

THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA



FCAPM

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

CANADA MUSIC WEEK[®]



**LA SEMAINE
DE LA MUSIQUE CANADIENNE**



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2006

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

WHAT'S INSIDE . . .

Greetings from CFMTA	4	Canada Music Week	
My First CFMTA Annual Meeting	5	✦ Provincial Coordinators	23
Collaborative Conference	9	✦ Canada Music Week Supplies	24
Conference Registration	10	✦ Music Writing Competitions	25
Hotel Registration Form	11	✦ Music Writing Entry Form	28
Poster Sessions	12	✦ Music Writing Competition Winners	29
Conference Highlights	13	✦ Start From the Beginning or Start From the End	32
The Power of Music, More Than Performance	14	✦ Frances Mae Balodis Biography	34
Memorial Pedagogy	16	✦ Canadian Composers	35
Who Does Our Professional Image Serve?	17	Gladys McDonald	43
Canadian Composers "All Aboard"	22	Fingering For Scales	46
		Book Reviews	47
		Executive Directory	54

NOTICE OF ANNUAL GENERAL MEETING 2007

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

**Sheraton Centre Hotel, 123 Queen St. W., Toronto, Ontario
on Tuesday, March 27, 2007 at 12:00 noon**

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 Thursday, March 22, 2007 at 8:30 a.m.**

By order of Patricia Frehlich, President • Bernadette Bullock, Secretary-Treasurer
Dated at Mississauga, Ontario, this 5th day of September, 2006.

• THE CANADIAN MUSIC TEACHER FOR NON-MEMBERS •

Non-members may receive a subscription by submitting an annual fee to Bernadette Bullock, Secretary/Treasurer, #1 - 575 Wharncliffe Rd. S., London, ON, N6J 2N6.

The charge for Canadian residents is \$20.00 per year, \$30.00 for non-residents.

Please make the cheque payable to CFMTA.

ADVERTISERS' INDEX

Alberta Keys.....	52	Eckhardt Gramatté.....	50	New Wave Travel.....	31
Alfred.....	21	Frederick Harris.....	outside back	Prairie Sky Music Publishing.....	36
Brandon University.....	18	Janet Gieck.....	49	Quenmar.....	38
Canadian National Conservatory of Music.....	34	Joan Heels.....	41	RCM Examinations.....	44, 45
Concertina Publications.....	47	Keystroke Publishing.....	39	SheetMusic Fast.....	33
Conservatory Canada.....	53	KJOS.....	48	University of Saskatchewan.....	20
Doctor Mozart.....	40	Long & McQuade.....	22	Waterloo Music.....	19, 32
		Mayfair Montgomery.....	15		

CFMTA does not endorse any products advertised in this journal.



GREETINGS FROM CFMTA

A VISION BECOMES REALITY!

In 1998, Dr. Gary Ingle, Executive Director of the Music Teachers National Association (MTNA), contacted the CFMTA President, Hugheen Ferguson, about the possibility of CFMTA participating in a Collaborative Conference with the MTNA.

Dr. Ingle attended CFMTA conferences in Winnipeg in 1999 and Newfoundland in 2003 to further discuss this possibility and in January 2004 an official Steering Committee was formed. That committee consisted of the MTNA President, Phyllis Pieffer and Vice President, Paul Stewart, RCM representatives, Clarke MacIntosh and Dr. Janet Lopinski and CFMTA President, Victoria Warwick and Vice President, myself.

Following our first meeting, a letter of agreement was drafted and signed by the three parties involved. In that document, Article 4 states *"the spirit of the Agreement and the Event is defined by the collaboration between three not-for-profit organizations, all with missions to serve, support, and champion music teaching, music literacy, and music making, coming together to realize an event unprecedented in scope, quality and influence, now and going forward. Each organization will work towards this shared vision with the collegiality, professionalism, and energy typical of the passion that drives each organization in its not-for-profit purpose every day."*

And so the planning began, with the Steering Committee meeting regularly for the past three years.

On Friday, March 23, 2007, the A vision that began



nearly ten years ago, will be realized with the opening ceremonies of the 2007 COLLABORATIVE CONFERENCE in Toronto. It will be the first time in the over 100 year history of the MTNA that they will travel outside the USA for their annual conference! For members of the CFMTA this promises to be a once in a lifetime event!

In this edition of The Canadian Music Teacher you will find both Conference and Hotel Registration forms, as well as information on some of the exciting highlights. You can also view the official website www.musicconference2007.com for online registrations and continuous updates.

With WORLD CLASS performers and clinicians, over 60 presentations, workshops, lectures, master classes and numerous competitions in a variety of genre this conference is sure to be of interest to ALL MUSIC TEACHERS!

It is my hope that the members of the CFMTA will support this extraordinary opportunity by attending the 2007 COLLABORATIVE CONFERENCE - EXPLORING PEDAGOGICAL DIVERSITY. Because there is limited seating at some of the concerts I encourage you to REGISTER EARLY. The sooner the better! That way, you'll be sure to be able to attend all the wonderful events that conference has to offer.

So, mark the dates (March 23-27) on your calendar and I'll SEE YOU IN TORONTO!

PAT FREHLICH
CFMTA PRESIDENT

The Canadian Federation of Music Teachers' Associations

"A national association of music instructors whose purpose is to promote and maintain high standards of teaching among our members and to foster excellence in our students."

But what does being a member of CFMTA really mean?

- **Communication** with fine colleagues and a pedagogical network across the nation.
- Through **provincial representation**, local and provincial voices are acknowledged at the national level.
- A unified body to **support, promote and mentor** music educators and music education at the provincial, national and international level.
- Biannual conventions that create **opportunities** for learning, inspiration, competitions and fellowship.
- A national magazine published three times per year, including articles, reviews and **new developments** in our musical landscape.
- Access to national **scholarships** for students in the areas of performance and composition.
- Liability **insurance**.

As a private music teacher: access to a national organization provides an invaluable opportunity for you to impact, and be impacted by, the rest of the nation.

MY FIRST CFMTA ANNUAL GENERAL MEETING • Mississauga • July 7 - 9, 2006

YOUR CFMTA EXECUTIVE



This past July I headed off to my first CFMTA meeting as a delegate. Over the years I have heard glowing accounts of the CFMTA bi-annual conferences. The same enthusiasm did

not seem to accompany the non-conference AGMs. So, I went to Mississauga with the expectation of sitting through two days of mind-numbing meetings. Yes, there was the

usual business to attend to in any organization: minutes, finances, etc. But, this was anything but a dull business meeting. With every issue that arose, it became very clear that each and every person at the meeting was passionately interested in the music education of our young and the well-being of music in Canada. The exchange of ideas between provincial delegates was very stimulating. New and innovative ideas were introduced and discussed - and when possible, implemented.

I left with a wealth of new views and perspectives to introduce at our next provincial council meeting. And on top of everything else, I made wonderful new musical acquaintances. And this was a business meeting? If only all meetings could be this interesting.

LYNN JOHNSON, PRESIDENT, NBRMTA

LETTER FROM THE EDITOR

Editor's Letter,

As I work at preparing the Canada Music Edition of this journal and August nears its end my thoughts go more and more frequently to my students that will soon be coming in the door. From the loud "Hello?" from Peter who always wants to make sure there is someone there, to Jenna who waits quietly while

you finish up the previous lesson without you realizing she has arrived I am anxious to see them all again. One of our first projects when lessons begin will be to select the Canadian music that students will be preparing for Canada Music Week Recitals and Contemporary Showcase. With the anticipation of the bright young faces and the wonderful selection of Canadian music we have at our fingertips it is easy to be excited about lessons beginning again.

I was very excited and encouraged at the wonderful response from ALL of the provinces to the request that they each highlight a composer from their province for this Canada Music Week edition. I hope you will read with interest the write-ups about these composers. I am sure (from the prompt responses from everyone) that you will agree that this is more relevant at this time than the provincial reports that have previously been included in this issue. Those reports will again appear in the spring issue so you can look forward to reading about what other provinces are doing then.

We do much work as professional music teachers, not the least of which is the business of CFMTA that is reported to you in this journal. The work at all local branches and provincial associations result in the new initiatives that help to keep us vibrant and vital and provide a great source of support and resources for music teachers across the country.

I am continuously reminded that for me at least all of that time and effort only makes sense when the students arrive for lessons. As music teachers, making each lesson an exciting musical experience has to be our goal. Our association's relevancy comes from the ways in which we can help all teachers to be the best music educators they can be.

Our responsibility to be mentors for new teachers is essential if we really wish to see music remain an important part of our culture. To be able to include them in our organization is I believe is a huge step forward. I feel privileged to have the qualifications to be a Registered Music Teacher but realize there are many teachers out there who have not for any number of reasons had that opportunity. I cheer them on in their efforts to continuously learn new things and share their musical enthusiasm with their students. CFMTA gains much by passing the new resolution that allows for tiered membership. Let us be an organization that all teachers will see as a place where they can find the support, encouragement and continuing education opportunities to be the best teacher possible for every student that walks in their studio.

LORE RUSCHIENSKY

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS EXECUTIVE AND 71ST ANNUAL GENERAL MEETINGS

MISSISSAUGA, ONTARIO, JULY 2006

Summary of Business conducted at these meetings:

*BERYL WIEBE, CFMTA
SECRETARY/TREASURER*

President Pat Frehlich welcomed all members to the meeting held in the Ojibwa Room of the Stagewest All-Suite Hotel, Mississauga, ONTARIO, July 8, 2006.

The meeting was called to order at 8:35am. 6 new Delegates and 2 Alternate Delegates were introduced.

THE AGENDA was accepted and a motion was made to hold the nominations and elections at the July 8th meeting after lunch.

THE MINUTES of the July 2005 meeting in Calgary were read and accepted.

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

A Motion was approved to have all reports sent via email prior to each meeting and hard copies will be distributed at the meeting.

THE AUDITED FINANCIAL STATEMENT for 2005/2006 was accepted as read. Beryl Wiebe commented on and answered questions on this report. The Delegates and Provincial Secretaries have a copy of this statement.

PROPOSED BUDGET: Finance Chair, Peggy L'Hoir presented the proposed budget for 2006/2007. The Finance Committee of Peggy L'Hoir, Dorianne Cooper, and Lynne Carmichael discussed and proposed recommendations. The Secretary/Treasurer sent monthly statements of expenses and receipts to the Finance Chair and the President.

PROVINCIAL REPORTS: were received by the Executive and Delegates prior to the meetings. These have also been mailed to the Provincial Secretary for the provincial file.

CORRESPONDENCE: all general correspondence has been answered and is on file. Other correspondence received was read and discussed.

The Minutes of these meetings held in July 2006, have been received by the Executive, Delegates, Provincial Presidents and Provincial Secretaries. All Directives and Motions are included in the Minutes.

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

SPECIAL RESOLUTION - the special resolution regarding the different levels of membership was approved. (See detailed write-up on page 7)

NOMINATIONS & ELECTIONS: Victoria Warwick, Past President, conducted the elections and the following were elected for a two year term:

- Canada Music Week® Coordinator
 - Ron Spadafore
 - Newsletter Editor
 - Lore Ruschiensky
 - Advertising Agent
 - Lore Ruschiensky
 - By-Laws & Standing Rules
 - Lynne Carmichael
 - Secretary/Treasurer
 - Bernadette Bullock

UNFINISHED BUSINESS: Pat Frehlich and Victoria Warwick are meeting with the Senior Policy Advisor to the Finance Minister in Ottawa regarding the Private Member's Bill.

Ron Spadafore has been in contact with Helen Dahlstrom regarding her award in the Canada Music Week® Music Writing Competition.

There will be a fee increase in 2007/08 to \$24.00 per member, allocated as: \$2.00 to Young Artists, \$1.00 to Special Projects, \$1.00 to Canada Music Week, \$20.00 to CFMTA.

NEW BUSINESS: CFMTA will proceed with application for a visa card for CFMTA which acquires air miles.

Pat Frehlich will investigate the possibility of CFMTA sponsored trips through Bill Andrews of New Wave Travel. Possible participation in a workshop and therefore a tax deduction available in the Spring of 2008.

The next CFMTA Council meeting will be held on Thursday, March 22, 2007

prior to the collaborative conference with CFMTA, MTNA and RCM in Toronto.

The meeting was adjourned at 4:35pm.

71ST ANNUAL GENERAL MEETING

This meeting was held in the Ojibwa Room of the Stagewest All-Suite Hotel, on July 9, 2006 and called to order by President Pat Frehlich at 8:30am.

The Minutes of the AGM, July 6, 2005 which was held in Calgary, were read by Beryl Wiebe.

A summary sheet for the fiscal year 2005/06 was distributed by Beryl Wiebe. This will be printed in the Newsletter.

Provincial Reports were mailed to the Executive and Delegates prior to the meeting and not read at this meeting.

The meeting was adjourned at 8:52am.

EXECUTIVE MEETING IMMEDIATELY FOLLOWING THE ANNUAL GENERAL MEETING

Secretary/Treasurer Beryl Wiebe read the minutes from the meeting held in Calgary, Alberta on July 6, 2005.

Committees have been formed. Canada Music Week®: Ron Spadafore, Joan Woodrow, Darlene Brigidear, Greg Chase, Dorianne Cooper.

ADVERTISING COMMITTEE: Victoria Warwick, Lore Ruschiensky, Joan Woodrow, Lynn Johnson, Peggy L'Hoir.

CONVENTION BOOK INFORMATION: Darlene Brigidear, Linda Kundert-Stoll, Ron Spadafore, Cathy Cornick. This committee is to update the conference policy handbook from previous and future conventions.

CONTINUING EDUCATION COMMITTEE: Bettijo Smith, Helene Lord, Nancy Hughes.

A 'BRAINSTORMING SESSION'- VISIONS FOR CFMTA - was held by the council members in smaller groups and the results were included with the Minutes of these meetings.

President Pat Frehlich gave thanks to the retiring Delegates and also the Alternate Delegates attending this meeting.

The meeting was adjourned at 10:50am.



SPECIAL RESOLUTION PASSES!!!

How did this resolution come about?

- The discussion about the following resolution began around the tables of CFMTA in July of 2003. A committee was struck with representation from across Canada.
- After much deliberation and consultation across the nation, the committee brought back to the tables of CFMTA its recommendations in the document below (July 2004). The Provincial Representatives were then requested to bring these recommendations to their provinces and return the feedback to the CFMTA.
- In 2005, around the CFMTA tables, the resolution to have the PROPOSAL FOR MEMBERSHIP CATEGORIES was put forth and passed. This is a national goal and the Provincial RMT Associations are encouraged to amend their by-laws to promote this proposal.

What does this resolution not do?

- It does not jeopardize, lower the standards, eliminate or change the present membership criteria of those qualified to use the RMT designation.
- It does not give Affiliate Members or Auxiliary Members the right to use the RMT designation.
- It does not take away the autonomy of the Provincial Associations.

What does this resolution do?

- It is a step in creating a unified qualification for membership, which will create a stronger professional profile across the nation.
- It creates categories of membership while leaving intact the present qualifications for RMTs.
- It clarifies for the public an understanding of the categories as they apply to each province.
- It creates an informal mentorship situation of pedagogical support. This allows more experienced, qualified RMT teachers, to interact with the Affiliate Members, which fulfills our association's mandate to "promote excellence in education".
- It strengthens musical communication, musical excellence, and our professional profile across the nation.

