

IMA Newsletter

Voted **top 100 educators in the world** by the International Biographical Centre
Winner of the **Consumers' Choice Award** for best music school in the GTA.
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Winner of the **York Region Character Community Award**.
Markham Board of Trade **Business Excellence Award** finalist.



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International
Music
Academy

Year XXV, No. 2

February 2022

WELCOMING OUR NEW STUDENTS

Cathy Gaymane, piano
Ryan Tennessee, piano
Marianna Tacda, piano

IMA STUDENTS BIRTHDAYS IN FEBRUARY

Satori Szeto, Eyad Selim, Zoya Akousua Biney, Lucia Alfonso, Harry Shier, Mithran Sivasubramaniam, Adam Saimouah,, Beverly Wei, Jaden Robin Thomas, Tyrone Walles

HAPPY BIRTHDAY!

IMPORTANT DAYS IN FEBRUARY

February 1. Chinese New Year.
February 4. PA day (YR). *IMA is open.*
February 14. Valentine's Day.
February 21. **Family Day**. *IMA is open.*

NEWS

EARN OSSD COMMUNITY INVOLVEMENT HOURS

The Ontario Ministry of Education requires that all high-school students get involved with a charitable or non-for-profit organization volunteer 40 hours in community service. Our affiliated charity, the Kindred Spirits Orchestra (KSO), has several projects with various time commitment that can be done either at home or at its locations in Markham and Stouffville. If in the fall of 2021 you will be in grade 9, 10, 11 or 12 and looking for community service, email GM@KSOOrchestra.ca. The projects are open to all students (including those who are not taking lessons at the IMA), so feel free to refer your friends.

PERSONALIZED IMA GIFT CARD



The IMA offers personalized Gift Cards that could be used as thoughtful birthday, holiday, bar/bat Mitzvah, graduation gift or for any other occasions as well as to encourage someone to start learning a musical instrument or singing. The card can be used for any products or services.

The gift card is available for **any amount**. As cards are personalized with the name of the person who will receive it as well as with the name of the person who purchase it, requests have to be made 1 day in advance. Cards can be ordered in person, by phone at 905.489.4620 or by e-mail at info@InternationalMusicAcademy.ca. At the time the card is ordered, a non-refundable \$5 deposit is required. The full value of the card is paid upon pick-up (and the deposit is credited towards the purchase price). Payments can be made by any major credit card, cheque or cash as well as through the accounts of the IMA Clients.

KINDRED SPIRITS ORCHESTRA



ENIGMA VARIATIONS

Saturday, March 12, 2022 at 8 p.m. (EST)

Richmond Hill Centre for the Performing Arts

PROKOFIEV, Lieutenant Kijé suite
CHOPIN, Piano concerto No. 2
ELGAR, Enigma Variations



Kristian Alexander
conductor



Naomi Wong
pianist

Tickets: \$20-\$40
KSOOrchestra.ca
905.604.8339

in-person, streamed and recorded

Ontario  Canada 



Valentine's Day

GET A \$30 CREDIT ON YOUR NEXT MONTH TUITION

We have been very pleased with the continued success of our students. They have improved a great deal and we share their excitement with their families, friends, neighbors, and schoolmates. We appreciate your interest towards our programs and services. We are always very happy to welcome new students of all ages, levels, and instruments to the IMA. **Please tell your friends about your experience with the International Music Academy.**

Do you know someone who is thinking of taking music lessons or who has **children** who may be interested in getting their hands on a musical instrument or singing? Do you know a **teenager** who needs a high school OAC credit? Do you know an **adult** who has wanted for a long time to learn how to play a musical instrument but has never had the time or inclination? **Please tell them about the IMA.**

As an appreciation for your referral, we will give you a **\$30 credit** for each new student who registers at the International Music Academy as a result of your referral.

FOLLOW US ON

Stay in touch and follow the IMA latest news on Facebook. Visit <https://www.facebook.com/International-Music-Academy-1944567629154903> and become a friend of the IMA.

