THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA FCAPM

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CANADA MUSIC WEEK®

LA SEMAINE DE LA MUSIQUE CANADIENNE

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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.

• *THE CANADIAN MUSIC TEACHER FOR NON-MEMBERS* •

Non-members may receive a subscription by submitting an annual fee to Bernadette Bullock, Secretary/Treasurer, 501-368 Oxford St. W., London, ON, N6H 1T4.
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WHAT'S INSIDE . . .

GREETINGS FROM CFMTA

"Coming together is a beginning.
Keeping together is progress.
Working together is success."

- Henry Ford

The CFMTA certainly exemplifies this piece of Henry Ford's wisdom . . . a growing membership of fine music educators across Canada, shaping the Canadian Musical Landscape. CFMTA's growth in membership is paralleled by its growth as a professional association. In the last two years we have seen our first Collaborative Conference (a truly North American experience), tireless and continued work on the Private Members Bill, continued work on the Membership Drive (Conservatory Canada and RCME are partnering with us by including CFMTA Letters of Invitation and brochures in their mailouts to target groups), the creation of a Convention Handbook, Ad Hoc committee work on advertising (we now have a CFMTA ad), Website Development, Continuing Education, and Canada Music Week Revitalization. This is a result of great teamwork by delegates from across Canada and the extraordinary leadership of your now Past-President, Pat Frehlich and our former Past President, Victoria Warwick. I feel privileged to have been mentored by such dedicated and inspiring visionaries. Thanks to both of you for your commitment and tenacity in assuring continued growth of the CFMTA.

Being part of the CFMTA, an association that offers exceptional programs for its members and their students across Canada is truly a pleasure and a privilege. Being allowed to hold the position of President is an extraordinary opportunity, one that I am honored to experience. I thank those that I have worked with in the past - locally, provincially, and nationally - and look forward to the next two years of continued growth of the CFMTA.

One of the visions of the Canada Music Week Revitalization Committee is to use Canada Music Week as a vehicle to increase the unified professional profile of the CFMTA membership. The CMW Revitalization Committee, as a result of the Call for Compositions (which resulted in fifty compositions being submitted from across Canada) has published two compositions on the CFMTA web-site for use in your 2007 CMW celebrations. It is suggested that these compositions be performed across Canada on the same day (see the ad on page 8). Be sure to let your Canada Music Week Representative know about your "Cross Canada Performance" so we can read about it in the next issue. Also, if you have any more ideas for the revitalization of Canada Music Week that the CFMTA can facilitate for its membership, please share them with your Provincial Delegate.

Webster's definition of "celebrate" includes phrases such as: to perform, to commemorate with ceremony or festivity, to proclaim, and to honor publicly. I encourage you to celebrate Canada Music Week with enthusiasm and energy. As music educators, we are fortunate to have so many fine, accessible Canadian composers that generously create music for us and share their music with us. I invite you to proclaim and honor publicly not only the fine Canadian composers, but also the growing musicians we have the privilege of sharing the musical journey with as their music educators. Make this Canada Music Week a true celebration of fine Canadian music and Canadian music making!

Here's to a Great Celebration!

PEGGY L'HOIR
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.

GETTING TO KNOW YOUR PRESIDENT

BEGINNINGS

I began taking lessons at the age of eight in Biggar under the tutelage of the Sisters of Assumption. As I was a "late starter", I was designated to one of their student teachers, Cathy Donahue (who in my later years was to become my mentor, a valued colleague, and a cousin by marriage!) I quickly "caught up" to the students who had started earlier and was allowed to join their group lessons. Our lesson format was unique and somewhat ahead of its time: one half hour lesson per day, Monday to Friday, which could include 10-15 minutes of private practice, 5-10 minutes of individual instruction and 10 –15 minutes of playing our prepared pieces together with the practice doors open. This busy curriculum also included time for festival and exam preparation, theory and ensemble playing. It was an ideal way of learning . . . not much room for practicing errors and constant peer and teacher interaction.

My teachers and mentors have included Maude Steele, Sheila Shinkewski, Marilyn Harrison and Penny Simons. Huge mentorship in my career has come through the CFMTA, at the local, provincial and national levels. It is wonderful to know that no question, ranging from musical interpretation to professional practices will ever have to go without an answer. The answer is always just a phone call or an email away!

DAILY ROUTINE

During the teaching year, I usually start lessons between 7:30 and 8:00 AM. In our community we are fortunate to be able to teach during school hours, so my workday continues until approximately 6 PM with a combination of teaching, CFMTA office work, exercise (sometimes!) and domestic detail.

Evenings see time for community work. I accompany and direct our local Church Choir and accompany our adult community choir, the Prairie Notes. I also act as musical director and practice pianist for our community's local children's musical production at the end of November and our local adult musical production at the end of March.

FAVOURITE ACTIVITIES

Spending time with my family and friends has to be on the top of my list. We are blessed with four adult children, who live within travelling distance, so we are frequently spending time with them.

Making music with my friends is one of my special privileges. Preparing for community events - weddings, recitals, workshops, and concerts allows me to increase my knowledge of my instrument and others.

On a non-cultural note, I love spending time helping my husband on our grain farm. This includes spending time in our traditionally over-sized garden. The garden is harvested in a family work-bee in the fall . . . always more fun than work!

Reading, cooking and composing are the other activities that complete my list of favorites.

FAVOURITE COMPOSERS

Pedagogically, my favorite composers include Remi Bouchard, Stephen Chatman, Anne Crosby, Janet Gieck, David L. McIntyre, Sarah Konecsni and Nancy Telfer. (I am a big fan of Canadian music!)

For personal pleasure, I enjoy Chopin, Grieg, Beethoven and Leonard Cohen.

THRILLING MOMENTS

Collaborative Performing always holds thrilling moments for me . . . . I am fortunate to be able to perform with ensembles in our community regularly. My first huge thrill was being Assistant Musical Director, under the mentorship of Angie Tyselland, for "New York is Big, But This is Biggar - The Musical" in 2000. We had a cast of over fifty (whom Angie left me musically in charge of early in the run), and a two-week run with many sold out performances. That experience left me with the confidence and desire to continue community musical theatre work . . . it was at that point when I actually figured out I was a musician!

In 2003, the SRMTA allowed me to spearhead "From Prairie to Pine – Piano Solos by Saskatchewan Composers" for Saskatchewan's Centennial in 2005. As a result of much local, provincial and national support, we sold our initial 500 copies and had to reprint. The enthusiastic participation of so many and the success of the project was truly memorable.

Last year, instead of a Christmas Recital, my students went on a "one week tour". With their Christmas ensembles, they entertained shut ins at three separate venues and finally "busking" at one of the local merchants. The confidence and enthusiasm exuded by the students on the final day of the tour was thrilling for me . . . . many of them wanted to play their pieces again!

FUTURE PROJECTS

Of course, the next two years will include much time devoted to the CFMTA. I feel this is a special privilege and am honored to have this opportunity.

A personal dream fulfilled this year will include bringing to our area, the "Heart of the City Piano Program". This is a volunteer-run program that is offered in several Saskatchewan, Alberta and Ontario schools providing free piano instruction for children of families that face financial obstacles. The project in Biggar will be the first of its kind in a non-urban setting and will include a student teacher contingent. These student teachers will be mentored as well as provide a positive role model for their students.

PHILOSOPHY OF TEACHING

Nurturing not only the musician but also the person is a big part of my teaching philosophy. I believe that creating memorable and meaningful musical opportunities within the studio and in the larger community contributes to the building of the student as a musician and a person. Ultimately, my hope is that my students believe in themselves as musicians and enjoy the music that they make, as well as the music of others.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES
FOR THE YEAR ENDED MAY 31, 2007

(with comparative balances for the year ended May 31, 2006)

	2007						2006
	Operating Fund	Young Artists Fund	Special Projects Fund	Trust Fund	Endowment Fund	Total	Total
Revenue							
Fees (schedule 1)	$ 68,480					$ 68,480	$ 67,590
Canada Music Week (schedule 2)	1,059					1,059	1,642
Young Artists (schedule 3)		$ 10,740				10,740	8,395
Special Projects (schedule 4)			$ 4,763			4,763	4,802
Newsletter (schedule 5)	16,663					16,663	20,285
Trust (schedule 6)				$ 18,008		18,008	39,234
Interest and other	28,524					28,524	14,065
	114,726	10,740	4,763	18,008		148,237	156,013
Expenditures							
Program expenses							
Canada Music Week	3,119					3,119	3,937
Young Artists		4,940				4,940	2,185
Special Projects			15,517			15,517	13,461
Newsletter	33,374					33,374	35,303
Trust				18,008		18,008	41,088
	36,493	4,940	15,517	18,008		74,958	95,974

NOTICE OF ANNUAL GENERAL MEETING 2008

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

Stagewest All-Suite Hotel, Mississauga, Ontario on Sunday, July 6, 2008 from 9:00 am to 12:00

Business to be conducted includes to: *Receive and consider the Financial Statements of the period ending.*
Receive and relate the Provincial Reports. Appoint Auditors. Transact such other business as may properly come before the meeting.

The Executive and Delegates Meeting will be held on Saturday, July 5, 2008 from 9:00 am to 5:00 pm.

BENEFITS OF A NATIONAL REGISTRY

The CFMTA is investigating the possibility of developing a National Registry. If provincial consent is given for this venture it would mean that all membership fees would eventually be sent to and processed by the CFMTA .The provinces would still maintain all control over such things as membership criteria, irregular applications and local and provincial fees structures. *The ONLY CHANGE is that the fees would be sent to the CFMTA, processed and then the provincial and local dues would promptly be sent to the provinces instead of the reverse, as it is now.* Some of the advantages are highlighted below:

ADVANTAGES:

Accurate and up to date mailing list

It would provide the most current mailing list possible at the National level.

Currently CFMTA must wait for each individual province to provide this information which causes delays - sometimes up to months at a time.

Continuity of information

CFMTA has begun to work on a data base collecting the same information from all members (email, subjects taught, etc). It is especially useful when there are requests for teacher referrals. Currently there is no continuity for this from province to province.

Online registration

Because of the large volume CFMTA would be able to provide online registration and fee payment for all members. This would be cost prohibitive for any individual province because the bank fee for this service is based on volume. This service has often been requested, particularly by potential new members.

Prompt delivery of the Canadian Music Teacher magazine

Because of a great deal of lag time between the processing of information from the provincial to the national level, new members often wait months to receive their first magazine. Ideally, the CFMTA would like to send new members a letter of welcome and a copy of the magazine as soon as they join their provincial organization.

Streamlined registration process

There are presently 10 individual registrars doing this work on behalf of their provinces. Some are paid and some are not. We believe it would be far more efficient for one person to process all fees. If so desired, the registrars would then have more time to work on more important projects for their province.

Provide a strong National Identity for RMTs

In striving to raise the profile of RMTs, CFMTA aims to provide the same unified look throughout Canada and seeks to aid all provinces and local branches with this. Currently many of our 90 branches have their own brochures and unique look BUT the most common complaint from RMTs is that the general public is unaware of who we are and what we offer as qualified music instructors.

Having a unified look and consistent registration process in place is a first step and will benefit this objective.

CFMTA Grant Proposals for projects

Given that all but two provinces have accepted the new recommendations for membership and if memberships are processed nationally this will aid CFMTA in using its charitable number to apply for national funding for programs, prizes and awards which in turn would benefit all provinces.

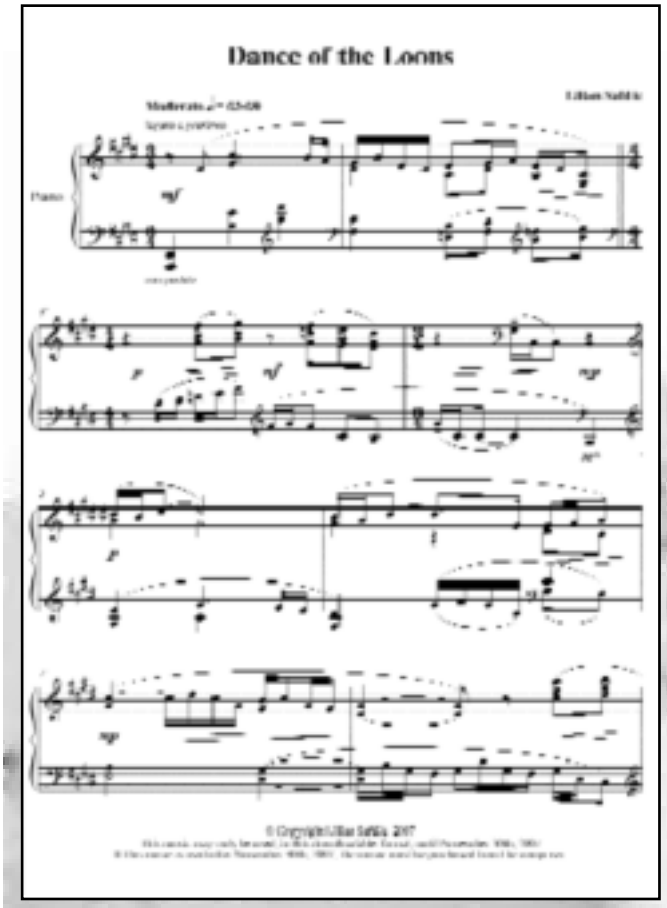
At the March, 2007 CFMTA meetings the delegates agreed to discuss this venture with their provincial boards, asking for "APPROVAL IN PRINCIPLE" from the provinces. If the approval is granted then CFMTA will proceed to produce a prototype of the registration form and further investigate the actual process, procedure, the costs involved. This will then be presented to the provinces for approval as a next step.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
FÉDÉRATION CANADIENNE DES PROFESSEURS DE MUSIQUE

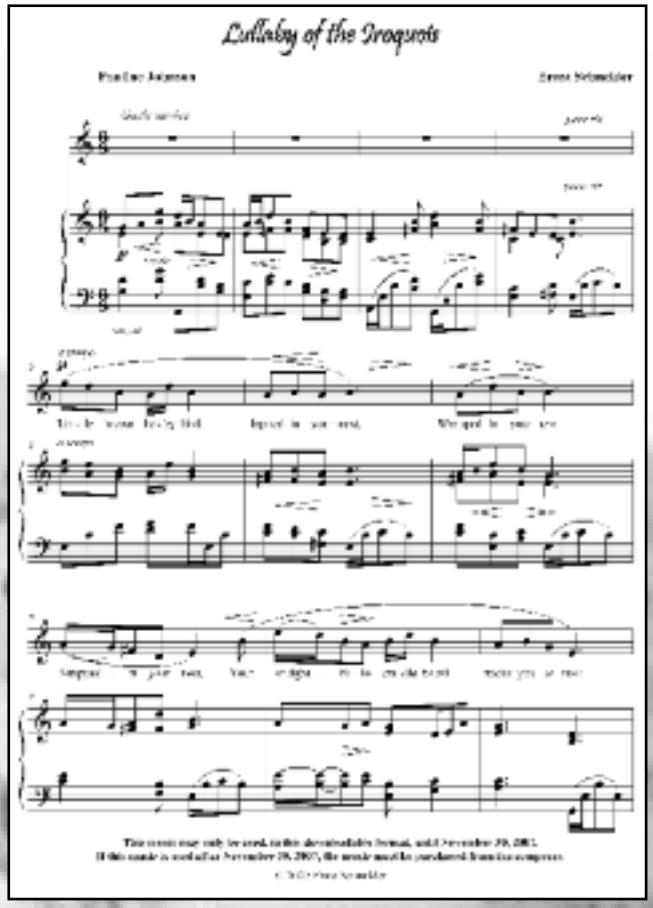
CROSS CANADA PERFORMANCE!!!

Look on www.CFMTA.org • TWO FREE DOWNLOADABLE COMPOSITIONS

Dance of the Loons
by Lilian Safdie (Piano solo – grade 5 –6)



Lullaby of the Iroquois
by Ernst Schneider (Vocal solo – grade 2 –3)



In celebration of CANADA MUSIC WEEK
these compositions will be performed across Canada on November 24, 2007

Don't miss this opportunity to allow your students to be a part of this "Cross Canada Performance"!

Be sure to let your Canada Music Week Representative know about YOUR "Cross Canada Performance"

COMPOSER BIOGRAPHY - LILIAN SAFDIE

Lilian Safdie is a classical and jazz pianist, teacher and composer, born and living in Montreal. She began studying the piano at the age of four with Dorothy Morton who remained her teacher for twenty years. After extensive years performing as a classical pianist, receiving her Licentiate in piano performance with high distinction in 1977 from McGill University, and three years of graduate work towards a Concert Diploma in piano performance, she earned a first class honours degree in psychology in 1983, and a M Ed in counselling psychology in 1985. Presently she has been studying at Concordia University specializing in jazz studies, with an emphasis on harmony, improvisation and both jazz and traditional contemporary composition. She has studied composition with Shannon Thomson, Roddy Ellias, and Dora Cojocaru. Other recent compositions include "Five Miniatures for Voice and Flute", "Sonata for Cello and Piano", "Lament in F minor for Flugal Horn, Alto and Tenor Saxophone", and "Let's Work It Out" for Flute and Tenor Saxophone"

How did you hear about the CFMTA Call for Compositions?

I received an e-mail from my composition teacher Roddy Ellias regarding the details of the competition. He is a teacher at Concordia University in Montreal.

What inspired you to create and submit a composition?

Upon receiving the e-mail, I instantly felt that this would be a great opportunity to write a piece for piano solo, geared towards a particular grade level. My goal was to integrate my intimate knowledge of this instrument, through my many years of performing and teaching at all levels, with my more recent years devoted to studies in improvisation, composition, and traditional as well as non-traditional harmony and arranging.

Do you write a lot for students at this level?

I have not written much in the way of solo piano works at any level, however one of my goals has been to write pieces for young pianists aimed at a range of different levels of ability. The recent acknowledgement of my composition "Dance of the Loons" by the CFMTA has certainly inspired me to continue in that direction.

What or who has had the most impact on your career as a composer?

This is a difficult question to answer as there have been so many influences over the years of my life. One of my main influences has been my first piano teacher, Dorothy Morton, with whom I studied piano performance for over twenty years. She taught me to analyze each piece that I performed in incredible depth, towards an understanding of its harmonic and contrapuntal structure which greatly influenced my musical interpretation. In more recent years, my studies in improvisation, composition and jazz harmony, specifically with Charles Ellison, Roddy Ellias, Shannon Thomson, James Gelfand and Robin Chemtov, to name a few, have all had a major impact on me, opening up my ears to new ways of musical awareness and understanding.

What are some of your most memorable musical moments as a composer?

Since composing at a more serious level is still relatively new for me, I would say that my more memorable moments have been discovering new ideas within myself, and learning to allow my creativity to freely flow. In addition, performances of my recent works have been appreciated by my fellow musicians and colleagues, encouraging me to continue to develop in this venue.

