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PUBLICATION INFORMATION

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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.

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Natasha Frid Finlay, Secretary / Treasurer
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GREETINGS FROM CFMTA PRESIDENT SALUTATIONS DE LA PRÉSIDENTE DE LA FCAPM

Charline Farrell



Happy New Year!

New beginnings are always exciting. We welcome new activities, new ideas, and are filled with hope for the year ahead.

We hope that our students continue to progress, and we hope they will practise! Our branch colleagues are always there with ideas to help motivate student practice. Attending meetings gives us valuable professional development. Every branch has teachers who stand out as wise pedagogues, and we owe them our respect. They, in turn, give us advice of the most practical nature. We can become increasingly better teachers because these connections provide us with free continuing education.

We hope that we have opportunities to network with our fellow teachers at workshops, master classes, festivals, concerts/recitals and Provincial and National Conferences. Our profession, while satisfying, can be somewhat “lonely”, so the opportunities for networking are not only rewarding, but necessary. We all are blessed because of our association with fellow teachers.

We hope that our students enjoy many opportunities during the year, such as recitals, festivals, student workshops, master classes and musical social events. It is becoming increasingly evident that our Ministries of Education see less and less value *in music education for every student*. This is a discussion for another day, but in the meantime, let’s give our students every opportunity to enjoy music as a social activity. A large part of the enjoyment of music is sharing it with others.

We hope that parents will realize the importance of music education for their children. We can facilitate this knowledge by having ongoing contact with the parents of our students. There are three people involved in music lessons. The job of the **teacher** is to share his/her knowledge, suggest repertoire choices that are best suited to a particular student, find ways to motivate when a plateau is reached, always find positive ways to suggest improvement, and keep the parent informed. The **parent** has the practical

obligations of providing an instrument and a quiet place in the home to practice, help the student organize time for quality practice, pay for books and lessons, and provide transportation. The **student** has but one obligation in this trio....practise, practise, practise!

Have a wonderful, and musical, 2015! We hope to see many of you at our National Conference in July 2015 in Beautiful British Columbia!

Blessings,

Charline Farrell, President
CFMTA/FCAPM

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, 2014

Bonne et heureuse année à toutes et à tous !

Les nouveaux commencements sont toujours excitants. Nous accueillons de nouvelles activités, de nouvelles idées toutes deux remplies d'espoir devant la nouvelle année qui s'offre à nous.

Nous espérons que vos élèves continuent leur progression et qu'ils vont pratiquer ! Nos collègues sont toujours présents auprès de leurs jeunes étudiants pour les aider et les motiver à travailler. Par contre, les jeunes ne sont pas les seuls à cheminer dans leur art puisque les réunions de nos différents comités nous permettent à nous aussi d'avancer et d'améliorer notre expertise professionnelle. Dans toutes nos régions, nous avons des professeurs se démarquant par leur pédagogie aiguisée que nous respectons au plus au point. Ils nous donnent des avis qui s'avèrent des plus pratiques pour notre propre évolution. Nous pouvons ainsi devenir de meilleurs professeurs puisque ces échanges nous permettent de profiter d'une formation continue.

Nous espérons que nous aurons l'opportunité de partager nos connaissances avec nos collègues de partout à travers le pays grâce aux ateliers, classes de maître, festivals, concerts, récitals et congrès national et

provinciaux. Même si notre profession est satisfaisante, elle est toutefois solitaire et les possibilités d'échanges ne sont pas seulement gratifiantes mais nécessaires. Nous sommes privilégiés de faire partie d'une association qui favorise tout cela.

Nous espérons que nos élèves apprécieront tout au long de l'année les occasions d'aller encore plus loin dans leur apprentissage par le biais de récitals, festivals, classe de maître et divers événements musicaux. Il est de plus en plus évident que notre gouvernement se préoccupe de moins en moins de la valeur que peut avoir l'éducation musicale pour tous. Comme il s'agit ici d'un long débat, concentrons-nous sur les opportunités que nous pouvons offrir à nos jeunes élèves afin qu'ils puissent trouver plaisir à faire de la musique une activité sociale. Une large part de ce plaisir est certes le partage de la musique avec les autres.

