

2015 NATIONAL ESSAY COMPETITION

CFMFTA/FCAPM

LE CONCOURS NATIONAL DE DISSERTATION

THE NATIONAL ESSAY COMPETITION is open to all Canadian citizens and permanent residents of Canada who have completed Grade 10 or 11. The competition is open to students across Canada, including those studying at the post-secondary and graduate level.

Local Winner Prize: \$2,000 cash
Grand Prize Winner: \$5,000 cash
Second Prize: \$2,000 cash
Third Prize: \$1,000 cash

Deadline: May 1, 2015

For more information visit www.cfmta.org or www.fcacm.org

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 65 - NUMBER/NUMÉRO 1 - SEPTEMBER/SEPTEMBRE 2014

Pathways to...

Collaboration - Performance - Wellness

July 8 - 11, 2015 CFMTA/FCAPM Vancouver BC

Canada Music Week

November 16 - 22, 2014

Celebrating the best of Canadian music, culture and creativity. Live performances and events across the country.

Canada Music Week is a national celebration of music, culture and creativity. It features live performances and events across the country, celebrating the best of Canadian music, culture and creativity.

CALL FOR COMPOSITIONS

FOR PERFORMANCE DURING CANADA MUSIC WEEK®

NOVEMBER 22-28, 2015

One Piano Solo: Grades 3 - 4
 One Piano Solo: Grades 5 - 6

Deadline Date: March 1, 2015 Entry fee: None

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 Submissions must be new, unpublished pieces, not previously recorded in any form.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

Piano Solos for performance by students studying at the specified conservatory grade level. A Canadian topic or theme is suggested.

The composition will be chosen by a selection committee from across Canada. An honorarium will be awarded to each successful composer. The chosen composition will be published on the CFMTA/FCAPM website until November 30, 2015.

For information contact: canadamusicweek@cfmta.org

Parcours vers...

La collaboration - L'interprétation - Le bien-être

8 juillet, 2015 FCAPM/CFMTA Vancouver BC

Branching Out

IN SUPPORT OF Canadian Music

Providing leadership in music education across Canada



Providing Leadership in Music Education across Canada
 Chef de file de l'éducation musicale au Canada

WE ARE MUSIC

Yamaha has been a strong supporter of the Canadian Federation of Music Teacher's Association and would like to thank all teachers for their dedication to the arts and music education. Yamaha continues to support music festivals, music education and art foundations and is proud to have Yamaha pianos featured in international piano competitions, played by top artists and found in top institutions and concert halls around the world.



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CONCOURS DE MUSIQUE DU CANADA
CANADIAN MUSIC COMPETITION



CANADIAN FEDERATION
OF MUSIC TEACHERS'
ASSOCIATIONS

FÉDÉRATION CANADIENNE
DES PROFESSEURS
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The finest instrument is the mind.



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|--|---|--|--|---|---|---|

2015 NATIONAL ESSAY COMPETITION

LE CONCOURS NATIONAL DE REDACTION

CFM
TAP
AM

Le National CFMTA Essay Competition invites applications of music or any topic related to music teaching, learning or performance practice. There is no fee to enter. The competition is open to all Canadian citizens currently attending high school, and studying at the undergraduate and graduate levels.

Lorna Wanzel Prizes
GRAND PRIX: \$2,000 each
Second Prize: \$500 each
Third Prize: \$200 each
Fourth Prize: \$100 each
Deadline: May 2, 2015

For more information visit www.cfmta.org or contact canadamusicweek@cfmta.org

2015 NATIONAL ESSAY COMPETITION

LE CONCOURS NATIONAL DE DISSERTATION

CFM
TAP
AM

Le National CFMTA Essay Competition invites applications of music or any topic related to music teaching, learning or performance practice. There is no fee to enter. The competition is open to all Canadian citizens currently attending high school, and studying at the undergraduate and graduate levels.

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MEMBERS

Posters (8.5 x 11) are available for download on the website in Black & White or Colour in both English and French.

Branching Out

Canada Music Week®

Call for Compositions

National Essay Competition

Files can be requested:

Contact Natasha at admin@cfmta.org

16 au 23 novembre 2014

Célébrez le meilleur de la musique, de la culture et de la créativité canadienne. Des présentations et des événements en direct partout à travers le pays. Consultez www.cfmta.org pour plus d'informations.

November 16- 22, 2014

Celebrating the best of Canadian music, culture and creativity. Live performances and events across the country. Visit www.cfmta.org for details.

APPEL DE COMPOSITIONS

SERONT JOUÉS LORS DE LA SEMAINE DE LA MUSIQUE CANADIENNE™ DU 22 AU 28 NOVEMBRE 2015

Un solo pour piano : 3e-4e années
Un solo pour piano : 5e-6e années

Date limite : 1er mars 2015 Frais d'inscription : Aucun

La compétition est ouverte à tous les résidents canadiens. Il doit s'agir d'œuvres inédites n'ayant jamais été enregistrées, peu importe le format.

Solos pour piano : Les pièces doivent pouvoir être jouées par les élèves du niveau de conservatoire spécifié. Un sujet ou un thème canadien est suggéré.

La composition sera choisie par un comité de sélection dont les membres proviennent des quatre coins du Canada. Des honoraires seront remis à tous les compositeurs sélectionnés. Le compositeur conservera les droits d'auteur rattachés à sa composition.

La composition sélectionnée sera publiée et pourra être téléchargée par le public directement sur le site de la CFMTA/FCAPM jusqu'au 30 novembre 2015.

Pour envoyer une œuvre ou obtenir de plus amples informations : canadamusicweek@cfmta.org

CALL FOR COMPOSITIONS

FOR PERFORMANCE DURING CANADA MUSIC WEEK™ NOVEMBER 22-28, 2015

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For information contact: canadamusicweek@cfmta.org

On s'assemble pour appuyer musique canadienne

Branching Out IN SUPPORT OF Canadian Music

Chef de file de l'éducation musicale au Canada

Providing leadership in music education across Canada

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PUBLICATION INFORMATION

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

CIRCULATION approx. 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF
The Canadian Music Teacher/ Le professeur de musique canadien

Winter (Hiver) Edition 2015

- Publication: January 2015
- Submission Deadline: December 1, 2014

Spring (Printemps) Edition 2015

- Publication: May 2015
- Submission Deadline: April 1, 2015

Fall (Automne) - Canada Music Week® Edition 2015

- Publication: September 2015
- Submission Deadline: August 15, 2015

SEND ALL MATERIALS FOR EDITIONS TO:

Dina Pollock
Phone 604.614.3298
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editor@cfmta.org

ADVERTISING

Send all advertising inquiries and orders to:

Dina Pollock
Phone 604.614.3298
Fax 604.859.9855
editor@cfmta.org

The official journal of the Canadian Federation of Music Teachers' Associations/Fédération canadienne des associations 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:

Natasha Frid Finlay, Secretary / Treasurer
21 Allen Ave, Toronto, ON M4M 1T5

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 PRESIDENT SALUTATIONS DE LA PRÉSIDENTE DE LA FCAPM

Charline Farrell



One of the luxuries and requirements of a country like Canada is that we need to be engaged. - Joe Clark

While waiting for an appointment recently, I picked up a magazine and quickly leafed through it, looking for something to pique my interest. The above quote jumped off the page. Many thoughts about belonging in Canada went through my mind, and gradually turned to thoughts about belonging to an organization.

As private music teachers, our professional teaching career takes place at the grass roots level, within our local branches. This is where important things happen, and this is where all members need to support their colleagues and students by *being engaged*.

There are recitals, workshops, awards for examination marks, competitions for senior students, festivals, Canada Music Week activities, and other projects unique to each branch. This is why we belong to a branch - to provide programs that benefit our students and our musical community. Each one of us has something to offer, and our talents are shared by attending our branch

meetings, and assisting with recitals and competitions, attending workshops and various other branch activities. Our students deserve no less from us.

Our branches are all connected to their Provincial Councils. These councils are there to provide programs, advice, Conventions, Professional Development, Competitions, and Canada Music Week® programs... to name just a few support systems. Members from each branch or area step up to give even more of their time to further the work of their Branches within their Provincial Associations. Everything they do is in support of the branches, their members and members' students. They are to be congratulated for their service and for their generous donation of time on behalf of members.

The CFMTA Federation supports still further all of the Provinces and Territories in their work on behalf of members. Two representatives from each Province/Territory travel long distances during their summer break to meet with their colleagues, and to make decisions on how CFMTA

can assist and support all levels of our membership in many important programs.

During one of the best political speeches of all time, President John F. Kennedy said the following: *Ask not what your country can do for you, ask what you can do for your country.*

This quote is very apt if we remove the word *country* and substitute *Music Teachers' Association*.

The old saying that "you only get out of something what you put into it" is not necessarily true. It has been my personal experience that you get far, far more out of something than what you put into it.

Please attend a branch meeting, attend a workshop, offer to be on a committee, or ask how you can help. Your colleagues and your students will be better for it, and you will have the gratitude and support of your colleagues. You will find yourself feeling content that you have a musical support group, which is much needed in our sometimes "lonely profession".

Happy Teaching and Happy Canada Music Week®!

ANNOUNCEMENT OF ANNUAL MEETING 2015

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

Vancouver, British Columbia - July 8th & 9th, 2015

Sheraton Vancouver Airport Hotel - 7551 Westminster Highway, Richmond, BC

Business to be conducted includes:
Complete the business of the current year
Transact business as it is brought before the meeting
Appoint Auditors.

By order of Charline Farrell President - Natasha Frid Finlay, Secretary/Treasurer
Dated at Toronto, Ontario, this 15th day of August, 2015

Une des beautés et exigences d'un pays comme le Canada est que nous devons être engagés. - Joe Clark

Récemment, patientant en salle d'attente pour un rendez-vous, j'ai consulté une revue. Je la lisais rapidement puis une phrase a retenue mon attention. Elle a suscité une réflexion sur l'appartenance au Canada. Ensuite, progressivement mes pensées ont fait un parallèle avec l'appartenance à une organisation.

En tant que professeur de musique œuvrant dans le milieu privé, notre enseignement s'effectue à la base, sur le terrain via les associations locales. Et c'est là que des choses importantes se réalisent puisque c'est à ce moment précis que les membres de notre association doivent supporter leurs collègues et leurs étudiants à demeurer engagés.

Afin de réussir ce mandat, des récitals, des ateliers de perfectionnement, des récompenses honorant un travail extraordinaire, des festivals, la semaine de la musique canadienne et une foule d'autres projets locaux sont organisés et permettent aux étudiants et à nos communautés d'en tirer profit. C'est pour cette raison que nous appartenons à un organisme. Chacun d'entre nous a quelque chose à offrir et ces talents se partagent lors de nos réunions locales et

se concrétisent en parrainant des récitals et concours, en préparant des ateliers de perfectionnement et toutes autres activités. Nos étudiants ne méritent pas moins de notre fédération.

Nos organisations locales sont liées aux conseils provinciaux. Ceux-ci existent afin de fournir programmes, avis, congrès, développement professionnel, concours, semaine de la musique canadienne... pour ne nommer que ces quelques moyens d'appuyer nos membres. Ces derniers donnent énormément de temps afin de réaliser le travail de leur association provinciale. Tout ce qu'ils font sert à supporter leur association, leurs membres et leurs étudiants. Au nom des membres, nous devons les féliciter de leur grand dévouement et de leur générosité.

La FCAPM supporte toutes les provinces et territoires dans leur travail qu'ils réalisent au nom de leurs membres. Pendant les vacances d'été, deux représentants provinciaux-territoriaux parcourent parfois de grandes distances pour rencontrer leurs collègues. Lors de ces réunions, ils sont appelés à prendre des décisions sur la façon dont la FCAPM peut supporter et aider les différents programmes offerts

pour tous nos membres.

Le président John F. Kennedy a déclaré lors d'un de ses discours : « Ne demandez pas ce que le pays peut faire pour vous mais demandez-vous ce que vous pouvez faire pour votre pays ». Cette citation est très adaptée à notre réalité si nous substituons les mots « Association des professeurs de musique » au lieu de « pays ». Un vieux proverbe dit que nous récoltons ce que nous semons. Selon mon expérience personnelle, cette maxime n'est pas totalement juste puisque, à mon avis, nous récoltons beaucoup, beaucoup plus que ce que l'on sème.

Je vous encourage à assister à des réunions et à des ateliers, à devenir membre d'un comité ou seulement de proposer de l'aide. Vos collègues et élèves ne feront que bénéficier de cet engagement en vous manifestant leur support et leur gratitude. De plus, vous ressentirez une fierté et une satisfaction de faire partie d'un groupe musical qui vous supporte ce qui n'est pas à dédaigner dans notre profession solitaire.

Je vous souhaite du plaisir dans votre enseignement et une bonne semaine de la musique canadienne !



ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2015

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

Vancouver, British Columbia - 8 et 9 juillet 2015

Sheraton Vancouver Airport Hotel - 7551 Westminster Highway, Richmond, BC

Voici les points qui seront abordés :

Compléter les affaires de l'année en cours
Traiter des sujets qui seront soumis avant la rencontre
Procéder à la nomination d'un vérificateur.

Par ordre de la présidente, Charline Farrell - Natasha Frid Finlay, secrétaire-trésorière
En date du 15^e jour du mois d'août 2015 à Toronto, en Ontario.

HELLO FROM THE EDITOR

MOT DE L'ÉDITRICE

Dina Pollock



Hello Everyone,

I hope you had a great summer and are settling in to your teaching schedule. The fall issue of The Canadian Music Teacher magazine is in your hands and this issue is full of details about the programs that we are working on - so please look it over and enjoy.

A big welcome to our new Secretary/Treasurer Natasha, Webmaster Patrick and Awards & Competition chair - Sue, I am looking forward to working with all of you. To Bernadette and Heather, thank you for all your work you have done for CFMTA/FCAPM.

Thank you Charline, Cindy, Barbara, the translation committee and to everyone that sent in reports and information to make this issue interesting and helpful for all, and you all make my job so much easier.

I have included a copy of the Canada Music Week® poster in this issue (page 61-62). A few members complained about the staple holes, so I have placed it on a single page (English on one side and French on the other) and easy to cut out and with no staple hole. Please let me know if you prefer it this way.

Something completely different - Canada's anti-spam Legislation. I know for me this has been a huge issue and learning curve on how to deal with the new laws and requirements on sending emails. I have found a few great helpful sources that I would like to share.

- For the full text of the anti-spam law:
<http://laws-lois.justice.gc.ca/PDF/E-1.6.pdf>
- For an overview of the law:
<http://www.eliteemail.com/>
- 3 Things to Think About When Sending Messages
<http://fightspam.gc.ca/eic/site/030.nsf/eng/00288.html>

There are new rules, for email and texting on how we contact members in our branch and how we contact our student's parents - please explore and do take it seriously. If you do a couple of additions to any email you send out, you are covered. Good Luck !

Thanks Dina



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 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.

TRANSLATION COMMITTEE COMITÉ DE TRADUCTION

Barbara Long



CFMFTA is pleased to announce the translation of competition guidelines and resources, most working documents and the completion of the French website. Thank you to the Translation Committee and the Advertising & Marketing Committee for their work on these projects!

La FCAPM est heureuse d'annoncer que les directives concernant les concours, les ressources et la plupart des documents de travail ont été traduits et que la traduction de son site Web est maintenant terminée. Nous remercions le comité de Traduction et le comité Publicité et marketing pour leur travail dans ces projets!



Dear Barbara and translation committee,
A word of appreciation from the APMQ / QMTA.



LA FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

*Nous sommes un organisme national chef de file en éducation musicale à travers le Canada.
Nous encourageons et appuyons des standards d'éducation élevés chez nos membres provinciaux et territoriaux.*

Que signifie devenir membre de la FCAPM?

- Une communication entre collègues et un réseau pédagogique à travers le pays.
- Une reconnaissance régionale et provinciale au niveau national grâce à une représentation provinciale.
- Un organe unifié qui soutient et conseille les professeurs de musique, et qui encourage et fait la promotion de l'enseignement musical aux niveaux provincial, national et international.
- Des congrès bisannuels qui offrent l'opportunité d'apprendre, d'être inspiré, de participer à des concours et d'échanger entre collègues.
- Un magazine national publié trois fois l'an qui comprend des articles, des critiques et les nouveaux développements qui prennent place dans notre paysage musical.
- Un accès aux bourses nationales pour les élèves dans les domaines de l'interprétation et de la composition.
- Un accès aux distinctions et prix nationaux pour les professeurs et les associations régionales.
- Une assurance responsabilité, et des assurances auto et habitation optionnelles.

En tant que professeurs de musique indépendants, nos membres ont accès à une association nationale qui leur offre la possibilité d'avoir un impact national et d'être influencé par le reste du pays.

