



WELCOME NEW STUDENTS

Rania T. (Piano)
Michael T. (Voice)
Sara L. (Violin)
Seniya C. (Voice)
Shayan S. (Piano)
Bradley C. (Piano)
Edward Z. (Voice)
Arman N. (Voice)
James A. (Piano)
Jennifer M. (Voice)
Mark L. (Violin)
Gianna F. (Piano)
Sidharth N. (Guitar)
Wyseman L. (Violin)
Danny Z. (Piano)
Ria K. (Recorder)
Amber F. (Piano)
Christine M. (Piano/Violin)
Nathan S. (Piano)
Kristen S. (Piano)
Cedric L. (Piano)
Daniel Y. (Piano)
Michelle W. (Piano)
Niki Q. (Piano)
Cameron D. (Guitar)
Aarymann V. (Guitar)
Dore T. (Piano)
Francis M. (Piano/Violin)

IMA STUDENTS BIRTHDAYS IN SEPTEMBER

Mehmet A., Arman N., Jennifer M., Anika S., Adam S., Daniel J., Stefan B., Heather S., Grace A., Rob C.

HAPPY BIRTHDAY!

IMPORTANT DAYS IN SEPTEMBER

Nothing noteworthy.

FAMOUS COMPOSERS BORN IN SEPTEMBER

- September 4, 1824 – Anton Bruckner
- September 4, 1892 – Darius Milhaud
- September 5, 1735 – Johann Christian Bach
- September 8, 1841 – Antonin Dvorak
- September 13, 1819 – Clara Schumann
- September 21, 1874 – Gustav Holst
- September 25, 1906 – Dmitri Shostakovich

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

FEATURED TEACHER OF THE MONTH

COLE HIGGINS, piano and music theory



Mr. Cole Higgins has earned and ARCT in piano performance from the Royal Conservatory of Music and a Master of Music in piano performance and musicology degree with a minor in psychology from York University. He studied with George McElroy and Christina Petrowska-Quilico. Mr. Higgins is a registered teacher with the Royal Conservatory of Music (RCME 66239).

What do you like most about teaching? What I enjoy most about teaching is helping students learn and understand tasks that very often seem, at least at first sight, very daunting, both mentally and pianistically. I find it thoroughly satisfying to be able to present methods of learning and practising passages that the student finds both technically and musically complex in a more clear, efficient manner, so that they can

focus on the performance of the repertoire, and not just the practice of it.

How do you inspire students to practice more? I always endeavor to inspire more by trying, routinely, to show them the sonic possibilities of the piano, using my own repertoire - for instance, if even a young student has questions about the difference between *piano* and *forte*, I will not hesitate to play the opening bars of Liszt's *Don Juan Reminiscence* followed by the opening bars of Schubert's *Impromptu, op. 142 no. 2*, in order to illustrate my point to the extent possible.

What roles does performance play in student's development? Performance plays one of, if not, the biggest role, in the development of a student. By performing regularly, students learn not only the value of a good work ethic as well as how to control their nerves, but also confidence, trust in themselves, and how to set and achieve goals.

Who are your favourite composers? My favorite composers are Liszt and Rachmaninoff.

What was the last piece of music (sheet music or a recording) you purchased for yourself? The last recording I purchased was a CD of the great pianist Lazar Berman playing numerous works of Liszt that includes a phenomenal performance of the Dante Sonata.

STUDENT OF THE MONTH

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.

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.

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.

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.



Music is soooooo beautiful!

Register for lessons by **October 1** and receive

\$30 off

New students only.

Cannot be combined with any other offer.



Harvard
University

Inspiring as well as educating

Musicians, Ed School leaders probe teaching methods that turn 'have to' into 'want to'

By Colleen Walsh, Harvard Staff Writer. August 3, 2012

One of the first things students want to know when they meet perhaps the world's most famous cellist is how often he practices, or, more specifically, how much he *likes* to practice. Yo-Yo Ma admitted during a recent visit to Harvard that sometimes, even for the most accomplished musicians, practicing can feel like a chore. Ma told a crowd of educators and artists in Harvard's Farkas Hall last Friday that when he asks his young questioners if, at times, playing for "20 minutes feels like eight hours," they responded with a knowing groan. But when he inquired if, when they are deeply engaged with a piece of music, playing for "20 minutes can feel like 30 seconds," the students smiled and nodded. The difference between the two practice sessions, said Ma, involves the ability to find that "internal switch," fueled by passion and engagement, that helps players to transition from feeling like "I have to do it" to "I want to do it." Great educators need to help students tap into that sense of involvement in the classroom, he said at the opening of a two-day symposium aimed at helping teachers use the arts to inspire passion-driven learning. Led by members of Ma's Silk Road Ensemble and faculty from the Harvard Graduate School of Education (HGSE), in collaboration with the School's Programs in Professional Education, 83 teachers from around the world attended workshops and discussions that explored how the arts can help engage students across a range of subjects.

The event grew out of conversations involving Ma, members of the ensemble, and Steve Seidel, director of HSGE's Arts in Education Program, following a three-day residency at HGSE by the ensemble in 2009. During that visit, Ma and his colleagues discussed their work with Silk Road Connect, a program that brings teaching artists — often members of the ensemble — into New York City middle schools to foster innovative teaching and develop interdisciplinary ties. The program culminates with a performance by the students and members of the ensemble. The residency led to an ongoing dialogue about how to bring that work to a larger audience. "We only have the capacity to reach so many schools at any given time," said Isabelle Hunter, program director of the Silk Road Project, a nonprofit inspired by the cultural traditions of the ancient Eurasian Silk Road trade routes that connected East with West, and the ensemble's umbrella organization. "So we thought, 'Let's have an institute where people can come from anywhere around the world and take some of these ideas back to their own schools.' "

Paramount among those ideas is the notion of engaging students and building connections across fields of study. Great educators, like great performers, have to catch a student's attention, and then take their learner on a journey made up of connections that transcend a single subject, said Ma. Great teachers, he said, "can take you to far away, and then somehow lead you right back to where you started." One example of Silk Road Connect's interdisciplinary approach and arts engagement involves indigo. In 2009, students and their teachers in a number of New York City schools explored the pigment in depth, examining everything from its chemical components to its place in history. They studied subject areas such as chemistry, art, music, history, geography, and economics through the lens of the bright blue dye, and collaborated with museums and institutions in New York to broaden their understanding of indigo and its many dimensions. "A light switch goes on when you find a connection. But suppose you find 100 connections," Ma said during the Friday evening discussion with Seidel. "Those connections keep you going both deeper and broader into a field."

Ma and the ensemble members, who performed after the talk, agreed that collaboration in the classroom, as on stage, is a key to developing a successful learning environment. Students, like musicians, need to feel safe and supported in order to learn and grow. While practicing newly commissioned works, members of the ensemble, who hail from diverse cultures and play an eclectic range of instruments from the violin to the Galician bagpipe, navigate cultural and musical divides, including the absence of written musical notation, something common among some Eastern musical traditions. To succeed, cooperation and communication are key. Seidel recalled observing members of the ensemble working on a new piece. "It was one of the most astonishing learning environments I had ever witnessed," he said of watching the ongoing dialogue and encouragement between the ensemble's composer and its musicians. "Part of being a transformative teacher involves creating a learning environment that is free of judgment and full of collaboration," said Ma. The ensemble's musicians and composers know that, he added, and are "going to make sure that nobody fails."

