

LA SEMAINE
DE LA
MUSIQUE
CANADIENNE

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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Le professeur de musique canadien

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- Submission Deadline: December 1, 2017

Spring (Printemps) Edition 2018

- Publication: May 2018
- Submission Deadline: April 1, 2018

Fall (Automne) - Canada Music Week® Edition 2018

- Publication: September 2018
- Submission Deadline: August 15, 2018

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Inclusion of items in this journal does not imply endorsement or approval by the CFMTA/FCAPM.

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



Dear CFMTA/FCAPM Officers, Delegates, Members and Colleagues,

This is such an amazing time to be living in Canada! It's the summer of 2017, we are 150 years young and our true north colours are being proudly represented around the world this July. As this letter is being written here in Winnipeg, Manitoba, we are smack in the middle of the Canada Summer Games. As the newly elected president to the CFMTA/FCAPM, it's exhilarating to be one nation of diverse peoples and, in our federation, a congenial community of music teaching colleagues. Who isn't proud to call themselves Canadian in times like these?

I was asked what my mission is as President of the CFMTA/FCAPM. It wasn't hard to answer once I found the words.

First: I feel a need to better serve our provincial members right here in Canada. To get out and listen on the smaller branch levels to what strategies are being used to keep them relevant and survive in a time of diminishing volunteerism and a digital age that is advancing faster than we can learn to use new software. My first official duty will be attending the Yorkville, Saskatchewan Conference this October, to celebrate 85 years of RMTs in the province. CFMTA/FCAPM Vice President, Laureen Kells and I will be representing the national office. We can only hope to continue to carry our message of unity across this vast nation called Canada when the occasions permit. This is a first step to a two-year plan of outreach, understanding and strategizing the future of the CFMTA/FCAPM.

Second: I also see a need to get our message of exceptional professional music studio teaching and high standards out on the world stage! We may not be unique, but we do offer a professional organization to which the standard of teaching excellence required is known and should be expanding. Working with the ISME and others of equal dedication to our goal only makes sense as we forge on in a world where musical education in the schools is being denied and our role in the music market becomes indispensable. These relations must continue to develop and work toward our mutual aspiration to bring the future of musical excellence to all corners of our country and beyond!

The MRMTA legacy reaches 100 years in Manitoba in 2019 and by coincidence, so does my grandmother Thelma Wilson, Past President of the CFMTA/FCAPM (1975-79) who is planning to attend. Conference planners are in place and the historic Fort Garry Hotel is being announced as the destination. Start your planning now and add a few days to the

trip to spend time at our Human Rights Museum, The Forks and many other unique destinations in Winnipeg or across the province. The committee has many new ideas they are bringing to the table and it will certainly be the event of the century!

It is a great pleasure to have been elected to represent the Canadian Federation of Music Teachers. I look forward to the next two years of serving on the CFMTA/FCAPM board with so many loyal officers and delegates. We will all continue the hard work of preceding colleagues. I am especially honoured to follow my Grandma Wilson's footsteps. Those with whom I will be working are as dedicated as I to this illustrious organization, and with much comradery and hard work, we will continue our professional legacy known to Canada and beyond, as the Canadian Federation of Music Teachers' Association.

Kindly,
Tiffany A. Wilson



L to R: Vice President Laureen Kells, President Tiffany Wilson,
Past President Cynthia (Cindy) Taylor

Greetings from CFMTA President - cont. Salutations de la Présidente de la FCAPM - suite.

Chers dirigeants, collègues, délégués et membres du FCAPM/CFMTA,

Comme il est extraordinaire de vivre au Canada aujourd'hui ! Cet été, au mois de juillet, nous célébrons nos jeunes 150 ans d'histoire dont les couleurs nordiques sont fièrement représentées à travers le monde. Pendant que je vous écris cette lettre de Winnipeg au Manitoba, nous sommes en plein milieu des jeux d'été du Canada. Comme nouvelle présidente de la FCAPM/CFMTA, je trouve stimulant de faire partie d'une nation composée d'une variété de gens et, au sein de notre fédération, d'une communauté de collègues professeurs de musique. Qui ne serait pas fier de se proclamer canadien dans un tel climat ?

On m'a demandé quelle était ma mission en tant que présidente de la FCAPM/CFMTA. Il m'a été facile de répondre lorsque j'ai réussi à trouver les mots qui représentaient ma pensée.

Premièrement : Je sens le besoin de bien servir nos membres provinciaux ici au Canada. J'aimerais aller vers les associations plus petites et les écouter afin de trouver des stratégies pouvant les aider à demeurer utiles et à survivre malgré la diminution de bénévoles et de la progression de la technologie. Ma

première tâche officielle, en tant que nouvelle présidente, sera d'assister au congrès en octobre prochain à Yorkville en Saskatchewan, célébrant le 85e anniversaire de leur association provinciale. La vice-présidente de la FCAPM/CFMTA Laureen Kells ainsi que moi-même participerons à cet événement en tant que représentantes du comité exécutif national. Nous espérons continuer à propager notre message d'unité à travers notre pays lorsque les occasions nous le permettent. Il s'agit d'une première étape de notre plan biennal de sensibilisation, de compréhension et de stratégies pour l'avenir de la FCAPM/CFMTA.

Deuxièmement : Je décèle aussi un besoin de promouvoir notre mission stipulant le professionnalisme exceptionnel des professeurs de musique privés ainsi que ses standards élevés afin de faire partie de la scène mondiale. Nous ne sommes peut-être pas uniques mais nous offrons une organisation professionnelle dans laquelle l'exigence dans l'excellence de l'enseignement est connue et gagne à être connue. Notre collaboration avec des organisations telles que ISME et autres associations de même acabit, ont un sens alors que nous travaillons dans un monde où l'éducation musicale en milieu scolaire est de plus en plus délaissée et que notre rôle dans le marché musical devient indispensable. Ces liens doivent continuer à se développer et à collaborer via nos aspirations mutuelles. Elles guideront l'avenir de l'excellence musicale partout à travers notre pays et au-delà de ses frontières!

L'association provinciale du Manitoba (MRMTA) aura 100 ans en 2019 et, magnifique coïncidence, ma grand-mère Thelma Wilson, ex-présidente de la FCAPM/CFMTA (1975-79) a prévu y assister. Les organisateurs de ce congrès ont déterminé le lieu historique de Fort Garry Hotel comme lieu de rencontre pour cette conférence. Préparez-vous dès maintenant et prévoyez même quelques jours de plus afin de visiter quelques endroits uniques à Winnipeg tels que le musée des droits de l'homme, le lieu historique nationale de la Fourche et autres destinations à travers la province. Le comité du congrès apporte de nouvelles idées lors des réunions. Ce sera sans aucun doute l'événement du siècle !

C'est un énorme privilège d'avoir été choisie pour représenter la FCAPM/CFMTA. Je suis particulièrement honorée de suivre les traces de ma grand-mère Thelma Wilson. Je vois les deux prochaines années comme des années de service au sein de l'équipe de la FCAPM/CFMTA collaborant avec des dirigeants et délégués loyaux. Nous continuons tous le travail acharné de nos prédécesseurs. Je suis entourée de gens qui sont tout aussi dévoués que moi à notre organisation. C'est avec beaucoup d'amitié et de travail acharné que nous allons continuer notre héritage professionnel connu à travers le Canada et au-delà de ses frontières en tant que fédération canadienne des associations de professeurs de musique.

Affectueusement,

Tiffany A. Wilson



Passing of the Gavel



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

Dina Pollock



Hello Everyone,

I hope everyone is well, had a great summer and getting back into the routine of teaching!

Magazine - Please do try the digital version of the the *Canadian Music Teacher* magazine which can be downloaded in either the Apple app store or the Google Play store. We are trying this for the next three issues and will be doing another survey in April to see if you, the member, would like to continue with this format or not.

Book Reviews - There are a lot in this issue - in the Spring issue I mentioned that some books were lost when I mailed them out - they were found and reviewed. I have included reviews of Canadian books - do enjoy and hopefully use some at your branches Canada Music Week® events. To all my reviewers - thank you all for the time and effort you spent in getting these done for all the members across Canada to enjoy - they are amazing.

Website - www.cfmta.org/en - www.cfmta.org/fr - www.cfmta.org/archive
The websites will always be a "work in progress". As soon as I update it, something else comes up and it has to be updated again. If you do find something that is incorrect, please let me know and I will fix it asap.

Photo Gallery - <https://cfmta-fcapm.smugmug.com/>
Still looking for photos of events for our photo website. Do send me any photos that you feel should be uploaded for all members to enjoy.

Professional Development - Thank you Pat for getting the article:
Developing Self-Direction in Adult Students - Who's in Charge Here? Part 1, parts 2 and 3 will be included in upcoming issues.

On front cover . . .



Canada Music Week Stickers



Call for Competitions



CMW Poster 2017



2018 Essay Competition



2018 Call for Competitions



Canada Music Week Stickers

Dina



ANNOUNCEMENT OF ANNUAL MEETING 2018

Take notice that the Semi-Annual Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held in

Toronto, Ontario - July 2018 (Date under review pending Strategic Planning)

Venue - TBA

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

Pat Frehlich



The Canadian Federation of Music Teachers' Associations has established *FOCUS ON RESEARCH* to promote and encourage scholarly work in music pedagogy and provide a forum for the dissemination of research on music teaching and learning. **Research papers** or **review of literature papers**, in either English or French, can be submitted for evaluation by a peer-review panel.

FOCUS ON RESEARCH welcomes stimulating and relevant accounts of contemporary research in music pedagogy that contribute to an increase of our understanding of music teaching and learning and should address the challenges and issues that are relevant to music education practitioners, particularly voice and instrumental teachers in private studios. Authors whose manuscripts are accepted will have their abstract published in *The Canadian Music Teacher / Le Professeur de musique canadien* and will see their full work published on-line and disseminated through the CFMTA website.

The aims of *FOCUS ON RESEARCH* are to 1) provide a new venue for the dissemination of research, 2) strengthen connection between research and practice and 3) contribute to the enhancement of professional development by encouraging practitioners to become familiar with a variety of research conducted in music pedagogy.

