



THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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All opinions are those of the authors and may differ from those of CFMTA/FCAPM.

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Tiffany A. Wilson



A new year is upon us we're all feeling that time flies teaching away in our studios. Although the CFMTA has made life even busier than usual I love the hustle and bustle. I'm glad that I've been given this great honour and I can't wait for another great year with you all!

First and foremost, I'd like to send out a huge congratulation to every branch of RMT's that celebrated Canada Music Week® 150. All across Canada, once again students and teachers took part in performing music written by talented Canadians, while some students even played their own compositions. I attended two CMW concerts in my hometown province of Manitoba and was inspired by the display of our music teachers' dedication and hard work.

In October, I was invited to Saskatchewan for my first official trip as the President of the CFMTA. There we celebrated the 85th Anniversary of the Yorkton Registered Music Teachers' Association. My hosts were gracious and I was excited to be a part of all the events programmed into the short day and a half. I am incredibly grateful for such a special experience and the time I spent with all the wonderful Yorktown ladies.

In Saskatchewan, CFMTA Vice President, Lauren Kells gave a presentation with colleague Laurel Teichroeb on the Baroque Sonata, and Gregory Chase spoke about Educational Psychology in the Private Music Studio which gave us insight into the behaviour of Gen Z and Millennials. The event was inspiring as it helped us gain insight and a new-found appreciation for the change in times. My, are things different now!

The highlight of my trip was hearing young Nicole Milbrandt's, (a gifted ten-year-old) play her own composition on a prepared piano. Yes, prepared piano! The piece is called, *Grasshopper*. Prior to the performance, Nicole prepared the piano with small clothespins that literally *hopped* off the black keys when played. The experience was captivating and the audience loved it! How inspiring it is to see these little musicians embrace their own creative energy and compose innovative pieces such as, *Grasshopper*, of course with the help of our empowering music teachers. My sincerest compliments to our RMT's in Saskatchewan, great work ladies!

Behind the scenes of these great events, the CFMTA business officers hold monthly Skype meetings to attend to the daily demands of our organization to make sure everything runs smoothly. One of my duties was to help decide the winners of the William Andrew's Award. This year, there were a record number of nine applicants. The applications reflected our culture's shift towards embracing new technology in performance, but also in fundraising in smaller communities to provide instruments and programmes where they are most needed.

A number of branches produced music book compilations written by local composers. It was terribly difficult for the panel to decide, but we eventually narrowed the options to two deserving branches; North Island, (BC) and Abbotsford, (BC). Both projects were equally deserving and I am proud of their work.

Additionally, this fall, we received a proposal from our webmaster, Dina Pollock, suggesting that we should produce an annual digital magazine named ***A Year in Review***. The magazine is an exciting new venture that we are thrilled to establish. *A Year in Review* will be issued in January of every year. The magazine chronicles winners of Essay and Composition competitions, the Young Artist Series, our National Bi-Annual Piano Competition award winners, as well as other projects to be announced. The magazine will serve as a yearly reference for all of our programmes, placed in a visible place on our website. (I've already had the privilege to start proofing the 2017 first edition and it looks remarkable; the layout is clear and photos are abundant). Editor Dina Pollock is doing outstanding work for us. Hats off to a great new endeavour!

Don't forget that you can also follow us on Facebook for more information, deadline reminders, interesting reports, and articles! Branch articles are also welcome to be shared in this platform. You can find us using the following link: <https://www.facebook.com/cfmta/>. I hope that you don't hesitate to check it out!

Thank you for a lovely year of phenomenal music and great Canadian 150th Birthday fun. I look forward to proposals for more innovative ventures, inspiring performances, trips across Canada, and another year of empowering young minds, little fingers and voices.

Thank you all for making this possible.

Tiffany Wilson



Une nouvelle année est arrivée et nous avons l'impression que le temps file rapidement pendant que nous enseignons dans nos studios. De plus, la FCAPM m'a tenue plus occupée qu'à l'habitude. Cette agitation me plaît énormément et je suis fière d'avoir eu le privilège de travailler avec vous cette année. Je suis ravie de poursuivre ce travail pour une autre année avec vous tous.

Premièrement, et le plus important, j'aimerais féliciter toutes les associations provinciales qui ont célébré la semaine de la musique canadienne. Encore une fois et à travers le Canada, étudiants et professeurs ont partagé la musique écrite par des compositeurs canadiens de talent alors que d'autres étudiants ont joué leur propre composition. J'ai eu la chance d'assister à deux concerts de la semaine canadienne dans ma ville au Manitoba. Ces concerts furent une source d'inspiration par la présentation de notre musique grâce au travail de nos professeurs dévoués.

Mon premier voyage officiel en tant que présidente de la FCAPM a eu lieu en octobre. Le « Yorktown Registered Music Teachers » de la Saskatchewan m'a invitée afin de participer aux célébrations soulignant le 85e anniversaire de leur association. Je fus très bien reçue et j'étais très heureuse de participer à ces événements prévus pendant une journée et demie. Je suis incroyablement reconnaissante d'avoir pu participer à cette expérience spéciale et aussi d'avoir pu passer du temps avec ces dames du Yorktown.

Lauren Kells, vice-présidente de la FCAPM, a donné une conférence en Saskatchewan en collaboration avec deux collègues. Laurel Teichroeb a discuté de la sonate baroque alors que Gregory Chase nous a parlé de la psychologie en éducation dans les studios privés. Ceci nous a permis de mieux comprendre le comportement de la génération Z et des milléniaux. Cet événement était tout aussi inspirant qu'aidant puisqu'il

nous a amené vers une nouvelle vision et une appréciation du changement avec le temps. Comme les choses sont différentes maintenant!

Le point culminant de mon séjour fut d'entendre Nicole Milbrant. Cette jeune et talentueuse pianiste de dix ans a interprété sa propre composition intitulée « Grasshopper » pour piano préparé. Vous avez bien lu : piano préparé ! Avant la représentation, Nicole a préparé le piano avec de petites épingles à linge qui ont sautillées dans les airs lorsque Nicole les a jouées. L'expérience a été captivante et l'auditoire a adoré ! Comme c'est inspirant de voir ces jeunes musiciens épouser leur propre énergie créatrice et composer des pièces aussi innovatrices que « Grasshopper » (naturellement avec l'aide de leur professeur de musique). Je félicite notre association en Saskatchewan. Excellent travail mesdames !

Parallèlement à ces événements, le comité exécutif de la FCAPM tient une réunion mensuelle par Skype. Nous pouvons ainsi voir aux demandes quotidiennes de notre organisation afin de nous assurer que tout suit son cours. Une de mes tâches a été d'aider à déterminer les gagnants du prix William Andrews. Cette année, il y a eu un nombre record de neuf nominations. Les applications ont reflété à quel point notre culture se tourne de plus en plus vers la technologie dans la performance ainsi que des levées de fonds dans de petites communautés afin de fournir des programmes et des instruments pour les plus démunis.

Certaines associations provinciales ont produit une compilation de livres de musique écrite par des compositeurs locaux. Il a été très difficile pour les membres du jury de choisir mais nous avons réduit ces candidatures à deux régions : North Island et Abbotsford en Colombie Britannique. Ces deux projets étaient également méritant et je suis très fière de leur travail.

De plus, cet automne, nous avons reçu une proposition de notre webmaitre. En effet, Dina Pollock a suggéré que nous produisions un magazine annuel numérique que nous pourrions appeler « Une revue de l'année ». Ce magazine est une nouvelle aventure que nous avons hâte d'expérimenter. « Une revue de l'année » sera publiée à chaque année en janvier. Des projets divers y seront annoncés tels que « jeunes artistes », les gagnants des concours d'essais et de compositions et les gagnants de notre concours de piano biennuel. Ce magazine servira de référence annuelle de tous nos projets et sera clairement placé sur notre site web. (J'ai déjà eu le privilège de commencer le tirage d'épreuves de la première édition de 2017 et c'est déjà remarquable : la présentation est claire et les photos sont abondantes). L'éditrice Dina Pollock fait un travail extraordinaire pour nous. Chapeaux bas à ce nouvel effort !

Vous pouvez accéder à ce courriel par notre site web. N'oubliez pas de nous suivre du Facebook pour plus d'informations, rappels de dates butoirs, rapports intéressants et articles ! Les associations provinciales sont invitées à partager leur publication via cette plateforme. Vous pouvez aussi nous trouver en entrant le lien suivant : <https://www.facebook.com/cfmta/>. J'espère que vous n'hésitez pas d'aller y jeter un coup d'œil !

Je vous remercie pour la merveilleuse année de musique et aussi pour la fête du 150e anniversaire du Canada. Je suis impatiente de lire de nouvelles propositions pour de nouvelles initiatives, des performances inspirantes, des voyages à travers le Canada et une autre année qui permettra à des jeunes esprits, des petits doigts et des voix de se faire entendre.

Merci d'avoir permis à tout ceci de devenir possible,

Tiffany Wilson





Hello from the Editor, Webmaster Mot de l'éditrice, webmaster

Dina Pollock



Hello Everyone,

Hope everyone is heathy, happy and had a great holiday break to catch up with family and friends. I am happy to introduce the new issue that will be available for download through the app and on the website - *A Year in Review*.

In this issue we will highlight all the programs that are available from CFMTA/FCAPM. Do check it out and enjoy.

This issue of CMT is jammed packed. I had more information than pages, so a few things had to be cut back.

Branching Out - I have included a short highlight, and have included some of the photos on the cover. The full reports and all photos submitted will be included in *A Year in Review*.

Book Reviews - This issue had more reviews than space, I will include the rest in the Spring issue.

Canada Music Week® - I have included some photos, more photos will be included in *A Year in Review*.

On a few different topics: **Digital Magazine** - There will be another survey in March/April to get the members feedback on the Paper/Digital question. At the July AGM we wil take the results and make an informed choice for our magazine. Please do take part in the survey.

Extra Books - I have extra books that were not reviewed and I am doing the same as last year - *a book draw*. To be included in the draw, please send me an email requesting to be included in the draw. I will make the draw at my Branches March 2018 meeting - the first 3 names will receive a box of books.

Dina

On front cover . . .

Photos from Branching Out



New Brunswick



East Kootney BC



London ON



Vancouver BC



Mid Island BC



North Bay ON



Richmond BC



South Okanagan BC



Trail/Castlegar BC



ANNOUNCEMENT OF ANNUAL MEETING 2018

Take notice that the Annual Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held in Toronto, Ontario

Dates: July 4 - 5 - 6, 2018

Venue: Crown Plaza Hotel 33 Carlson Court, Toronto Ontario

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

By order of Tiffany Wilson, President - Anita Perry, Secretary

Dated at Winnipeg Manitoba this 25th day of August, 2017



Focus on Research Peer-reviewed Publication

Karen Gerelus

The CFMTA strives to establish itself as one of the leading Canadian resources for disseminating academic research in music pedagogy. Its mandate to connect university researchers with professional studio teachers aims to strengthen the relationship between theory and practice.

As such, CFMTA's Focus on Research was established to promote and encourage scholarly work in music pedagogy and to provide a forum for dissemination of research on music teaching and learning. Scholarly work in the form of original qualitative or quantitative research, as well as literature reviews, can be submitted for evaluation by a blind, peer-review panel. Papers can be submitted in either English or French, and are limited to 7000 words which should include a 150 – 200 word abstract and APA formatted references. Anonymized manuscripts can be sent to research@cfmta.org where it must meet acceptable international publication standards determined by three reviewers. Evaluation will be based on significance of the topic to the field, theoretical framework, research design and methodology, quality of writing, and originality of ideas. Accepted manuscripts will be posted in full on the CFMTA website and a 400-word summary is published in the Canadian Music Teacher journal.

CFMTA is committed to raising the standard of professionalism in private music studios by encouraging teachers to become familiar with the important research being conducted in music pedagogy. Private studio teachers can greatly benefit from reading the latest research being done in the field of music pedagogy to improve their own practice. For example, there is important research currently being done on questions surrounding musician injuries, sight reading, student retention,

technology and more which can serve to inform the daily decisions of teachers. Further, Canadian academics need a venue to publish academic research and it is a shame that so much great work goes unread. We particularly encourage graduate students to submit work based on their thesis, dissertation, or capstone papers.

By connecting these two needs, CFMTA is the catalyst for a collaboration between academics and professionals. Focus on Research welcomes stimulating and relevant pieces of contemporary research in music pedagogy that contributes to a deeper understanding of the field, and should address current questions related to private instrumental and voice studio teaching. Further information is available at:

<http://www.cfmta.org/en/research/>.

Karen King-Gerelus is a third generation piano teacher completing research in the field of piano pedagogy. She is a doctoral student at the Werklund School of Education at the University of Calgary where her research asks questions of identity and motivation with piano students. Her highly-regarded graduate work with Professor Gilles Comeau at the Piano Pedagogy Research Laboratory at the University of Ottawa has been featured at international conferences, in professional and academic journals, and on several piano pedagogy podcasts. Karen teaches piano, pedagogy, music history, and music theory at her private studio and is an active member of the Canadian Federation of Music Teachers' Associations.

Karen Gerelus ARCT, LTCL, MA, RMT
PhD Student - Werklund School of Education



ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2018

Veillez prendre note que l'Assemblée annuelle des membres de la Fédération canadienne des associations de professeurs de musique aura lieu à Toronto, Ontario

Rendez-vous : 4 - 5 - 6 juillet 2018

Lieu : Crown Plaza Hotel 33 Carlson Court, Toronto Ontario

Voici les points qui seront abordés :

Continuer les affaires de l'année en cours

Traiter des sujets qui seront soumis avant la rencontre

Par ordre de la présidente, Tiffany Wilson - Anita Perry, secrétaire

En date du 25e jour du mois d'août 2017 à Winnipeg, Manitoba



William Andrews

Canada Music Week® Awards

Prix semaine de la musique canadienne^{md}

BCRMTA - Abbotsford

To commemorate Canada's 150th birthday and Canada Music Week® 2017, the Abbotsford Branch of the BCRMTA set out to create a book of compositions from students and teachers of the branch. Each person was invited to submit two compositions. The resulting coil bound book – titled Creative Canadians Compose – features 36 compositions with student art work on the cover and includes a message from Mayor Henry Braun and short composer biographies.