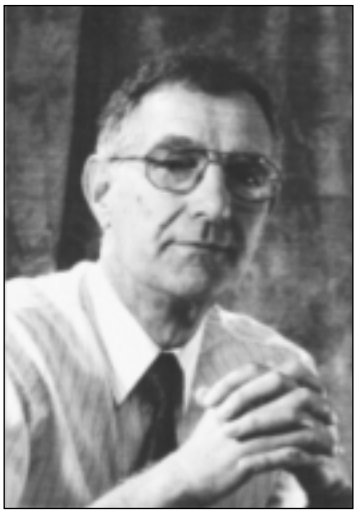
Do you see the Canadian musical landscape changing? If so, how?

Canada is such a diverse country with great opportunities to explore a multitude of different styles of music. I believe there will always be growth and change as different artists contribute to its musical landscape.

Do you have any advice for musicians starting on their journey as a composer in Canada?

I recently attended a motivational workshop for musicians run by a very talented jazz pianist named Harry Pickens. Although the workshop was geared towards jazz performance and improvisation, I feel his basic message can be applied to all musicians in the creative field. His motto is "I trust the music within me and easily allow it to flow through me." I think that this positive attitude can be applied to all composers helping them along their musical journey.

COMPOSER BIOGRAPHY - ERNST SCHNEIDER



Born in Herford, Germany in 1939, Ernst Schneider began to study music when he was eleven. His teacher was Dr. L. Glaser. At the age of eighteen he came to Canada where he continued his music education.

Among his teachers were the late Lloyd Powell of Vancouver, Helen Silvester and the well known west coast composer Jean Coulthard. He also attended a variety of composition courses at a number of summer schools.

Compositions of Ernst Schneider include works for various combinations of instruments, piano, choir, solo voice and orchestra. His music has been performed on the CBC network and many other radio and television stations, in festivals and numerous recitals and concerts. He has won several prizes in composition competitions.

Ernst Schneider received his Canadian citizenship in 1963 and makes his home in Penticton, British Columbia. In addition to writing, lecturing and adjudicating, he has also served as president of the Canadian Federation of Music Teachers' Associations.

For several years he has done a great deal to promote Canadian music through his many lectures and workshops throughout Canada. He also produced a weekly two hour radio program for station CIGV-FM where much Canadian music was featured.

How did you hear about the CFMTA Call for Compositions?

I read the announcement about the call in CFMTA's The Canadian Music Teacher.

What inspired you to create and submit a composition?

The call for a composition for Canada Music Week at once appealed to me and I was only too happy to submit an entry. I thought it was a wonderful idea that CFMTA would undertake this project.

Do you write a lot for students at this level?

Yes, I have written a good deal of teaching material in the past and certainly will continue to do so.

What or who has had the most impact on your career as a composer?

I have always been able to improvise, so the desire to compose was quite natural. My composition teacher, Jean Coulthard, certainly had the greatest influence on my career and her encouragement as a teacher was invaluable.

What are some of your most memorable musical moments as a composer?

My participation in the Okanagan Image project (a celebration of the arts in the Okanagan Valley) was certainly a very exciting event since my first large scale orchestral work, Okanagan Ballad, was performed in several centres.

Do you see the Canadian musical landscape changing? If so, how?

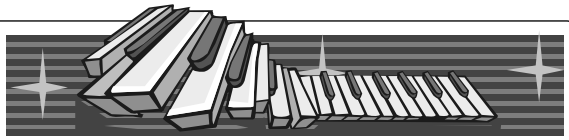
Yes, it certainly has – more works are being included in public performances and more students include Canadian works in their festival and exam repertoire. More Canadian music is being published and the tremendous improvements in computer generated scores and digital imaging has made self publishing a much simpler process as well.

Do you have any advice for musicians starting on their journey as a composer in Canada?

Any young musician thinking of seriously taking up composition should keep in mind that writing music, like playing an instrument or any other form of creativity, requires a lot of "practice" and study. It is well to keep in mind that even the great composers, talented and gifted as they were, still worked with teachers to study compositional techniques.

A four-way partnership project, to have Canadian composer Murray Adaskin's Heintzman grand piano placed at The Canadain Music Centre's BC Regional office, is long past the halfway mark. This project honours the tremendous musical legacy of Murray who died at the age of 96 in 2002. For more details or to offer support, please contact murrayadaskin@canada.com or call 604-734-4622.

PLAYING WITH EASE



PETER JANCEWICZ

This essay is the written version of a presentation given by Peter Jancewicz at the 2007 RCM/CFMTA/MTNA Collaborative Conference in Toronto.

In my experience as a teacher and music festival adjudicator, I have found that far too many student pianists play unmusically. I believe that it is not because they lack inherent musicality, but rather that their inadvertent physical and mental habits often turn the joy of music making into a grim struggle. This was also a problem in my own playing (I thought it had to be that way!) and about fifteen years ago, my own habits and attitudes resulted in a repetitive strain injury which prevented me from playing at all for several years. My path to recovery was long and frustrating, but in the end, I learned a great deal about myself and about playing the piano. In a recent presentation at the RCM/MTNA/CFMTA Collaborative Conference in Toronto, my colleague, Prof. Marilyn Engle of the University of Calgary, remarked that "music was her teacher". I feel the same way about music and about my recovery – this experience was my teacher. The principles that I discovered on the way have helped me and my students play with much greater ease and fluency, and helped remove many of the obstacles to expressive playing.

To play with ease, three major areas need to be examined. First, the pianist needs to understand what the piano requires to produce good and varied tone. Most students regard the piano as a mysterious black box, not realizing the direct connection between how they touch the keys and how the piano sounds. Secondly, the pianist must understand and respect the way their bodies work. Fluent playing depends on a practical knowledge of physical issues involved in moving effortlessly, how to put those issues into practice, and how they affect the sound of the piano. And finally, the pianist must be aware of issues that affect the way they think and feel about playing the piano, issues which directly influence the quality of their movement.

The chain of events that occurs when we play a note on the piano is as follows: 1) we think of playing the note, our brain sends out a signal. 2) As a result, we move our bodies in such a way that the key is pressed down. 3) Then, if we have done our job well, the piano responds with a good and appropriate tone. If we do not do our job well, if there is unnecessary strain in our thought or our movement, then the piano responds to that. It is like a mirror that reflects our inner state. Tone is harsh, rhythm is wooden, and our playing is rife with slips and unmusical sounds. Since it is the mind that controls everything, it is the most important issue. Mind to body to piano. Slips in the mind lead to slips in the body, which of course leads to slips on the piano and therefore in the music. I will be discussing some very basic principles that will help build a foundation for effortless and secure piano playing. Using these principles will help the student to develop an efficient natural technique and be invaluable in the development of good tone and, I believe, a crucial step in the enjoyment of playing music.

The first issue to consider is the instrument itself, in this case, the piano. The way the pianist has to move depends on the characteristics of the piano in the same way that the way you walk depends on the type of ground on which you are walking. If you walk on level ground the way you would walk climbing stairs, you'd look like an idiot. If you tried to climb stairs the way you walk on level ground, you wouldn't get past the first stair. And look like an idiot. So, the most effective movement you can use to play the piano depends on the way the piano works. I have found that the piano is like a mirror. It reflects the inner state of the pianist. If the pianist is tense and nervous, the piano sounds tense and nervous. If the pianist is calm and relaxed, it reflects that in the tone and rhythm. If the pianist does not have a good feel for the way the piano works in a practical, physical sense, the piano reflects that by often giving either a hard or dull tone. So what exactly does the piano require from the pianist to produce sound? How does it make sounds of differing dynamics?

A brief refresher course on piano mechanics: When a key is pressed down, a series of levers is set in motion. The function of these levers is to throw the hammer so that it strikes the string, much in the same way that a carpenter hits the nail on the head with a hammer. The sound is produced by the collision of the hammer with the string, causing it to vibrate. When the hammer strikes the string, it is not in contact with the rest of the mechanism (called the "action"). Once it has left contact with the action, there is nothing the pianist can do to the key to change the sound. To get a stronger, louder sound, more energy must be applied to the key. A soft sound requires less energy. If not enough energy is applied, the hammer won't even reach the string. I would like to clarify exactly what I mean by energy, and that requires a brief step back in time to your high school physics class. Please try to stay awake. The physical formula relevant to our discussion is $E=1/2mv^2$, or the energy equals one half the mass times the square of the velocity. In the case of the piano, the term "energy" refers to the amount of energy communicated to the string by the hammer, "mass" refers to the weight of the hammer, and "velocity" refers to the speed at which the hammer strikes the string. So, the energy needed to play louder or softer is dependent on a combination of weight and speed or, using the famous Jancewicz equation, $d=1/2ws^2$, dynamic (energy from the hammer) equals one half the weight of the hammer times the square of its speed. The interesting thing here (apart from my shameless self-promotion in naming an equation I didn't discover after myself) is that the amount of weight needed to press a key down remains roughly constant. On a grand piano it takes about 50 grams. More weight makes no difference to the piano (but it does to the pianist) and, of course, less weight won't get the key down. And the weight of each hammer remains perfectly constant. What does make a significant difference is the speed at which the key goes down. The faster you move, the faster the key moves, and the faster the hammer is thrown against the string, therefore the louder the sound. What is more,

since the amount of energy increases in proportion to the square of the speed of the hammer, and the hammer already moves four times the speed of the key, very little difference in the speed of your movement makes a large difference in volume.

In an informal survey conducted over my years of adjudicating and teaching, I have found that most students believe that the piano sounds louder when you hit it harder. Ironically, this is true, but it sounds louder not because the key is slugged, punched or wallopped with more force, but simply because the key is moving faster. It has nothing to do with "harder". But forcing the key down introduces distortions into the movement of the action and causes the piano to sound harsh. Using force also interferes with the pianist's rhythm which, as a result, becomes wooden and lifeless. Hitting the key harder is simply not necessary. And using force will probably ultimately injure the pianist if they practice enough. I know this from my own bitter experience. So basically, for a louder sound, move the key down faster. For a softer sound, slower. If a note doesn't sound, it's because you haven't moved the key quickly enough. If it's too loud, slow down the movement of the key.

To physically understand how the piano works, it is necessary to encourage the student to feel the keys, feel the response of the piano to their movement, and compare it to the sound they produce. Notice what it feels like, notice what it sounds like. I often ask students what they feel when they play a note. The answers that I want are similar to these:

1. Smooth. Often the black and white keys have a slightly different surface texture.
2. Temperature. Is the key warm or cool?
3. A slight resistance. This is the weight or inertia of the key as well as the action trying to return the key to its original position.
4. If moving slowly enough, they should feel a slight catch where the escapement of the action releases. I can't feel this when the key is moved quickly enough to produce sound.
5. The key bed. There is a small felt pad under each key to soften the impact with the key bed, so it feels a little resilient at the bottom.

Having the student pay attention to these sensations helps them to establish a direct physical contact with the piano. To me, it feels as though I am physically "listening" to the sensation from the keys, and they "tell" me what the piano needs to produce the sound I want.

A good indicator of whether or not the student is cooperating with the piano or fighting with it is whether the keys feel hard or soft. I ask them to notice this, and I drive them up the wall by constantly insisting that they make the keys feel softer. There are two reasons for this. The first is that in order to really notice the sensation of the key, their hands must be relaxed. The more tense they are, the more insensitive. (This is why we instinctively tense up when we are about to get hurt; it actually makes us less sensitive.) The more relaxed, the more sensitive. The other reason is that if the keys actually feel hard, it is because the student is simply pushing too hard. They continue to push beyond the point of sound until they hit the key bed, and then keep trying to push the key down further. This causes a great deal of unnecessary strain and interferes with good tone production as well as rhythm and accuracy. If the student complains that the keys feel heavy, I have them play a single note properly and ask if that feels heavy. Usually, the answer is no. I then explain that heavy keys are a sign that they are tense and/or not moving properly – it is not the fault of the piano. Another good exercise that promotes relaxed hands and exquisite sensitivity to the movement of the key is to have the student play a note, and then lighten up to the point where they can feel the key pushing their finger back up. The only way to feel that push is to be very relaxed and light. It is then possible to also feel exactly how to move the key to get the desired sound. When I play with this kind of lightness and sensitivity (which is as often as possible), it feels as though I am working with the piano and that the keyboard is alive and is helping me. We are friends.

To recap the relevant characteristics of the piano, the amount of weight needed to press a key down is very small, around 50 grams on the average grand piano. The dynamics, all shades of forte and piano, depend on the speed of the key. The hammer strikes the string very slightly before the key hits the keybed, at which point the hammer is not connected in any way to the action. Taking these three fundamental characteristics, we can reach the following conclusions. 1) It should take very little physical effort and no strain whatsoever on the part of the pianist to play the piano. Gyorgy Sandor said it best: "Under no circumstances must one exert oneself when playing fortissimo!" (from On Piano Playing, Schirmer, p. 15. For proof of this dictum, refer back to the discussion of the equation $E=1/2mv2$ on p. 3). 2) Dynamics are controlled by speed of movement, not weight. More weight = more sound only if the key is moving faster. 3) Any additional effort after the note has sounded is a waste of energy as it cannot affect the sound.

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We now arrive at the pianist. Every form of human expression requires movement of some kind. A painter moves the brush over the canvas, a sculptor chisels away at the stone, a writer must translate his thoughts into the movements required to write. A pianist moves his body in such a way that the right keys go down at the right time with the right speed to produce a piece of music. As with any other form of expression, how the pianist moves is critical. Lumpy ponderous movements produce lumpy ponderous sounds. Graceful flowing movements produce graceful flowing sound. There are natural, effortless movements to produce just about any sound at the piano. I like to use the following demonstration when I'm teaching:

I ask the student to say "ooo". They put their lips in an "ooo" position and without strain, produce an "ooo". Then I ask them to say "ahhh". Same thing happens. We have now expressed an effortless, perfect "ooo" and "ahhh" sound. Then I ask them to put their mouths in an "ahhh" position and try and say "ooo". The results are comical, and though it is possible to produce an "ooo" with "ahhh" lips, the result is strained and doesn't sound anywhere near as good as a natural "ooo". The piano is more forgiving, and it is possible to produce good sound with strained awkward movement, but why bother? I try to help my students to find the natural, effortless way to produce the appropriate sounds at the piano.

The first and possibly most important issue is posture, which is the physical foundation of all movement. It is possible to play the piano with poor posture, but it is far easier to do so when sitting well. An important part of the recovery from my injury included taking private Alexander Technique lessons, which helped me find a much more natural posture than I had before. My teacher, Trevor Allan Davies (www.trevorallandavies.org) describes good posture as being "ready to move". Good posture allows the pianist to reach the correct notes effortlessly, and then to play them with surprising ease. Poor posture simply makes movement more strained than necessary, and therefore interferes with tone production and rhythm. To demonstrate the difference between good and poor posture, I have my student stand, noticing the way the weight is distributed on their feet. They notice the way their bones support them, and how relatively relaxed the muscles in their legs are and how light they feel. Then I ask them to twist into an awkward shape and notice how some of the muscles in their legs tighten up immediately. They also notice that they seem heavier.

Posture is a dynamic thing; there is not one single perfect position that will work for everything. Your good posture depends on what you are doing, your physical condition, bone structure, and so on. Indications of good posture are that you feel light and are able to move easily and fluidly. No twitches, shudders, and various body parts shooting off uncontrollably in odd directions. The posture needs to change depending on the type of playing you are doing. Large Rachmaninov chords require a different posture than delicate Mozart passagework. Whether you go up a scale or down it will require an alteration in your posture. Any movement you do of any sort, no matter how tiny, requires an adjustment in posture to accommodate it.

Now, this seems awfully complicated, and there is no way to calculate so many positions without going nuts in the process. However, we do have a sense (as in the five senses) that makes good posture quite possible, given time and good practice (warning: please read paragraph below on body awareness, p. 13). It is called "proprioception", and it is the ability to sense movement and relative position of your body and limbs. You use your sense of proprioception, for example, to pick up a glass of water without knocking it over. You can "feel" how far to move, when to grab, when you are holding the glass tight enough, and so on. With attention, you can begin to feel whether or not you are sitting with good posture, whether or not your movements are light and effortless, whether or not your playing feels easy and free. Here are some things to pay attention to:

1) There are two bones in your butt called sitting bones. Can you feel them on the chair?
2) Are you sitting tall, as if suspended from the ceiling?
3) Are your feet flat on the floor?
4) Are your shoulders hanging free and easy?
5) Does your body feel soft and light and able to move easily in any direction?
6) Are you breathing? Easily?

Over time, simply paying attention to these issues without trying to correct them will begin to help you sit in a more natural, easy posture (see p. 13). Trying hard to correct them, while showing that your heart is in the right place, will actually encourage you to become more tense. At this stage, you simply don't know exactly what to do yet. Just pay attention. And breathe.

The next important issue is hand position, which I have begun to think of as posture for the hand. Like the posture of the body, hand position is a constantly changing structure which helps transmit the energy of the pianist's movement to the key. It is not like a building, which is essentially rigid. It's more like the changing positions of the skier who yields to the demands of the slope. Hand position must be flexible and relaxed enough to be able to change position instantly, and yet firm enough to be able to actually move the key without limpness at the instant that it is required. To try and describe good hand position is almost impossible, but I can give a good starting point and point out some sign posts that may help find the way.

To find the basic hand position, what I call "piano hands", I have students drop their hands by their side, and then keeping the hand in the same relaxed position, put them on the keys. I do not use any analogies such as holding an orange or an egg, and I most definitely do not tell them to keep their fingers curved. I have found that these types of things are very easily misunderstood, and the students in their efforts to please me end up contorting their hands in various unnatural and often grotesque positions. I prefer to let them find their own way of discovering the position, and simply ask them to make their hands feel soft, pillowy, like Jello, like clouds, and so on. I find they respond much better to general sensations than trying to mold their fingers into a specific position. The position they end up finding is very relaxed and looks natural. It is slightly different for every student, depending on bone structure, size and shape of muscles, etc. However, what they all have in common is the look of comfort and relaxation.