For more information, please refer to the CFMTA/FCAPM website:

For English - www.cfmta.org/en

→ Professional Development → Focus on Research

Pour le français - www.cfmta.org/fr

→ Perfectionnement professionnel → Recherche

Or email: research@cfmta.org



Donation to Young Artist Fund

CFMTA gratefully acknowledges a donation of \$1000 towards the Young Artists Fund from Lori Walker of Alberta. Lori has made the donation in gratitude for the opportunities given to Louisa Lu to perform in Young Artists concerts in preparation for competing in the CFMTA Piano Competition in Baltimore in 2017. The Young Artists Program provides funds to assist communities across Canada to feature talented young performers in concert.

La FCAPM tient à remercier Lori Walker (Alberta) pour son don généreux de 1000\$. Ce don a été fait en guise de remerciement à « Jeunes Artistes ». Effectivement, ceci a permis à Louisa Lu de donner quelques concerts dans le cadre de l'activité « Jeunes Artistes ». Ces récitals lui ont permis de mieux se préparer au concours de piano de la FCAPM qui a eu lieu à Baltimore en mars 2017. Les fonds amassés pour l'activité « Jeunes Artistes » permettent d'aider la communauté, à travers le Canada, à supporter de jeunes talents à se produire en concert.



ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2018

Veuillez prendre note que l'Assemblée semi-annuelle des membres de la Fédération canadienne des associations de professeurs de musique aura lieu à

Toronto, Ontario - juillet 2018 (Date d'examen en attendant la planification stratégique)

Lieu - TBA

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



Profiles *by Lori Elder*

A Conversation CFMTA/FCAPM 2017 National Piano Competition Winner - Paul Williamson



Photo by David Lipnowski

A native of British Columbia, Paul Williamson currently studies at the University of Manitoba where he is pursuing his Bachelor of Music in Piano Performance under Dr. David Moroz. An award winner at local, provincial, and national competitions, Paul received first place in both the piano category of the National Music Festival (2014) and the National Piano Competition (2017). He has participated in masterclasses with Yoheved Kaplinsky, John Perry, Andre Laplante, Lee Kum-Sing, Marc Durand, and others while attending summer festivals including Morningside Music Bridge International Music Festival, Orford Arts Centre and the Kneisel Hall Chamber Music Festival.

In his first year of studies, Paul won the school's annual concerto competition and received 1st prize in the Lawrence Genser Scholarship Competition. He has performed as soloist with the Winnipeg Symphony Orchestra, the University of Manitoba Symphony Orchestra, the

Abbotsford Youth Orchestra, and the Fraser Valley Symphony Orchestra. He has appeared in recitals for the Valley Concert Society, the LCMS Concerts Café Classico Series, and will perform for the Women's Musical Club of Winnipeg in the 2017 - 2018 season. Paul is a grateful recipient of the Sharon Stevenson Career Development Scholarship.

Lori Elder - *Congratulations on winning the CFMTA/FCAPM National Piano Competition. What repertoire did you play?*

Paul Williamson - In the first round, I started with my Canadian work, *Soleil*, by Denis Gougeon. Following this, I played a selection of Scarlatti sonatas based around the key of F and Chopin's *Nocturne in B Major, Op. 62, No. 1*. I closed my program with the *Dante* sonata by Liszt. In the second round, I opened with *Regard de l'esprit de joie*, the tenth piece from Messiaen's *Vingt*

Regards sur l'enfant-Jesus. After this, I programmed two sonatas -- an early one by Beethoven and the revised edition of the second sonata by Rachmaninoff.

LE - *What are your most important considerations when you chose your competition pieces?*

PW - I think in choosing competition pieces, it's important to pick repertoire that highlights as many aspects of one's playing as possible. It's also a good idea to pick works one has already learned and not take on too much new repertoire. I chose repertoire that played to more of my strengths; works that I could feel comfortable with. I also decided to program some pieces that stray a little further from the standard competition repertoire -- offering works like Messiaen, or playing Scarlatti instead of Bach can be refreshing for a jury to hear.



LE - What is your process to prepare for a major competition such as the CFMTA finals? What do you focus on most?

PW - Well for one, lots of practise! There was quite a bit of repertoire required so I made sure everything was really secure under my fingers well before March. I also worked on different repertoire at different points of the year -- preparing my program in stages. The Scarlatti and Chopin I learned well ahead of time so that I could focus on drilling the heavier pieces like Rachmaninoff and Liszt in the couple weeks leading up to the competition.

LE - What did you enjoy most about your Canadian piece?

PW - *Soleil* is a fantastic work and also terribly fun to play. In the opening few bars, the composer covers the entire range of the piano in a matter of seconds; a dramatic gesture to begin the piece. The entire work reflects its cosmic nature -- the broad flourishes, the haunting middle section, and the finishing scale which although dramatic, leaves the listener in a state of unknown.

LE - How do you keep your pieces sounding fresh after you have played them for a long time?

PW - Go back to the score and keep on finding new things! Every day I try to uncover more, whether it be a new line I had overlooked, a new harmony that happens to resonate with me, or a different way of singing through a phrase.

LE - What aspects of your early training helped you to reach this level of success? Who were your teachers? Did you do exams and festivals?

PW - I had the privilege of working with many wonderful teachers who all influenced my playing in different ways. My first piano lessons were under Laura Webster. At the age of nine, I began taking from Betty Suderman, my teacher for many years. In the last years of high school, I also took additional lessons from Bernard Duerksen. In university I had the opportunity to work with Darryl Friesen as well as my current teacher, David Moroz. I did my grade 6, 8, 9, 10, and ARCT Performers exam as well as the additional theory requirements. From a young age, I always competed in the local festivals. I also competed at Performing Arts BC several times and had the opportunity to represent BC at the National Music Festival in 2013 and 2014. During the summers, I have participated in a number of music festivals including Morningside Music Bridge, Orford Arts Academy, and Kneisel Hall.

LE - Do you have a daily technique routine?

PW - Most days I start by working on a few Chopin etudes.

LE - How do you memorize? Do you have any advice for this?

PW - Usually by the time I can get through a piece reasonably well it's memorized. In memorizing, I think it's crucial to identify the key elements, aural, tactile, intellectual, and work on them individually. Sometimes I memorize my fingering away from the instrument to make sure it's really secure. If one can play a piece through at an extremely slow tempo, without music, and not miss anything, the piece is memorized.

LE - What kind of warm up do you do before going on stage?

PW - If I have access to a piano, I run the hard parts and make sure my fingers are nimble. If I don't, I just find a chair, sit down, and think through my pieces.

LE - How do you approach the mental aspect of competing? Do you have any advice on dealing with performance anxiety?

PW - In a competition, I treat my performance as I would any other. My aim is to perform my music in a way which connects with the audience while staying true to the composer. For me, performance anxiety is related to preparation. The more comfortable I am with a piece, the more comfortable I am performing it. In preparing for Baltimore, I made sure my pieces were ready well ahead of time so that I didn't have to worry about practising them too much while I was there.

LE - What are your plans after you graduate from the University of Manitoba?

PW - This year I will be applying for graduate programs abroad to further my musical education. I'm excited to see what lies ahead!

LE - Thank you and congratulations again!

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.





William Andrews

Canada Music Week® Awards Prix semaine de la musique canadienne^{md}

Does your branch have an innovative Canada Music Week® event ?
Votre association locale organise-t-elle un événement innovateur
pour la Semaine de la musique canadienne^{MD} ?

CFMFTA invites all branches in Canada to submit proposals for Canada Music Week® events. Two awards of \$250 each are available to support Canada Music Week® projects, made possible by the generous support of William Andrews of Toronto, ON.

Application guidelines

- Send a brief written proposal of the Canada Music Week project or event that your branch is planning for this year. Describe your goals, plan of action and proposed timeline. Include a balanced budget and plans for promoting the event. (maximum two pages)
- The focus should be on Canadian music and composers. Expenses for scholarships, hospitality and operating expenses for Contemporary Showcase Festivals are ineligible.
- Proceeds from the event may not be donated to another charitable organization.
- Include the name of the branch and the contact information (address, phone and email) for the chairman of the project.
- Past grant recipients are eligible to apply again for a different project.
- The branches who receive the awards will be asked to submit a report that will be featured in the Canada Music Week edition of the Canadian Music Teacher magazine.

Deadline

All proposals must be received by October 15, 2017.

For more information or to submit proposals, contact:

OpusMusicWorks@gmail.com

La FCAPM invite toutes les associations locales du Canada à faire parvenir des propositions d'événements pour la Semaine de la musique canadienne^{md}. Deux prix de 250 \$ chacun seront offerts afin d'appuyer des projets pour la Semaine de la musique canadienne^{md}; rendus possible grâce à l'appui généreux de M. William Andrews de Toronto, ON.

Directives relatives aux inscriptions

- Envoyez-nous une brève proposition de projet ou d'événement que votre association locale aimerait organiser cette année dans le cadre de la Semaine de la musique canadienne. Décrivez vos objectifs, votre plan d'action et l'échéancier prévu. Veuillez inclure un budget équilibré et ce que vous planifiez pour promouvoir l'événement. (maximum de deux pages)
- L'événement doit être centré sur la musique et les compositeurs canadiens. Les dépenses encourues pour des bourses, des frais d'hébergement ou de fonctionnement dans le cadre des festivals Contemporary Showcase ne sont pas admissibles.
- Les profits de l'événement ne peuvent être remis à un autre organisme de bienfaisance.
- Veuillez inclure le nom de l'association et les coordonnées (adresse, téléphone et courriel) du responsable du projet.
- Les lauréats des années passées peuvent s'inscrire à nouveau pour un autre projet.
- Les associations locales qui recevront le prix devront envoyer un rapport qui sera publié dans l'édition sur la Semaine de la musique canadienne du magazine Le professeur de musique canadien.

Date limite

Tous les projets soumis doivent être reçus au plus tard le 15 octobre 2017.