The response to the printed book from students and teachers alike has been very positive. Students are thrilled to see their work in print and those who were not involved in this project are keen to have us repeat the initiative so that they can join in!

Joyce Janzen was the chairman of the project, many teachers assisted their students in submitting entries, and Dina Pollock did the design and layout.

Our Canada Music Week® recital on November 17, 2017 featured performances of these compositions – most of them performed by the composers themselves! One of the pieces in the book is a vocal work – a new version of *O Canada*. The teachers of Abbotsford Branch learned this piece before the recital and led the audience in singing it together.

Copies of the book were available for purchase at the Canada Music Week® Recital and are also available in digital format on our branch website <http://abbotsfordmusicbcrmta.com>.



Our recital was to begin with the highly popular game Kahoot – an interactive game which has questions projected onto a screen. Audience participants could sign into the game with their mobile devices – cell phones etc., and answer questions. The audience could see, after each question, who was leading in scoring points.

The questions were based on Canadian history – crafted so that parents and other audience members as well as music students were able to participate. Internet connection at the facility created difficulty in playing the game, so we proceeded with the recital. After the performances, our resident tech wizard, Dina Pollock, was able to get things working and the game was played to much interest and amusement. Prizes for the top four winners of the game were gift cards to local music stores as well as a copy of the composition book.

The evening continued with medallions being given out to students who achieved the highest marks in practical and theoretical exams over the previous year, and concluded with cake and water in the foyer.

While the response to the production of the book was positive, I believe the performance of the works was the capstone to the project. It was as wonderful to see the pride with which young composers presented their works as it was to see the enthusiastic response of the audience to their creativity.



We are grateful to William Andrews for his generosity in giving this award to branches and for Po Yeh who handles the application process. We are especially pleased to win the award this year with our initiative for Canada's 150th birthday as we have applied before without success.

Joyce Janzen - Abbotsford Branch



BCRMTA - North Island

We were delighted and honoured to be one of two recipients of the William Andrews Award for this calendar year! These were the activities which were presented in the application for this much appreciated funding!

Our celebration of Canada Music Week® in this year of our Nation's 150th Anniversary occurred primarily on Saturday, November 25 at the Trinity Presbyterian Church in Campbell River. It had four distinct components which spanned over one year.

Starting in June of 2016, students and teachers prepared twenty-two original works which were then collected and bound into a volume of local compositions. The cover page and about half of the compositions were illustrated by professional artists from Campbell River. In all, thirty six volumes were produced and made available to students, branch members and families.

Our community outreach portion of this celebration consisted of three recitals at assisted care facilities in both Campbell River and Courtenay. These occurred on the weekend prior to November 25th. In all, 28 students participated. The residents were delighted with solo works by published Canadian composers, several works by the performers themselves as well as Canadian Duets and Trios. The Finales was a wonderful and exciting two piano performance of the *Canadiana Suite* by Joanne Bender.

The third portion of our event consisted of two Composition Workshops by Christine Donkin. The first of these was entitled

Creativity with Music Character and was aimed at the younger student. *Creativity with Harmony and Melody* delighted older students. In all 47 students and adults attended these sessions. Following the workshops, Ms. Donkin performed some of her own compositions, and gave some background for each. Our students were delighted to meet and hear Ms. Donkin as many of them were familiar with her work! Some went so far as to get their illustrations of her compositions, autographed!

Between the morning's activities and the afternoon concert, the workshop participants were treated to pizza, veggies some CMW cake as well as a beverage. Those in attendance also received pencils and stickers commemorating this event.

At 1:30, the sanctuary was populated by 71 (students and guests alike). A total of 37 performances ranging from an elementary to an advanced level rang out to the delight of the audience. A charming duet, as well as a composition with lyrics, were played by their composers! Solo Canadian works, as well as two duets and two piano trios were performed. The finale piece was the two piano work, *Canadiana Suite* by Joanne Bender. This wonderful arrangement of many well known Canadian folk song was much appreciated and a fabulous end to our afternoon's Concert! In all, an inspiring and delightful day was experienced by many people!

We feel that this was a very successful and satisfying celebration on our Nation's Music on the occasion of our 150th Anniversary!

Sonia Hauser - North Island Branch



All of the people who attended the two Composition Workshops as well as the Mini-recital given by Christine Donkin on November 25th.





Profiles *by Lori Elder*

Creativity and Colourful Compositions

An Interview with **Christine Donkin**



Christine Donkin composes award-winning, critically acclaimed music that appeals to a broad range of listeners and performers. Described as *stunning* (*ConcertoNet.com*), *highly imaginative* (*American Record Guide*) and having enormous impact (*Washington Post*), her work is promoted by several publishers and is performed all over the continent and beyond.

Christine composes music for musicians of all kinds. High calibre concerts at venues such as Carnegie Hall and the Moscow Conservatory are interspersed among frequent performances featuring young soloists, community orchestras, and church choirs. Symphony New Brunswick, Symphony Nova Scotia,

Thirteen Strings, Elektra Women's Choir, DaCapo Chamber Choir, and the Canadian Guitar Quartet are just a few of the ensembles that have performed her music in Canada. Christine is honoured to be one of 39 Canadian composers commissioned to compose an orchestral tribute to the Canada 150 celebrations as part of the Toronto Symphony Orchestra's Canada Mosaic project.

Christine is also active in the field of music education, and is frequently invited to adjudicate and give workshops and master classes for students and teachers about composing music. She was recently hired as the Subject Matter Expert for Compositional Devices by the Royal Conservatory of Music for their new online Teacher Portal, which features a collection of resources, lesson plans, and information about how to teach music composition. Frederick Harris Music has published nine books of her pedagogical compositions for piano and violin; several of the compositions from these books, along with over one hundred arrangements and figured bass realizations, are included in the Royal Conservatory of Music repertoire books for voice, clarinet, saxophone, trumpet, violin, viola, cello, and piano. Christine's pedagogical compositions have also been included in the publications of Trinity College London and the Australian Music Examinations Board.

Lori Elder - *What inspired you to start composing? How old were you when you began?*

Christine Donkin - I started composing around the same age that I started piano lessons, which was when I was 5. There wasn't any particular thing that inspired me: I've always been geared toward creating things, and my first reaction to learning any new skill was to use it to make something. So as well as composing music in my childhood, I was also doing a lot of drawing, writing stories, producing monthly magazines and creating computer games. I had all sorts of little projects.

LE - *What were your first pieces?*

CD - I think the very first piece was called *Sailor Song*, and it was a kind of unstructured and semi-improvised set of variations on a very simple tune in D minor, harmonized with D minor and C major chords. *Sailor Song* sometimes rambled on for a very long time and became annoying to my family. But not long after this I composed other, more sophisticated pieces that had a beginning, a middle, and (most importantly) an end.

The first piece that I entered in the local music festival was a piano duet called *Midnight Dance*, which I performed with my sister when I was six. The adjudicator was Janet Scott Hoyt, with whom I studied piano pedagogy later on at the University of Alberta.



LE - What were your early influences? Who were your mentors?

CD - I think I would have to include the entire musical community of Grande Prairie, Alberta, on my list of mentors. My parents are both classically trained, but their other musical pursuits also had a strong impact on my upbringing: my mother was frequently involved in vocal and choral productions, and my father has a fascination for all sorts of offbeat stuff, which he plays by ear. My sister (who is now an active musician and teacher here in Ottawa) studied piano and several other instruments, as did I, and we both benefitted greatly from our formal training.

As a result of being the youngest in my family, I spent a fair amount of time in my childhood sitting through rehearsals that I was not actually participating in, and this was a great chance for me to absorb a wide range of musical styles. Since the internet didn't exist at that time though, there weren't too many opportunities to listen to any music that wasn't part of Grande Prairie's repertoire. Fortunately, my mother's sister is also a musician, and in my teens she supplemented my education with recordings of some music that I wouldn't otherwise have heard until later: John Cage, Edgard Varèse, Steve Reich, and others.

LE - *Peace Country Hoedown* is a favourite with students. Do you play fiddle by any chance?

CD - I started studying the violin at age four, a year before starting piano, and played lots of fiddle music at home. I composed *Peace Country Hoedown* at a time when I was teaching both piano and violin. I realized that while my violin students were having a great time playing fiddle tunes, my piano students didn't have any kind of equivalent activity. Pop tunes were okay, but they don't have quite the same energy. So *Peace Country Hoedown* is basically a fiddle tune for piano.

LE - Your elementary level piano pieces are very imaginative, and they all really reflect their title. Do you generally start with the music first, or with an image or idea?

CD - Often I start with an idea and then try to match it with a playing technique that I think would be both useful and enjoyable for students to play. For example, *Catch Me if You Can!* (RCM grade 6 violin and viola) has some scale passages, some diminished 7ths, and a three-octave arpeggio – those are technical challenges for students of that level, but I tried to work them into a fun piece of music that they would want to practise.

LE - *Dream Journey* and *Witches and Wizards* from *Legends & Lore* are very colourful. What was the inspiration for this set?

CD – Actually, these two pieces didn't start out in the same set. Back when I first submitted manuscripts to Frederick Harris Music, I sent three sets of pieces, and they chose a selection from those and reorganized them into two sets (which became *Legends & Lore* and *Comics & Card Tricks*). *Witches and Wizards* was from the first set that I ever sent, and my title for that set was *On My Bookshelf*. Those pieces were about different kinds of books, such as mysteries, space adventures, fantasy stories, comic books, joke books, and so on.

Dream Journey was from the second set, whose title was *Going Places*. Those pieces were about different kinds of traveling. Some of the pieces, such as *Monster Trucks*, were about traveling in the more standard sense, while *Dream Journey* is about a different kind of traveling – a journey of the mind or of the soul.

LE - The pieces from *Comics & Card Tricks*, such as *Crazy Comics*, *Computer Chatter* and *Detectives* are popular with students also. Do you find it satisfying to have your pieces being played so widely?

CD - Yes! It makes me really happy. Sometimes I get emails from music students, telling me about performances and asking questions about the pieces – it's always fun to hear their feedback and give them some thoughts.

LE - How did you develop your *Daily Reading* series?

CD - The *Daily Reading* series is by far the largest project I've ever done: in all, the series consists of 3,786 short, sequenced reading exercises spanning eight volumes (six of which are now published). I composed, compiled and edited the series off and on over the course of about three years, and some of it was based on exercises that I'd created about ten years before that, so it's been brewing for a while.



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The whole project was the result of a strong desire for my piano students to be able to learn music independently. Certainly, as a Suzuki-certified instructor, I place a lot of importance on learning by ear, but what I really wanted to achieve in this series was *complete* confidence in reading, because it's such a useful skill.

At one point I sat down and thought through all the notation that musicians need to be able to digest and respond to in a split second – key signatures, time signatures, pitches, accidentals, fingering, rhythms, articulations, dynamics, and foreign terms, plus a litany of instrument-specific or period-specific symbols – and I decided that I needed a way to introduce this incredibly complex written language to my students systematically and in small doses over the course of many years. And in order to become comfortable with music notation, students need to use it continually, which is why the series ended up being so enormous.

LE - How do you encourage your piano students to be creative?

CD - I give all my piano students the opportunity to be creative - some of them take that opportunity and others don't. To strike a balance between spending time on what the students want to learn and what I know I have to teach them, I offer "electives" to complement the "core curriculum" of reading, ear training, theory, technique, and repertoire/studies. No-one in my studio escapes the core curriculum - it provides the solid foundation that students need in order to succeed in music.

The electives, however, are where the students get to explore their own interests. Some of the electives focus on creativity: for example, students can choose to work on a composition, or they can explore improvising and harmony. And then there are other electives that focus on music history or performance rather than on creativity.

LE - Do you do any kind of special events for your students, such as theme recitals or piano parties?

CD - My December recital this year will focus on creativity and independence. Several students will be playing their own compositions. There will also be some "mystery" performances by students who chose a "Surprise the Teacher" project as one

of their electives. This means that they learn a piece entirely on their own, and the first time I hear it is when they get up and play it at the recital! (A little scary? Yes!) My goal is to find out whether my teaching is actually working - that is, whether my students are able to learn music independently, and whether they've developed enough self-discipline and effective practice strategies to complete the project successfully.

In the June recital I encourage ensemble playing. There are duets, which are actually solo piano pieces at a more advanced level than the students' current playing level, which I arrange for two players at lower levels, in order to give the students a glimpse into their pianistic futures.

I'll also be inviting a student string ensemble to accompany some of my students in "mini-concerto" performances. These are sonatina movements for which I arrange string accompaniments. And I'm planning to hire a professional musician for some of my students to accompany, so that they gain some experience in this important skill.

LE - You have a Compositional Devices collection on the RCM online Teacher Portal. What is that comprised of?

CD - The Compositional Devices collection consists of a series of lesson plans and worksheets that are all contextualized by, and referenced in, a sixteen-part slideshow series called *Music Composition from Micro to Macro*. *Micro to Macro* takes the reader on a tour through the stages, levels, and important considerations in music composition – starting with the building blocks of pitch, rhythm, and tone colour, and working up through motives, phrases, harmony, themes, texture, and form. But I also took time to deviate from that path and examine approaches to music composition that don't fit under any of those banners.

