjoy it more.

The last month I was playing a concert every weekend and each was a different program – Beethoven 4th, a recital program, Grieg etc. I would disappear every weekend and then be back during the week trying to manage all the teaching and the school work.

It usually works out to around 20-25 concerts a year and when it is ideal I try to include one new work in each

concert. It forces me to learn new works. I can learn pieces fairly quickly especially when I am under stress although that is not ideal in the end. When I was 17-18 my teacher told me there was going to be a concerto competition in one month so get yourself ready and I learned the Prokofiev 2nd in about 3 weeks. That was a good experience for me but not something I choose to do often. As you get older you get smarter as to how to learn pieces and I think I have become more efficient.

L.R. *How do you enjoy premiering new works?*

K.C. There is a novelty in a new work that is challenging and you do not have a set of examples to work with, which is liberating because you are free to interpret without the weight of great musicians behind you. You can create your own standard. At the same time, new music has its own challenges being a language that one is not accustomed to. This can make it more difficult to memorize but to the best of my ability I do try to memorize. I feel that when you have a piece in your system securely

memorized, you play it differently.

L.R. *Who are your favourite composers?*

K.C. Beethoven, Schubert and Schonberg.

L.R. *Tell us about your CD that you recorded.*

K.C. That came along with winning the Honen's Competition. I recorded the Hammerklavier Sonata by Beethoven and Variations on a Theme by Corelli by Rachmaninoff. It is recorded on Canada's Arktos Label.

L.R. *How do you feel about the future of Classical Music?*

K.C. This is asked all the time. One definitely does not do music to make a lot of money. I think that classical music will have its renaissance. It is like Shakespeare or great pieces of art— it is not as if everyone wants to read Shakespeare or goes to the theatre to see Shakespeare plays but it is always present. It may not bring in the biggest crowds and a great following but it is never put under the carpet and shoved away. It is not easily accessible material but that is inherent in a great work of art.

L.R. *What advice do you have for students?*

K.C. The study of music is very valuable because it has infinite possibilities to imply and suggest. The more time one puts into music and to listening the more one becomes sensitive. There is a lot to learn from learning to pay attention to details and trying to figure out how everything relates to one another, to refining and then creating an atmosphere where everything exists side by side, especially in opposition and using one's imagination, intuition and taste to calibrate all the factors. Music does not teach everything. But much can be gained if one puts in the effort.

At whatever level you attain, once you get past the drudgery of practicing and really look into what it has to offer, one can never be disappointed. It is known that being able to play an instrument well leads to the ability to do other things well – It carries over into other facets of life and allows you to feel things around you.

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COLLABORATIVE CONFERENCE '07

EXPLORING PEDAGOGICAL DIVERSITY

TORONTO, ONTARIO
MARCH 23–27, 2007

A Once-in-a-Lifetime Opportunity!

In March 2007, thousands of music teachers from across North America will gather in Toronto to be inspired, educated, and motivated by the leading experts in their field. This groundbreaking international conference brings together for the first time the Canadian Federation of Music Teachers' Associations (CFMTA), the Music Teachers National Association (MTNA), and The Royal Conservatory of Music (RCM). The Collaborative Conference offers a unique occasion for teachers to network, attend informative sessions, master classes, and concerts, and explore the latest developments in music education. This event will provide not only valuable professional development for music teachers, but outstanding opportunities for students as well.



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

Web: 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."

Hughean Ferguson, Kingston, Ontario

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

<http://www.musicconference2007.com>

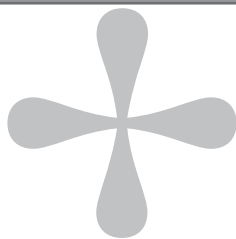
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*reservations will be accepted after March 23, 2006

Call for

2007 Collaborative Conference ✦ March 23–27 ✦ Toronto, Ontario



Conference Proposals

The Conference Steering Committee requests the submission of proposals for the CFMTA-MTNA-RCM Collaborative Conference in Toronto, Ontario, March 23–27, 2007. The theme of this conference is: *Teaching Without Borders: A Collaborative Conference Exploring Pedagogical Diversity*.

Proposals on all aspects of music and music teaching as they relate to this unique conference theme will be welcome. Of particular interest are topics that focus on aspects of teaching that are original or unique, while emphasizing and exploring pedagogical diversity on both sides of the border. Papers, panels, performances, lecture-recitals, demonstrations, research and creative projects are invited. Proposals are accepted from the presenter or through recommendation. Conference sessions are generally 60 minutes in length inclusive of introductory, closing remarks and Q & A.

To serve the varied memberships that will attend this unique event, proposals that demonstrate the conference theme will be given first consideration.

Guidelines for Recommending a Presenter

Mail or e-mail a one-page letter including:

- ✦ Name and permanent address, phone number, fax number, e-mail address and summer contact information of presenter (if available) you are recommending.
- ✦ Where and when you heard the session you are recommending.

You may be contacted for further information. Deadline for recommending a presenter is April 14, 2006.

Guidelines for Submitting Proposals via E-mail

- ✦ E-mail your proposal as a Microsoft Word document or PDF (double-spaced and approximately 200–250 words). Proposals must include your name, permanent address, phone number, fax, e-mail address and summer contact information. Indicate the subject area in which the proposal should be considered on the upper left-hand corner of the page. Please include a 35-word session description.
- ✦ E-mail a one-page resume for each participant via a Microsoft Word document or PDF.
- ✦ E-mail a color photograph and a 35-word bio.
- ✦ Audio or video recordings are required for any performance sessions and encouraged for all others.
- ✦ Proposals must be received no later than midnight (Pacific Time) on April 14, 2006. The deadline will be strictly enforced.

✦ Confirmation of receipt will be sent via e-mail after April 14, 2006.

✦ Send proposals and resumes to mtnanet@mtna.org with a subject line "2007 Conference Steering Committee."

Guidelines for Submitting Proposals via Postal Service

- ✦ Submit 11 copies of a one-page typewritten proposal (double-spaced and approximately 200–250 words). Proposals must include your name, permanent address, phone number, fax, e-mail address and summer contact information. Indicate the subject area in which the proposal should be considered on the upper left-hand corner of the page. Please include a 35-word session description.
- ✦ Submit 11 copies of a one-page typewritten resume for each participant.
- ✦ Submit a color photograph and a 35-word bio. Photographs will not be returned.
- ✦ Audio or video recordings are required for any performance sessions and encouraged for all others.
- ✦ Proposals must be postmarked no later than April 14, 2006. The deadline will be strictly enforced.
- ✦ Confirmation of receipt will be sent via e-mail or postal service after April 14, 2006.

Send all proposals to:

mtnanet@mtna.org

—or—

Music Teachers National Association
2007 Conference Steering Committee
441 Vine St., Ste. 505
Cincinnati, OH 45202-2811



COLLABORATIVE CONFERENCE 2007: PLAN NOW FOR THE 2006 FESTIVAL SEASON!

Now is the time to start planning your trip to Toronto for the Collaborative Conference on March 23–27, 2007. In this unprecedented gathering hosted by three major music organizations—the CFMTA (Canadian Federation of Music Teachers' Associations), the MTNA (Music Teachers National Association), and The Royal Conservatory of Music—music teachers will be granted the opportunity to develop themselves professionally, to meet with colleagues from across North America, and to potentially see one of their students perform before an international audience.

There is still time to prepare your senior-level piano students for potential participation in the opening night concerto concert with The Royal Conservatory Orchestra. To be eligible, candidates must successfully compete in their local and provincial festival competitions before advancing to the National Music Festival in August 2006. The chosen student will have given the best performance of a concerto in the Open Piano Class at the National Music Festival in Thunder Bay, Ontario.

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Inc., this talented young pianist will go on to perform a solo recital and participate in a master class in New York City. Travel and accommodation expenses will also be generously covered by Yamaha Canada.

For more information on festival participation, please contact the Federation of Canadian Music Festivals at 306-343-1835 or by email at national.festival@sasktel.net.

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RULES AND REGULATIONS

CFMTA- FCAPM NATIONAL PIANO COMPETITION TORONTO, MARCH 23 - 27TH 2007

1. **THE NATIONAL PIANO COMPETITION IS LIMITED TO COMPETITORS STUDYING AT THE UNDERGRADUATE LEVEL OR LOWER AS OF THE DATE OF APPLICATION.**
2. Competitors in the CFMTA National Semi-final competition must present a program consisting of the following:
 - One Canadian Solo Composition
 - One **complete** solo composition from the Classical or Baroque period.
 - A variety of shorter works to form a well-balanced program.

At the provincial level, it is highly recommended to follow these guidelines. To be eligible for the Marek Jablonski prize, the program must include a work by Chopin. The Chopin and Canadian winner will be decided at the semi-final round. No program changes are allowed to the repertoire list after February 1st, 2007.
3. Three finalists will be selected from the semi-final competition to proceed to the Final competition. Each finalist may repeat only **ONE** selection from the semi-Final program. Time limit: minimum 30 minutes, maximum 45 minutes.
4. Competitors must be no more than 24 years of age as of January 1st, 2007. They must be Canadian citizens or landed immigrants. Students under 16 years of age must be accompanied by a chaperon, at the students' expense.
5. **COMPETITORS MUST BE STUDENTS OF A REGISTERED MUSIC TEACHER AT THE TIME OF APPLICATION.**
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor. Each provincial association may choose, by audition or otherwise **ONE** competitor who will represent that province.
7. Each provincial association will be responsible for the expense of its competitors' travel, as prorated by CFMTA, to and from Toronto, Ontario. The convenor, Rosalyn Martin, co-ordinates the travel for the competitors. Associations are strongly encouraged to solicit corporate sponsorship.
8. **Applications must be received by the convenor, Rosalyn Martin, at the address shown on the registration form, on or before January 15th, 2007. A registration fee of \$ 75.00 , made out to CFMTA, is paid by each province and MUST accompany each application. Late applications will NOT be accepted under any circumstances.**
9. **PRIZES:**
 - First Prize: \$5,000.00
 - Second Prize: \$3,000.00
 - Third Prize: \$2,000.00

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

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

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CFMTA- FCAPM PIANO COMPETITION * Toronto, Ontario March 23-27th 2007

APPLICATION FORM

1. **PROVINCIAL ASSOCIATION** _____

Provincial Representative _____

Representative's Address _____

City _____ Province _____ Postal Code _____

E-mail _____ Telephone _____

2. **COMPETITOR'S NAME** _____

Competitors Address _____

City _____ Province _____ Postal Code _____

E-mail _____ Telephone _____

3. **ELIGIBILITY** Competitor's date of birth as of January 1st, 2007

Day _____ Month _____ Year _____

Name of Teacher _____

Teacher's Signature _____ RMT branch _____

Address _____ City _____

Province _____ Postal Code _____

Telephone _____ Fax _____ E-mail _____

4. **COMPETITORS MUST BE STUDENTS OF A REGISTERED MUSIC TEACHER AT THE TIME OF APPLICATION.**

5. **THE PIANO COMPETITION IS LIMITED TO COMPETITORS STUDYING AT THE UNDERGRADUATE LEVEL OR LOWER AS OF THE DATE OF APPLICATION.**

6. Please include a typewritten resume of approximately 100-150 words. Please include a 8 1/2 by 11 glossy professional photograph as well as a smaller one for the newsletter.