Pour de plus amples informations ou pour soumettre un projet, veuillez

écrire à : OpusMusicWorks@gmail.com





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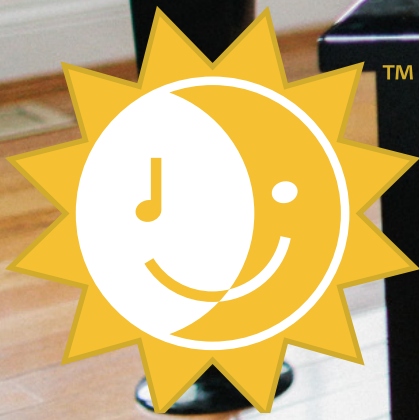
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CFMTA **Student** Composer Competition Concours de la FCAPM pour **élèves** compositeurs



The CFMTA/FCAPM Student Composer Competition is a national competition for winners of Provincial composition competitions. Entries are submitted by Provincial Canada Music Week® Coordinators for Canada-wide judging before June 1 each year. Scholarships are awarded to winners in each category, and the Helen Dahlstrom Award is given annually to the best national composition as selected by the adjudicator. Helen Dahlstrom was the founder of Canada Music Week®. 🎵

Le Concours de composition pour élèves de la FCAPM/CFMTA est un concours national réservé aux lauréats des concours de composition provinciaux. Les œuvres sont soumises à un jury pancanadien par les coordonnateurs provinciaux de la Semaine de la musique canadienne^{MD} avant le 1er juin de chaque an. Des bourses d'études sont remises aux lauréats de chacune des catégories et le prix Helen Dahlstrom est remis annuellement pour la meilleure composition nationale sélectionnée par le juge. Helen Dahlstrom est la fondatrice de la Semaine de la musique canadienne^{MD}. 🎵

CFMTA congratulates the following winners of the 2017 Student Composer Competition:
La FCAPM félicite les lauréats suivants du Concours pour élèves compositeurs 2017 :

PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument

Composition pour instrument solo

1st place

Natasha Webb (QC)

2nd place

Jackson Hoyt (NB)

Honourable mention

Benjamin Giffin (ON)

Première place

Night Waltz Farewell

Deuxième place

Strangers on the Stairway

Mention d'honneur

Monkey Business

CLASS 2 / CATÉGORIE 2

Composition for voice

Composition pour voix

1st place

Chloe Bzowski (ON)

2nd place

Jackson Smith (NS)

Première place

Glowing

Deuxième place

My Sleepy Pal

CATEGORY A / NIVEAU A

11 years and under - 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument

Composition pour instrument solo

1st place

Kathie Zhou (AB)

2nd place

Emma Bourque (NB)

Honourable mention

Nicole Milbrandt (SK)

Sky Yang (ON)

Première place

Vivid Memories

Deuxième place

A Wave on the Ocean

Mention d'honneur

Grasshopper Dance

Warriors Dance

CLASS 2 / CATÉGORIE 2

Composition for voice

Composition pour voix

1st place

Polina Chernik (ON)

2nd place

Daniel Sneddon (NS)

Honourable mention

Katherine & Naomi Wiebe (MB)

Première place

Nature is

Deuxième place

Whale

Mention d'honneur

I was lost in the Outside World





CFMTA **Student** Composer Competition - cont.
 Concours de la FCAPM pour **élèves** compositeurs - suite

CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument

Composition pour instrument solo

1st place

Hugo Russell (ON)

2nd place (tied)

Alexander Bai (AB)

Yanko Gyurev (QC)

Honourable mention

Sean Sneddon (NS)

Première place

Etude in G sharp minor

Deuxième place

The Search for Freedom

Nacht des Unendlichen

Mention d'honneur

Allegro in D major Op. 13 No. 1

CLASS 2 / CATÉGORIE 2

Composition for voice

Composition pour voix

1st place

Jessica deKort (ON)

2nd place (tied)

Marissa Hart (SK)

Madelyn Nielsen (NS)

Première place

Feel it in your soul

Deuxième place

Garbage Can

Unoriginally in Love

CATEGORY C / NIVEAU C

19 years and under - 19 ans et moins

1st place

Simon Gladu (QC)

2nd place (tied)

Trevor Rutherford (BC)

Dante Pettapiece (ON)

Honourable mention

Micah Sudom (AB)

Première place

Bagatelles/ Sarcasmes No. 3

Deuxième place

The River Trees

Lost Letters

Mention d'honneur

In the Wild

CATEGORY D / NIVEAU D

Open - Ouvert

1st place

Terry Pratt (PE)

2nd place

Owen Maitzen (NS)

Honourable mention

Christie Morrison (BC)

Kedler Exilus (QC)

Gloria Chu (AB)

Dante Pettapiece (ON)

Première place

A Birthday

Deuxième place

Woodside Wimsey

Mention d'honneur

Tooth or Consequences

Le vague de l'océan bleu

Persist

Lament for Passing Time

Helen Dahlstrom Award

Simon Gladu (QC)

Prix Helen Dahlstrom

Bagatelles / Sarcasmes No. 3

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PREPARATORY LEVEL - 8 years and under

CLASS 1 Composition for solo instrument
1st place Natasha Webb (QC) *Night Waltz Farewell*

Born in Montreal in 2009, Natasha Webb showed her aptitude for classical music at a young age. She started her piano classes with a pianist Barbara Cwioro at the age of 3. At the age of 5 she began improvising and composing her first melodies for piano and violin, and a year after she devoted her first children's album to her little brother. In 2017 Natasha was accepted to the Pre-Conservatory program in Montreal. She studies piano, violin, classical voice and music theory. Natasha is an active participant of regional and provincial music competitions. She continues to compose, improvise and enjoys performing music." 🎵



Night Waltz

J = 114

ped. simile

CLASS 2 Composition for voice
1st place Chloe Bzowski (ON) *Glowing*

Chloe Bzowski is an 8-year-old aspiring artist. She is very passionate about composing on the piano and enjoys singing. Chloe is very creative, energetic and loves to entertain. She has performed in several theatre productions and is also an avid competitive dancer. In her spare time, Chloe loves to be with her family, play with her dog Rooney, create new music, shop, play with friends, draw, and swim in the ocean. When Chloe grows up, she dreams of being an entertainer in music, film and theatre. 🎵



Glowing

freely ♩ = 88

Voice

Piano

CATEGORY A - 11 years and under

CLASS 1 *Composition for solo instrument*
1st place Kathie Zhou (AB) *Vivid Memories*

Kathie Zhou was born on October 4th, 2005, in British Columbia. Her pursuit of music began at the early age of 4. In addition to her passion for composing, Kathie regularly completes Royal Conservatory of Music piano and theoretical examinations, as well as participates in local and provincial music festivals. It was Kathie’s piano teacher who encouraged her to begin composing to explore the imaginative aspect of music. Since then, she has expanded her knowledge of writing music and continues to experiment with different styles. In her spare time, Kathie likes to read, dance, and play the flute. She is also an avid member of her school’s arts program, and enjoys spreading her enthusiasm for music. ☺



Vivid Memories

Grazioso ♩ = 82

CLASS 2 *Composition for voice*
1st place Polina Chernik (ON) *Nature is*

Polina loves to write music and play it, too. She thinks that although it is not always fun to practice, usually there is a good result. Currently Polina is exploring different genres and enjoys composing for different instruments and ensembles. She devoted the vocal cycle “Nature is” to her friend, a talented singer Elizabeth Gilerovitch, who was the first performer of these songs. Apart from music, Polina partakes in many extracurricular activities, such as math, ballet, and visual arts. She takes pride in her pets, her creativity, and her crafts. In her spare time, Polina likes listening to pop and rock music, however she believes that it is always good to listen to classical composers as well. ☺



Little Ballade

Words by R.L. Stevenson

Andante ♩ = 80

CATEGORY B - 13 years and under

CLASS 1 *Composition for solo instrument*
1st place Hugo Russell (ON) *Etude in G sharp minor*

Hugo was born in Goderich Ontario, July 8 2004. He has been playing piano for four years. At the Ontario Music Festival Association's Provincial Competitions, he won first place in level eight solo piano in 2016, and first place for junior piano concerto in 2017. Hugo strives to learn more about music every day. He is also proficient in playing the violin, harp and clarinet. Hugo is still searching for a composition teacher, being completely self-taught in composition up to this point. Hugo resides in London Ontario, where he is compelled to play and compose music daily. 🎹



Etude in G sharp Minor Feb 3 2017

con fuoco ♩ = 92
mf ma leggiero *f sostenuto* *mf*

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CATEGORY C - 15 years and under

1st place Simon Gladu (QC) *Bagatelles/ Sarcasmes No. 3*



I began the piano at the age of 10, while I was in my 5th elementary school year. At the time, I was taking classes with André Favreau outside of my school program. I studied music at school four years at the École Secondaire Ozias-Leduc, in Mont-Saint-Hilaire, to end up at the Pensionnat du St-Nom-de-Marie school in Montreal for my last high school year. I actually study with my teacher and my good friend Marcel Chamberland. I'm growing a lot in both my personnel and musician life. I met Richard Abel while I was in High-School, who taught me about popular music. We also played together at the Place des Arts on the Wilfrid Pelletier scene in Montreal and at the Grand théâtre de Québec. 🎹



Photo credit: cOrchestre Métropolitain / François Goupil

Bagatelle

(*La Fantaisie vagabonde*)

(6-10 mars 2017)

♩ = 57

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CATEGORY B - 13 years and under

CLASS 2 Composition for voice
1st place Jessica deKort (ON)

Feel it in your soul



Music is a very big part of Jessica's life. Playing piano since the age of 4, she has studied with Barbara Gagnon, Rachele Courtney and currently Marion Miller, all of London, Ontario. She takes both vocal and theory studies with Rachele Courtney, and especially enjoys the composition and recording elements of Rachele's music program. She also plays viola and violin.