COMPOSERS' ANNIVERSARIES IN FEBRUARY

3/02/1809	Mendelssohn was born
13/02/1883	Wagner died
15/02/1857	Glinka died
23/2/1934	Elgar died
23/2/1685	Handel was born
27/2/1887	Borodin died
29/2/1792	Rossini was born

Where you born or do you know someone who was born on the same day as these famous composers? Drop us e-mail at info@InternationalMusicAcademy.ca to let us know.



INTERNATIONAL MUSIC FESTIVAL AND COMPETITION



May 2 - 15, 2022
Markham, Ontario

performing in-person or via recording

Registrations deadline: March 6, 2022

*piano | voice | strings | woodwinds | brass | harp
guitar | percussion | conducting | composition
chamber music | master classes*

JURORS

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AWARDS

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FEATURED TEACHER OF THE MONTH

Ross Au, M.Mus., B.A.

Guitar Studies and improvisation, Music Theory



Ross Au holds a master's degree from the University of Toronto in the field of music performance. He specializes in classical guitar and is armed with the pedagogical tools necessary to prepare students for university auditions and Royal Conservatory examinations. Ross has won several competitions across the GTA, composed film music for animation studios, received multiple scholarships, and was appointed concertmaster in the University of

Toronto Guitar Ensemble for two consecutive years. He has studied under renowned Canadian guitarists, Jeffrey McFadden and David Occhipinti. Along with his expertise in classical music, Ross is also fluent in many styles of the electric guitar and has performed on mandolin and banjo for the opera productions of Don Giovanni and Les Larmes du Couteau, respectively. In each of his students, Ross instills core values such as expressiveness, technical mastery, musical literacy, self-learning, and above all else – the enjoyment of making music.

Mr. Ross was happy to answer a few questions for our Parents and Students:

1. *What do you like most about teaching?* Seeing my students develop their own musical intuition and personality on the guitar! Exposure to complete beginners also serves as a reminder to remain constantly curious about guitar, music and life in general. When one person teaches, two people learn (at least in a one-on-one lesson).
2. *How do you inspire students to practice more?* Encouraging students to compare themselves to nobody aside from the person that they were yesterday, is really helpful. It's all about setting goals and achieving small victories which eventually add up to become an accomplishment greater than the sum of it's parts.
3. *What roles does performance play in student's development?* Performance is critical. Knowing you have to get out of your comfort zone puts a healthy amount of pressure and motivation to help a student achieve the goal of playing something really well. Even just playing for a few friends/family members can be a great experience.
4. *Who are your favourite composers?* That's a tough question to answer! My taste in music is quite varied, but to name a few artists/bands/composers: Plini, Bill Evans, Giulio Regondi, American Football, Jakub Zytecki, Claude Debussy, Guthrie Govan, Avishai Cohen, Stephen Taranto, Ted Greene, J.S. Bach, Explosions in the Sky, Nobuo Uematsu, Allan Holdsworth, Eric Johnson, Steve Reich.
5. *What was the last piece of music (sheet music or a recording) you purchased for yourself?* "Pure", an album by Tomo Fujita (Funk maestro/Berklee College guitar professor/all around nice guy).

FEATURED STUDENT OF THE MONTH

MERVEILLE UWASE



- **What instrument do you play?** - Merveille's primary instrument is the piano, while she also has experience playing the saxophone and the drums in her school bands.
- **How long have you taken lessons?** Merveille has been taking lessons for 3 years, currently studying piano's level 8 RCM.
- **Who are your favorite musical artists?** Merveille's favorite musical

artists are Maverick City and Caleb Gordon, she enjoys listening to Christian hip hop and R&B.

- **What are your other hobbies, besides music?** Merveille enjoys watching coming-of-age movies, studying global issues, baking, reading and blasting her favorite songs with her siblings.
- **Favorite food?** Merveille's favorite food is burritos!

- **What is the coolest thing you've learnt in your lessons in the past three months?** Merveille has appreciated learning how to express different emotions in her pieces, making her learn how to better connect with the audience.
- **Do you have any performances coming up?** Merveille is not currently prepping for any performances, but simply learning new technical studies and repertoire pieces and preparing for her Royal Conservatory of Music upcoming examinations.