The lesson plans range from theory-based exercises (which supplement RCM's Celebrate Theory books) to a seven-part summary of my own discovery-based approach to teaching music composition. I'm particularly proud of the *Harmonic Exploration Zones*: these are diagrams that can be used to encourage creative experimentation with various kinds of harmony, including traditional (baroque or classical) harmony. I've had a lot of success with them.



LE - What do you focus on when you teach composition?

CD - Just as I have a core curriculum for my piano students, I also have a set of fundamental skills that I want my composition students to master. These include rhythmic dictation, working with harmony, and creative improvising (that is, improvising with the goal of generating new ideas, as opposed to the kind of improvising that one might do as part of a performance).

Of course the students also compose pieces of music. I try to make them understand that although music composition sometimes requires thinking, it more often *requires turning the brain off and just listening*.

LE - Describe some of your recent projects.

CD - This summer I was commissioned by a 60-member women's choir from upstate New York to compose a piece of choral music on the topic of the ivory-billed woodpecker, which was thought by many to have been extinct for decades but was then spotted

by several ornithologists in 2004. My text for this piece ended up being the field notes of one of these ornithologists, which was a bit of a departure from setting poetry!

Other recent projects include a commission from the Toronto Symphony Orchestra to compose a "Sesqui" – that is, a short orchestral fanfare celebrating Canada's 150th, as well as some cross-cultural and cross-disciplinary collaborations involving Indigenous musicians and dancers performing with the Peterborough Symphony Orchestra.



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.



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Call for Conference Session Proposals

Proposals must be submitted via email between May 1 and November 1, 2018 by midnight Central Time to:
conference2019@mrmta.org

- Sessions will be 50-55 minutes long, including introductory and closing remarks, and Q&A.
- Membership in CFMTA/FCAPM is not required to submit a proposal or present a session.
- Presentations should reflect the conference theme, "Sound Connections". In particular, we are interested in proposals exploring human connections through music making: the relationship of student and teacher, collaboration between musicians, the historical impact on society of music and its connections. All presentations will be non-commercial in nature.
- Opportunities for commercial presentations are available through the Trade Show. For more information email: tradeshow2019@mrmta.org
- Selected presenters may present only for "no charge". Presenters who plan to attend any other part of the conference will be required to pay the appropriate registration amount.
- Resumés are limited to one page and should include presentation experience if possible.
- Researchers submitting papers that desire peer review of their research should refer to the requirements detailed at www.cfmta.org using the Focus on Research link.
- Only Word or PDF submissions will be accepted.

Please include the following information in your submission:

- Contact mailing address, e-mail, and phone number
- 250-word proposal (full description, including title)
- 35-word description of session

If you have any questions about the submission process, contact us at: conference2019@mrmta.org ►



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Announcing – 2019 National Vocal Competition

The MRMTA is happy to announce that we are hosting a National Vocal Competition to take place at the CFMTA/FCAPM Conference to be held in Winnipeg, July 3-6, 2019! To celebrate our 100th Anniversary and in recognition of the wonderful tradition of singing here in this province, we very much wanted to encourage and contribute to the careers of young, promising singers as they move on into the profession. Singers up to and including the age of 27, at the recommendation of their provincial or territorial association, are invited to compete for prizes totalling \$10,000. Prizes are as follows:

- 1st prize - \$5,000;
- 2nd prize - \$3,000;
- 3rd prize - \$2,000.

Additional prizes may become available.

There is already a feeling of excitement around this event and we are looking forward to welcoming each competitor and the panel of distinguished jurors who will adjudicate this competition. All forms for the 2019 National Vocal Competition will be available in 2018 on the conference website at: centuryofsound2019.com

Linda De Pauw
Chair, 2019 National Vocal Competition

The CFMTA/FCAPM National Conference, "A Century of Sound Connections", will be held at the historic Fort Garry Hotel in Winnipeg MB from July 3-6, 2019. This world-class hotel and conference centre is situated in the heart of downtown Winnipeg and is minutes away from major attractions. It features magnificent ballrooms, workshop and conference meeting rooms, trade show space and award winning culinary fare. Designated a national historic site, this hotel has been a Winnipeg icon for over 100 years, making it the ideal location to celebrate the centennial of the Manitoba Registered Music Teachers' Association, the oldest of its kind in the country. A gala concert will feature adjudicators of our national vocal and piano competitions as well as artists who have roots in Manitoba. A musical narration of 100 years of music making will be a highlight along with the launch of MRMTA's centennial book.

Being so "Soundly Connected" as musicians and teachers in Manitoba, and across Canada, we have chosen the theme "A Century of Sound Connections" and our focus will be on the concept of human connections through music making such as: the relationship between student and teacher, the collaboration between musicians within the musical community, and the outreach and impact on society.

We have so many exciting things planned including national voice and piano competitions, master classes with world-class adjudicators, inspiring workshops and more! Hope to see you all in person, July 3-6, 2019 in Winnipeg.

Annette Hay and Evangeline Keeley
Conference co-chairs



MRMTA 2019 National Vocal Competition

Rules and Regulations

1. Competitors in the MRMTA National Semi-Final round of competition must present a program, 30 to 45 minutes in length, consisting of the following:

- An operatic aria to be sung in the original language and key
- An aria from an oratorio, mass, requiem or cantata to be sung in the original key
- A German lied, French mélodie and English Art Song
- A Canadian Composition (not a folk song arrangement)
- A selection composed in the last 50 years
- A variety of shorter works to form a well balanced programme

2. Three finalists will be selected from the semi-final competition to proceed to the final competition. Each finalist may repeat only **ONE** selection from the semi-final programme.

Time limits: minimum 30 minutes, maximum 45 minutes.

PLEASE NOTE: No changes are allowed to either repertoire list after the application is submitted.

3. Competitors must be no more than 27 years of age as of January 1st, 2019. They must be Canadian citizens or landed immigrants.

4. Competitors must be students of a Registered Music Teacher at the time of the application.

5. Each Provincial/Territorial Association may choose, by audition or otherwise ONE competitor who will represent their Province/Territory. Each Provincial/Territorial Association will be responsible for the financial expenses incurred during the selection of its competitor.

6. Each Provincial/Territorial Association will be responsible for the expenses of its competitor's travel to and from Winnipeg and for their accommodation and per diem expenses.

7. Application Forms accompanied by the Application Fee (\$250) must be received by Linda De Pauw, Chair 2019 National Voice Competition at 566 Renfrew Street, Winnipeg, Manitoba, R3N 1J7 by May 1st, 2019. Late applications will not be accepted under any circumstances.

8. The competitors must submit, with their Application Form:

- a Semi-final repertoire list in order of performance with the exact time of each selection
- a Final repertoire list in order of performance with the exact time of each selection
- a resumé (100 – 150 words)
- a colour photo
- a signed media release form

The repertoire lists, resumé and photograph should also be submitted by email.

9. An official accompanist will be provided by the Conference Committee. Competitors wishing to use their own accompanist may do so, at their own expense, and should inform the committee at the time of application.





CFMTA/FCAPM Memorial Pedagogy Award

Mission

This award has been established to honour teachers who have been recognized for their contributions to the profession. As a tribute to these teachers, the Pedagogy Award is being offered to a deserving candidate who has recently qualified in this field. It was initiated upon the passing of Robert Pounder, the first Honorary President of CFMTA/FCAPM from 1975 to 1996.

Who can Apply

CFMTA is pleased to offer the Memorial Pedagogy Award to the candidate who receives the highest mark in the Teacher's Written Examination of either the Royal Conservatory of Music (Advanced Level) or Conservatory Canada. The applicant must have studied with a current CFMTA/FCAPM teacher and the examination must be from a nationally based teaching institution, which examines in every province (Royal Conservatory of Music/Conservatory Canada).

How to Apply

Along with an official transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and interim teaching, which will be considered in the case of a tie. The Memorial Pedagogy Award will be presented biannually during an even numbered year and will be governed by the Awards and Competitions Chairperson. The closing date for applications to be received by the Chairperson will be June 1, 2018. Anyone who has completed the requirements during January 2016 to January 2018 will be eligible to apply.

You may apply online on the CFMTA/FCAPM website at: <http://www.cfmta.org/en/memorial-pedagogy-award/>

If you would like a paper copy of the application form or if you have any questions, please contact:

Sue Jones - CFMTA/FCAPM Awards and Competitions Chair
L.Susan.Jones@gmail.com / 613-523-5317



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Québec

L'Association des professeurs de musique du Québec (APMQ) a célébré la Semaine de la musique canadienne^{md} en organisant une série de trois récitals qui se sont tenus au cégep Saint-Laurent, à la salle Adrienne-Milotte, le dimanche 19 novembre 2017.

Soixante-seize jeunes pianistes, violonistes et chanteurs ont interprété des œuvres de compositeurs canadiens. Tous ont reçu un certificat de participation. Cette journée leur aura permis de découvrir un vaste et riche répertoire de musique canadienne. Parmi nos membres, nous avons la chance d'avoir quelques professeurs-compositeurs, ce qui nous a permis d'entendre une variété encore plus grande de compositeurs canadiens. Nous avons entendu entre autres des œuvres pour piano ou violon de Judith Altman, Valérie Carreau, Mélina Claude, Alexandra Delgado, Marybelle Frappier et Cristina Mondiru.

La pianiste et pédagogue Guylaine Flamand a été invitée à venir écouter tous ces jeunes. Elle a choisi les meilleures interprétations pour un récital gala qui a brillamment terminé la Semaine de la musique canadienne^{md}, le samedi soir 25 novembre au même endroit.

Ces jeunes artistes qui ont interprété des œuvres de compositeurs canadiens nous assurent une relève impressionnante. La préparation remarquable de ces derniers, ainsi que la possibilité de rejouer une deuxième fois à intervalle d'une semaine, avec plus d'assurance et de confiance, ont fait de ce récital gala un grand succès.

Chaque participant au concert gala a reçu une partition ou un CD d'un enregistrement de musique canadienne, gracieusement donnés par le Centre de musique canadienne du Québec (CMC), en plus d'une récompense donnée par la Fondation québécoise pour l'éducation musicale. Une petite réception a suivi et a permis à tous (participants, professeurs, compositeurs, parents et amis) d'échanger et de terminer agréablement cette soirée très enrichissante !

Nous en profitons pour remercier tous nos bénévoles qui ont fait de cet événement une réussite : Heather Baragar, Marie Bellemare, Christiane Claude, Louise Claude, Lynne Gagné, Thérèse Marcy, Patrycia Meunier, et Marie-Ève Lim.

The Quebec Music Teacher's Association (QMTA) celebrated the Canada Music Week® with three recitals given in the Adrienne Milotte room of cegep Saint-Laurent, on Sunday, November 19th, 2017.

Seventy-six young pianists, violinists and singers interpreted musical works from Canadian composers. Each one of them received a participation certificate. Experiencing such a day gave them all the opportunity to discover the rich and extensive repertoire of Canadian music.

We also count a few teachers-composers amongst our members, therefore this gave us the pleasure to listen to an even

greater selection of Canadian music works. Some of the piano and violin music pieces interpreted were from Judith Altman, Valérie Carreau, Mélina Claude, Alexandra Delgado, Marybelle Frappier, and Christina Mondiru. The pianist and teacher Guylaine Flamand was invited to see and hear all those young musicians. She selected her choice of the best interpretations for a gala recital which ended this successful Canada Music Week® event on the evening of November 25th at the same location.

Those young artists are the promise of an impressive next generation of musicians. Their amazing preparation as well as the possibility to perform a second time a week later, with more self-confidence, contributed to the great success of this gala.

Each participant to the gala recital received a partition or a Canadian musical recording, graciously given by the Canadian Music Center (CMC Québec), together with a reward given by the Quebec Musical Education Foundation. A reception followed and gave the chance to everyone (participants, teachers, composers, friends and family) to gather, share and talk at the end pleasantly about this great evening.

We take this opportunity to thank all our volunteers who contributed to this special event which was a great success: Heather

Baragar, Marie Bellemare, Christiane Claude, Louise Claude, Lynne Gagné, Thérèse Marcy, Patrycia Meunier, and Marie-Ève Lim.

Solange Bellemare





Saskatchewan

Prince Albert - The week began with our annual Student Recital on Sunday, November 19th, at the Art Gallery of Swift Current. Eighteen students performed a variety of pieces including a selection from one of our resident Canadian composers, Janet Gieck, as well as a guitar duet. Special guests were the Prairie West Senior Band under the direction of Jen Switzer. The RMTSC and the Swift Current branch of the Chinook Regional Library collaborated in hosting many events between November 20 - 25th. Monday, local RMT members Michael Lyngstad (Renaissance Lute) and Quinn Anderson-Folk (Voice) gave a lunch hour recital featuring music of the Renaissance. Tuesday morning local member Barbara Levorson led a free

session of Musical Steps for a group of 15 preschoolers and their parents. Friday at noon, Michael Lyngstad performed classical guitar written by Canadian composers, some Spanish music, and some renaissance music on his lute. The final two events on Saturday were a free guitar and ukulele workshop for absolute beginners.

East Central - On November 25th, we hosted a master class with Lynette Sawatsky, with several of the students playing Lynette's compositions. In the evening, we were delighted to enjoy an evening concert with both piano and voice students. Lynette played *True, Strong and Free*, her piece from the *Call for Compositions* book. Our special guest,

Gerard Weber, a native of Humboldt, played the alto saxophone with his collaborative pianist, Naomi Suchan. They performed *Romance* by Elizabeth Raum, and *Songs of Ebb and Flow*, a composition that Paul Suchan was commissioned to write for Gerard. We ended with Canadian flag cupcakes.

Regina - Some of our branch members organized and participated in the Contemporary Showcase with Philip Chui adjudicating.