Jess graduated from St. Mary Choir & Orchestra School, London in June, and was honoured to be presented with the Margaret Marentette Vocal Award. She has also won numerous awards at local talent competitions, Kiwanis festivals and enjoys solo performances. Jessica looks forward to starting high school in the fall, as well as continuing to work on reaching her musical goals. ♪

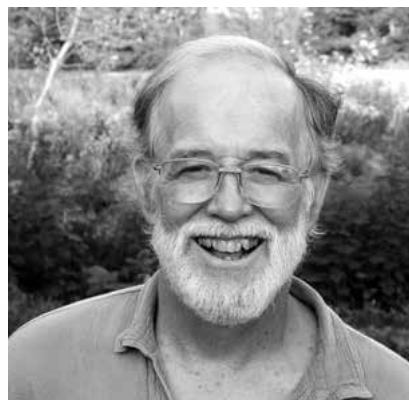
Feel It In Your Soul

Pop Groove, With Passion ♩ = 115

CATEGORY D - Open

1st place Terry Pratt (PE) *A Birthday*

Terry Pratt, 74, retired English professor and author of *The Dictionary of Prince Edward Island English*, studies composition under Carl Mathis, his former colleague at UPEI. He has sung in choirs since age 9, so choral composing comes most naturally – a *cappella* because “I don’t know enough, yet, how to write any accompaniment.” He has published *Four Short Songs of Love and Time* with Renforth Music in Rothesay, New Brunswick. He is also a theatre director, actor, sometime pianist, and, with his wife, Jennifer, an enthusiastic gardener in Elmwood, PEI. ♪



A Birthday

A poem by Christina Rossetti

Joyfully, about ♩ = 72

Soprano *mf* My heart is like a sing-ing bird _____ Whose nest is in a wa-tered shoot;

Alto *mp* bird a - sing - ing _____ nest in shoot; *mf* My

Tenor *mp* bird a - sing - ing _____ nest in wa-tered shoot;

Bass *mp* bird a - sing - ing _____ nest in wa-tered shoot;





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and other info . . .

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- Poster is available for download from website
- 2017 Poster is included on page 45 - English
- 2017 Poster included on page 46 - French

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The Alliance for Canadian New Music Projects (ACNMP) is an organization dedicated to the promotion of Canadian contemporary music. Throughout our history, it has been our mission to encourage teachers to teach Canadian contemporary music, to motivate students to study and perform this music, and to encourage Canadian composers to write music for students of all levels from the most junior to the paraprofessional.

ARMTA

The Alberta Registered Music Teachers' Association (ARMTA) is proud to announce that they have commissioned eight new teaching pieces in recognition of Canada 150 and ARMTA 85! Each one is based on a Canadian folk song and written by Alberta composers. Palliser Music Publishing pallisermusic.com has agreed to publish them, and they will be available through their online store. We hope you enjoy playing and teaching them!

STRING

Elementary: *Donkey Riding* - Geoffrey Bell

Intermediate: *Remembering a Fenian Song* - Michalis Andronikus

VOICE

Elementary: *Scarborough Settler* - Mark Mitchell

Intermediate: *The Morning Dew* - Margaret King

Elementary: *Old Grandma* - Damian Jordan

PIANO

Elementary: *The Tenderfoot* - Linda Purves

Intermediate: *The Gypsy Daisy* - Peter Rudzik

Elementary: *Ho Ho Watanay* - Han Ding

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CFMTA 2017 National **Essay** Competition Concours national de **dissertation** de la FCAPM



The National CFMTA Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. This competition is open to all Canadian residents currently attending high school, or studying at the university undergraduate and graduate levels. There is no fee to enter.

The Lorna Wanzel Prizes are awarded to the first and second place recipients in each category. Thank you to Dale Wheeler and Christopher Hahn, for serving on the adjudication panel this year. The next Essay Competition deadline is May 1, 2018.

CFMTA is pleased to congratulate the winners of the 2017 National Essay Competition:

Le concours national de dissertation de la FCAPM accepte la soumission de textes sur tous les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens faisant actuellement des études secondaires ou de premier ou deuxième cycles universitaires. L'inscription est gratuite.

Les prix Lorna Wanzel sont attribués aux lauréats des premier et deuxième prix de chaque catégorie. Nous remercions Dale Wheeler et Christopher Hahn, qui composaient le jury cette année. La date limite du prochain concours de dissertation est le 1^{er} mai 2018.

La FCAPM est heureuse de féliciter les lauréats du concours national de dissertation de 2017:

High School Level

1st place (\$500)

William Lin, BC
Integrating Music with STEM Education

2nd place (\$250)

Gabrielle Bonifacio, BC
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University Undergraduate Level

1st place (\$1,000)

Helen Geng, University of Toronto
Multicultural Repertoire in Concert Band

2nd place (\$500)

Sarah Klapman, Mount Allison University
Mushroom Cloud Music: The postmodern supernatural in Adams' Doctor Atomic

Premier cycle universitaire

1^{er} prix (1 000 \$)

2^e prix (500 \$)

University Graduate Level

1st place (\$1,000)

Kevin Ngo, University of Calgary
Studying Mozart's Piano Music in the 21st Century: Are we using the wrong texts?

2nd place (\$500)

Gabrielle Smith, McGill University
All education is political, teaching is never a neutral act

Deuxième cycle universitaire

1^{er} prix (1 000 \$)

2^e prix (500 \$)



Integrating Music with STEM Education

by William Lin BC



There is a notable divide between the sciences and the arts, with some claims that the two are incompatible. However, the combination of the two may result in greater comprehension of both, especially in more abstract topics. As students progress through high-school mathematics and sciences, the difficulty level of the subjects increases dramatically. Even though many children and teenagers are fascinated by the natural world, many of them find their curiosity eliminated by the constant pressure the education system places on them. Likewise, students who learn music theory as part of their musical education are often discouraged by what they perceive as overly-complex harmonic rules their teachers force them to learn for seemingly no reason. All this is linked by a sentiment that what they are learning has no relevance to them. Because of the cold and distant attitude often surrounding STEM education, teenagers often find their classes incomprehensible and uninteresting. Helping to reignite the passion and drive of students is a goal pursued by teachers everywhere, and one method of doing so is by relating the subject being taught to others that students find enjoyable.

One passion in particular that many students share is music, whether it be listening, playing, analyzing, or composing. By relating to these experiences, students are able to make connections in between what they learn in science and music classes, strengthening their grasp of both subjects as they reinforce their abstract thinking and logic skills required for the two domains. This can be done by explaining and demonstrating the intrinsic

connections between music and sciences, or by using music as a way to rekindle students' interest in the sciences. Furthermore, having music education in general has been shown to be positively correlated with better memory, executive function, and neuroplasticity,¹ leading to music students having higher achievement and lower struggles with their courses. All these aspects combined allow for more thorough education for students in not only the arts but the sciences as well, benefiting everyone ranging from children to adults.

For example, students in high-school physics learn about waves, frequencies, and harmonics, which can be difficult for some students to grasp. Higher-level mathematics courses involving harmonic analysis and Fourier analysis are even more inaccessible to the average person. All these subjects may be related to music, resulting in better comprehension for students. For instance, physics students learn that a string will vibrate at its fundamental frequency or first harmonic when plucked, forming a standing wave. They also learn that strings have other harmonics such that the second harmonic vibrates at twice the frequency of the first harmonic, and so on.² However, once these ideas are put into abstract formulas such

as $f_n = n f_1$ and $\lambda_n = \frac{1}{n} \lambda_1$, the intuitive notions behind the ideas become shrouded by unfamiliar symbols. To remedy this, teachers may use the examples of overblowing wind instruments to jump from the fundamental frequency to its overtones, such as going from the E4 note to E5 by blowing harder. Guitar harmonics

in particular are a good example for physics students, as experimenting with different string positions creates an audible difference. The low E2 string vibrates at its fundamental frequency at 82.41 Hz between the nut and the bridge. Pressing the string halfway down and playing produces a frequency double that of the first harmonic, at 164.81 Hz. This point is also where a node of the second harmonic would be if the entire string resonated, which is why the second harmonic can be played on that fret. By relating subjects like this, physics teachers can easily form links between music students' prior knowledge, allowing them to grasp the content more easily, and reinforcing their ability to make connections.

Additionally, in more advanced mathematics, students are taught Fourier analysis, where complex waves are decomposed into a series of sine waves. However, the equations associated with it, such as $f(x) = \frac{1}{2}a_0 + \sum_{n=1} a_n \cos(nx) + \sum_{n=1} b_n \sin(nx)$,³ are complex and abstract, resulting in confusion for learners. In order to make this more accessible, teachers can let students experiment with adding up sine waves and letting them listen to the resulting sounds, expressing the mathematics in a perceivable manner. By allowing students to do so, they will be able to better understand what exactly is happening as they manipulate abstract formulae and equations by grounding them into real-world examples of music and sound. Other difficult mathematical concepts can also be expressed in terms of music, such as mathematical group



Integrating Music with STEM Education - cont.

theory and set theory. Higher-level music students may be able to relate these fields to musical set theory, where music is analyzed in terms of 'sets' that may be transposed and inverted.⁴ While these are more advanced topics, teaching the two may still be able to provide benefits by assisting students in finding links between them, resulting in improved cognitive skills leading to their knowledge being solidified.

Young children can also benefit from music as part of their education in mathematics and sciences. Basic math skills can be reinforced through counting rhythms and comparing pitches, as well as finding musical patterns in melodies.⁵ This prepares them for the more complicated mathematics in higher grades by helping to provide a stable foundation upon which more complex subjects can be built. Older students can be introduced to computer science and programming through music as well by tapping into their interests in music or computer science through coding melodies, which is currently being done by Earsketch.⁶ This fusion of computational and creative thinking helps develop well-rounded students who can pursue multiple interests simultaneously and find similarities between them, as well as preparing students for the projected increased focus on computer technology in the future. Encouraging creativity in children is not only useful for the arts, but sciences as well. While formulaic thinking is common in schools, especially in mathematics, creative thinking sets students apart in terms of achievement and accomplishments. Many scientific and mathematical problems were only solved by approaching the question in a different way, through the same ingenuity

encouraged by music. Music education in schools should not be seen as being supplemental, but as an integral part of a child's learning experience due to the way it can unite different interests and help fuel students' curiosity and creativity, which are important factors that should be encouraged in STEM education as well.