Equipped with good posture and hand position, the student is in a position to be able to move easily. The body is, in a sense, the tool we use to play the piano, and our movement is made possible by the action of muscles using bones as levers. When we wish to move a limb, we contract the appropriate muscle group, which pulls against the bone. The way the limb moves depends partly on the direction of the muscle pulling and partly on the nearest joint. For each movement in one direction, there is also a group of muscles than can pull in the opposite direction. These are called antagonistic muscles. For example, stretching your fingers out in a high-five position requires that you use muscles called extensors. Incidentally, the muscles responsible for most of the movement in your fingers are located in the forearm. Closing your fist requires the use of muscles called flexors, which are antagonistic to the extensors. Making a fist also requires that the extensors relax, otherwise you have two groups of muscles in your arm at war with one another – one group trying to open your hand and one trying to close it. With this kind of pitched battle being waged, called "co-contraction", it makes any kind of movement very difficult. I call this a witch hand and use it to demonstrate antagonistic muscles. The student makes a witch hand, really hard. I tell them that soon it will probably start to hurt. Then I ask them to wiggle their fingers, a difficult proposition. I ask them to move their arm around. Awkward! By contrast, I ask them to soften up their hands, turn them into Jello, and then wiggle their fingers. Without

exception, they find that much easier. The witch hand is an example of antagonistic muscles working against one another. The Jello hand is an example of how easy movement is when one set of muscles allows the other set to work freely and effortlessly by simply not getting in the way.

The kinds of movements that feel easy and free and effortless are the ones that work best for playing the piano. It is difficult to move quickly when the antagonistic muscles are pulling in the other direction. Another demonstration: stand, tighten up the feet, ankles, calves, and then try and run. The essential technical problem at the piano is how to move as easily and effortlessly as possible from one note to the next, and then when you are there, how to play each note with perfect sound and no strain. Please note that a certain amount of effort is necessary – you can't move without expending some energy. In the words of the famous cellist, Janos Starker, " 'Relaxed' playing is in reality the even distribution of muscle tension . . ." (quoted from Pedro de Alcantara's Indirect Procedures, Oxford University Press, p. 137). However, the way the body works, it is possible to move, to expend energy, and have it so finely and perfectly balanced that the movement feels effortless. And this is the crux of the matter: how does it feel? I am constantly asking my students that question. How does it feel? There are certain sensations that suggest things aren't working properly: heavy, awkward, painful, hard, uncomfortable, icky. Certain words suggest that things are on the right track: light, easy, effortless, flowing, good, graceful, yummy. Another demonstration: when at the dinner table, how difficult is it to reach over, take the salt shaker, and put salt on your food? When you play, does it feel that easy? If not, why not? We can make all sorts of excuses – playing the piano is difficult, I am not in good shape today, this piano feels different, but when all is said and done, how much effort should it really take to move your arm to a key, any key, and put 50 grams of pressure on it? When I have a student having this kind of trouble, I do one of two things. I hand them a pen, and get them to notice how effortless and sure that movement was. Or, I take their finger and gently push down a key, having them notice how little effort that takes. And in return, because I do it so often, students roll their eyes and give me a dirty look. Fair's fair.

When we want the piano to make a sound, we have to press the key downwards, towards the floor. There is no other choice. If you don't believe me, just try it! But since our bodies move by a system of levers, bones and muscles, we have to move various parts of our bodies in different directions in order to get our fingertips to go down. We could, I suppose, move our entire body down and take our fingers with us in order to press a key, but that is terribly inefficient. Just try it. Passagework would be, um, challenging. By the same token, holding our bodies and arms rigid in order to simply press a key down with the fingers is also terribly inefficient. (This is one of the single biggest technical mistakes students make – assuming that the fingers do all the work in playing the keys.) The most efficient way to play is to find a coordinated way to use the entire body to play. For me, the key (so to speak) is in the movement of the arms. To get a key down, the finger must go down. To make that possible, the forearm must either go up or down and/or rotate. If the forearm is going up, the wrist must be relaxed to allow it to bend upwards in order to allow the fingers to go down. If it doesn't, then the entire hand will rise off the keys. The upper arm must also be involved; in fact, I am convinced (for the moment) that it is the key to the entire movement. For the forearm to go up, the upper arm must move forward, with the elbow moving towards the piano. So: the upper arm swings forward, the wrist goes up, and if everything is relaxed, the fingers go down and the piano makes a sound. It feels to me like I push away from my body towards the piano. The opposite movement is a little different. The upper arm swings backwards, away from the piano, the wrist and forearm drops, and it feels like I pull the keys down. When I teach, I try to give my students different ways to think about it: arm up/down, elbow forward/backward, push/pull, etc. The point is that the movement is not quite as simple as down or up; different parts of the arm move in different directions in order to have the fingers move the keys down. When the movement is right and balanced, it feels effortless to push a key down. If there is unnecessary

cont'd. on page 49

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RCM EXAMINATIONS *News*

The New Technical Requirements and the Piano Syllabus Extreme Makeover

RCM Examinations is pleased to be introducing all new **Technical Requirements** for the *Piano Syllabus, 2008 Edition.* The *Piano Syllabus* and the **Technical Requirements** have undergone a complete makeover from the earliest grades to ARCT. This makeover also includes a reworking of the *General Information* section.

For more information about the new **Technical Requirements** and to read about some of the changes in the new *Piano Syllabus,* refer to the articles by Christopher Kowal published in the March/April and July/August issues of *Music Matters.*

Fall 2007 Workshops

RCM Examinations invites all teachers to attend one of the 32 Workshops on the new Technical Requirements: *'Let's Get Technical! Changes to the Technical Requirements for the* Piano Syllabus, 2008 Edition', that will take place across Canada and will be co-hosted by many of the RMTA Branches.

2007-2008 Examination Dates

	Winter Session	Spring Session	Summer Session
Application Deadline	November 1, 2007	March 4, 2008	June 3, 2008
Theory Examinations	December 7 & 8, 2007	May 9 & 10, 2008	August 8 & 9, 2008
Practical Examinations	January 14 – 26, 2008	June 9 – 28, 2008	August 11 – 23, 2008

NEW! Marked Theory Papers Online

Theory results and marked theory papers will be made available online starting with the upcoming 2007 – 08 Winter Session.

Candidates will be able to view their results and marked papers by selecting "Examination Results" from the homepage, then follow the steps to view their examination mark. The marked theory papers will be available online once the scanning process has been completed and by clicking on the actual mark. The examiner markings will be in colour, so that it will be easy to differentiate from the candidate's answers. Teachers can also access their students' results and marked papers through Teacher Services.

Winter Session theory examination results will also be mailed to candidates.

NEW! Teacher Services: Studio Registration

The Studio Registration feature allows teachers to register their students online easily and efficiently. Previously, teachers using the Studio Registration feature of Teacher Services could register their students only if they had an RCME Number. Now, teachers will have three options when registering their students. They are:

1. register a student that is already on their studio list
2. register a new student who has an RCME Number
3. register a new student who has never taken examinations before

The New *Popular Selection List, 2007 Edition* is Now Available

The new *Popular Selection List, 2007 Edition* is now available for purchase at better music retailers across Canada. A FREE download-able version is also available to teachers from our website.

Be sure to read the upbeat article by Peteris Zarins, Chief Examiner Training and Development, that will be published in the July/August issue of *Music Matters* for more details.

Cello Syllabus, 2007 Edition Crossover

Effective September 1, 2007 until August 31, 2008 candidates preparing for cello examinations may use either the *Cello Syllabus, 1995 Edition* or the *Cello Syllabus, 2007 Edition*. Effective September 1, 2008, candidates preparing for cello examinations must use the *Cello Syllabus, 2007 Edition*.

New Online Services

The RCM Examinations website is an essential tool and resource for teachers, candidates, and parents. Over 96% of RCM Examinations candidates submit applications using the online examination application process, and nearly 100% of candidates access their practical examinations results and theory examinations marks online. Starting in September, RCM Examinations will add two new features to our online services to better serve candidates and teachers.

IN MEMORIAM

MARJORIE TEMPLE • 1932 - 2007

BY DONNA THOMSON, ALSASK, SASK.

Compiled from the obituary from the Prince Albert Herald and researched through past issues of CFMTA and SRMTA newsletters.

TEMPLE -Marjorie was born in Saskatoon, Saskatchewan February 12, 1932 and passed away April 12, 2007. Marjorie will be sadly missed by her husband of 55 years, Wayne Temple; her children Beverly Temple, Vernon (Wendy) Temple, Dale (Evelyn) Temple and Robert (Marie) Temple: eight grand children and three great grand children. Marjorie and Wayne spent the winters in Mesa, Arizona and the summers in their retirement home near the lake at Spruce Home, Saskatchewan.

Marjorie's involvement in CFMTA and SRMTA:
President of CFMTA 1991-1993
Past President of CFMTA 1994-1995
First Vice President of CFMTA 1989-1990
SRMTA delegate to CFMTA 1987-1988
SRMTA Executive 1977-1987
SRMTA President 1982-1985
Served as Secretary of Prince Albert Branch of SRMTA for 9 years

Marjorie was a dedicated supporter of our Registered Music Teacher Associations. She had a great enthusiasm for our membership, always encouraging her fellow members in their endeavors. During her term on the CFMTA Executive, Newfoundland joined CFMTA and music lessons were exempted from the GST. At this time successful CFMTA conferences were held in Halifax and Ottawa. On these occasions she ably presided over the business meetings and attended as many sessions as possible. Her lively and friendly disposition inspired others.

Marjorie loved music and was very involved in the local Prince Albert Music Festival Association, having taught music for fifty years. In her retirement she was the co-director and accompanist for a fifty voice choir in Mesa, Arizona. Marjorie received her ARCT in April 1972. Her teachers included Lyell Gustin and Maude Steele.

On a personal note, I became acquainted with Marjorie when I first attended SRMTA provincial meetings and conferences. She made a point of welcoming everyone, especially newcomers and then remembering their names the next time (usually a year later). She always had a kind word to say. Her positive approach and optimistic demeanor will be missed by all.

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 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.....

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

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

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

E-mail .....

2. ELIGIBILITY

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

Institution (RCM or CC) .....

Name of Teacher.....

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

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

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

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

E-mail .....

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:

Heather Blakley, 611 Addie Cres., Saskatoon, SK S7K 3K6

1-306-249-3717 • E-mail: hblakley@sasktel.net

MUSIC MAKERS: THE LIVES OF HARRY FREEDMAN AND MARY MORRISON

BY WALTER PITMAN

MUSIC MAKERS examines and celebrates the extraordinary lives of composer Harry Freedman and soloist Mary Morrison, who were married for more than 50 years. The following is a transcript of a conversation between the author, Walter Pitman, and Conservatory Canada Executive Director, Victoria Warwick.

V. *I enjoyed reading this book very much and I found it a veritable "who's who" of Canadian music! Many of our readers will, of course, revere Harry and Mary as composer and performer respectively, but would tend not to think of their role together as parents. Could you share some information that will reveal Harry and Mary's relationship* ***with*** *their parents and then* ***as*** *parents?*

W. They were very special parents. I think that's part of the reason why they remained in Canada – why they remained as Canadian artists as opposed to going off somewhere else. Both of them were so outstanding and so talented that they could have done very well anywhere else and could have made a great deal of money and become quite famous. But they stayed in Canada at a time when, for Mary, it was a matter of entering the world of opera when there were virtually no Canadian opera companies. Harry, of course, realized that there was no existing body of composers and he was one of the ones who created the composer's group, making sure there was a chance that Canadian composers' music would be played. He fought the CBC and every Canadian Orchestra incessantly, not just for his own music to be played but for everyone else's as well. I think that's part of what attracted me to write about them.

They were determined to have a family and a family life. They did their best to make it a sane and sensible one. Mary, for example, never dragged the kids around if she was going off to sing in Winnipeg or Vancouver or wherever, and Harry spent most of the time working from home and was there to look after the kids. Together they created a home in which they had daughters who thrived in every way and now are outstanding people leading significant lives. That came from the kind of support they received from their parents.

V. *Wasn't there a neighbour who babysat?*

W. Oh yes, they often had someone come and stay for a period of time when the girls were a bit older, but in the younger years they made sure they were home with them. They were quite involved with the school as well. Harry would often go to the classroom and teach music and Mary would go and be there for parents' night. The teachers had every reason to believe these were not latchkey kids just turning up at school and rushing home to an empty house.

V. *I wonder if the parents and teachers knew how lucky they were to have musicians like this in their midst?*

W. Some did! I've heard from parents and from teachers who said what a delight it was to have them around. Of course, if Harry could ever have raised enough money he wanted virtually every kid in Ontario to learn an instrument. He wanted to create a body of music that would allow every student to have interesting music to play all the way up to a professional level. And he did create an enormous quantity of music that is still being used in the schools today.

V. *We would all agree that a music career is not necessarily the most lucrative choice! Often one has to "dabble" in many areas just to make ends meet. There is a great quote in the book from his close friend, Harry Somers: "We've heard rumours that you, Harry, are a very happy composer these days what with awards [the Etrog for film music writing], recognition, time to write and so on. Now you know that is a very unhappy state of affairs." Harry had other career options he could have pursued – mathematics or even politics springing to mind. What do you think motivated him to choose music?*

W. Yes, being a politician would have been a splendid option. He was an extraordinary politician in the sense he understood what made people tick and was such a delightful and outgoing person. Of course, for 25 years he played the English horn in the Toronto Symphony Orchestra. It wasn't until he could actually leave the orchestra that he could get into full time composing . . . and of course that was a tremendous advantage. At the same time being in the orchestra was also an advantage because he came to understand how the orchestra worked and did so as a participant.

Mary, well dear Mary is still teaching at the University of Toronto and is just worshipped by these dozens and dozens of young men and women many of whom already have big careers and they return to seek her wisdom and experience.

V. *I always say that we don't choose music – music chooses us! So, do you think that's why Harry chose music?*

W. Oh, very much. He was a composer because he had to be. Harry was a composer first, than an instrumentalist and a teacher. As a Canadian composer he was determined to express the glory of the Canadian scene, but also

something of Canadian values and Canadian lifestyles. All these things come out in his music. He wrote music about Terry Fox and about Margaret Laurence, and anyone who writes music like he did this writes because he has to.

V. *Mary seems to have been on a music career path from a very young age and has always been an exceptional performer. What do you think were factors or "key" decisions that helped create such a long and successful career?*

W. Well, of course, she was born in Winnipeg. She rose very quickly and had her own radio program before she came to Toronto. She developed a style of performance in radio that was quite extraordinary. So when she came here [to Toronto] she was able to connect music with broadcasting as well as music in performance and it paid for her meals. At that time they were both quite close to the edge and Harry on many occasions expressed the view that her income first as performer and then as teacher was essential to the financial well-being of the family.

V. *Please tell us a bit about The Lyric Arts Trio.*

W. Well, the Lyric Arts Trio was phenomenal. They traveled all around the world and weren't just performing popular classical music. They were doing all of this amazing Canadian music. They made their name by being able to go to festivals presenting entire evenings of Canadian contemporary music. I guess the thing about it is that they were all such wonderful players, Robert Aitken being perhaps the best flute player Canada ever produced, to say nothing of Mary who was not just a wonderful soprano but also an amazing comedienne. Some of the skits they performed were hilarious! They were doing so well and they gained this reputation of making people in other countries realize that there was this body of Canadian music. They were almost an extension of the Canadian Music Centre at that time. But of course, it's a tough thing to keep traveling like that, especially when you have young families at home

V. *Members of the Canadian Federation of Music Teachers' Associations (CFMTA) will be pleased to know that our Honorary President, Helen Dahlstrom, is cited often in your book. Of particular interest to me is an interview that Helen had with Harry in a 1988 publication devoted to the celebration of Canada Music Week. Harry expounded at some length on the difficulties faced by modern composers in having attention drawn to their music. Could you comment on Harry's position regarding this issue? How has that situation improved (or worsened) since then?*

W. Of course, there is more interest in Canadian music now than there was back then, but Helen Dahlstrom asked the right question. In a country that does not have a recording industry, that has a small population spread over a huge land mass, that does not have a plethora of foundations that commission music – it is difficult. Thank goodness at that time the CBC was the most important agency for supporting composers . . . but today it plays a minor role indeed.

I might say, too, that I managed to obtain money from a few foundations to send 100 copies of my books out to music teachers in the secondary schools in Ontario. There are not many books about Canadian composers. There's a desperate need, not to try to beat up popular music, but to give young students a broader spectrum of composition in this country.

V. *You mention that Mary was the one who made the initial breakthrough in the recording field by participating in a 1967 production – " . . . the most prestigious production of Canadian contemporary music recordings that had ever been envisaged." Could you tell us more about that recording?*

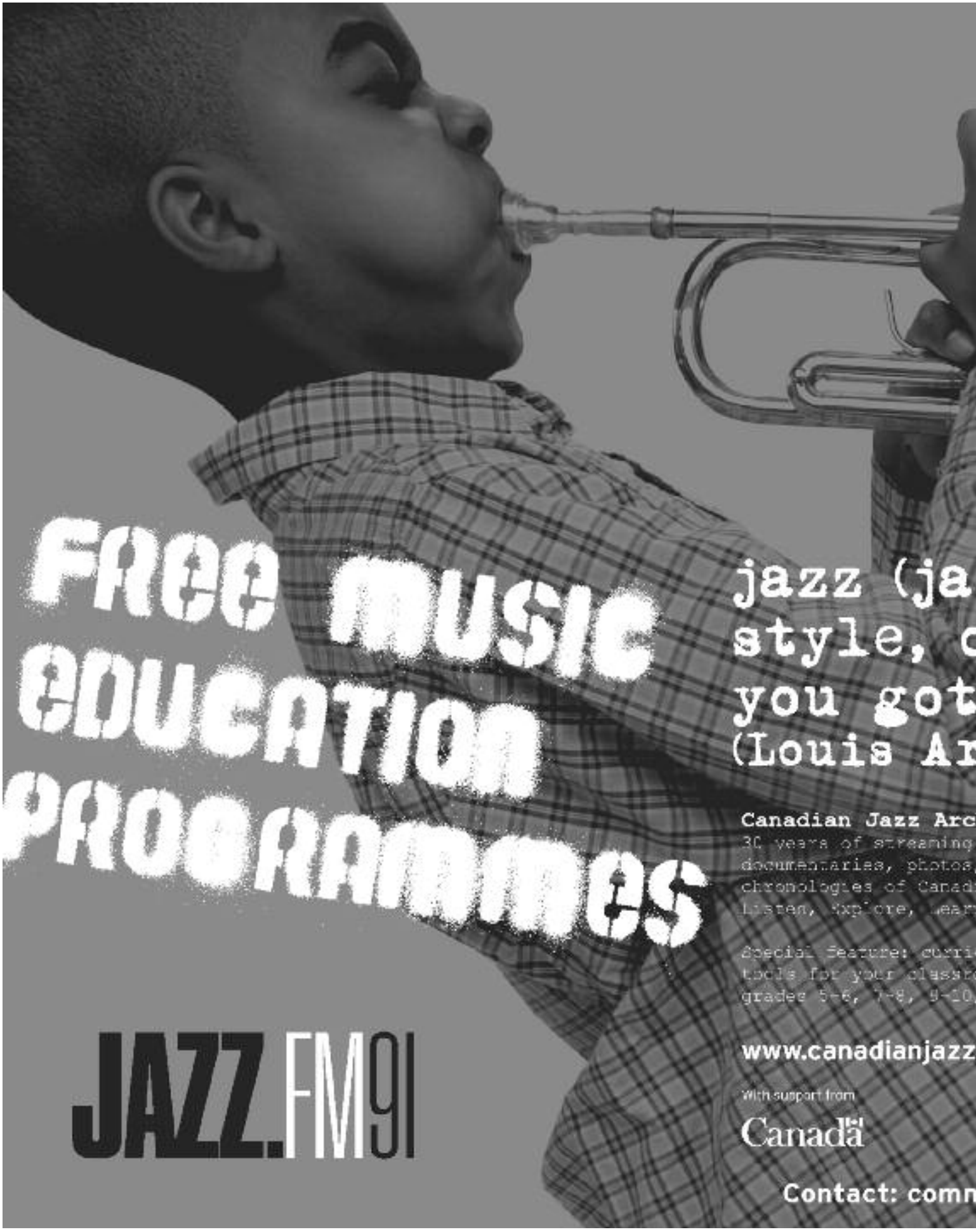
W. During Centennial Year there was an effort to record a span work written by Canadian composers. Mary was the most sought after soloist by far as the recording artist. Unfortunately, Canada simply did not have a recording company that could continue that start.