2014 EXECUTIVE MEETING HIGHLIGHTS

2014 FAITS SAILLANTS DE RÉUNION DE DIRECTION

July 5th - 6th, 2014 - Toronto, Ontario



| Agenda Items | Executive Meeting July 5, 2014 |
|---------------------------------------|---|
| Call to Order | President Charline Farrell called the meeting to order at 9:05 |
| | Motion 1: To record the meeting on an R-05 Roland for reference purposes only. |
| Acceptance of Agenda | Motion 2: To accept the Agenda as amended. |
| Minutes from July 2013 | Motion 3: Acceptance of the minutes of the 2013 meeting as amended. |
| Correspondence | Bernadette Bullock read correspondence from the preceding year. 1. Thank you note from Cynthia Taylor, Vice President 2. A letter from Heritage Canada informing us that we are eligible for future grants. |
| Report from the President | Motion 4: To receive the report from the President. |
| Report from the Office of CFMTA/FCAPM | Motion 5: To receive the report from the Office of CFMTA/FCAPM. |
| Financial Reports | Motion 6: That the financial statements to May 31 st . 2014 be accepted Motion 7: That the draft of the Audited Statement 2013 – 2014 be received, with an email vote to accept by October 1 st , 2014. Motion 8: That all accounts be paid up to the end of our fiscal year 2014. Motion 9: That the finance committee may include former delegates as long as the Executive Committee agrees. Motion 10: To receive the report of the Finance Chair. Motion 11: To table the budget. |
| Standing Committee Reports | Motion 12: That the Awards & Competitions report be received. Motion 13: That the Bylaws and Policies and Procedures report be received. Motion 14: That the Canada Music Week report be received. Dates for Canada Music Week: November 16 – 22, 2014 Motion 15: That a National initiative for Canada Music Week supported by Tom Lee Music/Steinway be further investigated. Motion 16: That the Nominations report be received. Motion 17: That Policies & Procedures Report be tabled for later. Motion 18: That the Professional Development and Research report be received Motion 19: That the Public Relations and Marketing report be received. Motion 20: The Public Relations and Marketing Chairperson and the CFMTA/FCAPM President in 2017 be representatives on the Commemorative Conference committee in Baltimore. Motion 21: That the Advertising Sub-Committee report be received. Motion 22: That the Strategic Planning report be received. Motion 23: That the “The Canadian Music Teacher” report be received. Motion 24: The idea of an electronic magazine will be discussed after Resolutions. Motion 25: That the Translation report be received. Motion 26: That the Young Artist report be received. |
| Ad Hoc Committee Reports | Motion 27: That the Community Relations report be received. Motion 28: That each province appoint a representative for the Community Relations Committee by November 15, 2014. Motion 29: To receive the Convention 2013 report. |
| Provincial Reports | Motion 30: To receive the Provincial reports. |

| Agenda Items | Executive Meeting July 5, 2014 |
|--|---|
| New Business | <p>MTNA 2014 MTNA 2017 Young Artist Tour: Motion 31: That officers come up with guidelines for additional concerts outside of the regular Young Artist Tour Concerts. Motion 32: That there be a CFMTA/FCAPM waiver to release the national, provincial and local levels of any liability related to billeting Young Artists. Motion 33: That the position of Young Artist Chairperson become a separate position from the Past President position starting July 2015.</p> |
| Resolutions | <p>Nova Scotia: 1. a) Be it resolved that the exact financial figures and items CFMTA/FCAPM is willing to pay for be added to the Convention Handbook. Motion 34: That resolution #1A be accepted. 1. b) Be it resolved that the Convention Handbook be included in the Policy and Procedure Manual to ensure frequent review of its information in order to best suit the changing needs of CFMTA/FCAPM's National Convention. Motion 35: That resolution #1B be accepted. Motion 38: Be it resolved that CFMTA/FCAPM be enabled to email "select information" directly to CFMTA/FCAPM members who choose to use email to receive Federation information. Motion 40: The finals of the CFMTA/FCAPM Piano Competition in Vancouver July 2015 be recorded for promotional and archival purposes. The costs to be borne by CFMTA/FCAPM not to exceed \$1500.00</p> |
| Continued Discussion per Motion #24 | <p>Motion 41: CFMTA/FCAPM discuss with their province/territory the possibility of receiving the newsletter in electronic form. Motion 42: That the newsletter editor research the cost of production & mailing the newsletter in smaller quantities by September 1, 2014.</p> |
| Strategic Planning | <p>Motion 44 CFMTA/FCAPM hold one electronic executive committee meeting to take place as a pilot project for early 2015. Motion 45 Regarding Strategic Planning resolution #2, 3, 4 & 5 to be referred back to the provinces/territories for discussion and to be brought back for a vote in July 2015. Motion 46 Regarding Strategic Planning resolution #6 to be referred back to the provinces/territories for discussion and to be brought back for a vote in July 2015. Motion 47: Strategic Planning recommendation #4 to be taken back to the provinces for further discussion and brought back in July 2015.</p> |
| Policies and Procedures | <p>Motion 48: Move to accept revisions in the Policies & Procedures manual as proposed with the exception of items identified to be subject to revisions to be received by the Policies & Procedures committee by August 15, 2014 for an e-vote by September 15, 2014.</p> |
| Budget | <p>Motion 49: Fee for adjudicators for CFMTA/FCAPM Piano Competition be increased to \$1000.00 each. Motion 50: Per diem rate for CFMTA/FCAPM Piano Competition jury members to be increased to \$75 day. Motion 51 The acceptance of the budget 2015 - 2016.</p> |

2014 EXECUTIVE MEETING HIGHLIGHTS - cont.

2014 FAITS SAILLANTS DE RÉUNION DE DIRECTION - suite.

| Agenda Items | Executive Meeting July 5, 2014 |
|-----------------------------|--|
| Special Presentation | Charline Farrell, CFMTA/FCAPM President thanked Secretary/Treasurer, Bernadette Bullock for her many years of dedication to our organization. She presented Bernadette with a watch as a token of our appreciation for her years with the Federation. The Executive Committee gave Bernadette a standing ovation. |
| Elections | <p>Results</p> <p>Canada Music Week Chair - Po Yeh Awards & Competitions Chair - Sue Jones Bylaws & Policies and Procedures Chair - Marilyn Harrison Professional Development & Research Chair - Patricia Frehlich Public Relations & Marketing Chair - Patricia Frehlich Translations Chair - Barbara Long Webmaster – Patrick Brown Secretary/Treasurer – Natasha Frid Finlay</p> <p>Motion 52: To destroy all ballots from the 2014 elections.</p> |

| Agenda Items | Annual General Meeting July 6, 2014 |
|--|--|
| Welcome | President Charline Farrell opened the AGM July 6 th , 2014 at 12:10 pm |
| Acceptance of Agenda | Motion 1: Accept 2014 AGM agenda |
| Financial Report | <p>Cynthia Taylor, Vice President assured the meeting attendees that the CFMTA/FCAPM is in good financial condition.</p> <p>Motion 2: To receive the AGM 2014 Financial Report</p> |
| Appointment of Auditor | Motion 2: The appointment of our auditor 2014 – 2015. |
| New Business – Honorary President | Motion 3: Helen Dahlstrom be named an Honorary member with criteria to be decided at next year's AGM. |
| Announcements and Goodwill | Po Yeh was thanked for her due diligence in ensuring that the motions were written and signed during both meetings. Charline Farrell, CFMTA/FCAPM President thanked everyone for their participation and valuable input for the last few days. |

Calling All Donors!

An endowment is being formed in Roberta Stephen's name with cooperation of both New Works Calgary and the Association of Canadian Women Composers. It is Roberta's wish that the interest from this endowment be awarded to a deserving mature Canadian woman composer over the age of thirty-five years.

All donations of \$25 or more will be acknowledged with an income tax receipt. Your donation is appreciated and will honour Roberta's significant life's work in furthering Canadian music with an enduring scholarship for worthy Canadian women composers.

Please send your donation cheque made payable to:
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 Contact Elaine Case for more information at elaineandallen@me.com

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MEET OUR NEW

Secretary / Treasurer - *Natasha Frid Finlay*

Webmaster - *Patrick Brown*

Awards & Competitions Chair - *Sue Jones*



NATASHA FRID FINLAY

Secretary / Treasurer

Natasha Frid Finlay teaches piano in English and French, both online and in Toronto. She is an ARCT Pedagogy candidate at the Royal Conservatory of Music, most recently awarded 95% for the Elementary level and 91% for the Intermediate level.

One of Canada's rare dance notators, Natasha documents work for The National Ballet of Canada and Compagnie Marie Chouinard. She is also a tutor for the Royal Academy of Dance's Certificate of Ballet Teaching Studies.



PATRICK BROWN

Webmaster

Patrick has over 12 years experience in web design, development and marketing, with a passion for not-for-profit organizations. Past employers and clients include the Toronto

Symphony Orchestra, JAZZ.FM91 radio, and the Centre for Opera Studies in Italy (COSI). Patrick also holds a degree in Music Performance from the University of Toronto in trombone.



SUE JONES

Awards and Competitions Chair

Sue Jones joined ORMTA, Ottawa Region Branch, in 1995 and has volunteered continuously in various capacities since then. She has run both branch and provincial competitions with a combined experience of ten years

and just finished her term as Provincial President. Sue is honoured to be chairing the Awards and Competitions Committee for the CFMTA and looks forward to the 2015 Competitions in Vancouver.





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CFMTA/FCAPM CONFERENCE SESSION PROPOSALS

*PROPOSALS MUST BE SUBMITTED VIA EMAIL BETWEEN MAY 1 AND NOVEMBER 1, 2014
BY MIDNIGHT PACIFIC TIME*

Submission of proposals to the conference committee: proposals@cfmtavancouver2015.com

ONLY WORD OR PDF SUBMISSIONS WILL BE ACCEPTED

- Conference sessions are available in 45 or 60 minute lengths, and are to include introductory and closing remarks plus Q & A.
- Membership in CFMTA/FCAPM is not a requirement to submit a proposal or present a session.
- Presentations should reflect the themes of Performance, Collaboration and Wellness as closely as possible without being commercial in nature.
- Opportunities for commercial presentations are available through the Trade Show link at www.cfmtavancouver2015.com
- Selected presenters may present only for 'no charge'. Presenters that plan to attend any other part of the conference will be required to pay fees commensurate with their level of participation.
- Proposal title and equipment needs should not be part of the 250-word proposal or 35-word description.
- Resumés / Biographies should include presentation experience if possible.

Please include the following information in your submission:

- Contact mailing address and e-mail.
- 250-word proposal (full description of the proposal).
- 35-word session description (description that will appear in the program book).
- One-page resume for each presenter as well as a 35-word biography.
- Color photograph of each presenter.
- Total time length of your workshop (45 or 60 minutes).
- List of audio/visual equipment needed.

If you have any questions about the conference proposal process contact us at
proposals@cfmtavancouver2015.com

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DOES YOUR BRANCH HAVE AN INNOVATIVE CANADA MUSIC WEEK® EVENT? VOTRE DIVISION ORGANISE-T-ELLE UN ÉVÉNEMENT NOVATEUR SEMAINE DE LA MUSIQUE CANADIENNE^{MD}?

CFMTA is presenting two awards of \$250 each to the two entries judged as the most worthy by a panel of judges from across Canada. All branches in Canada are eligible to submit an application.

These awards are made possible by the generous annual donation of William Andrews of Toronto, ON.

William Andrews is an excellent musician and is supportive of young musicians. In addition to his financial support for CFMTA, he is our travel agent for delegate travel and special events.

Application guidelines

- Send a brief written proposal of the Canada Music Week® project or event that your branch is planning for 2014. Describe your goals, plan of action and proposed timeline. Include a budget and plans for promoting the event. (maximum two pages)
- The focus should be on Canadian music and composers. The grant does not cover scholarships, or operating expenses for Contemporary Showcase Festivals.
- Proceeds from the event may not be donated to another charitable organization.
- Include the name of the branch and the contact information (address, phone and email) for the chairman of the project.
- Past grant recipients are eligible to apply again for a different project.
- All proposals must be received by September 30, 2014.
- The branches who receive the awards will be asked to submit a report that will be featured in the Canada Music Week® edition of the *Canadian Music Teacher* magazine.

For more information or to submit proposals, contact:
canadamusicweek@cfmta.org

La FCAPM remet deux prix de 250 \$ chacun aux deux candidatures jugées comme étant les plus méritantes par les membres du jury provenant de partout au Canada. Toutes les divisions canadiennes peuvent soumettre une demande.

Ces prix sont rendus possibles grâce aux généreux dons annuels de William Andrews de Toronto, Ontario.

M. Andrews est un musicien d'excellence qui appuie les jeunes musiciens. En plus de son soutien financier envers la FCAPM, il est l'agent de voyages de nos délégués et lors de nos événements spéciaux.

Directives à suivre pour soumettre une demande

- Faire parvenir une brève proposition du projet ou de l'événement Semaine de la musique canadienne que votre division souhaite organiser en 2014. Décrivez vos objectifs, votre plan d'action et l'échéancier souhaité. Incluez le budget alloué et ce que vous planifiez faire pour promouvoir l'événement. (Maximum de deux pages)
- L'emphase doit être mise sur la musique et les compositeurs canadiens. La subvention ne couvre pas les bourses d'études ni les frais de fonctionnement des festivals de musique contemporaine.
- Les profits de l'événement ne peuvent être versés à une autre œuvre de bienfaisance.
- Précisez le nom de la division et les coordonnées (adresse, téléphone et courriel) du président du comité du projet.
- Les organismes ayant déjà bénéficié d'une subvention sont admissibles et peuvent soumettre une demande pour un nouveau projet.
- Toutes les propositions doivent être soumises au plus tard le 30 septembre 2014.
- Les divisions qui reçoivent les prix devront soumettre un rapport qui sera publié dans l'édition Canada Music Week® du magazine *Canadian Music Teacher*.

Pour de plus amples renseignements ou pour soumettre une proposition, veuillez contacter :
canadamusicweek@cfmta.org



CFMTA STUDENT COMPOSER COMPETITION

CONCOURS DE LA FCAPM POUR ÉLÈVES COMPOSITEURS

Joanne Bender - Competition Adjudicator



The CFMTA Student Composer Competition is a national competition for First Place Winners of Provincial composition competitions. Entries are submitted by Provincial Canada Music Week® Coordinators for Canada wide judging before June 1st each year. Students interested in this competition are encouraged to contact their provincial representatives for information and deadlines for entering their provincial competitions.

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

Le Concours de composition pour élèves de la FCAPM est un concours national réservé aux lauréats des premiers prix des concours de composition provinciaux. Les oeuvres sont soumises à un jury pancanadien par les coordonnateurs de la Semaine de la musique canadienne^{MD} avant le 1er juin de chaque an. Les élèves qui souhaitent participer à ce concours doivent communiquer avec leurs représentants provinciaux pour obtenir de plus amples renseignements et connaître les dates limites d'inscription de leurs concours provinciaux.

Des bourses d'études sont remises aux lauréats de chacune des catégories, et le prix Helen Dahlstrom est remis annuellement pour la meilleure composition nationale sélectionnée par le juge. Helen Dahlstrom est la fondatrice de la Semaine de la musique canadienne^{MD}.

Adjudicator's Comments

What an honour and privilege it has been for me to adjudicate the CFMTA student composer competition this year! I was thoroughly impressed by the very high level of compositions which were submitted. It was exciting to observe the talent and hard work of the students, and the excellent guidance given to them by their teachers.

For many people, the idea of composing music is mysterious and incomprehensible. *How does a person just make up music out of one's head?* Well, to be honest, it isn't something that just anyone can do. But the ability to create, to make up something from nothing, to start with just an idea and translate it into a piece of music which conveys thoughts, feelings or a story to a listener – well, that is exciting and challenging! It is the work of a true artist; that is, someone who listens to the world and responds in a special way. Composing is a lonely job; it takes many hours of being solitary and listening within one's own head. But the end product is a fabulous way for a composer to reach out to an audience and share her/himself. All the music and the sounds that a composer has heard are stored in the mind; they provide the material which is needed to paint the sound pictures. But it is the composer's own imagination which makes each composition special and unique.

This is why I love composing and listening to other new compositions. It is a manifestation of musical training, imagination, creativity, analysis, appreciation of beauty. It is a way to see the world in a new way. It can't be right or wrong. It can be enlightening, inspiring, new and fresh.

I want to express my sincere congratulations and thanks to the student composers and their teachers and parents for dedicating time, talent and energy to creativity, imagination and originality. These qualities will serve you well in whatever you do in life. Thanks for taking on the challenge of expressing yourself through music. You demonstrate that our nation and our world are in good hands – the hands of young people who dare to be themselves, to tell their stories, and to travel a unique path.

Keep composing!