E-mail to info@InternationalMusicAcademy.ca a photo of yourself (or your child) together with the answers of the questions above. The deadline for submissions is the 15th of every month. We will feature you in one of the next issues of the newsletter.

FEATURED ARTICLE



The best James Bond themes that never made it to the screen

By Stephen Dowling



The James Bond movie theme tunes have become an indelible part of pop music culture.

Almost from the get-go, with Sean Connery's industry-creating turn as the suave secret agent in Dr No, the Bond films' producers hit upon a formula as long-lasting as the secret agent himself.

While each official Eon Productions Bond film has featured the characteristic theme tune by Monty Norman – you're humming it now – they have also featured a secret weapon, one which makes each film as distinct as the villain the vodka-martini-sipping spy has to despatch: the theme song.

It's impossible to think of Live And Let Die (1973) without Wings' apocalyptic slice of rock opera, or A View To A Kill (1985) without Duran Duran's grandiose theme song. And that's before we even consider Shirley Bassey's masterclasses of cinematic unsubtlety with Goldfinger.

So, spare a thought for those well-known artists who penned a Bond theme hoping for immortality, only for it to be rejected on the casting couch. As Billie Eilish prepares to unleash her Bond theme No Time To Die at the Brit Awards, BBC Music looks back at some of the Bond themes that might have been...

Johnny Cash, Thunderball



Johnny Cash

Film: Thunderball (1965)

Lost to: Tom Jones

Better than the chosen theme? Tied

Most Bond-like lyric: Somewhere, there is a man who could stop the thing in time/ He is known by very few but he's feared by all in crime

"Thunderball, your fiery breath can burn the coldest man!" intones The Man in Black, in a manner both outrageously camp and as stony faced as an Easter Island statue. Lyrically, Cash's failed Bond theme follows the film's plot faithfully – coastal city menaced by a ship containing a giant bomb – in a cinematic country style full of whooping backing vocals and booming brass. Tom Jones, of course, may have recorded the actual theme, but Cash's effort is a champion among failures.

Alice Cooper, The Man With The Golden Gun



Alice Cooper speaks to Elizabeth Alker

Film: The Man With The Golden Gun (1974)

Lost to: Lulu

Better than the chosen theme? No

Most Bond-like lyric: The man with the golden/Gun in his pocket/
The man with the golden/ Gun in your face

In an alternate universe, Alice Cooper could have been a perfect Bond villain – or at the very least, a scene-stealing henchman (secret weapon – a flame-throwing guitar, perhaps?). And in another alternate universe, it would have been him singing the theme to the 1974 Roger Moore film. This restrained glam-rock offcut certainly isn't one of Cooper's cast iron classics, and also suffers from virtually no relation to the actual film apart from the title. Less a classy cocktail lounge, more a dive bar at 2am with The Sweet on the jukebox.

Blondie, For Your Eyes Only



Blondie

Film: For Your Eyes Only (1981)

Lost to: Sheena Easton

Better than the chosen theme? No

Most Bond-like lyric: We both have our orders/ And a trick up the sleeve

You might have been forgiven for thinking that this track, on Blondie's last studio album before they split for 17 years, was one of those great pop coincidences, coming just a year after Sheena Easton's theme for the Roger Moore-starring film. But coincidence it was not. The song had originally been earmarked as the theme, but at the 11th hour the producers plumped for Sheena Easton instead. Blondie's stab at Bond Universe immortality came to nothing.

Pet Shop Boys, Theme For James Bond #1

Janice catches up with her old friends Neil Tennant and Chris Lowe.

Film: The Living Daylights (1987)

Lost to: A-ha

Better than the chosen theme? Yes

Most Bond-like lyric: Like the taciturn Chis Lowe, there are no lyrics

The song that eventually became This Must Be The Place I Waited Years To Leave from the PSB's 1990 album Behaviour, was originally earmarked for Timothy Dalton's debut as Bond – the producers had

been impressed with the chart success of Duran Duran's A View To A Kill a few years before.



