

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 62 - NUMBER 2 - JANUARY 2012



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Fournissant une direction forte en éducation musicale à travers le Canada





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PUBLICATION INFORMATION

Official Journal of the CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS / FÉDÉRATION CANADIENNE DES PROFESSEURS DE MUSIQUE

CIRCULATION approx. 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF
The Canadian Music Teacher/ le Professeur de Musique Canadian

Spring Edition 2012

- Publication: May 2012
- Submission Deadline: April 1, 2012

Canada Music Week Edition 2012

- Publication September 2012
- Submission Deadline: August 15, 2012

Winter Edition 2013

- Publication: January 2013
- Submission Deadline: December 1, 2012

SEND ALL MATERIALS FOR EDITIONS TO:

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Phone 604.859.6333
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The official journal of the Canadian Federation Music Teachers' Associations/Fédération Canadienne des Professeurs de Musique is published three times a year. Its purpose is to inform music teachers about the Association's activities, provide a forum for discussion and supply information of topical interest.

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.

SUBSCRIPTIONS

Non-members may receive a subscription by submitting an annual fee to:

Bernadette Bullock, Secretary / Treasurer
302 - 550 Berkshire Dr. London, ON N6J 3S2

The fee for Canadian residents is \$ 20.00 per year, and \$ 30.00 for non-residents.

Make cheque payable to CFMTA/FCAPM.



GREETINGS FROM CFMTA/FCAPM PRESIDENT

Dr. Lorna Wanzel

By the time you read this letter it will be 2012 and so I would like to wish each and every one of you a very happy and healthy New Year.

Since my last letter, I had the great privilege of meeting with members of the ORMTA Executive in Toronto



in October and QMTA Executive in Montreal in November. We had excellent discussions about what CFMTA/FCAPM can do to assist those provinces.

Clearly one of the main benefits continues to be the advantage CFMTA/FCAPM has of having over 3,300 members. This enables us to obtain both liability, home and auto insurances at a reduced group rate for our members. We are currently looking into the possibility of also providing medical, dental insurance and a pension plan.

At this time we would like to encourage our French speaking members to submit French articles for our CMT and provide French translations on our websites and competition forms. We have French speaking members in many of our provinces and most of our members in Quebec primarily speak French.

As we enter this New Year, I have been reflecting on all that CFMTA/FCAPM has been doing. We have worked hard to promote the professionalism of music teachers by organizing conventions,

publishing an excellent magazine, supporting student competitions and maintaining high qualifications for our teachers. However, where we probably need to focus in the future, is furthering the idea to society in general, that music lessons are valuable, especially at a time when there are so many other activities vying for their attention and with the cut backs in school music programmes.

I was delighted to meet with Theodora Strathopoulos, the CMEA President while in Montreal. She and her Executive have agreed to promote Canada Music Week in our schools. These types of collaborations are important if we are to promote the love for music and the need for studying music. Let us work together to develop new ways to promote the value of music lessons and find ways to make it appealing to people of all ages and cultures.

My warmest best wishes to each of you, for a successful year of teaching, filled with the joy of music making.

Lorsque vous lirez ces lignes, l'année 2012 sera déjà entamée. J'en profite donc pour souhaiter à chacun et chacune d'entre vous une nouvelle année pleine de bonheur et de santé.

Depuis ma dernière lettre, j'ai eu le grand privilège de faire la connaissance des membres du comité exécutif de l'ORMTA à Toronto en octobre et celui de l'APMQ à Montréal en novembre. L'une de nos excellentes discussions a porté sur la façon dont la CFMTA/FCAPM peut servir ces associations provinciales.



De toute évidence, un des principaux avantages de la CFMTA/FCAPM constitue le fait de recenser plus de 3,300 membres. Ceci nous permet de profiter d'assurances responsabilité, auto et habitation à des tarifs de groupe préférentiels. La CFMTA/FCAPM envisage à présent la possibilité d'offrir à ses membres des assurances médicales et dentaires, ainsi qu'un plan de retraite.

En ce moment, nous aimerions encourager nos membres francophones à nous envoyer des articles en français pour notre magazine *Le professeur de musique canadien*. De plus, nous souhaitons offrir la version française de nos sites Internet et de nos formulaires d'inscription. Plusieurs associations provinciales comptent des membres francophones, et au Québec, bon nombre d'entre eux s'expriment essentiellement en français.

À l'aube de cette nouvelle année, j'ai réfléchi sur ce que la Fédération a accompli jusqu'ici. Nous n'avons ménagé aucun effort afin de promouvoir le professionnalisme des professeurs en organisant des congrès et en offrant notre support lors de compétitions d'élèves. En outre, nous publions un excellent magazine. Ainsi, nous mettons tout en œuvre pour maintenir chez nos professeurs le plus haut niveau de compétences possible.

HELLO FROM THE EDITOR

Dina Pollock



Toutefois, nous viserons désormais à renforcer l'idée, auprès de la population en général, que les leçons de musique sont essentielles et ce, d'autant plus que de nombreuses activités se disputent l'attention de nos jeunes et que les programmes musicaux scolaires subissent d'importantes compressions budgétaires.

Lors de ma visite à Montréal, j'ai été enchantée de rencontrer la présidente de la CMEA, Theodora Strathopoulos. Celle-ci, avec la collaboration du comité exécutif, désire faire la promotion de la *Semaine de musique canadienne* dans nos écoles. Ce type de partenariat est essentiel si nous voulons inculquer à nos jeunes l'amour de la musique. Travaillons d'un même cœur afin de trouver des moyens de promouvoir les bienfaits et la valeur inestimable des études musicales auprès de gens de tous âges et de toutes origines culturelles.

Je vous souhaite une année d'enseignement remplie de joie et de succès.



Hello Everyone,

Happy New Year to all!

I hope this issue finds you in good health and not too frazzled with all we have on our plates. Please enjoy the information and articles.

I am always looking for ideas and articles to include. If you would like to see something in our magazine that I am not including - please let me know and I will do my best to include it in the future.

editor@cfmta.org

604.859.633

This is **our** magazine and its purpose is to inform and inspire us.

Thanks,

Dina 



ANNOUNCEMENT OF ANNUAL GENERAL MEETING 2012

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

Toronto - on Tuesday June 26th from 9:00 am to 12:00 pm

Pearson A Room at the Homewood Suites & Hampton Inn by Hilton Toronto Airport Corporate Centre

Business to be conducted includes:

Complete the business of the current year

Transact business as it is brought before the meeting

Appoint Auditors.

The Annual Executive Committee Meeting will be held on Monday June 25th from 9:00 am to 5:00 pm

Pearson A Room at the Homewood Suites & Hampton Inn by Hilton Toronto Airport Corporate Centre

By order of Lorna Wanzel, President - Bernadette Bullock, Secretary-Treasurer

Dated at London, Ontario, this 15th day of August, 2011

THE CFMTA/FCAPM CERTIFICATE of RECOGNITION for PROFESSIONAL ACHIEVEMENTS

CFMTA/FCAPM is committed to the promotion of professionalism and professional development for our membership.

CFMFTA /FCAPM is a professional organization of music educators throughout Canada. In order to promote continued professional growth by our members, we are offering “*The CFMTA/FCAPM Certificate of Recognition for Professional Achievement*”, presented by CFMTA/FCAPM, to encourage members to grow as musicians, educators and mentors.

The Canadian Federation of Music Teachers’ Associations has set up a voluntary program for individual members in which those who show professional development/practice

throughout the year be rewarded with a certificate. This would be renewable every two years. A fee of \$10.00 to cover the administrative cost, certificate and postage must accompany the application form. These high quality certificates could be displayed in studios and the recognition used in advertising.

Certificate – To apply, please complete the Documentation of Professionalism (next page) and remit it for review by two members of the CFMTA/FCAPM Executive to the CFMTA/FCAPM office. The certificates are issued in January and are renewable every two years. Please refer to Documentation

of Professionalism, which can be downloaded from the “members only” section of the website.

Though our program is voluntary, we hope that many of our members will apply for the certificate, as recognition of their excellent professional diligence.

THE CANADIAN FEDERATION OF MUSIC TEACHERS’ ASSOCIATIONS
*We are a national organization that provides leadership in music education across Canada.
We promote and support high standards of teaching among our provincial and territorial members.*

But what does being a member of CFMTA/FCAPM really mean?

- Communication with colleagues and a pedagogical network across the nation.
- Local and provincial acknowledgement at the national level through provincial representation.
- A unified body to support, promote and mentor music educators and music education at the provincial, national and international level.
- Biennial conventions that create opportunities for learning, inspiration, competition and fellowship.
- A national magazine published three times per year, including articles, reviews and new developments in our musical landscape.
- Access to national scholarships for students in the areas of performance and composition.
- Access to national awards for teachers and branches.
- Liability insurance, optional home and auto insurance

As independent music teachers our members have access to a national organization that provides an invaluable opportunity to impact, and be impacted by, the rest of the nation.

THE CFMTA/FCAPM DOCUMENTATION of PROFESSIONAL ACHIEVEMENTS FORM

Name: _____

Address: _____

Phone: _____

Email: _____

Member of: _____ (province and branch)

Section 1: Personal Renewal

ACTIVITY	POINTS AVAILABLE	DATE and LOCATION of EVENT	PTS EARNED
1. Attend a music education workshop or seminar	½ day = ½ point		
	Full day - 1 point per day		
2. Attend a provincial and/or national conference	1 point per day		
3. Attend a branch/ local pedagogical program	1 point for 3 programs /yr		
4. Attend a university /college credit course in music	1 point per credit hour		
5. Private (applied) music study	1 point per 6 lesson term		
6. Attend a concert or concert series	1 point per 3 concerts		
7. Other			

Section 2: Professional contributions

ACTIVITY	POINTS AVAILABLE	DATE and LOCATION of EVENT	PTS EARNED
1. Hold office on the executive at the branch level	2 points per year		
2. Hold office at the provincial or national level	2 points per year		
3. Serve as committee chairman at any level	1 point per year		
4. Serve on local arts council, festival committee or contribute to other cultural events	1/2 point per event		
5. Publication of composition or article/software involving music	1 point		
6. Volunteer to host a branch recital or event	1/2 point per event		
7. Present a seminar/concert in your community	1 point per year		
8. Bring a new member into the branch/mentoring	1 point/new member		
9. Other			

PLEASE CUT HERE ✂

Studio Participation

Section 3: Members who are not actively teaching may omit Section 3 and apply for the certificate if the total numbers of points from Section 1 and 2 equal 8 points.

ACTIVITY	POINTS AVAILABLE	DATE and LOCATION of EVENT	PTS EARNED
1. Enter students in examinations, festivals and musical events	1 point per year		
2. Involve students in local events, such as branch recitals, workshops and master classes	1 point per year		
3. Involve students in music writing competitions	1 point per year		
4. Involve students in ensembles (duets, trios, variety of instruments, etc.) at a public performance	1 point per year		
5. Collaborate with other music programs, such as school, community orchestra or choir, summer music camp, etc. Show student involvement as a result of your encouragement	1 point per year		
6. Other			
7. Other			

TOTAL POINTS EARNED

Section 1: _____ (minimum of three points needed)

Section 2: _____ (minimum of three points needed)

Section 3: _____ (minimum of 2 points needed) *

TOTAL POINTS: _____ (minimum of 8 points needed)

I hereby verify that I have participated and earned the points claimed.