Do other associations have categories of membership in place?

- In the CFMTA membership surveys done, it was discovered that many successful RMT groups had mentorship programs in place and/or non-qualified members belonging to their groups.
- The Music Teachers National Association [MTNA] and National Association of the Teachers of Singing [NATS] have successful professional organizations with categorized membership.

RESOLUTION

Resolution: Be it resolved that the following Proposal for Membership Categories be adopted as the national goal, and that the Provincial RMT Associations be encouraged to amend their by-laws to promote this proposal.

PROPOSAL FOR MEMBERSHIP CATEGORIES

Registered Music Teacher:

- Uses RMT designation
- Votes at Provincial Association meetings
- Includes Conservatory Associateships, Bachelor of Musical Arts, Bachelor of Music, Master of Music, Doctorate of Music, and those accepted as members by the Provincial Association. These could include experienced teachers who are deemed equivalent by the provincial by-laws. They have met ALL criteria set out by the provincial RMT group.

Affiliate Member: This category includes experienced teachers who are deemed equivalent by the provincial by-laws. They have not met ALL criteria set out for full provincial RMT membership.

- Affiliate Members will be categorized in one of the three Affiliate Member Levels (as outlined below). The category placement depends on the requirements outstanding for full membership, and the term will be established by each province
- Allowed to vote but not to hold office nationally
- Will receive Canadian Music Teacher

- Not entitled to use RMT designation

Affiliate Member Level 1:

- *Completed Grade 10 Conservatory with all theory
or
École de musique Vincent-d'Indy Neuvième Année-Laureat II

Affiliate Member Level 2:

- *Completed Grade 9 Conservatory with all theory
or
École de musique Vincent-d'Indy Septième Année-Supérieur II

Affiliate Member Level 3:

- Other as determined by each Province

- Auxiliary Member:** *Not teaching, but supports objects and goals of the Association
*Not entitled to use RMT designation
*Not entitled to vote at Provincial Association meetings

In conclusion, the present RMT designation remains the same. This resolution promotes a goal for national unity in membership qualifications, and an opportunity for the CFMTA to promote mentorship and professionalism. This resolution will strengthen the impact of the CFMTA membership on musical excellence in education across Canada.



CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
STATEMENT OF OPERATIONS AND FUND BALANCES
 (All Figures in Dollars)
 FOR THE YEAR ENDED MAY 31, 2006

	Operating Fund	Young Artists Fund	Special Projects Fund	Trust Fund	Endowment Fund	Total 2006	Total 2005
REVENUES							
Fees	67,590	-	-	-	-	67,590	57,449
Canada Music Week	1,642	-	-	-	-	1,642	1,793
Young Artists	-	8,395	-	-	-	8,395	8,120
Special Projects	-	-	4,802	-	-	4,802	3,757
Newsletter	20,285	-	-	-	-	20,285	22,194
Trust	-	-	-	39,234	-	39,234	22,260
Interest and other	14,065	-	-	-	-	14,065	2,271
	103,582	8,395	4,802	39,234	-	156,013	117,844
PROGRAM EXPENSES							
Canada Music Week	3,937	-	-	-	-	3,937	3,827
Young Artists	-	2,185	-	-	-	2,185	3,853
Special Projects	-	-	13,461	-	-	13,461	275
Newsletter	35,303	-	-	-	-	35,303	35,858
Trust	-	-	-	41,088	-	41,088	24,250
	39,240	2,185	13,461	41,088	-	95,974	68,063
GENERAL AND ADMINISTRATIVE EXPENSES							
Audit	2,729	-	-	-	-	2,729	2,675
Bank charges	1	-	-	-	-	1	-
Bonding and insurance	2,050	-	-	-	-	2,050	2,050
CFMTA/MTNA Convention 2007	8,664	-	-	-	-	8,664	8,075
Office and general, including telephone	3,242	-	-	-	-	3,242	2,589
Postage	368	-	-	-	-	368	392
Public relations	98	-	-	-	-	98	2,574
Travel and meetings	20,136	-	-	-	-	20,136	15,330
Website	485	-	-	-	-	485	1,091
	37,773	-	-	-	-	37,773	34,776
HONORARIA / ADMINISTRATION							
Secretary / treasurer	10,800	-	-	-	-	10,800	10,800
President	800	-	-	-	-	800	800
Finance chairman	450	-	-	-	-	450	450
	12,051	-	-	-	-	12,051	12,050
	89,064	2,185	13,461	41,088	-	145,798	114,889
EXCESS OF REVENUES OVER EXPENSES (EXPENSES OVER REVENUES)							
	14,519	6,210	(8,659)	(1,854)	-	10,216	2,955
FUND BALANCE AT BEGINNING OF YEAR							
	110,643	21,096	30,365	8,091	38,156	208,351	205,396
FUND BALANCE AT END OF YEAR							
	125,162	27,306	21,706	6,237	38,156	218,567	208,351

NOTICE TO READER:

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



COLLABORATIVE CONFERENCE '07

EXPLORING PEDAGOGICAL DIVERSITY

TOP TEN REASONS TO ATTEND...

THE COLLABORATIVE CONFERENCE 2007 IN TORONTO

1. Re-energize, refresh, and just plain enjoy a solo recital by internationally renowned pianist Yefim Bronfmann and a special conference-only concert of the Toronto Symphony Orchestra featuring pianist Jane Coop, both presented in world class concert halls
2. Attend keynote addresses by **James Jordan** and **Bramwell Tovey**, and over 60 different presentations on diverse topics
3. Participate in **Pedagogy Friday**, which will begin with a unique and original session on "evaluation and assessment" presented by RCM Examinations
4. Observe **panel discussions, workshops, and lectures** by leading musicians from the USA and Canada
5. Monitor **Master Classes** for elementary, high school, and collegiate students
6. Take in various **competitions** daily featuring both American and Canadian performers
7. View examples of the latest **technology** available for studio teachers
8. Shop at the massive **trade fair** in the exhibit hall which will feature products and services of interest to music teachers
9. Seize this perfect opportunity to **network** with 3000 independent and faculty music teachers from across North America
10. Enjoy the diversity of Toronto, including a vibrant **cultural scene**, major **tourist attractions**, outstanding **shopping**, and first class **dining**

Sheraton Centre Toronto Hotel
123 Queen Street West, Toronto, ON

Call for reservations:
1-800-325-3535

March 23 – 27, 2007

Sign up to receive your conference registration package:
www.musicconference2007.com



CONFERENCE REGISTRATIONToronto, Ontario
March 23-27, 2007

Use one form per registrant. All sections on this form must be completed to process registration.

INFORMATION

Preferred name on badge _____

Name _____ MTNA Member CFMTA Member RCM Examiner

Address _____ Phone (____) _____

City/State or Province and Zip/Postal Code _____

E-mail _____ Studio/Institution/Company _____

Emergency Contact Name and Phone Number _____

 Check here if this is your first MTNA or CFMTA Conference. Check here if you are a new member. Check here if you are willing to serve as a session monitor. Check here if you have special needs (including specific dietary needs). Check here if you are willing to serve as a competitions monitor.

Please explain, _____

Please specify days available, _____

FEES

The special discounted registration fees listed below are valid only for those whose registration form is postmarked on or before February 14, 2007. Those registering after February 14, 2007, will be subject to full registration fees. All fees are in U.S. dollars.

Conference Registration

	On or before 2/14/07	After 2/14/07	Amount
<input type="checkbox"/> Active MTNA/CFMTA Member (registration only)	\$275	\$320	\$
<input type="checkbox"/> MTNA Student Member (registration only)	\$ 55	\$ 70	\$
<input type="checkbox"/> Nonmember (registration only)	\$350	\$375	\$
<input type="checkbox"/> Student Nonmember (registration only) (Includes \$12 voucher toward MTNA membership)	\$ 70	\$ 82	\$

Single-Day Registration

	Member	Nonmember	Student	Nonmember Student	
<input type="checkbox"/> One-day registration	\$140	\$165	\$35	\$50	\$

Specify day for single-day pass: _____

Pre-Conference Workshop (Conference registration required)

	Fee	Quantity	Amount
Pedagogy Friday	Friday, March 23, all day (reservations required)	No Charge	N/A
Pedagogy Friday Boxed Lunch	Friday, March 23 (must be ordered in advance)	\$ 20	\$

Events (All event tickets will be reserved on a first come first served basis)

	Fee	Quantity	Amount
Opening Session/Concerto Concert	Friday, March 23 (reservation required)	No Charge	N/A
Royal Conservatory of Music Convocation	Saturday, March 24 (reservation required)	No Charge	N/A
Yefim Bronfman Recital	Saturday, March 24 (reservation required)	No Charge	N/A
Toronto Symphony Orchestra	Sunday, March 25	\$20	\$
CFMTA Luncheon/General Meeting	Tuesday, March 27	\$35	\$
MTNA Awards Luncheon/Annual Meeting	Tuesday, March 27	\$35	\$
Conference Gala	Tuesday, March 27	\$80	\$

Total Fees Enclosed (U.S. Dollars) \$ Check (Payable to MTNA in U.S. dollars) MasterCard Visa American Express

Number _____ Exp. Date _____ Security Code _____

(3-4 digit code on front or back of card)

Signature _____

Billing Information: (if different than above)

Name _____

Address _____

City _____ State or Province _____ Zip/Postal Code _____

Register online at www.mtna.org or mail this entire form with your check, made payable to MTNA in U.S. Dollars, to:
2007 Collaborative Conference, The Carew Tower, 441 Vine St., Ste. 505, Cincinnati, OH 45202-2811

Phone: (888) 512-5278; Fax: (513) 421-2503



Hotel Registration Form

Collaborative Conference
Toronto, Ontario 23-27, 2007

SHERATON CENTRE TORONTO

In the heart of the business and entertainment districts, the CAA/AAA Four Diamond Sheraton Centre Toronto Hotel is conveniently connected to Toronto's underground PATH, a 16-mile network of offices, shops and services.

Those staying at the Sheraton will receive a 10 percent discount on lunch and dinner food purchases at Bistro on Two and Traders Bar and Grill.

A limited number of rooms is available at the conference rates. Reservations at these rates are available until February 25, 2007, or until all rooms set aside for the Collaborative Conference are reserved, whichever comes first. Reservations are on a first-come, first-served basis. All rooms are subject to a 14 percent tax (6 percent is refundable to non-residents of Canada-GST), and when making reservations please inform the hotel you are with the 2007 Canadian Federation of Music Teachers' Associations, Music Teachers National Association and the Royal Conservatory of Music Collaborative Conference. Check In is after 3 P.M. and Check Out is before 12 NOON. Early departure fee is \$50 CAD after check in. Cancellation policy is 24 hours prior to arrival without penalty.



Please Print Clearly

First Name _____ Last Name _____

Company _____

Mailing Address _____

City _____ State/Province _____

Zip/Postal Code _____ E-mail address _____

Telephone _____ Fax _____

Arrival Date _____ Depart Date _____

Number of Guests _____ King Bed _____ Two Beds _____ *bed type based upon availability*

Single/Double(\$185 CAD) _____ Triple (\$210 CAD) _____ Quad (\$235 CAD) _____ Club Single/Double(\$245) _____

Smoking _____ Non-Smoking _____ Other Special Requests _____

Person(s) Sharing Room _____

Reservation cannot be processed without a form of guarantee

Credit Card Type _____

Credit Card Number _____ Expiration _____

Name on Credit Card _____

Card Holder's Signature _____

Reserve online at www.mtna.org or send completed form to:

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Reservations Dept.

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By telephone: (416) 947-4955 ext. 4440 or (800) 325-3535

Reservation Fax (416) 947-4801



Call For POSTER SESSIONS

The 2007 MTNA Conference, a Collaborative Conference with MTNA, the Canadian Federation of Music Teachers' Associations and the Royal Conservatory of Music in Toronto, Ontario, March 23-27, will provide an opportunity for selected individuals to present poster sessions. There are two types of presentations:

Research papers—projects that focus on a clearly articulated research question or hypothesis and a clear and appropriate methodology. Research reports dealing with any aspect of music, music teaching, music learning or related subject areas are welcome.

Studio/pedagogy projects—demonstrate interesting and creative ways of teaching music skills such as harmonization, sight playing, composition, music history, theory and so forth. A studio or pedagogy project should answer the following questions:

- What is the specific musical skill to be taught?
- How is the topic introduced during the lesson or take-home assignment?
- What type of projects do you assign to encourage the instruction of these skills?
- How do you assess the students' understanding of the topic?
- How does this relate to and/or prepare a successful performance?
- How does this new knowledge or information transfer to the next piece?

General Information

- Two sessions are held during the conference; selected papers/projects must be presented at both sessions.
- A committee will select papers and projects for presentations.
- Applicants will be notified of the committee's decision in December 2006.
- Notification letters will be sent to the first author listed on the proposal.

Submission Procedures for All Papers and Projects

All proposals must include the following:

1. Submission must be postmarked by November 1, 2006.
2. Submit four hard copies of an abstract not exceeding 250 words and four hard copies of the completed research report not exceeding 3,500 words to Music Teachers National Association, Attn: Poster Sessions, 441 Vine St., Ste. 505, Cincinnati, OH 45202-2811.
3. Each author's name, institutional affiliation (if appropriate), mailing address, phone, fax and e-mail address should appear only on one separate cover page not attached to the full reports with abstracts. Either a running head (for research papers using APA format) or the title of the paper should appear on the abstracts and the full reports. Please note that two-sided duplication of copies for submission is encouraged.

Research Papers Only

1. Papers submitted for presentation must comply with the Code of Ethics published in the most recent spring edition of the *Journal of Research in Music Education*. Papers presented at other conferences will be considered if the audience was substantially different.
2. Manuscript-style articles representing descriptive or experimental studies must conform to the most recent edition of the *Publication Manual of the American Psychological Association*. Authors of other types of studies may submit manuscripts that conform to the most recent editions of either *A Manual for Writers of Term Papers, Theses, and Dissertations* (K.L. Turabian) or *The Chicago Manual of Style*.

Selected Presenters

- Ten copies of the complete report and 150 copies of the report summary, limited to a maximum of two pages, shall be made available at the conference.
- All posters shall be no larger than 30" x 40" and should include all pertinent information in a manner that is visible from three to four feet away. Research posters also should include title, authors and abstract.
- Travel expenses, room, board, registration fees and so on are the responsibility of the presenter.
- Presenters must register for the Collaborative Conference.

Questions may be addressed to the MTNA National Headquarters at
(888) 512-5278 or mtnanet@mtna.org.

Abstracts and reports will not be returned.



CONFERENCE HIGHLIGHT

JANE COOP WILL BE APPEARING WITH THE TORONTO SYMPHONY ORCHESTRA UNDER THE DIRECTION OF BRAMWELL TOVEY AS PART OF THIS EXCITING CONFERENCE. SHE WILL ALSO BE CONDUCTING MASTERCLASSES.

The following article is reprinted with permission by the writer.

Jane Coop - Canadian Pianist

An interview article by Rosemary Phillips, April 2003

One of Canada's most prominent and distinguished musicians



Jane Coop

Classical pianist Jane Coop, one of Canada's most accomplished musicians, was in the middle of giving exams at the University of British Columbia, where she is professor of piano and chamber music, when she was approached for this interview. It was a very busy time and yet she was able to take a break

and talk about how she started her career as a pianist - about her dreams.