Joanne Bender

CFMTA congratulates the following winners of the 2014 Student Composer Competition:

La FCAPM félicite les lauréats du Concours pour jeunes compositeurs 2014 :

PREPARATORY LEVEL - CLASS 1

NIVEAU PRÉPARATOIRE - CATÉGORIE 1

First place - Premier prix

Second place - Deuxième prix

Honourable mention - Mention honorable

8 years and under - composition for solo instrument

8 ans et moins - composition pour instrument soliste

Rafael Brisebois-Comeau (BC) *String Trio*

Logan Pettipas (NS) *Marching Hamsters*

Emma Bourque (NB) *Les Cerfs-Volants*

CATEGORY A - CLASS 1

CATÉGORIE A - CATÉGORIE 1

First place - Premier prix

Second place - Deuxième prix

Honourable mention - Mention honorable

Honourable mention - Mention honorable

11 years and under - composition for solo instrument

11 ans et moins - composition pour instrument soliste

Ethan Wang (BC) *Mission to Mars*

Gary Luo (AB) *Raining Day*

Lilja Tatoryn (MB) *Rocky Mountain Train*

Matthew Budd (NB) *Swingin' Jazz*

CATEGORY A - CLASS 2

CATÉGORIE A - CATÉGORIE 2

First place - Premier prix

11 years and under - composition for voice

11 ans et moins - composition pour voix

Seth Dockendorff (PE) *Penguin Suite*

CATEGORY B - CLASS 1

CATÉGORIE B - CATÉGORIE 1

First place - Premier prix

Second place - Deuxième prix

Honourable mention - Mention honorable

15 years and under - composition for solo instrument

15 ans et moins - composition pour instrument soliste

Haotian Yu (ON) *Sonata for Piano*

Leo Purich (QC) *Konzertstücke Op. 109*

Eric Xi Xin Liang (BC) *The Forgotten Sanctuary*

CATEGORY B - CLASS 2

CATÉGORIE B - CATÉGORIE 2

First place - Premier prix

Second place (tied) - Deuxième prix (ex æquo)

15 years and under - composition for voice

15 ans et moins - composition pour voix

Anika-France Forget (ON) *Ave Maria*

Chloe Dockendorff (PE) *The Ghoul Parade*

Haden Wisneski (MB) *Memories of Love*

CATEGORY C

CATÉGORIE C

First place - Premier prix

Second place - Deuxième prix

Honourable mention - Mention honorable

19 years and under

19 ans et moins

Owen Maitzen (NS)

Peter Bedford (ON)

Amelia Chin (AB)

Four Episodes for String Quartet

Hosanna in the Highest

Ryuunosuke's Dance

CATEGORY D

CATÉGORIE D

First place - Premier prix

Second place - Deuxième prix

Honourable mention - Mention honorable

Honourable mention - Mention honorable

Open

Ouverte

Timothy Brennan (NL)

Deborah Baynes (BC)

Kevin Chen (AB)

Anthony Vandikas (ON)

The Banshee

Echoes II and III

Symphony in D minor

Diffraction - The Delusional Escapist

HELEN DAHLSTROM AWARD

PRIX HELEN DAHLSTROM

Owen Maitzen (NS)



RAFAEL BRISEBOIS-COMEAU (BC) - *String Trio*

Rafael (age 8) has been keenly interested in and fond of music all his life, and began composing at age 5. He started studying music with his beloved teacher, Laura Webster, at age 4 and she continues to guide and inspire him. He is a skilled pianist and has won several prizes at local talent shows with his electrifying performances. He has been awarded “most promising junior composer” two years in a row at the Kiwanis Fraser Valley music festival. He enjoys playing the violin, the great outdoors, being rambunctious, and telling jokes. ❁



ETHAN WANG (BC) - *Mission to Mars*

Ethan Wang is 9 years old and will enter Grade 4 this fall. He lives in Richmond, B.C with his Mom, Dad, and sister Elaine. He started studying music at 4 years and just completed the Yamaha Junior Special Advance level 3 class under the direction of Mrs. Rebecca Cheng from Tom Lee Music Academy. Rebecca Cheng is a very well-known and respected teacher in British Columbia. Her love of teaching and encouraging composition in very young musicians has been crucial to Ethan’s musical development. Ethan enjoys playing piano and recently performed at the Carnegie Hall in New York with his friends in the Crescendo International Competition. *Mission to Mars* was his second composition and it was composed after his trip to Disney World and was inspired by the ride of “Mission Space” in Epcot theme park. Ethan enjoys many other activities such as ice hockey, lacrosse and taekwondo. He is also very interested in science. He would like to become a scientist when he grows up. ❁

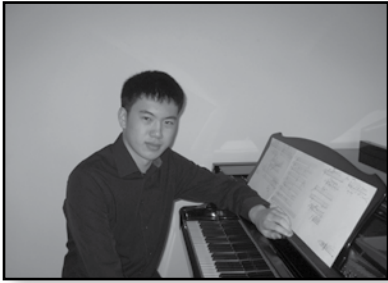


SETH DOCKENDORFF (PEI) - *Penguin Suite*

Seth is a 10-year-old homeschooled student from Morell, Prince Edward Island. Seth’s interests include hockey, baseball, lighthouses, lego, and, of course, PENGUINS ! His composition, *The Penguin Suite*, started off as a collection of short poems that he had written about his favourite animal which he then set to music. Seth studies piano with his mom, Faith, singing with Suzanne Campbell, violin with his grandfather Basil Phillips, as well as step-dancing, swimming and karate. He enjoys participating in his local and Provincial Music Festivals, as well as performing in musical theatre productions.

Seth is honoured and encouraged to be given this award by the CFMTA. ❁

HAOTIAN YU (ON) - *Sonata for Piano*



Haotian Yu is a student composer and pianist who aspires to write music professionally. He studies with Dr. Chunson Park. In the 2013-2014 season, his *Sonata for Piano*, inspired by the duality

of human nature as represented by Apollo and Dionysus, has earned him much recognition, including municipal, provincial, and national awards. Musically, his greatest inspirations have been Scriabin, Webern, and Ockeghem, but he is continually expanding his horizons, exploring the ideas of Stockhausen and Cage (manifest in his new-found interest in electronic music), among others. Also important is the ancient music and history of his native China, among other literary and artistic muses. As a pianist, he has been recognized by many organisations. He was a national finalist of the 2014 CMC in Quebec City as well as placing 1st in the 2014 ORMTA provincial instrumental competition. As a pianist, his philosophy is to advocate the importance of contemporary music. ✨

ANIKA FRANCE (ON) - *Ave Maria*



Never one to shy away from a challenge, this talented and ambitious 14-year-old singer, songwriter, composer, and pianist is in the midst of a dizzying year. Amongst her many accomplishments, Anika France was selected as one of the seven participants to appear

in the TV singing reality show *JAM on TFO* where she presented an original song which she also performed at *Les FrancoFolies de Montréal*. Her Jazz trio, *MA²*, was invited to perform at the *CBC Music in Schools Award Night*.

Her latest piece, *Ave Maria*, written for SATB choir, piano, strings, and percussion, exemplifies Anika-France's curiosity for the spiritual world and her interest in composing larger works.

She continues perfecting her art with the help of her vocal instructor Doretha L. Murphy, and composer Colin Mack.

Photo credit - www.GarryBlack.com ✨



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OWEN MAITZEN (NS) - *Four Episodes for String Quartet*

I am a 17-year-old high school student from Halifax, Nova Scotia, who has enjoyed playing piano and writing music from an early age. I have received valuable instruction and advice from Simon Docking, Dinuk Wijeratne, Jérôme Blais, and the adjudicators at various music competitions and festivals. My compositions for piano, violin, and voice have won several provincial and national awards. *Four Episodes for String Quartet* is my first work in this genre. In it I tried to explore, without sacrificing musicality, the string quartet's rich harmonic resources, the varied timbres of its instruments, and the opportunities it provides for lively interaction among performers. I hope that listeners will discover new layers of complexity and interest each time they hear it. Recordings of my original music can be found at my SoundCloud page: soundcloud.com/owen_maitzen. ✿

TIMOTHY BRENNAN (NL) - *The Banshee*

Timothy Brennan is a fourth-year piano performance major at Memorial University's School of Music and studies with Timothy Steeves. He is also pursuing a minor in composition, studying with Dr. Andrew Staniland and Dr. Clark Ross. Timothy is on the Dean's List and holds a full scholarship for his studies. In addition, he holds an Associate Performance Diploma (A.R.C.T.) in Piano Performance from the Royal Conservatory of Music. Timothy is a past winner of the Senior Instrumental Rose Bowl at the St. John's Kiwanis Music Festival and the piano division at the NL Provincial Music Festival. In July 2013, he received the Dorothy Buckley Prize for the Best Performance of a Canadian Composition at the CFMTA National Piano Competition in Halifax, NS. As a composition student, Timothy has worked with composers such as Jocelyn Morlock, Stephen Chatman and Kati Agocs. In April 2014, his orchestral tone poem *The Banshee* received its world premiere by Memorial University's Chamber Orchestra. ✿



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HUGHEEN FERGUSON DISTINGUISHED TEACHER AWARDS

The CFMTA/FCAPM is pleased to offer the newly established Hugheen Ferguson Distinguished Teacher Awards as a method of honouring deserving members of Registered Music Teacher's Associations across Canada. These awards were created in memory of the late Hugheen Ferguson, whose estate gifted the CFMTA/FCAPM with \$5000.00. Hugheen, CFMTA/FCAPM president from 1997 - 1999, was an extraordinary teacher, administrator and supporter of the Association and the arts throughout her lifetime.

Individuals who have made significant contributions to the art of music and the profession of music teaching will be recognized through the **CFMTA/FCAPM Hugheen Ferguson Distinguished Teacher Award for distinguished teaching and/or distinguished service.**

Recipients of these awards will be recognized at the biennial CFMTA/FCAPM National Conference. Each would receive a complimentary ticket to the Gala banquet and an attractive CFMTA/FCAPM Hugheen Ferguson Award certificate. Also, new recipients would be prominently recognized in the Canada Music Week® (Fall) Edition of the Canadian Music Teacher.

Designating this award to a colleague is easy!

Simply send a contribution of \$250.00 along with the completed Hugheen Ferguson Awards information sheet. The funds may come from an individual donation, a local branch or the province association.

Please note that the distinction may not be established in the contributors' names. This is an honour to be bestowed only by one's peers.

In the event that the recipient is unable to attend the national conference, the certificate will be sent to the distinguished teacher's provincial association, who would then be encouraged to recognize the recipient.

The money will be placed in the CFMTA/FCAPM Scholarship Fund for future national competition prizes.



HUGHEEN FERGUSON DISTINGUISHED TEACHER AWARDS

To designate an individual as a CFMTA/FCAPM Distinguished Teacher, complete and return this form, along with a cheque for \$250.00 to:

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c/o **SUE JONES** - Competitions and Awards Chair
259 Crocus Avenue
Ottawa, Ontario K1H 6E7
613.523.5317

QUESTIONS?

Contact Sue Jones at competitions@cfmta.org

Name of Perspective Distinguished Teacher: _____

Address: _____

City/ Province/ Postal Code: _____

Telephone: _____ E-mail: _____

Below, state why you wish to designate this person as a Distinguished Teacher.
Please include a Bio on a separate sheet.

Also, send a photo or e-mail a digital photo of the teacher to the CFMTA/FCAPM secretary.

Name of Contact: _____

Address: _____

City/ Province/ Postal Code: _____

Telephone: _____ E-mail: _____

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Please note that tax receipts are available upon request for all donations of \$20.00 or more.
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CFMTA MEMORIAL PEDAGOGY AWARD

RÉCOMPENSE COMMÉMORATIVE EN PÉDAGOGIE DE LA FCAPM



Brenda Huberts, who was born and raised in Woodstock Ontario, studied piano with Suzanne Hughes, and completed her Grade 10 in 1992.

After being married in 1996 to her wonderful and supportive husband, he convinced her to begin teaching beginner piano in their home. Brenda discovered she absolutely loved teaching, and she appreciated the flexibility of being self-employed and working from home as they began having a family. She continued to teach mostly beginners and a few intermediate students, and realized that she could see herself teaching piano privately as her career because of the enjoyment and the success she had in her work.

Once the children were in school full-time, 4 years ago, it was finally time for Brenda to pursue her passion and earn her ARCT in Pedagogy. She has now completed all but her final exam in the Advanced level, which will be finished and celebrated in January 2015. Through this process Brenda was awarded the silver medallion from the Royal Conservatory for her overall final mark in Elementary Pedagogy in 2009. More recently while studying with Francine McIsaac, Brenda also completed and earned the highest mark in the Advanced Written Pedagogy exam within the Hamilton-Halton ORMTA division this past year.

Many thanks go out to the teachers that have trained and inspired me along my journey! You have helped make me am the teacher I am today.

Brenda Huberts, qui est née et a grandi à Woodstock en Ontario, a étudié le piano auprès de Suzanne Hughes, terminant sa 10e année en 1992.



Son merveilleux mari, qu'elle a épousé en 1996, l'a encouragée et convaincu de commencer à enseigner le piano à des débutants à la maison. Brenda s'est alors découverte une véritable passion pour l'enseignement, et elle a apprécié la flexibilité que lui offrait le fait d'être travailleur autonome et de travailler chez elle quand ils ont décidé de fonder une famille. Elle a continué à enseigner principalement à des débutants, mais aussi à des élèves de niveau intermédiaire, et a réalisé qu'elle se voyait très bien faire carrière dans l'enseignement privé quand elle a constaté son succès et à quel point elle y prenait plaisir.

Quand ses enfants furent à l'école à temps plein, il y a quatre ans, Brenda a enfin pu suivre sa passion et se consacrer à l'obtention de son diplôme en pédagogie en tant que membre associé du Conservatoire royal de musique de Toronto (ARCT). Elle a aujourd'hui terminé ses études, il ne lui reste que l'examen final du niveau avancé, qu'elle terminera et célébrera en janvier 2015. Au fil de ce processus, la médaille d'argent du Conservatoire royal de musique lui fut décerné en 2009 pour l'ensemble de ses résultats scolaires en Pédagogie musicale élémentaire. Plus tôt cette année, alors qu'elle étudiait auprès de Francine McIsaac, Brenda a également terminé et obtenu la meilleure note à l'examen écrit de pédagogie avancée de la division Hamilton-Halton de l'association des professeurs accrédités de l'Ontario (ORMTA).

Je remercie chaleureusement tous les professeurs qui m'ont formée et qui m'ont inspirée tout au long de mon parcours! Vous m'avez aidée à devenir le professeur que je suis aujourd'hui.

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



BRANCHING OUT in 2014 - 2015

ON S'ASSEMBLE en 2014 - 2015



CFMTA is again reaching out to our branches across Canada in 2014-2015. This year, we are supporting our members by encouraging Professional Development for all private music teachers. In consideration of the severe winter experienced across the country last winter, we are extending the time frame of Branching Out. The dates will be from October 1, 2014 to April 30, 2015.

The following guidelines are intended to assist your branch in planning your event.

BRANCHING OUT CANADA

- A workshop for teachers in your local branch. We encourage you to invite non-registered music teachers in your community
- A workshop for music students in your community
- A master class with a Canadian Composer or using Canadian compositions
- A composition workshop for students with a Canadian composer
- The workshop or master class must be Canadian content - Canadian composers or Canadian music or Canadian music history
- Recitals or Concerts will not be accepted.

Please send a picture(s) of your event, along with a fifty to one hundred word description on the on-line form provided, or send an attached word file to:

admin@cfmta.org

CFMTA/FCAPM will send you a cheque for \$50.00 to help with your expenses. The pictures you send will be featured in *The Canadian Music Teacher*, on our website, and added to our national archives.

La FCAPM lance à nouveau un appel en 2014-2015 à ses associations partout au Canada. Cette année, nous offrons à nos membres notre appui en encourageant tous les professeurs de musique privés à participer à des activités de perfectionnement professionnel. En raison de la rigueur de l'hiver dernier dans l'ensemble du Canada, nous prolongeons la durée du programme On s'assemble. Il s'étendra donc du 1er octobre 2014 au 30 avril 2015.

Les directives qui suivent visent à aider votre association dans la planification de son événement.

ON S'ASSEMBLE CANADA

- Un atelier pour les professeurs de votre association régionale. Nous vous encourageons à inviter les professeurs de musique non affiliés de votre communauté
- Un atelier pour les étudiants en musique de votre communauté
- Une classe de maître en compagnie d'un compositeur canadien ou utilisant des compositions canadiennes
- Un atelier de composition pour les étudiants en compagnie d'un compositeur canadien
- Le contenu de l'atelier ou de la classe de maître doit être canadien, c.-à-d. traiter de compositeurs canadiens, de musique canadienne ou de l'histoire de la musique canadienne
- Les récitals ou les concerts ne sont pas admissibles.