Signature: _____

Please send your completed form and a cheque for \$10.00 to:

CFMTA
 c/o Bernadette Bullock
 302 – 550 Berkshire Dr.
 London, ON N6J 3S2
 admin@cfmta.org

Points may be accrued over a two year period and the certificate will be valid for two years

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Christine Donkin



BILL ANDREWS CANADA MUSIC WEEK 2011® AWARD NOVA SCOTIA - HALIFAX CHAPTER

submitted by Elizabeth Shearouse



Back Row: Elizabeth Shearouse, Julia Jones, Rebekah Maxner, Miranda King, Sonja Pikel
3rd Row: Skippy Mardon, Sarah Bradbury, Sylvanna Feneyanos, Johanna Feneyanos, Aislinn Perry, Hind Debbach
2nd Row: Madeleine Kubik, Kevin Liu, Nathan Shearouse, Allie Martin, Steven Dockerty, Julia Crowell
Front Row: Bridget Duggan, Olan Collins, Libby Williams

Canada Music Week® calls for a special celebration! In Nova Scotia, the Halifax Chapter hosted an outstanding Canadian recital with a focus on Nova Scotian composer Rebekah Maxner. With nine teachers and close to forty students involved, attendance was extraordinary and the audience stretched the capacity of the Elsie MacAloney Room on the afternoon of November 26.

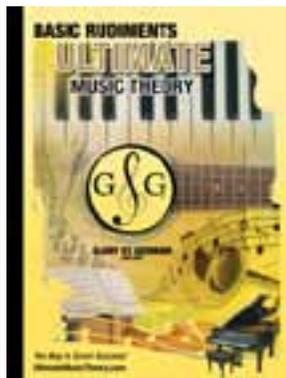
The first half of our two-hour recital was a talk by Rebekah Maxner, interspersed with the performance of several of her



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compositions and other compositions by selected Canadian composers. Rebekah's topic was "Finding Your Voice as a Composer." She explained to eager students what it means to have a unique "voice" as a composer, comparing it to how each person has a distinct speaking voice which enables us to recognize our parents or friends on the phone. In composing, it can take many years of hearing and imitating other composers' voices before we discover that one of the voices we are hearing is our own.

Rebekah read short letters from seven Canadian composers (Teresa Richert, Beverly Porter, Janet Gieck, Joanne Bender, Christine Donkin, Susan Griesdale, and Martha Hill Duncan), describing their own voices as composers. After each letter, one or two of that composer's pieces were performed.

Finally, Rebekah described her own journey as a composer. Beginning with her irresistible childhood urge to improvise and eventually write music, she went on to relate the discouragement she faced as an adult when she came to the conclusion that the kind of music she craved to compose was not the sort of music anyone wished to play. Although she did compose occasionally during this time, she was afraid to share her compositions with anyone. Finally she showed some of her compositions to her students. They were thrilled! Surprised but pleased, she began to realize that she could find success as a composer, and went on to publish five books of piano music. As Rebekah concluded her talk, several students performed her pieces, with the final number being a student-teacher duet.

The second half of the recital showcased more Canadian music. A variety of instruments, levels, and styles were represented. The Maple Leaf Players (a group of fiddles and other instruments)

played several songs, including *O Canada* and *Scotland the Brave*. Piano students performed pieces by Linda Niamath, Anne Crosby, Alexina Louie, Stephen Chatman, and others.

We heard a vocal solo and a violin duet and trio. Six students, ranging in level from beginner to ARCT, performed their own compositions, and in conclusion, Rebekah performed one of her own advanced pieces, *Snow Angels*.

Each student who participated received a Canada Music Week® pencil and seal. After the final photo, cookies and

juice were served, and students and parents had the opportunity to chat with Rebekah and browse her book table. A few happy students came away with an autographed copy of *The Color Collection* or *Old MacDonald Had the Blues*.

As organizer of the event, I would like to thank Rebekah for coming to speak, the students for performing, the parents for attending, the teachers for assisting with various aspects of the recital, and the CFMTA/FCAPM for honouring us with the Bill Andrews award.



L to R: Lorna Wanzel, Rebekah Maxner and Elizabeth Shearouse



Back Row: Rebekah Maxner, Daniel Quick, Brian Quick
Middle Row: Zachary Rice, Rebecca Zhang, Lian Vroeghe, Meg Currie, Davis Feng, Patrick Donovan, Janet Shearouse
Front Row: Olivia Liu, Lareina Shen, Yu Yu Liu, Shuting Tia, Kaiwang Tia, Bailee Ens, Sarah Workman



CFMTA/FCAPM STUDENT COMPOSER COMPETITION

deadline June 1, 2012

The CFMTA/FCAPM Student Composer Competition is a national competition for First Place Winners of Provincial composition competitions.

Scholarships are awarded to winners in each category, and the Helen Dahlstrom Award in the amount of \$250 is given annually to the best national composition as selected by the jury. Helen Dahlstrom was the founder of Canada Music Week®.

Entries are submitted by Provincial Canada Music Week® Coordinators for Canada-wide judging before June 1, 2012.

Students interested in this competition are encouraged to contact their provincial representatives for information and deadlines for entering their provincial competitions. Contestants must be a student of a current member of the Registered Music Teachers' Association.

The CFMTA Student Composer Competition invites submissions in the following categories:

8 Years and Under

11 Years and Under

15 Years and Under

Class 1 To write an original composition for solo instrument or any combination of instruments

Class 2 To write an original composition for voice, with or without accompaniment

19 Years and Under; and Open Category

Class 1 To write an original composition for any instrument or any combination of instruments, or voice(s) or combination of voice(s) and instruments with accompaniment when accompaniment is necessary for the performance.

Contact the Student Composer Competition Coordinator in your province for more information.

Please check your provincial entry deadlines.

Please direct submissions and questions to:

Po Yeh

Canada Music Week Chairperson

yehp@shaw.ca



CALL FOR COMPOSITIONS

For performance during Canada Music Week® November 18 - 24, 2012
deadline March 1, 2012

CALL FOR COMPOSITIONS

For performance during Canada Music Week® November 18 – 24, 2012

One Piano Solo: Grades 3 – 4

One Piano Solo: Grades 5 – 6

One Junior Choral Work

Deadline Date: March 1, 2012

Entry fee: None

The competition is open to any Canadian resident. Submissions must be new, unpublished pieces, not previously recorded in any form.

Piano Solos: Pieces should be suitable for performance by students studying at the specified conservatory grade level. For piano compositions, please specify the grade level with your submission. A Canadian topic or theme is suggested.

Junior Choral Work: An original composition (no arrangements) for unison treble chorus with occasional two part writing, suitable for elementary school chorus accompanied by acoustic piano (no electronics or pre-recorded tracks), 2 to 5 minutes in duration. Text with a Canadian connection would be encouraged. Texts not in public domain should be accompanied by a letter from the copyright holder. All styles will be considered.

The composer's name should not appear on the score. Please include a cover letter with title of work, short composer biography, and composer contact information, including mailing address, phone number and email address.

Submissions should be submitted as a PDF file, camera ready.
One submission per composer per category.

The composition will be chosen by a selection committee from across Canada. An honorarium will be awarded to each successful composer. The copyright for the composition will be retained by the composer.

The chosen composition will be published and available to be downloaded for public use, from the CFMTA/FCAPM website until November 30, 2012.

Please direct submissions and questions to:

Po Yeh

Canada Music Week Chairperson

yehp@shaw.ca



CFMTA/FCAPM becomes GROUP MEMBER of ISME

by Pat Frehich

The International Society of Music Educators (ISME) has been holding frequent world forums on music education since 1953. Information about this organization is readily found on their website www.isme.org

The focus of ISME is changing! Where it was once mostly a group for public school teachers, ISME now actively seeks to include ALL teachers of music. It is their belief that the private studio teachers are extremely important and that the “one on one” approach is more prevalent than any other method of music teaching around the world.

Four years ago, a commission was formed to work on a strategic plan to promote private teachers through ISME and this plan has been embraced by the organization. By becoming a group member of ISME at this strategic point, it was felt that CFMTA/FCAPM could lend its voice to this emerging priority. It is an opportunity to advance the value of private, independent teaching in an influential international organization that has heretofore been focused on public music education.

At the July CFMTA/FCAPM meetings delegates agreed with the proposal presented and CFMTA/FCAPM applied for a group membership in ISME.

Being a group member of ISME adds credibility to our organization and helps keep us informed on music education worldwide.

Group membership entitles our organization to:

- free copies of the International Journal of Music Educators and ISME Newsletter. Articles may be forwarded to our members digitally or included in the CMT.
- 10% discount on ISME publications, discounts at the ISME REGIONAL CONFERENCES and some other services offered by ISME. These can vary depending on the provisions of the conference hosts.
- access to ISME commissions and their activities.

- website information, including research and teaching resources.
- invitation to contribute to the ISME newsletter and website and to advertise our activities at conferences.
- etc: a free table to display CFMTA/FCAPM materials at the ISME World Conference.
- other benefits as they become available.

The membership number to be used by CFMTA members when contacting ISME is 198

More information about ISME group membership can be found on their website at www.isme.org

PLEASE NOTE:

You must be a individual member to attend ISME conferences



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THE ISME WORLD CONFERENCE ON MUSIC EDUCATION

Thessaloniki, Greece - July 15 - 21, 2012



The International Society for Music Education (ISME) World Conferences are widely recognized for their research into and promotion of music education and its benefits at all performance levels to all members of society.

The 2012 ISME conference theme "Music Paedeia" means to serve humankind in a way that will elevate it to higher levels of self-awareness through music. This philosophy will be examined through an interdisciplinary approach covering all aspects of music education including:

- Pedagogy
- Sociology
- Musicology
- Theory
- Medicine
- Teaching Practices
- Psychology
- Ethno-Musicology
- Philosophy
- School Administration

The value of experiencing one of the World Conferences is immense. There are numerous learning opportunities through interaction and idea sharing with a wide range of conductors, teachers, music educators and performance groups from around the world. Extensive programming includes a rich blend of concerts, presentations, workshops, a trade show and opportunities to participate in multiple general assemblies. For more detailed information please visit their website: www.isme.org.

One 2012 ISME Forum will focus exclusively on the activities and concerns of independent, private and studio teachers of instrumental or vocal performance. In addition to a Special Interest Group (SIG) to study and further develop the El Sistema model linking music and a social purpose, other Commissions include:

- Early Childhood Music Education
- Community Music Activity
- Music in Cultural, Educational and Mass Media Policies
- Music in Schools and Teacher Education
- Education of the Professional Musician

The venue for the 2012 ISME World Conference is Thessaloniki, Greece. Renowned for ancient Greek, Roman and Byzantine monuments, charming shopping thoroughfares, and indulgent local cuisine - a fusion of Greek, Balkan and Southeastern European influences that co-exist in a multicultural and cosmopolitan environment where visitors always feel welcome.

Shopping, dining and social attractions are all easily accessible from tourist areas via walking or a quick trip on public transit; and the boardwalk, along which most of the ISME host hotels are located, is a popular dining and unwinding area with both tourists and locals alike.



ISME 2012 World Conference activities will all be in the Thessaloniki Concert Hall, one of the most advanced concert venues in Europe.

PLEASE NOTE:

You must be a individual member to attend ISME conferences.