V. *You go on to say that Mary "became the most prolific performer in the RCA Victor-CBC series of recordings" described as 'a most reliable performer – at the very least, sensational.' Did she enjoy recording more than live performance?*

W. No, I don't think anything compared to live performance with a woman as gifted and personable as Mary. She was simply mesmerizing on stage. In the recital hall she could bring down the house with her selection of Scottish folk songs!!!

V. *When Mary took the position at the University of Toronto, she became a most revered vocal pedagogue with an extensive list of successful students including: Jean Stilwell, Tracy Dahl, Richard Margison, Gordon Gietz, Monica Whicher, Wendy Neilsen and Measha Brüggergosman. Could you give us an idea what she was like as a teacher?*

W. She was simply outstanding. She had the gift of identifying the artistic needs of each student and providing a specific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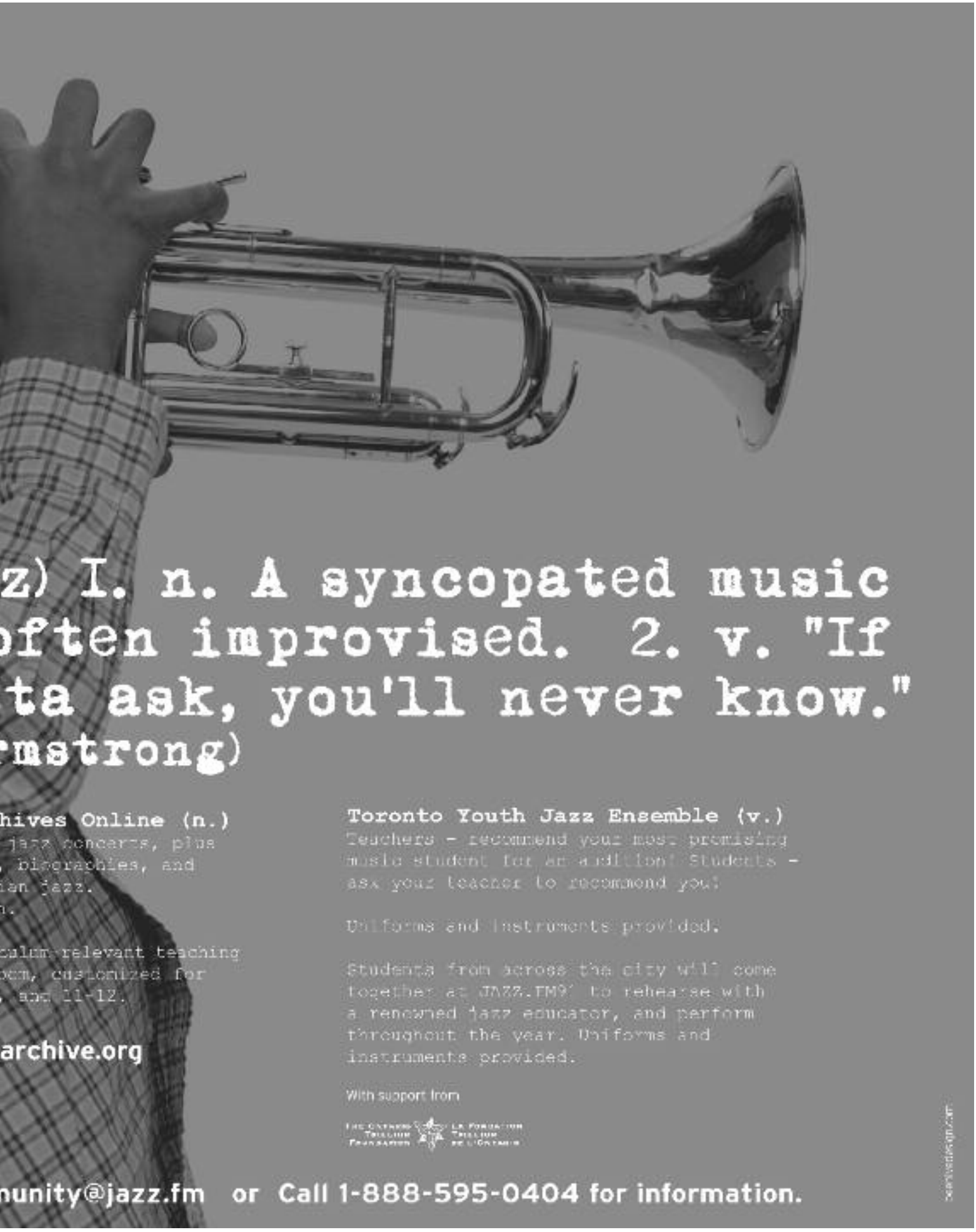

z) I. n. A syncopated music
often improvised. 2. v. "If
ta ask, you'll never know."
rmstrong)

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process to address that need. Everyone was [and is] an individual on a unique learning and performing path. As well, she cared deeply about the whole person . . . not just the voice. And most important she cared deeply about each as a person – not just a potential performer.

V. *What was Harry like as a teacher?*

W. I have watched him before a class of university students . . . and he surprised, shocked and inspired them simultaneously. When with young people, he wanted them to enjoy playing an instrument and wrote music for each instrument that would encourage young people to develop skills gradually until they had reached professional levels of performance.

V. *Harry's health, both physical and mental, was often precarious. How difficult it must have been for him to continue composing during excruciating bouts of pain. Could you tell us a little more about that?*

W. There is little doubt that Harry worked through many levels of pain to complete some of his compositions . . . yet he was active almost to the end. He loved golf! Yet with all this, he composed an enormous amount of music. His mental state was tied to his determination to change a society that cared little for good music and had little commitment to peace and justice. That drove him mad! Thankfully!

V. *In conclusion, there is a quote from Harry that I believe sums up the "raison d'être" for all artists. "Art is not about standing back or judging, having lots of intellectual things to say, and requiring lots of education to appreciate its difficulty and complexity. Rather, it is about engagement, about pouring yourself into it and knowing what it feels like to be a part of the arts." In what ways do Mary and Harry reflect this statement?*

W. They both cared deeply about this country and its independence . . . and both depended on a strong culture . . . with an artistic reality that expressed the separateness. They believed that Canada had a different set of values that deserved attention and expression. Thus being a composer and a singer were only part of the story. In short, they were both great Canadians [and one still is] and great human beings . . .

WALTER PITMAN has been a member of the House of Commons and the Ontario Legislature, President of Ryerson University, and Director of the Ontario Arts Council. He is a member of the Order of Ontario, an Officer of the Order of Canada, and the author of Louis Applebaum: A Passion for Culture (Dundurn Press, 2002).

Copies of his book Music Makers: The Lives of Harry Freedman & Mary Morrison[Dundurn Press] can be purchased by visiting amazon.com or your favourite bookstore.

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The response from teachers, students and parents has been truly overwhelming! Having completed introductory workshops across Canada throughout 2006-2007, we have come to realize that teachers are inspired and motivated by this new curriculum, but are a little intimidated to branch out in an area that places them outside their teaching comfort zone. We understand and we'd like to help.

In September 2007 Conservatory Canada will be conducting 2-day workshops that will dive into the art of teaching "jazz". We have teams of jazz clinicians planning comprehensive sessions on improvisation, lead sheets and technical requirements. These sessions will also include "mock" examinations.

The workshops will take place in the following cities during the first two weeks of September:

Vancouver	Saskatoon	London
Coquitlam	Regina	Burlington
Edmonton	Winnipeg	Kingston
Calgary	Thunder Bay	Ottawa
Red Deer	Toronto	St. John's

Please consult our website www.conservatorycanada.ca for specific dates and times.

Wouldn't your students love to prepare for examinations playing legitimate modern repertoire in Swing, Latin or Rock styles? And wouldn't you, as a teacher, love the assurance that the new Contemporary Idioms Syllabus covers all the technical and musicianship requirements of a jazz pianist? For many students the most fun is being encouraged to perform with CD accompaniment on the examination!

Conservatory Canada conducted the first Contemporary Idioms examinations during the June 2007 session. Students from Vancouver to St. John's enjoyed exam experiences at all eight levels. Most brought CDs and enjoyed performing accompanied versions of prepared selections. Some even brought their own live trios and quartets! Has there ever been this kind of fun on a music examination before?

Conservatory Canada – now more than ever, *Discover the difference!*

CONSERVATORY CANADA HONORARY LICENTIATE AND PATRON

Conservatory Canada is proud to award the 2007 Honorary Licentiate to Canadian musician, JEFF HEALEY. Dr. Healey has also agreed to act as our Honorary Patron.

Born in Toronto, Healey is perhaps most notable for his unique style of playing guitar flat on his lap. He lost his sight when he was one year old due to cancer of the eyes. Nevertheless he began playing guitar when he was only three, developing his unique playing style.

Healey formed the Jeff Healey Trio in 1985 with bassist Joe Rockman and drummer Tom Stephen. The trio released one single on their own Forte record label which led to a contract with Arista Records. The Jeff Healey Trio released their debut album *See The Light* in 1988 and the guitarist immediately developed a devoted following in blues-rock circles.

As the 21st century dawned, Healey began to change his direction. He taught himself to play the trumpet and began to lean to the kind of traditional 1920s and 1930s jazz that had always fascinated him. He released two classic jazz albums, 2002's *Among Friends* and 2004's *Adventures in Jazzland* on his own HealeyOphonic label, and while he continued to do some shows in his old blues-rock style, he increasingly gigged with his jazz combo, the Jazz Wizards, and has recently released a CD, *It's Tight Like That.*

SUMMER STORIES FROM PEI

CREATING SUMMER SUCCESS

JANE NAYLO, PEIRMTA

Three members of the PEIRMTA have been busy bringing summer fun to young children and to themselves by creating their own stage productions.

Our newest member, Lisa Carmody, a recent graduate of the Department of Music, UPEI, has formed the "Troubadour Children's Theatre Company" and has written its first play, "Adventures in La La Land". The plot centres around the Sandman, who has unsuccessfully applied for the Tooth Fairy's job upon her retirement. He steals the Tooth Fairy's wand and the fun starts! Lisa has written and arranged the songs along with two colleagues, and she performs in a cast of four. The show has been playing at Spinnakers Landing in Summerside, PEI, and other venues.

Voice teacher Suzanne Campbell and pianist Jacqueline Sorensen, two members who have been with the PEIRMTA from its beginning in 1995, created the "Beaconsfield Children's Festival" a few years ago, named after the venue in which it takes place. The historic Charlottetown heritage home, Beaconsfield, has a large Carriage House, the wooden interior of which has been remodelled as a performance space. This Festival takes place weekday mornings, leaving its creators free to pursue their many other activities during the rest of the day and weekends. Their production this year is entitled "Five Days - Five Plays", with a different musical adventure each day of the week. The performers "Suzy Q" and "Jac" invite the whole family and interactively involve the children in their fun-filled performances which last an hour. Mondays feature "Can Canada Come Out to Play?" (songs, stories and games about Canada). Tuesday's "Stars in Our Eyes" is

ALLIANCE FOR CANADIAN NEW MUSIC PROJECTS REPORT

The Alliance for Canadian New Music Projects is an organisation devoted to the study and performance of Canadian music, and to the education of young performers and composers. We had another great year at the ACNMP! We were big participants in the CFMTA/MTNA/RCM Conference in March. We organised students to perform Canadian music throughout the festival, and two of our students, Chang Cheng & Quing Han performed John's "Duo for Two Violins" at the John Weinsweig Tribute on March 23 at the Glen Gould Studio at the CBC in Toronto. We also had a panel with Mary Gardiner, Ann Southam, Ruth Watson Henderson and Dr. David Duke, as well as a Teacher and Student workshop in the Mississauga Branch.

Also this year, with the support of the Ontario Arts Council we were able to establish a pilot programme of Composing In the Classroom, which saw composers coming in to give workshops over several classes in High Schools across Toronto. This was a very successful venture and we hope to expand it if we get the funding.

We're looking forward to an exciting Canada Music Week at the ACNMP. Every November, we hold Contemporary Showcase Festivals in centres all across Canada, to give music students the opportunity to perform Canadian music, and receive feedback from professional adjudicators. Contemporary Showcase is a non-competitive festival—the adjudications take place in a master class atmosphere.

This year, we are delighted to announce that we have Contemporary Showcase Festivals in 20 different centres: Charlottetown, PEI; Montreal, PQ; Toronto, ON; Richmond Hill/North Toronto, ON; Mississauga, ON; London, ON; Ottawa/Carlton, ON; Dunnville, ON; North Bay, ON; Grand River Region, ON; Saskatoon, SK; Regina, SK; West Central Saskatchewan, SK; Yorkton, SK; Calgary, AB; Edmonton, AB; Grande Prarie, AB; Red Deer, AB; Langley, BC.

The updated Syllabi for the Showcase Festivals can be found on our website at www.acnmp.ca

Last year, we gave Orchestra Workshops for high school orchestras and ensembles playing music by Canadian Composers. Our workshops, last year with Mario Bernardi, Erika Raum, and Robert Aitken, were such a success that we are continuing the program this year. This year, our Orchestra Workshop will take place in Toronto and North Bay with clinician Victor Feldbrill.

Our Student Composer Workshops are classes intended to encourage and inspire young people with the desire to compose music. They are taught by experienced composer clinicians. In Ontario, the workshops are given in a 4-session format over two weeks. We have workshops in Toronto, Ottawa, and the Grand River Region. In Alberta, there will be composer workshops in Calgary and Edmonton; in British Columbia, a composition class will take place in Langley. Please see our website for more details.

We have a Canada-wide Composition Class, which is a competition for unpublished works from young composers in three age categories: 16 years and under, 17 to 21 years, and 22 to 25 years. This year, composer Ana Sokolovic will be the clinician for all three Composition Classes.

For more information, please consult our website or contact us:

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416-961-7198 Fax
acnmp@rogers.com Email
20 St. Joseph Street,
Toronto, Ontario M4Y 1J9

Webmaster Helga Morrison
Email: hgmorrison@rogers.com
Publicity Michelle Zapf Belanger
Email: michellezb@gmail.com

about stars on stage and screen as well as in the sky. Someone might even get to be the star of the show! "A Little Dab of Diva" introduces the Wednesday audience to a variety of singing from lip trills to opera. Even more movement is involved in Thursday's "Kick Up Your Heels", and on Fridays, the sounds of various orchestral instruments await discovery in "Fiddle Sticks & Sliding Bones". A Festival Pass is offered at a 20% saving.

By the way, one of Jacqueline Sorensen's "other activities" is being Musical Director for the recent new musical "Anne & Gilbert". Developed in PEI, the plot further develops Anne's life beyond the well-known "Anne of Green Gables" production. This show is a must-see if you are coming to PEI. It has been playing in Ontario this summer as well as at the Harbourfront Jubilee Theatre in Summerside, PEI, and promises to go far.

PEI enjoys a busy tourist season, and these productions have certainly contributed a positive experience for visitors and Islanders alike!

MY EXCITING SUMMER EXPERIENCE

ANNE BERGSTROM, CHARLOTTETOWN, PEIRMTA

In July I was able to attend the 12th annual Boxwood Festival and Workshop for the first time. It's held in Lunenburg, Nova Scotia, and is led by director and founder, wooden flute virtuoso, Chris Norman. Originally focused only on traditional Celtic music, Boxwood now includes a component of Baroque, as well as different world musicians each year. This year's Baroque flutist was Francis Colpron, and David Geenberg who plays Baroque and Celtic violin. Master of the Indian bansuri or bamboo flute, Hariprasad Chaurasia, gave classes and a wonderful raga concert. There were 2 Irish players and teachers, Mary Bergin on tin whistle and June McCormack on wooden flute, as well as several other flute specialists. Rod Garnett from Wyoming knows gamelan from Bali, Romanian folk tunes, and Peruvian flutes, among others, and is a great teacher. Many participants return year after year, improving their skills.

The big challenge for someone just starting in Celtic music is playing by ear. As a lifetime classical flutist, this was quite a change, so I placed myself in the "slow" group and it was about right! Since I've played from printed music for over 40 years, it was a totally new experience for me, but I caught on more easily than I expected. At first the teacher tells you the notes phrase by phrase, plays them, and you play them back. The group builds the tune phrase by phrase until we can play part A over and over fairly smoothly. Then it's on to the B section! Often we would learn only one tune in a 75-minute class– maybe two if it was going well. At the end of class, the teacher usually handed out a sheet with the song we had worked on, just so we wouldn't completely forget it. June McCormack wrote the songs on the board using letters, with a 1 for the upper octave, and a small C over the note meaning "cut", the simplest of the Irish ornamentations. We all madly copied them down. Having a teacher straight from the Emerald Isle, beautiful accent and all, is a faster way to learn than from a book and CD... though I did buy June's book and CD! People asked her how she learns tunes, and how to learn tunes from a CD. Her advice: listen to them many, many times, and get a computer program called the Amazing Slow-Downer, which slows down a recording without changing the pitch! I had never heard of it. Work on them under-tempo and then speed up. We all know that one.

Forbes Christie, the wooden flute maker who now has his workshop in Shelburne, NS, was there with a good selection of his flutes. (There was also an Indian maker of bamboo flutes and a daily workshop to make your own bamboo flute which a number of people did.) Forbes and his wife, Yola, who makes the keywork on the keyed flutes, import beautiful African woods and tempted everyone who tried the flutes with such mellow sounds. I gave in to temptation and bought a keyless flute in D, of Pau Rosa wood from Madagascar with "faux ivory" (aka plastic). Since then I have been working on where to place my fingers to cover the holes! I'm going to try to get enough tunes under my fingers to go to the weekly "session" at Brennan's pub here in Charlottetown, improve my skills, and go back to Boxwood next summer. Someday maybe I can move up to "intermediate"!