What dreams may come

Imagine, if you will, a five-year-old girl sitting at and barely reaching the piano as she pounds out made-up chords and sails off into a world of fantasy where she is an accomplished pianist. Her whole life is ahead of her - her hopes, her dreams, her loves and joys, her trials and tribulations, her successes, her failures. Did that girl ever, at that time, think of where she was going, that she would one day be that pianist?

"I'd like to say I knew then," explained Jane Coop, one of Canada's most respected and distinguished musicians.

Her older sister had already started piano lessons and Jane wasn't going to be left behind. After studying with Catholic nuns in a convent in Calgary, she was fortunate enough to take lessons with Sandra Munn, who had just graduated from Juillard, and later with Gladys Egbert, one of the best known teachers in the country.

"I was taking pretty serious music lessons all along but I didn't really decide that music was my life until I was 19. Up until that point I thought of it as a kind of side-line to what I was really going to be doing - first I wanted to be a nurse, then a mathematician, and I certainly never put down on any form that I wanted to be a musician. When doing aptitude tests I used to deliberately fail the music part - I wasn't comfortable with being singled out so I hid it, well, at least I tried to. It was really only when I got to Toronto and U of T, when I was with the right crowd where my abilities were respected, that I knew. With my high school circle it had not been a popular interest. At U of T I finally felt myself in an environment where I could flourish."

That was 1968 and Jane hasn't looked back. She studied with Anton Kuerti then moved on to Europe and stayed in London for a year immersing herself in going to concerts and playing. At the Peabody Conservatory in Baltimore she studied with Leon Fleisher then returned to Toronto,

obtained her masters degree and became Anton Kuerti's assistant. Four years later she was Vancouver bound to accept a post as professor of music at UBC, and she's been there ever since. In fact she has just been given the title "Distinguished University Scholar" by UBC president Martha Piper.

This is exam time and trying to get hold of her for an interview was almost impossible. "My days are pretty full. If it's a teaching day I practice for four hours, teach for four hours, practice again at night, and keep abreast of paper work."

Jane also finds time to be a mum to daughter Beth and wife to husband George Laverock, cook the odd dinner and wipe the odd counter in the kitchen where suspended from the ceiling, the only place where they fit, hang two handmade kayaks.

Yes. Jane Coop the pianist has built a kayak. "I can say that it floats! It's made of yellow cedar - not with nails or glue - it's done by the methods used in Greenland, lashing things together with rawhide. Because the end result of what I do (in piano) is not tangible, it was amazing to build something you can see and feel."

But let's take a moment here and go back to that five-year-old at the piano. She had a vision of being a real pianist. Now, when Jane Coop sits at the piano and plays, she has no thoughts of anything other than what is going on at the moment. "You have to give everything and concentrate fully on what you are doing. Some think performers are just dreaming away with wonderful visions, but that isn't true - they are - totally focussed."

Maybe you know of a five-year-old somewhere who dreams of being an artist, a doctor, a veterinarian ... and maybe, like with Jane Coop, that daydream will come true. Who can say what dreams may come and where life will lead us?

"Life is a journey," added Coop, "and I feel as if I'm in the middle of it."

Information about Jane Coop's career, her repertoire, discography and reviews and for bookings can be obtained from Andrew Kwan Artists.

Rosemary Phillips is a seasoned freelance writer who specializes in human interest interview articles with Canadian musicians as a form of promotion that presents the person behind the art and music. Many of these articles are posted on her web site www.quillsquotesandnotes.com, which also provides her contact information.



Jane Coop

THE POWER OF MUSIC, MORE THAN PERFORMANCE

PRESENTED BY BETTIJO SMITH
CFMTA CONTINUING EDUCATION COMMITTEE

At the last CFMTA Board meeting a Continuing Education Committee was formed. As one of our initiatives we would like to encourage each and every member of CFMTA to become a community advocate. We are busy people and as such, often lose sight of the 'big picture'. The result is our school boards, governmental bodies and business leaders have forgotten the tremendously important role the arts and music in particular, plays in forming a healthy, productive society. Historically, we have been the soul of society.

We need to remind the 'powers-that-be' that the study of music is crucial, not a frill.

Music based therapies are becoming a popular treatment modality for various psychiatric disorders, including autism. Massage therapists, body workers, psychotherapists and healers of all sorts can choose from a tremendous variety of music that will bring their clients into a state of ease and

help the healing process. The role of music in reaching buried memories of Alzheimer's patients isn't fully understood, but the reverberations linking mind and melody have often been demonstrated.

Memory constitutes the primary function of our existence. It is widely accepted that the processes of memorization of music develop pathways in the brain that often survive the trauma of injury, diseases and aging. Developing motor skills, those movements that are voluntary, are an innate component of musical memorization. Motor skills are not reflexes. The repetitive movements necessary to learning a piece of music are connected to the brain's motor cortex, basal ganglia and cerebellum. There it is monitored and stored. The musician playing entirely from a score cannot process visual information rapidly enough to execute extremely fast passages. (Even though we know Bartok always played from the score, it is reasonable to assume that he had most of the music memorized.) The mental exercise necessary to

Plan to take in these extra tours along with the conference. See the winter issue of The Canadian Music Teacher for details regarding dates, cost, etc.

GLENN GOULD IN TORONTO

9:00 A.M. - 12:30 P.M. (3 1/2 HOURS)

This guided tour highlights the life of Glenn Gould. The trip begins with a visit to the Canadian Broadcasting Corporation, and the Glenn Gould Studio and Museum. We will then continue to the Beaches area of Toronto for a visit to the former Gould Family Homestead. We will stop for refreshments along historic Queen Street East.

Our tour ends with a wreath laying ceremony at Mt. Pleasant Cemetery.

For information please contact:
William Andrews at
(416) 928-3113 or
wandrews@newwavetravel.net

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From there we take the short scenic drive through the Fruit Belt to Niagara Falls. You will have two hours to enjoy the Journey Behind The Falls or the Skyline Tower. (or visit the casino)

We then return to Toronto for arrival at 5:00 p.m.

For details contact William (416) 928-3113 or
wandrews@newwavetravel.net

memorize a piece of music is crucial for such high brain functions as complex mathematics and many problems that scientists and engineers confront. Progress in science may, in fact, be closely linked to the development of these skills.

In the February 1997 issue of *Neurological Research*, Dr. Fran Rauscher, a researcher at the University of California at Irvine and physicist Dr. Gordon Shaw revealed that when groups studying either piano or computers were compared, students in the piano program showed 34% higher scores in spatial and temporal reasoning. "Playing music can actually increase the creation of neural pathways in a young child's brain," says Dr. Rauscher.

In a more recent article in the Jan/Feb 2006 issue of the Canadian

Geographic in the article entitled: *This Is Your Brain On Music*, by Steven Fick and Elizabeth Shilts, there is graphic illustrations mapping the mental activity that music stimulates in the brain.

Robert Zatorre, a neuroscientist at the Montreal Neurological Institute of McGill University says; "To solve diseases such as Alzheimer's, we need to achieve a good understanding of the entire system. We are using music because it involves almost every brain system that is known to exist."

Pianist Van Cliburn, namesake of the international piano competition held in Fort Worth, Texas every four years, recalls the important role his mother, Rildia Bee Cliburn, played as a piano teacher in the towns of his boyhood. "Mother always championed the importance of public school music education. She said that,

even for the general student, music helps improve discipline, concentration and develops a sense of spiritual consciousness. She pointed out that you could even use music to teach arithmetic to a child and that it gives you exposure of a universal language, one that is the equal of any other language."

Most of us are well aware of these facts and more. We are "priming the pump" and hope for a flood of ideas for our newly formed committee. Share how you were able to promote the powerful aspects of a musical education.

The committee consists of: Helene Lord hlord@ca.inter.net, Nancy Hughes nancynjh@onlink.net and Bettijo Smith bettijo1@telusplanet.net

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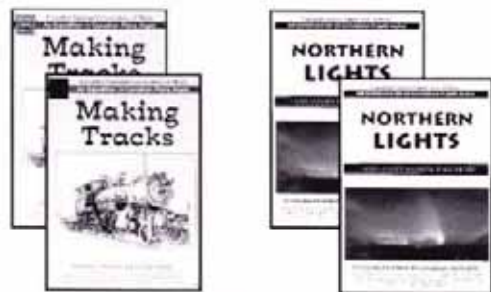
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MEMORIAL PEDAGOGY AWARD

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

CFMTA's first Honorary President from 1975 to 1996.

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

The Memorial Pedagogy Award will be presented biannually in the non-convention year and will be governed by the Special Projects Convenor. The closing date for applications to be received by the Convenor will be February 15th of the non-convention year, and anyone completing the requirements in the two years prior will be eligible. Anyone completing the requirements from January 2006 to January 2008 will be eligible to apply.

CFMTA/ FCAPM MEMORIAL PEDAGOGY AWARD 2008 - APPLICATION FORM

1. APPLICANT'S NAME

AddressCity

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

AddressCity

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 2006 and January 2008. Applications must be received by the Special Projects Convenor (Rosalyn Martin) on or before February 15th, 2008. Please send the application to:

Rosalyn Martin, 144 Hawkwood Dr. N.W., Calgary, AB T3G 2V8

1-403-239-5847 • E-mail: sing4rosalyn@shaw.ca

WHO DOES OUR PROFESSIONAL IMAGE SERVE?

This article first appeared in Keyboard Companion Spring 2006, Volume 17, Number 1. Reprinted with permission.

Phyllis Peiffer is the immediate Past President of MTNA and has been actively involved in the planning for Collaborative Conference 2007 from the beginning stages. Come and meet her in Toronto!



Do you remember the coffee mug that says, "Those who can, TEACH, those who can't, go into some less significant line of work?" We are

profession. Professionalism is generally defined as the practice of some profession as a business as opposed to amateurism. So first and foremost, we are practicing our profession as a business. We are adhering to accepted business practices within our profession and an accepted code of ethical behavior in our relationships with our clientele and colleagues and within the community.

IDENTITY, INVOLVEMENT, AND INTEGRITY

Our professional image can be defined in terms of **Identity**; **Involvement**; and **Integrity**:

- **Identity** includes our qualifications and credentials—degrees, certification or diploma program, years of teaching experience, and additional study and continuing education, and how we communicate these features of our qualifications and credentials. It can also refer to our established reputation within our community.
- **Involvement** refers to our association with our colleagues in music organizations, our breadth as a musician and pianist, i.e., teacher, accompanist, church musician, jazz musician within our communities, and our relationship with music dealers and publishers.
- **Integrity** refers to our ability to adhere to a high standard of artistic values and ethical behavior; to continually assess our teaching and our personal accomplishments; and to develop our relationships with our colleagues, students and parents, and community to see where we can raise our standards even higher.

THE QUALIFICATIONS OF A PROFESSIONAL

There is much debate among independent teachers about the qualifications necessary for operating

a successful independent studio or music school. In the last twenty-five years, the professional image for these teachers has come to include a college degree, often in piano pedagogy and performance. Likewise, more emphasis has recently been placed upon knowledge of child psychology, learning styles, group teaching techniques, as well as the business aspects of managing a successful career in independent teaching. Previously, many teachers had years of private study, sometimes with a master teacher, and built their reputations upon their study plus years of teaching experience. Some say that having a college degree(s) is all that is necessary—that joining a professional organization is not essential, neither is holding professional certification or diploma. Within the profession, everyone is aware of the "good" teachers—those who produce winning students in competitions or who have the outstanding students in yearly auditions. Many community people also know who the best teachers are. The "good" teachers all have waiting lists—isn't that the distinction of being a good teacher? If we have a full studio and a waiting list, why bother with further education, seminars, continued music performance study, certification or diploma, and professional affiliations?

It is my belief we must attain and maintain the highest professional Identity that we can achieve within our overall professional image. We cannot expect the public to regard us as professionals if we do not acquire the necessary education—academically, musically, and pedagogically, the necessary credentials, and business management skills. A degree validates our acquisition of a body of knowledge. Rev. Edward A. Malloy in *Monk's Reflections*, states, "A college degree is not a sign that one is a finished

performing some of the most significant work that we can do as teachers of music for people of all ages. Today, more than ever, children and adults need opportunities to be involved in creative pursuits such as the study of a musical instrument. Study after study shows that those with musical backgrounds have developed stronger learning skills and better life skills than those who have never studied music. Yet the United States public school systems continue to eliminate music from the schools. Thus, the independent music teacher becomes a significant community asset. We have the advantage of working with students for twelve years or more, nurturing them as they grow into young adults. What other teacher has such an opportunity to provide stability, quality sequential instruction, and influence over so many years? Often, we find ourselves in the unique position of being able to teach our students' children!

The image that we create and sustain as a professional independent music teacher lasts a lifetime! Not only does this image reflect who we are and what we do, but it also determines our success with our clientele, with our colleagues, and within the community in which we live and work.

Who is a professional? One who has conformed to or met the requirement for fulfilling the standards set by and for the

product but an indication that a person is prepared for life."

THE VALUE OF CERTIFICATION OR A PROFESSIONAL CREDENTIAL

Successful completion of a certification or diploma program such as the ARCT Diploma verifies that we have indeed attained excellence in everything we do as professionals—not just in the teaching of music and our instruments, but being business and marketing managers, being knowledgeable about pedagogy, teaching techniques, human development and learning styles. The Music Teachers National Association in the United States provides a teacher certification program that encourages independent thinking and synthesis of learning and provides evidence that the teacher can indeed structure a teaching studio that ensures quality education for students. The MTNA Professional Certification Standards—What a Nationally Certified Teacher of Music Should Know and Be Able to Do—encompasses professional preparation, professional teaching practices, professional business management, professionalism and partnerships, and professional and personal renewal (www.mtna.org). For those teachers who become certified through the MTNA program, the process:

- affirms what they know as musicians, teachers, and independent business owners;
- validates what they can do—teach

and communicate their knowledge, love of music, and expertise to another human being; and,

- challenges them to learn what they do not know and to continually renew and upgrade their skills.

THE PUBLIC'S VIEW OF A "PROFESSIONAL" PIANO TEACHER

Is the public changing its view of independent music teachers from the "lady down the block" to a "professional music teacher," one who has attained verification of credentials through a testing process? There is certainly evidence that this may be the case. Many parents are investigating the backgrounds and professional credentials of independent music teachers more closely, requesting initial interviews, and even comparing the programs of several teachers before making a decision on a teacher for their child. They are not just relying on word of mouth nor are they accepting a teacher's expertise without question. They want a positive environment in which the student is supported in learning; allowed to make mistakes and learn from them; and, given opportunities and challenges that best suit that student. They want methods of assessment included in the instruction—auditions, festivals, recitals, report cards. They are looking for a studio that is well-equipped with electronics—computer learning and digital keyboards, as well as group experiences to make music

learning fun. Students can even opt to take private music lessons for high school credit in some states, provided that the lessons are with a certified teacher.

BENEFITS OF INVOLVEMENT IN PROFESSIONAL ASSOCIATIONS

On a personal level, teachers who have become involved with their colleagues through music associations, such as the Music Teachers National Association, command their respect and friendship. This involvement in the life of the music association on local, state, and national levels provides valuable networking, opportunities for personal growth and development, sharing of information with colleagues and recognition of unique skill areas. As independent music teachers we are isolated from our peers and need this involvement to share the "ups and downs" of our teaching world. Through our music association involvement we can give and receive support from peers who understand the joys and frustrations we experience.