Nous espérons que les parents réaliseront l'importance de l'éducation musicale pour leurs enfants. Nous pouvons faciliter cette réalité en développant les contacts avec les parents de nos élèves. Il y a trois personnages impliqués dans les leçons de musique.

Le **professeur** a pour fonction de partager ses connaissances, de suggérer du répertoire qui sera bénéfique pour un élève en particulier, de trouver des moyens de motivation lors de moments difficiles, de suggérer des améliorations de façon positive et de tenir les parents informés de la progression. Les **parents** ont des obligations plus pratiques en procurant un instrument adéquat qui sera placé dans un endroit propice à la pratique, aider son enfant à organiser un temps de pratique de qualité, payer pour les leçons et les livres et lui permettre de se rendre à son cours d'instrument. **L'élève** a seulement une obligation dans ce trio....pratiquer, pratiquer, pratiquer !

Que l'année 2015 vous apporte joie et musique ! Nous espérons vous rencontrer en grand nombre lors de notre « National Conference » en juillet prochain dans la si belle Colombie-Britannique !

Amicalement,

Charline Farrell, Présidente
CFMTA/FCAPM



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 2014 à Toronto, en Ontario.

HELLO FROM THE EDITOR MOT DE L'ÉDITRICE

Dina Pollock



Hello Everyone and Happy New Year!

Everytime I start a new layout I am impressed by all the programs that we have available to our members and to our students. I hope I do include sufficient information on them for you.

Lots of great information in this issue, program deadlines, information about the upcoming Conference in Vancouver (looking forward to seeing everyone) and Canada Music Week® reports.

I am really pleased about the reviews that are included. We have reviews for methods, supplemental material, reference books, a new Counterpoint method and something new - reviews on APPS (*all platforms - iPad, Android, Windows and Mac*). Thank you to BJ, Jean, Joyce, Judith, Lauren, Laurel, Nancy, Peter and Sarah for all your time and skills at getting these done for us.

I hope you enjoy this issue - Dina



New Brunswick

- more info on page 24



British Columbia

- more info on page 14



Ontario

- more info on page 16



Canada Music Week Poster



Ontario

- more info on page 21



Saskatchewan

- more info on page 20



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.

THE CFMTA CERTIFICATE OF RECOGNITION FOR PROFESSIONAL ACHIEVEMENT LE CERTIFICAT DE RECONNAISSANCE DE RÉUSSITE PROFESSIONNELLE DE LA FCAPM



CFMTA/FCAPM is a professional organization of music educators throughout Canada. In order to promote continued professional growth by our members, we are offering

The CFMTA/FCAPM Certificate of Recognition for Professional Achievement

presented by CFMTA/FCAPM, to encourage members to grow as musicians, educators and mentors.

The Canadian Federation of Music Teachers' Associations has set up a program in which those who show professional development/practice throughout the year be rewarded with a certificate. The certificate is renewable every two years. A fee of \$10.00 to cover the administrative cost, certificate and postage must accompany the application form. These high quality certificates could be displayed in studios and the recognition used

in advertising. Please note that this is a voluntary program for individual members and is in no way part of the membership process, which is handled by our provincial organizations. For more information, go to our website, www.cfmta.org, click on professional development. Here you will find the form which can be downloaded and completed electronically. Certificates will be mailed once all the information is received via regular mail.

→ www.cfmta.org

→ Professional Development • Perfectionnement professionnel

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→ Page down to Application form • Bas de page à la forme Application



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.

CALL FOR COMPOSITIONS APPEL DE COMPOSITIONS

• *deadline March 1, 2015*



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

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

Deadline Date: March 1, 2015 Entry fee: None

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

CFMFTA 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 piano solos and junior choral works. Selected compositions are available to be downloaded for all to enjoy at www.cfmta.org.