The Cambodia Support Group has three arts projects alongside its other aid; sponsoring a young tenor to Canada for intensive music study, shipping quality used instruments and music to Cambodia and raising funs (nearly complete) for 100 traditional instruments. To learn more or offer donated items or funds, contact csg@cyberlink.bc.ca or call 250-427-2159.

Canada Music Week®

NOVEMBER 18 - 24, 2007

sponsored by the

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THE AIMS OF CANADA MUSIC WEEK®

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

Canada Music Week® is commemorated in the third week of November, which includes November 22, the day honoring St. Cecilia, patron Saint of Music.

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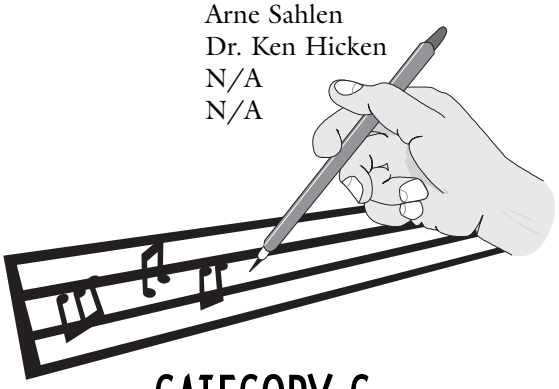
MUSIC WRITING COMPETITIONS

NATIONAL CLOSING DATE

The National deadline date for the Music Writing Competition will be June 1, 2008.
Judge for 2007 was Joanne Bender.

PROVINCIAL INFORMATION

	Closing Dates 2008	2007 Judges
Nova Scotia	April 1, 2008	N/A
Ontario	March 15, 2008	Dr. Donald Cook
Saskatchewan	April 1, 2008	N/A
Québec	April 15, 2008	N/A
New Brunswick	April 15, 2008	N/A
Manitoba	April 15, 2008	Dr. Gordon Fitzell
British Columbia	April 1, 2008	Arne Sahlen
Alberta	April 1, 2008	Dr. Ken Hicken
Prince Edward Island	October 22, 2007	N/A
Newfoundland	May 1, 2008	N/A



2007 PROVINCIAL WINNERS

CATEGORY A - CLASS 1

Jackson Moore.....AB
Vandana Luedtke.....SK
Benjamin Theriault .....NS
Samantha Lai.....BC
Drew Robart .....NB
Erin Lewis.....PE
Griffyn Wilkinson .....ON

CATEGORY B - CLASS 1

Benjamin Buckley .....BC
Camille Rogers .....AB
Tess Robart .....NB
Shalisha Connie-Ann Pikel .....NS
Olivia Babcock .....NB
Ian Wallace .....AB

CATEGORY B - CLASS 1 (cont'd.)

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

CATEGORY A - CLASS 2

Angela Herriott .....BC

CATEGORY B - CLASS 2

Lauren AuCoin.....NS

CATEGORY C

Trever Hewer .....ON
Graham Roebuck.....BC
Angela Miller .....NS

CATEGORY D

Daniel Zev Brandes.....ON
Cy Giacomin.....NS
Evan Wiens.....MB

CATEGORY E - Electroacoustic Music

Narayan Donaldson .....ON
Cassandra Mendonca .....ON

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CANADA MUSIC WEEK® - 2008
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, 2008.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attached 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, 2008 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, 2008 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 30.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
CANADA MUSIC WEEK® - 2008

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 OR 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 "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 - 2008

PLEASE PRINT CLEARLY

NAME: _____ BIRTHDATE: _____/_____/_____

ADDRESS: _____

_____ APPLICANT'S TEL # _____

TEACHER _____ TEACHER'S TEL # _____

TEACHER'S ADDRESS: _____

APPLICANT'S PARENT'S INITIALS _____ BRANCH: _____

****

CATEGORY ENTERED:

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

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

TITLE OF COMPOSITION _____

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

SIGNATURE: COMPETITOR: _____

PARENT/GUARDIAN: _____

MUSIC TEACHER: _____

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

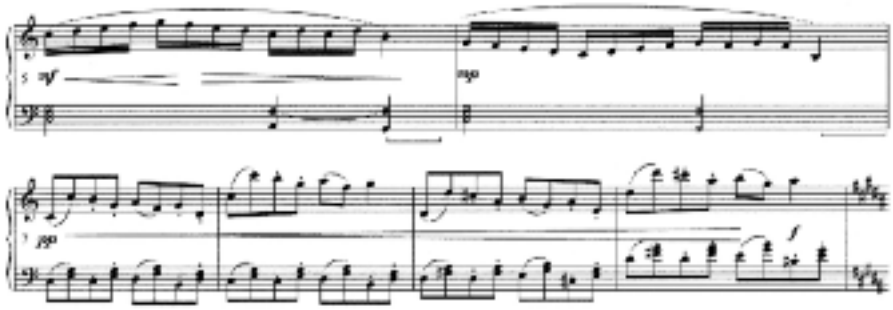
COMPOSITION AT THE PROVINCIAL LEVEL MUST BE IN THE HANDS OF YOUR **PROVINCIAL CMW CO-ORDINATOR** (see listing on page) AT THE PROVINCIAL CLOSING DATE AND INCLUDE THE PROVINCIAL FEE. BRITISH COLUMBIA, MANITOBA AND ONTARIO ENTRANTS PLEASE OBTAIN YOUR PROVINCIAL ENTRY FORM FROM YOUR CMW CO-ORDINATOR. ALL OTHER PROVINCES USE THIS 2008 ENTRY FORM AT THE PROVINCIAL LEVEL. THE PROVINCIAL WINNING COMPOSITION **MUST BE RECEIVED** BY THE **CANADA MUSIC WEEK CO-ORDINATOR, RON SPADAFORE, BOX 635, TIMMINS, ON P4N 7G2 NOT LATER THAN JUNE 1, 2008.**

CLASS A1

Jackson Moore

Calgary, AB

The Kananaskis Forest



Jackson has been studying music since he was 4 years old. His main instrument is the piano, but he has recently taken up the Bass clarinet. Jackson just completed his grade 5 Royal Conservatory examination with first class honours. Jackson has written 4 compositions and has placed well and won awards in APTA (Alberta Piano Teachers Association) festivals, Contemporary Showcase, and Kiwanis festivals for both composition and Piano performance. Jackson is going to start grade 6 at Westmount Charter School this fall, which is a public charter school specializing in gifted education. Jackson's main interests include music, basketball, and baseball.

About his composition. The original inspiration for Jackson's composition was a short story he had written called the Evil Sorceress. It is a story about three animal friends who run into an evil sorceress in the forest. Jackson was also inspired by his own experience cross country skiing in the Kananaskis Forest. In this particular instance, his family had underestimated the time needed to complete a particular trail, and Jackson ended up having to wait with his Mom and sisters after sundown in the dark woods while his Dad backtracked to retrieve the car. It was a sunny, enchanting afternoon in the forest when the expedition began, but when darkness set in, the imagination began to run wild in this wondrous setting.

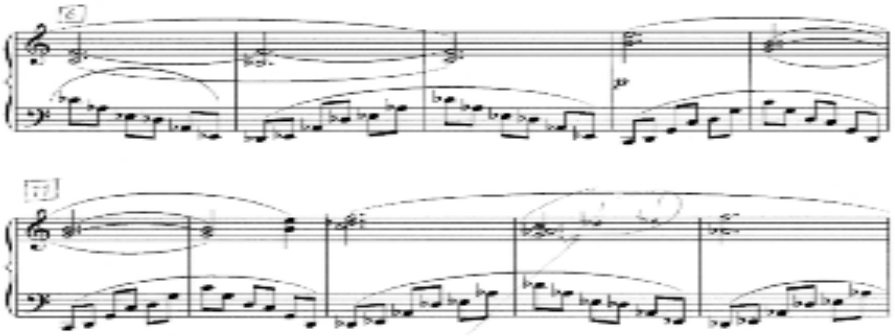
CLASS A (Second Place) – **Vandana Luedtke,** Outlook, SK

CLASS B1

Benjamin Buckley

Rossland, BC

Tranquil Spring



Benjamin Buckley is fifteen years old, and currently lives in Rossland, British Columbia. He is in Grade 11 at Rossland Secondary School and his favourite subjects are Art, Math, and English. He is interested in acting, cartooning and writing. He spends a lot of time on the internet, reading comic strips and blogs. He writes a column and a bi-weekly comic strip for the Trail-Rossland News.

Ben started learning to play the piano when he was in early elementary school, a year after his older brother started learning. Although he wasn't always able to read sheet music very well at first, he quickly developed a good musical ear. When he was about eleven years old, he started composing music for the piano. His first piece was called "Trains at Night". It was written for the Kootenay Festival of the Arts. A few years later, again for the Kootenay Festival of the Arts, Ben composed another piece, entitled "Battle of the Gods". Ben spends a lot of his time playing the piano, composing music and listening to classical music on his computer. He got high marks in Preliminary and Level 1 music theory, and is currently working through Level 2 theory. In the future, Ben hopes to continue his musical education.

Ben has a variety of musical preferences. He enjoys impressionistic and modern pieces, and can play some pieces by Debussy. Paradoxically, he also enjoys loud, dramatic music from the Romantic period, particularly that of Liszt and Rachmaninoff. His favourite musical piece is Rachmaninoff's Piano Concerto no.2.

CLASS B1 (Second Place) – **Brandy Blahut,** Yorkton, SK

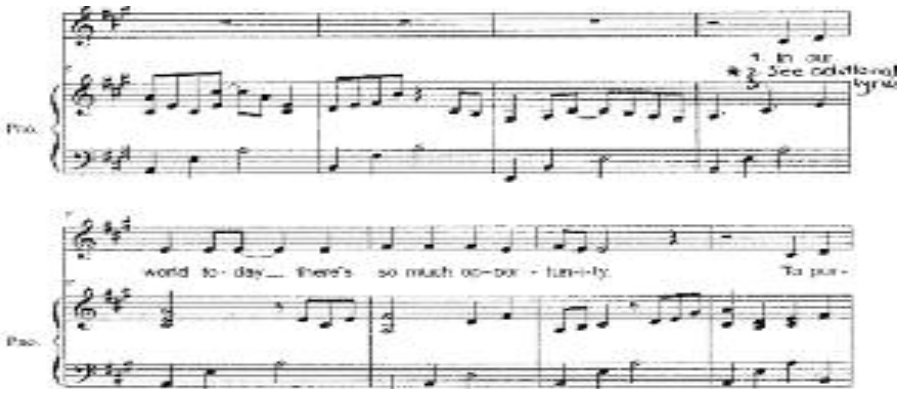
HONOURABLE MENTION – **Camille Rogers,** Lethbridge, AB

CLASS B2

Lauren AuCoin

Lower Sackville, NS

Live Yet Remember



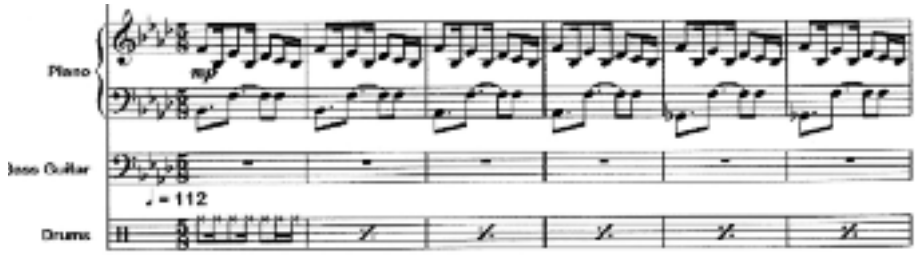
Lauren AuCoin is a grade ten student at Sackville High School in Lower Sackville, Nova Scotia. She has been studying music for eleven years, and enjoys a wide variety of music, including jazz, celtic, and theatre. This is her second time winning the CFMTA Canada Music Week competition. Her new found interest lies in musical theater, performing with Saint's Alive Theatre Company in the Halifax Fringe Festival. "Live, Yet Remember" was written for a Remembrance Day ceremony at Cavalier Drive School in November of 2006, dedicated to Cpl. Paul Davis. Lauren enjoys entertaining in public or even in the company of her parents' dinner guests. Regardless of what her future holds, she will always keep music as a passionate hobby.

CLASS C

Trever Hewer

Oakville, ON

Albatross



Trevor Hewer, 18, has been playing the piano since age seven. His first teacher, Corey Alstad, introduced him to composition and he has been composing as a hobby ever since. His musical experiences have been quite diverse - drumming for a vocal jazz ensemble, playing piano in a jazz big band, and singing in a chamber choir. He released his first CD, "Synergy Overload" in 2006, which is a compilation his own instrumental works. In addition to Corey, he has studied piano with Michael Janzen and Peteris Zarins, and advanced theory with Ronald Read. He is a first year student at the Faculty of Music, University of Toronto. This is his first time entering the CFMTA Music Writing competition. He is currently working on his ARCT with Andrew Markow.

CLASS C (Second Place) – **Graham Roebuch,** Victoria, BC

HAVE YOU MOVED?

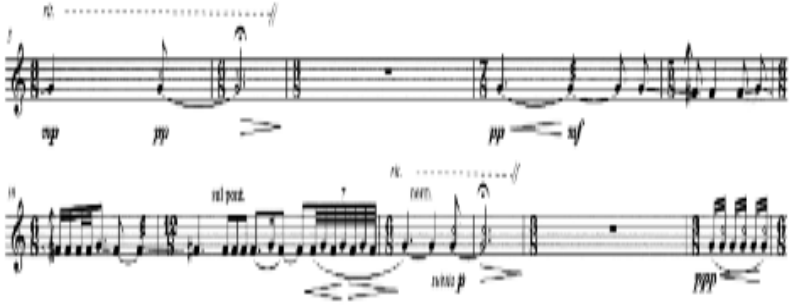
Address changes should be reported through your provincial registrar.

CLASS D

Daniel Zev Brandes

Windsor, ON

Giving Up the Ghost



In 2007 Daniel completed his Bachelor of Music degree at the University of Windsor where he studied piano with Dr. Philip Adamson and composition with Dr. Brent Lee. As a very active young composer and musician, Daniel has explored many genres of composition including solo, chamber, vocal, electroacoustic and orchestral music as well as collaborations in the visual arts and free improvisation. While still an undergraduate, he had his music performed and discussed in workshops with the Windsor Symphony Orchestra and the Brave New Works ensemble from the University of Michigan.

Currently living and working in Guelph, Ontario, Daniel is continuing his compositional training with composers James Harley and Linda Caitlin Smith. Upcoming performances of his work include: A Hymn for Stillness with the University of Sherbrooke Chamber ensemble, and in the stillness between nothing and something for Toronto percussionist Greg Samek. Daniel plans on pursuing a graduate degree in composition in the fall of 2008.

Daniel lives in constant wonder of the simple and impossible beauty of sound and hopes that you do too.

Daniel Brandes was also chosen as the first recipient of the **Helen Dahlstrom Award**. Mrs. Dahlstrom is the founder of Canada Music Week. The amount of this award is $250.

CLASS D (Second Place) – **Cy Giacomin,** Halifax, NS

HONOURABLE MENTION – **Evan Wiens,** Winnipeg, MB

CLASS E

Narayan Donaldson

Concord, ON

Latin Fiesta

The initial idea was to create a Latin sounding piece. In the end, 17 voices/tracks were used, with the Latin feel coming from the rhythms and tones of the percussion and the combination of instruments chosen. There are three distinct sections: 1. The piece starts off with a deep jungle sounding bass line which sets the mood with trumpets adding shots. Different instruments are introduced, some layering with the bass, but most doing solos influenced by the bass line. The solos evolve one to the next, until 2. the Fiesta Section, which the bass initiates with a new groove and all the instruments layer on top of it one by one. In this section the saxophone has a call and response episode with the trumpets creating a very festive feeling. 3. There is a guitar interlude followed by a duet between the trumpets and the saxophone which builds to a short recapitulation of the opening themes which reappear to end the song. To compose the song, Logic was used for sequencing and editing. Parts were created in real time by improvisation and then linked with bridges and accompaniment. Pro Tools was used for the final mixing (panning, volumes, effects...).

Narayan Donaldson is 14 years old and lives in Toronto. His rhythmic talents were apparent from an early age, although his instruments were typically metal pots or wooden chairs rather than drums. Narayan began his study of piano at the age of four and a half. By the age of five he had composed his first songs: "Flower blooming song" and "The biggest truck in the world that has 500 trailers". More recently, he has been studying rock guitar and jazz piano and has played drums with his school band for the past three years. Narayan has been studying composition since the age of 9 with Katya Pine of Thornhill, Ontario. Under her guidance, Narayan is exploring the possibilities of electronic music in a variety of genres.

CLASS E (Second Place) – **Cassandra Mendonca,** Thornhill, ON

COMPOSE YOUR PROMO! A CMW POSTER CONTEST AND MORE . . .

ARNE SAHLEN, B.C. CMW COMMITTEE MEMBER.

Many RMT branches include student poster-making in CMW activities. How very handy. Visual creation can teach us a lot about sound creation, and vice-versa.

Form is all around us. A-B-A? Your car's headlights and grille. Meals and magazines too! Appetizer or short items; main course or meaty articles; dessert or humour-and-puzzles. Murder mysteries may give sonata form-like character and story line. Their usual middle sections lead us to suspect everyone but the real culprit - like all those Beethoven developments leading us to 'suspect' many keys in dramatic intrigue. Board meetings, photographs, weddings . . . all have commonly-used and expected forms or formats.

For Canada Music Week 2007, a $35 prize will be given to the 'best-composed' poster in each division: 8 & under, 9 to 12, 13 to 17, and 18 & up. Winning posters (and selected runners-up) will be displayed on the CFMTA website.

- Judging will be by a panel of three, "double-blind" with entrant's name unknown (but age given)
- Entry fee is just $3.50 each poster!
- Posters may be drawn by hand or computer, black-and-white or in the CFMTA colours of black, red and white.
- Poster should advertise CANADA MUSIC WEEK and an event in your area.
- The conception must be the entrant's; in 8-under category, another person may help in completing the design.
- Mail posters and fees postmarked by November 5 to Arne Sahlén, 135 Thompson St, Kimberley BC V1A 1T9.
- Please include a separate page with entrant's name, birth date and contact details.

Paragraph 2 above showed how form underpins much of our lives. Many composition teachers stress form too. Inspired ideas are one thing, but how you put them together may make a world of difference. Poster design, being a relatively-simple art form, can 'lay it out' for the young composer in simple and clear ways. It might be fun to work on both a piece and a poster, and see how things develop out of common ideals.