For more information please visit their website: www.isme.org

or

Contact Lois Harper at
613.244.1234 Ext. 3387
dharper@mkitravel.com



CFMTA/FCAPM PARTICIPATES IN THE 1ST PAN AMERICAN REGIONAL CONFERENCE

by Pat Frehlich

At the invitation of ISME, CFMTA/FCAPM delegates agreed to send me, as Public Relations and Marketing Convenor, to Villahermosa, a city in Tabasco State, Mexico, this past August. It was requested that I represent CFMTA/FCAPM by participating in a round table keynote address on the second day of the four day event.

There were five participants in this round table discussion representing national organizations from Canada, the USA and Mexico and it was moderated by Dr. Victor Fung, a ISME board member, from the University of South Florida.

Dr. Fung presented a plenary session which dealt with forming a new organization called the *NORTH AMERICAN REGIONAL ALLIANCE FOR MUSIC EDUCATION (NARME)*. This alliance would include, by definition, all countries north of the Panama Canal. The idea for formation of NARME was driven by the fact that although music education in some of these nations offers world class models, others have little or no existing organization. Canada and the USA, for example, have elaborate mechanisms in place to promote quality music education, whereas Mexico is just now seeking to establish a music educators organization!

In his abstract, presented to us for discussion, Dr. Fung states “ at first glance, the notation of creating an entity to enable North American music educators to collaborate on common goals; share ideas, discuss, and debate common concerns: and to unite our voices would seem to be a good way to advance music education in North

America. However, many complex issues must first be considered carefully and many questions addressed thoroughly. This endeavour, to be successful, will require tremendous effort, good will, trust and communication.” Further, Dr. Fung suggested construction of a frame work for NARME in the following stages:

1. **Formation:** leaders of relevant organizations bring the NARME proposal to their boards for further input. Those organizations willing to participate then agree on a mission statement and declare the founding of NARME, and determine meeting and operating procedures.
2. **Growth:** NARME will carry out its mission by the representing organizations and continue to extend invitations to those groups with a relevant mission.
3. **Autonomy:** NARME may become a sustaining structure characterized by shared leadership and flexibility to adapt to changes and needs.

In the round table discussion, the five participants were asked to present information about the organization they were representing, including its history, mission statement, projects, programs and membership, and then to offer their insights and thoughts about the formation of NARME.

The proposal was met with meticulous response from each of the panelists. The rationales and benefits of the proposed idea were outlined and debated, and there were many questions raised. These included financial and resource concerns, identification of common purpose and goals, and retaining

the autonomy of each participating organization.

As a result of that discussion and two follow up meetings, panelists agreed that the dialogue should continue by establishing a committee, which will take the proposal further to look into identifying common goals across the interested organizations and then evaluate the worthiness of effort to pursue forming the North American Alliance of Music Educators.

At the time of this writing, the formation of a NARME committee is underway and next steps are being discussed. CFMTA/FCAPM looks forward to making a worthwhile and valuable contribution to this endeavour!



L - R: Mary Dinn - Conference co-chair, Partick Freer - Georgia State University, Patricia Gonzalez - University of Chihuahua, Ed Wasiak - Canadian Music Educators Association(CMEA), Pat Frehlich - Canadian Federation of Music Teacher's Associations(CFMTA), Scott Shuler - National Association for Music Education(MENC), Victor Fung - University of South Florida, Gabriel Pliego - Mexican Suzuki Association(MSA), Missing ..Tim Brady Canadian New Music Network(CNMN)

ON A PERSONAL NOTE:

Villahermosa, a city with a population of about 650,000, is approximately 800 miles south east of Cancun in the jungle and has an average AUGUST temperature of about 105-115 degrees F...day and night! Although it was the rainy season...not a drop occurred. The city is very modern, supported by oil reserves in the area, and built on a river delta surrounded by numerous lagoons, hosting two of my favorite (NOT) creatures...alligators and snakes (oh... and the mosquitoes are impressive too)! It has friendly people, a vibrant culture and rich history.

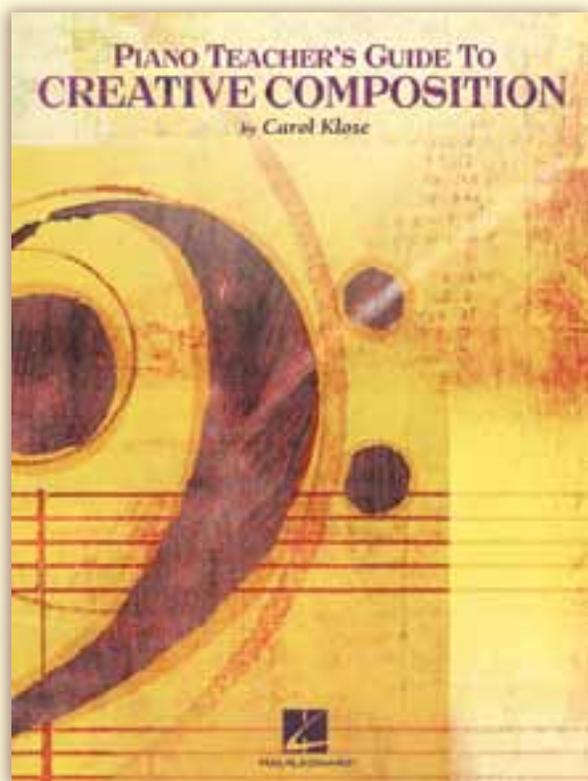
The 1st Regional Pan American Conference took place at Universidad Juarez Autonoma De Tabasco, their beautiful university, and was attended by delegates from North, Central and South America. The majority of the

sessions were in Spanish, but the music was that of the “**universal language**”!! I had the privilege of attending two recitals daily featuring extraordinary artists offering traditional music from their countries.

I heard music of Tabasco, performed by a mariachi band, folklore music from Argentina and piano music of Cuba, guitar and voice from Chile, as well as numerous other performances! With typical Latin American enthusiasm, the audience often became engaged in the recitals by clapping and singing along...what a wonderful way to be involved - it always felt like an impromptu party.

There was an opening night reception at the university and the final evening saw us all attend a traditional Taco

Party at the Villahermosa Country Club- a lovely facility with NO air conditioning! The evening which began at 8pm seemed to “melt away” - with fantastic music, song and dance and a fashion show displaying the traditional dress from the various areas of Tabasco. A taco barbeque was served midway through the event (avoid the condiments. We all know about Tabasco - hot state, hot sauce). When the buses finally began to return us to the hotel, I'm sad to say I was on the first one, at 2am...sorry to leave, while the celebration carried on! My 7am flight the next morning dictated that decision and my last memory of Villahermosa is that of wonderful music filling the hot night air!



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THE BRANCHES THAT HELD EVENTS for BRANCHING OUT

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Grande Prairie
Lethbridge

BRITISH COLUMBIA

Abbotsford
East Kootenay
North Island
South Fraser
South Okanagan
Sunshine Coast
Trail/Castlegar

MANITOBA

Winnipeg

NOVA SCOTIA

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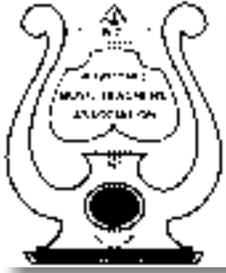
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BRITISH COLUMBIA

Close to 500 students across BC played and sang their way through November to again celebrate Canada Music Week! Here are the details.

The CMW recital for the **East Kootenay Branch** was a memorable one with 38 musicians presenting piano, vocal and original compositions for an appreciative audience of over 200! Awards were presented and gifts of two sets of books for students that completed any History or Harmony course with 1st Class Honours (these being donated by a teacher formerly from the area) were presented.

The **Victoria Branch** had a very successful concert with twenty-one performers, seven of whom were performing their own works. Sylvia Rickard was the Featured (and outstanding!) composer and

adjudicator for their annual 'Murray Adaskin Composing Competition'. Four of Sylvia's compositions were also performed throughout the evening.

The **Chilliwack Branch** began their festivities late Oct, joining with various art groups showcasing displays and demonstrations at the Chilliwack Cultural Centre. In November, thirty-three students in piano, violin and voice performed for the CMW Recital with several playing compositions by their teacher, Lois Voth. Bursaries for highest marks were also distributed.

The **North Island Branch** celebrated CMW with thirty-eight students performing a wealth of BC Composers music and 'Red Leaf Piano Works' composers. Special recognition was given to the Grade 9 & 10 exam students of the Campbell River, Courtenay and Comox regions.

On Sat Nov. 26th the **South Fraser Branch** sponsored a 'Double Celebration Recital' as twenty-eight students shared the starry-lit stage with our Provincial Representative at the Regina CFMTA Convention

2011, Carter Johnson. Synergy flowed between the special guest and students, and departed with Carter's lingering thoughts: "It's my passion for the music. If I didn't have passion, I wouldn't keep going."

The **Coquitlam/Maple Ridge Branch** celebrated CMW with thirty-three students performing in two recitals. David Gordon Duke was the featured composer and was commissioned to write two piano pieces for the students to perform (at both recitals). Each of these students received 'Premiere Performance' certificates. Trophies were presented for the highest marks in practical as well as theoretical subjects.

Twenty students from the **Sunshine Coast Branch** presented pieces on the organ, piano, flute, guitar, ukelele and voice. Several original compositions by two teachers, Tom Kellough and Carolynn Cordsen were performed as well as one student's composition and two songs from Canadian Icons, Joni Mitchell and Gordon Lightfoot.

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BRITISH COLUMBIA - cont.

The **North Shore Branch** once again commissioned a professional composer to write original works to be premiered by the students at the CMW Recital. This year's guest was Alexander Pechenyuk and nine students premiered these four pieces beautifully. Several weeks prior, these selected students and composition students joined Mr. Pechenyuk in a wonderful master class setting.

The **Abbotsford Branch's** students presented a diverse program this year with a string ensemble performing Christine Donkin's *Athabasca* and *Crowsnest Pass* along with the piano festivities. This concert also featured Josh Herrett, a former student furthering his musical studies at UVIC, after receiving 1st Class Honours with Distinction for his ARCT and medals were presented for highest exam marks.

The **South Okanagan Branch** celebrated CMW with twenty students performing including two compositions by Anita Perry, a teacher in the branch. Awards were presented for 1st Class Honours (with Distinction) exam results and a special 'Award of Excellence' was presented to Paul Ellis for outstanding musicianship over many years.

Another successful CMW concert was presented by the **Vernon Branch** including piano, voice and several students' compositions. Special recognition was given to the local composers Imant Raminsh, Lorna Paterson, Dale Ruebart, Jean Ethridge and Daniel Powter and they celebrated the forming of a student's "Composers Club". Awards were also presented for highest exam marks.

CMW was celebrated by the **Nelson Branch** with a one day festival/workshop/concert involving almost sixty violin and piano students. Invited guest composer/adjudicator/performer Arne Sahlen inspired and encouraged the students to explore more of their Canadian repertoire.

A two day festival (11th Annual) with thirty students was hosted by the **Trail/Castlegar Branch**. 'A Celebration of Jazz Music' with composer/adjudicator/performer Hugh Parsons (Kelowna) was the focus this year. This event involved workshops, an adjudicated festival and the final Saturday Evening Concert. Scholarships, Community Service Awards and recognition for two students receiving 'Medals of Excellence' from Conservatory Canada were given.