Many studies have been conducted on the effect of music education on children's intelligence and development. One study conducted in 2004 suggests a general small increase in IQ across children who take music lessons versus non-musically trained children.⁷ Another, published in 1996, found increases in reading and math skills of children trained in arts, hypothesizing that the "pleasure of arts promotes acquisition of skills".⁸ These noticeable benefits of arts education can be used to grow interest in STEM fields, which is especially important for the future of the next generation. Music in particular, because of its connections to many skills, is a suitable candidate for integration with the sciences and mathematics. It can help with not only creativity, but critical thinking and reasoning. Moreover, music is enjoyed by many children and teenagers, and thus, activities involving music more likely to resonate with youth.

By connecting science and math with music, scientific skills can be encouraged, rekindling students' interests and passions.

The future appears to be one that focuses heavily on STEM fields, which may seem to alienate the arts. However, music education in particular has been shown to increase academic achievement in general, and can be used to help encourage students into domains such as computer science, as well as providing many examples to help relate physics to what students already know from music classes. Instead of being seen as completely separate areas, these subject can be integrated in order to promote interest of both the arts and sciences, providing benefits to students by helping them find relevance between their classes and their interests. This also improves their creative and computational skills simultaneously and allowing children and teenagers to find connections between different areas, further improving their cognitive skills. Because of this, music education should be an important facet of general education, highlighting and strengthening the abilities needed to adapt and succeed in a rapidly changing society.

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Foot Notes

- 1 Collins, Anita. "Music Education and the Brain." *Applications of Research in Music Education* 32, no. 2 (2014). doi:10.1177/8755123313502346.
- 2 "Fundamental Frequency and Harmonics." *The Physics Classroom*. Accessed April 20, 2017. <http://www.physicsclassroom.com/class/sound/Lesson-4/Fundamental-Frequency-and-Harmonics>.
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- 5 "The Math in Music & Movement." *Scholastic*. Accessed April 20, 2017. <https://www.scholastic.com/teachers/articles/teaching-content/math-music-movement/>.
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- 8 Gardiner, Martin F., Alan Fox, Faith Knowles, and Donna Jeffrey. "Learning improved by arts training." *Nature* 381, no. 6580 (1996). doi:10.1038/381284a0.

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I will include other essays in the next issue of CJMT - do enjoy. - thanks Dina



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NOVEMBER 18-24, 2018

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CFMTA/FCAPM invites submissions of new unpublished pieces for students studying at the specified conservatory grade level. A Canadian topic or theme is suggested. One submission per composer per category. The competition is open to all Canadian residents.

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For information:

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Professional Development

Developing **Self-Direction** in Adult Students: **Who's** in Charge Here? - Part 1 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)

When we compare pedagogic and andragogic approaches we see these differences:

- Teacher-directed learning (or **pedagogy**) assumes the student is essentially a dependent personality and that the teacher has the responsibility of deciding what and how the learner should be taught. Self-directed learning (or **andragogy**) assumes that the human being grows in capacity (and need) to be self-directing as an essential component of maturing, and that this capacity should be nurtured to develop as rapidly as possible.
 - Teacher-directed learning assumes that the learner’s experience is of less value than that of the teacher, the textbook writer, and materials used as a resource for learning. Self-directed learning assumes that the learner’s experiences become an increasingly rich resource for learning which should be exploited along with the resources of experts.
 - Teacher-directed learning assumes that students become ready to learn different things at different levels of maturation, and that a given set of learners will therefore be ready to learn the same things at a given level of maturation. Self-directed learning assumes that individuals become ready to learn what is required to perform their evolving life tasks and that each individual therefore has a somewhat different pattern of readiness from other individuals.
 - Teacher-directed learning assumes that students are motivated to learn in response to external rewards and punishments. Self-directed learning assumes that learners are motivated by internal incentives, such as the need for esteem (especially self-esteem), the desire to achieve, the urge to know, and the satisfaction of accomplishment.
 - Teacher-directed learning has a climate that is oriented towards formal authority. It tends to be competitive and judgmental. Self-directed learning has a climate that is informal, mutually respectful, collaborative, supportive—
- we are a team, we work together on this.
- In teacher-directed learning planning for the lesson is primarily done by the teacher. In self-directed learning planning is by participative decision-making (e.g. Here’s a list of possible pieces, what would you like to play next?).
 - In teacher-directed learning the diagnosis of needs is primarily by the teacher. In self-directed learning, the diagnosis of needs is by mutual assessment
 - In teacher-directed learning goals are set primarily by teacher. In self-directed learning goals are primarily reached by mutual negotiation (e.g. Let’s do this etude to prepare for the next piece you want to play).
 - In teacher-directed lessons, evaluation is given primarily by teacher. In self-directed lessons, evaluation is by mutual assessment of self-collected evidence (e.g. How do you feel about this section? What went well in your performance? How can you practice this section more effectively?).

It is important to note that teacher-directed learning is not necessarily bad, and self-directed learning is not always appropriate. Knowles wrote: “If self-directed learners recognize that there are occasions on which they will need to be taught, they will enter into those taught-learning situations in a searching, probing frame of mind and will exploit them as resources for learning without losing their

self-directedness.” A student is self-directed in that she decides what she needs to learn in a large sense, but the learning of new materials is initially teacher-directed until the student has the ability to use the knowledge to fulfill her goals. (pg. 21)

Sometimes adults must learn how to learn in a new, mature way. They need to learn how to relate to teachers as facilitators, helpers, or consultants, and take the initiative in making use of their resources. If they do not learn how to take more control of their learning in a more mature way, many will often develop a dissatisfaction with the lesson experience.

A study by Dorothy Billington lists seven characteristics of highly effective adult learning programs:

1. An environment where students feel safe and supported, where individual needs and uniqueness are honored, where abilities and life achievements are acknowledged and respected.
2. An environment that fosters intellectual freedom and encourages experimentation and creativity.
3. An environment where faculty treat adult students as peers--accepted and respected as intelligent experienced adults whose opinions are listened to, honored, and appreciated.
4. An environment of self-directed learning, where students take responsibility for their own learning. They work with faculty to design individual learning programs which address what each person needs and wants to learn.
5. An environment that uses good pacing, or intellectual challenge. Optimal pacing is challenging people just beyond their present level of ability. If challenged too far beyond, people give up. If challenged too little, they become bored and learn little.
6. An environment that promotes an active involvement in learning, as opposed to passively listening
7. An environment with regular feedback mechanisms for students to tell faculty what works best for them and what they want and need to learn—and faculty who hear and make changes based on student input.

(<http://education.jhu.edu/PD/newhorizons/lifelonglearning/workplace/articles/characteristics/>)



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MY "AH-HA" MOMENT:

Among all the reading that I did, I found one article that particularly resonated with what I was finding in my adult students. *Adult Education Quarterly*, (Vol. 41, no. 3) published an article titled *Teaching Learners to be Self-Directed*, by Gerald Grow. In this article, he listed five assumptions for teachers of adults:

1. The goal of the educational process is to produce self-directed, lifelong learners.
2. There is more than one way to teach well. With some exceptions, good teaching is situational—it varies in response to the learners.
3. The ability to be self-directed is situational in that one may be self-directed in one subject, a dependent learner in another. Self-direction, however, is partly a personal trait analogous to maturity. Once developed, certain aspects of self-direction are transferable to new situations.
4. Self-direction is advantageous in many settings—but there is nothing inherently wrong with being a dependent learner, whether that dependency is temporary or permanent, limited to certain subjects or extending to all.
5. Just as dependency and helplessness can be learned, self-direction can be learned and it can be taught.



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.

Dr. Johnson has served MTNA in numerous local, state and national leadership positions. At the national level, she served as Vice-President of the Board of Directors from 2011 to 2013, Conference Chair of the 2012 New York City National Conference and the 2013 Anaheim California National Conference, President-elect from 2013 to 2015, President from 2015 to 2017, and is Immediate Past President from 2017 to 2019.

*A widely published writer, Dr. Johnson contributes a tri-annual feature titled "What's New in Pedagogy Research" in MTNA's journal *American Music Teacher*, and she is an Associate Editor for *Clavier Companion* magazine. An active clinician, Rebecca has presented numerous workshops at international, national, and state conferences.*



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NSRMTA 80th Anniversary AGM & Events 2017

June 9th & 10th 2107 - Maritime Conservatory of Performing Arts



A great time was had by all. It was a delight to have Dr. Janet Lopinski join us from the Royal Conservatory to assist in our celebrations. She gave us an amazing master class, conducted a demonstration ARCT Viva Voce examination, gave a workshop on Chopin's Mazurkas and also gave a workshop on the new advance theory syllabus. Dr. Jan McMillan also gave a paper presentation on the research she and our NSRMTA Research Group have done together.

We had a wonderful gala luncheon which was held at the Faculty Club. The highlight was a special video made just for us by Forrest Kinney with several variations of Happy Birthday.

- *Lorna Wanzel*

It was wonderful to celebrate our 80th anniversary with friends and colleagues. I enjoyed the program very much indeed!

- *Heather - (Heather Pinceo Regan)*

The 80th Birthday was a really great event. It was very well planned, we learned a great deal and had loads of fun. It was a time of sharing and reconnecting with fellow music teachers. We have to thank Lorna for all the time and energy she put in to give us all such a memorable weekend.

The clinicians chosen were excellent and the topics were very well chosen, well presented and completely varied. It is always wonderful to hear about how different teachers think and yet we all feel the the same way.

- *Shahien Hamza*

Impressions of the NSRMTA 80th anniversary celebration:

Christy Hodder, Suzuki teacher of violin, who took her music and a violin to Africa last March on a solo journey into the unknown. She made connections, learned tot rust, and ended up making music with huge classrooms of students, who were excited to learn and work with her.

A full discussion of Chopin mazurkas with Dr. Janet Lopinski was interesting and insightful. She explained the four styles of mazurkas and their various characters, and we had to listen, and try to interpret and process the information. You could hear a pin drop, then the hands went up!