Zillions of compositions are out there – and any poster board has a zillion posters. Make yours noticeable. Clarity and impact rule. For posters, catch the looker's eye right away or risk losing it. (This point differs a bit from music; people already seated may not walk out during a bland intro, but those passing your poster have no reason to stay – unless YOU grab them!)

Clarity must trump artistry a bit for that poster wall. Over-frilly fonts (type styles), dreamy pastel shades or gobs of decoration may lose the eye – just as twisty musical textures with no clear direction may lose the ear. But, well-used artistic touches will add impact, giving style to the substance.

Well-composed music usually has a few clear themes or subjects interspersed with episodes, bridge passages and the like. Main 'themes' in a poster are who or what, where, when, how much. These should stand out in large type, with other background as needed in smaller type (e.g. "presented by Xxxx RMT", a few descriptive lines, concert site directions, etc.) In music, we don't bunch our themes together and then throw all the bridge passages at the end. Space the main poster details too - who, where, etc. - over the page, with the smaller type and white spaces giving a sense of flow and rest to the eye.

If your piece were all one volume, what impact would it have? Visual 'dynamics' are type sizes. Poster designers often use three size ranges similar to loud, medium and soft dynamics. Basic information is in large type for those just glancing, with more and more detail in smaller writing for those who want to read closely. Good poster design has rests too, just as in music. So-called 'white space' on a page rests the eye and helps it to focus on what really matters.

Square music and square visuals may turn the mind off. Pictures, for instance, are almost never square but Portrait (taller) or Landscape (wider) rectangles. Also, they say a good way to make people notice the pictures on your walls is to hang them crooked! Our eyes are drawn to movement, flow, direction, slope. Try for some angles or rise-fall in poster layout. Design elements may help here too (e.g. picture of an instrument, site map, etc.), but not so big or busy that they squish the written info or distract heavily. Square-music 'symptoms' may include same rhythm over and over, go-go-stop flow (with lots of stopping), same register or key for a long time, or a feel of being stuck in a few repeated harmonies. How can you carry the listener's ear over the bar line, to new key areas, or otherwise into fresh territory with a feel of movement?

Best music has all parts 'belonging', the main themes balancing or contrasting each other within an overall sense of unity. For posters, suggestions are to use no more than two type styles – perhaps a stronger one for main details and a more compact one for background information – so they seem to belong together on the page. Conciseness is much appreciated in music and in visuals. Student composers often fill up a piece with loads of themes. Don't do that with your piece or poster! Keep the info concise. (The concert program is the place to list every orchestra member, faculty member, opus number etc. If you have a pile of good themes, save some for another piece.)

A last tip: study the music of others to learn about composing - and study poster walls to learn about visual design. What works, what doesn't? Feel free to absorb other people's ideas; don't just copy them but adapt them to suit your own creative spark. Let's see what fine designs can be produced in both pieces and posters.

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PRESENTING CANADIAN COMPOSERS FROM COAST TO COAST

ALBERTA

ROBERTA STEPHEN; A TRUE ALBERTA HEART

SUBMITTED BY BETTIJO SMITH

Loyalty and dedication are the two words most associated with Roberta Stephen. She not only composes music with a decidedly Canadian flavor, but tirelessly promotes other Canadian composers. Dorothea Johanson, our serving ARMTA president writes: "She (Roberta) has been an outstanding member of the musical community. She has been very supportive of trade shows at ARMTA Conferences and CASSA workshops. She has been very generous giving door prizes and sharing music from Alberta Keys Publishing."

The odyssey started in her Grandmother's house in Sunnyside, Calgary. In 1931, the Depression Era, Roberta's parents couldn't afford for her mother to give birth in a hospital. Roberta remembers; "We lived on a farm east of High River until I was 15.

Many of my experiences growing up on the prairie are reflected in my compositions. I like open spaces and poetry, which pictures nature." Even in those tough times, Roberta's mother made sure she and her sister had music lessons; traveling the 25 miles to High River to study first piano, then violin.

Since the local school did not offer a full three years of high school, the family moved to Calgary. "Attending a city high school was traumatic," Roberta recalls. However, she went on to receive her Education diploma from the University of Calgary and taught in the public school system for three years. "My life changed when I married and had four children. I started serious study of singing when Cathy, my youngest child, was about three and I was thirty-three.

Elaine Case wrote about Roberta's study with her mother Eileen Higgin; "Jennifer and I (Higgin's other daughter) have been brainstorming a few thoughts about Roberta.

We remember her with three of her children, who were very young, when she studied singing with my mother. She came to her lessons with her children on the bus and they sat attentively while she sang. I think it was a testament to her love of music and her determination." During her study with Eileen Higgin, Roberta earned two diplomas as a singing teacher and along the way was awarded two silver medals. Roberta said, "I knew I was in the right profession when my pupil earned a silver medal for her singing exam, in my third year of teaching."

Creativity is ingrained in Roberta. She began writing songs for her students when she couldn't find contemporary music for the younger singers. In order to learn more about composition she had to complete her B. Mus. to be accepted to study composition with Zanninelli at the University of Calgary. Roberta said, "It was a struggle, but we did it. The children and I left the house at 9:00 am and returned for lunch. I arranged all my courses for the morning. In those days the music faculty was small and could do that.

But that still wasn't enough. Janice Thoreson and I were enchanted with the music of Alberta Composers as we listened to the background music to films at an Alberta Composer's meeting in 1979. Alberta's Centennial was approaching, so we made a proposal to the 75th Birthday Commission to publish a book of piano solos for children.

Our project was accepted so we learned to be music publishers. The book was called Alberta Keys. We used this title three years later to christen our fledgling music publishing company." Although the output of Alberta Keys has been a boon to all music teachers, it was with great pride that the 1996 Honens commissioned work, Danse Sauvage composed by Allen Bell, was published by Alberta Keys.

Elaine Case recalls; "Roberta was a pivotal person in the formation of the first Canadian NATS chapter (National Association of Teachers of Singing). Roberta had been working on her masters degree in Texas when she became acquainted with NATS and not too gently persuaded several Calgary teachers to go with her to a

NATS summer workshop at UBC. Just as an aside, one of the student singers was a then 19 year old Ben Heppner."

Roberta became a founding member of the first Canadian Chapter of NATS, becoming the first president, the first Governor and the first Canadian to serve on the National Board as Regional Governor of the Intermountain Region.

It isn't just the public achievements that endear Roberta to her colleagues. It is her warmth and kindness. Dorothea fondly recalls: "Many years ago she walked over this way and brought me a coleus plant, a cutting from hers. I was thrilled. I nurtured it along for a very long time and it brought me happy thoughts of Roberta's thoughtfulness and willingness to share. Speaking of sharing, she is keen to car pool whenever possible. She included me and my Dad at some of her family gatherings e.g. Christmas open house. We always enjoyed it when she visited the Presbyterian Church at Sylvan Lake. The congregational singing always improved when Roberta was there."

Roberta has served ARMTA in many capacities; President of the Calgary chapter, and served on the Provincial Council. She feels one of her greatest achievements was starting Contemporary Showcase in Calgary, the first centre outside Ontario. It combined her great passions; introducing contemporary music by Canadian composers to children, and encouraging Canadian composers to write for young performers. Needless to say, Roberta is a prolific composer in this genre.

Elaine Case said; "When my mother passed away we were going through her music and came upon a hand written manuscript of a humorous song called *The Monotony Song*, written by Roberta. There was one word in it that was unclear so I phoned her to talk with her about it. She was absolutely amazed that Mother had kept the song, because she didn't think it had any value. Since then it has been published and sung with great enjoyment by many people and is on the RCM exam list. Roberta has always shown incredible humility."

Elaine continues; "Family has always been of utmost importance to Roberta. She has encouraged her children to be individuals and she has always supported them. She has also been very attentive to her mother, who lived nearby. Roberta has been an advocate for our profession, a supporter of her colleagues, and a trail blazer. She is never afraid to try something new and she does so frequently and with great vigor. She is a role model for us all."

BRITISH COLUMBIA

LLOYD BURRITT: FROM CLASSROOM TO CONCERT HALL

SUBMITTED BY DR. CAROLYN R. FINLAY

Lloyd Burritt (b.1940) is listed in the first edition of "The Encyclopedia of Music in Canada" as a composer and educator. For over thirty years, he was a teacher of drama in the British Columbia school system. His original musicals and his productions of standard musicals with original additions were well known for years among students and parents on Vancouver's North Shore. Outside the classroom, his music has been widely accepted in concert halls, theatres and churches in Canada and abroad. At first experimental, and making generous use of electronic effects, his music gradually turned to the more lyrical and was increasingly based on literary sources.

`A pupil of a number of distinguised composers including Jean Coulthard, Herbert Howells, Gordon Jacob, and Sir Malcolm Arnold, Burritt also studied conducting and singing, and is a graduate of the Masters programme of the UBC Faculty of Music. He composed "Song for Marshall McLuhan" for the opening ceremony in the Canada Pavilion at Expo 86 in Vancouver. Other commissions include "Assassinations," "Fanfare" and "Electric Tongue" for the Vancouver Symphony Orchestra; "Spectrum" and Incidental Music for Ibsen's "Peer Gynt" for the CBC; "Overdose" for The National Arts Centre Orchestra in Ottawa; and four pieces for piano, piano and voice, and piano and violin for last year's Canada Music Week sponsored by the North Shore Branch of the British Columbia Registered Music Teachers' Association.

His most recent project is the opera, "The Dream Healer", written with Peabody Award winning writer, actor and former CBC producer, Don Mowatt. The opera is based on the novel, "Pilgrim", by Canadian author, Timothy Findley, and centres around a recurring dream of Swiss psychiatrist, Carl Jung. Co-sponsored by the UBC Faculties of Music and Psychiatry, this

opera will premiere at the Chan Centre for the Performing Arts at the University of British Columbia with international soloists and conductor, David Agler, as well as students in the chorus and orchestra. The premiere is set for March 2, 4, 6, and 8 in 2008 as part of the 100th birthday celebrations for UBC (1908-2008).

At the age of 67, Lloyd Burritt continues to compose and to educate.

MANITOBA

DAVID R.SCOTT

The following is an excerpt from a longer interview with the composer by Maryanne Rumancik originally printed in the spring issue of MRMTA's Take Note.

EARLY MUSICAL EDUCATION

My father was an amateur musician who tolerated nothing but Classical music in the household. He really wanted me and my three sisters to have a musical education and he gave us opportunities early on. At about age five he said that I could play any instrument I wanted so I chose trumpet because I thought it couldn't be that hard to play since it only had three notes. I made some attempts at trumpet but I was much too young—I took up clarinet for a couple of years then went back to the trumpet. At about age fifteen, like so many other kids that age, I picked up the guitar and started playing and writing music. That led to drums and Rock and Roll music. When I was about 17, I started experimenting with home recording on a variety of instruments. I spent 3-4 years writing and recording and fooling around with many different styles of music, on many different instruments. When I look back on it, I feel that this was a very important part of my early musical education.

It taught me about structure, layering and pacing of music. At age 20 I started to study Classical guitar and theory at university. It was around this time that I started to compose by writing things on paper.

UNIVERSITY AND MENTORING

I did some part-time studies at the University of Saskatchewan for a couple of years, then applied to the University of Manitoba in 1984. I was accepted to do full time composition studies in my first year and this was very encouraging for me. At the University of Manitoba I studied with Michael Matthews and Robert Turner; then later went on to the University of Alberta with Violet Archer, Malcolm Forsyth and Alfred Fisher for my Masters; finishing at the University of British Columbia with Keith Hamel and Stephen Chatman.

Violet was quite amazing. She studied with two icons of 20th century music, Paul Hindemith and Bela Bartok. As you know, Hindemith wrote solo pieces for almost every instrument. This rubbed off on Violet who was a real advocate for creating new music for young people. When I studied with her I wasn't interested in that aspect of composition. I've come to realize that this is an important aspect of what composers should do; make new music accessible to a younger generation of performers and listeners.

Violet had such a wealth of knowledge. She had the ability to open the score of a work in progress, point to a section and say, "you need something right here." She could see the whole structure instantly and make suggestions on how to improve it. We also looked at a lot of works by other composers in our lessons—lots of Bartok, Messiaen, Hindemith. I also studied a lot of scores when I was with Robert Turner at the U of Manitoba. It's quite interesting having mentors of an older generation—I think you get a sense of the continuity of history somehow.

RECENT PROJECTS: FOUR BAGATELLES and DWARF PLANETS

In the spring of 2006 Carmen Barchet phoned me and asked if I would be interested in writing a piece for Canada Music Week. The MRMTA was looking for a nice range of repertoire for this concert but had trouble finding suitable pieces for low brass—so, they thought they'd commission one. They had a great student, Vanessa Nowostawski (euphonium) for whom I wrote the piece *Four Bagatelles* which is a set of short, contrasting movements. Vanessa premiered the piece in November on a concert of all Canadian music during Canada Music Week 2006.

Dwarf Planets was composed for the Winnipeg Youth Symphony Orchestra (WYSO) and the Manitoba Chamber Orchestra as part of the MCO's outreach and education strategy. There are three youth orchestras in Winnipeg and the WYSO

is the most senior one. The members range in age from 15-21 and there are about 45 players in the orchestra.

The original idea was to engage the members of the Youth Orchestra in the creation of a brand new piece. While I was planning this project, the International Astronomical Union (IAU) officially demoted Pluto from the status of a planet to that of a dwarf planet. This got me thinking about Gustav Holst's *The Planets* and the fact that I've been wanting to write a sequel to his piece for many years in order to "complete the solar system." With Pluto out of the "club" the timing seemed to be just right. The IAU grouped Pluto with Ceres and Eris, two other small planets, and these three became a perfect vehicle for this project. *My Dwarf Planets* could almost be considered a miniature sequel to the Holst. Coincidently, the Youth Orchestra was planning to perform *Mars* from Holst's famous piece during the 2006-07 season.

Members of the Youth Orchestra began the process with research into the astronomical, astrological and mythological associations inherent in each of the three dwarf planets. These associations were translated into musical ideas that we discussed as a group. I then took the ideas generated by these brainstorming sessions and came up with musical sketches. Over the course of about six months, we read through sketches, discussed what we discovered and made changes. For one of the movements, *Eris*, members of the youth orchestra created the shape of the introductory section by ordering a series of instrumental modules into a formal musical structure. It was a very interesting process and we had a lot of fun with it.

Dwarf Planets was premiered on April 18, 2007 by both orchestras, then toured out to Gretna, Manitoba for two school performances.

OTHER RECENT WORKS

David had his second string quartet premiered at the Agassiz Music Festival in June in Winnipeg, MB. He is currently finishing a cello concerto to be premiered in April 2008 by Paul Marleyn and the Thunder Bay Symphony. He has also started work on his third string quartet commissioned by the Penderecki String Quartet for the 2008-09 concert season.

David Scott's website is at www.davidrscott.com

NEW BRUNSWICK

ALASDAIR MACLEAN

Alasdair MacLean has a growing reputation as one of eastern Canada's most accomplished professional composers. From early influences divided between classical and popular music, MacLean has parlayed his creative interests into composition studies in Canada (Mount Allison University, McGill University, the University of Toronto), the United States (The Juilliard School) and France (L'Ecole d'Arts americaines in Fontainebleau). His works, including chamber ensembles and chamber opera as well as orchestral and choral compositions, have been described by critics as displaying "restless resourcefulness" and "hypnotic intensity".

Alasdair MacLean's experience as a musician and composer is wide-ranging. After childhood piano lessons, he began playing keyboards in rock groups at the age of 13, and continued performing rock and progressive jazz music until university, where he began formal musical studies again. While at Mount Allison

University, he also became active in Windsor Theater as an arranger, composer and piano player, an affiliation which continued when he returned there to teach for several years in the late 1980's.

Alasdair MacLean's compositions have been gaining increasing exposure on the Canadian new music scene; his works have been performed in Canada from coast to coast, as well as in the United States, Britain, China, Japan and France. His appointment as the first Composer-in-Residence with Symphony Nova Scotia in 1996 resulted in five works written for the ensemble over four years: three for orchestra, one for chorus and orchestra, plus a CBC-commissioned piano concerto. MacLean also participated in the SNS community outreach program in Halifax schools, and gave pre-concert chats for the Celebrity Series concerts presented by the orchestra.

In the summer of 2001, he was appointed as Composer-in-Residence for the touring organization Debut Atlantic for a three-year period during which he wrote works for a number of exciting young Canadian performers, including Lucille Chung, Denise Djokic, Measha Brueggergosman, and the Borealis Quartet.

Since the Debut Atlantic position, Alasdair MacLean has continued working out of Sackville, New Brunswick as a freelance composer; a major recent work was the St. Croix Island Suite for the New Brunswick Youth Orchestra. MacLean's non-musical interests include gardening, photography, painting and gourmet cuisine.

NOVA SCOTIA

REBECCA MAXNER, HANTSPORT, NOVA SCOTIA

SUBMITTED BY PAT QUINN

I just love hearing stories about composers! I love to hear how they live, and to learn how life becomes music. Well, let me tell you some of my story, because I am a composer. I had a very magical childhood. I grew up in a big family, the youngest of eight children. My six brothers and one sister all loved music, but they each had a different musical taste. Our house was bursting with music; vinyl records turned round and speakers blared out anything from gospel to Pink Floyd to Haydn. There were band instruments everywhere (some more practiced than others). Because I was so much younger than my siblings, I was still a preschooler when two, Phil and Judy, entered university music programs. I was drawn to the piano and improvised and taught myself church music by ear. Judy became my first piano teacher, and taught me for ten years. We had a very special student-teacher relationship. She knew I loved to make up my own music, so she would invent projects for me. One was this: she wrote a melody on staff paper (the theme from Mozart's piano Sonata in A Major) and challenged me to create a left hand part. When I played my version at our next lesson Judy exclaimed, "It's exactly what Mozart wrote!"

After I saw the movie Amadeus at around the age of twelve, I became a hard-core composer. I knew this was my life. My parents bought me a Roland RD-300 digital keyboard and an MT-32 synth with an Atari 1040 (so I could record MIDI multi-track music). I spent hours orchestrating and recording my compositions. In my early teens I also became more motivated to write my music down. This was how I worked: I pushed the piano bench close to the keyboard, arranged my pencil, eraser and staff paper on it, and knelt in front (facing the piano) to use it like a table. I was close enough to the keys that I could reach over the bench to play a little, then write a little.