7. Please include a separate typewritten list of your National Semi-final repertoire and also a list of the National Final repertoire as well as the exact time of each selection. Include all information regarding opus numbers, keys, number of movements, composers' names, etc. It would be helpful to have the repertoire in order of performance. Changes to the repertoire will NOT be accepted after February 1st, 2007.

8. **Applications must be received by the Convenor on or before January 15th, 2007.** Late entries will not be accepted under any circumstances. The registration fee of \$75.00, paid by each province and payable to CFMTA, must accompany each application. Please send cheque and application to: Rosalyn Martin, Program Convenor

144 Hawkwood Dr. N.W., Calgary, Alberta T3G 2V8
Phone no. (403) 239-5847 • E-mail: sing4_rosalyn@shaw.ca

CANADA MUSIC WEEK® PROVINCIAL REPORTS



BRITISH COLUMBIA

CINDY TAYLOR

“O Canada, Our Home and Native Land”. Canada Music Week® was again celebrated “From Far and Wide” throughout the Province of B.C. Many exciting events were organized, concerts presented and Canadian composers and their music celebrated.

Seventy-seven students in Trail/Castlegar participated in a CMW music festival with adjudicator Anne McDonald. This event concluded with a recital and awards presentations for top marks in exams.

The Sunshine Coast, Abbotsford, Coquitlam – Maple Ridge, and the Chilliwack branches each presented recitals of Canadian music content with some branches using this special time to present trophies and bursaries.

A Jeopardy game and a variety of other games based on facts about chosen Canadian composers was the exciting event in Nelson. The students really enjoyed this celebration and there were prizes too!

We are very fortunate in B.C. to have wonderful and inspiring “real live” composers who are eager to share their music and their wisdom with students of all ages.

The Mission branch held a “Garden of Music” concert and presentation of the piano solo works of composer Alain Mayrand who was present at the recital offering thoughts and ideas on composing. “When you meet the composer the music is more appealing, it’s inspirational, and the students remember the event.”

The Shuswap branch has their very own “composer in residence”, member Jean Ethridge who graciously performed her own piece “For Lane” at their branch CMW recital. This special work was composed to celebrate the life of a close friend who recently died of cancer.

On Vancouver Island the North Island branch presented a workshop with special guest composer Stephen Chatman. 51

students prepared and performed his piano works. Students played in small groups according to which Stephen Chatman book their music was in. Each student was encouraged by the composer’s comments and his sharing of how he was inspired to write some of these pieces of music. Some own compositions were “premiered” with helpful suggestions and words of encouragement given by Stephen. The North Island teachers returned in the afternoon for an informal presentation given by Stephen Chatman of some of his other compositions: new piano works not yet published, choral works, and his recent award winning orchestral composition “Proud Music of the Storm.” It was awe inspiring to hold the manuscripts of some of these works.

Of special note is the recital organized by the South Fraser branch. The recital was “All Canadian Works” with special guest Author Dr. William Bruneau who is one of the two authors of the recently published biography: “*Jean Coulthard: A Life in Music*” As part of the recital Dr. Bruneau presented a 15 minute talk on how the book came to be and he played some small examples as he gave his presentation.

This year the BC CMW committee is working with the Canadian Music Center on the “Murray Adaskin Project”. The CMC is purchasing the late Murray Adaskin’s piano which will be placed in the CMC. Murray Adaskin was a highly respected and revered prominent Canadian composer and a member of the BCRMTA.

Thank – you, B.C., for organizing so many creative CMW events and educating students and audiences with our own special “Canadian Music”!

SASKATCHEWAN

BEV TILLMAN



Throughout the province, many of our branches held special events to mark Canada Music Week®. Four of the branches held Contemporary Showcases, a non-competitive music festival of Canadian music. In Yorkton, their 3rd Contemporary Showcase was held on November 26, with Cherith

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Alexander as the adjudicator. They also plan to have their annual mall recital on December 3. In Saskatoon, their Contemporary Showcase was held on November 26 with approximately 75 students participating in piano and voice classes. The following Sunday evening the RMT's held their annual Canada Music Week® Recital, with some of the performers selected by the adjudicators of the Contemporary Showcase. In Regina, there were approximately 120 students of 12 different teachers performing in their Contemporary Showcase held on November 25 and 26 at Wesley United and Whitmore Park United churches. The adjudicators were Susan Sametz, piano, and Peter Groom, voice. In the West Central Branch, a Contemporary Showcase was held in Rosetown on November 26, with 47 students enthusiastically performing vocal and piano selections representing the communities of Biggar, Kindersley, Plenty, and Rosetown. The adjudicator was Dianne Gryba. The branch also hosted studio recitals in Alsask and Kerrobert in celebration of Canada Music Week®.

The East Central Branch celebrated Canadian music on November 5 with an evening gala of Canadian music featured in the piano collection, "From Prairie to Pine", and other local composers. Special guests were Brenda Baker, a children's entertainer,

and the Wes Froese Trio.

The Battlefords Branch sponsored a student recital and concert for Canada Music Week® on November 20, with the special guest artists, Camala Choir, under the direction of Dianne Gryba.

The Swift Current Branch hosted a student recital on November 27 at Mount Calvary Lutheran Church, which featured selections of Canadian music in piano, voice, and violin. To celebrate Saskatchewan's centenary several performers chose selections from the recently published, "From Prairie to Pine: Piano Solos by Saskatchewan Composers." A surprise visit from Constance, wife of Wolfgang, added a touch of humour, drawing attention to the upcoming 250th birthday of W.A. Mozart on January 27, 2006. Several students won awards for their entries in a poster, musical composition and poetry competition.

The Lloydminster branch held a Recital on Saturday November 19th. There was an assortment of solo, duet and own compositions performed. Local composer, Anne Campbell, talked to the students about how she goes about the composition process. The theory awards sponsored by our branch were presented at this time.

So our province has been busy in its enthusiasm and support for Canadian music and performance during Canada Music Week®.



JOAN MILTON/MARILYN SINCLAIR

Canada Music Week celebrations take place in the third week of November, which includes November 22, the day honouring St. Cecilia, patron Saint of Music. This year the week ran from November 20 – 27, 2005. Events and festivities by some of the ARMTA branches are as follows.

Lethbridge branch held a very successful 'Canada Music Week Recital' on November 25th. At this recital students who excelled in the 3 past examination sessions were presented with awards. Thanks to '1st Choice Savings and Credit Union Ltd' who helped sponsor our awards program with a contribution of \$1200. Acknowledgement was also given for donations made by students, parents, teachers and as well a donation contributed in memory of former Lethbridge branch member Philip Smerek. The AMEF achievement Awards sponsored by the Alberta Music Education Foundation and the Alberta Foundation for the

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Arts were presented to 3 talented students.

Rita Kennedy reported on the Red Deer committee's "premiere" Contemporary Showcase consisting of Annette Bradley, Debra Gallant, Cheryl Cooney and Rita Kennedy. The Showcase was held on Saturday November 19, 2005 at the Red Deer College. There were 4 vocal entries and 40 piano entries for our non-competitive festival. The adjudicator chose 6 performers to perform at the Canada Music Showcase Recital on Sunday, November 20, 2005. Parents, students and teachers all had positive comments on our first Showcase.

ARMTA Calgary was busy with 2 separate events to celebrate Canada Music Week. For Canada Music Week 2005, Jory Debenham reported that ARMTA Calgary hosted the 'Music in Schools' program. They had mini-recitals in three elementary schools in Calgary and all the selections performed were by Canadian composers. To start the week, local composer/publisher Roberta Stephen spoke to the students at Eugene Coste Elementary about what it means to be a composer and talked about some of the Canadian composers featured in the recital. Many of the students who performed in each of the three recitals also gave an introduction to their

piece, offering the audience some biographical information and occasionally anecdotes about the composer and/or piece. A number of students also performed their own compositions. The feedback from the schools and from the students and teachers who participated in this event was excellent and hopefully they can expand the program next year to include more schools.

Carrie Kalmykov states the annual 'Calgary Contemporary Showcase Festival' was a great success. It was held on November 25 and 26 at St. Andrew's United Church, and featured a terrific diversity of contemporary Canadian music performed by musicians of all ages.

This year's event included non-competitive classes for piano, voice, violin, cello, guitar and composition in beginner to advanced levels. Adjudicators were: Sylvia Shadrick-Taylor, piano: Karen Reece, voice: Norbert Boehm, strings: and Kevin Sharyk, composition. Outstanding performances were heard at the two Showcase Festival Gala Awards Concerts held on Saturday, December 3 at St. Andrew's United Church.

A special thank you to ARMTA Calgary, Nats Calgary and the many individuals, music retailers and concert groups that contributed scholarships,

gift certificates, concert tickets and CD prizes.

Much appreciation to St. John's Music for providing the festival piano in the upper hall. This year's Contemporary Showcase festival would not have been possible without the dedication and enthusiasm of the following committee members: Po Yeh, Rosalyn Bourak, Sylvia Zavzavadjian, Jan Cherniak, Roberta Stephen, Cathy Stephen and Rachel Hop.

To celebrate Canada Music Week in Lloydminster, Pam Rollheiser reports they held a recital of students performing Canadian Music. Each student who performed was presented with a certificate, and a pencil with Canadian flags on it. They had encouraged the students to compose their own pieces ahead of time, in hopes that they would get to hear some neat original compositions and were fortunate to have one student who shared his at the recital.

After the students performed, a local composer, Anne Campbell, was introduced. Anne did a presentation on composing tips, shared stories of her successes and failures, and played recordings of some of the pieces she had written. It was very uplifting and encouraged all to open their minds and hearts, as we may be surprised by

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what we hear. Pam expresses her hope that all enjoyed Canada Music Week as much as she did.



SUSAN ROBINSON

Here is a sampling of some of the activities that took place in Ontario during Canada Music Week 2005.