We can work together for arts advocacy in our schools and communities, provide musical opportunities for our students, and experience the joy of performing music together and for each other. Our colleagues in public school music education need our support. Through our association work, we also mature as leaders and supporters, growing in human development and

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understanding, and gaining maturity in team building and negotiating skills. We can also share marketing and advertising programs, strengthening our status as a group of professionals. A national association provides a stronger collective voice for all of us. For example, simply by displaying professional association memberships prominently in our studio, we make a statement that we are an integral part of a broader national community of professionals.

OUTREACH AND INVOLVEMENT IN COMMUNITY ARTS AFFAIRS

As professional teachers, we are involved in the fabric of the communities in which we live. Many of us actively participate in music booster programs for our schools, church programs, and community arts councils. We regularly support school music programs, community concert series, and college recitals/concerts through our attendance. It is so disappointing to attend a local concert and not see one other music teacher there. How can we expect students and parents to attend concerts if we

do not? We also support our colleagues in the arts, attending or participating in community theatre and musicals. This outreach and involvement in the community further establishes our credibility by sending the message that we care about the society in which we live. This is also a strong marketing tool for our studios. If we do not speak out in support of music, no one will. Parents want their children to study with a teacher who cares and believes in supporting the community. Supporting the community in which we live also means supporting our local music dealers. Both teachers and dealers are involved in the education of students, parents and fellow colleagues and share a common goal of understanding and promoting the value of music study and music making to their clientele and to the general public.

THE IMPORTANCE OF CONTINUING SELF-EVALUATION

As independent music teachers we believe in the Integrity of our programs. It is essential as

professionals to continually reach higher levels of understanding music and teaching human beings. Communication skills are critical to our success. Each teacher must continually evaluate the program he/she is offering to see if it is meeting the needs of the students and meeting the needs of the community. We have no outside evaluator to perform that task. Is our program continuing to attract new clientele? Are we reaching every student musically? Are we leaving any child behind? Are students leaving the studio satisfied or dissatisfied? Leopold Stokowski said, "Even a small talent developed along its own lines is best." MTNA has developed a set of "Teacher Assessment Tools" which may be used for self-evaluation, peer evaluation, or clientele evaluation (available from the MTNA Marketplace, www.mtna.org).

Another tool we can use in an evaluation process is the "Essential Skills for Promoting a Lifelong Love of Music and Music-Making". This defines in broad terms what the 21st century teacher needs to include in a



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well-rounded teaching plan. These basic skills, when integrated into lessons, will provide students the tools to enjoy music for the rest of their lives. These skills are explored in a series of articles in the *American Music Teacher* (the MTNA magazine) and available through the MTNA website,

www.mtna.org/essentialskills.htm.

Teachers today can no longer teach as we were taught. Reaching the 21st century child who understands computers better than we do, plays his/her iPod constantly, and text messages on his/her cell phone requires special skills.

Integrity also means holding to a high standard of ethical behavior in everything we do and say. Just as loyalty in the business world has changed, so has loyalty of our clientele. Students attend summer music camps, master classes, etc. and have the opportunity to work with other teachers. Families no longer remain with the same teacher for years and years if another teacher meets

their requirements for their children's study in a better manner. MTNA just recently revised its Code of Ethics, defining our commitment to Students, Colleagues, and to Society (MTNA website, www.mtna.org).

WHO DOES OUR PROFESSIONAL IMAGE SERVE?

Our professional image serves each individual teacher, each teacher within the community and state, and all of us as part of a national association. Our professional image serves our clientele and our community if we communicate our identity through our qualifications and credentials, our involvement in our community and in our professional associations at all levels, and our integrity as musicians and teachers. It is up to each of us individually and collectively to pursue this goal.

As professional independent music teachers, we are in very good company with Chopin, Liszt, and Beethoven. Stewart Gordon writes in *Etudes for Piano Teachers* (Oxford University Press, 1995), "We need to

forget for awhile that 'anyone can hang out a shingle,' the negative viewpoint, and remember that some of the greatest teachers in history have at some points in their careers been private teachers. One could begin by pointing out that such was true of Liszt and Leschetizky and go on from there . . . Build a career as a professional teacher in the private studio."

Phyllis I. Pieffer, NCTM, is immediate past president of MTNA. An independent music teacher for over thirty-five years, she also is on the faculty of Grays Harbor College, teaching class and private piano and ear training. Pieffer holds degrees in piano performance from the College of Wooster in Wooster, Ohio, and in music theory from the Eastman School of Music in Rochester, New York.

*Phyllis I. Pieffer, NCTM
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CANADIAN COMPOSERS "ALL ABOARD"!

"[CNCM] made us [composers] feel part of a very special team of contributors to a dynamite publication. Thank-you for your very hard work and dedication to the promotion of Canadian composers and their music!" Katya Pine

Canadian National Conservatory of Music is delighted to announce the launch of its new all-Canadian collections, *Making Tracks*, in two volumes from preparatory to performance levels, and the preparatory books of the *Northern Lights* series. CNCM has had an exciting year working with composers from across Canada to create four new piano solo books – all of which were premiered at CNCM's annual pedagogy symposiums, Summer Sizzle in Palmerston, ON in July, and Summer Sizzle Da Capo in Yorkton, SK in August. Fishel Pustilnik says, "I was very happy to participate in the creation of 'Making Tracks' Volume 1. I think it's a great idea to see the various melodies and approaches by different composers to express the same idea. In addition, I think that the annual Summer Sizzle joins composers, teachers and students and creates a festive mood. I have attended the Summer Sizzle three times and I appreciate all the hard work put into organizing such a festival."

Making Tracks - An Expedition in Canadian Piano Music in two volumes offers students and teachers varied levels of works based on train themes. The new works literally span the country from Newfoundland with Clifford Crawley's *Going, Going, Gone* to Vancouver Island and Joan Hansen's *Jivin' at the Junction*. Pianists of all levels will be delighted with styles from jazz to contemporary. "The invitations for

compositions are a great idea. I love the title: *Making Tracks* . . . what fun it was to write this one!" Nancy Telfer

Michael Dobinson says, "I'm very excited about this invitation; as a composer, train enthusiast, and Ontario resident it speaks to me . . . both the "Northern Lights" and the "Making Tracks" collections are great series, showing off so many different approaches to composition. . . Thanks for the opportunity to participate in this project and to work with CNCM!"

Northern Lights - An Exploration of Canadian Piano Music also includes two volumes, *Preparatory Repertoire* and *Preparatory Musical Discoveries*. Little hands and young students will play these attractive works from cover to cover. Styles range from contemporary to traditional, from jazz to just fun, with appealing titles such as *Two Fleas Climb over a Dog* by Nancy Telfer, *Pizza Toppings* by Debra Wanless, *The Tale of the Gentle Monster* by Rémi Bouchard and many more.

Gala evenings at each Summer Sizzle event featured composers from the new collections in attendance, providing exciting opportunities for students and teachers to meet Canadian composers from coast to coast. The composers who attended the premieres were: Nancy Telfer, Rémi Bouchard, Ernst Schneider, Fishel Pustilnik, Judith Snowdon, Marco Burak, Maryanne Rumancik, Debra Wanless, Julianne Dick, Joyce Pinekney, Katya Pine, Beverly Porter, Linda Carpentier, Michael Dobinson and William Cross.

"Canadian National Conservatory of Music is doing a wonderful thing by utilizing the huge wealth of compositional talent that is present in Canada. Their "Northern Lights" series is wonderfully creative and fun. "Making Tracks - An Expedition in Canadian Piano Music" is rich in its variety of compositional styles and ideas. Thank you CNCM for encouraging, welcoming and supporting the gifts of Canadian composers." Judith Snowdon

To purchase/order *Making Tracks* and *Northern Lights*, contact your local music store or Mayfair/Montgomery, or visit www.cncm.ca

TENLEY DYCK

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- to support composers and performers of Canadian music;

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MUSIC WRITING COMPETITIONS

NATIONAL CLOSING DATE

The National deadline date for the Music Writing Competition will be June 1, 2007.
Judge for 2006 was Francis Balodis.

PROVINCIAL INFORMATION

Closing Dates 2007

Nova Scotia	April 1, 2007
Ontario	March 15, 2007
Saskatchewan	April 1, 2007
Québec	April 15, 2007
New Brunswick	April 15, 2007
Manitoba	April 15, 2007
British Columbia	April 1, 2007
Alberta	April 1, 2007
Prince Edward Island	October 22, 2006
Newfoundland	May 1, 2007

2006 Judges

N/A
Boyd McDonald
N/A
N/A
N/A
Dr. Gerhard Ginader
Helve Sastok
Dr. Ken Hicken
N/A
N/A

2006 PROVINCIAL WINNERS

CATEGORY A - CLASS 1

Brandy Blahut.....SK
Chadi Saad Roy.....BC
Samantha Adeli.....ON
Starling & Rein Irving.....NB
Robin Jane Moir.....NS
Abigail Eyford.....MB
Jan Lisiecki.....AB

CATEGORY B - CLASS 1

Tarja Maunula.....SK
Silverio Barbon Nanni.....BC
Heidi & Adel Crummell.....NFLD
Chelsea Rothman.....ON
Olivia Babcock.....NB
Ian Wallace.....AB

CATEGORY B - CLASS 1 (cont'd.)

Shalisha Pikel.....NS
Evan Wiens.....MB

CATEGORY A - CLASS 2

Lavren Levy.....NS

CATEGORY B - CLASS 2

Lauren AuCoin.....NS

CATEGORY C

Angela Millar.....NS





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CANADA MUSIC WEEK® - 2007

MUSIC WRITING COMPETITION REGULATIONS

1. A student may enter more than one composition and more than one class but only one prize will be awarded to any individual.
2. The contestant must be eligible in his chosen age group as of June 1, 2007.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attach to the manuscript. Any infraction of this regulation could result in the nullification of the offending entry.
4. First place winning compositions will not be returned to the contestant after judging.
5. All rights to his/her original work will be retained by the contestant, but winning compositions may be displayed or employed by the CFMTA for publicity purposes after consultation with and agreement of the contestant.
6. **Only first place Provincial winning manuscripts at the Provincial level** may be forwarded by the Provincial Canada Music Week ® Co-ordinator to the CFMTA office before June 1, 2007 in order to be included in the Canada-wide judging.
7. The contestant must be a student of a current member of the Registered Music Teachers' Association.
8. All manuscripts should be neat and legibly written in black ink, in regulation manuscript size: including all necessary details of dynamics, editing and tempo, with every 10th bar numbered. Manuscripts printed by computers are permitted. It is advisable to retain your original copy of your submitted work.
9. **Only entries with name and address clearly printed in block letters will be accepted.**
10. The judge's decision is final and no correspondence will be entered into after final judging.
11. Any entrant who moves after June 1, 2007 must advise the CFMTA Secretary-Treasurer of their change of address, including postal code.
12. The winner's cheque must be cashed within thirty days of receipt of same.
13. An entry fee must accompany each composition submitted for Canada -wide judging.
CATEGORY A - \$15.00
CATEGORY B - \$25.00
CATEGORY C , D & E - \$35.00
14. Prizes will not be awarded if the adjudicator feels the standard has not been achieved.

Be sure to see your provincial deadlines on page 14.



**CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
CANADA MUSIC WEEK® - 2007**

CONTESTANT MAY SUBMIT ENTRIES UNDER THE FOLLOWING CATEGORIES:

11 YEARS AND UNDER CATEGORY "A"

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

15 YEARS AND UNDER CATEGORY "B"

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

19 YEARS AND UNDER CATEGORY "C"

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

OPEN CATEGORY "D"

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

**ELECTROACOUSTIC MUSIC CATEGORY CATEGORY "E" ROLAND CANADA AWARD
(which refers to the music generated by electronic means) NATIONAL ONLY**

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

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

MUSIC WRITING COMPETITION ENTRY FORM - 2007

PLEASE PRINT CLEARLY

NAME: _____ BIRTHDATE: _____/_____/_____

ADDRESS: _____

APPLICANT'S TEL # _____

TEACHER _____ TEACHER'S TEL # _____

TEACHER'S ADDRESS: _____

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CATEGORY ENTERED: "A"	11 YEARS & UNDER	Class 1 _____
		Class 2 _____
"B"	15 YEARS & UNDER	Class 1 _____
		Class 2 _____
"C"	19 YEARS & UNDER	Class 1 _____
"D"	OPEN	Class 1 _____
"E"	ELECTROACOUSTIC MUSIC	Class 1 _____

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TITLE OF COMPOSITION _____

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

SIGNATURE: COMPETITOR: _____

PARENT/GUARDIAN: _____

MUSIC TEACHER: _____

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

COMPOSITION AT THE PROVINCIAL LEVEL MUST BE IN THE HANDS OF YOUR PROVINCIAL CMW CO-ORDINATOR (see listing on page) AT THE PROVINCIAL CLOSING DATE AND INCLUDE THE PROVINCIAL FEE. BRITISH COLUMBIA, MANITOBA AND ONTARIO ENTRANTS PLEASE OBTAIN YOUR PROVINCIAL ENTRY FORM FROM YOUR CMW CO-ORDINATOR. ALL OTHER PROVINCES USE THIS 2007 ENTRY FORM AT THE PROVINCIAL LEVEL. THE PROVINCIAL WINNING COMPOSITION MUST BE RECEIVED BY THE CANADA MUSIC WEEK CO-ORDINATOR, RON SPADAFORÉ, BOX 635, TIMMINS, ON P4N 7G2 NOT LATER THAN JUNE 1, 2007.

CLASS A1

Jan Lisiiecki
Calgary, AB



Seven Travelling Variations on a Papageno Theme



Jan Lisiiecki was born on March 23, 1995 and has been studying piano since the age of five with Colleen Athparia at the Mount Royal College Conservatory. He is a winner of the Canadian Music Competition for four years running (2003, 2004, 2005, and 2006) and was awarded the CBC Galaxy Rising Star Scholarship for the highest mark of the competition.

In January 2006, with the invitation of Maestro Pinchas Zukerman, Jan performed in two concerts with the National Arts Centre Orchestra in Ottawa with Maestro Boris Brott conducting. After the concerts, he was immediately invited back, and he was the only soloist to perform at two concerts for Canada Day, July 1, 2006, with Pinchas Zukerman and the National Arts Centre Orchestra. On June 30, 2006, he played a recital at Rideau Hall after being personally invited by Her Excellency, The Governor General of Canada, Michaëlle Jean. He also appeared with the Calgary Philharmonic Orchestra in November 2005 and January 2006. Jan was the winner of the Calgary Concerto Competition and a soloist to perform with the Calgary Civic Symphony in 2004 and 2006.

He is a winner of numerous awards, medals and scholarships at the Alberta Provincial Music Festival and the Calgary Kiwanis Music Festival including the Principal Scholarship for piano in 2006 and the prestigious Mozart Competition in 2005.

Jan excels outside of music, too. In March 2006 he received a Commemorative Centennial Award from the Legislative Assembly of Alberta after winning the Provincial Essay Contest - "What democracy means to me."

He is a winner of national math competitions and gold medalist at the Science Fair (2005 and 2006).