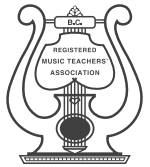
Veillez faire parvenir une ou plusieurs photos de votre événement en incluant une description de cinquante à cent mots dans le formulaire disponible en ligne, ou envoyer un fichier Word à l'adresse :

admin@cfmta.org

La FCAPM/CFMTA vous fera parvenir un chèque de 50,00 \$ pour vous aider à couvrir les frais de votre événement. Les photos que vous enverrez paraîtront dans le magazine *Le professeur de musique canadien*, sur notre site Web et seront ajoutées à nos archives nationales.



These two "Branching Out" reports were not included in the last issue.



BRITISH COLUMBIA

Chilliwack



We invited teachers and students in the Chilliwack area to come together for coffee on Feb. 28. This was a chance to reach out to senior students and student teachers and let them know what we do as a BCRMT Branch. Our members also invited other music teachers in the community that might choose to get involved in our branch if they saw what we do and we had to offer. Some of the people contacted were not able to come that day, but expressed interest in another open get together like this later in the spring.

This was the week before our annual Music Festival at the Chilliwack Cultural Centre, so we wanted to promote that as one of the major

events of our musical year. The Chilliwack Lions Music and Dance Festival is in its 67th year in 2014! It takes a small army of volunteers to put this festival on each year, and we encouraged everyone to get involved and support it.

Since our "Branching Out" meeting, I have heard from one of the teachers who attended that she is planning to come to our next meeting in May. The students who attended appreciated the invitation to meet some RMT members and become more familiar with our activities as a branch.

Sharie Atley

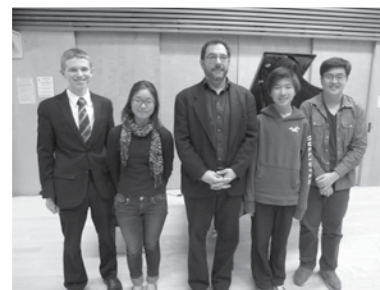
NOVA SCOTIA

Halifax

The Halifax Chapter of NSRMTA hosted two master classes at the Dalhousie Arts Centre on March 1, 2014. Our clinician was well-known pianist and composer, Peter Allen, an Associate Professor of the Dalhousie Department of Music. We invited all Nova Scotia Registered Music Teachers as well as the general public to this event. All 8 students who performed were inspired by the experience, and the audience enjoyed the high level of musicianship and teaching that was evident during the classes.

The students performing were from the studios of Lexie Blackler, Remi Lefebvre, Betty Ro, Carol von Syberg and Diana Torbert. We will make this a yearly event for our chapter. Thank you for the Branching Out initiative!

Diana Torbert



CFMTA CALL FOR COMPOSITIONS

APPEL À COMPOSITIONS DE LA FCAPM



CFMTA holds a Call for Compositions each year to celebrate Canada Music Week®. The Call is open to Canadian composers and invites submissions of new, unpublished pianos solos and junior choral works. Selected compositions are available to be downloaded for all to enjoy at www.cfmta.org.

The following works were selected for the 2014 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

PIANO GRADE 3-4 LEVEL

Wishing you a Very Happy Holiday
by Clifford Crawley (NL)

PIANO GRADE 5-6 LEVEL

Skeleton Dance
by Anita Perry (BC)

JUNIOR CHORAL

There was a Time
by Clifford Crawley (NL)

Chaque année, la FCAPM lance un appel à compositions afin de célébrer la Semaine de la musique canadienne. Ce concours est ouvert à tous les compositeurs canadiens et il les invite à soumettre leurs œuvres inédites pour piano solo et chœurs juniors. Les compositions sélectionnées peuvent ensuite être téléchargées sur le site www.cfmta.org pour que tous puissent en bénéficier.

Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2014. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

3E ET 4E ANNÉES DE PIANO

Wishing you a Very Happy Holiday
par Clifford Crawley (NL)

5E ET 6E ANNÉES DE PIANO

Skeleton Dance
par Anita Perry (BC)

CHOEUR JUNIOR

There was a Time
par Clifford Crawley (NL)



Anita (A.D.) Perry is proud to call the Okanagan her home since 1997. She has written works for orchestra, concert band, piano, voice and choir as well as seven children's musicals and five ballets. In 2012 she was honoured with

the Summerland Arts Appreciation Award. Anita is a member of the Canadian League of Composers, an affiliate of the Canadian Music centre, a member of the Society for Composers and Authors (SOCAN) and a Registered Music Teacher. Anita currently teaches piano, composition and theory rudiments in Summerland. ❁



Clifford Crawley was born and educated in England. He has music degrees from Durham University and diplomas from Trinity College and the Royal College of Music in London. He taught in schools and a College of Education

before moving to Canada in 1973 to become a Professor at Queen's University in Kingston, Ontario. Many of his compositions are published in Canada, the U.S. and England and receive frequent performances and broadcasts both here and abroad. Although officially retired he continues to compose and leads an active musical life in Newfoundland. ❁



CALL FOR COMPOSITIONS

For performance during Canada Music Week® November 16 – 22, 2015

Seront jouées lors de la Semaine de la musique canadienne^{MD} du 16 au 22 novembre 2015

One Piano Solo: Grades 3 – 4

One Piano Solo: Grades 5 – 6

One Junior Choral Work

Deadline Date: March 1, 2015 Entry fee: None

APPEL DE COMPOSITIONS

Un solo pour piano : 3^e-4^e années

Un solo pour piano : 5^e-6^e années

Une œuvre pour chœur de niveau junior

Date limite : 1er mars 2015 Frais d'inscription : Aucun

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.. One submission per composer per category and only one scholarship per composer may be awarded.
- 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, 2015.

Please direct submissions and questions to:

Po Yeh
Canada Music Week Chairperson
yehp@shaw.ca

LA COMPÉTITION EST OUVERTE À TOUS LES RÉSIDENTS CANADIENS.

- Il doit s'agir d'œuvres inédites n'ayant jamais été enregistrées, peu importe le format.
- Solos pour piano : Les pièces doivent pouvoir être jouées par les élèves du niveau de conservatoire spécifié. Dans le cas des compositions pour piano, veuillez préciser l'année d'étude qui correspond à l'œuvre que vous soumettez. Un sujet ou un thème canadien est suggéré.
- Œuvre pour chœur de niveau junior : Une composition originale (sans arrangement) pour un chœur chantant la partie soprano à l'unisson dont certains passages ont deux voix, pouvant être chantée par un chœur composé d'élèves du primaire accompagnés au piano acoustique (aucune programmation électronique ou piste pré-enregistrée), d'une durée de 2 à 5 minutes. Les textes en lien avec le Canada sont encouragés. Les textes n'appartenant pas au domaine public doivent être accompagnés d'une lettre d'autorisation écrite par le propriétaire du droit d'auteur. Tous les styles seront examinés.
- Le nom du compositeur ne doit pas être inscrit sur la partition. Veuillez inclure une lettre de présentation où apparaissent le titre de l'œuvre, une brève biographie du compositeur et ses coordonnées (adresse postale, numéro de téléphone et courriel).
- Les œuvres doivent être soumises sous forme de fichier PDF. Les compositeurs ne peuvent soumettre qu'une seule œuvre par catégorie et une seule bourse ne peut être remise par compositeur.
- La composition sera choisie par un comité de sélection dont les membres proviennent des quatre coins du Canada. Des honoraires seront remis à tous les compositeurs sélectionnés. Le compositeur conservera les droits d'auteur rattachés à sa composition.
- La composition sélectionnée sera publiée et pourra être téléchargée par le public directement sur le site de la CFMTA/FCAPM jusqu'au 30 novembre 2015.

Pour envoyer une œuvre ou obtenir de plus amples informations :

Po Yeh
Présidente du comité Semaine de la musique canadienne
yehp@shaw.ca



CFMTA NATIONAL ESSAY COMPETITION

CONCOURS NATIONAL DE DISSERTATION DE LA FCAPM



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

The Lorna Wanzel Prizes are awarded to the first and second place recipients in each category. Thank you to Dale Wheeler and Leslie Linton, members of the CFMTA Research Committee, for serving on the adjudication panel this year. The next Essay Competition deadline is May 1, 2015.

CFMTA is pleased to congratulate the winners of the 2014 National Essay Competition:

Le concours national de dissertation de la FCAPM accepte la soumission de textes (2000 à 4000 mots) sur tous les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens faisant actuellement des études secondaires ou de premier ou deuxième cycles universitaires. L'inscription est gratuite.

Les prix Lorna Wanzel sont attribués aux lauréats des premier et deuxième prix de chaque catégorie. Nous remercions Dale Wheeler et Leslie Linton, tous deux membres du comité de recherche de la FCAPM, qui composaient le jury cette année. La date limite du prochain concours de dissertation est le 1er mai 2015.

La FCAPM est heureuse de féliciter les lauréats du concours national de dissertation de 2014:

UNIVERSITY GRADUATE LEVEL - DEUXIÈME CYCLE UNIVERSITAIRE

1st place (\$1,000) - Kelvin Chan, McGill University

Three significant challenges facing El Sistema organizers in the United States

2nd place (\$500) - Elizabeth Skinner, McGill University

Metis Fiddling: Contextual Authenticity

Honourable mention - Graham Isaak, Conservatoire de musique de Montréal

Widespread Mystery: Canadian Music History

UNIVERSITY UNDERGRADUATE LEVEL - PREMIER CYCLE UNIVERSITAIRE

1st place (\$1,000) - Sarah Suchan, University of Saskatchewan

Education of First Nations Music: Approaches to Effective Integration in the Band Classroom

2nd place (\$500) - Gregory Lewis, University of Manitoba

Successful Music Lessons After Divorce: How a Child can Excel with Music Lessons While Practicing in Two Different Homes

HIGH SCHOOL LEVEL - ÉLÈVES DU SECONDAIRE

1st place (\$500) - Augusta Redekop, Manitoba

From Britney to Berio: My Journey of Singing and Sonic Discovery

2nd place (\$250) - Kyrie Robinson, Nova Scotia

Music is a Form of Magic



FROM BRITNEY TO BERIO: MY JOURNEY OF SINGING AND SONIC DISCOVERY

by Augusta Redekop, Manitoba



For as long as I can remember, music has been a huge part of my life. I have early memories of listening to my dad's old albums and dancing in our living room. My father plays banjo and I remember hearing him plucking out bluegrass tunes on a daily basis. Both my parents encouraged my brother and I to take guitar and piano lessons, respectively, which, although dreaded, kick started our lives as musicians. I soon discovered my love for singing and have memories of jamming out to Britney Spears' "Hit Me Baby One More Time". As I got older and went to school, I encountered the old "What do you want to be when you grow up" question. I remember being completely shocked hearing of other kids wanting to be vets or scientists because I always thought everyone wanted to be a famous singer just like I did. I've learned, since then, that there's a lot more to being a musician than just being able to sing or being rich and famous. Music is a subject with so much depth and so many layers, and striving for success in the field is a long and difficult process. Over the years, I've learned how to hone my voice as my instrument, about the history of music from the medieval era all the way to modern music, and about the theory of music. Though my career goals have changed multiple times over the years, my love for music and performing has only grown. I still sing as much as I did when I was a little kid, but now I know what I'm singing and how to do so in a healthy and expressive way.

During elementary school, I sang all the time. I would sing in class while

doing work and while I was out on patrol. I'd be belting out tunes between helping little children cross the street. Everything changed in grade 7 once I started taking voice lessons with a teacher my uncle suggested to us. I went from viewing singing as something that just happened (usually quite loudly) to something to work on and improve, something I would get better and better at controlling to create the sound that I wanted. My body has become more than just a vessel for seemingly random sound to come out of. My voice has become as legitimate an instrument as a clarinet or violin. In lessons, while playing their instruments, musicians learn how to hold their instrument, how best to position their fingers or mouths to get a nice tone, and to be able to produce the notes they want. The same is true for singers, except our instruments are not extensions of our bodies, but are inside of our bodies instead. In my voice lessons, I learned how to breathe low, and how to keep my throat open. I learned ways to more easily allow my breath to escape from my body to produce fuller sounds. When thinking of sound passing through my throat, keeping space in the back of my mouth made sense right away. But I also learned that things like not locking my knees and the position of my tongue affect the sound I am able to produce. I have hyper extended knees, and I never knew before my lessons that they were inhibiting my ability to produce a healthy vocal sound. When I unlocked my knees, I was able to breathe lower, to relax deeper into my body, and sing more comfortably. During one of my first lessons, my teacher asked me to

sing with my tongue out, and I thought she was a little bit nuts! But she soon showed me that when you sing with your tongue further back in the throat, the vocal box becomes constricted from the pressure placed upon it. By sticking your tongue out, the pressure is removed from the vocal allowing a healthier sound. Taking vocal lessons, I realized there were so many different parts of my body that I didn't know could affect each other the way they do. I learned not only about how to sing properly, but also about the functions of my body and the interconnectedness of my movements. After taking voice lessons for a couple of years and learning how to hone my sound, I started taking a course called I.B. music to learn more about the history of music.

In I.B. music, I learned the history of music and some of the theory that went along with it. I learned about Gregorian chants and how to write a cantus firmus, which helped me with other compositions as I learned how to create a melody line with enough jumps and steps to be interesting, but not too disjointed. I learned about the history of harmony and the difference between secular and sacred music. I learned that Baroque music has the distinct use of harpsichord, trills and terraced dynamics. I also learned how to analyze classical music and about the pull between the dominant and tonic chords. I.B. Music opened up the world of music to me immensely. I heard music I might never had heard otherwise, such as madrigals and Bulgarian's women choirs. I also learned how the music I loved today came to be.

FROM BRITNEY TO BERIO: MY JOURNEY OF SINGING AND SONIC DISCOVERY - CONT.

It was interesting to learn that the I IV and V chords were used in classical music as well as in pop music today and about the first pragmatic symphony. My second year of I.B. music, we started learning about 20th century music, which I had a particular interest in. I loved hearing the blurred outlines of Debussy's impressionistic music and when I heard about the mathematical composition of serial music for the first time, I got so excited. I remember going around school and telling my friends about the way the notes became numbered pattern, which could be moved up and down, written backwards and even inverted. I also loved minimal and avant-garde music. Luciano Berio's sequenza for female voice completely mesmerized me and I loved hearing the amazing way that my instrument could be used. It was also interesting to hear about composers' lives and the way they lived. Learning that composers used to have to write specifically for Kings and the only way to make money was to cater to the whims of royalty really put music today in perspective. The lack of freedom these composers had made me feel increasingly grateful for the freedom we all have as musicians presently. Although it may not be the most lucrative business, music has become a way to make a living just as anything else. And with the invention of the Internet music sharing has become easier and more genres are becoming more and more widely accepted. While learning the history of music was great, I realized that I really don't know all that much about music theory.

I decided this year to take a voice exam and along with the practical section of the exam, I am required to write a theory section of the exam. So I have been learning more about theory: the different intervals, the way notes fall

on the staves, how to identify musical traits from looking at scores, that sort of thing. And by studying theory I have become amazed by the fact that circles on a page can be transformed into beautiful symphonies and pretty songs. The fact that I am working towards being able to see a note on a page and produce it from my voice is very exciting and it keeps me going when doing theory exercises can be a bit dull. Although the exercises may not always be the most enticing activity on a sunny afternoon, the knowledge I'm gaining from them fills while singing in a group and look at the page in front of me and realize that's exactly what it's supposed to sound like is not only invigorating but also very helpful. My journey through learning theory is not very far along, but I'm looking forward to becoming more educated about the way music is structured and how melodies that only exist as thoughts can be expressed on paper. The way I see it, learning music theory is a bit like learning to write. It's like the kindergarten of the music world, essential in order to be able to read and write more advanced pieces. Without having knowledge of theory, making music is like being able to form words without knowing how they're spelled.

Sure, communication is possible without being able to read, but being literate, in a language such as English or Spanish, or in music, a language in its very own right, can open up a huge world of opportunity. With musical literacy, the worlds and ideas of so many composers become available to explore, and sharing ones own ideas becomes much easier. Theory is a necessary aspect of music and in order to be able to push boundaries in music, one must first completely understand and know the basics which I'm finding myself going back to.

Although I've been learning about music for many years I know that I have a long way to go. My journey through music is really just starting. I'm beginning to scratch the surface of the world of music and I'm looking forward to discovering more of this wonderful universe. My ability to communicate and understand music will expand with more theory lessons, my knowledge of music history broaden to learning of the sounds of other parts of the world, and my awareness of my body as a musical instrument will increase with more vocal lessons. Music is a magical language as universal as body language; we are able to pick up on emotions expressed in music as easily as those expressed on our faces. We can hear joy in swelling melody lines just as we can pick up on happiness found in open smiles. As I become aware of the rich well of music I've yet to discover, I hope to change and grow with the new developments of music as they occur.