Brampton/Bolton/Caledon branch held an awards recital featuring student performances and guest composer Jana Skarecky. Awards and certificates were given out in recognition of top achievers in piano and theory exams.

Despite adverse weather conditions, Owen Sound branch held a successful multi-discipline concert of young and older students with reception afterwards.

Woodstock branch also used CMW as an opportunity to hold an awards

recital for top student achievers. Canada flag pins were distributed to each performer.

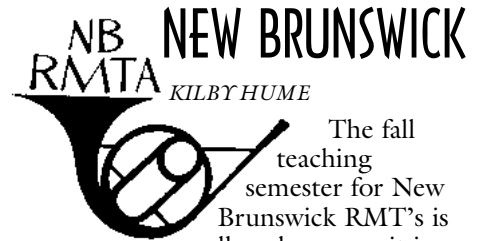
Brantford branch went all out with an official proclamation by their town crier to begin their CMW Concert! Their concert featured favourite composer Clifford Poole, and a young student read a short biography to introduce several performances of Poole's music. Other Canadian composers were represented in the program, and the Brantford local newspaper gave excellent coverage of the event.

In the North, Kenora branch held a recital of voice and piano music, featuring a piano quartet of teachers for a finale.

Kitchener - Waterloo branch held a recital of nearly 30 students, five of whom performed their own compositions. These young composers received a commemorative booklet containing the original music performed at this concert. The CMW recital is also used for presentation of top scholarship winners within the

branch (Louise Maria Ritz scholarships). The Kitchener-Waterloo branch holds their CMW concert in conjunction with Grand River Contemporary Showcase, which means a very busy weekend for teachers!

Newmarket branch held two recitals of all Canadian music featuring piano, voice and violin. Performers received red ribbons with "Canada Music Week 2005" in gold printing. This branch also held ongoing recitals in Upper Canada Mall during CMW with teachers preparing one hour time slots. These events have been great successes and promote not only the teachers, but Canadian Music awareness.



The fall teaching semester for New Brunswick RMT's is well underway as it is throughout the rest of the land . . .



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Summer is a distant, lingering memory with its long, lazy days and warm weather . . . The scent of snow is in the air, especially on those cold, crisp mornings!

Speaking of summer reminds us of the wonderful CFMTA convention held in Alberta in July. From the time we arrived until the time we left, everything was well planned and executed. The workshops were both informative and interesting and the competitions were the best yet! Capped by a great day at the Stampede and a wonderful final dinner on Saturday night, it was indeed a week to remember! Congratulations to Linda and her committee for an outstanding effort!

New Brunswick holds its annual meeting in June. This year it was held in Moncton. The one day convention included the annual business meeting, three varied workshops, and a concert given by the winners of the music writing contest. Clinician Melody Dobson spoke on "Nurturing Musicianship in Young Voices", Anne Marie Murphy gave a workshop entitled "From Bach to Brubeck: The Case for Group Sessions in Your Private Studio", and Dr. Edmund Dawe spoke on "Great Traditions in Performance and Pedagogy and Their Relevance to the Modern Musician."

There has been a change in our newsletter. The Quarter Note was published quarterly so the name was most appropriate. It was decided to provide provincial members with three publications rather than four yearly, so hence the name change to The Triplet. The co-editors hope that the change will be only positive.

This month brings Canada Music Week® celebrations to music students around our country! Various concerts, music writing competitions, essay contests about Canadian music . . . New Brunswick branches are all involved in this very special week when

we honour and promote our Canadian Composers and their works.

In the next weeks, strains of Christmas music will be in our studios as we enjoy yet another phase of the year with our students. As we approach this very special season of the year, on behalf of NBRMT's, let me wish each and every one of you a blessed Christmas season and a wonderful 2006!

Until next time.....



P.E.I.

JANE NAYLOR

The PEIRMTA's celebration of Canada Music Week® included two recitals of Canadian music, in which a total of forty students performed, and an Awards Ceremony. Twenty-three medals were presented to winners of our annual Competition for Composition, Artwork (inspired by a piece of Canadian music) and/or Creative Writing (involving any aspect of music). Our composition judge this year was Bert Tersteeg, retired UPEI

Professor of Music and a composer himself. Winning compositions were performed. Each recital and competition participant also received a Canada Music Week® ribbon. The stage was festooned with artwork (including some wonderful 3-dimensional pieces), the excellent creative writing, Canadian composers' pictures and a large flag and banner. The audience was given the opportunity to view the items, and there was even a fundraising bake sale in the foyer. All of this took place Saturday, November 19th at the Dr Steel Recital Hall, UPEI.

The following weekend included the Contemporary Showcase non-competitive festival of Canadian music held at the Carriage House of the historic Beaconsfield home in Charlottetown, Saturday, November 26th. The adjudicator was Peter Togni.

That evening, PEI's contemporary music group, Eklektikos, performed Canadian music, including works by Nic Gotham, Elizabeth Raum, Peter Riddle, several by John Weinzweig, and three works originally written for eklektikos for the New Music in New Places initiative of SOCAN and CMC, 2005 by PEI composers Jennifer Barrett-Drew, Richard Covey and Jane Naylor.

On Sunday, November 27, the Prince Edward Island Symphony, with conductor James Mark, included works by Canadian composers James Code and John Weinzweig in its program. Also featured were performers Krista Carruthers (the winner of the PEI/Kiwanis Music Festival's Suzanne Brenton Award) in a marimba concerto, and the dancers of the local dance umbrella ballet company.

All in all, a busy and exciting week celebrating Canadian music, Canadian composers and Canadian performers!

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HEIDI PETERS

Piano students in Southwestern Manitoba kicked off the Canada Music Week® 2005 celebrations in Manitoba in a big way! Remi Bouchard was the featured Canadian composer of children's music and guest of honour in Boissevain on Sunday afternoon, November 13th. Students from Boissevain, Deloraine, Killarney, Margaret, Melita, Pierson and Souris eagerly gathered to perform their interpretations of his compositions for him.

Sixty-two performers were scheduled in two recitals, ranging from Beginners to Senior repertoire in both groups. Remi surprised the students with a lovely performance of his own at the end of each recital. Students were delighted with the opportunity to get Remi's autograph as well as pose for pictures with him.

After the second recital, Remi Bouchard, an examiner for Canadian National Conservatory of Music, presented certificates to successful

candidates of CNCM examinations in MB in 2005. The afternoon came to a delightful close with visiting and a reception sponsored by CNCM.

This memorable event was sponsored by the Southwest Piano Teachers (Maureen Baird, Tenley Dyck, Tannis Hofer, Geraldine Kroeker, Lara Mason & Dianna Neufeld), with assistance from the Brandon Branch of MRMTA.

On the following Sunday afternoon, November 20th, an intimate audience of about sixty enjoyed a Canada Music Week® 2005 recital at Westworth United Church in Winnipeg. The Winnipeg Branch CMW Committee (Carmen Barchet, Dorothy Lothar and Muriel Milgrom) organized a program which included a lovely variety of instrumental and vocal performances by known and lesser known composers.

Twenty-eight students presented the works of fourteen Canadian composers. Included were Meaghan Skwark and Anthony Pranata, who performed their respective Canada Music Week® Music Writing Competition 2005 provincial winning compositions. Composer Joanne Martin joined three young violinists as

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the pianist in a performance of two of her quartets, *Berceuse* and *Three-Legged March*. The Manitoba Conservatory of Music and Arts Children's Vocal Ensemble under the direction of Muriel Milgrom performed *Just like the Trees* by John Simipuk and *Prairie Spirit* by Marcelline Moody. Other performances included piano compositions by Alexina Louie (*O Moon, Distant Memories, Distant Star*) Frederick Caton (*Twilight*), and Oscar Peterson (*The Gentle Waltz*), compositions for solo voice by David Myska (*Decoys from Three Songs on Poems by W.H. Auden*), W. Herbert Belyea (*Lazy Summer*), and Stephen Chatman (*Someone Who Used to Have Someone*), a composition for solo violin by Remi Bouchard (*Suite for Violin and Piano*), another for solo

flute by R. Murray Schafer (*Sonatina*) and one for solo clarinet by Ken Nichols (*Tales from the Carberry Sandhills*).

The participants received a small memento, a CMW pencil, at the conclusion of the performance, kindly provided by the Provincial Executive of the Manitoba Registered Music Teachers' Association. The piano accompanists were given honorariums by the Winnipeg Branch CMW Committee in consideration of the students who were invited to perform and required this service. Finally, the performers and audience enjoyed a lovely reception organized by Audrey Belyea of the Winnipeg Branch Social Committee.

A special Saturday afternoon recital was held in Southeastern Manitoba in

the community of Lorette. Seventeen piano students gathered at the studio of Canadian composer and teacher, Maryanne Rumancik for an informal sharing of music on November 26th. The recital began with the singing of our national anthem *O Canada*, one verse in English and one in French, reflecting our bi-lingual community and country. Most of the students performed at least one composition by a Canadian composer and short stories were shared on the life of these composers. Some of the composers included were: Rémi Bouchard (*The Chocolate Rabbit, A Dog Called Accelerando, Aria Banana and Espresso Expressivo*), Anne Crosby (*Robots*), Clifford Poole (*Mist*), Debra Wanless (*Witch's Waltz and Una's Ghost*), Violet Archer (*Jig*), and Andrew

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Markow (*Jumping Jacks*). A reception followed the concert and the students were given large glossy stickers of the Canadian flag as a souvenir. All-in-all, it was a delightful afternoon of musical sharing.

In closing, on behalf of the Manitoba Registered Music Teachers' Association, many thanks to all the teachers, special events organizers and performers for their enthusiastic commemoration of our Canadian musical heritage.



CHRISTIANE CLAUDE

The QMTA held four recitals on Sunday, November 20th, 2005 at College Regina Assumpta.

19 teachers presented students for a total of 87 participants.

Pianist and composer Michel Fournier selected twenty students who gave the best interpretations to perform at a gala recital.

Composers and renowned guests were invited to celebrate Canada Music Week by attending the gala recital also held at C.R.A. on November 26th.

During the evening, the Rose Goldblatt Scholarship, established in memory of the pianist and pedagogue, as well as many rewards and prizes offered by the Canada Music Center, the Quebec Musical Education Foundation and "Pianos Prestige" establishment were offered to the deserving students.

The Provincial Council of the QMTA held a reception after the recital. The students and teachers look forward to this reception as they are proud of interpreting Canadian works and are anxious to meet the composers who are pleased

to present their new works and recordings. Our teachers are forever looking for new repertoire and are happy to teach these works to their students, who present them in our recitals and allows them to become familiar to a broader audience.