West Central - We celebrated CMW 2017 with a Contemporary Showcase on November 24 - 25th. We were privileged to have Dale Wheeler, of Red Deer, AB, as our clinician and adjudicator.



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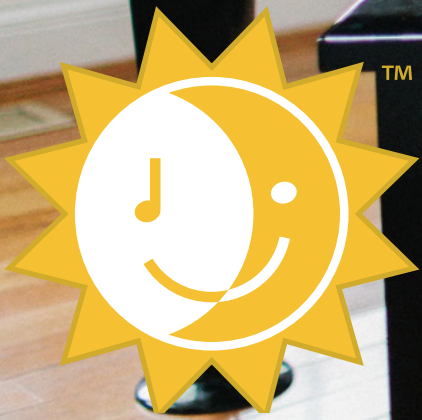
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Saskatchewan - cont.

Friday was an all day workshop on teaching students to listen, deep listening, practice like the pros, aural perception and sight playing, and self- evaluation guidelines. It was an excellent day with 23 teachers attending. Saturday's showcase featured 48 students playing a wide variety of Canadian Music. The day also included a Rhythmic Speech Arts Workshop with Carmen Ledding, after/before each group performed. The day was also filled with a raffle of musical items and a pizza lunch with students sitting at tables featuring different Canadian composers, one from each province. This was followed by draws for books by each of them. There were Canada flag tattoos, and a Wall of Fame featuring each of the students, their favourite pastimes, Canadian composer and piece.

Yorkton -The Yorkton Branch held their annual Canadian Showcase on November 24 & 25. Throughout the two days, 62 students played for and were adjudicated by Saskatchewan composer, Jesse Brown.

Friday evening, Jesse gave a short concert of his works followed by *Precious Moments* written by Thelma Gillis, local teacher and composer. Little did Thelma know... we surprised her by singing *Happy Birthday* in celebration of her 90th birthday! A reflective tribute was given to

Thelma by her past student, Gillian Rice (Leson). Everyone in attendance was given a celebratory cupcake after the concert concluded.

Sharon Gerspacher



New Brunswick

NBRMTA continued our celebration of Canada's 150th, by offering an on-line Poster Showcase this fall. Posters could be hand-drawn or digitally designed on the theme Canada & Music.

Examples of possibilities included: music in nature, a Canadian composer, a picture to go along with a favourite Canadian composition. Entries were posted on the NBRMTA Facebook page and displayed in a slide show on the NBRMTA website for Canada Music Week®, November 2017. All entrants were entered in a random draw for gift certificates.

Fredericton Branch

Canada Music Week® was celebrated with gusto this year, not by celebrating Canadian music per se, but by celebrating your Canadian musicians instead. On Saturday afternoon, November 25th, at Christ Church Parish Anglican Church, some 32 pieces were performed by students of various ages, levels, and backgrounds. Playing many different instruments, from many different music periods, and in many different musical styles made it a truly Canadian event. Diversity was the order of the day. Bravo to all those who performed so beautifully! We members of the Fredericton Music teachers' Association feel honored to be working with such potential for Canada's music scene!

Moncton Branch

To celebrate Canada Music Week® 2017, MMTA held a workshop and recital.

Dr. David Rogosin of Mount Allison University, Sackville, NB, presented



An Introduction to Jazz Piano for beginning students. Our recital featured performances on piano, flute and cello. Special highlights were Canadian compositions performed by the Chocolate River Suzuki Flute Choir with Mozart Sistema Flutes and a Cello & Piano duet by Ekaterina Burakova and Doris Sabean. Students enjoyed a Canada Music Week® plus Canada 150th Birthday cake, following the recital.

Barbara Long

Yukon

YRMTA celebrated Canada Music Week® this year with a student concert featuring Canadian Composers. Twenty-four students sang and played piano, violin, and guitar selections from such well loved Canadian composers as Nancy Telfer, Joanne Bender, Claude Gagnon, and Clifford Crawley.

Some students made posters of Canadian composers that were hung in the room.

YRMTA feels that it is important to honour Canadian music by teaching, playing, listening, and writing Canadian music.

Annie Avery



Nova Scotia

The **Valley Chapter** celebrated Canada Music Week® with a recital on November 25 in Denton Hall at Acadia University. Marlene Jackson welcomed everyone and reviewed the aims of Canada Music Week® with us. Then we all sang *O Canada!* and the concert began. Twenty-five young pianists presented repertoire by many Canadian composers. It was a very enjoyable event! *Heather Pines Regan*

On Saturday, November 25, 2017, the **Yarmouth Music Society** hosted the annual Canada Music Week® Recital. We began with the singing of *O Canada* (all 4 verses, as is our custom) accompanied by a brass quintet.

There were thirty-one piano performers on the program with levels ranging from Preparatory to ARCT. This year was our sixth Canada Music Week® recital and it has grown steadily over those years. It has also been a great eye-opener for students and parents alike as to the range and quality of Canadian composers and their music. The students involved are all eager participants – they often begin asking in early September for their Canadian pieces. *Karen Turpin*

The **Halifax Chapter** celebrated Canada Music Week® with a recital on November 26 at the Calvin Presbyterian Church.

What a celebration for Canadian composers and Canada's 150th birthday!



There were 30 performers for our recital featuring six original compositions by our students, and works by many Canadian composers.

Many students

also presented works of art and poems to illustrate the music.

Our guest speaker was Nova Scotian composer and educator, Rebekah Maxner. Rebekah has published several books for young pianists, including the *Color Collection*, *Old MacDonald Had the Blues*, and others. Her presentation was called "Be a Copycat." She encouraged young composers to start with what they like - whatever captures their attention. Just a few notes from any composition and even "golden mistakes" can spark a new idea. Rebekah presented many useful and inspiring ideas to our young composers. *Diana Torbert*

Members of the **Dartmouth Chapter** held an afternoon of recitals in the

Helen Creighton Room of the Alderney Gate Library. Approximately sixty students performed, featuring many works by Canadian composers. We commemorated Canada 150 by having a short presentation by David Burton, the Regional director for Canadian Heritage. As well, four Conservatory Canada medals were presented. It was an enjoyable celebration of Canada Music Week® and Canada 150! *Kathy Andrew*

Diana Torbert

Ontario

AJAX / PICKERING

We held two concerts celebrating Canada Music Week®/Canada's 150th. Oksana Hahn, Branch member gave a soloist performance to kick off each concert. Oksana is an amazing performer and it was a wonderful experience for the students to hear such an accomplished pianist. I displayed quilts of scenes of Canada.



BARRIE

The Barrie Branch ORMTA hosted 2 full recitals for Canada Music Week® this year, with 50 students performing! Each recital featured piano and vocal students of 11 ORMTA teachers. Between the two recitals, we showcased students who received the highest marks in the RCM exams during the past year. ▶

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Ontario - cont.

CENTRAL TORONTO

For CMW, our branch hosted a composition master class led by Dr. Norbert Palej (University of Toronto). He began with a short talk about composing, followed by performances and discussions of the works by our four participants (solo piano, piano and voice, piano and flute). Palej gave excellent, well-received suggestions.

CHATHAM KENT

For our eleventh year of hosting a Contemporary Showcase, the Chatham Kent branch of ORMTA decided to offer a special class in recognition of Canada's 150th birthday. In addition to a piano solo performance of *Oh Canada*, we also had a rhythm band do a performance of our national anthem. Our excellent adjudicator for the day was Karen Rowell. Many thanks to students and teachers involved.

HAMILTON HALTON

The Hamilton-Halton Branch held its Canada Music Week® event on Sunday, December 3 at St. Matthew on-the-Plains Church. In the afternoon, Anne Marie Page gave a master class which featured Canadian works at all levels from early intermediate to advanced. Students later performed an evening program of Canadian works.

KINGSTON

Kingston's mini CMW festival featured nearly 60 piano, voice, flute and trumpet students and included music by local composers Martha Hill Duncan, Beverly Porter, as well as an original composition by one of the performers, Leonid Nediak. The students appreciated adjudicator Robert Rival's kind and helpful encouragement and suggestions.

KITCHENER WATERLOO

On November 25, KW ORMTA teachers and students enjoyed an all-Canadian day of masterclasses and a recital with Kingston composer Martha Hill Duncan. Students had fun exploring Martha's music and receiving helpful information and inspiration. Parents appreciated the hard work and the thrill which their children experienced by performing Canadian pieces.

LONDON

To celebrate the Canadian Sesquicentennial, the London branch of ORMTA held a student recital on Sunday November 24th, at Aeolian Hall. There were works by notable Canadian composers, as well as works by some of our own talented student composers.

NEWMARKET

The energy and excitement around Canadian music was electric at Aurora Trinity Anglican Church for Canada Music Week®! The Newmarket and Area branch hosted two recitals: The students were excited to play and some had even met the composers of their pieces. It was a wonderful afternoon celebrating Canadian composers!

NORTH BAY

On November 25 during Canada Music Week® 2017, the North Bay Branch of Ontario Registered Music Teachers' Association (ORMTA) recognized and celebrated music students who achieved HONOURS on their music exam. Certificates and awards were given to students with the highest mark at each practical and theoretical level.

NORTH YORK / YORK REGION

The North York/York Region Branch held Fall Auditions, giving special Canadian composer awards. During the recitals, students who performed Canadian compositions were awarded: trophies for piano, string and voice students who had the highest marks in Canadian compositions, and medals were given to all students who performed Canadian works.

OTTAWA

November 19th marked another successful Canada Music Week® recital for our performers showcasing their love of Canadian music. The audience was treated to vocal performances, pianists and a harpist. Thanks to all the teachers who prepared their students beautifully. The audience was treated to Canadian trivia and Canadian themed prizes.

OWEN SOUND

We celebrated Canada Music Week® with a well-attended recital at the Owen Sound Alliance Church. We had 17 other students play, spanning all ages and levels. The students played works by many Canadian composers, including Debra Wanless, Martha Hill Duncan, and Lynette Sawatsky. Two students also performed their own compositions.

SAULT STE MARIE

ORMTA's Sault Ste Marie chapter presented "Music at the Rapids" in November at Shingwauk Auditorium, a celebration of Canadian music and local young musicians. Co-sponsored by ORMTA, AlgomaU, The NAA and White Pines, Canadian music for piano, voice, cello and choir and new music by local composers was presented.

Lynne Oliver

The Canadian Music Teacher



British Columbia

I am delighted to announce that our BC Branches met the challenge of making this year's CMW Celebrations memorable in honour of our Nation's 150th Anniversary! In fact, two of our Branches – **Abbotsford** and **North Island** – were the recipients of the William Andrew's Award! Both of these Branches took on the significant task of collecting and publishing a volume of student/teacher compositions for this momentous occasion!

Several Branches availed themselves of the presence of published composers to enrich their CMW events. **Coquitlam/Maple Ridge** commissioned local composer, Jordan Nobles to write a 6 piece work entitled *Selene Suite* (five of which were performed at the Recital). Prior to that event, Mr. Jordan gave a Workshop to the Branch members.

North Island Branch enjoyed two student Workshops on Composition as well as a mini-lecture/recital given by well known composer, Christine Donkin. **South Fraser** Branch had Katya Pine as their 'Composer in residence' and some of her most recent works were performed.

Richmond Branch featured a vocal composition by local composer, William Lin, as well as the *Canadian Premier of Intermezzo*, a piano work written in 2017 by BC's Ernst Schneider. These pieces were performed at two Recitals entitled '150 MINUTES OF MUSIC'. **South Okanagan**, showcased two of our own composers Anita Perry, and Ernst Schneider.

The **East Kootenay** Branch delighted the Recital audience with Arne Sahlen (who sported a red blazer) and punctuated the

event with witty and informative remarks about the Canadian Composers and their music.

The **Sunshine Coast** members created a new award for the occasion, *Canada 150 Composition Award*. This was appropriately valued at \$150 and was presented to Bela Ord who performed his composition *Green Hills*. Five other students performed their own works at the recital. Other Branches (including East Kootenay, North Island and, South Fraser) also enjoyed performances by student composers.

The **Vancouver** Branch held a *Canada 150: A Multicultural Music Celebration*. The works of Canadian Composers Gerard Satamian, and Oscar Peterson were featured. The BC Chinese Music Association Orchestra gave everyone a taste of modern music played on traditional Chinese instruments! Their concert concluded with a performance of fiddle music by the Westcoast Fiddleheads.

Unfortunately, **Trail-Castlegar** Branch had their plans greatly altered by an accident which blocked the highway and prevented the Castlegar students and teachers from attending the recital. Despite this, they soldiered on and still enjoyed their somewhat smaller recital!

Many Branches chose this occasion to honour students who excelled in either practical or theoretical exams during the previous year. In all, these wonderful and creative events were a credit to our Province! Congratulations BC Branches for such hard work and delightful results!

Sonia Hauser

Manitoba

This fall in celebration of Canada Music Week®, three concerts/workshops took place across the province. Winnipeg held a recital involving over thirty students and sixteen teachers, Brandon/Westman branch also hosted a lovely concert at Brandon University, and Southwestern Manitoba held their annual Composers and Kids event in Boissevain with composer Martha Hill Duncan which involved forty-two students!

Leanne Hiebert



CMW in Brandon



CMW in Winnipeg



CMW in Southwestern MB



Canada Music Week® Semaine de la musique canadienne^{md}

Alberta

In Alberta, Canada Music Week® celebrations included branch and individual studio recitals and student performances of Canadian works in Contemporary Showcase Festivals.