The **Prince George Branch** celebrated CMW with twenty-five students performing music by Canadian Composers Boris Berlin, Linda Niamath, Clifford Poole and Anne Crosby among others this year. The weather was much calmer than last year as performers, parents and teachers enjoyed fine music and refreshments to make a pleasant evening all-round.

Forty-one students celebrated CMW with the **Shuswap Branch** presenting piano solos, duets, vocals and strings to an enthusiastic audience. Several selections by member teacher and well-known composer, Jean Ethridge, were performed, including a left-hand piece written specifically for a young student who'd recently broken his wrist! A special 'Book Award' was presented to a senior student.

Tracey Garvin



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ALBERTA

Several ARMTA branches participate in the local Contemporary Showcases and these festivals, followed by Gala concerts are how they celebrate Canadian composers and contemporary Canadian music.

Christine Rogers reports that the **Lethbridge branch** celebrated by hearing twenty-one piano and organ students perform in recital. After the performances, more than \$1200 was awarded to 45 students with the highest first class honors marks in Practical and Theory exams.



Janelle and Elani Bykowski from Lethbridge

Eda Nassar reports that in **Fort McMurray**, they had a Music Writing Competition which ended with a Winners Concert. A week later, the Awards Ceremony and Recital was held in Fort McMurray.

Judith Ammann



SASKATCHEWAN

Two of our Saskatchewan RMT groups held Canada Music Week® activities this year.

In **Swift Current** a large audience enjoyed an evening of music that included Saskatchewan, Canadian, European and Christmas music. A highlight of the concert was a performance by "From Prairie to Pine" composer Andrea Neustaeter. Ms. Neustaeter performed her Sudden Prairie Storms.

In **Yorkton**, CMW was celebrated by having a Contemporary Workshop with well know clinician and composer Wes Froese of Saskatoon. Approximately fifty students entered and performed their Canadian pieces in a workshop format. *Laureen Kells*



MANITOBA

Teachers in the Brandon and Western Manitoba Region of the province have been celebrating Canadian Music!

In **Boissevain**, Manitoba, The 6th Annual CNCM's Composers & Kids event was held on Saturday, October 15, to huge success! The visiting composer was Joanne Bender – a talented and enthusiastic composer from Waterloo, Ontario. Piano students performed one of Joanne's pieces for the composer and received instant feedback often hearing the 'backstory' for their piece or the inspiration behind the composition. Joanne gave each participant some important one-on-one time as well as engaging the students in fun group activities.



Many of Joanne's piano compositions for students are published in the Northern Lights Canadian Piano

MANITOBA - cont.

series. There were opportunities for photographs and signing autographs. For students, parents, grandparents and teachers it was a day filled with many wonderful musical memories that will last a lifetime!

A similar event was held in Deloraine the previous day.

Participating teachers were Dianna Neufeld [RMT], Dale Whetter, Jo-Anne Neufeld & Tenley Dyck [RMT].



On November 25th and 26th, **Brandon and Westman Teachers** celebrated Canada Music Week at The Music Studio, in downtown Brandon, Manitoba. Guest pianist and composer, David McIntyre, opened the weekend with a delightful, intimate Piano Concert and Talk on the Friday evening. The program was introduced by a short solo violin and string orchestra performance by students. David spoke eloquently about his involvement in music, both as a pianist and as a composer; his presentation consisted of a partial retrospective of his solo piano music, with colourful and interesting commentary on the many contrasts and features inherent in each composition. A reception followed, allowing for further discussion and visiting with the composer.

On Saturday morning, the Canada Music Week® Student Recital was hosted by David, featuring student performances of pieces written by him,



and other Canadian composers. David was meticulous in his comment to students; clearly illustrating his points and suggestions through anecdote, and with an encouraging and inspirational “hands on” approach. Twenty six students played, representing eight local teachers, who then enjoyed the cutting of The Canada Music Week® Birthday Cake.

The party continued ‘til late Saturday afternoon, for Masterclasses & Improvisatory Workshops. Students of all levels worked on their specific piece with a good deal of thoroughness, then had a chance to play with David, in improvisatory piano duets and vocal ensemble.

Students, teachers, parents and audience members were privileged to witness the joy and enthusiasm that David brought to the celebrations, as he revealed and shared his own passion for music, made particular by playing the piano.

*Ann Germani - President
The Brandon & Westman RMTA*

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ONTARIO

The **Belleville** Branch of the ORMTA celebrated Canada Music Week® on Sunday November 27th, with a junior music recital. Thirty- five students from grades 4 and under, performed in front of a large appreciative audience of family and friends. Most of the students performed Canadian music by their favourite composers. However, those that did not were encouraged to find a Canadian “connection” to their piece. Titles ranged from *Twinkle Twinkle Little ‘Canadian’ Star* to the ‘RCMP’ *Detective Agency*. One student discovered that her selection, *My Heart Will Go On*, had been performed by Canadian singer, Celine Dion for the movie “Titanic”! The concert concluded with the teachers serving a wonderful array of Canadian treats to all who attended.

Pat Ross

Chatham-Kent Branch celebrated Canada Music Week® 2011, with a recital featuring students playing Canadian repertoire on Wednesday, November 23, 2011. Awards were also presented that night to students of ORMTA members who received the highest mark in their conservatory examinations in piano and vocal studies in 2011.

ORMTA members also entered students in the Chatham-Kent Contemporary Showcase Festival, November 18 and 19. There were ninety-two piano and vocal students participating. Piano adjudicator was Frank Horvat, of Toronto, and vocal adjudicator was Catherine McKeever of Windsor. Canadian flag pins, CFMTA/FCAPM Canada Music Week® pencils and chocolate maple leaf suckers were presented to all participants.

Roberta Dickson

Kitchener-Waterloo ORMTA celebrated Canada Music Week in a big way.

On November 26, almost forty students signed up for all-day masterclasses with clinician and ORMTA member Marnie van Weelden, who gave valuable feedback on their Canadian and contemporary repertoire.

After a short break, the Canada Music Week® Recital took place. Of the twenty-two student performers, three performed their own compositions. K-W ORMTA president Joanne Bender performed her composition *Drum Dancer Under the Northern Lights* and spoke about both the compositional devices and the social background which led to the development of this piece. Students and audience members were inspired by these words from a ‘real live’ working composer! Red and white balloon bouquets decorated the venue. To end the recital, *O Canada* was played, and each performer was given a helium balloon to take home as a memento of the day. A fun and educational time was had by all.

Carol Ditner-Wilson

The Novus Via

CN/SMS





ONTARIO - cont.

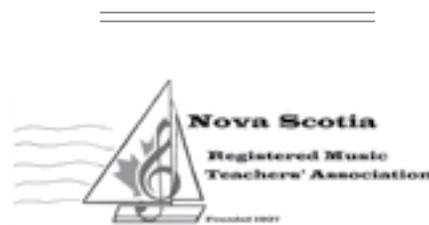
The **North Bay** Branch did two special things to celebrate Canada Music Week®. We had our annual Honour Recital where awards (including memorial scholarships for higher grades) are presented to the students with the highest marks (of students of ORMTA teachers) for practical and theory exams in the past year.

Our second initiative was the second annual Canada Music Week® Poster Contest. Students in three different age categories were encouraged to choose a Canadian composition (three choices were given) which they listened to on-line. They created a poster using their choice of media to communicate how the composition inspired them. Several artistic people with different art and music backgrounds from our community were given the task of judging these posters. Cash awards were assigned to the first, second and third place posters in each age group. Winners were announced at the end of the Honour Recital. This contest was the brain-child of member Jennifer Baxter and will probably become an

annual event as interest increased this year from last year. Last year we tried holding the Canadian Contemporary Showcase in February as it was getting increasingly difficult to have enough entrants to make it worthwhile during Canada Music Week®. As we had a very encouraging turnout last February, we will hold the next Showcase on February 4, 2012.
Sue Nicholson

On Nov. 21st, the **Oshawa & District** ORMTA Branch gathered together to celebrate Canada Music Week®, at the home of Lisa Stewart. To celebrate Canadian Music we invited Canadian Composer Debra Wanless to be our special guest for the morning. President Paula Copithorn read a brief history of Canada Music Week®, and then a bio of Debra. She was welcomed and introduced to the members. Debra then gave a presentation of some of her wonderful repertoire. There was a great variety of styles and pedagogical material to share with us. Members were then able to browse through the extensive selections, and purchases were

made; while enjoying a social time over coffee and snacks supplied by the Executive. A wonderful celebration of Canadian Music!
Paula Copithorn



NOVA SCOTIA

The Dartmouth Chapter NSRMTA holds annual recitals for Canada Music Week®, featuring as many Canadian composers as possible. For Canada Music Week® 2011, recitals were held in four locations with about 175 students participating.
Peggy Harrison
Dartmouth Chapter President

- See page 10 -11
Halifax Chapter won the Bill Andrews - Canada Music Week® Award.

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**NEW
BRUNSWICK**

New Brunswick RMT's and their students celebrated Canada Music Week® both collectively and individually. Special events were held in most areas of the province.

The **Saint John/Kennebecasis** branch held their 3rd Contemporary Showcase. Thirty-three pianists/singers performed and received feedback from adjudicator, RMT Jennifer Muir. In addition to the adjudications, Jennifer also shared some neat facts about some of the Canadian composers whose music was performed.

On Sunday, November 27th, students aged from 5 to 16 performed works by Canadian composers at the annual Canada Music Week® recital in Moncton. A highlight of the day was the performance of a special musical *The Isle of Loobienox* – music by Frank Horvath and words by Karen Moonah. The students and audience explored the wonderful world of the Loobies and discovered music, just as the Loobies do, when a piano falls in the middle of their village. Voice students of Line Rioux provided the narration while piano students of Jeanie MacCallum performed the music. All performers received Canada Music Week® pencils and were treated to cake and punch after the recital.

The **Sackville Branch** celebrated Canada Music Week with a Student Recital on the evening of Thursday, November 24, in Brunton Auditorium on the Mount Allison University campus. Twenty-one students

performed on either violin, flute, clarinet or piano for an enthusiastic audience of about 50 parents, teachers, and friends. Several of the performances featured works by Canadian composers. Professor Kevin Morse, a composer and teacher from Mount Allison, spoke to the performers about the importance of Canada Music Week® and the role of the music teacher in Canadian culture and in the lives of individual students.

There were other noteworthy events at Mount Allison during Canada Music Week®, although our branch members and their students were not always directly involved. These events included:

- an Canada Music Week Collegium on Wednesday, November 23, featuring performances by students from the Department of Music
- a concert by the renowned Canadian chamber group, the Gryphon Trio, presented by the Mount Allison Performing Arts Series on the evening of Friday, November 25, which included a performance of *Solstice Songs* - a new work by Canadian composer (and CMC Atlantic associate) Andrew Staniland. Gryphon Trio pianist James Parker also conducted a piano master class for Department of Music students on the afternoon of the 25th; participants included students of Sackville branch members.

The students of RMT Sharon Dyer participated in a studio performance class. Each student performed a piece by a Canadian composer and did an oral presentation about the composer they had chosen to perform. They also watched a CBC interview with Jan Lisiecki and listened to him perform a

Bach Prelude. This was followed by cake and ice cream.

Students of RMT Barbara Long also participated in a studio performance class. Each student played two pieces: a published piece by a Canadian composer and one of their own original compositions. The music was followed by games and maple leaf cookies.