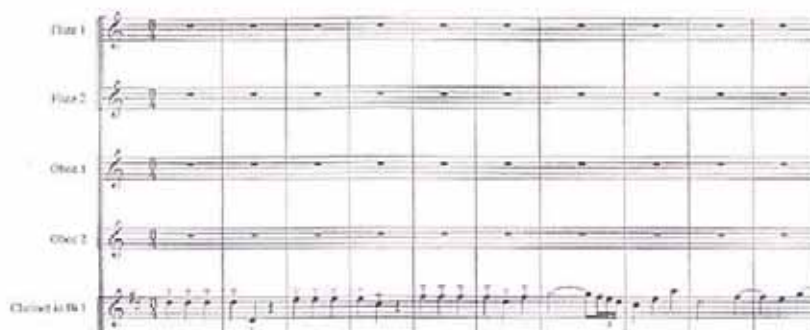
CLASS A (Second Place) – Robin J. Moir, Western Shore, NS

CLASS B1

Evan Wiens
Winnipeg, MB



Symphony No. 3 in C major



Evan Wiens, 15, is a student at Kildonan East Collegiate in Winnipeg, Manitoba. He plays horn in two of the Winnipeg Youth Orchestras. Aside from composing his fourth symphony, he is working on a Requiem for Choir and Orchestra, and a Concerto for Piano and Orchestra. He has received local and national acclaim for numerous compositions. He is studying grade 10 piano with Kirk Smith, and has begun taking composition lessons from Dr. David Scott. Evan is also a gifted athlete and plays school football and basketball, as well as AAA baseball.

CLASS B1 (Second Place) – Ian Wallace, Calgary, AB

CLASS B2

Forever and Always

Lauren AuCoin
Lower Sackville, NS



Musical score for Voice, Piano, and Violin (VI). The score includes a key signature of one flat (Bb) and a 3/4 time signature. The piano part includes the instruction "con pedale".

Lauren AuCoin is a grade nine student and attends Cavalier Drive School in Lower Sackville, Nova Scotia. She has been playing the piano for ten years, studying with Diane Walker (NSRTA). For several years now, she has been teaching beginner piano lessons. Lauren also plays other instruments such as the organ, drums, percussion, fiddle, guitar and clarinet. Lauren is very involved in school sports, Student Council, and many other activities. Lauren hopes to pursue a future career in music!

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the Registered Music Teachers' Association composition contests should be cherished and nurtured by teachers. Students may not feel comfortable entering their initial compositions, however they should be encouraged to read and play what others write. The students could write to the young composers whose compositions receive recognition.

There are many exchanges which could be wonderful – “how did you think about writing that song”, “I liked playing your song. Have you written other compositions?”

Encourage your students to compose. Composition may not have been part of your musical training, so make it part of the training you give your students. Learn along with them.

Attend workshops with our wonderful Canadian composers, become involved with organizations such as ACNMP. Share with other teachers. Composing is a precious gem, available to everyone at all levels of study, at all ages of life.

FRANCES BALODIS

FRANCES MAE BALODIS - BIOGRAPHY



Frances Mae Balodis, the daughter of Wesley and Olive Hindle was born in Alliston, Ontario. She grew up in Cookstown, Ontario and attended Banting Memorial High School.

In Cookstown she studied music with Marion Webb ARCT. She completed her grade X piano with Gordon Haller at RCM in Toronto and her ARCT with Janice Stephens in Wolfville, Nova Scotia.

Frances received her Bachelor of Arts in Science from Queen's University with a major in Biology, Chemistry and Music. She achieved her MEd from Acadia University, after teaching public school in Aylesford, NS.

Two honorary licentiate degrees have been awarded to Frances. One from Conservatory Canada and one from the Canadian National Conservatory of Music.

Frances has studied composition with Dr. FRC Clark and Dr. Violet Archer. She has written Young Composer's Notebooks (there are three in the series) which are published by Frederick Harris Music Company. She has also composed other repertoire which is published by Lucian Badian publications and by Mayfair Montgomery Publishing. The composition which was published most recently is "Suite Fly" which is in the publication "Northern Lights – an Exploration of Canadian Piano Music".

Music for Young Children, a program which includes keyboard, rhythm, beat, singing, theory, ear training and composition was written by Frances in 1980. She maintains

an MYC studio and a private piano and theory studio. Frances is an examiner for Conservatory Canada. She conducts a children's choir "Bullfrogs and Butterflies".

Frances is an active speaker at workshops and conferences speaking on Learning Styles and composition. She believes in the happy habit of making music. Frances is a former provincial president of ORMTA.

She may be contacted at frances@myc.com

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BRITISH COLUMBIA

I had the pleasure of meeting with Ernst Schneider at his elegant home in Penrose Estates, an upscale subdivision in Penticton. We sat comfortably outside, enjoying the surrounding ponderosa pines, deer grass and sage. I began by asking Schneider what, in his opinion, is music.



SUBMITTED BY ANITA PERRY

Schneider: Let's look at it from the point of the person who is writing it. It is a creation on the part of the composer and that's a form of expression of the writer. As a listener, to me it's probably the most important emotional experience I can think of. I can become very emotional just listening to music.

AP: *Why do you write?*

Schneider: I've had the desire to write almost for as long as I can remember. Not as a really really young person. I wasn't a child prodigy. One thing I remember when I first took piano lessons, which was very limited, by the way, at that time in post-war Germany, I immediately realised that I was able to improvise. So that automatically created the desire to write some of that down on paper, to experience the satisfaction of creating it and shaping. Improvising helps the creativity but when you write it down, you are much more concerned about doing things right.

AP: *How do you write?*

Schneider: I don't always start by improvising. As my teacher, Jean Coulthard said, the hardest thing to

do is sit down and stare at that blank page. Sometimes it is a bit of labour to get it just right, because things don't always flow as easily as you would like. Some days I really want to sit down and do it and I can sit for hours. Then there are some days where I'll work for an hour or two and that's enough for the day. It's a very flexible thing and some days are better than others.

AP: *What inspires you?*

Schneider: The music that I write is not program music, it's absolute music. To be very very honest, I can't pinpoint where it comes from. I can walk along and make up the piece as I walk along, but am I inspired by the trees? The walk by the bush or the river? I'm not sure. I can't say. Inspiration is a big deal to some people. To me, I don't even think about being inspired. It just comes to me.

AP: *What are your goals musically?*

Schneider: In spite of the fact that I love music with the human voice, and even though I have written music for solo voice and choir, it doesn't come that easily to me. And yet, I keep thinking I must write something for voices. So yeah, that's a bit of a goal. I have no delusions about writing an opera. It's far more than I really want to do and I'm not sure I have what it takes to do that. I think that people like Verdi and Puccini, were born to write operas. But to write an opera today, it would obviously have to be different from what has been written before. You can't write in the style of Verdi or Puccini because you couldn't do it as well as they did and you would only come up with a poor replica of

something they might have written. Maybe if I live long enough I might come up with something, but at this point I would like to write more chamber music: I love writing for different combinations of instruments.

AP: *Do you think that pop culture music will overwhelm classical music?*

Schneider: I don't think so because when we go to concerts in Vancouver, many of these performances are sold out so you can't tell me there isn't an interest in good music. I feel very firmly that 100 years from now you're going to hear Beethoven's Fifth played as much as you do today. I am concerned about some of the music that influence young people today, for example rap where the words are pathetic; I mean they're downright awful. And I find that in contemporary church services, the music is repetitive and it trite. It's not meaningful, but it seems to appeal to a lot of people. Will it last? Maybe something else will come along. Something else will always come along, I'm sure. Who has the crystal ball?

AP: *So, for you, music has to have an emotional connection with the listener and that's the key to its survival.*

Schneider: Yes. Absolutely. To me the music has to speak to you. I don't think my music will ever deviate from the idea that it has to be music that speaks to my emotion and hopefully to the emotion of the listener.

Anita Perry is a composer and piano teacher currently residing in Summerland with her husband, two children and various pets.

ALBERTA

JAZZ WITH JOY;
JOYCE PINCKNEY

SUBMITTED BY
RETTIJO SMITH



Joyce Pinckney is but one of the marvelous composers that we can claim as Albertans. Her nurturing and loving personality is reflected both in melodies and lyrics.

Anyone attending her clinics is touched by her enthusiasm and her musicianship. As jazz is becoming more acceptable by the classical community, her approach, both in clinics and in her printed music, is an excellent introduction. As Joyce herself says, "My goal is to keep the *play* in playing piano. I want to represent contemporary styles, jazzy rhythms, music that makes you want to dance. I want to celebrate Canada and its special charm."

Joyce's "Sound Foundation" books are "how to" books on understanding and using chord symbols: *Simply Super Sounds*, *Sophisticated Sounds* and *Sprightly Sounds*. Every one of her collections also includes teaching elements; explanations of the variations to accommodate jazz; i.e. the harmonies used, the rhythmic devices and improvisational techniques. In her *Cool Shepherds* collection, a mini course in jazz for intermediate students, she takes ordinary nursery rhymes and adapts them to jazz styles, often with variations. Aspiring young composers often have a hard time getting started and using this collection as an example can be an inspiration.

Late elementary students relate easily to the sounds and scenes of contemporary life in her *Singing Sounds Series*. Mid-elementary students like the descriptive and picturesque style of the *Sprightly Sounds Series*. What

young boy could resist a title such as *Hockey Sticks*. Joyce explains the use of harmonies such as an augmented triad creating tension as the puck is about to drop. She uses harmonized 10ths in scale passages to enliven and encourage scale playing with both hands. Chromatic passages create tension and suggest a skirmish on the ice. *At the Pool* ends with glissandos as the kids dive in. Joyce says; "All students love the sounds of glissandos. Explore techniques with them to find an effective way to do it that doesn't hurt. Some may choose to use the heel of the hand, the third finger or several long fingers. It's the 'effect' that counts." *Sophisticated Sounds* was written especially for teenage and adult players whose musical tastes are more advanced than their expertise. *Simply Super Sounds* is aimed at beginners. Not content with solos, Joyce has a delightful collection in *Ensemble Sounds* which contains duets, trios and quartets, usually arranged for one

piano. Some arrangements also include woodwind instruments. The *Christmas Quartets* are especially popular for recitals. Seeing and hearing four players at one piano delight the audience. Joyce says, "Because the piano is such a complete instrument, many teachers and students miss out on playing with other people. Learning how to do it is a worthwhile skill to develop. Suddenly practicing the piano is not such a lonely job. It also increases the student's ability to listen, to blend in, to keep playing in spite of a mistake and to play a few notes, which added to the total, create beautiful music."

When the 'modes' were added to our theory requirements, many of my students found them familiar already. They had used Joyce Pinckney's *Modal Moods*. This book is a combination of theoretical text and practical application. With a combination of rhythms, accents and harmonies, the modes are no longer archaic, but truly accessible.

Although her melodies can stand on their own, Joyce is a gifted poet and her lyrics enrich her repertoire.

Three more titles illustrating the charm of this composer are: *But I Thought You Said Play Piano*, *Brown-Eyed Susans*, *Buffalo Beans* and *By A Thread*.

Even with her prolific output of compositions, Joyce has been loyal in her support of ARMTA. Seldom has there been a general meeting or a conference that has not been graced by her presence. This year she will sit on the Edmonton executive board. This sharing of her strength and support is all the more amazing considering she has had extreme health challenges. When asking members to volunteer time for ARMTA projects and hearing the negative excuses, I often think of Joyce Pinckney and her willingness to reach out.

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SASKATCHEWAN

JANET GIECK:

The Sacred Rhythms of Rural Life

SUBMITTED BY
ANNE MCGILP



The prairie landscape of Saskatchewan has given an important artistic nurturing to Janet Gieck. She was born in 1976 and grew up experiencing the seasons of life on the family farm north of Saskatoon near the banks of the North Saskatchewan river. Hers was a musical family and she can remember many times when they would gather around the piano and sing together as a family. The folk melodies and sacred hymns she learned as a child were combined with formal piano lessons which she began early in life. As she matured she discovered her own musical voice and during her teen years she began composing. After High School, Janet pursued further music studies at Prairie Bible College in Three Hills, Alberta where she studied composition under Malcolm Bell and piano performance under Dr. Dale Wheeler. There she completed a Bachelor of Arts in Sacred Music, majoring in composition. She is also an Associate of the Royal Conservatory of Toronto in piano performance. Post graduation studies include coaching in composition from Dr. Neil Currie. Janet has also appreciated the mentorship of other composers in Saskatoon as a member of the Saskatoon Composers Performance Society, a group dedicated to the performance of new works by Canadian composers. Janet also maintains a private teaching studio and is a part of the Saskatchewan Registered Music Teachers Association.

Janet's music has been performed at both the Saskatoon and the Regina New Music Festivals and on CBC radio. She has several piano compositions published in "From Prairie to Pine", a recent compilation from the SRMTA. Her work also appears in three books recently developed by the Canadian National Conservatory of Music: "Making

Tracks - An Expedition in Canadian Piano Music" volumes one and two, and "Northern Lights - An Exploration of Canadian Piano Music". "Making Tracks" and "Northern Lights" are published by Mayfair/Montgomery. Also available are three self-published books which have been reviewed in Opus, the SRMTA's provincial newsletter. *Outside My Window* and *Sundae Soup* are two diverse collections of piano solos with repertoire suitable for students from beginner to advanced. For ensemble playing there is a collection of duet arrangements entitled "God So Loved the World". Janet has enjoyed writing various pieces for commission and continues to do a lot of composing and arranging for use in her local church.

Janet writes for a wide variety of musical genres and her list of compositions includes works for choral and instrumental ensembles. Janet has a special interest in 20th/21st century music and has a desire to pass on this rich expression of our contemporary culture to both her students and to audiences alike, even as she continues to stretch her own aesthetic. She continues to find a treasure of inspiration and spirituality in prairie culture and landscape which flows into her music. Janet believes that there is power in artistic expression and that music allows us to transcend the limitations of our own experiences and open us up beyond our own limited viewpoints.

Janet currently lives in Saskatoon with her husband and children where she teaches piano and composes. She always enjoys interacting with teachers and students about her compositions and can be contacted at ljgieck@sasktel.net

MANITOBA

SUBMITTED BY
ELEANOR LWIWSKI

Maryanne N. Rumancik (1960 -) began studying piano at the age of six in the rural area of Neepawa, Manitoba and studied in Winnipeg as an adult. She is a member of the Manitoba Registered Music Teachers Association (Piano) and holds a



Bachelor of Arts in Music Composition from the University of Winnipeg. Following university, she studied composition and orchestration with David R. Scott of Winnipeg.

Ms. Rumancik lives in Lorette, Manitoba where she has had an active piano teaching studio since 1989. Since that time she has also been active in coordinating Liturgical Music at Notre Dame de Lorette Parish. Other musical activities include accompanying vocalists, choirs and instrumentalists, AMAF adjudicator, clinician for composition workshops, music publishing, and music reviewer.

She has been the editor of "Take Note" since fall 2004, the journal for the Manitoba Registered Music Teachers' Association and serves as the Nominations/Elections Chair for the International Alliance of Women in Music.

Ms. Rumancik has written music for piano, brass, woodwinds, strings, as well as choral, vocal and chamber music. Professionals and students alike have performed her music locally and internationally. Although a variety of influences have inspired her composition over time, recent interests have included French folk songs, Ukrainian folk songs, rich east-European choral textures, and early sacred repertoire.