The **Lethbridge** Branch combined their annual Canada Music Week® Recital and Student Awards Presentation with a Canada 150 Celebration on Saturday, November 25th, 2017 at 2:30 pm in the Theatre Gallery of the Lethbridge Public Library, Main Branch. Thirty-one students performed selections by Canadian composers including Anne Crosby, Christine Donkin, Nancy Telfer, Linda Niamath, Pierre Gallant, Boris Berlin, and Clifford Poole. Two new pieces by Alberta composers commissioned by the Alberta Registered Music Teachers' Association for their 85th Anniversary were performed by student violinist Alayna McNeil, *Remembering a Fenian Song* by Michalis Andronikou, and *Donkey Riding*, a Canadian Folk Song, by Geoffrey Bell. At the conclusion of the recital, forty-

three awards totalling nearly \$2000 were presented to students for the highest marks in practical and theory exams for the previous year.

Edmonton's Canada Music Week® Celebration was held at the studio of Leslie Bai on November 3, 2017. There were ten people in attendance and a nice variety of Canadian Music was presented. Linda Purves was our featured composer and Sylvia Shadick-Taylor performed several of Linda's piano pieces. *Canadiana Suite* –an eight hand piano quartet was performed by Leslie Bai, Annette George, Debbie Gallant and Jessica Ginn. As well, some of Michael Mitchell's children's Canadian music (violin, voice and piano) was performed by Ellen Wosar, Michael Lowings and Lyn Vaneck (guitar and vocals).

Margaret King

Prince Edward Island

The PEI Registered Music Teachers' Association held its annual Canada Music Week® recital on November 18th. Sixteen



violin and piano students participated in the recital, performing works by Boris Berlin, Frank Blachford, Christine Donkin, Samuel Dolin, David Duke, C Gale, Anne Crosby Gaudet, Clifford Poole, and Nancy Telfer. Students were pleased to receive Canada Music Week stickers and pencils at the end of the recital.

Stephanie Cole



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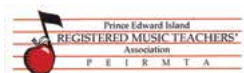
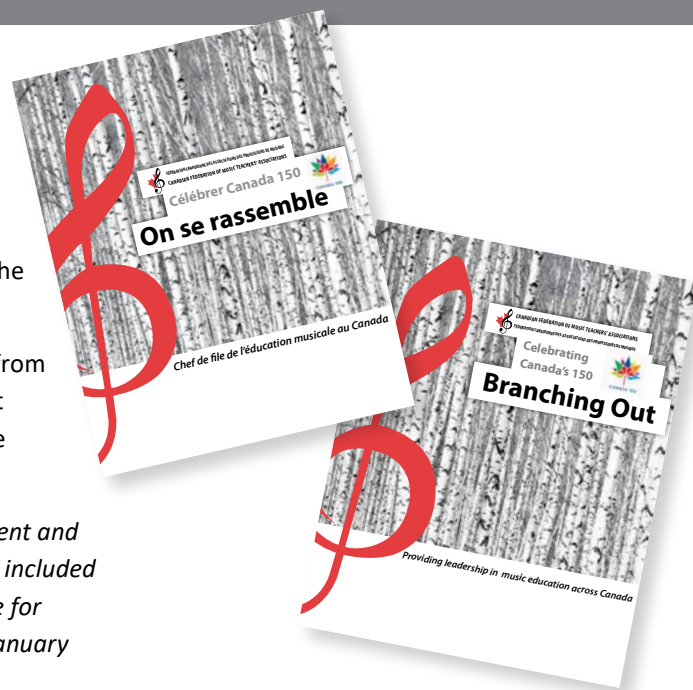


Celebrate Canada's 150th Birthday!

The CFMTA Branching Out project will take place during the next two fiscal years and will be an event to celebrate the 150th birthday of Canada. This program event will be ongoing throughout the year from January 1st – December 31st 2017.

RMTA Branches throughout Canada will receive from CFMTA/FCAPM \$100 toward their birthday event expenses. This is available to each branch for one event through the year 2017.

*** This report includes a highlight from each event and photos on the front cover. Complete reports are included in the new magazine **A Year in Review** available for download through the app and the website in January 2018.*



Alberta Lethbridge

British Columbia
Abbotsford
Chilliwack (*included in Spring 2017 issue*)
East Kootney
Mid-Island
Prince George
Richmond
South Okanagan
Trail / Castlegar
Vancouver

New Brunswick
Sackville, Saint John, Fredericton

Ontario
London
Northbay

These were all the reports received by the December 1st deadline.

Any reports after the deadline will be included in the Spring issue.

Lethbridge

The Lethbridge Branch of ARMTA combined their annual Canada Music Week[®] Recital and Student Awards Presentation with a Canada 150 Celebration on Saturday, November 25th. Two new pieces by Alberta composers commissioned by ARMTA for their 85th Anniversary were performed by student violinist Alayna McNeil, *Remembering a Fenian Song* by Michalis Andronikou, and *Donkey Riding, a Canadian Folk Song*, by Geoffrey Bell.

Abbotsford

To commemorate Canada's 150th birthday, the Abbotsford Branch of the BCRMTA set out to create a book of compositions from students and teachers of the branch. Each person was invited to submit two compositions. The resulting coil bound book – titled *Creative Canadians Compose* – features 36 compositions with student art work on the cover.

East Kootenay

On November 26th, performers and audience gathered to celebrate Canada's 150th Birthday during Canada Music Week[®]. Our one of a kind emcee, Arne Sahlen, sporting a red blazer skillfully punctuated the event with a stream of witty and instructive remarks describing Canadian music and Canadian composers.



Mid-Island

Our Branching Out event to celebrate Canada's 150th Birthday was presenting two afternoon concerts of Canadian Music on Saturday, November 4th at 1:00 pm and 2:30 pm. We named our event *Canada 150th Celebration of Music!* The facility we chose was Generations Church with their large stage and C7 Yamaha Grand piano that enabled us to present a program that featured a delightful wide range of musical solos, choirs, and ensembles.

Prince George

An information booth at the largest indoor shopping mall in Prince George during the semi-annual "Active Living Market" event on September 9th and 10th.

Students came to entertain the public on the piano. Two teachers were present answering questions, giving out the pamphlet "Looking for a Qualified Music Teacher?" We have definitely raised awareness of our organization with the general public.

Richmond

In celebration of Canada Music Week[®] and marking Canada's 150th year, the Richmond Branch of the BC Registered Music Teachers presented 150 MINUTES OF MUSIC MAKING in two recitals on Sunday, November 19th. Notable were performances of *O Canada* by a Saxophone Quartet, *Erable Rouge* a vocal work by William Lin, an award winning local young composer, and the Canadian premiere of *Intermezzo*, a piano work written in 2017 by esteemed BC composer Ernst Schneider.

South Okanagan

Our South Okanagan Branch celebrated Canada's 150th birthday in style! Our recital featured diverse selections from many B.C. composers from Ruth Watson Henderson, Stephen Chatman to our own local composers, Anita Perry and Ernst Schneider! The forefront of the stage had a new 60 flag montage built specifically for this sesquicentennial celebration.

Trail/Castlegar

For Canada's 150th birthday this year, we celebrated by giving out Canada Music Week[®] stickers and pencils to the students, and had special treats at the conclusion of the recital. Before refreshments were served, awards and scholarships were presented to students from our Branch who had received the top marks in the past year for their examinations.

Vancouver

In honour of Canada Music Week[®], on Sunday November 19th, the Vancouver Branch presented *Canada 150: A Multicultural Music Celebration*. Our goal was to feature a variety of local talent representing Canada's diverse heritage as a gift to our community.

London

To celebrate the Canadian Sesquicentennial, the London branch of ORMTA held a student recital on Sunday November 24th, at Aeolian Hall. There were works by notable Canadian composers, as well as works by some of our own talented student composers. We concluded the fantastic recital with a reception, continuing the celebration of Canada's 150th Anniversary with some sweet treats and fellowship."

North Bay

This year the North Bay Branch ORMTA celebrated its 70th anniversary. Due to generous donations from individuals, organizations and businesses, in the Spring of 2017 the Branch finally attained our fundraising goal and purchased a beautiful C3X Yamaha Grand Piano. The North Bay Branch held a GRAND PIANO SHOWCASE CONCERT featuring Canadian musicians, and a student honour recital performing repertoire from Canadian composers.

Sackville, Saint John, Fredericton

For Canada's 150th birthday in 2017, the NBRMTA launched two provincial initiatives - a Virtual Music Competition and a Poster Showcase.



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What's **NEW** at the Conservatories ? Quoi de **NEUF** aux Conservatoires ?



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNMCM)

We are currently working to revise our Classical Piano, Voice, Strings and Contemporary Idioms Voice and Guitar syllabi, all to be released by next summer 2018. These new requirements will go into effect in September 2018 for the 2018-19 academic year. Repertoire lists will be expanded while we continue to offer our existing publications (these will not be revised just yet). You will want to check out our new formats for these syllabi which will offer unparalleled flexibility for repertoire and scheduling, along with streamlined skills.

Speaking of flexibility, our eExams are now the preferred option for students by one quarter of our teachers. Not only can students control what day of the year their exam can be held (with only two weeks notice), but there is added convenience and less anxiety in performing on a familiar instrument, without the examiner actually in the room. eExam centres can be set up in teacher's studios at no cost, with full support provided by CC. We provide the software which interfaces a laptop computer with a digital piano, which then connects to an examiner's keyboard over the internet from anywhere in the world. The result is the ability for the examiner to hear exactly what the student is playing (including all nuances) in real-time through their local keyboard. Look for our demonstration videos on our website at: www.conservatorycanada.ca/all-about-eexams.

Conservatory Canada continues to send Examiners to China to assess students trying the new United States Music Certification Exams, headed by distinguished American pedagogue, Dr. Scott



McBride Smith. USMCE has taken its curriculum with its Conservatory Canada roots to China, where exams have already taken place in 15 Chinese Cities. The next session for students in China begins at the end of January.

For more information, please visit <http://www.usmce.org>

It is with great pleasure that *Northern Lights* Canadian National Conservatory of Music Board of Directors has awarded Summer Sizzle 2018 to the community of Biggar, Saskatchewan!

Summer Sizzle Keyboard Kamp & Pedagogy Symposium is a national music conference created by *Northern Lights* Canadian National Conservatory of Music.

Summer Sizzle is the ONLY national conference to bring together Canadian composers, students of all ages and levels, teachers, parents and grandparents - working and sharing with all who attend. It is a truly historic event.

Northern Lights Canadian National Conservatory of Music is mandated to promote and support Canadian music at all levels AND is committed to bringing this same Canadian music to communities across Canada. Summer Sizzle 2018 already has many composers and guests planning to attend including Wes Froese, Debra Wanless, Jen Smith Lanthier and Christopher Norton.

We look forward to seeing you at Summer Sizzle 2018 in Biggar, Saskatchewan.

What's **NEW** at the Conservatories ? Quoi de **NEUF** aux Conservatoires ?



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Nurturing creativity is essential to a student's love for music and a powerful motivator. CCMC incorporates improvisation early in its curriculum to build a foundation of creative expression into each student's music education experience. (the following is excerpted from an article on Piano Improvisation posted on the CCMC website and Facebook page)

"Improvisation on the piano helps the student find connections between other musical areas like harmony, chord progressions, rhythm and intonation. When combined with theory, sight-reading, composition and performance, this results in the love of playing the piano.

Experienced teachers know that the creative part of a lesson may take place at the beginning, middle or end of the lesson, depending on when young students may tire or become distracted. Improvised composition can begin as soon as the young, early beginner is able to control the three middle fingers independently on the black keys. They do not yet need to read notes but can understand duration time values as long or short sounds.

As students work through the method books and are introduced to basic elements of music, the creative process can progress by incorporating new skills such as using the five-finger positions in different keys to modulate their creations.

Once students are introduced to scales and root position triads they will be limitless in their creativity. The primary triads make up the most fundamental chord movement in just about any piece of music, using I – V – I. From here, the I – IV – V – I is introduced. With just these three chords, students can start making up their own compositions..."

For more information, please visit
www.ccmcexaminations.org.



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Our newly-launched Smart Start app (for infants) is the latest in a series of digital learning tools developed by The Royal Conservatory to provide teachers with an even greater range of resources to enhance the musical literacy of their students. It includes:

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Music History Online (Level 9): This study aid takes students on a musical journey to discover the genres, composers, and masterworks that shaped key musical eras and is aligned with RCM Level 9 History.

Four Star® Online Ear Training (Preparatory–Level 10): These ear training tools feature engaging music activities to help students improve their ear training skills anytime/anywhere with an internet connection. More information: rcmusic.com/DigitalProducts

Free Livestreamed Concerts from Koerner Hall

The next livestreamed concert is February 16 featuring the Royal Conservatory Orchestra conducted by Leon Fleisher. Watch this and other concerts here: rcmusic.com/livestream

Keeping Your Contact Information Current

With New Year's resolutions, parents/students of all ages will decide to pursue music study and will be seeking local teachers to help. Ensure your listing in The Royal Conservatory's music teacher directory (rcmusic.com/find-a-teacher) is up-to-date!

Important Upcoming Dates

Jan 4, 2018 – Registration deadline for April examinations (piano only)

Jan 10, 2018 – Winter session registration deadline for Online Piano Teacher Courses (other sessions available)

Jan 16, 2018 – Registration opens for May/June examination session
March 6, 2018 – Registration deadline for May/June examination session



Professional Development

Developing **Self-Direction** in Adult Students: **Who's** in Charge Here? - Part 2 of 3

Rebecca Grooms Johnson, Ph.D., NCTM

Ever since I founded my independent piano studio I have enjoyed teaching adults. I discovered early on, however, that they are very different from children in more ways than size! It was as I began reading research about teaching adults that I became familiar with writings of Malcolm Knowles. In 1975, he published the seminal book *Self-Directed Learning: A Guide for Learners and Teachers*. Knowles was the person who coined the term “andragogy,” and in describing its formation he wrote:

“Pedagogy” comes from the Greek words meaning “child” and “leader,” so it has come to mean the teaching of children. The term *andragogy* is from the Greek word meaning “man,” so andragogy is the art and science of helping adults learn. These two terms do not just indicate the age of the learner, but the approach of the teacher. (p. 60)

Grow listed four stages in his “Self-Directed Learning Model”:

Stage 1 Students: These Dependent learners need an authority-figure to give them explicit directions on what to do, how to do it, and when. For these students, learning is teacher-centered. They either treat teachers as experts who know what they need to do, or they passively slide through, responding mainly to teachers who “make” them learn.

