



IMA students have achieved unprecedented success at the Royal Conservatory of Music June 2007 examinations.

Fifty-eight iMA students have taken examinations at the Royal Conservatory of Music, this past June. Guided by the iMA inspiring and motivating teachers, our students have achieved unprecedented success and have been awarded marks in the range of 85-95%. The highest marks were awarded for trumpet, violin, piano, and voice, along with clarinet, music theory grades 1 and 2, music history grades 3, 4, and 5, harmony grades 3, 4, and 5, counterpoint grade 4, analysis grade 4, and piano pedagogy levels 1 and 2. Two of our students have achieved the highest marks at grade 7 violin and grade 8 trumpet in the province of Ontario. Congratulations to all students on their fabulous achievement, the teachers for their professionalism and dedication, and to the parents for their continuous support. We look forward to achieving even more spectacular results during the August 2007 examination session.

IMA STUDENTS BIRTHDAYS IN AUGUST

Andrea Yau	Maria Pun
Angelene Grewal	Milan Patel
Desmond Tse	Mitchell Ahn
Hansel Lui	Nadia Djalilvard
Harrison Ahn	Nicholas Bowlin
Josh Li	Ola Schwarzenberg
Madison McLean	Zeina Hashem

**HAPPY
BIRTHDAY!**

IMA HAS WELCOMED MORE NEW STUDENTS IN JULY 2007:

Andrew Khawli (guitar)
Caleb Wilson (piano)
Crystal Fung (RCM theory)
Deepak Sant (MIDI keyboard)
Dennis Varghese (guitar)
Gasparin Youbi (piano)
Jacqueline Omdara (piano)
Jeff Zeinman (RCM piano 10)
Jessica Ann Faccaini (voice)
Joshua James (piano)
Julie Youbi (guitar)
Kattrina Khawli (piano)
Liam Desouza (piano)
Matthew Khawli (guitar)
Matthew Richardson (piano)
Matthew Wong (violin)
Oleg Tchernov (RCM piano 9)
Serena Yu (piano)
Zachary Hermann (alto saxophone)



GET LESSONS IN AUGUST 2008 FOR FREE

All iMA students who register and pay the full tuition fee for the months of September 2007 through July 2008, will receive lessons during the month of August 2008 free of charge. This offer expires on September 15, 2007 and cannot be combined with any other offers.

CONFIRM THE SCHEDULE OF THE CLASSES AS SOON AS POSSIBLE

The schedule of most of our teachers is getting full. Please confirm the day and the time of your classes as soon as possible. Some teachers are already almost fully booked. Call us now and reserve your spot.

IMA HAS WELCOMED 4 NEW TEACHERS

To serve you better and to respond to a growing demand, we have hired four additional teachers who will be teaching piano, early childhood music

education, guitar, and voice. They all have a Master degree in music, at least 10 years of teaching experience, and are registered teachers at the Royal Conservatory of Music.

FURTHER AHEAD...



Royal Conservatory of Music **SUMMER SESSION**

Theory Examinations August 10-11, 2007
Practical Examinations August 13-25, 2007

Compound Practice

By Owen Durkin

(The Musician magazine, Issue 7/2006)

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The Major Elements of Practice

We can identify the various elements that make up a comprehensive system of training in the following way:

- Mental/literal
- Physiological-Technical
- Contextual
- Creative-Improvisational

Great rewards can be produced by paying attention to these four elements. As physical as drumming may be, there are also many other forces at work here, and consideration should be given to each of them. In this article, we will examine the mental element. Martial artists always take a moment to observe a meditation ritual prior to engaging in physical training. These rituals enable one to set the tone for the training to come, and also help to establish a more receptive, focused mental state. The mind is "emptied" and the more focused we become, the less distracted we are by any pre-existing conscious, or subconscious negativity. Drumming is no different. It is amazing how much of an impact mental preparation can have on our training as drummers. Let me give an example of this. There are a few exercises and techniques that I have always shield away from. I'm not sure why. Although I am dazzled when I see any of my heroes play them, I've always been reluctant to work them out. I would often justify this reluctance internally, convincing myself that there was no real musical merit to be realized in expending the time and energy it would take to develop these techniques. Recently, I was at home practicing some new exercises that required a little more thought than some of the usual stuff I work on, and over time I began experiencing a level of relaxed concentration that was almost meditative. I was enjoying the moment, and things were really flowing. I didn't feel like stopping, and

slowly, the coordination and confidence started to develop as the gap between impulse and execution narrowed. Without pausing to consider what I was doing, I was becoming increasingly comfortable with this technique, and began to enjoy this game of "kinetic-connect-the-dots", if you will. Then it occurred to me that I was actually playing the thing that induced near panic in the past! Of course, the minute I started thinking about what I was doing my conscious mind started the bombardment of failure-messages, I froze, and the wheels fell off. By momentarily stimulating the mental element of practice, I had succeeded in laying the foundation for a deeper level of concentration, thus preoccupying my conscious mind to a point where it stopped interfering with the task at hand. And the subconscious, always accepting new information at face value, offering neither judgment nor opinion, simply accepted and assimilated the neurological impulses it received. What this clarified for me was the importance of mental preparation prior to any practice session. By learning to put myself into a state of heightened awareness on a subconscious level, I learned to ignore those petulant, and judgmental conscious levels of thought that hindered my progress, tapped my enthusiasm, and diminished my creativity. I now make it a point to commence all practice sessions with a little musical brain-twister, just to get myself mentally limbered up. Doing so aids me greatly in reaching that state that is most conducive to learning, and I find that the physiological elements of my training that follow are more easily assimilated and recalled. Try putting a little added mental pressure on yourself as you start your practice sessions. This could be a piece of music you find a challenge to sight read, an exercise from a book, or something of your own design. When utilized regularly, you are likely to experience the same deeper levels of concentration described in this article. This technique is just part of a complete system, which allows us to train more effectively, and with better results!

FAMOUS COMPOSERS BORN IN AUGUST

- ❖ 08/10/1865 Alexander Glazunov (Russian)
- ❖ 08/22/1827 Joseph Strauss (Austrian)
- ❖ 08/25/1918 Leonard Bernstein (American)

FREE INFORMATION SESSIONS

Meet with the IMA teachers, parents, students, and staff. Join us for free cookies, tea, and coffee.

Every Saturday from 11:30 a.m. to 3:30 p.m.