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dimanche le 20 novembre 2005 au collège Regina Assumpta. 19 professeurs ont présenté des élèves pour un total de 87 participants.

Le pianiste et compositeur Michel Fournier a choisi les meilleures interprétations pour un récital gala. Une vingtaine d'élèves a été retenu.

Nous avons invité des compositeurs et des invités de marque à venir célébrer la « Semaine de la Musique Canadienne » en assistant au récital gala des élèves de professeurs de l'APMQ qui se tenait également au C.R.A..

Lors de cette soirée, la « Bourse Rose Goldblatt », créée à la mémoire de la pianiste et pédagogue Rose Goldblatt, ainsi que plusieurs récompenses et prix offerts par les donateurs, le Centre de Musique Canadienne à Montréal, la Fondation québécoise pour l'éducation musicale et le magasin « Piano Prestige », ont été remis aux élèves les plus méritants.

La soirée s'est terminée par une réception organisée par le Conseil Provincial de l'APMQ. Cet événement est attendu par les professeurs et élèves qui sont toujours fiers d'interpréter des œuvres canadiennes et qui sont impatients de rencontrer les compositeurs. Ces derniers en profitent pour nous présenter leurs nouvelles œuvres et enregistrements. Nos professeurs sont continuellement à la recherche de répertoire et sont heureux d'enseigner ces œuvres à leurs élèves qui les interprètent à nos récitals et qui les font ainsi découvrir à de nombreux auditeurs.

NEWFOUNDLAND



SHEENA ROBERTS

For teachers of the NLRMTA and their students, Canada Music Week means not

only the choosing and preparation of works by Canadian composers but also for some, the excitement of visiting the local CBC Radio studios and being recorded for the regional show, Musicraft, hosted by producer Francesca Swann and taped by recording engineer Terry Winsor. For those students who have opted to learn repertoire composed by the NLRMTA's chosen composer of the year, a second visit to the CBC studios puts each young musician in contact with the composer over a live feed with the resulting dialogue allowing for a unique mixture of direct feedback from the children and on-the-spot comments from the composer. This year several students chose piano and vocal pieces composed and arranged by Roberta

Stephens who as teacher, composer, adjudicator, and music publisher has been honoured by the Canadian Music Center for her work on behalf of fellow Canadian composers. In addition to the radio show, the annual Canada Music Week Recital showcased many of the pieces performed on the Musicraft show as well as repertoire composed by local teachers and students.



NOVA
SCOTIA

To celebrate
Canada Music
Week, the

Dartmouth Chapter held a series of
individual concerts at the local library

with each Registered Music Teacher holding their own mini-concert. The emphasis was on Canadian Music. Many students made posters to illustrate their songs.

The Halifax Chapter held a joint concert in a local church with students from several studios represented. An ensemble of 15 students playing piano, keyboards, violins and guitars opened with "O Canada" followed by several Canadian songs arranged by Skippy Mardon. Five students performed their winning compositions. The music of local composers was featured with several selections from "In My Dreams" by Anne Crosby. A lovely rendition of two Bagatelles by Halifax composer, Peter Allen was performed by Lisa Zou.



GUSTIN HOUSE, SASKATOON, SASKATCHEWAN

Restoration and Inauguration of Gustin House in 2005

During 2005, Saskatchewan's centennial year, the Gustin/Trounce Heritage Committee Inc. restored Lyell Gustin's former residence at 512 Tenth Street, Saskatoon, as a centre dedicated to the Gustin legacy.

Extensive work began in January 2005, and the House was ready for visitors on May 31, the 110th anniversary of Lyell Gustin's birth. That afternoon, Gustin House was formally inaugurated by Her Honour the Honourable Dr. Lynda M. Haverstock, Lieutenant Governor of Saskatchewan, in the presence of dignitaries, representatives of arts and cultural organizations, and numerous Gustin graduates and musical descendants. The inaugural recital included piano and vocal performances, and a symphonic work arranged for two pianos, eight hands, in the tradition of the Gustin Studios. On the evening of May 31, Boyd McDonald of Wilfrid Laurier University gave a public recital in honour of Dr. Gustin, who had been his teacher for ten years.

Gustin House Saskatchewan Centennial Programs

In a summer series marking the provincial centennial, Gustin House presented public recitals by musicians who were either graduates of the Lyell Gustin Piano Studios or pupils/artistic associates of Gustin students. The artists were: July 24, Robert Koenig, ensemble pianist, University of Kansas, performing with Saskatchewan-based professionals, Saskatonians Ross Carstairs, flautist, and Cindy Crawford, soprano; Lisa Hornung, mezzo-soprano, of North Battleford, Saskatchewan; and Rachel Pomedli, cellist, now of Takarazuka, Japan; July 31, pianist Dr. David Swan of Toronto; and August 7, Dr. Joan Miller, pianist, and Kerry DuWors, violinist, both of Brandon University.

Other Committee activities included hosting visitors at Gustin House--where young artists and emerging professionals performed during summer--and celebrating a gala dinner with graduates and friends of the Studios.

Continuing the Musical and Cultural Traditions of Lyell Gustin

Two programs in late 2005 began anew Lyell Gustin's own tradition of having small-scale events to bring together musicians, visual artists and scholars from the city and area. An evening of "Celebrating the Fine Arts" was held at Gustin House on November 13, exploring textures of the artistic medium. Featured were potter Martin Tagseth of Lake Lenore, Sask.; Dr. Raymond Stephanson, University of Saskatchewan, speaking on poetry; and Saskatoon musicians, flautists Ross Carstairs and Brenda Moats with pianist Gregory Schulte. In December, the first annual "Music Traditions of the Festive Season" program was held at Gustin House, this year highlighting G. F. Handel's *Messiah*. Dr. Walter Deller, College of Emmanuel and St. Chad, spoke on the oratorio, and Saskatoon tenor Michael Harris, along with mezzo-soprano Lisa Hornung, performed selected recitatives and arias.

On Sunday, January 22, 2006, 7:30 p.m., Gustin House will present a public recital featuring pianist Timothy Steeves with violinist Nancy Dahn; both of Memorial University, St. John's, they tour together internationally as the "Duo Concertante." The recital will be dedicated to the late Lloyd Rodwell, friend and long-time student of Lyell Gustin, whose extraordinary commitment of time and resources made possible the restoration of Gustin House. Details on future events will be announced on the Gustin House web site (given below).

Calling all Gustin Graduates and Friends

We continue to invite information on the Gustin Studio and Gustin graduates. Please contact Walter Thiessen, 314 Auld Place, Saskatoon, SK S7H 4X1, tel. (306) 373-9103, or visit www.gustinhouse.ca

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OF MEANS AND ENDS

BY PETER JANCEWICZ

“Those that seek not to make mistakes, shall make mistakes.”

(Andrew Buskell)

Andrew Buskell, for those unfamiliar with the name, is a bright, creative and enthusiastic teenager. He also happens to be one of my piano students. On his own time, Andrew regularly unearths unfamiliar and intriguing music, and often brings it in to his weekly lesson. His tastes are eclectic, to say the least. One day, he appeared with a piano transcription of Stravinsky's Firebird. For several weeks in a row, he subjected my patient and long-suffering ears to some downloaded sheet music from a video game (Final Fantasy, which appears to have no end of sequels, raising some questions about the accuracy of the title). To another lesson, he brought a CD player with a piece of jazz that had captured his imagination. Occasionally he composes something and plays it for me. One day a few months ago, he had been doing some reading about Zen and presented me with a sheet of paper on which he had written some of his own Zen-like aphorisms about piano playing. I glanced through it, we both laughed, and I posted it on my notice board and gleefully used his own sayings to make suggestions about his playing. However, his aphorism about mistakes kept coming back to me to haunt my thoughts and after a while, I began to find a curious wisdom in it.

Many students, unless relentlessly encouraged otherwise, focus their attention on hitting the right notes to the exclusion of all else, particularly when first learning a piece of music. I use the term “hitting” intentionally. They lurch frantically from place to place on the keyboard with such anxious, startled movements that even if they happen to find themselves at the right note, they are so worked up that it is impossible for them to play with any sensitivity. This kind of “bull in a china shop” approach invariably does violence to the music, the piano, the teachers' ears, and last but definitely not least, the player. No wonder so many people

think playing the piano is hard physical labor!

Once they know the notes, a student's focus can change from trying to hit the right notes to trying to avoid playing the wrong notes. And if I do not constantly pay attention when I practice, I can just as easily fall victim to this as my students! I suspect that this trap comes as a result of two powerful and mutually reinforcing influences: a natural human desire to succeed as well as a strong culturally reinforced need to be seen by others as being right and successful all the time and at all costs. The outward trappings of success are usually richly rewarded in our society and are also interpreted as meaning that the successful person is a happy and well-adjusted person. They apparently have it all! This apparent reality is contradicted by consistent evidence in our newspapers and magazines. They report in technicolor the misery and shattered personal lives of apparently successful people, from beautiful movie stars to flamboyant CEO's to wealthy sports stars. In a piece of music, the notes are the outer trappings of the music and are of course indispensable, but they are not the music itself.

By this time, the student's awkward motions have been well practiced so that they feel normal and natural. They may think that since they are actually getting the right notes, that this is the way it has to be, and that this is sufficient to play well. However, they still continue to hit wrong notes, and the diligent ones practice more and more to try and avoid making those pesky mistakes. Often, they keep practicing the same way, tense, nervous, and increasingly frustrated, so they find themselves in a vicious circle. The simple intention not to make a mistake can cause physical tension, which makes it more likely that they will hit a wrong note, so they try harder not to hit a wrong note. “Those that seek not to make mistakes, shall make mistakes.”

The problem is not that many students are unintelligent, unmusical, or

even uninterested. It can simply be that they are putting their attention in the wrong place. When learning a piece, it is a given that the student must play the right notes. But having decided on which piece to learn, the notes themselves become less important than how to reach them easily and efficiently. If the movement is right, then the note will inevitably be right. It is somewhat like setting out from home to go to school. One must know where the school is in relation to the home to be able to find it. At the keyboard, the way in which a student gets from point A to point B determines whether or not they get the right note.