Dependent learners respond best to a clearly-organized, rigorous approach to the subject. Many students at this stage expect discipline and direction. Stage 1 teachers must create and reward success. Feedback should be immediate, frequent, and task-oriented. Many learners at this stage of development depend on teachers to make decisions they themselves will later learn to make. It is a time of learning the mechanics of music and the techniques needed to produce it.

All learners of whatever stage may become temporarily dependent in the face of new topics. Stage 1 teaching is bad only when it applied to the wrong students or used to perpetuate dependency. (pp. 128 – 129)

Let me give you an example from my own studio. Lynn was quite an accomplished pianist. She had entered a university program as a performance major, but had burned-out under the tutelage of an extremely demanding professor. She changed to a pre-med major (because it was easier!), and was in her residency as an OB-GYN when she began lessons with me. In one of her early lessons I assigned the first movement of the Waldstein sonata.

It is a large work and as a resident, her time was limited, so I suggested that she decide how much of it she would practice that first week. I could see that this suggestion made her quite uncomfortable, and I inquired into her feelings about this request. She said that when she was a child, her teacher always marked an “X” at the spot to which she should practice. I asked her if she would like for me to mark the spot to which I thought she should practice, and she immediately agreed. Here sat a very intelligent and capable adult who had just come from the hospital where she routinely delivered babies and performed surgery, and she wanted me to decide how far she should practice! It was obvious that when she looked at me, she was seeing her childhood piano teacher and reverting back to her early years of teacher-directed piano study.

In the following months, we gradually worked on having her make more decisions about what literature she would study and how she would practice; it was a very liberating experience for her. Throughout all the rigors of those years of residency, she continued to take lessons, and found her musical experience to be a time of joy and release. In a note that she wrote to me when she moved to her new medical practice she thanked me for helping her let go of the pressure she had put on herself to be competitive, and learn to truly enjoy playing the music.

Stage 1 teachers tell, direct, coach, and drill.



Professional Development

Developing **Self-Direction** in Adult Students: **Who's** in Charge Here? - Part 2 of 3

Stage 2 Students: These are learners of Moderate Self-Direction who are, or could be, interested. They respond to motivational techniques and are willing to do assignments if they can see the purpose for them.

Stage 2 teachers bring enthusiasm and motivation to students, sweeping them along with the excitement of learning. Such a teacher will persuade, explain, and sell, using a directive but highly supportive approach that reinforces the learners' willingness and enthusiasm. Students at this stage go along if they understand why, or they will go along because they like the teacher. They respond positively to personal interaction, and need to know why the skills are important and how the assignments help attain them.

Because part of the function of a Stage 2 teacher is to prepare students to become more self-directing, it is important at this stage to begin training in such basic skills as student goal setting. They are building confidence while building skills. A good Stage 2 teacher ties the subject to the learners' interests; however, teaching is still quite directive. Stage 2 teaching is what many learners need when first faced with a difficult subject. The teacher's enthusiasm carries them along until they have learned enough to become self-motivated. (pp. 131 – 132)

Unlike many children, most adults begin lessons because they want to learn to play the instrument—they are already motivated. Many adults, however, quickly grow discouraged and impatient with themselves when they make mistakes. A child's

intellectual understanding of the material and their motor skill development often move at the same pace, in a parallel progression. An adult, however—particularly a beginning student, can often understand the theory and mechanics of playing long before they can physically produce anything that pleases their sometimes more sophisticated taste in music.

Sam was a law professor at a large university who wanted to learn to play the piano so he could have it as a leisure time activity when he retired. He was very smart, but the fingers didn't always respond to the brain the way he wanted them to. He would get very frustrated with himself if something went wrong in the piece and say: "Samuel, that is not acceptable!" in much the same tone that I imaged his parents used when he was a child.

In working with Sam, and many adults, motivating them is partly about showing them why they will profit from what you are asking them to do, but it is also encouraging them about their progress. Because they are usually successful professionals in other areas of their lives, many will expect a great deal of very fast progress and can easily grow discouraged. What they must realize is that they have no "measuring stick" for what constitutes progress for an adult student who is learning or re-learning a fairly difficult motor skill.

Stage 2 teachers develop, reinforce, prepare, direct, demonstrate, push, motivate, inspire, encourage, and sell.



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Professional Development

Developing **Self-Direction** in Adult Students: **Who's** in Charge Here? - Part 2 of 3

In Stage 3, the teacher is a facilitator and comes closer to being a participant in the learning experience. Teacher and student share in decision-making, with the student taking an increasing role.

These instructors concentrate on facilitation and communication, and support their students in using the skills they have learned. As students mature toward greater self-direction, Stage 3 teachers will help them structure the transition toward independence. A facilitator's goal is to empower learners. (p. 134)

Maryann was a middle-aged woman and successful journalist who had studied piano throughout her childhood and up to her graduation from high school. In her first lesson, we were discussing what pieces we would start with, and she flatly stated that she would not play any Bach. Her teacher in high school had made her struggle through the Two-Part Inventions, and she was *never* going to play Bach again. I assured her that there was plenty of other music for her to play, and after a while we began some Scarlatti, which she really enjoyed! As time went on she became a very active participant in choosing her music.

Stage 3 teachers lead, guide, initiate, help, show, point the way, explore, facilitate, discuss, share, participate, offer, suggest, negotiate, collaborate, and validate.

Stage 4 Students: These Highly Self-Directed learners set their own goals and standards—with or without help from experts. They are both willing and able to take responsibility for their learning, direction and productivity.

Our role as a Stage 4 teacher is to cultivate their ability to learn. We consult with and encourage students on the projects they have chosen, but the relationship between teacher and student is collegial and not intense. The teacher actively monitors progress to ensure success, but steps in only to assist students in acquiring the skills to be self-directing and self-monitoring. The teacher inspires and mentors. Most Stage 4 learners thrive in an atmosphere of autonomy. (p.35)

When Ruth first came to my studio she had been working with a previous teacher on a movement of a Beethoven sonata that she really disliked. We dropped it immediately. She had a large collection of music from her extensive years of study throughout her childhood and into her collegiate years, so I invited her to look through her music and find some pieces that she would like to play. She came back the next week with an armload of music and a number of possibilities. We talked through her options and she happily chose a couple that sounded the best to her.

Each year at Christmas I give my students the present of a new piece of music that I think they will find fun or interesting to play. It was always a challenge to find music that Ruth did not

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The advertisement displays several piano books: 'Just for Fun! Early Elementary Piano Solos by Terese Roberts', 'That Goes Beethoven! That Variations and The Minnie Mouse Piano Variations by Peter Rudnik', 'FSC 0373-0303 3027E by June Armstrong', 'When I Grow Up by Janet Gleck', 'Into the Woods Elementary Piano Solos by Beverly Porter', 'Sprouts Elementary Piano Solos by June Armstrong', 'Strong and Free Elementary piano solos by Joanne Bender', 'INSPIRED Irene Voros FUNDAMENTAL PIANO BOOK', 'Out of the Box Piano Solos Late Intermediate/Advanced by Susan Chesdale', 'Safari Adorned by June Armstrong', 'Rainy Days Piano Solos by Martha Hill-Duncan', and 'Color Collection Elementary Piano Solos by June Armstrong'.



Professional Development

Developing **Self-Direction** in Adult Students: **Who's** in Charge Here? - Part 2 of 3

already have, and that I thought she would find appealing. Each year she thanked me nicely, wished me a Merry Christmas, and went home for the holidays. But each year, when lessons started back up in the New Year, the piece did not return to the studio—sometimes for many months! Then, at some point she brought it in and said she would like to start working on it. I learned to wait patiently, because she was in charge of what she studied next, and I was only an advisor on possible new repertoire.

Ruth was making the transition to a Stage 4 learner. She still needed help on technique and musicality, but she only played repertoire that she enjoyed, and she began to take ownership of how to practice effectively. She often chose pieces that were slightly more challenging than I would have picked for her, but she was willing to work long and hard to accomplish a good performance of them.

Stage Four teachers cultivate, encourage, nurture, develop, foster, enable, bring out, mentor, challenge, and advise.

Rebecca Grooms Johnson, NCTM, is a nationally respected leader in the field of piano pedagogy. She holds a Ph.D. degree in Music Education, specializing in Piano Pedagogy from The Ohio State University. Dr. Johnson is an experienced independent piano teacher of all ages and levels of students, and has taught piano, class piano, piano pedagogy, and music theory for many years at the university level. A member of the Music Teachers National Association (MTNA) for over 30 years, she holds the Permanent Professional Certification designation.



CFMTA MEMORIAL DONATIONS

Donations to any CFMTA Project can give family, friends, students and colleagues an opportunity to express appreciation and to honour CFMTA members. Donor individuals and organizations will be listed in subsequent editions of *The Canadian Music Teacher*. Projects include Canada Music Week®, Young Artist, the National Piano Competition and the Memorial Pedagogy Award.

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Be sure to include the name of the Honoree, any special instructions, and the name of the project to direct your donation to.

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Creating A Safe Place For Transgender Students

by Aurora Claire Borin

It seems like only a matter of time before a transgender student walks into your studio and asks for music lessons. Maybe that has already happened! How can you help that student find passion and reach their potential in music like any other student? How can you ensure you are treating them with the respect they deserve? I am a transgender woman who is a co-chair of the Trans Equality Society of Alberta and has ten years of experience teaching music. I have taught transgender vocalists myself. Additionally I have worked with local teachers who have been contacted for lessons by transgender students. If you want to give your transgender student the best possible experience in your music studio but don't know how to start, this article is for you.

The most important thing, the golden rule, the single concept you need to be concerned with is this: *Make this student as comfortable as you would make any other student.*

Do they have a name that is unexpected? Use it. Do they ask to be referred to as he/she/they when you expected something else? Use the pronoun they give. Will you probably "mess up" a few times? Absolutely, and that's OK. Don't make a big deal about it – simply correct your mistake and move on. You may be speaking with a student's parents and say the following, "I was working with Leigh and she...they...said that they didn't have a lot of time to practise this week." That little correction is all it takes and all that is necessary to acknowledge them without drawing attention or forcing a reaction. Remember that most of us just want to live our lives the same as everybody else; we don't want to spend energy and time thinking about our gender and metaphorically shouting it from the rooftops.

Many of us seek the *Utterly Normal Experience™*. In this case, that means simply the same type of music lesson that would be given to any other student. A place for them to be a musician, and not a trans person. The rest of this article will focus on two areas towards meeting this goal: terminology and the most common musical considerations.

We all have a gender identity, that deeply felt and understood awareness of who we are. Gender Identity is not a flippant "wake up in the morning and pick on a whim" kind of decision.

It is deeply felt, core to the human existence. And it does not necessarily line up with the gender we were assigned at birth.

I am a transgender woman, or a Trans Woman (or my preference: a woman). A Trans Man is a man. Both terms speak in the present and describe who we are now, instead of who we were when we were born. We Trans Men and Trans Women are all transgender: our assigned gender did not match our gender identity. Those of you who were assigned a gender at birth and comfortably live in that gender are called cisgender. Most people are cisgender.

We live in a gendered world, and one which largely operates on the theory of gender essentialism: that there is an innate quality to "Female" or "Male" which is immutable, binary, and based in birth anatomy. I ask you to take a moment to consider this and ask yourself the question, "What if there's more?"

There are infinite, beautiful genders to match the infinite beauty we find across humanity. These are often non-binary genders. These are people who use pronouns like "They" to refer to themselves and for whom we have so many discussions about third gender markers on passports and other identification. They are neither men nor women - so who are they? The answer may be simpler than you think: They are who they say they are. Perhaps you understand this and perhaps you don't; I'll be the first to admit that I don't. Regardless, it does not fall on us to understand the lived experience of other people. Our job is merely to accept them for who they are.

Do not use words like transsexual, transgendered, female-to-male, or male-to-female. These are the subject of entire articles on their own and I prefer to keep the focus of this on things that should be done.

You already know all you need to teach your transgender student well. Accept them for who they are. There are, though, some special considerations.

Your transgender student may wear a chest binder, a device with the purpose of reducing or eliminating the appearance of breasts. Sorry, wind and vocal teachers, but as much as this absolutely restricts the student's ability to breathe



Creating A Safe Place For Transgender Students - cont.

properly with their instrument, it is not advisable to ask for it to be removed. It is permissible to state, without opinion or judgement, that the binder will make it more difficult to reach their full potential, but leave the decision on wearing it to the student. I encourage you to practise saying this as neutrally as possible before you deliver it to your student. They may refuse and, if so, work with it. That chest binder may be the reason they were confident enough to walk out their front door today.

You should be aware that your trans student may have heightened emotional or psychological difficulties that other students don't have. They may have unsupportive family or friends. Even though they are young they may already have experienced significant trauma. On average transgender youth have extraordinary rates of depression, self-harm, and suicide. As their music teacher you may be an island of safety in a world set against them, and that is a sacred charge indeed. Providing a comfortable and safe space may be an act of everyday heroism that saves a life.

Music did that for me.