Augusta has been singing all of her life and has been taking vocal lessons with the extraordinary Kelly Robinson for the past six years. Augusta has been in six different musicals since 2011, including the controversial Winnipeg Fringe Theatre Festival show Lies of a Promiscuous Woman, and has played many roles at Manitoba Theatre for Young people including Little Red Riding Hood in Into the Woods and Katisha in The Hot Mikado. As an active member of the Winnipeg music scene, Augusta has won two scholarships in the Winnipeg Music Festival for her duo and trio work, and is in a folk duo, an all-girl punk band, and an eight-piece art rock band. This fall, Augusta will be taking university theatre courses in order to round out her musical theatre performance ability as well as private vocal lessons to continue honing her singing skills.

MUSIC IS A FORM OF MAGIC

by Kyrie Robinson, Nova Scotia



Music... Music is a form of magic in so many ways, it brings people together; people that would not know each other, besides the fact that they can play an instrument or sing together. The final concert of the music you have prepared is almost, as I would imagine the same as reaching the top of a mountain you have been climbing for a very long time. As you finish a piece and stand at the end to see a hopefully smiling audience, you realize that you have been climbing the mountain from the first notes you played, when you first picked up your instrument many years ago and that you will be climbing this mountain for all of your life, each peak is the end of something; a piece maybe or working with colleagues or changing to a new teacher. Each time you sit down and open the front page of a new piece of music, you start the climb again. This is the challenge holds the magic within it, this is where it is and where we are pulled to, the first terrifying steps, all the way through the grueling hours of practice to the final last step and hopefully to see a new peak and new magic appear in the distance.

When the final chord of the piece you just finished playing has finally died away and the applause start, for a moment your mind fills up with the sheer amount of what, not you alone but of the 60 other people who are standing with you have accomplished. How many long hours in a grey concrete room you have spent in companionship with each other, all of you with sore muscles and tired eyes from reading the endless notes but nonetheless determined to keep playing.

You realize that even though you spent every moment of your time, weekends and evenings, missing homework that needed to be done and calling friends to say you can't come over because you have to spend your weekend playing the music of long dead composers, in the company of 60 musicians who are all as in love with the same magic as you are, you still want to go back every weekend and do it all again, month after month.

To reach that moment of triumph at the end of so much practicing, the stuff that no one sees is what has made it happen, the iceberg under the water, the most difficult part of being a musician, the practicing.

Practice is something that we all struggle with, it never goes away, and it is always there tomorrow to be done and to be endured. When you sit in a room with all the other musicians and realize that although no one enjoys practice, it makes the most beautiful magic possible.

After a seven hour day of rehearsal and walking home all the thoughts of the times that day when people missed their cue to come in and the times when you played in a rest, much to your embarrassment come crashing down on you. You always say to yourself, "I could have done better" or "I should have practiced that repeat one more time". Yet this is part of every musician, the after thought and the realization that you can always be better, always practice more and always strive to smile when you play.

With those thought of your own personal shortcomings in rehearsal, come the memory of the solo's that took everyone's breath away, that no one would come in and play because we simply didn't want to cover or drown out the magic of that beautiful sound.

The memory of the last note you played and the moment at the end when the conductor smiles down and says "well done, you all worked very hard today" and as always, the inevitable "lots more work to do, keep practicing" is the closing to a long day.

The ability to grit your teeth and to stand alone in your room for one hour, maybe two and maybe its one of those days and you stand there for three hours, determined to play it right and to able to hear a difference and hear an improvement in your playing, this is the grit of sticking with it. What other profession ask that you spend hours of each day alone in your room or a practice room, to play the same notes 100 times, written long before we were born, for musicians who are long dead? Nothing else is alike to being a musician, nothing compares to it, and nothing has the invisible magic that music does.

This dedication seems to come slowly, or it did for me anyway. I spent the first 6 years of my musical education with my mother telling me to practice, every day she would tell me again and again, "just do 15 minutes" and I would stand and run through the pieces I was playing and breath a sigh of relief when I finished. I am sure my mother did too when I finished, the relief from the sound of my unbearably squeaky and

MUSIC IS A FORM OF MAGIC - CONT.

very out of tune violin that plagued the house and caused our dog to howl along with me at the pain I was causing her. Its funny to look back on that practicing, how I would never have kept going if my mother hadn't told me to, that it was a gift to play music and that it should be part of my life. Now I keep going because it is my decision, mostly because I love it.

Music is a huge part of my life, I play in more groups and ensembles that I can count and I cannot truly say I love every minute of every rehearsal and practice but, I do absolutely love it and I realize it is a great gift to play with other wonderful people. I love the magic and the feeling of 60 people all working together to make something extraordinary.

Practicing is still a struggle, I still have trouble motivating myself to practice the scales that sound worse and worse each day and the weird notes that no one will ever have in tune or at the right time. Realizing that I have so much work to still do and that I am nowhere close to where I should be. But with the bad days when you seem more to be sliding backward then improving come the rare and quite glorious days when a piece comes to life, it becomes an alive extension of yourself. Those are the days of triumph; those are the ones that keep pulling you back into the magic when you feel like giving it up.

These realizations and struggles are something every musician faces at sometime in their lives. But yet we all decide to take that on and make music.

Music for me is an escape into a new world that is always changing, everything is new and fresh each day and you learn something different every time you pick up your instrument. It is a world where who you are as an individual is accepted, because, although we are all so different we share this common magic, the magic of music.

Kyrie Adele Robinson lives on a farm in Nova Scotia with tons of sheep, lambs, two horses and two border collies. She is a member of the Nova Scotia Youth Orchestra. Kyrie spends her time practicing violin, cleaning stalls, feeding sheep, and reading books.

CFMTA/FCAPM NATIONAL ESSAY COMPETITION

Application Guidelines - Deadline: May 1, 2015

- The competition is open to Canadian residents who are studying full time in the 2014 - 2015 school year.
- Submissions will be considered from high school and post-secondary (undergraduate and graduate) students in all disciplines.
- Entries must include a previously unpublished typed essay of 2,000 to 4,000 words, and a cover sheet including name, mailing address, phone number, e-mail address, and age. High school students include school and grade. Post-secondary students, include school and major. Do not include identifying information in the document or in the references.
- Entries will be accepted in English and French.
- If using references from academic sources, then the complete reference must be included. Any academically acceptable referencing style may be used.
- Entries must be submitted by email as a PDF file.
- One entry per person.
- Entries will be judged in a blind review process by nationally recognized scholars in the field of music pedagogy and/or performance. Criteria will focus on originality, clear expression of ideas, and understanding of subject.
- All entries become of the property of the CFMTA/FCAPM. In addition to receiving cash prizes, winning essays will be published on the CFMTA/FCAPM website.





CFMTA/FCAPM NATIONAL PIANO COMPETITION RULES AND REGULATIONS

1. The National Piano Competition is limited to Competitors studying at the undergraduate level or lower as of the date of application. Competitors must be no more than 24 years of age as of January 1st, 2015. They must be Canadian citizens or landed immigrants.
2. Competitors must be students of a Registered Music Teacher at the time of application.
3. Competitors in the CFMTA/FCAPM National Semi-final Round must present a program of 30 minute minimum to a 45 minute maximum, consisting of the following:
 - a) One Canadian Solo Composition
 - b) One **complete** solo composition from the Classical or Baroque Period
 - c) A variety of shorter works to form a well-balance program

No changes to repertoire are permitted once application is submitted.

4. PRIZES

- **First Prize:** \$5,000.00
- **Second Prize:** \$3,000.00
- **Third Prize:** \$2,000.00
- **Dorothy Buckley Prize:** for the best performance of a Canadian composition - \$500.00
- **Marek Jablonski Prize:** for the best performance of a Chopin composition - \$1000.00
- **Willard Schultz Prize:** to the performer who shows the most promise overall as a performing artist, in the opinion of the jury - \$1,000.00
- **Willard Schultz Prize:** to the performer whose reading of Baroque music best communicates the intentions of the composer, in the opinion of the jury - \$1,000.00.

To be eligible for the **Marek Jablonski Prize, the semi-final program must include a work by Chopin.

To be eligible for the **Willard Schultz Baroque prize** the semi-final round program must include a work from that era. The winners of the Jablonski, Buckley and both Schultz prizes are chosen from the semi-final round of competition. No changes to repertoire are permitted once the application has been submitted.

5. Three finalists will be selected from the semi-final round of competition to proceed to the Final Competition. Each finalist may repeat only **ONE** selection from the semi-final program.
TIME LIMIT: minimum 30 minutes to a maximum 45 minutes.
6. Each Provincial/Territorial Association will be responsible for the financial expenses incurred during the selection of its competitor. Each Provincial/Territorial Association may choose, by audition or otherwise ONE competitor who will represent their Province/Territory
7. Each Provincial/Territorial Association will be responsible for the expense of its competitors' travel as prorated by the CFMTA/FCAPM, to and from the competition city. Travel for the Competitors is coordinated by the Competition and Awards Chairperson. Provincial/Territorial Associations are strongly encouraged to solicit Corporate Sponsorship.
8. Applications Forms accompanied by the Application Fee must be received by the Competition and Awards Chair at the address shown on the Application Form by the deadline date. Late applications will **NOT** be accepted under any circumstances.
9. The competitors must submit with their Application Form, a separate typewritten list of their National Semi-final repertoire in order of performance with the exact time of each selection and a list of their National Final repertoire in order of performance including the exact time of each selection. Competitors must also submit a typewritten resume of approximately 100-150 words, eight and a half by eleven glossy professional photograph, and a digital photograph for *The Canadian Music Teacher* magazine.

Application forms are available on the website - www.cfmta.org (left side menu under Programs and Competitions)

If you have any questions, please contact:

SUE JONES - Competitions and Awards Chair - competitions@cfmta.org

259 Crocus Avenue

Ottawa, Ontario K1H 6E7

613.523.5317



CFMTA/FCAPM NATIONAL PIANO COMPETITION - APPLICATION FORM

DEADLINE FOR APPLICATION – MAY 1, 2015

Sheraton Vancouver Airport Hotel
7551 Westminster Highway
Richmond, BC
Room – Minoru D

1. COMPETITOR'S INFORMATION

Competitor's Name: _____
Competitor's Address: _____
City: _____ Province: _____ Postal Code: _____
Email: _____ Telephone: _____ Cell: _____
Student's Signature: _____

2. ELIGIBILITY REQUIREMENTS

Competitor's Age as of January 1st, 2015: _____
Date of Birth: _____ (mm/dd/yy)
Teacher's Name: _____
Teacher's Address: _____
City: _____ Province: _____ Postal Code: _____
Email: _____ Telephone: _____ Cell: _____
Teacher's Signature: _____

3. PROVINCIAL ASSOCIATION

Provincial Representative's Name: _____
Representative's Address: _____
City: _____ Province: _____ Postal Code: _____
Email: _____ Telephone: _____ Cell: _____

COMPETITOR'S CHECKLIST:

- Resume (100 to 150 words) – email and hard copy
- Photo – email and hardcopy (8.5 x 11)
- Fee (\$250.00)
- Application (hard copy only)
- List of Repertoire including timing of each piece – email and hard copy

If you have any questions, please contact:

SUE JONES, Awards and Competitions Chair
259 Crocus Avenue, Ottawa, ON K1H 6E7
competitions@cfmta.org
613-523-5317

Cut here





WILLIAM ANDREWS CANADA MUSIC WEEK® AWARDS

- deadline September 30, 2014
see page 17 for more details
for more information or to submit proposals:
canadamusicweek@cfmta.org

CANADA MUSIC WEEK® November 16 - 22, 2014

BRANCHING OUT CANADA

- Oct 1, 2014 - April 30, 2015
see page 26 for details
for more information check the website or contact
admin@cfmta.org

CALL FOR COMPOSITIONS

- deadline March 1, 2015
see page 29 for details
Please direct submissions and questions to
Po Yeh - canadamusicweek@cfmta.org

THE NATIONAL CFMTA/FCAPM ESSAY COMPETITION

- deadline May 1, 2015
see page 34 for more details
for more information check the website
www.cftma.org or contact Po Yeh
canadamusicweek@cfmta.org

CFMTA/FCAPM NATIONAL PIANO COMPETITION

- deadline May 1, 2015
see page 35 for more details

TECH TEACHER OF THE YEAR

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CFMTA/FCAPM VANCOUVER 2015 CONFERENCE

- Early Bird deadline Jan 31, 2015
see page 44 for more details



FOCUS ON RESEARCH - Peer-reviewed Publication

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

FOCUS ON RESEARCH welcomes stimulating and relevant accounts of contemporary research in music pedagogy that contribute to an increase of our understanding of music teaching

and learning and should address the challenges and issues that are relevant to music education practitioners, particularly voice and instrumental teachers in private studios. Authors whose manuscripts are accepted will have their abstract published in *The Canadian Music Teacher/ Le Professeur de musique canadien* and will see their full work published on-line and disseminated through the CFMTA website.

The aims of *FOCUS ON RESEARCH* are to 1) provide a new venue for the dissemination of research, 2) strengthen connection between

research and practice and 3) contribute to the enhancement of professional development by encouraging practitioners to become familiar with a variety of research conducted in music pedagogy.

For more information:
please refer to the CFMTA website

www.cfmta.org

and click on "Research" or email
research@cfmta.org



A NEW “DREAM” RESOURCE FOR TEACHERS

DREAM (Digital Resource Exchange About Music)

In a world where new applications and teaching resources for music are being created at supersonic speed, how do music teachers find these resources and determine how well they work or what type of learner they are most suited for? Researchers at Queen’s University, Concordia University and The Royal Conservatory have created a resource to help.

DREAM (Digital Resource Exchange About Music) is a virtual space (dreammusictools.ca) for discovering and downloading the best available digital music resources. DREAM offers an easy and efficient way to locate superb professional resources and teaching tools. And it is free of charge. “The real strength of DREAM is that the resources are of high quality and relevance to music teachers,” notes Dr. Rena Upitis, DREAM Project Director.” So, for example, teachers often spend precious time sorting through a whole page of YouTube recordings just to find one good one to share—DREAM has done that work for them already.”

Using DREAM, you can find out about PracticeBug: a sound activated timer that can help students keep track of their practice times. Or you can find out about SingingFingers: an app that lets students record their compositions while drawing a picture. You can also search through the plethora of games or browse through the list of mixers and recorders or sight-reading and ear-training apps. If you’re looking for videos of recordings, DREAM has YouTube videos of over two thousand pieces from The RCM’s piano, voice, strings, guitar and winds syllabi.

With your free DREAM account, you can do even more — write reviews of resources and add resources for others to use. We’re hoping that through these features, teachers will be able to connect with one another and collaboratively keep abreast of new pedagogical resources.

DREAM aims to change the way that teachers learn. By facilitating the exchange of information, unhampered by the constraints of distance or time, DREAM can help teachers do what they do best: teach.

Check out DREAM at dreammusictools.ca.



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CLARIFYING MISCONCEPTIONS ABOUT COPYRIGHT

WHAT EVERY MUSIC EDUCATOR NEEDS TO KNOW

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What is copyright?

The term “copyright” refers to the property/ownership rights of the creator of an intellectual work such as music. Although not always tangible, a creative work is still property. The Canadian Copyright Act protects the rights of creators to retain control over, and be compensated for, the use of their intellectual property. Many people don’t realize that the reproduction of copyrighted materials such as print music is in essence theft of property. As music educators, we all recognize the value of creativity. Music teachers can play an important role in encouraging their students to respect composers’ efforts by ensuring that students are made aware of the intent of the Canadian Copyright Act.

Misconception # 1: A teacher may copy music for educational purposes.

FALSE.

Many teachers may be under the impression that photocopying for educational use is legal. Although teachers in institutions may have paid for a licence to enjoy special copying privileges in some situations, print music is excluded from this arrangement. This means that teachers are not authorized to photocopy print music. A publisher is often the composer’s representative, and should be contacted directly to obtain permission to make copies for any purpose. In Canada, CanCopy is typically able to quickly handle requests to photocopy.

Misconception # 2: It’s okay to photocopy music in order to facilitate a page turn.

FALSE.

Permission must be granted by the holder of the copyright (the publisher) on the composer’s behalf in order for a copy to be made for any purpose, including the facilitation of page turns.*

Misconception # 3: It’s legal to photocopy music from an out-of-print publication.

FALSE.

Copyright does not cease to exist just because a book is no longer for sale. It is only legal to make a copy of out-of-print music if permission is granted by the copyright holder. On occasion, a teacher may wish his or her student to study a particular piece of music which is no longer available from music retailers. Contact the publisher of the music for permission to make a copy.

Misconception # 4: Permission isn’t required to copy works of long-dead composers.

FALSE.