For several years RMT Janet Hammock's music appreciation course was taught through Tantramar Senior College to students over the age of 50. This fall she decided to offer the course *Music Brightens the Heart and Gladdens the Soul* in her beautiful Skyloft Studio which adjoins her home. Over 30 registered seniors split into two classes are keen and thrilled to be studying beautiful music together. Janet writes:

"This week, being Canada Music Week®, we'll study the music of two contemporary Canadian composers who set the same poem to music: *We Move Homeward* by Sackville poet Marilyn Lerch. We will begin with Alasdair MacLean, a well-known Maritime composer, who set the poem as a song for large choir and full orchestra in 1998 - the final song of a cycle entitled *We Move Homeward*. We will study the entire work, and then focus on the poem and setting of *We Move Homeward*, noticing how Alasdair's interpretation of the poem inspired him to write music which illuminates the meaning of the poem in a unique way. Then we will move to Lloyd Burritt, a fine west coast composer, who set this same poem for choir and piano in 2010. Like Alasdair, Lloyd chose to end his song cycle with *We Move Homeward* and to call the entire cycle by that name.

NEW BRUNSWICK - cont.

His personal interpretation of the poem also gives rise to an insightful musical setting. The two compositions are very beautiful, both realizing quite wonderfully the essence of the poem in music, yet in many respects they are very different from one another.

Both received beautiful premieres and I will play recordings of these performances in class."

Canada Music Week® remains alive and well in New Brunswick.

Kilby Hume



NEWFOUNDLAND

The NLRMTA had a wonderful Canada Music Week® this year! We began the celebration with a radio taping at CBC studios here in St. John's; many of our participants met with CBC's Francesca Swann to be interviewed and record their performances. Our Canada Music Week® featured composer, Newfoundlander Dean Burry who current lives and works out of Toronto, was able to participate in the radio broadcast via the CBC studio in Toronto, providing commentary on his compositions and also encouragement to our budding composers. The broadcast aired on CBC Radio One's program *Musicraft* on Sunday, December 4th, which was wonderful exposure for our students and our organization.

In October 2011, Dean Burry was awarded the Louis Applebaum Composers Award for excellence in music composition for young people. Mr. Burry is highly recognized for his work in opera as both composer and

librettist, including his opera *The Brothers Grimm* which has been seen by over 120,000 school-age students in the last decade. In addition to opera, Mr. Burry has composed incidental music, instrumental music, chamber and choral works.

Our Canada Music Week® recital took place on Saturday, November 27th in Petro-Canada Hall at Memorial University's School of Music. We had a diverse program representing Canadian composers from coast to coast. Seventeen students participated in the recital, with eight performing music by our featured composer, Dean Burry, including two multi-movement works for piano and two vocal pieces. The recital was well attended by family and friends and all participants were polished, giving effective performances.

It was a wonderful opportunity to showcase the talent and dedication of our students, and we are looking forward to celebrating again next year!

Heather Hillier-Snow

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QUEBEC

La semaine de la musique canadienne tant attendue à Montréal a encore cette année fait vibrer avec vigueur un fervent public. Près de quatre-vingts jeunes musiciens âgés de 5 à 17 ans ont exécuté des œuvres pianistiques lors de quatre récitals. Ceux-ci ont eu lieu au Cégep de Saint-Laurent, qui a résonné aux couleurs d'ici durant toute la journée du 20 novembre. D'incontournables classiques de notre répertoire ont été entendus. Des œuvres d'Alexina Louie, Denis Gougeon, André Mathieu, Clermont Pépin, Linda Niamath et d'une multitude d'autres compositeurs et compositrices ont été appréciées. De belles découvertes étaient aussi au rendez-vous. Un public béat a eu la chance d'entendre la prestation du lauréat d'un premier prix du concours de composition de la CFMTA/FCAPM dans la catégorie 15 ans et moins. Le jeune et créatif compositeur Francis Battah, a performé, lors du concert gala, son magnifique « Prélude » qui

a littéralement transporté l'audience dans une dimension pratiquement cosmique. D'autres nouveautés telles que la fascinante pièce « L'intrépide » de Frédéric Issid, jouée également lors du concert gala, ainsi que « La Trapéziste », 3^{ème} des « Quatre incantations » de Mélina Claude, jouée le 20 novembre, ont été entendues pour la première fois en public.

Le concert gala du 26 novembre fut vivement apprécié. En tout, quinze compositeurs y ont été brillamment interprétés par de jeunes artistes prometteurs. De superbes partitions de compositeurs canadiens, fraîchement imprimées ont généreusement été offertes par le Centre de musique canadienne à Montréal. Elles ont été remises aux 19 interprètes reconnaissants de pouvoir les ajouter à leur répertoire. Ces partitions étaient jumelées à une bourse offerte par l'APMQ. Le juge Matt Herskowitz a également charitablement remis son « coup de cœur » à un élève méritant, soit Antoine Rivard-Landry.

Nous avons été témoins cette année d'un magnifique engouement pour la composition chez nos jeunes. Ce fut une

exaltante surprise de constater que le taux de participants au concours de composition de la FCAPM a quadruplé. L'heureux résultat de cette aventure musicale nous pousse à espérer qu'il en sera ainsi pour les années à venir.

En résultante de cette incessante et noble implication de nos jeunes musiciens et de leurs professeurs, la « Semaine de la musique canadienne » fut un bel événement qui a derechef mit superbement en valeur la richesse de notre répertoire. Nous ne pouvons qu'avoir déjà hâte à l'an prochain afin d'expérimenter à nouveau cette « fête » nous catapultant dans cette merveilleuse sphère qui explore, expose et célèbre la musique canadienne, belle et bien vivante.

Mélina Claude

Coordonnatrice, rapport- 2011 (Français)

The acclaimed Canada Music Week® had a fervent and delighted public once again. Nearly eighty young musicians aged between five and seventeen performed in four exciting recitals that took place in the beautiful new hall at Cégep de Saint-Laurent. On the 20th of November, the audience appreciated classics from the Canadian music repertory such as pieces by Alexina Louie, Denis Gougeon, André Mathieu, Clermont Pépin, Linda Niamath and many others. Beautiful discoveries were on the agenda as well. People were very impressed by Francis Battah's performance as he played his own composition, called *Prelude*, at the Gala Concert that took place the following Saturday. The young and very creative pianist is this year's winner of a first place at the Student Composer Competition of the CFMTA/FCAPM in the fifteen years and under category.



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QUEBEC - cont.

The unique and brilliant piece literally sent the audience in a cosmic dimension. Other pieces by Canadian composers were also heard for the first time: *L'intrépide* by composer Frédéric Issid as well as *The Trapezist* by Mélina Claude.

The Gala Concert on the 26th of November was a real celebration. Fifteen composers were played with eloquence. Nice freshly printed Canadian music scores, graciously offered by "Le Centre

de musique canadienne de Montréal" were offered to all the musicians, along with a scholarship from QMTA. Judge Matt Herskowitz awarded his « coup de cœur » to a very skilled pianist, Antoine Rivard-Landry.

We were so thrilled that the rate of participation in the composition contest was very high this year. We can only hope that this "tendance" will remain a fact for the upcoming years as well. To conclude, the continuing and noble

implication of our young musicians supported by their dedicated teachers in their mission to discover, explore and keep Canadian music alive, is year after year a real celebration that many music lovers in our province are looking forward to. We are eager to discover what next year's event will reveal in terms of new talented performers and look forward to new and creative "chef-d'œuvres" of « musique d'ici. »



PRINCE EDWARD ISLAND

After celebrating the 50th Anniversary of Canada Music Week® with a splash last year, we felt that a much smaller scale would be acceptable this year. We held our CMW recital on Sunday, November 27th at the Steel Recital Hall of the University of Prince Edward Island Music Department. Thirty students representing six studios performed Canadian repertoire for solo voice, piano and violin. We were very pleased that two piano students were able to perform two of the CFMTA Call for Composition winning compositions; Albert Wu played *Arctic Voices* by Susan Griesdale and Melissa Lewis performed Diane Chouinard's *Aurora Borealis*. We also had a special

performance by 8-year-old Seth Dockendorff who sang his vocal solo which recently won first place in the Under 8 Preparatory: Class 2 category of the CFMTA Student Composition Competition. The song, *The Wind is a Ninja*, is a testament to Seth's love of karate and is performed with several karate moves.

We were very fortunate again this year to have good press coverage of our event, including our local newspaper, an arts magazine and CBC radio.

Thank you to the executive, teachers and students who helped make this yearly event such a success.

Suzanne Campbell

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<http://www.cra-arc.gc.ca/gncy/bdgt/2011/qa01-eng.html>

1. What is the Children's Art Tax Credit (CATC)?

For 2011 and subsequent years, the federal budget proposes a new non-refundable tax credit based on eligible expenses paid for the cost of registration or membership of your child in a prescribed program of artistic, cultural, recreational or developmental activity (eligible program).

2. How much can I claim for each of my children?

The CATC will let you claim eligible expenses of up to \$500 per year for each of your children who are:

- under 16 years of age at the beginning of the year in which the expenses are paid; or
- under 18 years of age at the beginning of the year in which the expenses are paid if the child is eligible for the disability tax credit.

Also, if at least \$100 in eligible expenses has been paid for a child eligible for the disability tax credit, an **additional** amount of \$500 can be claimed for that child.

3. How is the credit calculated?

The CATC is calculated by multiplying the lowest personal income tax rate (15% in 2011) by the eligible amount for each child.

4. How will I claim the CATC?

Beginning with the 2011 personal income tax and benefit return, a new line will be incorporated into the Schedule 1, Federal Tax, to allow you to claim the credit.

5. What programs are eligible for the CATC?

To be eligible, a program must be supervised and suitable for children.

Eligible programs include:

- a weekly program of a minimum eight **consecutive** weeks duration in which a minimum of 90% of all the activities are eligible activities;
- a program of a minimum five **consecutive** days duration in which more than 50% of the daily activities are eligible activities;

A program that is part of a school curriculum will be ineligible.

6. What are eligible activities?

Eligible activities will include an activity that:

- contributes to the development of creative skills or expertise in artistic or cultural activities.

7. What do creative skills or expertise in artistic or cultural activities involve?

Creative skills or expertise involve a child's ability to improve dexterity or coordination, or acquire and apply knowledge in the pursuit of artistic or cultural activity. Artistic and cultural activities include literary arts, visual arts, performing arts, music, media, languages, customs and heritage.

8. What expenses are eligible for the CATC?

Eligible expenses are fees paid for the cost of registration or membership, which includes the costs of administration, instruction, and the rental of facilities or equipment.

9. I paid fees for my child to attend a program that involves both physical activity and artistic, cultural, recreational and developmental activities. Can I claim both the CATC and the Children's Fitness Tax Credit?

No. If the fees are considered an eligible expense for the purposes of the

Children's Fitness Tax Credit, you will not be able to claim the CATC for these fees.

10. How do I know if a program is eligible for the CATC?

Although the CRA will administer the CATC, organizations are in the best position to determine if the programs they offer are eligible.

11. Should I ask for a receipt?

You should receive, or ask for, a receipt from organizations that provide prescribed art programs for which you paid to have your child enrolled. The organizations will determine the part of the fee that qualifies for the CATC.

Keep the receipts issued by the organizations that deliver the programs. Do not include the receipts when you file your income tax and benefit return. However, keep the receipts in case we ask for them to verify your claim.