About 100 years ago, an Australian actor and orator named Frederick Matthias Alexander developed the Alexander Technique in response to a crippling performance problem. He

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would lose his voice in the middle of his performances, and nobody could figure out why. Alexander persevered on his own and discovered that he was using his entire body in an inefficient, uncoordinated, and in fact, destructive manner. After several years of concentrated effort, he found ways to use his body more efficiently and eventually cured himself. He concluded that it would be a far more valuable contribution for him to impart his technique of correct body use than giving any number of Shakespearean speeches, so he began to teach his technique. Briefly, the Alexander Technique is a way of guiding people to train themselves in the proper and efficient use of their own body by teaching them to inhibit ineffective and harmful movement habits and discover new movements that work well. In most people's movement, they tend to concentrate on the end they are trying to gain rather than the way they do it. For example, a person wanting to stand would make the decision to stand. Then, instead of paying attention to the process by which they get from the sitting to the standing position, they keep their attention focused on the actual final position. Alexander's terms were "endgaining", concentrating solely on the position itself, and "means whereby", attending to the action or the way to move. Piano students continually make the mistake of endgaining (focusing on the note) rather than paying attention to the means whereby they gain that end (the movement itself).

Of course, focusing attention in the appropriate place is also applicable to other things besides notes. Simply playing the right note involves a rather crude action when compared to the subtlety of movement necessary to play that note with good rhythm, dynamics and articulation within the context of the musical phrase. To discover and maintain perfect or near-perfect movement for each note is a subtle and time consuming task, and requires a constantly varying balance that depends on the piano, the hall, and the student's mental and physical state. Students must pay close attention to the movement in order to let go of any

extraneous tension, a never-ending process of comparing internal sensation (movement/means) with external results (sound/end). They must be willing to admit their errors to themselves and face those errors down, for without the observation, admission, and solving of mistakes, there is no learning. To simply try and avoid making mistakes, especially without awareness of what they are, is another way of saying, "I am afraid to learn."

Playing even an elementary piece of music is a staggeringly complex aggregate of a very large number of simple movements. Any added complication to each simple movement can quickly add up to crippling muscular tension. The only way to avoid this is to pay very close attention to the "means whereby" the pianist gains their end. The blind alley of simply trying to avoid mistakes can probably wreak more havoc than any other approach. In his novel "East of Eden", the great American author John Steinbeck writes: "If one were properly to perform a difficult and subtle act, he should first inspect the end to be achieved and then, once he accepted the end as desirable, he should forget it completely and concentrate solely on the means" (ch. 21, para. 1.) Steinbeck, Alexander and Andrew Buskell all offer similar advice. And I can't think of a better general principle for learning to play the piano.

Peter Janczewicz is a pianist, composer, writer and teacher. He holds a Masters Degree in piano performance from McGill University and a Doctor of Music Degree from the University of Alberta. Teachers have included Kenneth Woodman, Charles Reiner, Charles Foreman and Helmut Brauss. As a result of an injury to his hands, he was forced to stop performing in 1997. During his recovery, he turned to composing and writing on musical topics. His piano music is published by Alfred and Alberta Keys. His most recent publication from Alfred is a recital suite of intermediate piano music called "Sketches of Canada". Alberta Keys will be publishing his Christmas duet, "Deck Those Funky Halls" in fall, 2005. He is a regular contributor to

Clavier, and his articles have appeared in various newsletters across Canada. His first CD, "Oh Evergreens", includes performances of his own piano compositions in collaboration with Alberta poet Elly van Mourik. He has taught at Medicine Hat College, Alberta College Conservatory and is currently on faculty at Mount Royal College Conservatory in Calgary, Alberta.

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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 Clara B. Adams Award for pedagogy excellence. She is also the recipient of the QRMATA Special Teachers Award.

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RCM Examinations *News*

Mark Saver

The *Mark Saver* is based on feedback provided by the RCM Examinations, College of Examiners. Watch for further *Mark Savers* in upcoming issues of *The Canadian Music Teacher*.

Grade 5 – *Sonatina in G Major, op 36, no 5, III: Rondo* by Muzio Clementi

For examination purposes, the rondo movement of this sonatina is to be prepared in its entirety - that is, all four pages are to be performed. In the *Celebration Series*®, *The Piano Odyssey*® this sonatina appears in the Grade 5 repertoire album pages 16 to 19. The first section of the piece begins on page 16. Note that the *fine* bar appears at measure 58 on page 17. The word *segue* indicates that the piece continues into the second section which begins at measure 59 on page 18 and ends at the *D. C. al fine* at the end of page 19. The piece then continues by returning to the first section on page 16 and ending at the *fine bar* at measure 58 on page 17, thus repeating the entire first two pages.

This version of the Sonatina in G Major differs from an earlier version published in the *Celebration Series*®, copyright 1988. Composers' scores of the 17th, 18th and 19th centuries could vary from copy to copy, or from edition to edition. Therefore, please use the version that appears in the *Celebration Series*®, *The Piano Odyssey*®, Repertoire Book for examination purposes.

Additional notes on style and pedagogical elements can be found in the *Student Workbooks*, and in the *Handbook for Teachers*.

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Violin Syllabus, 2006 Edition

RCM Examinations is pleased to announce that the new *Violin Syllabus, 2006 Edition* will be available at better print music retailers this coming Spring.

The *Violin Syllabus, 2006 Edition* will be in effect starting in September 2006 at which time the one-year crossover period will begin.

Voice Syllabus, 2005 Edition

The *Voice Syllabus, 2005 Edition* is now in effect. The one-year crossover period began in September 2005 and will end in August of 2006.

For the remainder of this academic year, students can prepare for their voice examinations using either the *Voice Syllabus, 2nd edition* or the *Voice Syllabus, 2005 Edition*.

Practice Theory Assessments

Practice Theory Assessments are available to assist students in their examination preparation. Practice Theory Assessments are available for all theory subjects and grades throughout the year. (The new *Piano Pedagogy Certificate Program* written papers will be available at a later date). Papers submitted by the deadlines on the assessment application forms, will be returned to the students in time for review before actual examination sessions.

Students will be more familiar with the terminology and layout of the actual examination after completing a Practice Theory Assessment paper. Written comments from the examiner are concise but helpful and will guide the students in formulating better answers when doing the 'real' examination.

The New *Piano Pedagogy Certificate Program*

A few questions have arisen regarding procedure for the upcoming Examination Sessions.

Sample Test Papers

Sample test papers are now available for the Elementary, Intermediate and Advanced level pedagogy written examinations in the *Official Examination Papers, 2005 Edition Piano Pedagogy Written (Elementary, Intermediate, Advanced)*.

List of Essentials

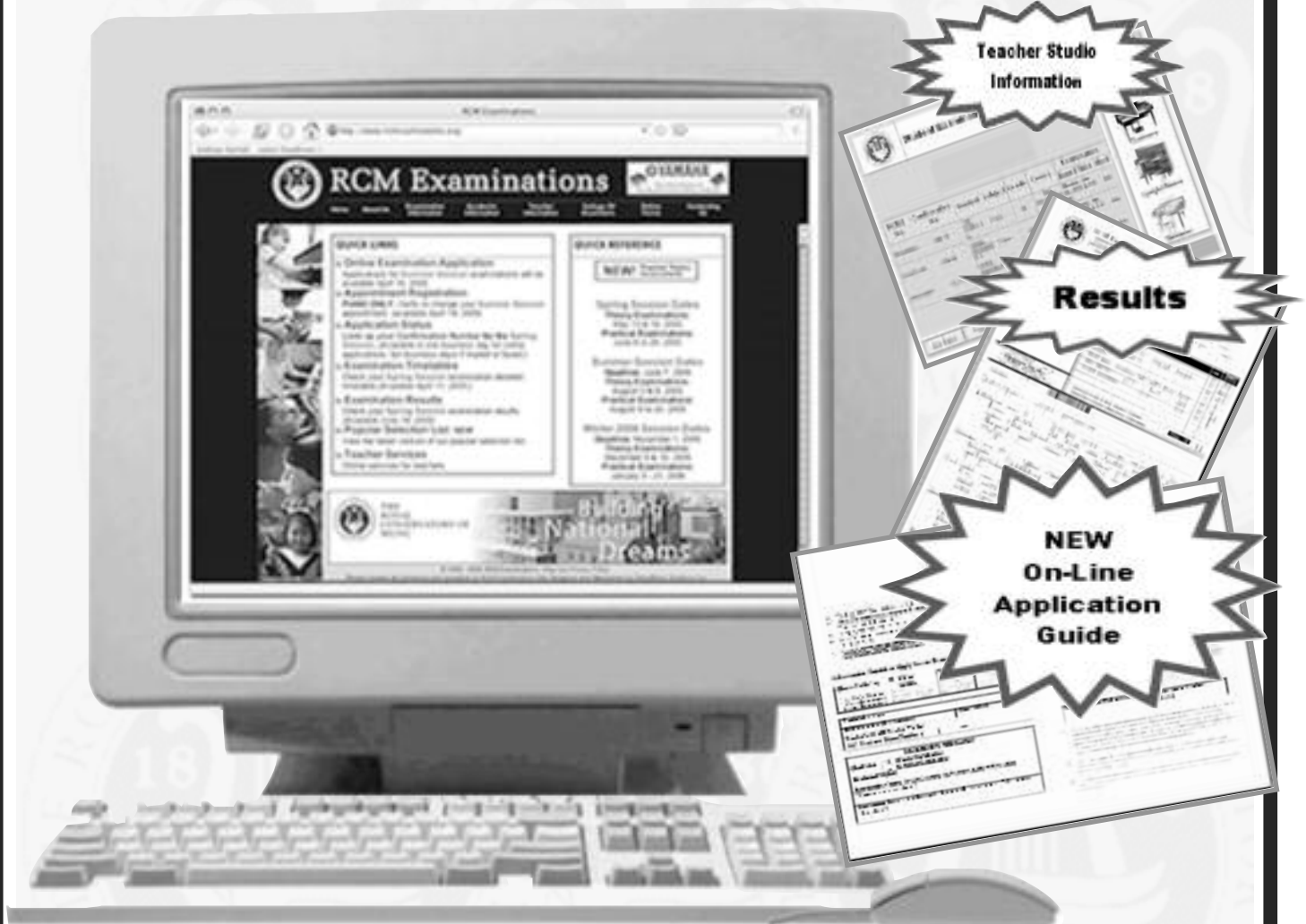
Remind your students that they should bring only pencils, erasers and pens to the *written* pedagogy examination. Students will need to bring all pertinent books with them to the *Viva Voce* portion of the practical examinations.

Open Book or Not?

The Pedagogy Written Examinations are to be written from memory and are not open book examinations.

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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, the 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 or Conservatory Canada). Along with an official transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and interim teaching, which will be considered in the case of a tie.

