



WELCOME NEW STUDENTS

Christine M. (Piano and Violin)
Francis M. (Piano and Violin)
Daniel X. (Trumpet)
Branavan J. (Piano)
Briana C. (Piano)
Dora T. (Piano)
Cameron D. (Guitar)
Aarymann V. (Guitar)
Emma L. (Piano)
Alexia K. (Violin)
Vithushan J. (Guitar)
Kalliopi K. (Piano and Voice)
Anujan K. (Piano)
Jade Y. (Piano)
Paavni S. (Piano)
Kiara B. (Voice, Piano, and Guitar)
Alvin Z. (Violin)
Gautam S. (Guitar)
John H. (Piano)
Louis H. (Piano)
Eric C. (Clarinet)
Mia S. (Piano)
Lucia L. (Piano)
Leo L. (Saxophone)
Geoffrey M. (Piano)
Lydia R. (Piano)
Melody W. (Piano)
Yanani F. (Violin)
Kalun L. (Voice)

IMA STUDENTS BIRTHDAYS IN OCTOBER

Adit K., Todd G., Cameron D., Ellie W., John H.,
Emily L., Kenneth W., Johnny K., Alex M., Trevor K.,
Aleyna A., Kerrah M., Briana C., Rebecca F.,
Clement C., Mario Y., Darius C., Stuart C., Sidney H.

HAPPY BIRTHDAY!

IMPORTANT DAYS IN OCTOBER

October 1. International Music Day.

**October 5. Richmond Hill Music Festival
registrations deadline.**

October 15. Thanksgiving Day. School is open.

October 22. PA day (YR)

**October 27. Markham Theatre. Brahms' Mighty Fourth
with the KSO**

FAMOUS COMPOSERS BORN IN OCTOBER

- October 1, 1865: Paul Dukas (France)
- October 6, 1882: Karol Szymanowski (Poland)
- October 9, 1835: Camille Saint-Saëns (France)
- October 10, 1813: Giuseppe Verdi (Italy)
- October 12, 1872: R. V. Williams (England)
- October 20, 1874: Charles Ives (USA)
- October 22, 1811: Franz Liszt (Hungary)
- October 25, 1825: Johann Jr. Strauss (Austria)
- October 25, 1838: George Bizet (France)
- October 26, 1685: Domenico Scarlatti (Italy)
- October 27, 1782: Nicolo Paganini (Italy)

*Were you born (or do you know someone who was born)
on the same day as one of these famous composers?*

FEATURED TEACHER OF THE MONTH

Dan Lenz, voice and interpretation



Mr. Daniel Lenz has a Bachelor of Music with Honours (Vocal Performance), a Diploma in Opera Arts from Wilfrid Laurier University (WLU) and a Bachelor of Education from the University of Western Ontario. He has performed professionally in the Elora Festival as both a classical and jazz singer. Mr. Lenz has been

a featured soloist in choral concerts from Kingston to Newmarket to Toronto to Kitchener, Waterloo, London and Windsor. He has often been on stage with theatre companies playing lead roles in such shows as Guys and Dolls, Iolanthe, Pirates of Penzance, Gondoliers and Man of La Mancha. Mr. Lenz is a registered teacher with the Royal Conservatory of Music (RCME 66196).

What do you like most about teaching? My favourite part of teaching is the 'Eureka' moment; when the student discovers a new aspect of singing and then uses it to improve their vocal production. This is always very satisfying for me to see a student use my teaching to discover a new skill.

How do you inspire students to practice more? I have found the best way to inspire students to practice is to use continual praise, not false praise but genuine praise. No matter how much a student is struggling it is up to the teacher or parent to find something worthy of praise in the student's effort.

What roles does performance play in student's development? We all tend to get more work done if we have a deadline to meet. When a student has a performance on the horizon they focus their effort more than usual and the learning curve is steep. Regular performance is a wonderful motivator.

Who are your favourite composers? Some of my favourite composers are J. S. Bach, Richard Strauss, and Paul McCartney.

What was the last piece of music (sheet music or a recording) you purchased for yourself? One of my recent acquisitions of recorded music is the album 'Out of This World' by the all male choir Chanticleer. I consider them to be the best choir in the world today.

STUDENT OF THE MONTH

Johnny Karagiorgos



"Johnny expressed interest in learning to play the guitar and we thought of no other place than the IMA to show him the way", say Johnny's parents, George and Andrea Karagiorgos. "He has two sisters, Giorgina (10 y.o.) and Ria (5

y.o.) who are also enrolled at the IMA, learning piano & recorder respectively. Johnny is always very excited and eager to go to his lessons every Saturday and enjoys learning to play the guitar very much!"

So, this is what Johnny told us about his music lessons at the IMA:

What instrument do you play? - **Guitar.**

How long have you taken lessons? - **10 months.**

Who are our favourite musical artists? - **Bruno Mars and Pitbull.**

What are your other hobbies, besides music? - **I like to play golf and swim.**

Favourite food? - **Grilled cheese sandwich.**

What is the coolest thing you've learnt in your lessons in the past three months? - **The coolest part was when I moved on to book 1-B.**

Do you have any performances coming up? - **No performances yet. I need to practice, practice and practice!**

E-mail to info@InternationalMusicAcademy.ca a photo of yourself (or your child) together with the answers of the following questions: What instrument do you play?, How long have you taken lessons?, Who are our favourite musical artists?, What are your other hobbies, besides music?, Favourite food? What is the coolest thing you've learnt in your lessons in the past three months?, Do you have any performances coming up?). The deadline for submissions is the 15th of every month. We will feature you in one of the next issues of the newsletter.