Ms. Rumancik is a member of the International Association of Women Composers, Association of Canadian Women Composers, the Canadian Federation of Music Teachers and SOCAN/ASCAP.

Further details:
www.prairieskymusic.com

Some recent events:

"Will Someone Please Play?" (piano pre-grade one) by Maryanne Rumancik "Northern Lights - An Exploration of Canadian Piano Music" gala book launch August 13, 2006 at Summer Sizzle Da Capo in Yorkton, SK. A new series of piano repertoire books undertaken by Canadian National Conservatory of Music.

"Don't Gimme thuh Blooz" (intermediate piano) by Maryanne Rumancik was the test piece for the International Contest "DONNE IN

MUSICA", under the project "Youth for Justice and Peace", held on 13.05.2006. in Krusevac/Serbia. Youth Stefan Sretic placed first performing this piece.

"Qualis ergo est infans iste?" / "What Child is This?" (SATB, a cappella) by Maryanne Rumancik performed five times by Coro da Camera Goffredo Petrassi conducted by Stefano Cucci in Rome, Italy December 2005.

"Let All Peoples Praise the Lord" (motet arranged for flute choir) by Maryanne Rumancik premiered in Winnipeg, MB by Sweet Silver under the direction of Monica Bailey June 2005. Also premiered in San Diego California August 2005 at the National Flute Association Convention.

ONTARIO

SUBMITTED BY
DORANNE COOPER

Joanne Bender has an M.Sc from University of Waterloo as well as a B.Mus in composition from Wilfrid Laurier University, and an M.Mus (composition) from University of Toronto, where she received the John Weinzwieg scholarship. She has studied with well-known Canadian composers Glenn Buhr, Peter Hatch, Gary Kulesha, Chan Ka Nin and Christos Hatzis. Several of her orchestral arrangements have been performed by the K-W Symphony under the direction of Chosei Komatsu. Joanne received a NUMUS award for her piece, *Auyuttug*, which is recorded on the WLU Faculty of Music CD. Her children's piece, *Inuit Lullaby*, is published in the Royal Conservatory of Music Piano Odyssey series. Other works include a children's musical, a chamber opera, a piano trio and several short orchestral pieces. Joanne is included among the Canadian composers in the 2006 *Northern Lights* preparatory album for piano published by



the Canadian National Conservatory of Music.

Joanne is a long-time member of ORMTA and teaches piano and composition to many students in Kitchener-Waterloo. Her students have received awards locally and provincially. She is involved in planning new music classes for both the Kiwanis Music Festival and Contemporary Showcase and is active as a composition adjudicator. Joanne is also well-known in the Kitchener-Waterloo area as a chamber musician and accompanist, and enjoys performing in local concerts.

Joanne and her husband John have 4 children ages 19 to 30. They enjoy travelling.

QUEBEC

RHENÉ JAQUE
(1918 - 2006)

Claudine Caron et
Lucie Renaud
(traduction /
translation : David Côté)



Un héritage musical pour la
jeunesse / A Musical Heritage for
the Young

Née Marguerite Marie Alice Cartier le 4 février 1918, Rhéné Jaque a reçu sa première éducation musicale à Beauharnois avant de poursuivre ses études à l'École Vincent-d'Indy à Montréal. Après des études en composition avec Claude

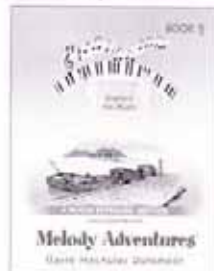
Champagne (professeur qui l'a profondément marquée), elle s'est perfectionnée auprès de François Morel, de Jean Vallerand et de Marvin Duchow. En 1972, elle a suivi des cours de perfectionnement en composition dans la classe de Tony Aubin, à Nice. Elle a écrit des petites pièces pour jeunes interprètes, mais aussi du répertoire plus élaboré pour piano, violon, violoncelle, orchestre, orgue, voix, chœur et musique de chambre. Afin de souligner l'ensemble de son œuvre, l'Association des femmes compositeurs canadiennes l'avait nommée en 2002 membre honoraire à vie. Pédagogue convaincue, de 1943 à son décès survenu le 31 juillet 2006, elle aura transmis à des centaines d'étudiants en violon, en violoncelle et en composition ses connaissances musicales mais surtout son enthousiasme contagieux. Tous ceux qui l'ont côtoyée de près ou de loin se souviendront de son regard pétillant, de sa curiosité naturelle, de son empathie et de son profond amour pour la musique.

Born Marguerite Marie Alice Cartier February 4th 1918, Rhéné Jaque began studying music in her hometown of Beauharnois. This was followed by more intensive studies at the École de musique Vincent-d'Indy in Montreal. She studied with many influential composers such as François Morel, Jean Vallerand and Marvin Duchow but it was probably Claude Champagne, her first composition teacher and mentor, who helped the most in establishing her musical style. In 1972, she traveled to Nice to study with Tony Aubin. She has written numerous works for young players but also larger works for piano, violin, cello, orchestra, organ, voice, choir and chamber music. Her achievements were recognized in 2002 when the Association of Canadian Women Composers awarded her with an honorary lifetime membership. She also shared her passion for music as a dedicated teacher. From 1943 to her recent passing on July 31st, 2006, she taught violin, cello, and

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composition with great energy and all her students will remember her for her unbridled enthusiasm, curiosity, and love for music.

Un langage personnel / A Unique and Personal Style

Ayant choisi la voie de la composition à une époque où peu de femmes osaient s'y adonner, Sr Jacques-René (de son nom de religieuse) a toujours refusé le conformisme des écoles de composition existantes pour se forger un langage individuel. « Ayant suivi des cours d'écriture musicale avec Monsieur Claude Champagne, racontait-elle lors d'une conférence, il m'arriva un jour de lui demander si je pouvais écrire des pièces avec des gammes personnelles, c'est-à-dire des gammes qui ne sont ni majeures ni mineures, ni même sérielles. Je n'utilise pas les douze sons d'une façon rigoureuse. Cela m'amène à des agrégats d'accords un peu étranges, en dehors du classicisme. Si je superpose des gammes différentes, les agrégats d'accords s'éloignent des accords de septième de dominante ou à trois sons. Avec ce bagage atonal, ces systèmes de gammes, j'ai commencé à composer mes petites pièces. Monsieur Champagne m'approuva, au grand désespoir de Sr Marie Stéphane qui ne jurait que par le système tonal, fort bien établi depuis des siècles. Dans le choix de mes thèmes, je recherche beaucoup la

couleur et le dynamisme. J'aime que la musique soit vivante, mais en même temps qu'elle constitue un repos, une sorte de délassement pour l'auditeur. »

Being a female composer at a time when few women practised this profession, Sr. Jacques-René (her religious name) never wanted to adhere strictly to current trends and styles. She once said in an interview «I asked Mr. Claude Champagne, my teacher at the time, if I could create my own scales which were neither major nor minor. They became my own personal rendering of the twelve-tone scale, dissonant but not as severe as other works composed with this technique. By combining different scales together, new chords are created and stacked to create an atonal style which I used to create my first compositions. M. Champagne approved of this method much to the chagrin of Sister Marie Stéphane (the School's Director at the time) not used to modern music. I like to create themes which are colorful and dynamic. My music is lively but remains a peaceful experience for all who listen.»

Écrire pour les jeunes / Composing for Young Players

Passionnée, Rhené Jaque compose en pensant aux jeunes : « Mes pièces ont souvent été écrites à la demande de mes compagnes professeurs. J'écrivais surtout durant les vacances parce qu'il me fallait du temps et

beaucoup de tranquillité. » Elle est très soucieuse que les élèves soient heureux en jouant. Elle laisse la musique « grave » de côté et s'imagine souvent un petit tableau, rythmé et expressif. « Pour *Le Petit âne gris*, dit-elle, j'ai imaginé un petit âne qui n'est pas d'humeur égale. Tantôt il marche paresseusement, tantôt gaiement. Tout à coup il s'arrête avec entêtement, il repart avec l'idée de s'arrêter brusquement, au grand désespoir de son maître, et voilà qu'il décide enfin de retourner dans son étable. » Le petit âne qui a inspiré ce tableau, elle l'a vu dans un restaurant à Nice, alors qu'un petit garçon sans-le-sou passait aux tables pour vendre des petits bibelots en forme d'âne.

Dans les œuvres très courtes comme *Vision spatiale* et *Pluie de météorites*, elle sait agencer des passages rythmés à d'autres plus chantants en un tournemain puisqu'il ne s'agit que de quelques lignes. Mais ces courtes pièces ont un sens, aussi bien esthétique que technique et émotionnel. Le plaisir du jeu des doigts et des mains a toujours une place de choix dans ses œuvres, notamment dans *Jeux* (justement !), *Badinerie* et *Tocatta sur touches blanches*. Puis se révèlent quelques bijoux comme *Lutin*, *Escapade dans l'île*, *Scherzo*, *Suite no 2*, ou encore, *Étude* et *Fantaisie*.

Par leur couleur, leur clarté et l'émotivité qui en découle, les œuvres

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de Rhené Jaque peuvent parfois rappeler celles d'autres compositeurs comme Ravel, Poulenc, Bartók et Prokofiev, mais avec sa touche personnelle, inspirée des techniques d'écriture plus contemporaines.

Rhené Jaque composes with children in mind : « My fellow teachers would ask me to create compositions for their students and I found that the best time to do this was during vacations because I needed a lot of time and tranquillity » She was very concerned with creating a pleasing experience for her young players so she substituted the serious side of music for a more whimsical and expressive one, drawing her inspiration from miniature scenes or tableaux. A good example is *The Little Grey Donkey*, she says : « I imagined a stubborn little donkey moving along steadily and then stopping suddenly in his tracks. His frustrated master tries to get him going again but it is the donkey who finally decides on his own to return to the stable » The donkey in this scene was inspired from a trinket sold table to table by a poor young boy at a restaurant in Nice.

She is a master at combining contrasting rhythmic passages with more lyrical ones. The pieces *Vision spatiale* (A Vision of Space) and *Pluie de météorites* (Meteorite Shower) display this talent and are well-balanced despite their short length. With *Jeux* (Games), *Badinerie* (Jesting), and *Toccate sur touches blanches* (Tocatta on White Keys), she imitates children's games, using quick

movement of hands and fingers. Other fine works for piano include *Lutin* (Mischief), *Escapade dans l'île* (Escapade on the Island), *Scherzo*, *Suite no 2*, and *Étude et Fantaisie*.

With their clarity of style and emotional content, her works may sometimes evoke those of Ravel, Poulenc, Bartók and Prokofiev, but with her personal touch, inspired by contemporary writing techniques.

Nom de plume / Pen Name

« Plusieurs se demandent d'où vient mon nom de plume Rhené Jaque. Quand il s'est agi de faire éditer mes pièces musicales, Monsieur Champagne me dit: "Il vous faut maintenant un nom de plume, surtout pas un nom de femme ni de religieuse parce que vos pièces ne se vendront pas." Peut-être avait-il raison. Comme je n'avais aucune expérience dans le domaine de la diffusion et de la publication, je lui faisais confiance. Un jour, il me dit qu'il avait trouvé mon nom de plume: "Vous inversez vos noms de religieuse et le tour est joué. Avec un tel nom, les gens ne sauront pas que vous êtes une femme ni une religieuse." »

« Many people have wondered where the name - Rhené Jaque - comes from. When my pieces were first being published, M. Champagne told me "You must find a good pen name but certainly not a woman's or a nun's name, because your pieces will not sell". Having very little experience in this

domain, I agreed thinking that he was probably right. One day he told me that he had found my pen name "You will simply invert your nun's names (Jacques René becomes Rhené Jaque). Nobody will ever know that you are a woman or a member of a religious order." »

Pour la liste complète des oeuvres de Rhené Jaque disponibles, s.v.p. contactez coopvdi@bellnet.ca

For a complete listing of works of Rhené Jacques that are available please contact coopvdi@bellnet.ca

NEWFOUNDLAND

SUBMITTED BY
SHEENA ROBERTS

Clark Winslow Ross's compositions have been performed in England, Ireland, the United States, and across Canada by some of Canada's finest musicians, ensembles, and orchestras. He was Composer-in-Residence at Ireland's *Waterford New Music Week* in 2003, and has won *Young Composer's Awards* in national competitions by the *Winnipeg Symphony Orchestra* and the *Hamilton Philharmonic Orchestra*. He has also received over 20 commission grants from various funding agencies, including the *Canada Council*, the *CBC*, and the *Newfoundland and Labrador Arts Council*. Clark is the founder and



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TEN BOOKS IN TWO!



Artistic Director of the *Newfound Music Festival*, held every February in St. John's, and was a founding member and later President of *Continuum*, the Toronto-based new-music group. He serves on the national executive of both the *Canadian League of Composers* and the *Canadian Music Centre*.

Born in Maracaibo, Venezuela, Clark was raised there and in Caracas (Venezuela), Lima (Peru), Lennoxville (Quebec), New York City, Fort Lee (New Jersey), Brussels (Belgium), and Toronto, where he attended university. Upon receiving a Mus.Doc. (composition) degree from the University of Toronto in 1992, he began working at Memorial University's School of Music, where he is currently an Associate Professor, teaching composition, orchestration, theory, electronic music, and classical guitar. He was awarded Memorial University's *President's Award for Outstanding Research* (1999) in recognition of his extensive compositional activities. He is married to Dr. Jennifer Porter (professor of Religious Studies, Memorial University), and has three children Alexander (b. 2004), Andrew (b. 2001), and Julia (b. 1990). His interests outside of family and music include baseball, cats, cooking, ethnic food, reading, writing short stories, and invigorating jumping dances.

NEW BRUNSWICK

SUBMITTED BY ANNE MARIE MURPHY

Richard Gibson was born in 1953 in Charlottetown, PEI. He began composing at the Université de Moncton under the tuition of Dr. Brian Ellard. He continued advanced studies in composition at the University of Western Ontario and later at King's College University of London, England where he obtained a Doctorate. He has studied with such eminent composers as Peter Koprowski, Steve Tittle, and David Lumsdaine.

Dr. Gibson is the recipient of numerous awards including the

SOCAN 1983 Young Composer of the Year Award, the Robert Fleming Award, and the Lt. Governor of New Brunswick Award for Excellence in the Arts 1994.

Dr. Gibson continues to be very active in his field writing commissioned compositions, publishing, arranging and transcribing. He composes mainly for film, chamber groups, and orchestra. His works have been recorded by various artists, including the Quatre Artur-LeBlanc. He has composed music for two NB films and been the recipient of two new Brunswick Film Awards.

Since 1991, Dr. Gibson has been on the Faculty of the Université de Moncton as professor of theory and composition.

NOVA SCOTIA

NOVA SCOTIA PRESENTS
ANNE CROSBY

SUBMITTED BY
PAT QUINN



Greetings from Nova Scotia. I hope everyone has had a wonderful summer full of fun, study or whatever you chose to do. The provincial composer idea is great and we are pleased to include a note from our very own Anne Crosby - teacher and composer. Most of you are familiar with her children's music, some of which has appeared in *Clavier and Keys*. Her work was selected for inclusion in the CFMTA Diamond Jubilee Collection and in recognition of excellence in private

and group instruction. She was awarded the D.M. Balwin Fellowship in 1993. The following is a note from Anne:

"Happy summer from beautiful Bedford, N. S. My husband and our furry friends have recently moved, so much of my year has been with hammer and paint brush in hand.