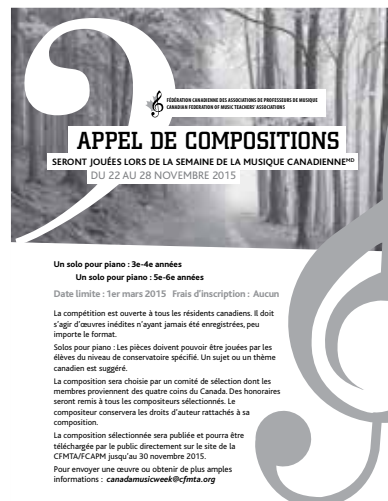
Chaque année, la FCAPM lance un appel à compositions afin de célébrer la Semaine de la musique canadienne. Ce concours est ouvert à tous les compositeurs canadiens et il les invite à soumettre leurs œuvres inédites pour piano solo et chœurs juniors. Les compositions sélectionnées peuvent ensuite être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

Please direct submissions and questions to:

Po Yeh
Canada Music Week Chairperson
yehp@shaw.ca

Pour envoyer une œuvre ou obtenir de plus amples informations :

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



➔ www.cfmta.org

➔ **Programs & Competitions • Programmes et concours**

➔ **Call for Compositions • appel à compositions**

➔ **Page down for full information • Page vers le bas pour une information complète**



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Press Releases [pre and post-event]

Certificate templates

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Canada Music Week®

Branching Out

Essay Competition

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CONFERENCE PRICES

☼ *Registration rates will be the same for members of CFMTA/FCAPM and MTNA*

All full Conference packages include

3 breakfasts (Thursday, Friday, Saturday) - 1 lunch (Friday) and coffee breaks

Please note - Banquet ticket and CFMTA/FCAPM Lunch are not included with Conference package.

	CFMTA/FCAPM MTNA Members	Non 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 June 1	\$ 439	\$ 489	\$ 389

DAY PASSES A ticket to the Opening Night Gala is included with each Day Pass

Thursday only	\$ 159	All events including Breakfast
Friday only	\$ 199	All events including Breakfast and Lunch
Saturday (half day only)	\$ 89	All events including Breakfast

	ADULTS	STUDENTS/SENIORS
Opening Night Gala (Wed)	\$ 20	\$ 15
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

CONFERENCE REGISTRATION FORM



First Name _____

Last Name _____

Address _____

City _____

Province/State _____

Postal Code/Zip Code _____

Country _____

Email _____

Telephone _____

Would you like to be sent Conference updates by email - Yes / No

MAIL TO:

Kevin Thompson
 Registrar - Conference 2015
 15042 Royal Avenue
 White Rock, BC V4B 1L9
 registration@cfmtavancouver2015.com

**PLEASE MAKE CHEQUES PAYABLE TO
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Use this form to register by mail.
 To register online please go to

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 and CFMTA/FCAPM Lunch are 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	A ticket to the Opening Night Gala is included with each Day Pass		
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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WILLIAM ANDREWS CANADA MUSIC WEEK® AWARDS

North Shore - British Columbia



Third William Andrews Canada Music Week® Award Win for North Shore Branch, BCRMTA



BACK ROW from L to R: Student composers Denise Kerney, Annudesh Liyanage, Julia Tancon and Sarah Haysom; Mark Armanini, CMW guest composer; JoAnn Primeau, Dr. Carolyn R. Finlay.

SEATED from L to R: Musicians Charlie Lui - dizi and Song Yun - erhu.

The North Shore Branch, BCRMTA, is delighted to have been given one of the “William Andrews CMW Award” for 2014 by the CFMTA/FCAPM. This is the third win for the North Shore Branch under the leadership of CMW Co-ordinator Dr. Carolyn R. Finlay; the North Shore also won this national CFMTA award in 2008 and 2013.