The choice eventually went to Norwegian pop trio A-ha, but the finished track from the “banger-crafting loveable uncles”, as [BBC Culture calls them](#), is the very essence of the duo's suburban ennui. a tale of rain-soaked misery at some nameless English school. It doesn't take much to imagine this with swelling strings instead of synths in the background, its strangely Soviet grandeur just waiting to be unleashed.

[Ace of Base, The Goldeneye](#)



Ace of Base on /music

Film:GoldenEye (1995)

Lost to: Tina Turner

Better than the chosen theme? Neither better nor worse

Most Bond-like lyric: The world will take us to the end/ Tomorrow's foe is now a friend

If you've ever wondered what a Bond theme as sung by Swedish Eurodance outfit Ace of Base might have sounded like... well, wonder no more. The band were sounded out for a possible Bond Theme for Pierce Brosnan's 1995 Bond debut GoldenEye. A demo was recorded but then passed over in favour of Tina Turner's offering, which had been written by U2's Bono and The Edge. The track – you can [hear the demo here](#) – ended up becoming the track The Juvenile on their 2002 album Da Capo.

[Pulp, Tomorrow Never Lies](#)



Pulp at Glastonbury 1995

For:Tomorrow Never Dies (1997)

Lost to: Sheryl Crow

Better than the chosen theme? Yes

Most Bond-like lyric: The city streets are littered/ With the casualties/ The could haves/ The should haves/ And the would've beens

When the producers were looking for a song for Pierce Brosnan's Tomorrow Never Dies, they were particularly proactive, asking several bands to contribute. One on the longlist was Pulp, the Britpop band who had become national treasure in the UK thanks to 1995's Common People. In true Bond-ticking-timer tradition, apparently, they didn't have much time to do it, either

“It was weird. They set up a kind of American Idol situation, where they asked about nine different artists to come up with a Bond song,” frontman [Jarvis Cocker told Time Out](#). They listen to nine different attempts of working “tomorrow never dies” into a lyric. We were told on a Wednesday that the deadline was Friday. Consequently, I was really pissed off when they went with Sheryl Crow instead.”

[Muse, Supremacy](#)



Another chance to hear Jo Whiley present Muse recorded live in concert.

For:Skyfall (2012)

Lost to: Adele

Better than the chosen theme? Yes in bombast, no in actual tune

Most Bond-like lyric: You don't have long/ I am on to you/ The time it has come to destroy/ Your supremacy

Team Bond didn't ask, but Muse might have been offering it anyway. In a **2012 interview with the BBC**, the band's drummer Dom Howard laughed off the thought of their histrionic rock opera gracing the titles. But was he really joking? "It's got a little whisper to the Bond vibe – it all goes a bit crazy Live and Let Die in the middle. My view is they should use it for the next James Bond film, but I don't know what's going on with that. I heard Adele was doing it!"

Radiohead, Spectre



Radiohead

For: Spectre (2015)

Lost to: Sam Smith

Better than the chosen theme? Yes

Most Bond-like lyric: The only truth that I could see/ Is when you put your lips to me

Radiohead seem like the both the least likely band to hook themselves to the Bond trailer and the most natural: their bookish, literate take on rock more suited to arthouse productions than the bang-crash-explosion thrills and spills of Team Bond, yet containing within their ranks one of the best soundtrack composers working today.

This five-minute epic combines classy Jonny Greenwood classical chops with Thom Yorke's voice at its most haunting, and a brass-and-string backing that sways like a drunken orchestra on a stormy sea. The band recorded it around the session for their 2016 album A Moon Shaped Pool; the Bond team decided, in the end, it was too dark. Though given the end result - Spectre's opening sequence is a decidedly creepy affair, with Kraken-like octopuses and Mexican death masks – this was never going to be a job for the likes of Katy Perry.

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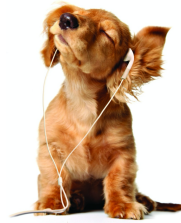
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