



The iMA Annual Concerts were a spectacular success.

On Sunday, June 24, the iMA hosted 4 concerts featuring students from the introductory, intermediary, and advanced classes, and from the adult programmes. In the magnificent ambiance of the Lutheran Church Bethesda more 120 students have shown their talent in front of their parents, families, friends, and guests. More than 5 hours continuous music from various styles, genres, and époques marked the end of the school year. The entire event was filmed live-to-tape and is available to the members of the iMA. At the end of each performance, students have received an official certificate of achievement.

IMA SUMMER PROGRAMMES

During the summer we are offering our full range of programmes and courses. As usual, we are open Monday through Saturday from 11 p.m. to 9 p.m., and on Sunday by appointment. We encourage our current and new students to have music lessons more often during this summer. Take advantage of the more available time and enjoy your music classes while improving your music skills. Ask us for more information now.

IMA STUDENTS BIRTHDAYS IN JULY

Michael Lee	Eleanor Mak
Christy Wong	Marisa Gandhi
Kin Wai Wong	William Elliott
Aqil Visram	Dean George
Hayson Ko	Myer Orat
Daniella Pisciola	Ernest Liu
Alexandru Stanomir	Justin Ng-Siva
Kawthra Kandasamy	

HAPPY BIRTHDAY!

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.

IMA HAS WELCOMED MORE NEW STUDENTS IN JUNE 2007:

Alexander Tsang (violin)
Ameen Meshkat (saxophone)
Andrew Laval (violin RCM 8)
Austin Tang (violin)
Benjamin Craft (trumpet RCM 6)
Ben Hussein (piano pedagogy)
B. P. (voice)
Carla Marriott (voice RCM 8)
Choumi Srikumar (piano)
Christy Wong (piano)
D. P. (piano)
Kingsley Tsien (guitar)
Lisa Li (voice)
Madiosn McLean (piano)
Naomy Cadet (piano)
Nigel Tang (piano RCM 8)
Rebecca Cadet (piano)
Warren Chu (flute)
Yasaman Meshkat (flute)
Zeina Hashem (piano)

FURTHER AHEAD...



Royal Conservatory of Music SUMMER SESSION

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

Canadian Music Competition

National Final June 20-July 5, 2007

Compound Practice

By Owen Durkin

(*The Musician* magazine, Issue 7/2006)

The most comprehensive approach to personal training I have encountered is a system I like to call "Compound Practice". This system illuminates the most effective ways to make full use of practice time, and also provides us with insights into how we can align all of the resources we have at our disposal in ways that put us on track with our musical goals. Understanding and implementing the components that make up the complete system is a powerful and effective way of realizing a thorough training experience. I have begun to adapt these concepts into a new personal regimen with surprising results. What makes the Compound Practice method so effective is that it really addresses the mental and physiological/kinetic processes involved in learning any motor skill. By developing a better understanding of how we learn these skills we gain an amazing advantage in regard to practice or training. We can begin to structure and refine our methods of practice in ways that offer maximum bang for the buck. We learn to open a channel to our most powerful learning tools: not books, videos or metronomes (all very useful items), but our own internal resources. By identifying the four major elements of practice, and developing a better understanding of the keys to accelerated learning, we can begin to employ tools that introduce enhanced levels of concentration and cognitive function, as well as increased creativity and confidence.

Fact: The biggest obstacle we face when attempting to exceed our perceived musical limitations is the misguided belief that our obstacles outweigh our resources. This single falsehood is perhaps more responsible for under-achievement than any other. When we begin to entertain this negative impulse, we lock ourselves out from our most powerful creative resources. Over time, this self-defeating process becomes automatic and subconscious, and we continue the downward trends of stagnation and mediocrity. We may even consider giving up music entirely. Truth be told, our greatest resource, the one that has brought our species from the Pre-historic age to the marvels of modern life, remains a largely untapped, yet virtually exhaustible asset: The Human Brain.

In spite of the wonders of digital communication, modern surgical techniques, advances in space/air travel and the countless other milestones of this age, we have yet to come to understand more than a modest portion of the brain's capacities. We really do need to consider the role that our subconscious mind plays in all of this. The human subconscious is virtually incapable of making discriminations between fact and fiction. It simply accepts whatever information it is presented with. Feed it sub-standard data and you can pretty much predict the result. What if you began to believe and

accept that through the implementation of a couple of specific strategies, and by identifying and practicing a few new training concepts, you could condition yourself to focus more of your mental energies, and that in so doing, you could experience:

- A heightened level of creative awareness
- Increased motor facility/coordination
- Increased confidence
- Accelerated, sustained, and measurable progress
- Enhanced capacity for learning/assimilation of new information

Without question, you'd probably say something like "Bring it on!" And yet we mindlessly continue to accept the misguided notion that we are merely the musician we have accidentally stumbled into becoming, powerless to identify any defeating behaviours, practice/performance habits or limiting beliefs, and unable to replace them with the stuff that brings us to where we can start to live up to our own musical aspirations. Let's frame all this psychobabble within the context of those aspirations: Our brain is enormously overqualified for all of its tasks. We can learn to access our own resources more effectively and consistently. Developing an effective strategy eliminates distraction and wasted time. Taking action effectively aligns us with our personal goals, and most importantly: WE MUST START NOW! Every goal needs a timeframe within which it must begin and be completed. Goals without a strategy are merely wishes. This is a critical distinction. If we hope to realize any measurable progress, we need to eliminate or at the very least minimize the random, haphazard elements of our training and begin to map out time-based strategies that offer maximum results. By taking even the smallest initial steps toward replacing ineffective patterns or habits with more useful ones, major changes and improvements are only a matter of time.

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FAMOUS COMPOSERS BORN IN JULY

- ❖ 07/02/1714 Christoph GLUCK (German)
- ❖ 07/03/1854 Leos Czech JANÁČEK (Czech)
- ❖ 07/07/1860 Gustav MAHLER (Austrian)
- ❖ 07/09/1879 Ottorino RESPIGHI (Italian)
- ❖ 07/10/1835 Henryk WIENIAWSKI (Polish)
- ❖ 07/10/1895 Carl ORFF (German)
- ❖ 07/24/1803 Adolphe ADAM (French)
- ❖ 07/27/1877 Ernst DOHNANYI (Hungarian)
- ❖ 07/29/1925 Mikis THEODORAKIS (Greek)