The "Body and Voice" workshop with Paula Rockwell, our newly elected president, took place in Doctor Piano's showroom. We all got to sit on the piano benches in a circle, and use our bodies and voices in various ways, with music and the making of music always as the central theme.

There were other interesting presentations, and a lot of hard work went into the planning of this very successful celebration. It was a delightful time of sharing with music teacher friends.

- *Michal King*



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Catherine Bartlett Fitch, the new President of NBRMTA with Lorna at our NSRMTA 80th anniversary celebration in June, she brought greetings from NBRMTA.





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



The response to our revised Contemporary Idioms™ Piano syllabus has been overwhelmingly positive! Teachers across the country are reporting that students love the new improv format and options. We will be holding more webinars this fall to introduce teachers to Contemporary Idioms™ and its many benefits for modern students.

We have revised our Teacher's Written Pedagogy Exam, which focuses on research questions to gain specific knowledge on a wide variety of topics. More information is available on our new website at www.conservatorycanada.ca, where you will also notice that we now offer partial examinations for Theory 1,2 and 3. Each of these levels have been divided into two equal parts which can be taken sequentially at separate times. Partial Theory exams are also available as Flex Theory exams, scheduled whenever the student is ready.

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



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

Northern Lights Canadian National Conservatory of Music Summer Sizzle 2017 was held in the beautiful town of Mount Forest, Ontario July 17-18. Composers, teachers and keyboard kamp participants came from far and wide for this seventeenth annual event!

Teachers enjoyed great workshops featuring Canadian composers, how to create a studio policy, teaching students to communicate with the audience while performing, technical road to success, successful practicing, how to channel the natural creativity of students with composing and improvising, the life and music of Nathaniel Dett, group piano teaching, all about Canada and how to make music come alive!

We heard new music of various composers, lunch and dinner recitals, student jazz recital, masterclasses, tradeshow, silent auction, the Summer Sizzle choir, a keynote address by Nancy Telfer with Jen Smith Lanthier playing some of Nancy's works and enjoyed the Gala and convocation with the debut of new works and silver medal awards.

Four new *Northern Lights* books were premiered at Summer Sizzle 2017:

Hightail it Haydn – 18 piano compositions by students for students (styles include jazz, pop, character pieces and romantic style in many levels)

O Canada – 5 piano solos and 4 duets

Canadian Folksongs Book 1 – 7 piano solos and 1 duet (elementary to intermediate)

Canadian Folksongs Book 2 – 6 piano solos and 1 duet (late intermediate to advanced)

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5. Inherent Rhythmic Flow
6. Hymnal & Lead Sheet Inventiveness
7. Technical Requirements
8. Sight/Staff Reading
9. Ear Tests

Most of the categories are relatively standard for performance examinations but two of these categories highlight the unique character of CCMC Applied Examinations.

Overall Performance (general effect, stage presence, oral presentation) reflects the priority of CCMC examinations to present the repertoire as a cohesive performance. In the context of church music and ministry, music is not independent of the narrative of worship – telling and participating in God's story. In this way, candidates are expected to present their repertoire to underscore the priority of corporate worship. Candidates are further expected to give a brief oral presentation in their repertoire section to express a personal connection to the message of the music.

Hymnal & Lead Sheet Inventiveness acknowledges the CCMC emphasis on developing improvisational skill throughout their graded examinations. Students are expected to play from a hymnal or lead sheet (melody and chord symbols) and creatively improvise melodic, rhythmic and harmonic adaptations.

For more information and a complimentary downloadable copy of the CCMC Examination Syllabus, please visit:
<http://ccmcexaminations.org>.



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RCM Music Theory Apps, Preparatory–Level 4

On sale now! The Royal Conservatory recently launched a full suite of music theory apps for Elementary level students: RCM Music Theory – Lessons & Games. Available exclusively for iPad, students embark on a carnival adventure to learn the basics of music theory with colourful games and active listening exercises. Visit rcmusic.com/theoryapps for more information or search "RCM Music Theory" on the App Store.

Upcoming Examination Session

December/January session

Registration deadline: November 1, 2017

Theory examinations: December 8-9, 2017

Practical examinations: January 15-27, 2018



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

by Lori Elder

Q. *What do you think is the correct balance of strictness versus friendliness to create both excellent results and an emotionally healthy environment in your studio?*

A. Every teacher has their own personal style in this regard. Some teachers get very good results by being somewhat formal and impersonal. Others choose to be friendlier and on a first name basis with their students. It depends a lot on your personality, and how outgoing or how introverted you are. Here are some thoughts:

Find what is most natural and comfortable for you. If you are relaxed and confident in the studio, that will come across to the students. Personally, I like to be friendly, but I would basically be that way no matter who came to visit at my studio. I like to chat with my students and find out what else is going on in their lives. I listen to whatever they want to tell me.

Always have a commitment to musical excellence. I always expect and strive for a high standard of playing, and this is not influenced by our social interaction. For instance, Beethoven is still Beethoven, and always has to be played with dedication to the score and the integrity of the music. So the high musical expectation stays the same no matter how formal or casual my students and I are.

Use a pleasant tone of voice when giving feedback. Try to have a patient tone of voice when working with students. You can still get top quality work done on the musical aspects you are covering and in an atmosphere conducive to learning and free from tension.

Praise is very important. After the student has played I always start by telling them what I enjoyed. There's always something that has been done well. The music is inside the student and we want to bring it out. Positive comments go a long way toward building a trusting relationship between the student and teacher. Then the student has the courage and confidence to try their hardest without fear of harsh criticism.

Always be upfront and professional about lesson fees. I like to deal with financial matters at the beginning of the lesson, and then we can get on with making music. Decide which payment method you are most comfortable with and stay in touch with the parents on this.

Have a written Studio Policy. It is important to have policies regarding fee payment, missed lessons, make-up lessons, recital expectations etc. in writing. Always go over these together with the parents and students at the interview or first lesson. Give the parents a copy of your policy, post it in the studio or have it on your website. This way everything is clear and you can establish a professional environment from the outset.

I want my students to enjoy playing the piano. I want piano lessons to be a positive experience, and I want my students to have good memories of our time together. It can be challenging to be enthusiastic and positive all the time, but I do think it's important. As teachers, we may be giving many lessons during the course of a week, but each student is only having one. I try to make each lesson helpful and productive, and I find that if I'm cheerful my students usually are to. We all know adults who say "I used to take piano lessons when I was a kid, but I quit because..." and I never want anyone finishing that sentence with MY name!



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.

asklori@cfmta.org



KABALEVSKY: SELECTED PIANO PIECES
Elementary to Upper Elementary Level
Compiled and Edited by Richard Walters
G. Schirmer (Hal Leonard) HL00297109

The twenty-nine pieces in this collection are compiled from Russian composer, Dmitri Kabalevsky's, *30 Pieces for Children (Op. 27)*, *24 Pieces for Children (Op. 39)*, and *35 Easy Pieces (Op. 89)* - all previously published by Schirmer in separate editions in 1938, 1974, and 1938, respectively. Schirmer has since republished each of these in "Schirmer Performance Editions" books. The most notable new features of this book are the arrangement of its pieces in order of difficulty by the editors. Of course, one does not have to teach according to the chronology here, and there are many pieces from the original editions that have not been selected for use in this book – but this set up may be useful for less experienced piano teachers. Experienced piano teachers should use their own discretion or refer to the syllabi of their conservatory when deciding which pieces to introduce, what to supplement from Kabalevsky pieces that are not currently in this edition, and when to do so. This edition features historical notes on Kabalevsky's life and music which are complete and accurate. Students and teachers may find the pages of suggestions for playing each

piece a good starting point on how to approach the pieces when first learning them. The layout of the book is excellent: there is ample spacing between notes and systems, the pages are thick enough for pencil work, and the paper has an off-white color that is easy on the eyes. This edition has minor modifications in fingering from previous editions, (consisting mostly of optional pedal and fingering choices shown in brackets), but overall: fingering, articulations, phrase markings and pedal suggestions are logically presented. The pieces themselves are appealing and well written; Kabalevsky has long been considered a staple of contemporary piano student repertoire. With a wide variety of descriptive titles, patterns, meters, articulations, tonalities and moods, the works address many technical and artistic elements that will help young pianists gain the skills required to tackle harder pieces in advanced levels. Method books and conservatory books do not typically feature many Kabalevsky pieces due to copyright issues; this Schirmer publication is therefore worthwhile to keep on hand.

Andrea Yau - Ontario

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KABALEVSKY: SELECTED PIANO PIECES

Early Intermediate Level

Compiled and Edited by Richard

Walters

Schirmer (Hal Leonard) HL00297110

This anthology of highlights of Kabalevsky's music for children provides an engaging and accessible introduction to the work of this great composer. The pieces are drawn from *30 Pieces for Children* (Op. 27), *24 Pieces for Children* (Op. 39), *Easy Variations on Folk Themes* (Op. 51), *Six Pieces (Children's Dreams)* (Op. 88), and *35 Easy Pieces* (Op. 89) and reflect Kabalevsky's view (quoted in the introductory material to this volume) that children's music should develop real musical understanding while touching a child's mind and heart. Kabalevsky felt that the most relatable music for children came in the form of songs, dances and marches and these forms are reflected in the selections in this volume. The pieces are arranged according to level of difficulty and span approximately RCM Level 4 to Level 6. Technical and musical challenges include changing and complex metres, hand and finger independence (for example, playing different articulations in the two hands or playing a sustained note and a moving part in the same hand), balancing melody and accompaniment, frequent leaps, extensive dynamic and articulation markings and use of the damper pedal. Supplemental materials include biographical information about the composer, an introduction to Kabalevsky's music and his philosophy of music education, and detailed practice and performance tips for each piece. This collection is a rich source

of masterful piano works for young students and will serve as a foundation for further exploration of one of the great composers in piano literature.