REFER A NEW STUDENT and GET ONE FREE LESSON!

When you refer a new student to the IMA, who registers for lesson, you will get one free lesson for every new student. So, if you refer the IMA to 2 new students, we will give you 2 free lessons; for 3 new students – 3 free lessons etc. Fill in the coupon below and leave it with the IMA Office administrator.

Your name: _____

Name of the new student: _____

You can print or photocopy this coupon as many times as you need.

International Music Academy

GIFT CERTIFICATE

for new students only

ONE FREE LESSON

Call the IMA Office at **905.489.4620**
to schedule your first lesson.

Once scheduled, the lesson cannot be rescheduled. Cannot be combined with any other offer. No refunds, no exchanges.



Music is soooooo beautiful!

Register for lessons by **October 31**
and receive

\$30 off

New students only.

Cannot be combined with any other offer.

PET OF THE MONTH

Send a photo of your pet together with following information and we will publish it in one of the next issues of the IMA newsletter.

What is the name of your pet? How old is he/she? What kind of breed our pet is (if applicable)? How long have you had him/her for? Any special circumstances around getting the pet (i.e. a gift, foster pet, etc.)? The funniest story about you pet? Any special skills or abilities?

TheObserver

Sunday, 23 September 2012

Julian Lloyd Webber joins pleas for music to survive Gove's exam shake-up

Leading musicians warns new proposals mean many children will 'never touch an instrument'

Leading musicians and music teachers, including the influential Schools Music Association (SMA), have joined forces to voice dismay at the impact of the planned Ebacc qualification. In a public letter the association claims that musicians working with secondary schools are "concerned that the latest government proposals will effectively mean the end of the teaching of creative subjects".

The SMA is calling for assurances from education secretary Michael Gove that Britain's "world class" music education will be safeguarded when the new qualification, prioritising core academic subjects, is introduced. It is backed by the internationally acclaimed cellist and music campaigner Julian Lloyd Webber, by Jeremy Pritchard, bassist with the award-winning band Everything Everything, and by a senior teacher at the Guild Hall School of Music.

The association's attack follows comments made last week by Deborah Annetts, the chief executive of the Incorporated Society of Musicians, who called the Ebacc a "short-sighted, wholesale attack on secondary music education" that "will emasculate not only our world class music education system but also our entire creative economy".

Dr James Garnet, chair of the National Association of Music Educators, is also urging that the planned changes protect a rounded secondary school education which includes the practical study of music. Lloyd Webber, who campaigns for wider access to music teaching, said he fears a generation of talented British pupils will now be missed.

"Some of these children will never touch a musical instrument, so will never find out how much natural talent they have," he said. "When I went to the Junior School of the Royal College of Music, back in the late 60s and early 70s, more than half the students were from state schools. This will no longer be the case."

The cellist warned that classical music is increasingly considered a middle-class, privileged activity. "Music should be a birthright for all of us, but the more that teaching is limited to children in fee-paying schools or with parents who can afford lessons, then the stronger the idea that it is only for the elite will become."

Lloyd Webber said the last government had begun to spend money on music in schools, recognising its significance to the economy. "Schools that don't concentrate solely on the core Ebacc look as if they will be punished. This seems extraordinary when we have just had the wonderful Olympic opening ceremony. If we don't encourage children, we will lose all that."

But Joan McVittie, head of Woodside High, a North London school picked out for praise last week by Ofsted, said she wanted to know more about plans for the wider curriculum. "Non-core subjects will still be there and it seems to me the government may move on to these areas afterwards. The

devil will be in the detail," said McVittie, a former president of the Association of School and College Leaders.

Jeremy Pritchard, of Mercury Prize nominated band Everything Everything, said he was taught music in his state school and went on to study the subject at university. "I don't believe the creative subjects should be pushed away. Schools will have to concentrate on correcting problems in the core subjects and everything else will be forgotten. You can't separate education out in this way. These subjects cross over."

Pritchard wondered if the government was unhappy with Britain's pre-eminence in theatre and music: "Maybe they want just service industries? To me it seems like wilful ignorance, since we have a culture here that you don't get in many other places."

Ronan O'Hora, from the Guildhall School of Music and Drama, also supports the school music teachers' demands and underlines Britain's "globally acknowledged position" as a world leader in music education and performance.

"It seems quite incomprehensible that under the proposed plans to introduce the Ebacc the teaching of music is likely to disappear from secondary schools at a time when its importance in aiding and developing lateral thinking and creative problem solving is more widely recognised than ever, as is its significant therapeutic value," he said.

A spokesman for the DfE said the Ebacc would still leave plenty of time for non-core subjects, such as music and art. "We have put music on a much firmer footing than it has been - we have protected core music funding and a music module is being introduced for trainee primary school teachers," he said.

"Our National Music Plan allows every pupil to learn a musical instrument for at least a term. We have also expanded the highly successful In Harmony scheme in the poorest areas and protected the Music and Dance Scheme for the most talented pupils."



Young students at the Royal Liverpool Philharmonic's 'In Harmony' school in West Everton, Liverpool. Photograph: Antonio Zazueta Olmos/for the Observer