Vocal teachers do have special considerations. I sing a beautiful bass-baritone and my relationship with that is complicated. Trans Women can learn to use our speaking voices differently and sound like any other woman, but our vocal cords grew in puberty and will never change again. A Trans Man's voice may change greatly, a little, or not at all with testosterone therapy. A non-binary student may choose either of these paths or neither. Regardless, treat your transgender singing student like every other student and teach to the voice they have. But be aware they may be in conflict with that same voice. It's even possible that your transgender student is there simply to grow comfortable with their voice, and not to learn how to sing at all.

Does this seem simpler than you thought it would be? That all you need to do is provide a space for your student to make music and be accepted – just like every other student? I hope it seems simple to you. Remember, your role is to be their music teacher: it is not necessary to encourage your student forward through transition, nor is it relevant to ask about the science of transition or the individual steps that they may be taking. I understand that you may be curious, but keep the music lesson about music. There are many resources out there that can answer your questions, including myself. If you would like to send questions my way, I would be happy to answer.

Remember...

- Work with your student where they are at.
- Respect and acceptance requires neither approval nor understanding.
- Give them an *Utterly Normal Experience™*
- Ask questions sparingly. Seek outside resources whenever possible.
- What you do in the music studio may save a life.

*Musician, geek (a huuuuuge geek), feminist, queer, girl
Aurora plays the piano, loves dragons, finds solace in nature
Is a one-girl Broadway show every time she gets in the car
Got to live 30 years of her life as a boy
And just wants the world to be a better place*



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Ask Lori: **Teaching Tips** for Everyday Lessons

by *Lori Elder*

Q. How do I put dynamics in a Scarlatti Sonata when there are no dynamics in the score?

A. Depending on the edition, there are often no dynamics markings, and it can be hard to know where to start. But there are some clues in the score, and some principles that you can apply.

Mood and character of the sonata. Is it cheerful, sad, processional, brilliant? There are so many possibilities given that Scarlatti wrote more than 500 sonatas! Try to get a feeling for the mood you wish to portray and the dynamics will reflect that.

Tempo. If the sonata is quick and energetic, it's likely to be light, with a bright, crisp touch. If it's moderate or slower, you can play slightly more legato with a rounder tone.

Imitative figures. If the RH has a motive, bring that out. Then, if the LH has that motive you will bring out the LH to show the imitation. Really play out the conversation between the hands. When you bring out the LH motive, make sure you soften the RH.

Echo effects. Any pairs of phrases should be different. You can do loud/soft or soft/loud. Those are your two basic choices. If you do loud/soft the second phrase has the effect of being an echo. If you do soft/loud the second phrase sounds more intense. Both have good uses.

Sequences. Three part sequences need contrasting dynamics with each harmonic change. Commonly, if the sequence is ascending, you can get louder on each rising step. And, if it's descending, you can get softer with each one. But this is not written in stone, and you can do the exact opposite with good results. You can also do loud/soft/loud, or soft/loud/soft. The una corda pedal can be useful in three part sequences. Watch for major to minor shifts within the sequence.

Time Signature. This is a huge consideration! With any piece in a triple meter you have to remember that beats two and three are generally light. That will already have an impact on the dynamics of the piece. A pick up note on beat three will sometimes be emphasized to give energy and vitality to the rhythm. If the sonata is in 4/4, you want to be aware of the strong/weak/

medium/weak beats. And watch for syncopations, that is, an accented note placed on a weak beat. These are usually brought out for contrast and drama.

Highlight the harmonic colour. Scarlatti uses many interesting chords with added tones, particularly in the development. These can be quite dissonant, so be sure to lean on these and show them to your audience. A touch of pedal on these can be helpful. If you are in a major key the minor phrases will sound different, so you may wish to play softer for those phrases. Don't be afraid to use the una corda also.

Build toward important cadences. That would be important key changes, modulations, and cadences such as at the end of the A section and the end of the piece.

Build toward the trills. The ornaments are placed at an important moment and are meant to draw attention to something. So build toward this moment to make it more intense.

Show the structure of the piece. Many Scarlatti sonatas are in binary form with a repeat at the end of each section. If you end the A section loud, start the B section soft. Or, end the A section soft and start the B section loud. This makes the form more apparent to your listeners.

Email your questions to asklori@cfmta.org



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.





Review of Publications Critique de publications

ULTIMATE MUSIC THEORY SUPPLEMENTAL Prep and Level 1

**Glory St. Germain & Shelagh McKibbon-U'Ren
Gloryland Publishing**

These books are designed companions to the Ultimate Theory Curriculum, a series of theory workbooks that prepares students for Royal Conservatory of Music and other national conservatory theory exams. The supplemental workbooks were created to cover new concepts introduced in the 2016 RCM Theory syllabus. The books are clearly laid out and follow a logical sequence of theory, composition, analysis and music history/appreciation concepts. The explanation of each concept is followed by opportunities for students to practice applying the concepts. Special tips are highlighted throughout with the inclusion of cartoon characters shaped like music notes who are part of the "Ultimate Music Theory Family." Depending on the student, this feature might serve to make the topic more appealing or it might make the book seem too juvenile. The book culminates in a test that provides an opportunity for students to gauge their understanding of the concepts studied. An answer key is provided for each workbook to make the resource user-friendly for teachers. Overall, this series provides students with a solid foundation in theoretical concepts and will be especially useful for those who are planning to pursue RCM theory exams in the future.

Nancy Mitchell - Ontario

This issue of CMT is so full that I ran out of room - so I have only included a few reviews.

On a different topic - I have books that are not going to be reviewed and I need to give some of these away so I am doing another book draw - send me your email and we will pick the winners at my branches March 2018 meeting.

Thanks Dina



ULTIMATE MUSIC THEORY SUPPLEMENTAL Level 2 - 5

**Glory St. Germain & Shelagh McKibbon-U'Ren
Gloryland Publishing**

The dynamic duo of Glory St. Germain and Shelagh McKibbon-U'Ren have come together to create a truly enhanced "theoretical experience" using their new Leveled Supplemental Theory Books. Look no further for "the most effective music theory materials on the planet!" Ultimate Music Theory Levels 2-5 Supplemental books are logically paced and pedagogically sound Supplemental books for teachers and students. (They are to be taught along with the Ultimate Music Theory Workbooks). Every page is clear and uncluttered and includes, information, examples, exercises and review. Having students write on every page of these books improves their recall and visual learning by up to 30-40%. A major benefit to this Leveled Supplemental Theory series is the included Music History section (A Comparison Chart to the 2016 Royal Conservatory of Music Theory Syllabus is listed in the front of each book). Teachers can now fit history and music appreciation into every lesson. Glory St. Germain has compiled safe, rich videos in which to learn from. She has even made the experience fun by adding videos that will not only educate but are interesting to students. For example, in GSGMUSIC.com Level 5 Supplemental Free Resources; Harold Arlen's *Somewhere Over the Rainbow* is given in the traditional movie version of Judy Garland singing followed by, a video of a mass choir and orchestra, followed by *The Piano Guys* version. UMT Supplemental materials were created with the student in mind. Glory St. Germain makes theory easy to understand with a sequential placement of information in a Neuro-Linguistic based approach for all learning styles. The UMT music note mascots So-La and Ti-Do have been added to almost every page of these books. They can become teaching aids, as teachers can ask, "How would So-La play this"? Each Supplemental book includes one Exam, and the ICE Composing Technique. Students are asked to (I)Imagine the music telling a story, (C)Compose their musical idea, and (E)Explore their music with dynamics and articulation. In Levels 4 and up there is even an opportunity for students to receive a FREE Ultimate Music Theory Composers Certificate. The Ultimate Music Theory Levels 2-5 Supplemental books are "The Way to Score Success!"

Sarah Lawton - Ontario





CELEBRATE THEORY

Harmony, Harmony & Counterpoint and Analysis

The Royal Conservatory of Music

There is a great sense of logic in having workbooks created by the organization that sets the examinations for the subjects studied. Each of these workbooks is thorough and comprehensive, containing explanations as well as exercises, closely tied to the expectations set out in the RCM Theory Syllabus 2016 Edition. Most units in the three harmony workbooks contain an exercise in aural analysis, extensive harmonic analysis and exercises in writing. Each unit contains keyboard style examples in C major and C minor for playing and/or singing to illustrate concepts, as well as simple written examples and examples taken from repertoire. An arrow symbol indicates a reinforcing message, often guiding students away from common errors. Finally, and of great benefit, each unit ends with a summary against which both student and teacher can check their understanding.

The addition of bar numbers in harmonic analysis examples for Level 9, 10 and ARCT Harmony would be very helpful – indeed, necessary – both a time saver, and an indication of where in the piece an excerpt is taken from. Each unit of each book begins with instructions, explanations and examples, followed by harmonic analysis and exercises in writing. It is up to the teacher to divide this into lesson segments.

Overall, these workbooks are extensive and detailed. There is continuity and logical progression both visually and conceptually within each book and within the series. The paper used is heavy enough to withstand erasure, the layout is mostly clear and spacious, the stay-flat binding sturdy (so far!) and the explanations ample. While teachers and students alike will take some time to adjust to new books with specific language and expectations, I highly recommend these books for harmonic study.

LEVEL 9 HARMONY

The 240 pages of Level 9 Harmony are divided into 18 units, beginning with The Fundamentals of Music – a brief review of tonality, key signatures, major and minor scale structure, intervals, scale degrees, chords and chord symbols (both functional and root/quality), chords built on scale degrees, figured bass, cadences, musical periods, and meter. This is an important unit as it sets out the terminology and language which will be in use for the balance of the book and of those to follow. Unit 2 is an introduction to 4-part writing with vocal

ranges, chord spacing, chord expansion (although not by that name), and doubling as well as two non-chord tones. Unit 3 explores cadences, IV and V chords, harmonizing a melody, keyboard style and the concept of tonic prolongation. In my opinion, both keyboard style and tonic prolongation would have benefited from more instruction and explanation. The two non-chord tones introduced earlier – passing tones and neighbour tones – are now shown on strong sections of a beat – creating accented passing tones and accented neighbour tones. In the next chapter these notes are identified as appoggiaturas which, I feel, could have been done directly instead of taking the intermediary step of calling them accented PT and accented NT. Unit 4 focuses on V⁷ and appoggiaturas paving the way for the cadential $\frac{9}{4}$ and dominant prolongation in Unit 5. Unit 6 introduces pre-dominant chords (IV and ii) while Unit 7 moves into first inversion chords. Units 8 through 12 deal with inversions of V⁷, pedal point, second inversion chords, viio⁶, ii⁷, vi, iii and vii, sequences, applied dominants and modulation to closely related keys. Very few writing exercises are given for modulation. Other non-chord notes are introduced one by one throughout the units. Units 13 and 14 focus on analysis of tonal hierarchy, phrase models, and form. Unit 15 and 16 give thorough instruction in melody writing and creating a 16 measure composition. I am pleased to see an entire unit – 17 – dedicated to exploring the unique characteristics of Chorales. In conclusion Unit 18 examines counterpoint, explaining techniques used in two part invention writing and giving exercises in analysis and a few in writing.

Occasionally, assumptions are made – such as expecting the student to create a complete measure rhythmically in an example which contains two incomplete measures. There are a few points at which I would like to see more writing exercises provided. It is my perception that there is a higher level of expectation in this subject than in the previous syllabus – writing exercises are given in both major and minor keys, and students are being asked to deal with both harmonic and melodic minor. It is to be hoped that students who approach Level 9 after having gone through the preceding 9 theory workbooks will be better prepared to handle the concepts of harmony, however, it is a bit of a steep learning curve for those who have not had that advantage.



LEVEL 10 HARMONY AND COUNTERPOINT

The 240 pages of Level 10 Harmony and Counterpoint are divided into 11 units, beginning with The Fundamentals of Harmony – a brief review of the concepts covered in Level 9 Harmony – functional as well as root/quality chord symbols, figured bass, tonal hierarchy, basic voice-leading techniques, doubling of chord tones, non-chord tones, musical forms and dance types. Unit 2 begins with diatonic seventh chords giving thorough explanations of types, qualities, functional symbols, root/quality symbols and frequency in both major and minor keys. Unit 3 expands on the descending 5th sequence learned in Level 9 adding 3 more diatonic sequences. While the explanation is thorough, some simple tools for recognition of sequences would have been helpful. Leading tone 7th chords (both half diminished 7th and diminished 7th) are studied in Unit 4. Unit 5 covers applied dominant and LT chords leading logically into modulation into closely related keys in Unit 6. Pivot chords are fully explained followed by an aural analysis of a work studied in Level 10 History. This kind of integration of harmonic and historical study is invaluable. V⁹ and V¹³ chords are studied in Unit 7 with no mention of V11. Unit 8 builds on the knowledge gained in the Level 9 unit on chorale harmonization, adding chorale idioms and instruction on tonicization vs. modulation. Unit 9 focuses on melody writing; Unit 10 on analysis of the forms of compound ternary, five-part rondo and sonata form. The structure of the analysis questions for the sonata movements are similar to those in the course of ARCT Analysis to follow. Unit 11 concludes this volume with detailed instruction and analysis of fugal exposition.

If anything, the explanations and examples given in Level 10 exceed that of Level 9. As has been previously stated, working through the previous levels of Celebrate Theory – in particular Level 9 Harmony – would be an immense advantage for anyone studying this book.