Throughout junior high and high school I entered composition contests. Sometimes I won! (Sometimes I didn't). It is good to win a little and to lose a little - there is much to learn. There were a couple other things I did which may be valuable for young

composers to try. I had a sketchbook in which I quickly jotted down new ideas, and I catalogued my compositions, recording the first date I created the music and the date I wrote it down. I also created a scrapbook that recounted year by year what kinds of musical things I did, the pieces I composed and displayed pictures of important events and papers that helped tell my story.

Well, now I'm grown up, married and have children who are growing up in our house, which is brimming with music. You are invited to visit my website www.notekidds.maxner.ca. There you will discover what I'm up to these days. Happy composing!

PRINCE EDWARD ISLAND

Dr. Jim Dickson has enjoyed playing the guitar and singing since his childhood in North Carolina. After receiving a Bachelor of Music degree in guitar performance from the University of North Carolina at Greensboro, Jim spent three years as guitarist in the Army Air Defense Center Band, Fort Bliss, Texas.

He then returned to school, earning Master of Music and Doctor of Musical Arts degrees in music composition from the University of South Carolina.

Jim has written works for several performing groups in a wide variety of styles. His orchestral work, "The Practice Room", was debuted by the South Carolina Philharmonic in 1998. PEI's contemporary ensemble Eklektikos has commissioned two of his most recent works. Other compositions include a guitar concerto, several pieces for guitar with other instruments, four church cantatas, a percussion duet, and a brass quintet.

Dr. Dickson was lured to PEI in 2000 by a beautiful gal from Tryon. He devotes his time to raising their beautiful children, composing, performing in the folk band, "North Meets South," playing bluegrass banjo, and teaching classical guitar at The University of Prince Edward Island. His latest project is an eclectic solo CD titled "New Dog, Old Tricks."

QUEBEC

ANDRÉ MATHIEU OU LE PETIT MOZART CANADIEN

Depuis quelques années déjà, l'œuvre d'André Mathieu commence à refaire surface. Nous y avons découvert un jeune pianiste prodige et aussi un compositeur trop longtemps oublié.

André , né en février 1929, est le fils de Rodolphe Mathieu pianiste, compositeur et pédagogue. Dès son plus jeune âge,

André Mathieu démontre un talent exceptionnel pour la musique. Son père lui donne alors ses premières leçons de musique de sorte qu'à quatre ans il a déjà composé Trois études pour piano.

C'est en 1935 que le petit André Mathieu donne un récital à l'hôtel Ritz-Carlton à Montréal. Ce concert est composé d'œuvres du jeune Mathieu âgé de six ans qui comptait pas moins de dix-sept numéros d'opus à son actif. Récipiendaire d'une bourse du gouvernement québécois, le pianiste se retrouve à Paris pour étudier le piano, l'harmonie et la composition. Il se produit en concert en décembre 1936 et en 1939. Les critiques s'enthousiasment pour ce jeune « génie » comme le qualifie si bien le critique français Émile Vuillermoz. De retour au pays pour les vacances d'été, la guerre le retient au Canada mais André Mathieu en profite pour donner une série de récitals partout au pays et fait un saut à New York en 1940. C'est là qu'il s'établit afin de poursuivre ses études en composition. En 1941, il remporte le premier prix lors d'un concours pour jeunes compositeurs organisé par l'orchestre philharmonique de New York.

À son retour à Montréal en 1943, il se démarque comme pianiste lors de nombreux récitals. Il interpréte ses propres compositions ainsi que des œuvres de Bach, Beethoven, Chopin, Debussy, Liszt et Ravel.

La guerre terminée (en 1946), il retourne à Paris pour continuer ses études. Pendant un an il étudiera le piano (avec Jules Gentil) et la composition (avec Arthur Honegger).

André Mathieu a maintenant 29 ans et sa carrière est bien installée. Il atteint l'apogée de sa carrière dans les années 1950. Par contre, les années qui suivront verront le jeune prodige décliner malgré les quelques oeuvres qu'il écrira encore. Par sa participation

à des événements musicaux moins conservateurs que ce qu'il avait fait jusque là, ceux qui avaient cru en ses talents prodigieux furent bientôt déçus.

Il semblerait qu'André Mathieu aurait écrit plus de deux cents compositions dont seulement une cinquantaine seraient retrouvées. Au Québec, depuis quelques années, le pianiste Alain Lefèvre travaille ardemment pour faire renaître l'œuvre de ce compositeur mort à 39 ans dans l'oubli. Il a endisqué (sous étiquette Analekta) quelques œuvres pour piano d'André Mathieu et nous disposons maintenant de nouvelles éditions permettant à de jeunes pianistes d'en faire la découverte. Notons aussi un livre intitulé « André Mathieu, un génie » paru en 1976 aux Éditions Héritage écrit par J. Rudel-Tessier ainsi qu'un film de Jean-Claude Labrecque datant de 1993 « André Mathieu, musicien ». Finalement, une toute dernière parution de 2006 par Marie-Thérèse Lefebvre sur André Mathieu.

ANDRÉ MATHIEU OR THE LITTLE CANADIAN MOZART

In the few last years, André Mathieu's music has been heard more frequently, permitting us to discover a young, sensational pianist too long forgotten.

André was born in February 1929. His father, Rodolph Mathieu, was a pianist, a composer and a teaching specialist. In his childhood André showed an exceptionnal talent for music. His father gave him his first lessons and by the age of four, the young boy had composed three works for the piano.

In 1935, at six years of age, the little André Mathieu gave his first recital at the Ritz Carlton in Montreal. This concert consisted of his own compositions, which already included more than 17 opus numbers. Recipient of a Quebec government scholarship, the young boy went to Paris to study piano, composition and harmony. He gave concerts in 1936 and 1939. The critics were enthusiastic; the French critic Emile Vuillermoz qualified the boy as a "young genius". Back in Québec for the summer holidays, Mathieu could not return to France because of the war. He therefore gave recitals everywhere in Canada and even went to New York in l940. He finally settled in New York to pursue his studies in composition. In 1941, he received the first prize in a competition for young composers organised by the New York Philharmonic Orchestra.

The young artist returned to Montreal in 1943 and gave many recitals with success. He played his own compositions plus works by Bach, Beethoven, Chopin, Debussy, Liszt and Ravel.

With the war over in 1946 A. Mathieu returned to Paris to carry on with his studies for one year; piano with Jules Gentil and composition with Arthur Honegger.

Now aged 29, he reached the peak of his career in the 50's. Unfortunately, during the following years, the young genius lost popularity although he did write a few new compositions. He took part in less conservative musical events causing disappointment to those who believed in his prodigious talent.

It seems that André Mathieu has composed over 200 works, but only 50 have been found. In Quebec, the pianist Alain Lefèvre works very hard to bring back to memory the work of André Mathieu who died at 39, forgotten by all. He has recorded some of André Mathieu's compositions for the piano on the Analekta label and we now have new editions giving the opportunity to young pianists to discover this forgotten artist. There is also a book "André Mathieu, un génie" published in l976 at (Éditions Héritage) written by J. Rudel-Tessier and in 1993 a film by Jean-Claude Labrecque "André Mathieu, musicien".

SASKATCHEWAN

Wes Froese grew up in the small Mennonite farming village of Reinfeld in southwestern Saskatchewan. His parents took him to church as often as possible. He refused to play piano for worship despite a grade 8 RCM education because his congregation was singing contemporary Christian choruses for which there was no written music. That experience motivated his interest in harmony and improvisation.

In 1988 Wes graduated from the University of Saskatchewan with a B. Mus in Piano Performance. He tried to make a living as a musician in

Saskatoon and quickly realized he'd better employ his improv skills. So he did, in dance studios, in pop bands, and in church. Alongside the playing was a fair amount of writing, for theatre, documentaries, television, for himself and for his own piano students. In 2000 Wes released a CD of his songs, entitled *'Rich, Rich Man.'*

Wes married Shelley in 1990. They had a couple of kids and made them take piano lessons. Wes wrote a song, *Riverside*, for his daughter, which was published in the Saskatchewan Registered Music Teachers' Collection, "From Prairie to Pine." Also included in this collection is his piece, *In Memoriam*, written to commemorate 911.

Last year Wes released two projects. The first, a book/CD combination entitled *Starting With Blues*, is his first stab at creating a quality, entry level method to teach chart reading and improvisation. It uses the 12 bar blues progression as the basis to train pianists to think in terms of chords and to improvise based on those chord changes. All the pieces are explained and demonstrated on the accompanying CD. Selections from the project can be viewed online at www.startingwithblues.com and is available in Saskatoon and Regina stores and online.

The second project, released last year, is a collection of piano music entitled *Piano Music for Hockey Players,* written for the 10 – 14 year old kid who would rather be at the rink than practicing piano. The four tunes rank very high on the cool factor, because nothing motivates a young person more than peer approval. There are mp3s of the pieces at www.froesemusic.com complete with backing band. Students can download the tunes to their mp3 players and play along.

This fall Wes will release level 2 of *Starting with Blues*. You can look for another book/CD project on *Playing Piano for Contemporary Christian Worship* in spring of 2008.

ONTARIO

Frances Mae Balodis MEd., ARCT, LCCM (Hon), LCNCM (Hon), RMT, MYCC studied composition with Dr. FRC Clark and Dr. Violet Archer. She has repertoire and other creative material published by Frederick Harris Music Company, Lucian Badian publications and by Mayfair Montgomery Publishing. She has more than forty years experience working professionally with children, both as an education consultant in public schools across Canada, and in her private music studio where she teaches all levels of piano and theory.

In 1980, Frances created Music for Young Children, a comprehensive entry-level music program for children of ages three to eight. She continues to be curriculum advisor for MYC. Frances is an active teacher trainer traveling to the United States and South Korea to meet, train and support teachers.

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

Her children's choir is a delight for her as she believes all children should be given the opportunity to hear, see, touch, learn about and enjoy music.

NEWFOUNDLAND

Michael C. Snelgrove (b. 1962)

Born in Botwood, Newfoundland in 1962, Michael started his musical training at age eight with Eric Abbott. He continued his studies through high school with William Davies and entered the University of Alberta. He completed his Bachelor of Music in 1987. Michael completed his Master's of Music Degree in Instrumental Conducting from Memorial University of Newfoundland's School of Music in 2004. He has studied with Donald Buell, Marc David and Maria Guinand. He has conducted the MUN Concert Band, The MUN Festival Choir, The Newfoundland Symphony Orchestra and the University of Alberta Concert Choir.

Along with the conducting, Michael performs regularly as a trumpet player with various groups including the NSO. His most recent employment was that of lead trumpet with Royal Caribbean International as a member of The Radiance of the Seas Orchestra. He has studied with Duke Pier, Deryck Diffey and Donald Buell and has performed in master classes for Phillip Smith, John Aley and Karen Donnelly.

Michael was accepted into the Canadian Music Centre as an Associate Composer in 2004. As a composer/arranger Michael is frequently heard on CBC radio. He has more than 200 compositions and arrangements to date that have been performed worldwide. He has received several commissions from the Canadian Broadcasting Corporation, The Newfoundland and Labrador Arts Council, The Soiree '99 Celebrations and the Cabot 500 Celebrations. Michael has more than 200 compositions and arrangements to his credit. Michael has just recently had some of his music published with Waterloo Music, in conjunction with the Canadian Conservatory of Music. The MUN Chamber Choir premiered a work at the ISME Conference in Edmonton. For the anniversary of the MUN School of Music, Michael was commissioned to write a piece for Choir and Band, Newfoundland: A Rhapsodic Cantata. He was commissioned by the CBC to compose a piece for the winners of the Annual Band Competition, where he composed a tribute to the fighting men of WWI called The 801: Beaumont Hamel. To celebrate The Year of The Veteran, Michael was commissioned by Memorial University to compose a piece for the MUN Concert Band. The result was The Pensive Veteran: Reflections of a World War II Soldier.

He has studied with Malcolm Forsythe, Manis Sasonkin, D. F. Cook and Paul Bendza and has had composition master classes with Violet Archer, Imant Raminsh and John Beckwith.

Michael is currently a music/drama specialist at Exploits Valley High in Grand Falls - Windsor, where he lives with his wife Peggy and two boys, Sam and Max and Great Pyrenees Mountain Dog, Ella.

NEW INITIATIVES COMMITTEE

It was with enormous gratitude that the CFMTA received $5000 from the Hugheen Ferguson estate. Hugheen was a former President of the CFMTA and always a great supporter of our Association. We would like to be sensitive to ways in which she might have wanted to see this gift spent. As a result, we are asking that the CFMTA membership contact Lorna Wanzel, Chair of the New Initiatives Committee (NIC) with your suggestions.

Please contact me by e mail or snail mail at lwanzel@hfx.eastlink.ca or 6158 Lawrence Street, Halifax, N.S. B3L 1J6 with your suggestions of how we should use this gift.

Lorna Wanzel
Chair, New Initiatives Committee

CORRECTION of dates for Hugheen Ferguson - 1934-2006.

The "In Memoriam" article on Hugheen Ferguson that appeared in the Spring 2007 issue of The Canadian Music Teacher included incorrect dates. Hugheen's year of birth was 1934 and not 1926.

cont'd. from page 11

strain or tension, or something is moving in the wrong direction (causing unnecessary strain or tension), then the sensation in the arm and hand becomes hard, and the keys actually feel harder to push down. Don't blame the piano!

Another type of arm movement is rotation, otherwise known as "forearm rotation". It is a similar movement as turning a doorknob, where the forearm turns, helped by a slight movement of the upper arm either towards or away from the body. I believe that the up or down arm movement should usually be combined with rotation, one way or the other depending on the situation. For example, a downward moving arm, pulling the fifth finger down is very strong when combined with a rotation towards the fifth finger – it seems to help balance the hand. An upward moving arm, pushing the second finger down on to the keys, is much more strong and stable when combined with a rotation towards the thumb.

I rarely even think about how my fingers are moving. I find that if I entertain any thought of using my fingers to push the keys down, my hands harden up. If I simply drape my hands on the keys and turn them into a "dishrag", lying comfortably over the keys, then it certainly doesn't feel as though they are working at all although I'm convinced that they actually are doing something (see Starker's quote above). They simply put a final touch on the movement that started in the body, moved through the arms and wrists and fingers and ended up pushing the keys down. And the tone is invariably good. After working this way with students until they understand the principles, I can tell them to simply "drape" their fingers over the keys, relaxed like a table cloth, and then move their arms one way or the other to produce the sound. In other words, relax immediately before playing the note. Many students try to relax after playing a note, which is good. But then they follow it up by tensing before playing the next. If they relax and don't interfere by tightening, they will automatically use just enough muscle in the fingers to help the key go down (now that they can actually feel the keys), but not so much that they get tense. Again, trying to push keys down with the fingers seems to promote strain. Focusing on the arm movement promotes ease. A good demonstration of this concept is to have the student walk around. Ask them where the movement comes from. The feet? The toes? The calves? The back? Then have them try to pull themselves around by their toes (this is somewhat easier with the shoes off, but not much…). Playing the piano by simply moving the fingers is like trying to walk by simply grabbing the ground with the toes. Possible, but not very effective.

One final issue. Breathe. This is the single most important activity of our lives. Often when we concentrate, we hold our breath, either inadvertently or in the mistaken assumption that it will help. It doesn't. It is much more effective to ensure a steady and reliable supply of oxygen to the brain! I advise my student to always come back to their breath after concentrating for some time. The type of breathing I am referring to is from the diaphragm, where the belly goes out when inhaling. If the chest rises, it is not very effective in that not enough oxygen goes in. Lack of oxygen creates tension, whether you notice it or not. While I'm at it, contorting your face in various accepted expressions of concentration doesn't really help either. The brain power used to make a face could be much better used in producing more beautiful music. Every bit counts.

To recap the physical and movement issues:

1. Sit with good posture and use relaxed hand position. No witch hands, arms or bodies.
2. Keep muscles and keys feeling soft. If there is any hardness or resistance in either keys or body, then you are doing something wrong. If you have to force your hand to go anywhere, you are doing something wrong.
3. Breathe. Well. Often.

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The place where everything starts is in the mind. Before we do anything at all, the action needs to be conceived somewhere in our mind and then carried out. We think, then we do. Usually, that sequence happens so fast that we

don't notice it. It feels as though we simply do. For every note we play at the piano, an instruction has to come from our mind to tell the body how to move. If we are listening (an uncommonly rare occurrence!), we hear the sound we have just created, and then send instructions to the body for the next one. With this sequence in mind, it follows that how we think about playing, including our attitudes, preconceptions and assumptions have a huge influence on how we play. If we have a clear image of the sound in our mind, the chances are that our bodies will cooperate in making it if properly trained and allowed to do so. If we have a clear image of effortless graceful movement in our mind, the chances are we will move that way. If our thoughts are distorted by images of muddy sound, awkward movement, and that hideous dragon, nervousness, then the chances are very high that our movement will be unstable and the sound will not be what we want. There is a saying in the computer world: GIGO, which means garbage in, garbage out. And the opposite is true. If we give our bodies good, clear instructions, then with good and consistent practice, the sound and rhythm will be good.

Often, the biggest block for a student to play well is their own attitudes. They assume something is difficult. Or impossible. In their minds, they can't do it. I tell my students that if they think something is difficult, it is. If they think something is easy, it is. The issue is usually that they have not figured out how to do it yet. Once something has been mastered, it is easy – that is the definition of mastery! The problem usually lies with the student's assumption, not with the thing itself. I have pointed out to students countless times that the piece they are playing so well right now would have been completely impossible for them last year. The piece itself didn't change; they did. As Henry Ford once said, "Whether you think you can or whether you think you can't, you're right." While attitude is not everything, a negative and inaccurate assumption can certainly stop a student in their tracks, even if they are in reality quite capable of doing what they assume they can't. Assume that you can do it, and then figure out how.

One of the biggest and probably strangest assumptions we carry is an inaccurate view about how our bodies work, where joints are, where muscles are, and so on. Our way of sensing these things is usually distorted by our assumptions, and it is very important to understand and think about how our bodies work properly. I strongly recommend some sort of body awareness training, such as Alexander Technique or Feldenkrais. An excellent source of information is Thomas Mark's excellent book *What Every Pianist Needs to Know About the Body,* available from Gia Publications (website www.pianomap.com). For information about body awareness for other instruments, see www.bodymap.org.