12. What does the CRA consider to be an acceptable receipt?

A receipt should contain the following information:

- organization's name and address;
- name of the eligible program;
- amount received, date received, amount that is eligible for the CATC;
- full name of the payer;
- full name of the child, and the child's year of birth;
- and authorized signature.

Note: An authorized signature is not required for electronically generated receipts.

*** Here is a possible receipt you could use for your studio - please add your provincial affiliation ***

STUDIO / TEACHER NAME _____
Address _____
City _____ Province _____ Postal Code _____

Receipt # _____

Received from _____ eligible tuition fees under the
(parent/guardian)
Children's Arts Tax Credit (CATC) in the amount of \$ _____*.

_____, born in _____, took music lessons with me between
(student name) *(year)*
the dates of _____ and _____.

**Receipt to be made for lessons only.
Not the sale of books etc.*

(teacher's signature)

(date)

Member, _____



Canadian Federation of Music Teachers' Associations
Fédération Canadienne des Professeurs de Musique



Music Teacher Associations – A Global Comparison

Dr Jan McMillan - Member of Nova Scotia RMTA



Dr. McMillan is senior lecturer in piano pedagogy and performance at the University Pendidikan Sultan Idris, Tanjong Malim, Perak, Malaysia.

*Enquiries to:
jan@fmsp.upsi.edu.my*

Hello Canadian Teachers! I'm writing to you from warm rainy Malaysia, as the daily thunderstorm rolls in and the humidity rises. I am thrilled to be accepted as the first international member of your association. My recent visit to Halifax to meet the research group was wonderful, but more about that in a later edition.

When researching for my doctoral thesis on accreditation for studio piano teachers (2008), the literature review revealed that accreditation and registration were closely aligned. Accreditation means that you have fulfilled all the requirements for a federally accredited qualification which is generally national recognised and portable. Other themes that emerged from the study were qualifications and training, professional development and a surprise outcome, professional identity.

Most regulated professions (lawyers, engineers, medical, finance and

insurance, classroom teachers) have their own accreditation process which includes a minimum qualification (Bachelor degree), membership of a professional association and mandatory professional development. In all countries (USA, UK, Europe and Scandinavia) instrumental teachers are not recognised by governments as a profession as there is still no minimum or mandatory qualification, or continuing professional development required. The Canadian government has gone so far as to list regulated and non-regulated professions which I found to be very impressive. Unfortunately instrumental teachers come under the banner of the latter category. So even though you have registration and accreditation within your industry, it is not yet recognised by your government. This is basically the same in all countries and something I would dearly love to see changed one day.

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A “non-regulated” occupation is a profession/trade for which there is **no legal requirement or restriction** on practice with regard to licences, certificates, or registration...For some non-regulated occupations, certification/registration with a professional body is available to applicants on a voluntary basis, whereas for other non-regulated occupations there is no certification/registration available at all (Canadian Information Centre for International Credentials, 2008, Occupational Profiles for Selected Trades and Professions, 2).

Music teacher associations were initially set up to encourage teachers to become qualified. All have voluntary membership and non-mandatory professional development. Qualifications are only required if you desire a higher accreditation status. In a comparative study of countries, the results are tabled below.

	Australia	Canada	Europe	UK	USA
National Association	None, loose connection of states.	CFMTA	EPTA	ETPA(UK)	MTNA
Membership	Voluntary	Voluntary	Voluntary	Voluntary	Voluntary
State or province branches/ Linked to national	No	Yes	Yes	Yes	Yes
Minimum qual to join	No	Yes	No	No	No
Minimum qualification to practice	No	No	No	No	No
Qualifications provided	WA only(not federally recognised)		Cert Program	Certificate program; GTS & QTS*	Certificate program leads to National cert.
Professional Accreditation categories	Yes	Yes	Yes	Yes	Yes
Federally recognised profession	No	No	No	No	No
Mandatory or Minimum Prof development for members	No	No	No??	No	Yes
Annual or Biannual Conferences	State National (Australasian)	State National	Yes	Yes	State National International (NCKP)
Newsletters	State based only	National and provinces	Yes	Yes	Yes

Legend

EPTA European Piano teachers Association.

GTS Graduate Teaching Program Teachers can study and work in schools simultaneously

QTS Qualified Teaching Status for school teaching

So whilst piano teaching in Canada is acknowledged as an unregulated profession, a category that was not found in other countries, your professional association encourages teachers to become qualified and be professional by setting their own minimum qualification level where many other governments or state bodies have failed to do so. Well Done! So now the job is to become a little more like other professions so we can be recognised by and governments to recognize OUR PROFESSION.

Table 1. Comparative results for World Music Teacher Associations (Piano Teachers).



INDUBITABLY INVALUABLE INVESTMENTS - *The Value of Supplementary Music Books*

by Elizabeth Shearouse, ARCT, RMT, MYCC - Nova Scotia



Elizabeth Shearouse resides with her parents and five younger siblings in Timberlea, Nova Scotia. An active member of the NSRMTA, she currently teaches piano and MYC to over forty students, including three of her own siblings. Elizabeth is continuing to take piano and voice lessons and finds valuable the perspective gained by being simultaneously a teacher and a student. www.myc.com/teacher/leshearouse

Parents make many sacrifices in order to invest in their child's music education. A good instrument and its upkeep, music lessons with a qualified instructor, exam and festival fees, method books and theory books -- all create a growing toll on the pocketbook. As a consequence, teachers are sometimes reluctant to suggest more purchases of supplementary music books. But perhaps it is time to change the way we think about this.

Most parents believe in having storybooks and other reading material available for their children at home, and make books a favorite gift for birthdays and Christmas. This is because parents realize that when books are available in the home, literacy and a love of reading will flourish.

Why would we view music books any differently? Just as novels promote a love of literature, so music books promote a love of music. Even if students only study one or two pieces from a supplementary book with their

teacher, they can learn other pieces on their own. Students who have stopped taking music lessons will be much more likely to continue playing if they have a collection of music books at home. They may return to this book as a long-lost treasure!

As music teachers, we constantly strive to give our students tools that will enable them to play music independently for the rest of their lives, but of what use are excellent musical skills if students, once they are on their own, have nowhere to put these skills into practice?

The purchase of supplementary books also delivers indirect benefits to the student. Whenever a music book is sold, a composer is encouraged to write more music; music that the student may enjoy playing later. Teachers need to stop feeling guilty about asking parents to purchase supplementary music books.

Music books, like storybooks, are indubitably invaluable investments.



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– Olivia Riddell, President and International Director, Music for Young Children



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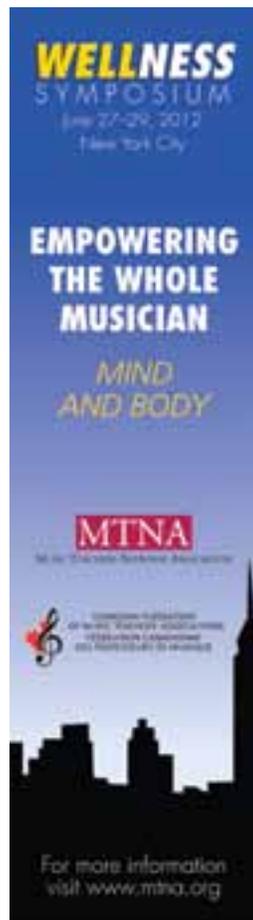
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Schedule

Wednesday, June 27, 2012

Vanessa Cornett-Murtada

9:00–10:30 A.M. Lecture #1

10:30–11:00 A.M. Break

11:00–12:30 P.M. Lecture #2

Thursday, June 28, 2012

Kathleen Riley

9:00–10:30 A.M. Lecture #1

10:30–11:00 A.M. Break

11:00–12:30 P.M. Lecture #2

- TBA - Complimentary Reception and recital at Steinway Hall

Friday, June 29, 2012

Julie Jaffee Nagel

9:00–10:30 A.M. Lecture #1

10:30–11:00 A.M. Break

11:00–12:30 P.M. Lectur

Registration Information

- Registration for the event will be \$150 U.S.
- Advanced registration is now available **online** or via **PDF** at www.cfmta.org.
- Onsite registration will be available at Artist Services Facility, located at 689 Fifth Avenue, in the historic Aeolian Building, New York, New York during the Symposium, providing it's not sold out.

Refunds

- Any refund requests must be submitted in writing to MTNA and postmarked, faxed or e-mailed no later than June 10, 2012. A \$50 processing fee will be assessed for all refunds.

Travel Information

Attendees are responsible for their own travel. However the Symposium is partnering with Bill Andrews at New Wave Travel to assist with the following:

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Presenters:

Vanessa Cornett-Murtada is the director of keyboard studies at the University of St. Thomas in St. Paul, Minnesota, where she teaches piano and piano pedagogy. An international clinician, she has



lectured throughout the United States and in the United Kingdom, Ireland, Italy, Serbia, Croatia and Taiwan. She has published papers in the Journal of Undergraduate Neuroscience Education and Cultural Politics and book chapters in the fourth edition of Creative Piano Teaching. A certified hypnotherapist, she specializes in the treatment of performance anxiety for musicians. Her current research focuses on mindfulness and the nature of human consciousness in the performing arts.

Kathleen Riley, Ph.D., is known nationally as a lecturer and clinician on musicians' technique and injury prevention. She has more than 30 years of piano teaching experience,



training in biofeedback techniques, and research in biofeedback and music performance with musicians.

Riley has worked with specialists in different retraining therapies and has developed her own method. She is the music performance and rehabilitation specialist for the Yamaha Music and Wellness Institute and clinical director of ProformaVision. She has been invited to join the first comprehensive, interdisciplinary, medically based, world-wide performance enhancement and treatment network for musicians. She is a widely published author.

Julie Jaffee Nagel is a graduate of the Juilliard School, the University of Michigan and the Michigan Psychoanalytic Institute. Her work on performance anxiety, music as a point of entry into emotion and



unconscious processes, and music as an instrument of social change and mental health outreach has been published in peer-reviewed journals. She is the recipient of several prestigious awards and is co-chair of the American Psychoanalytic Association's Committee on Psychoanalysis and the Arts and chair of Psychoanalytic Perspectives on Music. Nagel is on the faculties of Michigan Psychoanalytic Institute and the University of Michigan Department of Psychiatry, and is in private practice.

PIANO MUSIC OF OUR CANADIAN WOMEN COMPOSERS

by Tarina Joo Yeon Kim

Who are our Canadian women composers and what pieces have they written for piano solo? With a vast and continuously expanding contemporary piano repertoire, it can be a daunting task for teachers to discover interesting and artistically effective pieces that match the needs of their students. This is especially true for those teachers who are seeking Canadian piano solo works and are interested in the work of women composers.

This article introduces selected Canadian women composers along with resources that will guide teachers, performers, and students to quickly and efficiently locate and be able to explore “lesser-known” pieces. The wonderful institution called the *Canadian Music Centre* (CMC) holds “Canada’s largest collection of Canadian concert music” and functions as an important vehicle in the dissemination of Canadian music.¹ Currently, it provides an excellent library loan service of over 4,000 published scores, 21,000 unpublished manuscript copies, and 1,000 commercial recordings through Canada and abroad. The library loan service is easily accessible through five regional branches across Canada as well as through its website (www.musiccentre.ca) For Canadians, the loan service is free and includes the cost of shipping. The CMC maintains a list of active and accomplished composers by carefully selecting its associate composers twice a year.