"Musically, I am pleased to have been included in two new composition projects by the Canadian National Conservatory of Music. My students had a delightful experience with the CNCM examination system this spring . . . a program worth investigating for your studio!

"I enjoy receiving email, drawings and notes from your students as they continue to learn pieces like "Freddie" and "Robots". Keep encouraging your students to get personal with our Canadian composers from coast to coast.

Best wishes
Anne Crosby

PRINCE EDWARD ISLAND

SUBMITTED BY
SUZANNE CAMPBELL



Prince Edward Island composer Hubert Tersteeg was born in Holland in 1928. He studied trumpet and trombone with Gert Groenman and theory and harmony at the Utrecht Conservatory with Professor VanderPyl. In 1953 he enlisted in the

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Canadian Army as a Brass Specialist and, during a tour of duty in Germany, he studied cello with Dr. Siebenborn in Essen, Germany. In 1965 he received a Diploma in Classroom music from Mt. Allison University in New Brunswick and was appointed Director of Music at St. Dunstan's University in PEI. When UPEI was established in 1969, he

became a member of the faculty of the music department and was the music chair from 1979-1986. He continued to teach at UPEI until 1992. During his tenure at UPEI, Mr. Tersteeg completed an Associate of Music in Trumpet Performance from the Western Conservatory, and in 1978 graduated from the University of Western Ontario with a

Master of Music in Theory and Composition. In 1994, the Tersteeg Scholarship in Music was established at UPEI and in 2004 he was the recipient of a UPEI Founders Award. Mr. Tersteeg's compositions include music for brass and woodwind ensembles, band and orchestra, choir and solo voice, piano, strings and percussion.



GLADYS MCDONALD • 1914 - 2006

there. She graduated from Mount Allison University in 1936 with a HA plus certificates in piano, teacher and performer. In 1937 she earned a BMus also at Mount Allison.

In 1942, she moved to Campbellton to become the organist at Knox Presbyterian Church. As well, she began teaching piano and organ and accompanying various musical groups. Twelve years later, she accepted the position of organist and choir director at First United Church in Campbellton, a position that she fulfilled eminently for 50 years, retiring in 2004 at the age of 90!

Gladys was a founding member of the Restigouche Music Festival. She served in many capacities throughout the 50 years of the festival's existence (1948-98). To countless children growing up in Campbellton and Dalhousie, Miss MacDonald was the festival.

In a lifetime devoted to music, Gladys taught piano and organ to

hundreds of students, some of whom made music their career. She was honoured many times over the years by an appreciative community who recognized the valuable contributions of this woman who was Gladys MacDonald.



*SUBMITTED BY GAIL CARLETON,
DALHOUSIE, N.H.*

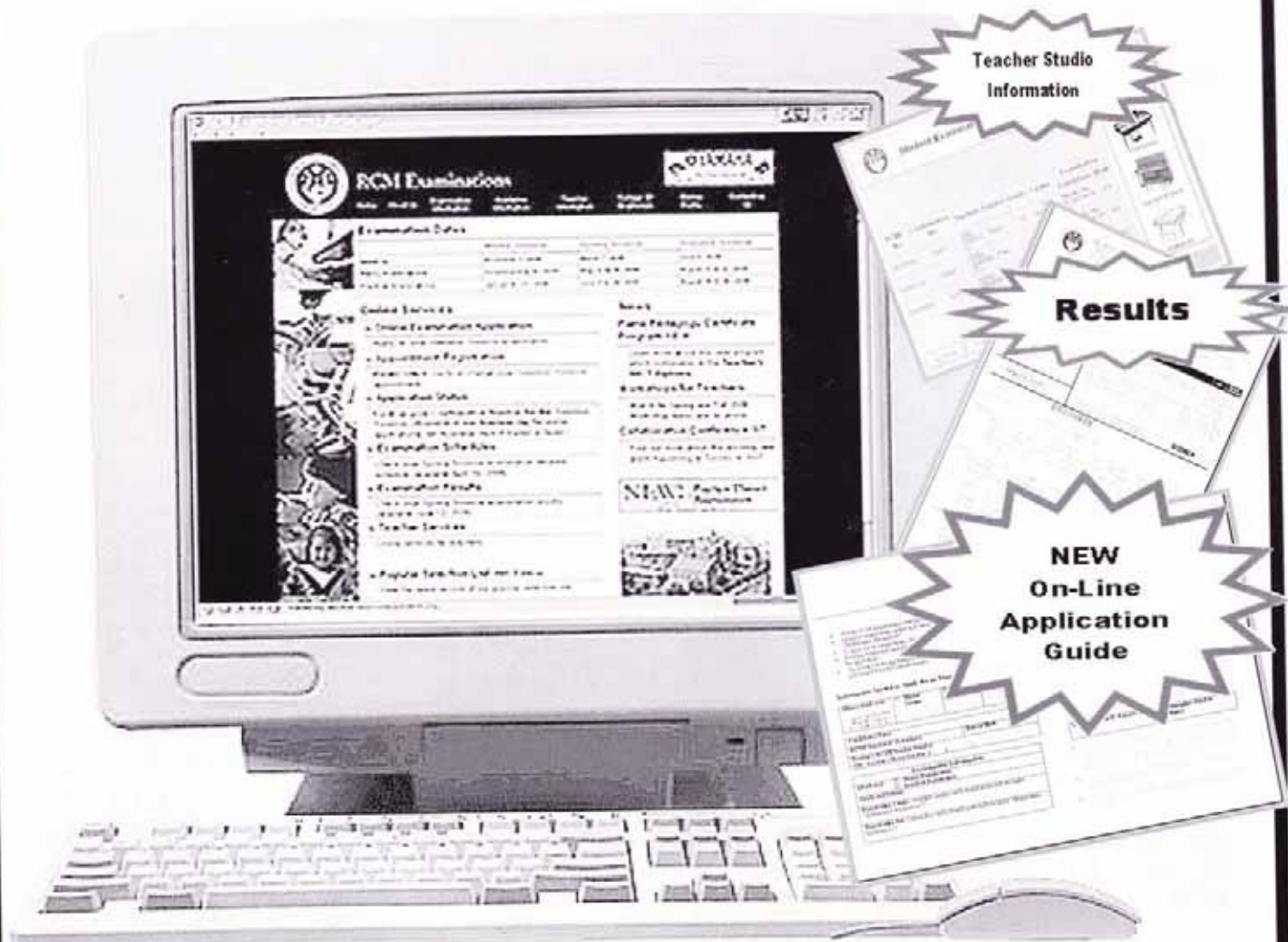
A charter member of NBRMTA, Gladys remained interested and loyal throughout her life, even attending last year's AGM at the age of 91.

She served eight years, 1980-88, as N.H. vice president on the CFMTA executive, attending many annual conferences before and after her term of office.

Gladys was born in Sydney, Nova Scotia and spent her childhood

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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*.

Tips for Rudiments Examinations

After every examination session, RCM Examinations receives feedback from members of the College of Examiners on common examination pitfalls which they encounter while marking Rudiments examinations.

Here is a list of tips which may help to better prepare candidates for their examinations.

- Remember that there are no longer CHOICE questions for the Rudiments examinations incorporating elements from both the *Theory Syllabus, 1995 Edition* and the *Theory Syllabus, 2002 Edition*. Please take note of the newer elements and ensure that candidates are prepared to be tested on these elements in their examination. Some of these elements include:
 - New Scales (whole tone, modes and chromatic in Grade 1)
 - The melody writing for the Grade 2 cadence question
- Remind candidates to read the instructions carefully and write what is required. For example:
 - A candidate might use accidentals in their answer when the question asks for a key signature (or vice versa).
 - A candidate might write enharmonic intervals when the question asks for inversions (or vice versa).
 - A candidate might write a G minor scale, when the question asks for G sharp minor.

Be sure to check the next issue of *BC Provincial Newsletter* for more 'Tips for Rudiments Examinations'.

Pedagogy and Violin Workshops in September and October!

♪ *The New Piano Pedagogy Certificate Program: Exploring the Intermediate & Advanced Levels*

Thomas Green, Eileen Keown, Christopher Kowal, Janet Lopinski, and Peteris Zarins will enlighten participants on the next two levels of the new Piano Pedagogy Certificate Program. Part of the workshop will include an Intermediate Level Viva Voce simulated examination and discussion. This will be followed by a look at the Intermediate Level Written Examination and an overview of the Advanced Level Piano Pedagogy/Teacher's ARCT Diploma requirements.

♪ *New Violin Syllabus, 2006 Edition*

Marena Smith and Katharine Rapoport were both instrumental in the making of the new Violin Syllabus, 2006 Edition. Their enthusiasm and background as violin pedagogues, examiners and syllabus reviewers will provide participants with up-to-date hints and insights useful for examination preparation. This workshop will include a simulated examination at the intermediate level.

Streamlining Services!

RCM Examinations Bookmark

The RCM Examinations bookmark will list the examination dates and deadlines on one side and a keyboard facsimile on the reverse side. This bookmark can be distributed in your studios.

Examinations Poster

This new resource *A Guide to Music Examinations* provides an overview of the examination system for display in your studio.

This easy to read poster can serve as an educational tool for parents and students who are interested in learning about the examinations and how theory and practical correlate to each other.

Bookmarks will be available through local retailers and the poster will be mailed in a future issue of *Music Matters*.

On-Line Application Guide

Download your copies of the *On-Line Application Guide*. This guide provides step-by-step instructions for parents and students using on-line services. Space is provided for teachers to fill in examination information (i.e., Teacher Number, Grade, Subject, Location).

Change to Winter Session Practical Examination Dates

In response to feedback from teachers across Canada, RCM Examinations will be moving the January practical examination dates one week later.

The practical dates will run from **January 15 to 27, 2007** in order to address the challenges which the holidays pose for candidates preparing for Winter Session examinations.

The Winter Session 2006-2007 examination deadline is November 1, and Theory examinations will take place on December 8 & 9, 2006.

FINGERING FOR SCALES

The use of correct fingering is an important part of successful piano playing and something that many students struggle with. The fingering of scales can be an especially problematic one if one views each scale as something completely different in how it is fingered. Once one sees the patterns it can be much easier to make sense of all of those notes!

There is one simple rule that I use with all my students for remembering scale fingering:

Finger 4 goes on only 1 note in any scale. (with only a couple of exception in the melodic minor).

Here are the rules for finding which note finger 4 plays:

1. Scales beginning on a white key:

RH 4 on the 7th note

Exception: F+ and f- 4 on Bb

LH 4 on the 2nd note

Exception: B+ and b- 4 on first of group of 3 blacks (F#)

2. Scales beginning on a black key:

RH 4 on Bb (A#)

Exceptions: c#- 4 on D#,

f#- 4 on G#,

f#-melodic 4 on D# ascending G# descending

LH 3, 2, 1, 4

Exceptions:

F#+ and f#- 4 on F#,

bb- 4 on gb,

g#- melodic 4 on F# descending



Before the students touch the piano, I have them ask out loud:

Where does finger 4 go?

What is the key signature?

What is the shape of the scale? (visualize the scale)

Only after they answer these questions can they begin playing. It is very tedious for a while, but once they realize that I will ask each time, they begin to do it themselves. They then find that they are more accurate the first time and develop the security in scale playing.

These principles can be applied to all aspects of technique.

Eleanor Lwiwski

President - MRMTA

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BOOK REVIEWS

THE BAROQUE SPIRIT, BOOK 2 THE CLASSICAL SPIRIT, BOOK 2, THE ROMANTIC SPIRIT BOOK 2, BEYOND THE ROMANTIC SPIRIT, BOOK 2

These Alfred Published books are all Intermediate to Early Advanced level. They follow Book 1 (previously reviewed). Each has a CD successfully performed by Daniel Glover. They are each 64 pages in length, \$10.95 US, selected, annotated and edited by Nancy Bachus.

Ms. Bachus is an Eastman School graduate, well known as a Recitalist, Master Teacher and Clinician. She has done excellent work here. Each volume is beautifully illustrated, with pictures and information on that period of time. There are biographies; ornaments are fully explained; pianos of each period are discussed; form and analyses are dealt with as well as style, articulation, and phrasing. Fingering and pedaling are given, but only in the fourth volume (beyond the Romantic Spirit Book 2) are any metronome speeds suggested.

THE BAROQUE SPIRIT BOOK 2: 1600 - 1750

The music of this era is of course written for harpsichord, clavichord or organ, but it sounds well on our modern piano. From the 21 selections

from 16 different composers the first selection (Couperin) has an ostinato bass. Students will enjoy and explore the movements from Suites, Dances, a Bach 'Little Prelude', two Scarlatti Sonatas and one from Thomas Arne. Galuppi's familiar, elegant Adagio, from his Sonata in D is included. Handel, Purcell, Graupner, Telemann and other composers' music give experience in the phrasing, articulation, the portato touch, and the ornamentation of the Baroque Music. This is a very interesting and informative volume for student or teacher.

THE CLASSICAL SPIRIT BOOK 2: 1750-1820 19 SOLOS FROM 16 COMPOSERS

Challenging and rewarding, we have a complete Haydn Sonata: XVII.2; two sets of Variations – Kuhlau and Alexander Reingle, with his Scottish influence; a Mozart Rondo; selections from each of J.S. Bach's three musician sons; a Minuet by Beethoven; a Sicilienne by the talented blind performer and composer Theresia Paradis; and selections from Czerny, Hummel, Cimaroso, Turk and Clementi. Selections are consistently short ranging from Grades V to IX, and they teach the form and style of the

very important Classic Period. Any musician or student will enjoy and find the volume valuable.

THE ROMANTIC SPIRIT BOOK 2: 1790-1910 21 SOLOS FROM 13 COMPOSERS

This volume has a Foreword by world famous pianist Ferando Laires, in which he highly commends Ms. Bachus for showing music's relationship with literary, scientific, social and political events. He states that the Romantic Book 1 and Book 2 are an indispensable resource for every piano teacher and student.

The pieces are of contrasting moods, tempos, forms, styles and piano techniques. The piano mechanism is illustrated from Beethoven's 1794 Broadwood to the 1857 Steinway Grand (used by Liszt and Brahms).

Selections are from Beethoven, Weber, Mendelssohn, Niels Gade, Chopin, Schumann,, Cecile Chaminade, Grieg (from his Op. 17 and Op. 35), and Schubert (a Kohler arrangement of Schubert's art song 'Praise of Tears') in which the student realizes a lesson in Accompaniment and in Melody.

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BOOK REVIEWS (cont'd.)

form, and will undoubtedly be inspired to further ambitions in their piano studies.

BEYOND THE ROMANTIC SPIRIT BOOK 2: 1880-1922

16 SOLOS FROM 16 COMPOSERS

This is a delightful collection of music from Russia: Rebikov, Scriabin, Rachmaninoff, and Prokofiev; England: Cyril Scott; France: Grovez, Ravel, Debussy, Ibert and Poulenc; Finland: Palmgren; Hungary: Poldini and Bartok; South America - with European, African and Indian influence: Ernesto Nazareth and Villa Lobos; and from the US: Eubie Blake, a Rag pianist-composer. The selections demand musicianship and give a fine variety of styles and rhythms. Several of the pieces are on the exam lists, Grades VIII-X.