To celebrate our 10 years of commemorating Canada Music Week® (2005-2014), CMW North Shore organized events to reflect our increasingly multi-cultural student community. Continuing our 10 year long tradition of commissioning guest composers both to write new works and to mentor student composers, our CMW guest composer 2014 was Mark Armanini, Artistic Director of The Vancouver Inter-Cultural Orchestra (VICO), producer of the BC Chinese Music Ensemble, and currently on Faculty at Capilano University, North Vancouver. With Mr. Armanini we also invited two professional guest performers: Ms. Song Yun, erhu (Chinese string instrument) and Charlie Lui, dizi

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(Chinese flute). VICO, founded in 2001 and one of the first concert orchestras of its kind in the world, specializes in commissioning and performing new inter-cultural music performed on both Western and an eclectic variety of non-Western musical instruments. The Georgia Straight newspaper writes that VICO performs “music that sounds like Vancouver looks.”

CMW/North Shore 2014 consisted of four interconnected events; the first was a demonstration recital in April 2014 with Mr. Armanini, Song Yun, erhu, and Charlie Lui, dizi. Ms. Song and Mr. Lui demonstrated the performance techniques of their respective instruments, and Mr. Armanini explained the particular challenges of writing and notating music for them. Four student composers undertook to write their own erhu/dizi duets to be performed by Song Yun and Charlie Lui at the CMW recital in November.

Mr. Armanini, Song Yun and Charlie Lui met again with all the student composers at two further composition workshops held in June and October 2014. Compositions-in-progress for both solo piano and for erhu/dizi duet were submitted to our guest composer and performers in advance. Each student’s composition went through the process of revision and refinement in consultation with Mr. Armanini and the players who were to perform them.

Our 10th Anniversary CMW Recital was held on Sunday, November 16, 2014, opening with students of RMT teachers performing works from the Canadian repertoire. Following these, Song Yun, erhu, and Charlie Lui, dizi, performed *Er Quan, or Reflection of*

the Moon on Second Lake by Abing (1893-1950), a work now regarded as a masterpiece of traditional Chinese music. Ms. Song and Mr. Lui then gave the premiere performances of the four duets for erhu and dizi written by the student composers:

Morning Birds

by Sarah Haysom

Reflections

by Denise Kerney

D Dorian Rhapsody

by Annudesh Liyanage

Oriental Gardens

by Julia Tancon.

This was followed by performances by student composers of works for solo piano:

Planet X

by Martin Barnes

Sweet Trauma

by Sasha Chudinsky.

Congratulations to all of these student composers for writing works of remarkable accomplishment and musical imagination. Special thanks to Mark Armanini for the thoughtful advice and encouragement which he gave to each of our students, and to the sensitive attention given to each composition by our guest performers.

The premiere performance of *Red Leaves*, commissioned by us for CMW 2014 from guest composer Mark Armanini, was given by Song Yun and Charlie Lui. Mr. Armanini wrote this delicate and evocative erhu/dizi duet as a tribute to the season, and to the cultural links between Canadian and Chinese music.

Our CMW Recital 2014 concluded with performances by special guests

“The VICO Sounds Global Ensemble” under the direction of Farshid Samandari, composer in residence, VICO and BC Chinese Music Association. Performances of six new pieces by the adult student composers who had participated in the “VICO in the Schools” programme with support from Capilano University were given by Lan Tung, erhu; Bic Hoang, dan bau; Saina Khaledi, santur; and Jonathan Bernard, percussion.

Our CMW 2014 Recital was a feast of sounds unlike anything we had ever undertaken before and sought to reflect the increasing global influences upon Canadian music and our composers. Just as our neighbourhoods are becoming increasingly multi-cultural, so, too, is our music being enriched not only by Western musical traditions, but by those of an ever-widening global cultural heritage.

Submitted by

Dr. Carolyn R. Finlay

CMW Coordinator

North Shore Branch - BCRMTA

WILLIAM ANDREWS CANADA MUSIC WEEK® AWARDS

Barrie - Ontario



*Celebrate Canadian Music! - November 22, 2014
featuring Martha Hill Duncan and Red Leaf Pianoworks*

This year the Barrie Branch of ORMTA put together a wonderful afternoon to celebrate the rich Canadian repertoire that is available to us and to nurture our own budding composers. Our celebration opened with a student recital featuring all Canadian compositions and students' own compositions. We were so pleased to have Martha Hill Duncan of Red Leaf Pianoworks joining us for a composition workshop and piano masterclass, as well as a showcase of new piano compositions from all nine composers of Red Leaf Pianoworks.