From the impressive list of women composers on the CMC’s website, I have narrowed my study to the more recent piano solo works written by

Canadian women composers born since 1950. This parameter has limited me to 26 composers and 103 pieces, all of which I have learned and performed. These compositions immediately captured my interest – they are intriguing, musically accessible and most of all, worthy of regular public performance. It is interesting to note that more than one third of these works are tonal and many contain contemporary piano techniques such as plucking and strumming, knocking, clapping and using the voice.

In order to share this exciting discovery, I have created a website (www.canadianwomencomposers.com) which includes detailed description such as harmonic schemes, meters, tempos, durations, level of difficulty, and style characteristics. The database also offers a short audio sample of each composition, an insight which a written description may not provide. On the website, there are three main pages titled “Browse,” “Search,” and “Composers” (see Figure 1). The “Browse” page allows the users to quickly view all 103 pieces by level of difficulty (Easy, Intermediate, Moderately Difficult, Difficult), and by alphabetical order of the composer’s last name and title of the composition. The “Search” page helps to quickly refine the choices by allowing users to select a composer’s name from the given list, type in a specific title of the composition, or choose a level of difficulty from the list. Lastly, the “Composers” page includes biographical information of all 26 composers. Below are exemplary images of the result pages found on the website. Once a particular composer is chosen, the webpage will

Tarina Joo Yeon Kim

Dr. Tarina Joo Yeon Kim recently received a DMA degree in Piano Performance and Pedagogy at Arizona State University (ASU) where she also obtained a Master’s degree in the same concentration. As a Canadian who received early musical training in Vancouver, BC and London, Ontario, her doctoral research paper focused on piano solo repertoire written by selected contemporary Canadian women composers. Currently, she is a faculty associate at the ASU Piano Prep Program and maintains an active private studio in Tempe, Arizona.

Figure 1. Website's homepage.



Figure 2. Website results from the Search page.



Figure 3. Website description page.



provide all the works written by the selected composer (see Figure 2). Once a particular composition is chosen, the description page will show detailed information, musical excerpts, and audio samples of all the movements within each multi-movement collection (see Figure 3).

I have selected 5 composers from the ones included in the website in order to illustrate the richness of the exciting and colorful pieces readily available to students, teachers, and performers to explore and discover.

Martha Hill Duncan (b. 1955)

A native of Houston, Texas, Martha Hill Duncan earned a Bachelor of Music in Composition from the University of Texas in Austin. In 1982, she immigrated to Canada and continued her music studies with Samuel Dolin in Toronto. Duncan's compositional output largely divides into four genres—piano, chamber, choral, vocal—and several reflect her interest and recognition of her adopted country, Canada. Duncan's earlier musical style presents her "admiration and appreciation for serialism and minimalism" which later developed into "richer and more complex rhythmic and harmonic vocabulary."²

Duncan's additional inspiration in writing music includes her piano students. Based on her experience of teaching piano for over twenty-five years, Duncan wrote several solo and duet pieces suitable for young performers of varying difficulties. Some of these pedagogical compositions include *Cottage Days*, *The Sunken Garden*, and *Angular Measure: 4 Studies in Black and White*. These are collections of several miniatures and they are all included in the website. The descriptive title given to each miniature and composer's detailed notes help students to vividly capture each one's unique texture, mood, and sound. *Misty Morning* from *Cottage Days*, for example, blends the shimmering and expressive melody and the gentle continuity of the quarter-note accompaniment to evoke the image of an early morning that begins another fresh start.



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Rachel Laurin (b. 1961)

Pursuing a successful dual career as an organist and composer, Quebec-born Rachel Laurin started piano lessons with her mother and continued musical studies at the Montreal Conservatory. Active as an organist, Laurin has performed major organ works of all periods, rarely- played masterpieces, Canadian music as well as her own transcription of various compositions. In 2000, Laurin became one of only a few organists to perform all six *Organ Symphonies* of Louis Vierne in a concert setting. She has made more than eleven recordings and performed in major cities across Canada, the United States, and Europe. As a composer, she has composed over fifty works for various solo instruments, choir, ensembles, and orchestra. These works have been performed and recorded in the United States, Europe, Asia, and South Africa. Laurin is also a founding member of *Les Mélodistes Indépendants*, a group of composers that strives to create music that is both modern and accessible to audiences.

Her piano solo work, *Dix Petites Pièces pour piano* is a collection of ten neo-romantic pieces under four separate opus numbers embodying the characteristics and techniques of the Romantic period. Each brief piece is given a title from Romantic character pieces such as *ballade*, *capriccio*, *intermezzo*, and *prelude* and many are structured in a binary or ternary form, evoking either a single or two contrasting moods and characters. Some are quite dramatic and passionate with thick texture and sonority while others are delicately tender with simple melody and arpeggiated accompaniment. Laurin

has also written a sonata for piano which is comprised of conventional four movements, displaying dramatic intensity with variety in color and sonority.

Kelly-Marie Murphy (b. 1964)

Born in Italy but raised in Canada, Kelly-Marie Murphy began her formal training in composition at the University of Calgary and later received a Ph.D. in composition from the University of Leeds in England. Murphy has written works for solo, chamber, choir, band, orchestra, and electroacoustic --from which the composer has received numerous awards including first prizes in the International Horn Society's Composer's Competition, Bradford Young Composer's Competition for Electro-Acoustic Music in Dance and Maryland Composer's Competition as well as a fifth place at the International Rostrum of Composers. Murphy's success led her works to radio broadcasts in twenty-two countries and also performances by outstanding soloists and ensembles in England, Poland, Spain, Japan, Russia and North America.

Two of the three solo piano pieces written by Murphy— *Aural Tectonics*, *Let Hands Speak* and *Star Burning Blues*—were commissioned by the Esther Honens Calgary International Competition. As a result, these flashy works require extremely high levels of technical skill and musical maturity since they are filled with sweeping *glissando*, trembling *tremolo*, long trills, virtuosic passageworks, leaping octaves, rapid repeated notes, vigorous textures, and extreme ranges of the keyboard to name a few. They certainly test the technical, musical, and even physical

limits of the performers but at the same time, are noteworthy for the beautiful craftsmanship and dazzling display of pianistic colors.

Anita D. Perry (1960)

Being fascinated by sounds at an early age, Perry pursued a career in music and received training in piano with Lee Kum Sing and composition with Cortland Hultberg at the University of British Columbia. Perry has written over one hundred solo and ensemble works which explore a diverse musical style ranging from simple Renaissance tonality to complex harmonies and aleatoric elements. As a result, some of her works are “composed in a traditional mode while others show an Impressionistic influence and a fondness for whole tone modalities.”³ A composer, piano instructor, and theory teacher for 25 years, Perry is also a founding member of WIM (Women In Music), an organization dedicated to promoting women in the musical field since 1985.

Perry's solo piano repertoire such as *Fantasy for Piano*, *Medieval Suite for Natasha*, *Transformations*, and *Vignettes* reflect her interest in modes, since many use folk-like melodies and hint at different types of traditional modes. This element, combined with contemporary techniques and effective use of the pedal, allow students to draw many wonderful colors and shadings from the piano. For example, *Medieval Suite for Natasha* is pedagogically an important album for beginners since it contains five simple, yet unique miniatures introducing modes, glissandi, tone clusters, and indeterminisms.

PIANO MUSIC OF OUR CANADIAN WOMEN COMPOSERS - cont.

Nancy Telfer (b. 1950)

Born in Brampton, Ontario, Telfer earned a Bachelor of Arts in Music Education as well as a Bachelor of Music in Theory and Composition from the University of Western Ontario where her teachers included Jack Behrens, Kenneth Bray, Alan Heard, Deral Johnson, Peter Paul Koprowski, and Gerhard Wuensch. She was also a recipient of an Honorary Licentiate from the Canadian National Conservatory of Music. Since becoming a full-time composer in 1979, she has produced more than 300 works for soloists, chamber ensembles, orchestras, bands, and choirs ranging from pieces for beginning students to works for virtuoso musicians. Over 150 of her works are published in Canada, United States, and Europe and many of these were commissioned and performed by fine performers in a number of different countries.

For piano, Telfer's compositions are largely collections of short and descriptive character pieces suitable for elementary and intermediate students. Some sets are simple arrangements of Canadian folksongs—*Land of the Silver*

Birch, My Bark Canoe, and *Old Tales in a New Guise*— in which the composer strives to promote the incredibly rich heritage of folk melodies based on the many different ethnic backgrounds of Canadians. To a familiar tune, the composer occasionally adds a hint of contemporary flavor with idioms such as shifting meter and indeterminism. Helping students to fully develop pianistic skills through exploring various characters, touches, and textures, this album is an invaluable addition to any piano teacher's library. Additionally, some albums are related to a specific theme—for example, a space theme—*Planets and Stars, Space Travel*, and *The Sun and the Moon*. These albums contain several miniatures in which individual pieces create distinctive mood and the set as a whole explores a wide range of sound, color and technique. Appropriate pictures and the composer's comments on each piece truly help and encourage the performer's imagination to come out through their fingers. Telfer's works are found in various anthologies including the *Celebration Series* and *Northern Lights*.

Aside from the composers mentioned above, the website includes several works written by other Canadian women composers:

Michelle Boudreau
Allison Cameron
Nicole Carignan
Emily Doolittle
Barbara Monk Feldman
Yvonne Gillespie
Emily Hall
Melissa Hui
Veronika Krausas
Hope Ann Lee
Nicole Lizée
Ramona Luengen
Elma Miller
Maria Molinari
Juliet Kiri Palmer
Isabelle Panneton
Wendy Prezament
Heather Schmidt
Jana Skarecky
Ana Sokolovic
Evelyn Stroobach
Gayle Young.

This study of contemporary piano solo literature by Canadian women composers who are Associate Members of the *Canadian Music Centre* suggests that there is a wealth of well-crafted and imaginative repertoire available. It is writer's hope that the information available through this article will facilitate increased performance and teaching of the included works by students, performers, and teachers.

(Endnotes)

- 1 Canadian Music Centre, www.musiccentre.ca (accessed August 11, 2011).
- 2 Martha Hill Duncan, "Biography," <http://www.marthahillduncan.com> (accessed August 11, 2011).
- 3 The Canadian Music Centre, "Anita D. Perry: Biography," http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=10725&by=P (accessed August 11, 2011).





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REVIEW OF PUBLICATIONS



Minsoo Sohn plays Liszt Transcriptions for Piano from Honens International Piano Competition

“These special pieces are a tribute to four great composers by quite possibly the greatest pianist ever: Franz Liszt,” says Sohn. “His transcriptions display the untouchable originality of each composer, but with a driving force aimed squarely at the listener’s heart. I have always felt that if I keep the spirit of this great music in my own heart, I can continue life as a pianist.”

The CD opens with Liszt’s transcription of J. S. Bach’s *Prelude and Fugue in a minor*. Sohn carefully places each note and creates an exquisiteness that transports you to an incredible place of beauty. Not only has he presented Liszt’s transcription with care and precision, but he has shown great respect for the work of Bach.

Etudes 1 through 6 of Liszt’s *Grandes Etudes de Paganini* follow and once again “magic” is created. The sensitivity displayed is quite remarkable for a young pianist. The tonal colors of the

piano come alive under Sohn’s fingers. His technical skills convey a sense of ease and effortlessness which betray the difficulty of the music! Liszt would be thrilled and proud!