Another psychological block against learning something is the idea that we have to do it all right away, and do it perfectly the first time. And this misconception also often arrives in a neat package with an opposite assumption, which is that we will never be able to play such a long, difficult piece. It's just too hard! These two assumptions do battle inside us, and we end up sitting in front of the score like a deer in the headlights, unable to move a muscle for fear of doing something wrong. To combat this particular deadlock, I give my students a cardinal rule for practicing: solve one problem at a time. If we whittle the problem down to a small issue, it is very possible to get it right the first time, and then keep on getting it right, which makes for quick efficient learning. And this is the reason for slow practice. Difficulty is almost always a function of how fast we play combined with how much we do at a time. Simply getting the notes in a presto tempo is more difficult than in adagio. I tell my students that the best practice tempo is as fast as they can go and still get what they are practicing effortlessly. If something feels difficult, slow down and figure out why. For example, if the leap in the third measure of Bach's Musette in D-major is an issue, slow down and figure out what you are doing that causes the difficulty. It's a trap to assume that the leap itself is difficult. You simply haven't figured out the key to unlock the possibility of leaping with ease yet. If there is a problem with the leap and with the articulation of F#-G-A, solve the leap first. There will almost certainly be trouble with the articulation if the leap was clumsy and off balance. It's quite possible that solving the leap will solve the F#-G-A, but if not, at least the leap will be good and we can turn our attention to the articulation. One thing at a time. Once the problem(s) have been solved in an easy tempo, then it is time to consider playing faster. At each stage in the speeding up process, we have to do the same thing – if there is strain, work out why.

Something goes on in our minds that is analogous to muscle strain. That little demon is anxiety. There are many things to be afraid of, such as playing wrong notes, not playing well, forgetting the music on stage, and so on. And it is difficult, and perhaps impossible, to eradicate this entirely. A positive side of this anxiety is that it pushes us to play better. But it is very possible to relieve a great deal of psychological stress (which leads to physical stress). I often ask my students how they feel while playing. Do you feel calm and happy while playing this passage, or are you anxious and worried? Does it feel as though you can inevitably reach that note with pleasure, or are you fighting dragons every step of the way? If you are fighting dragons, why? What is stopping you from reaching it easily? To demonstrate, I hold out a pen for them to take, and of course, they take it without any strain whatsoever. We then take the offending passage down to a tempo where playing the offending note is not even an issue. If we practice not making an issue out of reaching that note, or playing with that voicing, or solving what had been a tricky articulation problem, then after a time the anxiety associated with the passage dissolves, since there is now obviously nothing to be worried about. The opposite of anxiety is confidence, and it is possible and very desirable to practice being confident. I think it's foolish not to, since we all have anxieties, and this is an area where we can take concrete and effective steps to combat them.

The types of thoughts we have while playing have a direct effect on the quality of our playing, and the enjoyment we get out of it. If we have positive, calm, effortless thoughts, our playing reflects that. And the opposite is also true – depressive, futile thoughts breed mechanical wooden playing, or insipid lifeless playing. Here is a small list of types of thoughts to avoid while practicing. If we are too tense, caught up with getting it right, our thoughts tend to be anxious, agitated, angry, unpleasant, blaming, unfriendly, fearful, aggressive, twitchy, hard, absent. If we get caught up in the bog of futility, convinced we can't do it, our thoughts become depressive, heavy,

gloomy, pessimistic, dark, hopeless, sluggish, absent. On the contrary, when we have positive thoughts, we feel light and hopeful and optimistic, and our playing reflects that.

We all have one particular tool that makes it possible to work on all of the issues I have discussed above. That tool is attention. There are all sorts of sights, sounds, and smells bombarding us with interesting stuff all the time that we simply don't notice. It is not a lack of sensitivity, nor is it because we are not smart enough. It is simply that we can only pay attention to a limited number of things at once. The good news is that we can choose where to send our attention. Notice the sounds in the room around you right now. What can you hear that you didn't hear before? Same thing with sensation. Can you feel your feet on the floor? Your sitting bones on the chair? Your clothes against your skin? Did you notice any of these before I pointed them out?

When practicing or playing, I always tell my students to pay attention to how it feels and how it sounds. When we focus our attention on physical sensation, we can feel whether or not the movement is light and effortless. We can feel if the arm is resisting moving, or whether the wrist feels hard and unyielding. We can feel whether or not our bodies feel good as we play. They should. I read that the famous teacher Dorothy Taubman said that piano playing should feel "delicious". And since there is a direct link between how we feel and how we make the piano sound, if we pay attention to the sound, we hear the piano reflecting our "delicious" inner state. As does the audience in a recital. What a rush! If we focus attention on our thoughts, we can immediately sense whether or not our state of mind is as we would wish to play the piano. If we think that there is no way we can get the particular passage we are working on, is that a good state of mind in which to be practicing? I think not.

As we become aware of flaws in our thinking or movement we can take steps to correct them. I like to talk with my students about the bogeyman. You know, the one that lives under the bed or in the closet, but is never there when you look. When I was a kid, my bogeyman lived under the basement stairs. Creepy. But he isn't there when you finally get up the courage to check it out. It is the same thing when playing the piano. It is the things that we don't realize that get us. We are afraid of the things we don't know about and can't see. The trick here is to try and become aware of as much as possible. Everything is significant – a leg tightening when reaching for that high note, a sudden intake of breath, an unwanted accent, a note not speaking. That is the time to examine what we are doing and find ways of making them work with ease. When practicing, I try always to be aware of the sound (listening) and the sensation, because the two are so closely linked.

So, how we think is how we play. It is well worth the effort to pay attention to the types of thoughts that we have in relation to playing the piano and practicing. What we do at the piano is what we practice. If we practice with strain,

boredom, anxiety, then we are bound to play with it. If, on the other hand, our practice sessions are calm, relaxed and filled with the joy of discovery and the pleasure of the music, then our playing will be the same. The best tool for practicing is attention, and through attention, we reach awareness. If we approach that tricky passage with fear and trepidation every time in the practice room, how can we have any confidence that it will go well in recital? If we approach it with confidence and joy when practicing, after having carefully shone the light of our attention in all the nooks and crannies we can find, then there is a much better chance of nailing it on stage.

To recap the important points in playing with ease:

1. The piano works in a certain way, dictated by physical principles (laws of motion and acoustics) and the nature of the piano action. The player must respect and accommodate that and connect to the piano in order to play well.
2. The body works in a certain way, following certain physical principles such as leverage, antagonistic muscles, contraction and relaxation. Working against those principles causes unnecessary strain, works against the music, and kills the joy of playing. The pianist must connect to their body to play well.
3. The mind works in a certain way, following a number of psychological principles. Working against those principles creates anxiety and tension, which affects how the body moves, which affects how the piano sounds. The pianist must connect to their mind and through that, the music in order to play well.

The important issues in playing with ease are to understand and respect the way the piano functions, and then to use our mind, body and soul in such a way that we can effortlessly get the sound that our artistic vision requires. Mental and physical tension, anxiety, fear, nervousness, all of these familiar enemies are the mists that obscure our musical vision and prevent us from really hearing and feeling the wonder and beauty of the exquisite music that we are privileged to be able to play. I wish you all the joy of "Playing with Ease".

****

Peter Jancewicz is a pianist, composer, writer and teacher. He holds a Masters Degree in piano performance from McGill University and a Doctor of Music Degree from the University of Alberta. Teachers have included Kenneth Woodman, Charles Reiner and Helmut Brauss. His piano music is published by Alfred, Alberta Keys and a large selection of his unpublished music of all levels is available through his website. He is a regular contributor to Clavier, and his articles have appeared in various newsletters across Canada. His first CD, "Oh Evergreens", includes performances of his own piano compositions in collaboration with Alberta poet Elly van Mourik. He has taught at Medicine Hat College, Alberta College Conservatory and is currently on faculty at Mount Royal College Conservatory in Calgary, Alberta where he also serves as coordinator for Academy piano. Please visit his website at www3.telus.net/peterjancewicz.

Marya MacAulay, performer, accompanist and piano instructor at the British Columbia Conservatory of Music, at the recent national convention in Toronto. Marya presented QuenMar Music's new **Melody Adventures** piano series and two **Keyboard Accompaniment** series authored by her mother, Gayle MacAulay Dunsmoor.

Melody Adventures

QuenMar Music (www.quenmar.com) has recently published the ***Melody Adventures*** beginner piano keyboard method. This 6-book comprehensive beginner series is in the standard notation style with everything written out in full. Several unique features distinguish this series:

1. Provides training to understand the music's harmonic structure. This develops harmonic intuitiveness to a point where it becomes instinctive. (QuenMar believes this is essential to the development of well-rounded musicians).
2. With no previous training required, students enjoy melodies, chords and duet/accompaniments that stay within the given harmonic/chord structure.
3. Harmonic understanding progresses concurrently with sight-reading, technical and interpretive skills to a point where students are comfortable with primary, diminished & secondary dominants.
4. The interesting arrangements give support to students providing their own accompaniment for many of the same melodies in the **Keyboard Accompaniment Basics** series.
5. A 'Note Find' and test yourself section at the end of each book makes note learning not only challenging but a fun game!
6. The books are illustrated by well-known Canadian artist Wolf Wenzel with believable characters and amusing captions. A realistic storyline unfolds within the lyrics and titles.
7. Suitable for all ages, the 25 folksongs, 137 original songs and 77 duet/accompaniments offer musical enjoyment while giving a solid foundation for creative piano keyboard skills.

The website ***www.quenmar.com*** has sample pages and gives a brief description of each book. Purchase by phone, online, at Long & McQuade stores or at most music stores across Canada.

The 6-book series includes: PRIMER A & B (or Complete), BASICS A & B (or Complete) & BOOKS 1 & 2

QuenMar Music Inc is a private music publisher located in White Rock, B.C., Canada. As well as the new ***Melody Adventures*** series, QuenMar also publishes and distributes the 4-book ***Keyboard Accompaniment Basics*** series, and ***The Keyboard Accompaniment Course***, 6-book, 6-cd series.

web: www.quenmar.com, email: info@quenmar.com or quenmar@shaw.ca, tel: 1800-215-9244 or 604-531-9577

BOOK REVIEWS

Piano Pedagogy: A Practical Approach

Longbow Publishing

LORE RUSCHIENSKY

This publication is based on the original book by Edward Parker, "Piano Pedagogy and Performance Principles", published by Longbow Publishing. This new publication of over 400 pages updates and expands on the information in the original book with new chapters added by Linda Sheppard.

Edward Parker, the author of the original book, is well known as an adjudicator and recitalist and is a retired member of the Royal Conservatory of Music College of Examiners. Linda Sheppard is the author of a number of music history books and is active in many areas of piano pedagogy as well as maintaining a private studio in Surrey B.C.

The book is well-bound, clearly printed, and provides an excellent resource not only for young teachers entering the piano teaching profession, but also those preparing for oral and written piano pedagogy examinations as well as a refresher course for existing teachers.

Topics covered are Beginners, Musical Eras, Pedagogical Issues of Ear, Sight, Rhythm and Technique, Business and Technical Issues and Scores and Repertoire. Chapters added by Linda Sheppard are Teaching Theory, Lesson Planning, Technology and the Modern Piano Studio, Theories of Learning and Realities of Teaching.

Each chapter is divided into units and includes a summary at the beginning with many clear examples given throughout.

The accompanying CD-Rom is a great feature and a valuable resource. It includes chapter outlines, quizzes and answer keys, final review documents, printable forms, book titles, web sites, repertoire and scores mentioned in the textbook.

The book is available at retailers across Canada or from the publisher www.longbow.ca and is priced at $65.

Adventurous Teaching Using the All New Musicminds Series

GLORIA HUI, PIANIST, EDUCATOR & CLINICIAN, MASTER OF MUSIC, BACHELOR OF MUSIC, VANCOUVER, B.C.

Musicminds Piano level 1-4 with corresponding flashcards is a new series of piano books and supplementary materials catered to the interests and needs of the young beginner. It offers a fresh and colourful approach to teaching the basic skills that every pupil requires to play with mastery and confidence. Each musical piece is delivered in a clear, easy-to-read print with accompanying notes to facilitate learning. It utilizes the non-staff and landmark approaches which frees students from the traditional teaching of the Middle C Position. Students will be confident in note reading and rhythm counting following this step-by-step curriculum which eases them into playing music more intuitively and naturally. Teachers will appreciate the array of facts and key concepts covered, many of which include theoretical exercises and duet pieces designed to complement the finer points of each lesson. Students will be delighted with the variety of songs and gorgeously illustrated pictures. Cleverly unique characters serve as "friends", providing helpful hints while accompanying students along their playful journey to musical ability. Musicminds is a fun and intelligent way of nurturing the young beginner's love of music and will be greatly enjoyed by both teachers and students alike. It is available online at musicmindsonline.com or call them at 1-888-669-2780 for further information.

PIANO

ALFRED PUBLISHING CO., LTD.

The World at Your Fingertips Music History and Culture from Around the World with Early Intermediate Piano Arrangements – Book 1

by Deborah Brener & Nancy Lau

LILLIAN CHAN – BCRMTA - RICHMOND BRANCH

This book is divided into 6 units. Each unit includes interesting facts about a country (e.g. Australia, Canada, Korea, Nigeria, United States and Thailand) a map, cultural highlights and history. There are activities and games for students to enjoy at home. The pieces of different styles are arranged in a simple way and based on the traditional melodies.

Scale Book: Intermediate Piano

by Mike Springer

JEAN RITTER – BCRMTA - ABBOTSFORD BRANCH

We're all familiar with the "brown" scale book! Here is another "brown" scale book with a stamp "NOT JUST ANOTHER" placed next to Scale Book. This book was written to inspire students to practice scales, not one of

BOOK REVIEWS (CONT'D.)

our students' favorite activities!

There are a total of 10 scales presented with 4 drills on each page designed to prepare the student for the piano solo for that key. Fingering is carefully addressed to encourage the student to be accurate. The pieces are interesting to play with various rhythms and styles. The accompanying CD includes 3 different versions of the background: orchestrated background with the solo piano part featured, orchestrated background without the piano part and at a slower practice tempo, and the orchestrated background without the piano part at performance tempo.

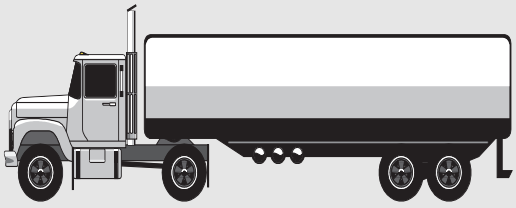
This book has definite possibilities! Give it a try!

Romantic Sketches - Intermediate Piano Book 2

by Martha Mier

JEAN RITTER – BCRMTA - ABBOTSFORD BRANCH

Once again Ms. Mier has composed 10 attractive solos in Romantic style for the intermediate pianist to explore. Developing the skill of playing expressively and musically is required by all musicians and what better way than by experiencing these melodic compositions! Triple meter is often a challenge for students and this book contains 6 opportunities to master it!



HAVE YOU MOVED?

Address changes should be reported through your provincial registrar.

The pieces in this collection are guaranteed to delight!

Famous & Fun Pop Duets - Early Elementary Book 1

by Carol Matz

JEAN RITTER – BCRMTA - ABBOTSFORD BRANCH

Seven duets for one piano, four hands, make up this collection of popular hits from movies, radio, and television. The parts are written using both treble and bass clefs and share the responsibility of playing the melody. Each part is of equal difficulty and rhythmically is not overly challenging. These arrangements would be excellent for a recital or performance class. The young students will be sure to enjoy these!

O Canada! – for voice and piano

FREDERICK HARRIS MUSIC CO. LTD.

by Lavalee arr. Stephen Chatman

JOYCE JANZEN – BCRMTA - ABBOTSFORD BRANCH

Here is a moderately difficult and pleasing arrangement of our national anthem by a well known Canadian composer. Harmony is fairly conservative but interesting, utilizing secondary dominant seventh chords, lowered fifth in dominant seventh, diminished seventh chords and an interesting resolution from Bb7 to G major. The left hand often plays octaves while the right hand uses four note chords. English, French and bilingual lyrics included.

CONNECTIONS for Piano Levels 1-8 CONNECTIONS for Piano Activities 1-8

Christopher Norton

LORE RUSCHIENSKY

This exciting new series of books by well known Christopher Norton are a great addition to the piano teaching repertoire. For students and teachers looking for more contemporary repertoire written in a popular vein these books fit the bill. With graded levels from 1-8 each volume contains between 22-30 pieces with stimulating titles in a wide range of styles – from swing to Latin, hard rock to pop ballad. The rhythmic demands found in these styles ensure a strong development of pulse and sub-division of the beat. Rhythmic ostinato accompaniment patterns help in developing independence of hands. The jazz scales and harmonies upon which these pieces are based offer exciting new sounds for students to discover.

The recorded accompaniments, that are available with a password from the website, reinforce the style and are also useful as backgrounds for improvising. They come in variants of practice and performance tempo and with and without piano. The tracks can be copied to CD or transferred to a digital music player.

The accompanying Activities books co-authored by Christopher Norton and Andrew Hisen are helpful for understanding each piece through the tips for analysis, practice and also include creative activities. They also include a glossary of contemporary terms.

If you have not already seen these books it is definitely time to take a look and offer your students some interesting musical stylings to motivate them in their practicing.

Christmas Music from Alfred Publishing

LORE RUSCHIENSKY

The Christmas season provides a wonderful opportunity for music making. New books available from Alfred Publishing provide excellent arrangements of popular carols and

BOOK REVIEWS (CONT'D.)

Christmas songs for all ages and levels

5 Finger Christmas Hits by Tom Gerou

This book of 10 holiday favorites is arranged for early players with the melody split between the hands. The selections include classic Christmas songs such as The Christmas Waltz, Home for the Holidays, Let it Snow! Rockin' Around the Christmas Tree and Winter Wonderland. Starting hand positions are illustrated above each piece and rhythms are kept simple. The lyrics are included as well as optional duet accompaniments.

Christmas Memories – Books 1-3 by Melody Bober

Beginning with Early Intermediate in Book 1 and moving to Late Intermediate by Book 3, Melody Bober has arranged the seasons most nostalgic carols. Each volume contains 8 selections with some repetitions of pieces at various difficulties. Interesting inclusions are a Theme and Variations on We Wish You a Merry Christmas in Book 1 and a medley of The Holly and the Ivy and O Christmas Tree in Book 3. With appealing harmonies and rhythmic accompaniments these will be a delight to play for pianists at these levels.

Celebrated Christmas Solos – Books 4 and 5 by Robert Vandall

These books are the continuation of Books 1-3 by Robert Vandall of this set that were released last year. Books 4and 5 move from Early Intermediate to Late Intermediate with 8 selections in each volume. With interesting rhythmic patterns in some of the accompaniments, these arrangements of Christmas Favorites include short introductions and codas to extend the arrangements into satisfying musical experiences.

"SUMMER" IN NEW YORK CITY, JULY, 2008

Plans are underway to provide a **CFMTA sponsored trip** to it's members! This trip will offer **professional development** opportunities making it **tax deductible**. It will also provide the benefit of group prices and group support along with some personal independence in daily activities. Although the details are yet to be confirmed the planned location is **NEW YORK CITY** and the dates are tentatively set for **JULY 6 to 10th 2008.**

Watch for complete details in your Winter Edition of the Canadian Music Teacher!

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