With its fine information this is a volume very worthwhile for teacher or student.

VERNA VEIKLE

DOCTOR MOZART MUSIC THEORY WORKBOOK 1

BY MACHIKO AND PAUL MUSGRAVE
PUBLISHED BY APRIL AVENUE MUSIC,
CANADA

WWW.DOCTORMOZART.COM 1 800 567-8878

COMPATIBLE WITH THE RCM THEORY
CURRICULUM.

This is the first in a new series of theory books aimed at thoroughly covering Preliminary Rudiments in a way that is interesting and appealing to young students. A little dog named "Doctor Mozart" and a cast of other cleverly descriptive, colorful characters explain the basics. They then "drill" them with such humor and creativity as to avoid boredom, while continually reinforcing the lessons learned. Each topic is covered very comprehensively and in such explanatory detail that even young students should be able to work ahead on their own. For younger children with only rudimentary reading skills, the concepts are explained clearly enough that their parents should have

no trouble reading, understanding, and helping.

The book starts out exploring the keyboard, and then the staff and clefs.

Following that are sections on time values, semitones, accidentals, enharmonic notes, dynamics and articulation marks. Many of the exercises seem designed to lead students to make their own discoveries. Others allow students to creatively apply what they have learned by writing notes and notation marks of their own choosing on the staff.

My impression at first glance was that the pages seemed quite full, but with closer examination, I realized that they are carefully laid out for maximum pedagogic effectiveness. The more I delved into the book, the more interested I became. I was intrigued by the use of colour as a learning aid, by the inspired and often humorous characters, and by the subtle way in which constant repetition is woven into the lessons to remind students of what they have previously learned. These are all testaments to the originality and effectiveness of this method.

Emphasized throughout are helpful details normally absent from theory workbooks. For example, to help students familiarize themselves with the piano keyboard in a tactile way, they are asked to trace each white key in turn. This should lead them to more closely examine the keyboard, and realize that the white keys are not just straight sticks. Similarly, the staff is likened to a ladder, with birds laying their eggs on the rungs. Their eggs become notes, which are not round, so when traced, the student immediately perceives them as ovals, a concept which once learned, requires no later correction. In drawing line notes and space notes, as well as sharps and flats, care is taken to point out that the line or space fits in the center of the note or accidental. This not only aids in writing, but also reading music. Penmanship principles are applied in the drawing of many

notation elements, with little arrows showing where to start each pencil stroke, which should help students learn to write music correctly, from the start.

This book is packed with helpful hints and details, presented with creativity and flair. The consistent color coding and entertaining graphics serve as useful memory aids. There is enough drill to ensure the learning is retained, without seeming too repetitive. With all it has to offer, this book is well worth its premium price. The only way to fully appreciate this pedagogic gem is to see it for yourself. However, be prepared to spend some time with it to discover what makes this fresh new approach so promising as a theory workbook of choice for young students.

Christine Dandy
(B.Mus., B.Ed., ARCT) earned her degrees at University of Toronto where she studied piano with Clifford Poole



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BOOK REVIEWS (cont'd.)



and pedagogy with Margaret Parsons. She then taught music in the High School system before opting for the private route. For many years, she has maintained a large studio teaching piano and theory, beginners to advanced, as well serving as choral director, accompanist, and church musician. She currently resides in Duncan, BC.

NORTHERN LIGHTS – AN EXPLORATION OF CANADIAN PIANO MUSIC – PREPARATORY MUSICAL DISCOVERIES

(PUBLISHED BY MAYFAIR MONTGOMERY)

is an excellent collection of 23 new piano works by 10 Canadian composers.

Each of these pieces includes pedagogical concepts in logically progressive format necessary for this level of playing. The titles are appealing and fun (e.g. – “Two Fleas Climb Over a Dog” by Nancy Telfer, with the pitches rising as the fleas climb over the dog, and “Prickly Porcupine” by Debra Wanless, with six syllables in the title and six beats in each measure). All of the pieces offer the students opportunity to increase their skills and inspire their imaginations!

As well at this level is **NORTHERN LIGHTS – AN EXPLORATION OF CANADIAN PIANO MUSIC – PREPARATORY REPERTOIRE**, a compilation of 33 new piano works by 16 Canadian composers. Titles and styles are diverse and appealing, (e.g. – “Kicking Horse Pass” by Clifford Crawley, “Prairie Gopher” by Remi Bouchard) while integral concepts for this level of playing are creatively and accessibly covered.

Both volumes feature insightful introductory remarks as well as composers’ pictures and biographies. **NORTHERN LIGHTS – AN EXPLORATION OF CANADIAN PIANO MUSIC** (introductory level) are valuable tools in making a successful and enjoyable transition from any beginner method to graded

books, at the same time as introducing students and audiences to new and exciting Canadian repertoire.

MAKING TRACKS – AN EXPEDITION IN CANADIAN MUSIC – VOLUMES ONE & TWO (published by Mayfair Montgomery) reflect a delightful musical overview of the railroad’s role in shaping Canada, from the eyes and

ears across the nation.

In **VOLUME ONE**, composition levels include preliminary to grade six, progressively introduced and pedagogically sound. Formats range from jazz/blues/boogie to modal (e.g. – “Jivin’ at the Junction” by Joan Hansen, “Perpetual Motion in Lydian” by Maya Badian). Rhythmic to romantic, these 19 compositions exemplify excellent teaching and performing material.

VOLUME TWO continues our train exploration for the more advanced pianist. The compositions are pleasingly programmatic and stylistically diverse (e.g. – “Train Tracks by a Lake” by Judith Snowdon, “Riding the Kettle” by Ernst Schneider). Special stops on this journey include “Piano Sonata 4 – Lost Rails by Michael Dobinson and “Vancouver Via Rail”, a clever duet by Janet Gieck.

Program notes, historical facts and composer bios underline the nationalistic and historical experience, simultaneously giving thoughts on interpretation.

These worthwhile compositions give teachers an opportunity to stimulate the musicianship, imagination and national pride of their students!

PEGGY L'HOIR

ELEMENTARY RUDIMENTS BY B. WHARRAM
PUBLISHED BY FREDERICK HARRIS MUSIC CO.

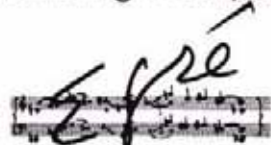
Kathleen Wood, clinician, teacher, and member of the RCM College of Examiners, has done a commendable job of bringing this popular rudiments textbook up to current syllabus requirements. That said, there is always room for improvement.

One small editorial oversight has the alto clef on page 5 unfortunately misaligned with Middle C’s in the tenor clef and grand staff.

The two units on scales are wonderfully expansive and now include the natural minor. I would welcome the addition of tonic solfa

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BOOK REVIEWS (cont'd.)



syllables which could then be used in singing the modes, and later applied to hearing the melody off the page when writing answer phrases in the cadence question.

Ms. Wood has thankfully eliminated the distinction between harmonic and melodic chromatic scales, but has not explained the simplest way of writing a chromatic scale regardless, i.e. one tonic, one dominant, and two of each of the other degrees, then adding the requisite accidentals.

The many exercises for writing "other scales", even in C clefs, exceed the syllabus requirements where all that is really required is the writing of a whole tone scale and the ability to identify the others. Despite there being several questions on writing blues scales, there is little indication of how to actually write one, other than to "memorize the intervals formed between each note and the tonic." Becoming familiar with the sound is probably best, and Mark Sarnecki achieves this admirably with his composition "Gangster Blues", in *The Complete Elementary Music Rudiments* (c.2001 by Frederick Harris).

Sadly omitted from Wood's revised edition are Barbara Wharram's most interesting comments on quarter tone scales, plus her references to Gregorian Chant and Plainsong in the section on modes.

The chapter on cadences and melodic writing deals with keyboard style exclusively. Chorale style is not touched upon.

Nowhere in the chapter on time is the 32nd rest used, yet this appears frequently on rudiments examinations.

In hybrid triple time, 7/8 and 7/4 meter are alternatively viewed as being grouped 3 + 4, resulting in rests being combined over beats 2 and 3, which is incorrect.

The unit on score is clear and concise but continues to use "O Canada" as the example for short

score, two vocal scores, and string quartet. Pity no Haydn, Mozart, or fresh illustrations of vocal score with text and dynamics.

Wharram was one of the few to have gotten V.S. right ('Volti subito', turn the page quickly), yet on page 258 the revision has this as 'Volta' meaning 'time', perhaps having copied the misprint from the theory syllabus.

If only this fine revision were printed in more generous format! The staves for writing the seemingly endless scales are actually printed smaller than in the old edition, with staff lines even narrower.

Nevertheless, this is still a major step forward towards the creation of the perfect elementary theory textbook.

Paulette Popp, HBA, Dip.Ed., ARCT, RMT, Directs 'The Lark Piano Studio' from her home north of Toronto; is a member of ORMTA, Music Teachers' National Association (MTNA USA), the Coalition for Music Education in Canada, and the Association of Canadian Women Composers. Ms. Popp is currently writing a beginner piano method, and learning to play the violin. May be reached at larkstudio@hotmail.com

SUCCEEDING WITH THE MASTERS
THE FESTIVAL COLLECTION
COMPILED AND EDITED BY HELEN MARLAIS
PUBLISHER: FJH
BOOKS 1 - 3 WITH CD

The object of this collection is to assist the young piano student develop skill and music sensibility through playing works from great masters of classical music. Spanning works from elementary to early intermediate level, the young piano student is sure to find some music of interest, whether it be the lively 16th century *Old German Dance* by Praetorius, Czerny's expressive melody in *Praeludium Op.183, No.1*, the driving rhythms of

Machines on the Loose by Kevin Olson or Manfred Schmitz's *Waltz Time*. Each book in the series includes pieces written by baroque, classical, romantic, and 20th century composers. These pieces are ideal for recitals, and festivals, and offer supplementary material or for developing skills, such as legato pedaling and experimenting with different touches. At the end of each book, there is a section entitled "About the Pieces and the Composer" that briefly describes each piece and gives a few important facts about the composer. These descriptions can be easily understood by the student and aid in the interpretation of the piece. The enclosed CD allows the student to hear an interpretation of the pieces as presented by the editor. Overall, *Succeeding with the Masters, The Festival Collection* is a great addition to a teacher's music library and is highly recommended for students who wish to explore the different time periods in music.

THE ALFRED MASTERWORKS
LIBRARY CD EDITIONS
PUBLISHER: ALFRED PUBLISHING CO.
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EDITED BY WILLARD A. PALMER
W.A. MOZART
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EDITED BY WILLARD A. PALMER
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AN INTRODUCTION TO HIS PIANO MUSIC
EDITED BY MARGERY HALFORD

The introduction to each book in *The Alfred Masterworks Library* includes an excellent overview of the life and music of the composer whose music is featured. Each book also addresses the questions of tempo, dynamics, rhythm, phrasing, ornamentation, fingering, and



BOOK REVIEWS (cont'd.)



pedaling as it relates to the composer, giving the pianist a better understanding and enhanced interpretation of the work being performed. The accompanying CD, which follows the editor's suggested phrasing, dynamics, and tempo, allows the student to follow and listen to one of many interpretations.

"J.S. Bach - An Introduction to his Keyboard Music" includes many well-known pieces from the "Notebook for Anna Magdalena", such as the *Minnuet in G Major*, *March in D Major*, and *Musette in D Major*. The works are arranged in the order of difficulty, ending with a number of Preludes and the *Invention No.1 in C Major*.

"W.A. Mozart - An Introduction to his Keyboard Works" begins with the familiar *Minnuet and Trio K.1(1c)*. Three pieces from "The London Notebook", K.15 11, K.15 mm, and K. 15 pp are found in this collection, along with *Marche Funebre K.45 3a* and the *Adagio in C Major for Glass Harmonic*. The book ends off with the entire *Sonata in C Major K.545*, a great example of sonata form which a student can easily identify and understand.

"Debussy An Intoduction to his Piano Music" is geared towards the

advancing pianist. It includes pieces from "The Children's Corner" suite, *Arabesque*, *Reverie*, and the *Sarabande from Suite Pour le Piano*. As well, the editor, Margery Halford, discusses and provides examples of "Debussy's Revolutionary Harmony," providing the reader with a greater knowledge of the impressionistic style of Debussy.

The Alfred Masterwork Library is a well presented collection of pieces and commentary that offers the piano student a comprehensive guide, assisting in the interpretation of works by prominent composers.

ALFRED'S PREMIER PIANO COURSE LEVEL 2A ALEXANDER, KOWALDCHYK, LANCASTER, MCARTHUR, MIER

Last summer I had the good fortune to review both levels 1A and 1B of this new series. Having immediately integrated Alfred's *Premier Piano Course* into my teaching studio, I can, with experience, honestly say that these are wonderful books. Why? New musical elements are introduced in a logical sequence. The duets are well-crafted and have the added bonus of incorporating Classical works into the teacher's part. Both the Lesson and

Performance books have nice pieces that students enjoy. The pages are beautifully laid-out with colouring that is vibrant and inspiring. Also, the Theory books have a nice balance between the typical theory pages that practice the new musical elements and fun activity pages that review all theory elements learned to that point.

A full method book set of the *Premier Piano Course* includes one of each of the Lesson, Performance, and Theory books along with the At-home book and a set of flashcards. The At-Home book includes Lesson Assignment pages and Parent pages where frequently asked questions are answered. Included in the parent pages is a parent's guide for helping students on their pieces at home. The At-Home book also includes a story that can be read in conjunction with the songs the student learns in their lesson and performance books. These stories involve much musical imagination and use Classical composers as characters.

This series is a wonderful addition to the method book options available. Be sure to take a look the next time you're in a music store and see for yourself!

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BOOK REVIEWS (cont'd.)

BURGMULLER, CZERNY & HANON, BKS 2 & 3

BY: INGRID JACOBSON CLARFIELD

This series is designed to aid in the practicing of those technical elements that most students hate to think about and detest practicing. Book 2 includes 41 piano works and book 3 includes 52.

What I enjoy about these books is the collection of composers used.

Personally I usually have students use the yellow Hanon book that we all know. This book has numerous benefits but students get bored even with rhythm, dynamic, or touch changes. The *Burgmuller, Czerny & Hanon* series has the advantage of variety, thus preventing the boredom.

Each book of the *Burgmuller, Czerny & Hanon* series is divided into clear units that drill particular

technical skills. These technical skills are clearly stated for each unit and each piece within the index and before each individual composition.

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ROSANNE BROWN

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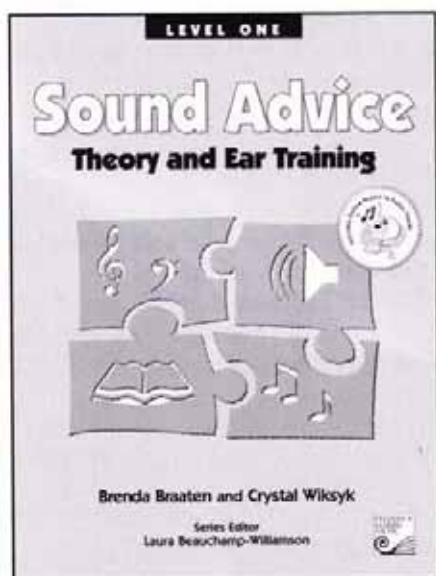
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