Ludwig van Beethoven’s *Adelaide Op. 46* is presented with supreme tenderness. The voicing is warm and Sohn has definitely found the “many voices of the piano”! The heart of Beethoven is captured here in this transcription and makes its way to ours through the gentle guidance of the performance.

The final work is the transcription of Mozart’s *Reminiscences de Don Juan*. Great showmanship is evident here! The performance is full of flair and flamboyance! Passion and emotion weave the music into our minds and hearts.

This is a delightful CD to listen to at just over an hour in length. From the first time I heard it, I was amazed at the incredible precision and clarity of the playing! Be prepared to be seduced!

Jean Ritter – British Columbia

PIANO POEMS by Susan Griesdale Red Leaf Music

Susan has written a group of nine descriptive pieces, with names such as Lavender Dreams, Antique Lace and Sail Away. Here are nine opportunities to paint beautiful pictures with your keyboard.

The book ends with a reflective piece called After the Rain, with una corde and sustaining pedal held throughout. Six chords in the bass provide depth for the improvisation in the treble clef using the five black notes and C in any order and any rhythm.

This book makes for relaxing playing on a rainy afternoon.

Charline Farrell - Ontario

PRAIRIE SUITE by Heather Godden Laliberte Godden Publications

Prairie Suite is a picture gallery in music, word paintings for piano, scenes of prairie life. Heather Godden Laliberte

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 Joanne Bender	 Susan Griesdale	 Rebekah Maxner	 Teresa Richert	 Beverly Porter	 Martha Hill Duncan
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has pulled together several reflections of the prairies, vignettes that she has composed for intermediate level piano. The music speaks of the life and the vast open spaces that are so typical of Canada's great western provinces. The collection includes five compositions that range from the picturesque in *Prairie Tableau*, to the lively, party atmosphere of *Work's Done, Let's Party!* There is even a romance, a blues and a character sketch of a nineteenth century stagecoach heist.

The first work, *Prairie Tableau*, has a number of complicated rhythms to challenge the young pianist. The rippling sounds of the sextuplets and quintuplets make one think of the breeze rustling through acres of tall wheat and fields of prairie grasses. The work has a very ethereal quality to it, delicate and pleasing at the same time. *Lonely Trail Blues* is a lilting tune in 12/8 time, very relaxing and soothing. *Attempted Stagecoach Heist* is a tension-building with more challenging rhythms to add to its suspense and drama: a fun piece to learn and to play. *Frontier Romance* is what its title suggests, a pleasant romantic prairie interlude. *Work's Done, Let's Party!* is another challenge in counting; but a lot of fun to perform. The piece starts with a graceful waltz, then changes both key signature and time signature to whirl the performer into an energetic polka with great leaps in the left hand.

Ms. Laliberte is well known to musicians across the country for her very Canadian compositions. *Prairie Suite* is definitely an excellent addition to the Canadian pianist repertoire and it certainly gives the performer and the audience a welcome glimpse into musical metaphors of life on the prairies. These works are both a pleasure and an interesting adventure to explore and study.

Emily-Jane Hills Orford - Ontario

THE COWBOY by Judith Strickland The FJH Music Co.

This early intermediate piano duet is part of the FJH Piano Ensemble Series. This duet is in C + with lots of staccato. It is a quick piece in an A-B-A form. The primo & secondo enjoy a rapid question and answer conversation. The middle section offers a contrasting melody in a natural minor suggesting the arrival of the native Indian. This is a challenging duet, in part due to the tempo, and also being able to bring out the themes and all the articulations. One thing to note is the parts are written in treble and bass clef and then marked 8va higher or lower throughout. However this would be a good choice for two young boys in the studio.

Audrey Watson – Saskatchewan



IF DOGS COULD TALK by Martha Hill Duncan Red Leaf Music

This is a delightful book for early elementary players. Great pictures accompany the pieces, such as *If Dogs Could Talk*, *African Kitty* and *Little Bird*. There are words for each piece, so students can also sing along as they play. These pieces help to develop rhythm, reading and pitch matching. This would be a great gift for a young singer or player in your family.

Charline Farrell - Ontario

DENVER SONATINA by Keith Snell Kjos Publications

This sonatina was commissioned by the Colorado State Music Teachers' Association. It is a two movement sonatina and the composer also included the sonatina analysis – a useful teaching tool when introducing sonatinas. The level of this piece would be around a Gr. 4 level- some sections are easier, others are more difficult. The first movement is in sonata-allegro form – it begins with the alberti bass. It begins in the home key of G+ then goes to g- , D+ and even Bb+. There is a LH crossover section on the final page to add to the fun. There are lots of solid triads to keep under control and a singing line to bring out. Balance between the hands plays a real role in this piece.

The second movement is in Rondo form (vivace) and is a brisk 3/8 tempo. Each section is clearly different: C is more lyrical and singing as compared to A or B; it changes key as well (C+)

This is a well-written sonatina, covering all the basics of sonatina style and playing.

Audrey Watson - Saskatchewan

CELEBRATE SCHUBERT Frederick Harris Music Co. Ltd.

CELEBRATE SCHUBERT is a part of Frederick Harris Music's twenty-seven volume *Celebrate* series, which is of selected music from a wide variety of composers. The series editor is Andrew Hisuy and this volume was compiled by Reid Alexander, Samuel Holland, and Marc Widner. It is comprised of selections of Schubert's music for solo piano and includes German dances, ländler, waltzes, his *Scherzo in B flat* and the *Allegretto in C Minor*, six of the *Moments musicaux* (D 780/op. 94), and three impromptus.

REVIEW OF PUBLICATIONS - cont.

CELEBRATE SCHUBERT is a very well researched compilation. At the beginning of the book, the authors provide a biography of the composer's life, as well as information about the historical context in which he lived and the musical traditions that preceded him. It is an excellent resource for teachers—each piece is graded on a level from 6 (intermediate) to 10 (advanced) with additional classifications for late intermediate and early advanced students. References and suggestions for further reading are also provided both at the end of the introduction and after the section “Notes for Study and Performance.”

The aforementioned notes are an invaluable addition to the collection. While the introduction provides a general guide to interpreting pedalling, articulation, dynamics, and ornamentation, the “Notes for Study and Performance” section provides specific recommendations for each piece. In addition to period performance suggestions, there are also practice exercises for difficult passages, analysis suggestions (for example, students are asked to identify chords in both the *Funeral Waltz in A flat* (D 365/op. 9, no. 2) and the *Waltz in A flat* (D 365/op. 9, no. 3) that immediately follows), and methods to achieve an expressive, musical performance.

“Celebrate Schubert” contains a collection of the composer's solo piano work that is varied in both mood and level of difficulty, and would be a solid addition to any pianist or piano teacher's library.

Highly recommended.

Katherine Murley – Prince Edward Island

U ROCK

Prep – Level 1
by Peter Friesen
Pop Piano Pro

Peter Friesen has written a book for each of the first 2 levels of his own piano examination system. He felt there was a need for a contemporary music exam, and so has filled the gap in his own thorough and organized way. Each U Rock book contains 6 pieces in contemporary style; 4 in full notation, and 2 in lead sheet format with arranging instructions. Audio tracks are available for download from an internet site listed on the inside cover of the book. Technical Requirements, as well as Sight Reading and Ear Training examples are also included. You can view pages and listen to audio clips on the website: www.poppiano.com These are practical books that are easy to use, and will aid those who want to add contemporary idioms and lead sheet arranging to their curriculum.

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U-Rock level 1
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Eileen Deros – British Columbia

ULTIMATE MUSIC THEORY COMPLETE RUDIMENTS AND ANSWER BOOK **by Glory St. Germain** **Gloryland Publishing**

A truly impressive compilation of Rudiments knowledge, this complete coil bound book has it all! As a teacher of Rudiments for over 30 years, I learned new ways of teaching this material by perusing this book. I am impressed with the efficient layout and use of space – pages have minimal margins and even the inside covers are filled with useful information. Designed to help students prepare for nationally recognized theory exams in Advanced Rudiments, the material is easy to understand with clear explanation and many tips for auditory, visual and tactile learning styles. Music notation, clefs (including C clefs), notes and rests, scales and modes, simple, compound and hybrid time signatures, intervals, triads and various chords, transposition, scores, analysis and terms – all are explained and reinforced by exercises. Twelve comprehensive review tests throughout the book are cumulative, supporting retention of previously learned concepts. The Answer book, also coil bound, is approximately half the size of the 9 x 12 workbook, replicating all its material, making it possible for a teacher familiar with the material to plan from the answer key alone. I highly recommend this course for both students and teachers.

Joyce Janzen – British Columbia

MODERN MUSIC (2nd edition)

by Linda Sheppard

Longbow Publishing

Third in a series of History books by Linda Sheppard, following Musical Overview and Early Music, Modern Music is billed as an 'all-in-one' resource that lives up to its claim.

209 pages of detailed and organized material in a coil binding is preceded by a table of contents and followed by an index. In addition, the book comes with a CD-Rom containing a wealth of information – scores, review quiz and answer keys, hyperlinks to information and listening guides. Once again, as in the previous books in this series, a password and on-line link gives access to listening to the works through the Naxos Music Library.

The format of this book follows that of Musical Overview and Early Music with composer resumes, biographical and musical style information, era introduction, and individual pieces which showcase the composer and characteristics being studied. Symbols and icons highlight language, titles, genres, forms and principal works.

The book covers Romantic composers and works, Twentieth century composers and works, Canadian composers and works – each category of composer in chronological order - and performers.

For Romantic composers, Mendelssohn is represented by his *Violin Concerto in e- op. 64*, Schumann by both *Carnaval* and *Dichterliebe*, and Liszt by *La Campanella*. *Ein deutsches Requiem* represents Brahms, as does *La Traviata* for Verdi. Wagner and the Musical Drama has a separate article as well as focus on *Die Walkure*. Smetana and *Vltava*, Tchaikovsky and *Romeo and Juliet Overture* and Mahler *Symphony #4 in G+ 4th movement* complete the Romantic section.

In the Twentieth century, the composers and works covered are – Ravel and *Jeux d'eau*, Bartok and *Concerto for Orchestra* 4th movement, Schonberg and *Pierrot lunaire*, Berg and *Wozzeck*, Webern and *Symphony op. 21 2nd movement*, Prokofiev and *Romeo and Juliet Suite #2*, Messiaen and *Quartet for the End of Time*, Ligeti and *Atmospheres*, Crumb and *Ancient Voices of Children*, Part and Cantate Domino canticum novum, Lansky and *Notjustmoreidlechatter*. In addition there is information on Schonberg's twelve-tone concepts.

Three Canadian composers and their works are represented – Willan and *Hodie Christus Natus est*, Coulthard and *Contented House*, Schafer and *Waves String Quartet*.

Five performers are highlighted – Renee Fleming, Diana Krall, Glenn Gould, Yo-Yo Ma, and Oscar Peterson. Each of these performers has two pages of information covering family background, education, career and life highlights, portfolio and contributions.

While corresponding closely to the requirements of RCM History 3, and highly valuable as a tool in preparing for that exam, special attention should be given to syllabus requirements.

I highly recommend this book and this series as a concise, thorough and well researched resource.

Joyce Janzen – British Columbia



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