The Memorial Pedagogy Award will be presented biannually in the non-convention year and will be governed by the Special Projects

Convenor. The closing date for applications to be received by the Convenor will be February 15th of the non-convention year, and anyone completing the requirements in the two years prior will be eligible. **Anyone completing the requirements from January 2005 to December 2006 will be eligible to apply.**

This award is presently valued at \$500.00 and the amount of the award in the future will be governed by the availability of funds. It is hoped that CFMTA members will wish to honor teachers and mentors with donations to this Pedagogy Award.

CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD 2005 - APPLICATION FORM

1. APPLICANT'S NAME _____
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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 _____

Please include: 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 2005 and December 2006.

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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FEELING THE PULSE MUST SUPERSEDE FOCUS ON TEACHING RUDIMENTARY RHYTHMS

BY BARBARA FAST

The importance of pulse

Pulse must be felt for rhythm to be executed correctly and with musical meaning. Beginning teachers tend to be initially concerned with how to teach quarter notes, eighth notes, or dotted quarter notes. While these rudiments are important, I've found that pulse is a more foundational issue for both young teachers and students. Without being able to feel the pulse, rhythmic learning is only an intellectual exercise.

Inexperienced teachers sometimes need to be reminded that they must demonstrate, often overtly, the feeling of pulse themselves. For example, teachers leading a clap-back exercise for children need to show the pulse with their whole body, in their arms and by the way they clap. Only when students see teachers freely experiencing the pulse throughout their body are they free to show and feel the pulse themselves.

Beginning students benefit from frequent activities away from the piano that emphasize feeling or discovering the pulse. Singing and clapping, marching or tapping to music are all helpful activities. As teachers, we need to remind ourselves that students must have the ability to externalize the pulse before it can be internalized. Research shows that beginning band students gain more rhythmic accuracy when they learn to mark the beat by tapping their feet while playing. Because pianists have less opportunity to actively externalize the beat while performing (our feet, for instance, are occupied with the pedals),

we have to monitor our students very carefully to make sure they are experiencing pulse in their performance.

Teachers can also have students working together in groups to reinforce reading and feeling the large rhythmic beats. Having one student clap and count out loud while the second student plays can be helpful in aiding the performer to feel the large pulse, and to play without hesitations. Additionally, sight-reading music with a metronome set to a beat that the student can maintain also reinforces reading the larger musical pulse.

Previewing the rhythm before playing the piece

When teaching a new piece, it is important for beginning teachers to remember that rhythm problems must be solved before attempting to play the music. Note-reading is a separate and often complex task that can proceed smoothly only if rhythm is already mastered.

Spending enough time experiencing the rhythm before playing the piece is one of the most important activities and is frequently forgotten by both beginning and more experienced teachers. There is always a tendency to want to "get to the music" before laying the proper foundation. Previewing the rhythm can consist of many varied activities clapping, clapping and counting aloud, playing the music "in the air" while counting out loud, and playing the music silently on the keyboard or keyboard cover while counting out loud.

As mentioned, many previewing activities include counting out-loud. Being able to verbalize while playing is a necessary skill for pianists and is most easily learned at a young age. It is difficult to acquire this skill as an advanced performer. When performing

with chamber groups, it is frequently the pianist who is asked to "count out loud" for the group, or to count and "check" the rhythmic accuracy of the ensemble. Teaching this skill can also include singing and playing.

The "slash technique" can also be a useful preview activity for intermediate and advanced pianists. Using a pencil with the printed score, the pianist precisely slashes through the primary beats on both Staves. This helps train the eye to move from beat to beat. Good sight-readers are then capable of playing from pulse to pulse. Reading the rhythm within this context is far more important than playing correct notes out of tempo.

Building ensemble-playing into the curriculum

While beginning teachers intellectually know that playing with an ensemble is the fastest way to acquire rhythmic stability and facile reading, it is frequently omitted from a young student's program of study. Ensemble-playing must be considered as important as the method book, solo, theory, and sight-reading materials. This can be most easily accomplished with student-teacher duets that are heard as regularly as other solo literature. Although it takes more effort to schedule, students can also be partnered with each other to perform duets, trios, two-piano, or concerto works.

In summary

All of the above aspects are important in developing young players into rhythmic musicians. Experiencing the pulse is fundamental to giving rhythm musical life. Teachers must carefully observe and guide students in discovering the pulse in music. Previewing rhythm carefully so that it is mastered before attempting solo playing will greatly aid smooth reading. Ensemble-playing that has been built into a program of study will aid students in rhythmic fluency.

Permission to reprint.

This article initially appeared in the Summer 2005 issue of Keyboard Companion, Volume 16, Number 2.



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ON OPERA FOR YOUNG PEOPLE – A COMPOSER’S VIEW

BY JAMES ROLFE

I recently surveyed some of the repertoire of opera for young people. There’s not a lot of it. In fact, there is so little that a thriving trade is carried out cobbling together child-sized mini-operas from the classics like *Carmen* or *Figaro*, but with new words and plot. The results can be a jarring step down from the originals. While considering these works, I began to think that the idea of writing specifically for young people - whether as audiences or performers or both - is an artifact of our contemporary culture, one that was until recently unknown. It is rooted in didacticism, and has flourished in a society which marginalizes and institutionalizes children. Before the invention of the genre, children would see and hear the same music and theatre as the rest of their family. This is still the case in most non-Western cultures, as can be seen in an ethnically diverse city such as Toronto.

This idea was driven home for me during two recent theatre festivals at Harbourfront Centre in Toronto, the SuperDanish and Milk Children’s Theatre festivals, in October 2004 and May 2005 respectively. They included recent high-quality European theatre and music theatre which had been

created for children, but worked well for audiences of all ages. I found that I much preferred this approach, the “all-ages show”, because it is more engaging and rewarding for the audience (which is always of mixed age if children are present) as well as for the creator. This approach asks that young people be accepted on their own terms, as persons who happen to be lesser in age, but not lesser. There are examples of this type of music theatre in the standard operatic repertoire, the most glorious being Mozart’s *Magic Flute*, which is perhaps the classical opera most often performed for young people, although usually abridged and translated into English. Such shows may deal with topics usually considered taboo for children - death and reproduction for example - but if the topics are gracefully handled, the children cope with them very well (better sometimes than their parents). And they are grateful not to be patronized.

In my survey I did encounter some notable Canadian contributions to the repertoire of quality children’s opera. The Canadian Children’s Opera Chorus, founded in 1968 by Ruby Mercer and Lloyd Bradshaw, has consistently commissioned and produced new works by composers

such as John Greer, Dean Burry, Harry Somers and Derek Holman. Until 2003, Soundstreams Canada, under Lawrence Cherney, presented Musicools, a biannual festival of music theatre for young people, which presented many excellent and unusual works from Europe and Canada. And Pauline Vailloncourt’s Chants Libres in Montréal has devoted significant energy to music theatre for children with groundbreaking productions such as *Pacamambo* (2002) by composer Zack Settle and librettist Wajdi Mouawad.

What is “opera for young people”? The term is clear regarding the intended audience, but less so about the performers. I am currently completing two different operas for young people which use a mixture of adult and young performers. *Enid and the Swans* (libretto by Alexis Diamond of Montréal), based on Hans Christian Andersen’s *The Ugly Duckling*, was commissioned by Soundstreams Canada through The Canada Council and the Laidlaw Foundation for performance by the Canadian Children’s Opera Chorus. It is intended to be sung entirely by young singers, with adult musicians accompanying, although the challenging principal role may be

performed by an adult. *Elijah’s Kite* (libretto by Camyar Chai of Vancouver) was commissioned by Tapestry New Opera Works through The Canada Council, and will be co-produced with the Manhattan School of Music for presentation in April 2006 in New York



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City. This work will be sung and played by students in the MSM's opera school, with small walk-on chorus parts for children from the local schools to which the opera will be toured.

Prior to the development of *Elijah's Kite*, Tapestry New Opera Works had established a relationship with the opera school of the Manhattan School of Music, which is one of the few opera schools to have an outreach program to local elementary schools, and which commissions new operas for the program. The head of the opera school, Gordon Ostrovsky, upon hearing a short opera (*Rosa*, 2004) written by myself and Camyar Chai, and produced by Tapestry, decided to ask the same team for a new opera for his outreach program. We decided early on to develop the work in an intensely collaborative way. During a week-long period in Vancouver last April, the story was created by myself (the composer) and Camyar (the librettist) together, and then "tested" in front of two different elementary classes in local schools. We noted their feedback, what excited them and what didn't, the music and movies and shows they liked, and so on.

Camyar then wrote the first draft, with some input from me, which was put through a 3-day workshop at Tapestry last June. Under the direction of theatrical veteran Guillermo Verdecchia, this workshop dealt primarily with questions of drama and character, as well as a 15-minute first draft of music. Afterwards, the creative team together made revisions to the libretto. The next workshop is this December at the Manhattan School of Music, using the students chosen to sing the roles, and will focus primarily on musical issues. I have grown to depend upon and even enjoy the workshop process in opera, no matter how excruciating it can be to have one's tender First Draft second-guessed by a gang of would-be chefs. (It's good preparation for opening night, when many audience members experience the urge to offer their own suggestions.) Theatre is still new and fascinating for me; it's like starting a second career, while continuing to practise my first one.

What attracts me to this medium artistically? A young audience demands clarity of structure, rhythmic liveliness, and a contemporary sound, one which references their own sonic world. I believe these values make for excellent opera regardless of audience age. In Mozart, for example, I admire the physical drive, the careful and graceful use of rhythm (often based on contemporary dances) to sustain a larger structure and to keep such a long work moving forward. Consider also the revolutionary roots of opera (eg. Monteverdi, and later Gluck), in which the excesses and mannerisms of existing forms and vocal styles were pared away in favour of simplicity, forward motion, and a compressed, dramatic narrative. In my 1998 opera *Beatrice Chancy*, and again in both my youth operas, I am trying to forge a modern equivalent, a musical language that references contemporary dance music (e.g. hip hop, Latin, bhangra) and vocal delivery (e.g. rap) in a way that translates gracefully to the world of opera - bel canto, an extended narrative structure, and orchestral instruments.

On a personal level, I'm a father, and it's great to involve my children in my profession, to demystify a little the mystery of how a composer composes. I get to use some of their lively ideas, turn these ideas into something different and new, and play them back. And hopefully they get some enjoyment in return, something a little out of the ordinary.

Faced with arts cutbacks in the education system, and with ageing audiences for classical and even new music, the music community is increasingly seeing the value of bringing their music to children. Arts councils and some producers are also moving in this direction, and schools and parents are always pleased to experience and even to participate in live music making--all the more so when it comes with singing, story, sets, and all the magic of opera.