Copyright exists both in a musical composition and in the physical notation of a musical score. This means that even if a composer’s works are in the public domain (as Bach’s are), a particular publisher’s edition of those works is still protected property. So, if you wish to write out a particular Bach Invention by hand, then you may do so; however, you may not photocopy it from a music book without the publisher’s permission. (Note: The compositions of a living composer or a composer who has been dead for fewer than fifty years may not be copied without permission, either by hand or otherwise.)

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TEACHING, ADJUDICATING, AND MUSIC ON THE HIGH SEAS

An Interview with Ellen and Robert Silverman - Part Two

by Lori Elder



Robert Silverman is one of Canada's most acclaimed and distinguished pianists. In a career spanning more than five decades, Silverman has performed in prestigious concert halls throughout North America, Europe, the Far East and Australia. He has played with major orchestras such as the Chicago Symphony, the BBC London Symphony, Sydney Symphony, St. Petersburg Philharmonic Orchestra, and every major orchestra in Canada. His discography includes over 30 CDs and a dozen LPs. His 10-CD recording of the Beethoven Sonatas is widely-acclaimed, as is his 7-CD recording of the complete Mozart Sonatas. Silverman's recording of Liszt's piano music received the Grand Prix du Disque from the Liszt Society of Budapest. He is frequently heard on CBC radio, he is a Steinway artist, and he has recorded for EMI, Stereophile, Marquis Classics, OrpheumMasters, and CBC Records. Silverman was a faculty member at the University of British Columbia for 30 years, and he served as the Director of the School of Music for 5 years. Robert Silverman was recently named to the Order of Canada.

- *A pianist of importance and high-minded purpose* (New York Times)
- *unquestionably in the league of today's superstars* (Seattle Post Intelligencer)
- *Robert Silverman is a master* (South China Morning Post).



Ellen Silverman has concertized in such cities as New York, Hong Kong, Pittsburgh, Rochester, Syracuse and Milwaukee. She has performed often in Vancouver as a piano soloist and chamber player, and she has been heard on CBC Radio in both capacities. She has toured with her husband, Robert Silverman, performing the four-hand and two-piano literature. She is also a frequent collaborator of French flutist Isabelle Chapuis, and she has recorded with trumpet player Ed Lewis. A graduate of the renowned Eastman School of Music, Ellen Silverman also holds a Masters Degree from Syracuse University. Ms. Silverman is in demand as a teacher, adjudicator and workshop presenter. She was the Coordinator of the Piano Department at Douglas College in New Westminster, BC. For many years she was also chaired the piano faculty at the Courtenay Youth Music Centre.

Lori Elder holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. She has performed as a soloist and chamber player in Canada and the US, and she is active as an adjudicator



and workshop clinician. Ms. Elder was a presenter at the CFMTA National Conference in Halifax in July 2013, and she regularly publishes articles on all aspects of piano study. She teaches in Prince George BC, where she specializes in senior piano and pedagogy.

Lori Elder - Bob, when you were teaching at UBC, what were the most important concepts you wanted your students to learn from you?

Robert Silverman (RS) – I wanted to teach in such a way that I was teaching myself out of a job. The last thing I wanted was a kind of dependency. My teaching, my playing, changed a lot over the years. We all change a lot. It was certainly something that I really enjoyed doing, I still enjoy doing it. Right now I only have one student. And very occasionally, I give a masterclass.

Ellen, you play with so much character, style and musicality. How do you bring this out of your students?

Ellen Silverman (ES) – I use a lot of humour a lot of times. I try to have all kinds of different images that I give them, like stories. I also use a lot of physical gestures, and I have them sing along. Of course I demonstrate for them and so on, so that they really get the essence of the music, and try to understand the emotion of all the different phrases, and all the different harmonies that correspond to them.

What concepts do you think are most important for students to grasp?

ES – Well, I think one of the most important things is that they understand how the music is constructed. That they understand all the different lines, the harmonies, the phrasing, the overall form, the character of pieces, the technical execution, the different styles of legato, detachment, the kinds of articulations and so on, that are all very important. They constitute what you're trying to portray, in terms of the meaning of the music.

You've adjudicated a lot. What advice would you give to a young adjudicator starting out? What should they listen for? What do you listen for?

ES – It's very interesting, and I've adjudicated a lot. Bob hasn't done it that much, but he has done some international competitions. When he's done it, he kind of agonized over it, and even after he's finished doing it he thinks about it for months afterward, and the decisions he made, and the decisions the judges made. But when I do it, I don't agonize over it. In other words, I go with my instinct, and I just make decisions very quickly. That seems to work very well. Because when you're adjudicating, you only have a very limited amount of time, to write down things, and to come up with what you feel are the most important issues with each person's performance. And if you sit around and think about it too much, it's not productive. And people are sitting around waiting for what you have to say, and nothing much happens. When you're adjudicating, you have to find the essence of what every person is doing wrong, and right.

From the very beginning, I've always had each student come up to the piano, and I do a little coaching with each student, almost every single time I adjudicate. When I first started adjudicating, which was around 1974 in Vancouver, people didn't use that style of adjudication. They used to have those festivals where everybody played the same piece.

I remember those days.

ES – It's pretty agonizing. It's not like that now. They had so many people in there, so when everyone plays exactly the same piece, then having everyone come up and talking about it is a little bit counter-productive. So that when you do something like that, you talk about the essence of each piece, and demonstrate what you feel are the most important aspects of it.

And I also feel, again, using a lot of imagination when you adjudicate. You have an audience that's listening to you, so you want them to understand what you're trying to say. Use a lot of humour, and be very relaxed. People are usually very tense in these situations. So you want make them feel as relaxed as possible, so that they can do their very best. Also, when you're working with them, you want them to feel very relaxed. So you want to create a very positive environment for people, and I think that that's a very important thing, and it's something I've always been able to do.

I think that's why you've been so successful, and why you get the offers that you do. I think that's so important. And it is always so tense, like you say.

ES – Sometimes I even talk to them a little bit before they play, or when they're walking in the door with their parents, and so on. I just say little things to make them feel that this is a learning experience. It's not just who wins, and who doesn't win, and all that kind of thing.





That's right. I wanted to ask you too about doing four-hand pieces with Bob. What repertoire do you enjoy the most?

ES – Well, we've done a lot of Schubert. We started off doing the Schubert Fantasie, that was one of the first pieces we ever did. That's a wonderful piece. We're now doing quite a bit of Dvorak, some of the Slavonic Dances. A lot of times we've done the Moszkowski Spanish Dances, which are always very popular with people. They really love that you can put a lot of character into it.

We've done a lot of different things over the years. We've also done Mozart. We've done a Beethoven Sonata. When Bob played his full cycle of Beethoven, at the very end of the last sonata, I came up on stage and we played the Sonata in D major. That was at the Chan Centre in Vancouver. People said "I can't believe you actually just walked out of the audience, onto the stage". It was a lot of fun and people thought that was great. It added a certain warm element to the whole thing.

And you've also done some recording.

ES – Yes, with Ed Lewis. He's a trumpet player, and he and I went to Eastman School of Music together. He's been at the University of Regina, and he has done a lot of performances in the States. It is contemporary trumpet pieces that are on the recording. There's one by Enesco, Kennan, Hindemith Sonata, Charlier, one by his brother, Fred Lewis, a very good composer. That was in 2010. It was an exciting experience for me to do, and all new music for me to learn. A lot of it was very difficult. We did it in quite a short period of time. I feel good about that.

What advice would you have for young pianists who want to build a career?

ES – It's a very difficult profession. On the other hand, people are young, and they're learning something. They're building their character, and building their understanding of the complexities of things. It's using their mind, and using their emotions in combination. So I think it's a wonderful thing, and working really hard.

The most important thing is to try to develop as an artist, and to try to really understand what the music is all about. And to have the experience of playing in masterclasses. And being able to perform and enjoy it. It's a lot of work of course.

There are so many piano performances on YouTube now. Do you think this is a help or a hindrance to classical music in general?

ES – I think there's a double-edged sword here. I think that it's great that if you're playing a piece, you can just go on YouTube and hear someone play it. On the other hand, the level that you're listening to isn't really that good.

It's kids running the camera in their basement, much of the time.

ES – I know. But sometimes you can hear old recordings that famous artists have made.

Those ones are phenomenal. But you have to be careful, that you don't listen to really bad things and get those in your ear. When I was teaching at Douglas College for 32 years, I always had this big collection of CDs, and I'd play them for my students, and make recordings for them. That was very useful. I don't do that as much any more. I feel that it's good for them to



do some of their own research. That's something they have to learn how to do on their own as well.

Now in the category of "it's a tough job but somebody has to do it", tell me about when Bob taught Music Appreciation on Celebrity Cruise ships. What did you include in your lectures, Bob?

RS – What I tried to do there was to talk about music from the various areas that we were visiting. For instance, when we went to the Baltics, I did the Scandinavian and Russian composers, and the music from there. And when we were in the Mediterranean, Spain and Italy mostly, that's pretty much what I did. I provided music, and a discussion about the various composers. And I coordinated it with the itinerary.

That sounds like a really good idea.

ES – Sometimes they did give you topics though, ahead of time. Or you gave them a list of topics and they could choose which ones they wanted. So they weren't always from the area.

RS – Sometimes I had a few others. I was contracted to do music inspired by night time. So I did music of the night on one of these cruises, and so on. But more often than not, they left the choice up to me.

ES – We had a lot of fun. Bob is very good at being able to play anything, and he has such a phenomenal musical memory, so that's a very positive thing. And sometimes we'd just play some duets too.

And the good thing was, we got to see a lot of the world, and we didn't pay for it. In the beginning we used to get our airfare for free, and the cruise for free. But then at the end, we had to pay something for the cruise, and we had to pay our own airfare. After awhile, we'd been to so many places, it didn't make any sense. So we haven't done it for awhile. But we certainly enjoyed it. It's a great thing to do. We got to meet a lot of interesting people on the boat, and we had some really great times.

What are your goals now?

ES – We're just taking it as it comes. Bob's going to be making a recording.

RS – Yes, there's a Montreal based violinist named Laurence Kayaleh, she's on the faculty of the University of Montreal. She wanted to know if I'd be interested to do the complete violin sonata works of Catoire, a Russian composer. Catoire sort of ran afoul of Rimsky-Korsakov, he was from that era, and so that meant he didn't really have much of a career. His music was wonderful. Oistrakh actually discovered it, and then it sort of fell by the wayside. So we're making a recording of it. We're doing it in Montreal, in September. It will be on Naxos.

ES – In a few weeks we're playing a concert called Tea for Three. It's on the Sunshine Coast, with a very wonderful singer named Patricia Hammond. She's from here, and she's performing in London, England now. So she's coming, and we're doing some four-hand stuff, and Bob's doing some parlour grand pieces. And she's singing songs from that particular era.

So we're still both doing some performing, and we have some exceptional students. And we're doing a lot of travelling.

That sounds great. Congratulations again on being named to the Order of Canada, Bob. It's a tremendous club to be entered into.

RS – Thank you very much. I assume I was given this for a life's work, and I'm very glad it was recognized.



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| | | |
|--------------------------|--------|--|
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|--|--------|------------------|
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| Piano Competition Semi-Finals (Thur) | \$ 20 | \$ 15 |
| CFMTA/FCAPM Lunch - Information Session (Thur) | \$ 25 | \$ 25 |
| Piano Competition Finals (Fri) | \$ 25 | \$ 20 |
| Gala Banquet & Entertainment (Sat) | \$ 69 | \$ 69 |

www.cfmtavancouver2015.com



Sara Davis Buechner enjoys a vibrant international performance and recording career as a musician of “intelligence, integrity and all-encompassing technical prowess” (New York Times), “fascinating and astounding virtuosity” (Philippine Star), and “thoughtful artistry in the full service of music” (Washington Post). She established her early career as winner of a bouquet of prizes at the world’s great piano competitions, including the Gold Medal of the 1984 Gina Bachauer International Piano Competition, and a Bronze Medal in the 1986 Tchaikowsky International Piano Competition in Moscow.

With an active repertoire of over 100 piano concertos ranging from Bach to Wuorinen, she has appeared as soloist with many of the world’s prominent orchestras: New York, Philadelphia, Cleveland, San Francisco, Vancouver, the CBC Radio Orchestra, Japan Philharmonic, Birmingham (U.K.), BBC Philharmonic, Kuopio (Finland), Slovak Philharmonic and the Orquesta Sinfónica de Castilla y León (Spain). The New York Times greeted her CD of piano music by Rudolf Friml as a “revelation,” and devoted the front page of its Sunday Arts & Leisure section to her 1997 world première recording of the Bach-Busoni “Goldberg” Variations. Ms. Buechner’s versatility extends to many premières of new music, and collaborations with film and dance projects.

A former faculty member of New York University and principal consultant to Dover Publications International, she has presented lectures and masterclasses worldwide. Now a Canadian resident, Sara Davis Buechner is Associate Professor of Music at the University of British Columbia School in Vancouver. She plays the Yamaha Piano exclusively.

Photography - Yukiko Onley, Vancouver



James Parker - Accomplished, versatile, brilliant, are descriptors frequently linked to Canadian pianist, James Parker. To put it simply, he is among the most sought after artists. Mr. Parker’s achievements are both lengthy and impressive. his musical roots can be traced to the Vancouver Academy of Music and the University of British Columbia where he studied with Kum Sing Lee. He then went on and received his Master of Music and Doctor of Musical Arts at The Juilliard School with Adele Marcus. Dr. Parker continues the teaching tradition as the Rupert E. Edwards Chair in Piano Performance on the music faculty at the University of Toronto.

Awards came early and often. Beginning in 1984 with a first prize at the Eckhardt-Gramatté Competition, James served notice that he was a rising star. The CBC competition concurred, selecting him winner of the 25th National Competition for Young Performers. The Virginia Parker Award as the most promising young classical artist soon followed, further solidifying Parker’s place as one of Canada’s best.

Concerts given by Dr. Parker consistently garner artistic acclaim. His style has earned him praise as “one of the most searching musical intellects and 10 of the nimblest fingers in the business” according to The Globe and Mail. James has enthralled audiences in North America and Europe, counting diplomats and dignitaries among his receptive audiences. He has made frequent appearances on CBC, and has performed on Bravo!, the CanWest Global Network, MuchMusic and a myriad of stations across the globe.

A consummate professional, James is recognized as a soloist, a chamber musician and as the pianist for Canada’s foremost ensemble, the Gryphon Trio. Add to this his critically acclaimed performances with major Canadian symphonies like Toronto, Vancouver, Victoria, Quebec City, Edmonton, National Arts Centre, Symphony Nova Scotia and many in between, one is reminded of the scope of his contributions to the national classical music scene. With three JUNO recording awards and many other nominations from his vast discography, James Parker continues to graciously strive to do it all. (Unofficially, he’s still Jamie to us.) James Parker is a Steinway Artist.

Photography - Shin Sugino, Toronto



Janet Scott Hoyt is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. Active as a chamber musician, soloist and recording artist, performances have taken her across Canada, United States and to Europe.

Born and raised in Alberta, she graduated from the University of Alberta, furthering her studies in Europe and at The Banff Centre. She maintained a long association with The Banff Centre, participating as a collaborative pianist during the summer programs from 1973 till 2007. During her career, she has performed with many internationally renowned artists, including Sidney Harth, Zara Nelsova, Barry Tuckwell, Jeanne Baxtresser, Shauna Rolston and Raphael Wallfisch. Among her many performances are premières of works by composers Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

An active recording artist, her recordings include a CD with her husband David Hoyt and violinist Erika Raum featuring horn trios by Johannes Brahms and Canadian composer Elizabeth Raum. Other recordings have included “The Passionate Englishman” with cellist Tanya Prochazka, “Inspiration” with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra and “From the Library of Joseph Szigeti” with violinist Guillaume Tardif. Her most recent project is a recording of the Brahms Sonatas for Piano and Violin with Martin Riseley.

In 1998, Janet Scott Hoyt joined the faculty of the University of Alberta, where she supervises a graduate program in piano pedagogy. Her interest and expertise in educating young musicians results in frequent invitations from across the country for workshops, masterclasses and competition juries.



CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

CONFERENCE REGISTRATION FORM



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 registration@cfmtavancouver2015.com

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www.cfmtavancouver2015.com

All full Conference packages include - Opening Night Gala, Piano Competition, Workshops, Master Classes, Trade Show
 All complete packages include the following meals: THURSDAY - Breakfast • FRIDAY - Breakfast & Lunch • SATURDAY - Breakfast
Please note - Banquet ticket is not included in complete package

Registration Type: (please circle below)

| COMPLETE PACKAGES | CFMTA/FCAPM - MTNA | | Non | |
|--|--------------------|---|---------|-------------------------|
| | Members | | Members | Students |
| Register before Jan 31 | \$ 349 | | \$ 399 | \$ 299 |
| Register Feb 1 - Mar 31 | \$ 379 | | \$ 429 | \$ 329 |
| Register Apr 1 - May 31 | \$ 409 | | \$ 459 | \$ 359 |
| Register after May 31 | \$ 439 | | \$ 489 | \$ 389 |
| DAY PASSES <u>A ticket to the Opening Night Gala is included with each Day Pass</u> | | | | |
| Thursday only | \$ 159 | Breakfast, Piano Competition (Semi-Finals), Workshops, Trade Show | | |
| Friday only | \$ 199 | Breakfast, Lunch, Piano Competition (Finals), Workshops, Trade Show | | |
| Saturday (half day only) | \$ 89 | Breakfast, Master Classes, Workshops, Trade Show | | |
| SINGLE TICKETS | | | | |
| | | ADULTS | | STUDENTS/SENIORS |
| Opening Night Gala (Wednesday) | \$ 20 | _____x \$ 20 | \$ 15 | _____x \$ 15 |
| Piano Competition Semi-Finals (Thursday) | \$ 20 | _____x \$ 20 | \$ 15 | _____x \$ 15 |
| CFMTA/FCAPM Lunch - Information Session (Thur) | \$ 25 | _____x \$ 25 | \$ 25 | _____x \$ 25 |
| Piano Competition Finals (Friday) | \$ 25 | _____x \$ 20 | \$ 20 | _____x \$ 20 |
| Gala Banquet & Entertainment (Saturday) | \$ 69 | _____x \$ 69 | \$ 69 | _____x \$ 69 |

Allergies - Yes / No
 If yes - please detail _____

TERMS OF SALE - Please initial each box (if not initialed - registration cannot be processed.)

- Please note that in the event of your cancellation, there will be a non-refundable fee of \$75. No refunds will be issued after May 31st, 2015.
- Photographs and Video consent, waiver, indemnity and release for the Canadian Federation of Music Teachers' Associations (CFMTA). CFMTA/FCAPM is granted the right to publish and use any photographs and to exhibit audio or video in which I or my works appear for the purposes of CFMTA/FCAPM archives, marketing, publicity and public relations projects. I guarantee that any material recorded during this event will not be used in any commercial endeavor whatsoever without the written permission of CFMTA/FCAPM and all persons involved in the performance/recording.

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TECH TEACHER OF THE YEAR AWARD PRIX DU PROFESSEUR TECHNO DE L'ANNÉE



Roland, Conservatory Canada and Music for Young Children announce their sponsorship of the TECH TEACHER OF THE YEAR AWARD at the 2015 CFMTA Conference in Vancouver.

Roland, Conservatory Canada et Music for Young Children annoncent qu'ils commanditeront le PRIX DU PROFESSEUR TECHNO DE L'ANNÉE lors du congrès 2015 de la FCAPM à Vancouver.

Roland, in partnership with **Music for Young Children** (www.myc.com) and **Conservatory Canada** (www.conservatorycanada.ca) are proud to announce that we will be launching the 2nd TECH TEACHER OF THE YEAR AWARD competition in January 2015.

After a successful first run in 2013, the Tech Teacher of the Year Award competition invites music teachers from all over Canada to submit short videos on how they use technology in their teaching to the benefit of their students.

A judging panel, including the 2013 winner from Calgary, AB, Rhona-Mae Arca, will select the winner and runner up from the submitted videos.

The winner will receive free transportation and accommodation for the CFMTA 2015 Conference in Vancouver BC.

Competition details will be posted to the Roland Canada website (www.roland.ca) in January 2015. In the meantime, have a look at last year's winning video from Rhona-Mae Arca.

<http://www.youtube.com/watch?v=QwOEaViuf7w>

Roland, en partenariat avec **Music for Young Children** (www.myc.com) et **Conservatory Canada** (www.conservatorycanada.ca), est fier d'annoncer le lancement de la deuxième édition du concours PRIX DU PROFESSEUR TECHNO DE L'ANNÉE en janvier 2015. Fort de son succès en 2013, le concours Prix du professeur techno de l'année invite à nouveau les professeurs de musique partout au Canada à soumettre de brefs vidéos expliquant comment ils mettent la technologie à profit dans leur enseignement auprès de leurs élèves. Un jury, qui inclut la lauréate 2013 Rhona Mae Arca de Calgary, AB, sélectionnera le gagnant et le finaliste parmi les vidéos qui auront été soumises.

Les frais de déplacement et d'hébergement du gagnant lui seront offerts gracieusement afin de lui permettre de prendre part au congrès 2015 de la FCAPM à Vancouver, en Colombie-Britannique.

Les détails du concours seront annoncés sur le site Web de Roland Canada (www.roland.ca) en janvier 2015. D'ici là, nous vous invitons à visionner la vidéo gagnante de Rhona Mae Arca de l'an dernier.

<http://www.youtube.com/watch?v=QwOEaViuf7w>



10 THINGS TO DO IN VANCOUVER / RICHMOND

To do - before or after the conference



VANCOUVER

- 1 - STANLEY PARK
One of Canada's Largest Park.
- 2 - GRANVILLE ISLAND
Unique shops, visitors come here to see this interesting place located only minutes from downtown.
- 3 - CAPILANO SUSPENSION BRIDGE
Located in North Vancouver - be surrounded by natural beauty.
- 4 - ROBSON STREET
Check out the shops or sit back have a cup of coffee and enjoy the view.
- 5 - CANADA PLACE
Three million people visit this place every year.
- 6 - GROUSE MOUNTAIN
See Vancouver from high atop a mountain, so much to see, so much to do.
- 7 - GASTOWN VANCOUVER
One of Vancouver's oldest heighbourhood.
- 8 - VANCOUVER CHINATOWN
Long history, historic buildings and great chinese food.
- 9 - VANCOUVER AQUARIUM
Canada's largest aquarium.
- 10 - DR. SUN YAT SEN GARDENS
Visit a 15th century Chinese garden - chosen by National Geographic as the World's Top city garden.

For more information - check out:
<http://www.vancouver-travel-tips.com/vancouver-tourist-attractions.html>

RICHMOND

- 1 - STEVENSTON HERITAGE FISHING VILLAGE
A 19th century frontier seaport.
- 2 - GULF OF GEORGIA CANNERY
Built in 1894 - one of BC's few historically intact canneries.
- 3 - INTERNATIONAL BUDDHIST SOCIETY
The temple is the most authentic Chinese imperial-style structure in North Amercia.
- 4 - GARY POINT PARK
The site for a lovely evening walk.
- 5 - BRITANNIA SHIPYARD HISTORIC SITE
Tour this old shipyard and explore our maritime history.
- 6 - MINORU PARK
A real treasure in the middle of town - and right across the street from our venue hotel.
- 7 - MAYFAIR LAKES GOLF AND COUNTRY CLUB
Located minutes from the airport - 18 hole, 6,641 yard course. Pacific Ocean breezes from the west and Coast Mountains to the north.
- 8 - GATEWAY THEATRE
Our opening night gala will be held here.
- 9 - RICHMOND OYMPIC OVAL
See a bit of modern history
- 10 - BRITISH COLUMBIA VISTOR CENTRE
Located at the Vancouver airport - helping vistors visit our beautiful British Columbia

For more information - check out:
http://www.tripadvisor.ca/Attractions-g181716-Activities-Richmond_British_Columbia.html



CFMTA MEMORIAL DONATIONS

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

Simply send your donation to CFMTA 21 Allen Ave, Toronto, Ontario M4M 1T5.

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

Income Tax Receipts will be issued for any donation of \$ 25.00 or more.

Cheques should be made payable to the CFMTA Trust.

WHAT'S NEW AT THE CONSERVATORIES? QUOI DE NEUF AUX CONSERVATOIRES?

Christian Conservatory of Music, Canada

A humorous anecdote is told about two musicians - a pop musician and a classical musician.

- How do you get a classical musician to stop playing?
- Take away their sheet music.
- And how do you get a pop musician to stop playing?
- Put sheet music in front of them!

This caricature of music styles is a humorous way of recognizing the variety of pedagogical approaches and goals in music education. CCMC is committed to training musicians who can faithfully interpret written music as well as expand on it, developing improvisational skills. Students learn from staff notation along with chord charts and lead sheets so that they are equipped for solo performance and contemporary ensemble playing, such as Praise and Worship Teams.

CCMC National Teacher Listing

For teachers who are willing to teach from the CCMC Syllabus, there is a free Teacher Listing available through the CCMC website to allow prospective students to find teachers by location and instrument. For more information, please visit www.ccmce examinations.org.

Comprehensive Graded Examination System

CCMC provides a comprehensive graded examination system for musicians who are training to play music in the church. An integrated approach toward music and the musician is emphasized. Students are examined in areas of the Materials of Music (theory), Survey of Christian Music (history), Applied Performance and Bible Basics. While each area covers foundational elements, they are extended to offer a breadth of learning and comprehension. For example, in the Materials of Music (theory),

students learn chord chart/lead sheet designations alongside staff notation and become conversant in both. And these are applied to their Performance Repertoire to reinforce the direct relevance of theory to practice.

As the CCMC trains musicians involved in church music ministry and worship leadership, the Bible Basics component is designed to encourage students to connect their music studies with relevant biblical passages about worship and music.

Technical Requirements aside, the Applied Performance examinations are assessed categorically rather than by individual piece. Categories such as stylistic interpretation, technical facility, inherent rhythmic flow, hymnal & lead sheet inventiveness, choice of repertoire and overall performance are evaluated.

So, how do you get a CCMC trained musician to stop playing?

You can't! ❄

DONS COMMÉMORATIFS DE LA FCAPM

Le fait de faire un don à l'un ou l'autre des projets de la FCAPM peut permettre aux membres d'une famille, à des amis, à des élèves ou à des collègues d'exprimer leur appréciation et d'honorer des membres de la FCAPM. Les personnes et les entreprises qui donnent sont énumérées dans les éditions suivantes du magazine *Le professeur de musique canadien*. Ces projets comprennent la Semaine de la musique canadienne^{MD}, Jeune artiste, le concours national de piano et le Prix commémoratif de pédagogie.

Vous n'avez qu'à envoyer votre don à la FCAPM 21 Allen Ave, Toronto, Ontario M4M 1T5.

Veuillez prendre soin d'inclure le nom de la personne honorée, toute instruction particulière (le cas échéant), et indiquer le nom du projet auquel attribuer votre don.

Des reçus pour dons de charité sont remis pour tout don de 25 \$ et plus.

Les chèques doivent être libellés au nom du fonds de la FCAPM (CFMTA Trust).

WHAT'S NEW AT THE CONSERVATORIES? - cont. QUOI DE NEUF AUX CONSERVATOIRES? - suite.

Conservatory Canada has a new Publisher!

We are excited to have Novus Via Music Group as our new publisher and Hal Leonard Publishing Co. as our new distributor! The response to this announcement has been overwhelmingly positive.

We know you are going to love this new relationship; books will be easier than ever to obtain and at a new lower price! How often does that happen? The first publications will be available towards the end of September, with other volumes following in October.

The content in all repertoire books, theory books and syllabi remains the same overall. However, there have been changes made to the Theory and History syllabus, particularly at the Theory 4 level, and we have updated our list of History recommended texts. The piano syllabus has been revised with updated language and corrected errata.

Over the summer we have been reaching out to you, the teachers, to “pick your brains” about Conservatory Canada and our service to you and your students/parents. The feedback you have provided us has been invaluable - thank you for that. Our committee is reviewing the data collected. If you would like to contribute, please do not hesitate to contact our office by email with your observations and suggestions. We value your input. 🎵

What's new at The Royal Conservatory

From online tools to regional teacher workshops, we have lots of new resources for teachers.

- **Teacher Portal:** In May we launched the new Teacher Portal, an information hub available at no cost to all teachers with a Royal Conservatory of Music Teacher Account. The Portal provides centralized access to various resources for teaching, examinations, professional development, as well as materials to help you inform parents about music education and assessment. Visit rcmusic.ca/teacher-portal for more information.
- **Benefits of Music Education Poster:** A new infographic poster summarizing the findings in our article *The Benefits of Music Education* article is now available! We're offering a **free copy** to the first 2,000 teachers who sign up for the Teacher Portal. You can also download a copy from rcmusic.ca/resources.
- **Free Teacher Workshops:** Starting this September we will be offering free workshops for teachers in communities across Canada. Presented by senior examiners, the workshops, , will provide insights into new programs at The Royal Conservatory, simulated examinations with actual candidates, and an opportunity to ask questions. Visit rcmusic.ca/teachers/professional-development to find a workshop near you!

- **The Royal Conservatory Schools:** A new academic year is under way at **The Glenn Gould School**, our professional training program for musicians at the undergraduate and graduate levels, and **The Phil and Eli Taylor Performance Academy**, our program for gifted young musicians aged nine to 18. Application information for the 2015-16 academic year will be available in October (for The Glenn Gould School) and November (for the Taylor Academy). Applicants can learn more at rcmusic.ca/ggs or rcmusic.ca/academy.

Important Dates Winter Session 2014

Registration Deadline:
November 4, 2014

Theory Examinations:
December 12 & 13, 2014

Practical Examinations:
January 19–31, 2015 🎵

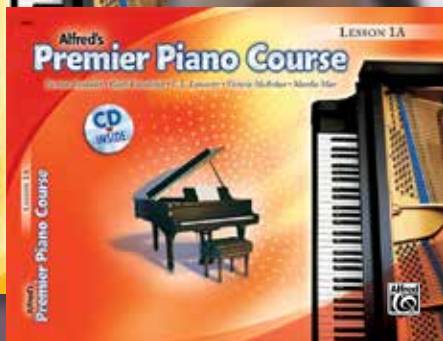


Bright

FUTURES

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Alfred Music
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Alfred's Premier Piano Course combines the appealing music of popular composers Dennis Alexander and Martha Mierwith a comprehensive approach to piano instruction. Students develop life-long musical skills through its non-position reading approach and focus on reading rhythms by patterns. Lesson Books 1A-2B are available in Piano Maestro, the award-winning practice motivation app. Premier Online Assistant videos reinforce concepts on smart devices.

REVIEW OF PUBLICATIONS

CRITIQUE DE PUBLICATIONS



METHODS

THE EASIEST TECHNIQUE BOOK EVER! - Level 1

by Andrew Harbridge
www.andrewharbridge.com

The Easiest Technique Book Ever! series is a comprehensive technique method, combining the standard study of major and minor scales with jazz, blues and other non-diatonic scales. This excellent resource exposes students to a variety of keys, modes, and other scales from an early age. The series contains six levels, all of which conveniently cover the technique requirements for the Royal Conservatory of Music, Conservatory Canada Classical and Contemporary Idioms as well as the Canadian National Conservatory of Music.

Harbridge does a fantastic job of encouraging variety in repetition while introducing different scales, providing checkboxes for students to

complete after experimenting with different practice strategies. His various tips and tricks encourage students to work independently at home. The introduction of each new scale includes a presentation of fingerings both on a printed keyboard and the musical staff, making Harbridge's approach particularly valuable for visual learners. His approach to teaching triads is both creative and effective. A block-based visual outlines how triads stack upon one another to create different inversions. Having this reference along with traditional staff notation is invaluable in effectively communicating the concept with students of all levels, abilities, and learning styles.

Each technique book includes appendices, which function for both student and teacher while tracking long-term and short-term progress of technique, repertoire and ear training through clear daily, weekly, and monthly practice goals. Many teachers will find this resource to be a staple in their music studio, particularly because of Harbridge's unique, effective and creative approach to mastering the complete understanding of scales and triads from an early age.

Christine Tithecott - Ontario

www.RedLeafPianoworks.com

Exciting NEW MUSIC!

The advertisement displays a collection of music books for sale. The books shown include:

- JOURNEY THROUGH THE GALAXY** by Irene Voros
- PACIFIC PASSAGES** by Irene Voros
- Land of Dreams** by Teresa Bischoff
- Over the Rainbow** by Joanne Bender
- Along the Shore** by Beverly Porter
- Taking Chances** by Janet Gleck
- Golden Collection** (30 Essential Piano Pieces for Little Fingers)
- Zarzamora** for Solo Piano by Martha Hill Duncan
- Parking an Octalonic Truck** by John Borge
- Willow** by Susan Grisdale

SUPPLEMENTAL

A PERFECT 10 - Book 1

by Melody Bober

Alfred Publishing 41397

With fresh memories from the Sochi 2014 Winter Olympics, Melody Bober gives hopeful pianists a chance to feel like Olympians! This is a compilation of six original solos by Bober, along with her favorite teaching pieces from four stylistic periods. This collection has been designed to, “promote technical skills and offer the dream to succeed in performance”. In true Bober fashion, heart-felt attention has been meticulously put into every detail of these pieces as both solos pieces and as optional duets. I would highly recommend this wonderful book as a supplemental tool to perform student/teacher duets during weekly lessons. On their own, pieces such as *Ragtime Fun* and *Trampoline Tricks* make the student sound beyond their elementary to late elementary level! Her embellishments are especially imaginative, offering a creative approach to cross-overs, transpositions, and pentascales with parallel motion. Bober reminds us of the power and solace music can bring to a perfectionist world. Students who strive to find a resource to shine with will score ‘A Perfect 10’ with this book.