Nancy Mitchell - Ontario

KABALEVSKY: SELECTED PIANO PIECES

Intermediate Level

Compiled and Edited by Richard

Walters

Schirmer (Hal Leonard) HI00297111

This collection of 17 Kabalevsky pieces from various Opus Sets is compiled and edited by Richard Walters and is set in a progressive order. The "Historical Notes" on Kabalevsky at the beginning of the book, along with an "Introduction to Kabalevsky's Music" are helpful, but the information in the "About the Individual Pieces" which include detailed program notes on how-to practice each piece and instructing how to listen to the music are invaluable. Kabalevsky composed so many colourful details of articulation and dynamics along with the notes, and these 'program notes' help the performer find the character of each piece. A wide variety of piano levels are included in this collection beginning with student warm-up pieces, to early-upper intermediate level pieces, to concert material. Many Royal Conservatory 2015 Syllabus pieces can be found here which are NOT included in the RCM 2015 books.

This collection will give teacher's a greater variety of pieces to choose from for examinations, and festivals. I hope

to use these pieces with my students in order to support a greater understanding of contemporary sounds within a context in which Kabalevsky emphasized creating good music first, then helping students understand the music. Walters states that *“Kabalevsky believed that no piece of music, however short and modest, should pass by a child without touching his mind and heart”*. This collection follows the great tradition established by composers like Schumann and Tchaikovsky in creating well-crafted, approachable pieces that focus on specific pedagogical techniques that piano students of any age will find valuable.

Sarah Lawton - Ontario

MUSIC ACROSS TIMES AND FENCES by Bent Sorensen Secantus

As a music history instructor I was intrigued by this book. In the preface the author states: *“I want to select relatively few, crucial works that in my view constitute important progress in musical expression. The works highlighted bring something new to the music and step beyond the rules of convention at the time of composing, thereby breaking the ground for new experiences of sound.”* He then proceeds to cover music from the oldest to the most recent from all parts of the world and all genres. There is a massive section of background material that provides notes to recordings with links to the music. An explanation for how to use the services is included. The resources that support the research are listed and equal approximately a quarter of the book!

While there are many books featuring all the most well-known German-Austrian composers, this book moves deeper into composers from the rest of the world drawing attention to their contribution to innovation. Going back to the early Stone Age the author attempts to find the roots of music in the first chapter: Origins. Documentation and images are provided showing various early flutes.

Chapter 2, Foundations, contains music development in China and India and the Middle East. The description of early instruments is supported by museum photos. The influence of Greek musical tradition is presented along with how it impacted the Roman Empire.

Chapter 3, Formality, is informative as it delves into the emphasis of the human voice and the emergence of urbane Arabic culture where the inherited Greek and Mesopotamian concepts are further developed. Chinese opera was invented around 1200 and may have played a role in the Italian invention of the opera. This chapter is a fascinating read because the development of music outside of Europe is rarely addressed in the standard required history courses.

Renaissance, **Chapter 4**, sees the separation of music and religion. *“The world of music shrunk somewhat during the renaissance”*... keeping in mind that this book is based on innovation. Reading about Monteverdi, Jannequin, Jarzebski, Buxtehude, Vivaldi, Biber, and Marchand was definitely enlightening.

Chapter 5 walks us through the music of Haydn, Mozart, Beethoven, Schubert, and Brahms. Attention is drawn to the innovation of each of these composers.

In **Chapter 6**, Times of enlightenment and charm, we're exposed to Saint-Saens who is described as one of the most

imaginative composers of his time. In Russia the most original was Mussorgsky. Rimsky-Korsakov points in the direction of Prokofiev. Russia's Chopin was Scriabin. All the parts of Europe are discussed.

Chapter 7, Impressionism, brings us Debussy, Ravel and de Falla.

Artistic folk music for the concert hall makes up **Chapter 8**. Apart from the European composers we are taken to South America, Latin America, and North America as well as Asia. As in all the other chapters, the dates of the births and deaths of some important composers in the period are shown in a chart.

Chapter 9 takes us through Artistic folk music for the road. The 20th century saw the music industry change the focus from artistic quality to a simple matter of which kind of music and musicians can create the largest profit, often making the looks and appearance of the artists as important as the music they deliver. This is an informative chapter covering Jazz through Ragtime, Rhythm and Blues, Dixieland Jazz, Boogie-Woogie, Big Band and Free Jazz. We are taken to the development of Bluegrass and Country music. Pop music is described as it develops through *“Indiepop”*, Disco and Rap-music. Protest singing is discussed. Rock is presented as it appears soft to hard, light to heavy, and simple to complex. Many groups and individuals are included.

The final chapter deals with Minimal music to Hybrid Art music and Electro-Pop to Hybrid Road music.

The new ARCT History jazz research paper could be written from the information in Chapter 9. If you have any interest in the history of music, this book is for you!

Jean Ritter - British Columbia



THE LION'S TALE

18 Piano Solos for the Early Reader

by Martha Hill Duncan

Red Leaf Pianoworks MHD-P018

A wonderful new collection of contemporary sounds from Martha Hill Duncan! As a founding member of Red Leaf Pianoworks (a cross-Canada composers' collective) Duncan shines as composer and true pedagogical expert. *The Lion's Tale* is "designed for the early reader to explore [sound] colours while maintaining ease in learning". This Lion does have many tales to tell as most of the pieces come with programmatic lyrics. The performer can clearly interpret the story of the music before even putting one's hands on the keyboard. Incredible imagination and creativity has been put into creating this collection. Teachers will appreciate the options of introducing pre-staff pieces, straightforward reading challenges of on staff pieces and single staff two-handed pieces. Duncan includes $\frac{1}{4}$, $\frac{3}{4}$, and $\frac{6}{4}$ time signatures and some pieces which require the damper pedal. This collection of piano solos was inspired by the Northern Lights Canadian National Conservatory of Music's Composers and Kid program and has a very child-centered focus at heart. *Echoes at Sunset* is my favorite piece in this book and I hope to use it in up-coming festivals and recitals this year.

Sarah Lawton - Ontario

BACH MEETS JAZZ

15 Well-Tempered Classics

Arr. Phillip Keveren

Hal Leonard HL00198473

This collection features arrangements of a variety of works ranging from selections from the Notebook for Anna Magdalena to Two-Part Inventions and Cantatas. Each is thoughtfully and effectively reimagined in an improvisatory jazz style. Keveren points out that the "ii-V-I" chord progression, so integral to jazz, was perfected in the works of [J.S. Bach]," making it an excellent starting point for this unique collection. Many jazz idioms are referenced, most of which are slow, sultry and expressive in a blues style. Some pieces are more lively in character, including swung and Latin styles.

This collection is an excellent addition to any music library. Written for a late-intermediate to advanced level, students will have a blast revisiting arrangements of popular favourites from their youth. Many will flock to the clever jazz waltz arrangement of Christian Petzold's ever-popular *Menuet in G major*.

The well-liked *D Major March* from Level 4 also makes an appearance, in a lively swung tempo. This collection is also a great addition to any working pianist's library. Those who are looking for something unique for weddings and other sacred functions will appreciate the skillful arrangements of classics including *Jesu, Joy of Man's Desiring, Sheep May Safely Graze* and *Sleepers, Awake*, to name a few. "Bach Meets Jazz" is also an excellent resource of sight reading materials for advanced students wishing to expand their musical literacy in various jazz idioms.

Christine Tithcott - Ontario

HOLLYHOCKS

Four hands, One piano

Martha Hill Duncan

Red Leaf Pianoworks HMD-P008

A native of Texas, Ms. Duncan studied composition at the University of Texas and moved to Toronto in 1982 where she teaches piano, conducts a women's choir and is an examiner for RCM. A founding member of Red Leaf Piano works, Ms. Duncan has composed in a wide variety of genres including vocal compositions set to Canadian texts. *Hollyhocks* is a quirky, showy duet of 11 pages with strong syncopations. At level 8 – 10, primo and secondo are equal in difficulty and interest. The parts are printed above each other as a double grand staff – easier to keep track of your partner! Marked "Audaciously" with a tempo of 132 to the quarter note, secondo begins a four bar intro with accented staccato chords. Primo enters with a descending melody harmonized in chromatic fourths. At the climax, the time signature changes from $\frac{1}{4}$ to $\frac{5}{4}$ for a rhythmic surprise. Secondo plays an interlude introducing the final section which uses the extreme ranges of the keyboard - very high and very low - for an exciting sound. The use of quartal chords, jazzy beats and crushy harmonies (no key signature but many accidentals) are reminiscent of novelty piano pieces by Zez Confrey and other early 20th century composers. From a set called *Limestone Etchings* (cover art work by artist Spencer Hope), the pieces honour the historic city of Kingston, Ontario. Hollyhocks are bold and brash flowers with their large colourful heads and sturdy stalks. A very fitting piece for a summer recital.

Nita Pelletier - British Columbia



HONING THE PIANISTIC SELF-IMAGE

Alan Fraser

Maple Grove Music Productions

According to Alan Fraser, the pianistic self image is a *set of learned habits and responses; the way we think and feel about music and the way we move our bodies to express that at the piano.*

(p. 1) We need to continue to develop our physical capabilities in order to be able to express the composer's and our own emotional intentions. This book delves into developing skeletal based piano technique in a most detailed, articulate and thorough manner. Fraser has developed, clarified and distilled his profound knowledge of skeletal and muscular physical structure in 379 pages. While geared towards an advanced technique, there is a wealth of skill for any pianist to learn. The frequent illustrations which both capture the position of the hand and evoke the gesture represented, enhance the concepts being discussed. Written in a conversational style, this book makes fascinating – if heavy – reading, but it is in the application, the *doing* of the exercises in which the true benefit lies.

The book is organized in a meticulous manner beginning with Contents at a Glance (1 page), Table of Contents (3 pages), then Contents in Detail (7 pages) so that one can easily find any topic or exercise. A 5 page Index also enhances this design. The book is divided into two parts – Part 1: Beyond a Stable Hand Structure and Part 2: Integration. Problems in playing are described and addressed through ATM's – Awareness Through Movement exercises, which are explained in precise and specific steps together with comprehensive questions designed to maximize the benefit of the activity. The Table of Contents also references the DVD (reviewed in the Winter edition of CMT) in which the

exercises, described in this book and its predecessor *The Craft of Piano Playing*, are demonstrated visually. The ATM's are intended to create integrated, productive movement as well as to negate *parasitic contraction* – muscular effort or contraction which serve no useful purpose.