James Rolfe is a CMC Associate Composer living as a freelance composer in Toronto. He has written a number of operas, including Beatrice Chancy (1998), Rosa (2004), and Orpheus and Eurydice (2004). He recently completed an Artist Development Grant (awarded from the Canadian Opera Creation Program, administered by opera.ca.) in which he studied opera for young people.

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BY XI
ZHOU

This year, cancer claimed the life of one Winnipeg's musical treasures, teacher Ann Lugsdin. This remarkable woman, though tiny in stature, left a musical legacy too large to be measured. She truly immortalized herself through her life's work.

Ann taught piano for over 40 years, maintaining a piano studio at her residence. She exhibited a tireless devotion to all of her students . . . helping each one to find his or her own voice in the works of the great composers.

As a testament to her great teaching, many of her former students themselves became professional artists and piano teachers.

A humble, but tenacious spirit, Ann was able to translate her personal

A CELEBRATION OF THE LIFE OF MRS. ANN E. LUGSDIN • 1938 - 2005

philosophy for excellence in music education during her 20 years as Director of Preparatory Studies at the University of Manitoba's School of Music. During her tenure, she developed an Enrichment Program, where gifted students were selected by an audition process to receive scholarships. Monthly recitals and master classes were established to enable students to perform frequently, and to develop confidence and poise. On many occasions, when a world-class musician was booked for a Winnipeg performance, Ann would be on the phone, convincing them also to conduct extra special Masterclasses with her young protégés.

To honour Ann's memory, many friends and colleagues were instrumental in nominating her for one of the 2005 YMCA-YWCA Women of Distinction Awards. And to carry on Ann's loving legacy, many

more members of Winnipeg's enormous extended musical family gathered together at St. Andrew's River Heights United Church on December 30th for a memorial concert "Ode to Love". Proceeds will be used to help establish a Bursary in Memory of Ann Lugsdin, which will be awarded to winners of the Aikins Memorial Trophy in the Winnipeg Music Festival. The vocalists and instrumentalists invited to perform at this concert included Andriana Chuchman (Soprano), Jeffrey Dyrda (Violinist), Tanya Gerl (Violinist), Scott Meek (Pianist), Caroline Nicolas (Cellist), Michael Nicolas (Cellist), Valdine Ritchie (Cellist), Sheldon Xu (Pianist) and Nina Zhou (Pianist). All are recipients of many trophies and awards at local, provincial, national, or even international competitions, and all are on the threshold of promising careers.



BY JANET
MCGONIGLE

It is with admiration and respect that we say farewell to a colleague who has had some connection to almost every Registered Music Teacher, every local music festival unit and the volunteers who are the backbone of these organizations.

IN MEMORIAM SHEILA (MARSHALL) SHINKEWSKI • 1937 - 2005

Sheila Marshall was born June 8th, 1937, in Turtleford, the twin of Shirley and sister to brother, Terry. Born into a musical family, Sheila's talent was evident at a young age. At the age of four, she played tunes by ear; at twelve, was the Church Organist in North Battleford. In high school, she played piano in a dance band and studied music with Ada Treleavan. In 1953 Sheila began

studying with Dr. Lyell Gustin in Saskatoon which was a turning point in her life.

In 1958, Sheila was awarded her Associate Diploma from the Royal Conservatory of Music (Toronto). Two years later, she was awarded her Licentiate from Trinity College of Music (London England) and the prestigious Fellowship two years later in 1962.



continued from previous page

Establishing her own studio in Saskatoon, Sheila emerged as a successful and gifted teacher. Her teaching career spanned forty-five years and from her studio emerged hundreds of accomplished musicians. Sheila graduated more than three hundred diploma students, a combination of Associate, Licentiate and Fellow candidates.

She has been recognized as one of the finest teachers in the country. Her students are consistently recognized for their excellence in public performance, examinations and in competition. In every festival year, many of Sheila's students placed first. Her talents as a teacher have had a ripple effect across Canada. For instance, Guy Few, pianist and trumpeter, competed in both disciplines at the National Music Festival under her tutelage and with her collaboration as accompanist. The following year, Sheila again accompanied him, this time as winner of the Brass category and as the recipient of the Grand Award.

Her reputation as accompanist was far reaching; her critical ear and her attention to detail assisted performers to achieve their best. She was Saskatchewan's official accompanist to the National Music Festival for several years. For twenty-five years, she served as accompanist for The Fireside Singers, directed by Marilyn Whitehead. In collaboration with Sheila, Marilyn's choir made several recordings.

"Sheila was one of our most sought after adjudicators" said Doris Lazecki, Executive Director of the Saskatchewan Music Festival Association. She adjudicated in every province (except Quebec) and in one territory. She was a knowledgeable, witty, direct, and honest judge who was kind and considerate to all. Sheila,

"the old master", trained new adjudicators regularly. She was contracted by festivals years in advance which speaks volumes of her national reputation.

Having spent her teen years as a church organist in North Battleford, Sheila continued her involvement in the music of the church. She served as Organist and Music Director at Grace Westminster United Church in Saskatoon for many years. For the past twenty-five years, Sheila was the Music Director at her own church, St. Timothy's Anglican. Her involvement with the music of the church was a labour of love.

Sheila loved music of all kinds. As a young adult, she played in a dance band. Perfect pitch allowed her to play anything in any key without a score. Her talent for playing for sing-songs amazed all of us, for there wasn't a song she didn't know.

Sheila was a member of many music associations, volunteering to serve on the many boards and executive bodies involved. In 1966, she served as President of the Musical Art Club, an association to which she was given a Life Membership. She was involved in the Saskatchewan Music Festival Association from an early age. She was a participant, a teacher, a member of the Provincial Board of Directors and of the Saskatoon Music Festival Committee. She served several terms on that Board and participated on many subcommittees including the Syllabus Committee. She was awarded a Life Membership in that Association in 2002. In Saskatoon, she served on the Saskatoon Music Festival Committee for more than twenty years in many capacities including President. As well, she was a Director of the Canadian Music Centre, Prairie Region and a strong supporter of Canadian Music and Composers.

Sheila joined the Registered Music Teachers' Association in 1958. She was an active member; attending, contributing and serving in numerous capacities including President. She served on the Provincial Executive and as President from 1989-1991, receiving a Lifetime Membership in 2003 for exceptional service. She also gave generously of her time to the Saskatoon Festival Committee including a lengthy term as President. In 1995, she co-chaired the Canadian Music Teachers' National Convention in Saskatoon.

Sheila was a mentor. Her excellence in teaching has inspired many students to carry on her tradition. Many of the teachers in this province and some beyond are graduates of her studio. When asked, her students will relay sentiments of having been given the gift of lifelong pleasure that has enriched their lives immeasurably. Many have become successful teachers, performers, adjudicators and coaches. These graduates have an admiration and respect for her that is difficult to put into words. The desire for her approval continues for years. "What would Mrs. S. (as she was fondly referred to) say?" is the mantra that is heard among them.

Sheila was married to Nestor for 42 years. They raised three children: Daryl (Jacquie), Dean (Patty), and Sandra (Glenn) and were the grandparents of Jamie, Kelsey, Tristan, Samantha, Braden and Jenae. Her love of nature was reflected in the days spent at the family cabin near Cochin where she loved hosting her extended family and her friends.

She will be fondly remembered by family, friends and a host of students who loved and admired her. We are richer for her knowledge and contributions and most important, her friendship.





CFMTA-FCAM Peak Performance Conference and Celebration lived up to our expectations and then some. There will be as many impressions as there were people attending as there was a diverse and cross section of performances and clinics. My comments will reflect only a part of the experience.

The one outstanding and unifying comment I heard was that there was "so much" and that "we're so glad we attended".

Calgary and the University of Calgary campus was very welcoming. After all the rains, the area was lush and green and except for the occasional brief shower, the weather was superb. We stayed in the university housing and a short walk across the immaculate grounds brought us to the Rosza Centre and its wonderful venues. The theatre that housed the evening performances and many of the clinics has exceptional acoustics and very comfortable seating.

If there were any complaint it had to be that a person could not be two places at once. (or that the food was too abundant and too good !!!!!) Many of the offerings gave us hard choices to make. The commercial sector of our industry was well represented and we are very grateful for their support. The print music industry, the electronic suppliers, the examining institutions were a stalwart part of the conference.

Excellence in performance, in all disciplines, was the norm. We have every right to be extremely proud of

Canadian performers from all our provinces. In our piano competition the jury tied first: Marnie Hauschildt from British Columbia and Robert Biswas from Ontario. Third was TieDan Yao from Alberta and fourth was Barbara Bryson from Nova Scotia. Barbara Bryson and Robert Biswas tied for the Dorothy Buckley award for the performance of a Canadian composition. Marnie Hauschildt received the Jablonski Award for the best performance of a Chopin composition. Willard Schultz added an award for the most promising Canadian composition and most promising Chopin composition to Robert Biswas and Barbara Bryson. Rosalyn Martin added a fourth place prize in memory of her parents.

In the Vocal Competition Andrea Hill of Alberta placed first, Karen Charlton of Saskatchewan placed second, Peter Barrett of Newfoundland placed third and Lindsay Sutherland Boal from British Columbia placed fourth. Andrea Hill and Peter Barrett were awarded the Mountain View Festival of Song & Chamber Music Awards. A fourth place award was given by Elaine Case in memory of her parents.

The blend of our artists came in the Amour competition; joining the piano and vocal winners of each province to perform the commissioned work AMOUR.

To myself, this was the highlight of the competitions, as each performance was a unique interpretation. Ellen Wieser and Rachel Hinton from Manitoba placed first and Andrea Hill and Tie Dan Yao of Alberta placed second. Composer's Choice and third place honours went to Marie-Eve Munger and Gaspard Tanquay-Labrosse of Quebec.

Every evening performance was well attended and most clinic venues were standing room only. The socializing and friendships during the conference just added to the general enjoyment.

Last, but not least, to the committee, thanks. The efficiency and good will you extended to us all was beyond thanks. To Linda Kundert-Stoll; you are my hero.

Bettijo Smith



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BOOK REVIEWS



Jean Coulthard – A Life in Music

WILLIAM BRUNEAU AND DAVID
GORDON DUKE.

LORE RUSCHIENSKY

This new book on the life and music of Jean Coulthard is an interesting look into the career of one of Canada's best loved composers and is co-authored by two men who knew her well.

Through text, music and images, the book explores her life as a composer, teacher, wife and mother through the eight decades of her life. Born in Vancouver into a musical family, she grew up with a city from its pioneer beginnings to becoming a major cultural centre in Canada. The book chronicles her life through the depression and war years, teaching at UBC in a male dominated environment.