Sarah Lawton - Ontario

EASY SOLO-ETTES

by David Karp

FJH Music Company FJH2040

Easy Solo-ettes is a collection of elementary piano solos by respected American composer David Karp. He introduces the volume by stating that his goal was “to provide interesting and imaginative piano solos that help develop keyboard skills and musical awareness.”

His compositions cover a range of styles from march to waltz and can be used to introduce or reinforce a number of musical techniques.

There are nine pieces in the collection: *First Toccatina*, *Lullaby*, *Dream*, *March*, *Valse française*, *Weekend Parade*, *Holiday Waltz*, *Raindrops*, and *Slavic Dance*. Minimal performance notes are provided, so teachers will need to provide guidance to students with regards to stylistic playing and technique.

Each piece focuses on carefully selected aspects of music-making. For example, *Dream* provides not only an opportunity to play in 3/4, but challenges students with the placement of ties. *Slavic Dance* features frequent time signature changes that will require careful counting to master.

The balance of musical styles in *Easy Solo-ettes* is for the most part well considered, but the appearance of both *Valse française* and *Holiday Waltz* in the same volume does not showcase both pieces to their advantage. Being both waltzes and of very similar structure—not to mention being placed very close to one another in the collection—unfortunately dampens the uniqueness of the music.

Easy Solo-ettes provides students with opportunities to hone technical skills and exposes them to a variety of styles. Teachers wanting to help students transition from method book to performance repertoire may wish to use some or all of the pieces in this book to bridge that gap, as long as care is taken to provide sufficient support along the way.

Katherine Murley - Prince Edward Island

PACIFIC PASSAGES

Intermediate Piano Solos

by Irene Voros

Redleaf Pianoworks

As I played this book of eight piano solos, I was carried along in a delightful and picturesque musical journey. Ms. Voros has perfectly captivated some of the most wonderful sights of the Pacific Northwest.

Techniques such as: ostinato, glissando, accents, crossed hands, extreme registers, rubato, and jazz chords are effectively employed.

Carefully marked pedaling and fingering assist in making an expressive sound. Key signatures include 6 flats. Rhythmic precision adds character to the pieces such as *Rugged Coastline*. The student has the opportunity to have good balance between the hands allowing for the melody to sing above the accompaniment.

I would be hard pressed to choose a favorite because the various sounds and colors have different appeals! If you are looking for expressive and evocative music for your later intermediate student I believe you'll find these eight solos to meet your needs!

Jean Ritter – British Columbia





PIANO EXTRAVAGANZA

by Robert D. Vandall
Alfred Publishing 42634

This interesting book of seven solos would be appropriate for grades 4-6 students. The various styles should suit many a varied taste.

The composition which differs from the other in terms of both key and time signatures is *Holiday*. The piece is in ABA form and modulates from E major to e minor and back again. The A section is written in an enjoyable hybrid time of 7/8 which changes to 6/8 in the B section. The student gets the opportunity to enjoy this wonderful variety within the same piece! Further, the right hand melody begs for the melodic chords to be voiced, while the left hand offers a duplet to be played in a three count. This composition is fast and fun! It mirrors the joy of finally being on holidays!

The other pieces in this publication have fewer than four sharps or flats in each piece, and restrict themselves to simple time signatures (other than the *Grand Tarantella*, which is in 6/8 time) There are no other modulations in the pieces, although many are peppered with chromatic colour!

Dennison Despot Blues, for instance, is to be played with a swing rhythm. The left hand features a driving rhythm of 5^{ths} to 6^{ths} and back again. On the third page, the right hand mirrors the left hand by means of triplets which move from first inversion to root position. It is a fairly simple piece in the Blues style, which a student would enjoy and learn fairly quickly.

On a completely different note, is his composition, *After the Storm*. This piece is fairly fast and very expressive.

The piece is dynamically interesting with a lot of variation in its pace. It is arpeggiated throughout with the exception of seven bars on the second page. Here. The melody varies from the right hand to the left hand where the chords should be voiced to the bottom note. This is a lovely and interesting piece which would be enjoyable to teach as well as play!

For those students in need of a very explosive and syncopated piece, *Fireworks* would surely fit the bill! It is in D major and makes use of root position triplets almost exclusively. This would give the student an opportunity to voice the right hand chords while trying to shape the melody so that the piece is not just percussive! A great piece for when the student needs to let off a bit of steam!

Students would enjoy this publication as it contains several different styles and moods. This is a good supplementary book!

Sonia Hauser – British Columbia



ONE OF A KIND SOLOS

by
Wynn-Anne Rossi
Alfred Publishing 42375

Rossi asks a very poignant question.... “What does it mean to be one of a kind?” While pondering this important question, the words and titles of her collection show a careful consideration to Rossi’s values as a composer. Rossi believes a composer explores one-of-a-kind ways to discover musical ideas to express emotions, imagination and the world around us. Teachers can use these pieces as excellent supplemental teaching material alongside Conservatory Pieces. With witty titles such as *Bach in a Minute* (a study on Bach’s *Tocatta and Fugue in d minor*) and *Labradoodle* (both playful and humorous) students of both genders will be drawn in to enjoy performing them. Labeled as Late Elementary, Rossi gives a great variety of sounds to explore and enjoy. This collection demonstrates immense variety, ranging from haunting sounds to rhythmic explosiveness. *Castle in the Air* is full of floating pedal sounds with plagal cadences, whereas *Perilous Journey* has mysterious overtones from cluster chords and a *James Bond / Mission Impossible* rhythmic feel. My only criticism is that I felt these pieces were too short. They leave you wanting more. Rossi’s melodies don’t seem to reach their full potential and maturity. Two of my favourite pieces were, *Swirling Leaves* (a wonderful study in wrist rotation) and *Brazilian Beach* (where beautifully explored rhythms were executed in a mixolydian mode). One Of A Kind Solos is truly an adventure of self-discovery for every pianist who performs them!

Sarah Lawton – Ontario

**PIANO SOLOS
IN LYRICAL STYLE**
by Carolyn Miller
Willis Music Company
Hal•Leonard HL00124389

The solo pieces in this early intermediate-level collection are evocative of a variety of times, places, and moods that would capture the imaginations of many students. Each selection requires a highly expressive performance in order to convey the character of the music. Personal favourites include the lilting, waltz-like *Dancing in the Rain*, the delicately flowing *Falling Snowflakes*, the majestic and lyrical *Knights of the Castle*, and the beautifully poignant *Remembrance*.

Challenges for students include shaping long phrases, balancing melodic lines and accompaniment parts, legato pedaling, arpeggiated left hand figures, and some very fast, delicate right hand runs. Mastery of the technical aspects of each piece is essential in order to focus on musicality and expression.

Any of these pieces would be beautiful additions to a recital program and would provide a lovely contrast to a lively, energetic selection. More advanced students could also enjoy learning these appealing selections as quick study pieces.

Nancy Mitchell - Ontario

**DEBUSSY
SEVEN FAVORITE PIECES**
Schirmer
Hal•Leonard HL00296917

This splendid book would be equally at home in a teacher's studio, on a student's piano or in the hands of an audiophile. From the glossy cover with a Monet Waterlilies reproduction, the reference material, editing, clear legible layout to the CD included, this is a complete package! Part of the new Schirmer Performance Editions, printed on cream colored paper, this book showcases seven of Debussy's best known and most commonly performed piano pieces. Included are *Le petit negre*, *La fille aux cheveux de lin*, *La cathedrale engloutie*, *Deux Arabesques*, *Reverie* and *Clair de Lune*. Pianist and professor Christopher Harding provides performance notes to assist in the playing of Debussy's music in general addressing style, sound and color, articulation, pedaling, inner voices and fingering. Then he adds thorough commentary and personal suggestions for each piece individually. Editing, fingering, bar numbers and layout are helpful and easy to read. Also included is a glossary of French terms and some information about the editor. I find it particularly fitting that Professor Harding is both the editor as well as the pianist for the recording. This is a fine resource and would make a lovely gift.

Joyce Janzen - British Columbia

BRAVISSIMO!
A Winning Collection of Original
Solos - Book 4 (Intermediate)
by Timothy Brown
FJH Music Company, Inc. FJH2186

This collection of solos for intermediate students contains nine pieces in contrasting styles ranging from dreamy and lyrical (*Catherine's Violin*, *Stardust Prelude*, *The Paper Crane*) to jovial (*Let's Swing It!*) to highly energetic (*Satirical Dance* and *Toccata in A Minor*). While all compositions in the collection are original, many are reminiscent of music that the students may have already heard. For example, *Catherine's Violin* evokes the music of Ravel and *Flannagan's Cove* sounds like an Irish ballad.

Each piece in this collection presents unique technical and musical challenges; however, all are within the grasp of an intermediate student. Specifically, potential difficulties include different rhythms or articulations in the two hands or in different fingers of the same hand, large leaps, changing metres, syncopated rhythms, hand crossing, and the use of a wide range of dynamics, tone colours, and articulations.

This collection is a rich resource containing material that would appeal greatly to many students while providing ample opportunities for musical growth.

Nancy Mitchell - Ontario

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COMPOSER'S CHOICE

by Carolyn Mille

Willis Music Company HL00123897

This delightful book contains eight enjoyable pieces of varying styles. It would be appropriate for a good grade three student to one in grade five. Only one piece, 'Arpeggio Waltz', is in the key of A major. All of the other compositions contain only one flat or sharp in the key signature and are in both major and minor tonalities. None of the pieces modulate to another key, although chromaticisms add a splash of colour to most of the works. The time signatures restrict themselves to either 3/4 or 4/4 and none of them change within a single piece.

Ms. Miller has included performance notes for each of her compositions. These are most helpful to the students as they comment on both technical and artistic features within each piece. Pedal markings and suggestions are to be found with each composition.

From a pedagogical perspective, these pieces provide students with great opportunities to exercise technical skills whose validity is often questioned by these same students! For instance, 'Allison's Song', is replete with triplets in both hands and those in the base span the interval of a tenth. 'Ripples in the Water', features groups of sixteenth notes in the right hand offset by triads travelling through their inversions in the left hand. This is a great opportunity for the student to learn to play these inversions by 'feel'! The piece is quite charming, and allows the student a very 'oom-pa-pa' left hand with a soaring arpeggiated right hand. Again, the student has the choice of how to shape an arpeggiated and flowing phrase.

My personal favourite piece in this publication is 'Trumpet in the Night'. Not only do the eighth notes swing, but the bass moves from root position to first inversion chords, followed by the same pattern altered chromatically to suit a very jazzy blues feel! One of the challenges of this piece is to maintain a very clear right hand melody over a fairly heavy left hand. Students can also be introduced to the blues scale starting on F for bars 19-20. Further, they are encouraged to improvise throughout the piece! Most students who enjoy the jazz idiom will really enjoy learning and performing this composition!

In a totally different style is *Reflections*. The piece is marked 'Andante Cantabile', and requires a much more relaxed and singing tone than the previously discussed composition. Here, the student will bring out a lovely, simple melody in E minor in the right hand while playing a very busy eighth note accompaniment in the left hand. The challenge is to maintain a Cantabile sound while producing a dynamically interesting performance.

Overall, this is a very lovely and interesting book containing many styles of compositions with which to delight young pianists. It also presents the teacher with an opportunity to deal with very specific difficulties. This is a definite 'Should Have' in any Studio.

Sonia Hauser—British Columbia

SOLOS

JOURNEY - (for the right hand alone)

by R Vandall,

Alfred Publishing 41288

Journey is a seven page piano solo by the well-known American composer and arranger Robert Vandall. This piece could be played with both hands to good effect but is written to be performed by the right hand alone. Perhaps the left hand is injured, or needs a rest; perhaps we just want the challenge of creating a full and complete sound with a single hand. The composition is graded early advanced but I feel this is optimistic. The work is challenging, ranging from one end of the keyboard to the other, often over four octaves in a single measure. The tempo is quick with many changes creating a sense of movement. The dynamic range is varied as well. *Journey* is an apt name for this piece as it traverses various ideas which unfold naturally. The harmony is triadic but atonal in the first and third sections using rising open fifths and sixths, five note chords and descending four note broken chords with a held upper melody note. A transition to the middle section changes time signature from 4/4 to 6/4, slows in tempo and is even more improvisatory in nature with rapid scale like ascending and descending thirty-second notes. The center section is faster, in 4/4 time and tonally in B^b+. The chordal construction is similar to the previous section but the rhythm is more syncopated and varied. The opening idea returns an octave higher and then in the register previously written but in a somewhat altered format. The ending is bravura and fortissimo with four note rising chords and a final descending flourish.

I found the work to be intriguing in sound and appealing to play.

Joyce Janzen – British Columbia

DUETS – TRIOS

THE WILLOW

One Piano, Four Hands

by Susan Griesdale

Redleaf Pianoworks

The Willow by Canada's Susan Griesdale, published by Red Leaf Piano Works, is a lovely duet arrangement for the early intermediate level. The composer writes:

“Designed to fall into the hands easily for the early intermediate student, relax with this little melody playing at a leisurely pace with gently flowing lines like leaves of a Willow tree moving gracefully in the gentle breeze”

Written in the key of C+, player one will enjoy playing the lovely melody which features longer notes singing above player two's broken chord pattern. There is a lovely moment where this pattern starts on low C with player two and then continues upwards with player two finishing it off.

The optional pedal, if added, makes a lovely addition to the color of this piece.

This is a great duet for players of the same musical ability, or a student and teacher or parent.

Laureen Kells - Saskatchewan

DUET DISCOVERIES

12 Lower Intermediate Pieces

One Piano, Four Hands

Compiled and Edited by Bradley

Beckman and Carolyn True

Hal•Leonard HL00119880

As the title suggests, this collection is a good introduction to students just starting to play duets at the lower Intermediate level (approximately grades 3 – 4) and includes 12 pieces in progressive order of difficulty. In keys of up to one sharp or flat, Primo and Secondo parts are printed on same page in a double grand staff format making it easy to keep track of ensemble. Only one piece is three pages, the rest are two pages in length. The pieces are often soft, slow, contain simple rhythms and have a nostalgic or sentimental mood. They are perhaps not the best recital or festival pieces but lovely for home study and enjoyment. Excellent performance and practice notes include how duet work affects pedaling, dynamics, hand positions, sharing of melodic lines, balance and voicing. Suggested metronome markings and fingerings as well as ideas on teaching duets are helpful. Brief biographies highlight the eight composers in this collection ranging in time from the 18th – 20th century, mostly from the German Romantic tradition. We enjoyed sight reading this book together – always fun to make music with a friend.

*Katherine Hume & Nita Pelletier
British Columbia*

CLOUDBURST

One Piano, Six Hands

by Martha Hill Duncan

Redleaf Pianoworks

I find teaching one piano six hands music to be so delightful! I have three charming intermediate students that learn at least one of these works annually and have grown musically by playing these ensembles. It's wonderful when students learn to really listen to each other and respond to each other's energy. Plus, they grow so much rhythmically as they take responsibility for their own part.

Player 3, the lowest player, is responsible for the pedal. That player not only has to play sensitively being in the low register, but has to listen to all the parts to pedal effectively. What a great opportunity to strengthen leger line reading below the bass staff! This player has the “exciting” part to play at measure 23 when the real cloudburst begins. The 2 measures of broken octaves in 16th notes in the LH definitely signal the pouring rain.

Player 2 gets the privilege of sitting in front of the middle of the piano and reading notes within the staff. This piece has some syncopation in this part and often carries the melody as well. Shaping the phrases effectively is the challenge for player 2 especially at the crossed hands section. Once the “cloudburst” has begun, there are 6 measures of 16th notes taking over in this part.

Player 1 adds effective colors as it harmonizes with the other parts. Sometimes the melody moves to the high register and this player has the task of having really excellent tone quality. Rhythmically this part supports the others but also has moments of taking the lead.

If you haven't worked with One Piano Six Hands music in your studio, I'm sure you'll enjoy teaching *Cloudburst!*

Jean Ritter – British Columbia



To Christine, Jean, Joyce, Katherine H., Katherine M.,

Nita, Nancy, Sonia and Sarah for taking the time

this summer to do these amazing reviews.

Thank you!

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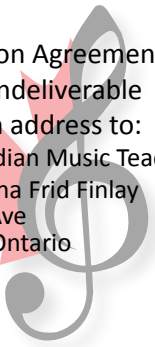
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