ARCT HARMONY AND COUNTERPOINT

The 231 pages of ARCT Harmony and Counterpoint are divided into 9 units, beginning with The Fundamentals of Harmony reviewing chord symbols functional and root/quality, diatonic 7th chords, leading-tone 7th chords, applied chords, V⁹ and V¹³ chords, sequences and modulation to closely related keys. Confusion on any of these topics would be a good sign to explore a more thorough explanation of the concepts in the previous level. Unit 1 also provides some harmonic analysis as well as exercises in SATB writing and modulation. New harmonic language is explored in Units 2 through 5 with introduction to CT^o7 chords, bII⁶, augmented 6th chords and modal mixture. In my opinion, the explanations and exercises on modal mixture could be expanded significantly. Root/quality symbols for augmented 6th chords are not discussed. Unit 6 covers

chromatic modulation with extensive discussion of various pivot chords needed to modulate to distantly related or non related keys. It also gives instructions and exercises on writing a 12 measure composition which modulates chromatically. This might have been better handled as a separate unit. Unit 7 teaches Figured Bass Realization. Harmonic analysis and writing exercises contain a melody line and continuo accompaniment creating a realistic exploration of this subject. Unit 8 addresses Chorale Harmonization with advanced chorale techniques while Unit 9 concludes the book with instruction on writing a contrapuntal composition for two parts.

ARCT ANALYSIS

The 280 pages of ARCT Analysis are divided into 5 large units. Unit 1 is a brief review of the harmonic vocabulary and techniques found in Levels 9, 10 and ARCT Harmony concluding with 13 pages of analysis. For students, I think it would be more useful to pair the analysis examples more closely with the concepts being reviewed. Thankfully, the balance of this workbook has measure numbers at the beginning of each line of score. The questions for Units 2 through 5 are on several consecutive pages followed by the scores which are being analyzed requiring a lot of page flipping back and forth. Questions for each score are typical of previous RCM exams in this subject. Unit 2 covers Fugue with extensive explanation of fugal elements, instructions for analysis and an example of an analysis. Nine fugues from Bach's Well Tempered Clavier are provided for analysis with specific questions for each one. Unit 3 addresses Sonata Form with comprehensive information and examples of various components. Seven sonata movements from CPE Bach, Haydn, Mozart and Beethoven with individually specific questions are presented for analysis. Unit 4 focuses on 19th Century Art Song with detailed examples and commentary on the various song structures as well as musical forms, the role of the piano, formal innovations and word painting. Seven lied are given for analysis, again with specific questions as well as original and translated texts. Composers represented are Brahms, Fanny Mendelssohn Hensel, Beethoven, Schubert, Schumann and Wolf. Unit 5 addresses Post-1900 Techniques and Procedures including scales, modes and pitch collections, chords and vertical formations, and forms of non-tonal organization – all of which are given explanations complete with examples of scores. The first set of Written Analysis provide questions for score excerpts and require writing out specified tone-row forms. The second set of Written Analysis follows the format of the earlier units with 11 scores and individualized questions for each one.

Joyce Janzen - British Columbia





CELEBRATE THEORY

History 9, 10, and ARCT

The Royal Conservatory of Music

For many of us, we have seen theory syllabi come and go but for those of you just embarking on this journey of teaching there are wonderful improvements to explore. This 2016 Edition has brought about the most changes in one swoop I have ever seen in my many years of teaching. Along with the changes we have been provided with new Celebrate Theory workbooks. I have the pleasure of reviewing the changes in the History requirements and the new books.

History 9

Right from the opening pages: The Materials of Music, the presentation has changed from the student determining the term best suited to the definition given, to all the musical vocabulary being provided with their definition in the same groupings that were in “Explorations”. Now students don’t need to write anything until the Review and Reflection at the end of the 1st section. Two more performers have been added to the list that we had before.

A nice new feature is the “Exam Study Outline” at the end of each section. I particularly like the division of the genres matched with the terms that were used studying the specific work in each genre. Also, the outline clearly indicates which composers include the study of life, musical style and contributions and those that only focus on musical style and contributions. “Building a Musical Vocabulary” is presented much more clearly. The box is shaded and each term is in bold print to make them more identifiable. Each composer is presented in a slightly different format from the Explorations workbook. Visually it is easier to follow. The Review and Reflection charts are much larger in the Celebrate Theory books. At the conclusion of the book the student still has the Glossary pages to complete as they did in “Explorations”

The Baroque Era continues to showcase JS Bach, Handel, and Vivaldi and *La Primavera*, *Messiah*, and *Prelude and Fugue in B^b major*.

A change occurs in the Classical Era with the study of the *Emperor Quartet* by Haydn rather than the *Quinten*.

The removal of the opera choice in the Romantic Era is positive. Once again Bizet’s *Carmen* is the opera to study with the addition of the Toreador Song from Act 2.

In the Modern Era Stravinsky’s *The Rite of Spring* replaces *Petrushka* and Louie’s *Changes* replaces *Distant Memories*. There is also the addition of the study of John Adams’ *Short Ride in a Fast Machine*.

History 10:

As in the History 9 workbook, the requirements are very clearly presented in a shaded box. What the student needs to know for the required works is spelled out leaving no doubt as to what is to be learned. The layout of this book is like the History 9. The focus on genres and the representative works is maintained for this level.

I find page 28 in The Middle Ages is a much stronger presentation of the instruments and their descriptions. The importance of the ‘Individuals, Events, and Publications’ is well marked drawing attention to the details. As in History 9 options of pieces for the genres have been eliminated.

Middle Ages: Everyone studies *Ce fut en mai* by d’Arras and the Kyrie from *messe de Notre Dame* by Machaut replaces the polyphonic chanson *Puis qu’en oubli*. The other works remain.

Renaissance Era: The English madrigal *Fair Phyllis* has been replaced with *My Bonny Lass She Smileth*. *The Carman’s Whistle*, a keyboard work by William Byrd, is substituted for the Pavane *mille regretz*.

Baroque Era: This era sees the most change thus far. The removal of *The Coronation of Poppea* makes room for Monteverdi’s *L’Orfeo*. Opera seria is now included with the work *Giulio Cesare*. The previous study of a Scarlatti sonata has been altered and a Rameau work *La poule* is its replacement.

Classical Era: most of the works remain the same. However, the choice of the Beethoven sonata has been eliminated requiring everyone to study the complete *Piano Sonata in c minor, op. 13 (Pathétique)*. The Schubert *Trout Quintet* has been replaced with Beethoven’s *String Quartet in C# minor, op. 131* first movement.

History ARCT

I think this curriculum has changed the most of the three levels. Once again the format of levels 9 and 10 is followed here. This continuity is a valuable asset to both teacher and student alike.



The study of the Romantic and Modern Eras is more detailed at this level and composers not touched on in History 9 are now focused on here. The former 20 marks allocated to the study of North American representative composers and their works and representative performers on the world stage has been totally removed and independent study essays are now the focus. The topics to choose from are: Musical Theater, Jazz, and Technology in Music. Each of these topics has specific guidelines for the student to follow and include in their research as they prepare a 900 – 1000 word essay. Although notes aren't permitted in the exam room, the student will have a good grasp on what they'll write based on their research.

Romantic Era: As in the previous levels choices have been removed. The work of R. Schumann now required is *Carnaval, Op.9*. Verdi's *Rigoletto* has been removed leaving *La Traviata*. Smetana's *Vltava* is out and the study of Schubert's *Trout Quintet* has now been included in this level rather than level 10. Another addition is C. Schumann's lied *Liebst du um Schönheit* op. 12, no. 4.

Modern Era: In Explorations the student studied ten works in this section and now there are fourteen! Nine of the previous ten composers and compositions remain except for the removal of Arvo Part's *Cantate Domino canticum novum*. Aaron Copland's *Fanfare for the Common Man* is added along with *The Contented House* by J. Coulthard, *Sonata V* by John Cage, Steve Reich's *Electric Counterpoint* and Schafer's *Snowforms*.

In conclusion, I feel that much thought has gone into the revision of this curriculum and I see the changes as very positive. The student will complete the studies of the history of music with an excellent grasp of what was important in each period and how the times the composers lived in impacted their compositions greatly! These courses also help with the correct interpretation of the repertoire they're playing!

Jean Ritter - British Columbia

ALBUM POUR LES JEUNES

Marc-André Pépin

Éditions Emma-P

Available on: Amazon - Sheet Music Plus

<https://marcandrepepin.com>

Album pour les Jeunes is the latest collection of piano pieces for young students by composer, Marc-André Pépin, who hails from Québec. There are twelve pieces in this book: *First steps*, *Stair Play*, *Melancholic Clown*, *Two-Part Invention* (based on *La Laine des Moutons*), *Hobbling Along*, *Indian Dance*, *Micro Rag*, *Lonesome Cowboy Ride*, *Off Balance*, *Three-Part Invention* (based on *Veillée Rustique*), *Angiopodiae / Irregular Gymnopodiae*,

and *Dancing Gifts*. As described by the publisher, the pieces are indeed "light and joyful, classical in nature with hints of jazz" and arranged in chronological order by difficulty starting from approximately RCM Grade 1 level to RCM Grade 5 level. In general, the pieces provide easy listening but do have tricky playing elements which will inspire and challenge many young pianists in their practice. Examples of such rhythmic challenges are: the double dotted quarter notes of *Stair Play*, changing meters of *Off Balance*, or the juxtaposition of triplets against eighth notes in *Indian Dance* between the hands. Many of the pieces are marked *Allegretto* or faster and the numerous quick moving passages will require dexterous playing to execute with clarity and precision. Of note are the two inventions represented here; these will be embraced by piano teachers who seek to provide their students further experiences with contrapuntal texture. The inventions are carefully crafted and will no doubt be recognizable to students familiar with the two French folksongs that they are based on.

Andrea Yau - Ontario

LET'S PRETEND

14 Enchanting Piano Solos

Susan Griesdale, Redleaf Publishing

This new addition to the Redleaf collection is an engaging collection of elementary and early intermediate piano solos that capture the imagination of young students with themes that relate to the kinds of imaginative play that are part of children's lives. Evocative lyrics and illustrations also serve to draw students into the music they are learning. The lyrics also provide an opportunity for students to develop their ability to play and sing at the same time. The detailed performance notes outline the main technical and musical challenges of each selection and provide suggestions about the desired affect of the music. Technical and musical challenges include simple and compound time signatures, syncopated rhythms, use of the damper and una corda pedals, movement around the keyboard, and use of many variations in dynamics and articulation. Highlights of the collection include the dreamy *I Can Fly!*, which ends with a soaring glissando; the clever *I'm Invisible*, which fades away to nothing as notes are omitted from the repetition of the main 8-measure theme; the majestic *I am the King*, which uses open fifths and dotted rhythms to evoke a fanfare, and the lilting *Cowboy*, which provides students with an opportunity to practice 6/8 rhythms including the duple division of the beat. This collection will be a valuable source of supplemental or recital repertoire for young, imaginative students.

Nancy Mitchell - Ontario





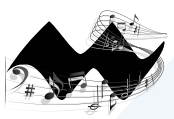
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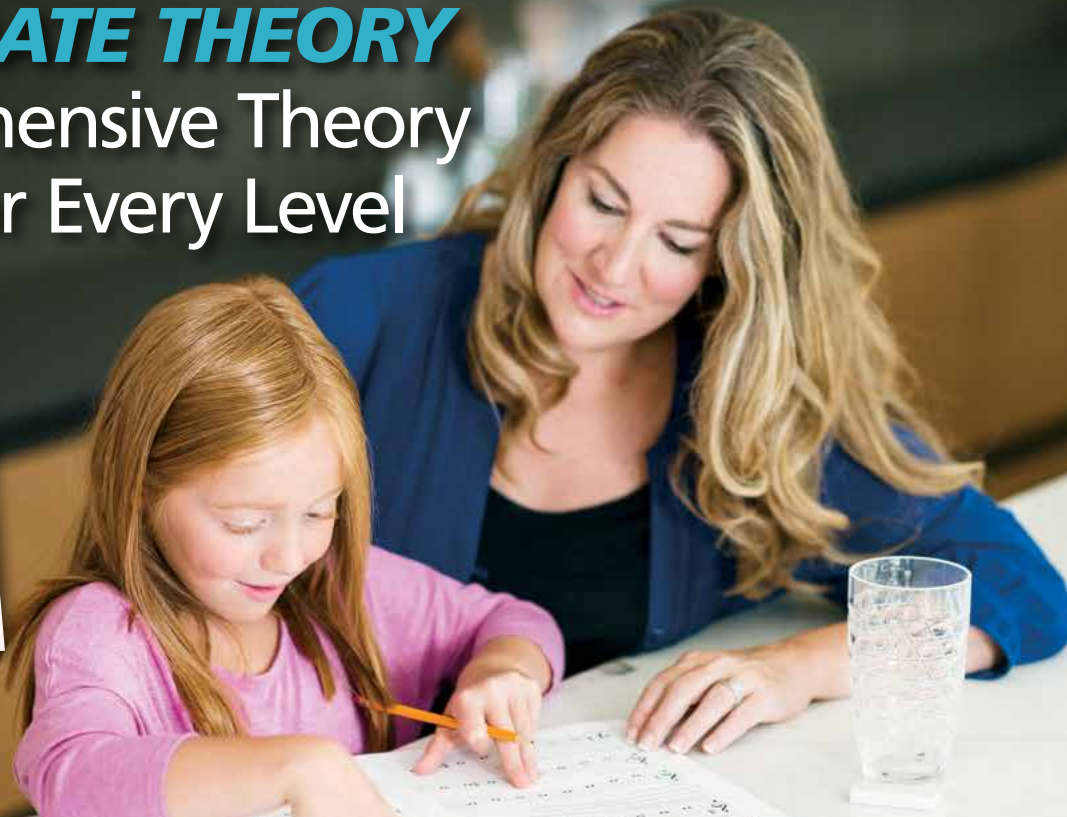
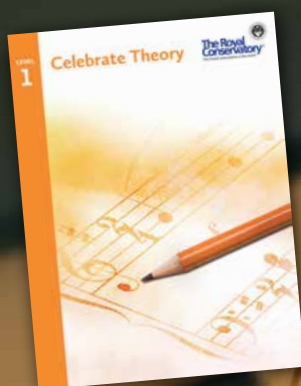
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