Jean Coulthard studied with Vaughan Williams, Schoenberg and Bartok and traveled extensively. She composed in every genre of traditional classical music and stood steadfast in her goal of composing music in her own unique style that was resolutely Canadian. The book describes in detail several compositions from each stage of her life. This book will help all enthusiasts of Canadian music to understand the work of Jean Coulthard.

Midnight Jazz – Debra Wanless

[Mayfair/Montgomery Publishing]

TENLEY DYCK

Run, don't walk, to get this collection into your studios and into the hands of your students. Whether it's a gentle rag, *Sandman's Comin'*, or a driving rock rhythm, *Party Jam*, students will have so much fun playing these pieces. A welcome sequel to "A Jazzy Day", this collection is written for approximately Grade 3-5 levels. From boogies, *Dancin' the Night Away*, *The Boogey Man*, to the haunting *Alone in the Dark* in Aeolian mode, or the hypnotic blues patterns in *Milky Way Blues*, *Midnight Train* & *Nightsapes*, this collection of nineteen pieces is guaranteed "pupil saver" material. The *Mosquito Rag*, complete with slapping, is sure to bring a smile to both performer and audience! Written in a variety of keys, tempi and metres, *Midnight Jazz* encompasses all the popular jazz forms in a pianistic and finely crafted fashion,

complete with program notes for each piece and a glossary of jazz idioms. This collection will also appeal to adult students, who will play it cover to cover. These pieces will live up to any student's repertoire with the bonus of delighting audiences as well!

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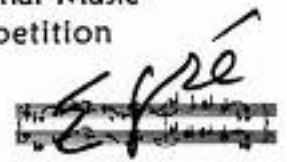


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Surprises by Linda Niamath Frederick Harris Music Co, Limited

LORE RUSCHIENSKY

Linda Niamath's new book "Surprises" is truly a wonderful musical surprise. From the first to the last, the pieces are delightful and appealing. The nine selections include titles such as "Best Friends" "Tickled Pink" "Puppet Show" "Ice Cream Cones" and "Sunken Treasure" which are all sure to spark the interest of young pianists. There are pieces that move over the keyboard like "Rainbow" and "Party Hats", contrasting articulations in "New Shoes" and "Puppet Show", the use of legato pedal in "Sunken Treasure" and "Ice Cream Cones", interesting rhythms in "Best Friends" as well as key signatures up to 3 sharps, the use of many dynamics and tonal shadings.

This book is a must for every teacher of elementary piano students!

Wild Flowers

JANICE DAHLBERG

A new collection of piano solos by women composers, edited by Margaret Brentnall of Calgary, has just been published by Alberta Keys Music Publishing. The fifteen pieces inside *Wild Flowers* represent an international mix of music from the Baroque to the Contemporary. Inside one finds such unusual gems as *Sarabande* and *Gigue* by Elizabeth Jacquet de la Guerre, 1164-1729, and a transcription by Roberta Stephen of the aria *Che t'ho fatt'io* by Francesca Caccini, 1587-c1641. The piano music of some familiar names such as Clara Schumann, Fanny Mendelssohn, and Cecile Chaminade may be found therein. Canadian composers are represented by Violet Archer, Hope Lee, Roberta Stephen and an anonymous "Canadian Lady" from 19th Century Quebec. The historical

BOOK REVIEWS (CONT'D.)



snippets preceding each piece are enchanting. The piano music is very approachable for the intermediate pianist. *Wild Flowers* is a charming addition to the teaching library with definite appeal to the pianist who is looking for something fresh to play.

Burgmuller: 25 Progressive Pieces, Op. 100

Publisher: Alfred Publishing Co. Inc.
Edited by Willard A. Palmer, 48 pages

GREGORY CHASE

This collection is part of the "An Alfred Masterwork Edition" Series. Included with this collection is a CD recording of the works found in this collection, which are artistically recorded by Valery Lloyd-Watts and portrays the many subtleties that are available in these works. At times the rhythmic treatment of the left hand

could be given further subtleties in its driving force in Arabesque, and The Chase. Nonetheless, a respectful performance of these works students will enjoy listening to.

A very brief (paragraph) biography of Burgmuller is mentioned on the opening page, along with some explanation of this edition. Unlike the other collections in this series this collection does fall short in the amount of information given, which is an appealing and strong selling factor of the other collections.

As with Alfred Publications, the music is clearly laid out for easy reading. The majority of the pieces in this collection would be appropriate for students of the Grade 4 – 6 level, with some accommodating the Grade 7 level student.

This is a collection that addresses many of the challenges that need to be addressed in students' technique and music education, which makes this collection a worthwhile purchase.

AN ALFRED MASTERWORK EDITION

Publisher: Alfred Publishing Co. Inc.

GREGORY CHASE

Alfred has put out a number of books in their "An Alfred Masterwork Edition" which includes a CD with the recorded performance of the works found in the collection.

Two books from this series are Schumann's *Scenes from Childhood*, Op. 15 and *Album for the Young*, Op. 68.

Schumann: Scenes from Childhood Op. 15

Edited by Willard A. Palmer

The CD recording is artistically recorded by Valery Lloyd-Watts, which is also available separately.

Palmer gives a wide source of information at the beginning of the collection; including topics

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BOOK REVIEWS (CONT'D.)



of Origin, Sources for the Edition, and Interpretation comments and suggestions. Included in the information is a tempo table which compiles and clearly shows the tempi from various editions and recorded performances of various artists on each piece in Scenes from Childhood.

As with many of the Alfred editions, all editorial markings are shown in light gray. Throughout the book there are small annotations at the bottom of the page referring to earlier editions and to the first edition of Clara Schumann.

This is definitely a worthwhile purchase, even if only for the recording itself.

Schumann: Album for the Young, Op. 68

Edited by Willard A. Palmer

GREGORY CHASE

This two CD recording is recorded by Kim O'Reilly, which is also available separately. Although these recordings are not as artistic as that found by Valery-Lloyd Watts in Scenes from Childhood, it is still a very respectful recording.

This collection is divided into two parts. Part 1 is defined for the younger performer while Part 2 is defined for the older performer.

In this edition we find the clarity of what is actually Robert Schumann's original score, plus what are Clara Schumann's additions or editorial markings. This is discussed in fair length at the opening of the collection.

Included is a section on Ornamentation and how to treat the various ornaments which appear throughout the Album for the Young.

As with all Alfred editions, the layout of the music is clear and spacious, which in turn looks less intimidating to

students than some other editions where the page becomes quite black and congested.

If you don't have a collection of Schumann's Album for the Young, Op. 68, this is definitely an edition to consider. If you already have a collection of this work, this is still worth the purchase for the extra annotations, editorial markings and two CD recording.

Fun at the Fair

Early Elementary Piano solos with Teacher accompaniments by Elvina Pearce.
Published by Frederick Harris Music

SHAWN SUNDERLAND

Fun at the Fair is one of the many books that make up the Composer Library Series published by Frederick Harris Music. It is a collection of twelve pieces that are meant to explore a fairground scene. Pearce does attempt to portray a variety of moods and styles, but the fairground theme is somewhat strained by the inclusion of the "Dinosaur Dance", "Goldfish Swimming" and "Summertime Groove".

Perhaps they would be better placed in another collection. The book begins with a couple of pieces that make use of off-staff notation, and gradually progresses through the various note reading stages. The final two pieces are written in standard notation. Most of the pieces are written entirely for white notes. The last piece "Time to Go" does make limited use of flats as

accidentals. The rhythms used are appropriate for this level.

Happy Times

Elementary Piano Solos with Teacher Accompaniments by Elvina Pearce
Published by Frederick Harris Music.

This is another contribution from Elvina Pearce to the Composer Library. Ms. Pearce states that her intention "is always to create pieces that represent an image, a mood, or an activity." To this end, in this work, she is successful. The titles of her pieces are well matched to the images, moods, and activities she portrays. "Giggles and Smiles", "Out-of-Tune March", and "Jack-in-the-Box" are particularly good examples of well matched titles to musical expression.

She employs a wide dynamic range and a variety of articulations in the twelve pieces presented. Fingering suggestions are sufficient. Her rhythms and key choices – up to and including three sharps and flats respectively – are much more complicated than in her Fun at the Fair collection. This leads one to question the description of both works as being "Early Elementary Piano" level.

Five Fingers at Play

Early Elementary Piano Solos with Teacher Accompaniments by Samuel Wellman
Published by Frederick Harris Music

This volume in the Composer Library Series features six pieces composed only in single line textures. Each piece uses a different five finger position, and neither hand is dominant in any piece. The composer uses a variety of articulations in various combinations. All of the pieces have basic dynamic and fingering suggestions. Dr. Wellman concludes the work with a Teacher's



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BOOK REVIEWS (CONT'D.)



notes section. These notes give added insight into the composer's intentions, and are always a welcome addition to any book. The tempi of all of the pieces, excluding "Lonely Journey" are very quick. The piece, "Dance of Fives", is an excellent way to introduce beginning students to a time signature, 5/4, that is often ignored by other composers. This book is a welcome addition for the first year student's repertoire.

Five Fingers in Motion

Elementary Piano Solos with Teacher Accompaniments by Samuel Wellman
Published by Frederick Harris Music

This is another of Dr. Wellman's contributions to the Composer Library Series. In this collection of six pieces, the composer explores a variety of

simple, compound and hybrid time signatures. There is a good balance in the tempi, dynamics, and articulations chosen. "Spanish Dance" is a good example of a study of contrasts - forte versus piano, staccato versus legato and hybrid metre. Perhaps the only criticism one could level at this collection is that Dr. Wellman chose to use predominant single line textures. At the Elementary level, students are capable of exploring more complex textures. The teacher accompaniments enhance the student solo nicely. The book concludes with a helpful set of Teacher Notes.



Through the Windowpane

Elementary Piano Solos by Chee-Hwa Tan
Published by Frederick Harris Music

This collection is meant to be an elementary companion to her previous

work, "A Child's Garden of Verses". Both works are based on the poetry of Robert Louis Stevenson. Each of the seven pieces attempts to convey in one poem that accompanies it. The composer captures a variety of moods from the somewhat apprehensive "Shadow March" to the state of absolute contentment in "The Swing". Ms. Tan makes pedaling suggestions and urges "musical discretion to adjust or simplify pedaling as needed". The use of several modes, pentatonic and whole-tone scales expose students to a variety of sound colours. Ms. Tan's Performance Notes are relevant and accessible to both the teacher and the student. This is a must have for any teacher of elementary level students.

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