Fraser has impressive credentials as a student, as a teacher of piano and Feldenkrais and as a performer - all of which inform and enhance his approach. Both the exercises as well as the philosophy behind them are a valuable source of enrichment to anyone fortunate enough to examine and practice them.

Several quotes which deserve consideration and reflection – *use the ear to educate the hand* (p. 257), *listen to the sounds you are producing and try to discover the emotion inherent in those sounds themselves* (p. 266), *we need to raise our craft to consummate levels because the feelings we want to evoke are so intense* (p. 275). On encouragement for teachers to do the exercises – *The more you introduce these sensations to your own hand, the more you'll be able to offer your students a similar learning experience. If you've lived it, you can transmit it.* (p. 35) - and incentive to take the time to immerse oneself in the experience – *If you do the movement superficially, you neglect the perceptive process that makes the lesson potent.* (p. 365)

This book is a fabulous resource for both student and teacher alike and offers unprecedented knowledge, understanding and help in not just improving, but revolutionizing piano technique.

Joyce Janzen – British Columbia

COLOR WHEEL

Six Original Piano Solos

Early Intermediate Level

Composed by Mona Rejino

Hal Leonard HL00201951

Mona Rejino's works are crowd pleasers – for piano students and teachers alike. Each piece in *Color Wheel* has an evocative title: *Cool Green*, *Elusive Blue*, *Majestic Purple*, *Sassy Orange*, *Sunny Yellow*, and finally, *Vibrant Red*. These pieces will inspire musical expressivity and creativity in young pianists and composers. *Color Wheel* is suitable for early intermediate level students. From a reading standpoint, the key signatures are simple (up to two sharps or one flat). Occasionally, the left hand reads in treble clef or the right hand reads in bass clef, within a four-octave range. *Cool Green* has a jazzy appeal thanks in part to a syncopated bass line, the use of the G major blues scale and carefully placed grace notes. *Elusive Blue* features a tender melody line over a gentle accompaniment, lightly pedalled. *Majestic Purple* is an atmospheric piece with long pedal lines and parallel root position triads in the right hand. *Sassy Orange* features a $\frac{3}{4}$ mixed meter that requires the pianist to clearly delineate the $\frac{3}{4} + \frac{2}{4}$ figures within the bars. *Sunny Yellow* is a spirited number featuring several instances where the left-hand crosses over the right. *Vibrant Red* is an energetic piece that features parallel moving first inversion triads and harmonic thirds in the right hand. Overall, *Color Wheel* provides a wealth of material for study. These pieces are good choices of repertoire for recitals and pupil savers. More advanced students may enjoy utilizing these pieces for sight reading practice as Rejino has employed consistent interval and rhythmic patterns throughout.

Andrea Yau - Ontario



THE BOOK OF PIANO MAGIC

by Peter Rudzik

Red Leaf Pianoworks

Peter Rudzik is a recent addition to the Red Leaf Pianoworks team, and his collection “The Book of Piano Magic” is one of his most recent publications. This set elicits creativity through exploration of mysticism and the supernatural. From the witty and jovial *Playful Gnomes* to the world of fantasy in *The Magical Secret Garden*, to the dizzying chromaticism of *Two Wands, Three Spells*, this set has something for everyone.

The *Ogre and the Mermaid* cleverly juxtaposes the picture of a clumsy and grumpy old troll with an ethereal and graceful mermaid. Written in a march style, this piece is an excellent opportunity for intermediate-level students to enhance their mastery of two to a bar in 6/8 time. *A Dancing Witch* also stands out, through its witty adaptation of a classic waltz form. This diabolical dance takes unexpected twists and turns through tonality, dissonance, and jazz harmonies that paint a vivid picture of the witch, her sorcery and other antics.

“The Book of Piano Magic” is a collection that will provide ample opportunities for intermediate-level students to explore their creative side. Experimentation with colourful harmonies, advancing use of pedal, multi-layered textures and a need for organic use of rubato are only a few of the musical elements that are explored in this series. Students and teachers alike will delight in overcoming these challenges in each and every one of the 9 solos in this enchanting collection.

Christine Tithecott - Ontario

SPROUTS

20 Elementary Piano Solos

Red Leaf Pianoworks RLP-PC001

This is the first anthology of pieces by the Canadian composers of Red Leaf Pianoworks, released in time to coincide with celebrations of the 150th anniversary of confederation. The collection contains a wide variety of engaging music to appeal to the interests of diverse students. Some titles of note include *Beside the Brook, Ghostly Games, The Sad Clown Waltzes Alone, Catch Me If You Can!, Polaris* and *The Blue Elf*. In addition to evoking a wide range of moods and images, the pieces contain technical and musical challenges appropriate to the development of students at this level, including legato and staccato playing, chromatic movement, movement up and down octaves, waltz accompaniment, balancing two hands, LH crossovers, and many dynamic and expressive markings. The book contains several features that will be appreciated by busy teachers. The table of contents clearly organizes the 20 pieces into sections for Preliminary, Level 1 and Level 2 students. Composer Notes summarize the technical and musical demands of each piece, making it easy to select an appropriate piece for each student. At the end of the book, biographies of each composer increase student awareness of Canadian composers and inspire an appreciation of piano music as a living art form. This collection is a valuable resource for students looking for ways to include Canadian music in their performance repertoire. The anthology format is a wonderful introduction to the works of a variety of composers and could serve as a springboard for students to

explore more of the work of a particular composer who has caught their attention. The preface to this volume indicates that there are plans to release more volumes of piano anthologies of increasing levels of difficulty in the next decade. If the first volume is any indication, subsequent volumes will be eagerly anticipated!

Nancy Mitchell - Ontario

PIANO SOLOS FOR EVERY OCCASION

Hal Leonard HL00200334

As it’s name suggests this book is indeed serviceable for any occasion. With 208 pages and 63 pieces of music the advance musician would be delighted to have this book in their collection.

Titles vary and categories include Broadway, Classical, Jazz, Latin, Love and Wedding, Movie, New Age, Pop/Rock, Standards and even a section of Miscellaneous.

This collection is pretty much strictly for piano, as there are no lyrics or guitar chords. As such it makes for a great resource for occasions that require background music.

Laureen Kells - Saskatchewan



OFF TO CAMP!

by Teresa Richert

Red Leaf Pianoworks

Is a collection of early elementary piano solos by Canadian composer Teresa Richert. The collection features a series of pieces on the theme of summer camp and camping, ordered by difficulty level. It would be well suited for students approaching the summer or for something a little different during summer lessons.

For ease of teaching, Richert provides a summary of the concepts used in each

piece at the back of the book. The music is broken down into hand position, dynamics featured, meter, and tempo, along with additional features such as articulation and hand position changes. It is a useful resource that easily can be converted into a checklist for teachers, or simplified and given to students so they can take responsibility for their learning.

The music in this collection ranges in quality and in how enjoyable each solo is to play. Some pieces, such as *Banana Slugs* and *Dancing Moon* are functional but not particularly memorable. Others,

like *Campfire Stories*, *Starry Night*, and *Songbird*, are much more enjoyable to play, and I look forward to sharing them with students in my own studio.

A feature present in this collection that was not in some of Richert's other collections is the opportunity for students to compose based on two of the pieces in the book: *Campfire Stories* and *Enormous Tree*. It can be challenging to provide sufficient composition opportunity for students, and so these exercises are welcome.

Katherine Murley - Ontario

PIANO RECITAL SHOWCASE

FESTIVAL GEMS

Book Two – Early Inter/Intermediate

Hal Leonard HL001933587

Book Three – Late Inter/ Early Advanced

Hal Leonard HL001933588

These two collections from well known published Hal Leonard feature a collection of lovely piano pieces for a great range of music levels.

Composers include well known American composers Carol Klose, Mona Rejino, Jennifer Linn, Christos Tsitaros and Phillip Keveren, among others.

Titles include such provocative titles as *Tales of the Matador*, *Daffodil Caprice*, *Midnight Prayer*, *Urban Heartbeat*, *Caravan*, *In the Groove* and *Reverie*.

All are excellent for use as recital pieces

in a festival as 21st century pieces, or as year end pieces.

Key signatures go up to D^b major, with that showing up in the Late Elementary/ Early Advance collection. Any student would be pleased to be handed one of these lovely collections as they all would be very effective for the serious piano student.

Laureen Kells - Saskatchewan



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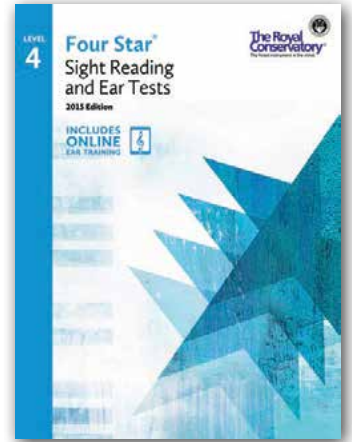
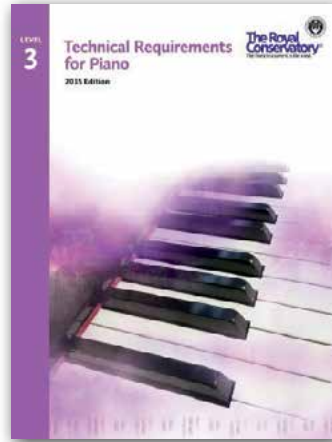
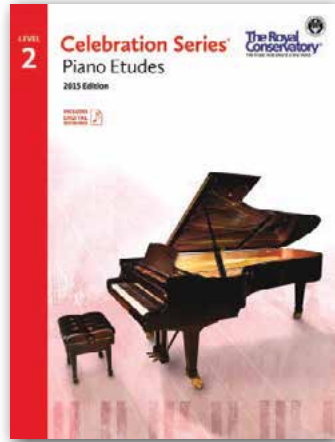
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