Our hope in including a workshop and a masterclass rather than just a recital this year was that the celebration of Canadian music would be open to more of our students, and would highlight the joys of the composing and learning process throughout our studios in addition to the recital performances. As teachers we also enjoyed learning from the workshop and being introduced to more great Canadian compositions from Red Leaf Pianoworks.

Fifteen students shared pieces by Anne Crosby, Nancy Telfer, Linda Niamath, Ruth Watson Henderson, Stephen Chatman, Janet Gieck, Tyler Seidenberg, and Pamela Cioroch performed her own composition as well. Several students and teachers stayed and enjoyed Martha's presentation of Red Leaf Pianoworks compositions and bought books to use in their studios.

The composition workshop was very engaging and seven students ranging in age from 8 to 18 took part. Martha had wonderful tips in the masterclass as well. Overall it was a great afternoon of Canadian music! Our sincere thanks to CFMTA/FCAPM for selecting us, and to William Andrews for generously providing this award. We look forward to growing on the successes of this event in the years to come!



CANADA MUSIC WEEK®

Coast to Coast

SEMAINE DE LA MUSIQUE CANADIENNE

d'un océan à l'autre



YUKON

Canada Music Week® was celebrated in the Yukon Territory with a Canadian music student concert, featuring students from six to sixteen years old, playing and singing a variety of selections that included works by Boris Berlin, Christine Donkin, Renee Christopher, Donna Rhodenizer, and Anne Crosby. The effort made by teachers to expose their students and the public to Canadian composers and their music is greatly appreciated.

Submitted by Annie Avery ❁

BRITISH COLUMBIA

This November, our beautiful Province was most creative in its celebration of our National culture through its music! Of our twenty Branches, fifteen reported delighting audiences with a Canada Music Week® Recital. Some Branches took this opportunity to present student awards for excellence in both Theory as well as Practical exams. Most were followed with a time of fellowship and refreshment. During the various Recitals across the province, six Branches featured over 70 compositions by the students of Branch members!

Seven of those compositions given special mention were:

Duets from the North Shore Branch written for 'erhu' and 'dizi'

Morning Birds by Sarah Haysom

Reflections by Denise Kerney

D Dorian Rhapsody by Annudesh Liyana

Oriental Gardens by Julia Tancon

Solos from the North Shore Branch...

Planet X by Martin Barnes

Sweet Trauma by Sasha Chudinsky

Premier from the Abbotsford Branch..

Remembrance by Kathleen Feenstra.

Congratulations! To all of those students who have now joined the ranks of our National Composers!

Several Branches had accomplished Canadian Composers either in attendance, giving workshops, or premiering one of their own works! During the course of four events spread throughout the year, the North Shore Branch availed themselves of the expertise of Mr Armanini, Song Yung, and Charlie Lui in the art of playing two traditional Chinese instruments – the 'dizi' (a Chinese flute) and the 'erhu' (a Chinese stringed instrument). Mark Armanini's work 'Red Leaves' was premiered at the November Recital. The event concluded with six performances of student compositions by the VICO Sounds Global Ensemble under the direction of Farshid Samandari of the VICO and BC Chinese Music Association.

The South Okanagan Branch feted Ernst Schneider with a milestone birthday cake. His work *Nocturne* was premiered and well enjoyed on this occasion. In Vernon, Canadian Composer, Imant Raminsch, attended the recital where his Trio for violin, piano and cello, *Love Songs from Work Chants*, was performed to the delight of all. In Victoria, Nicholas Fairbank enthralled the audience with a power-point presentation titled North of the Arctic Circle, Sept 28 - Oct 15, 2012, *Svalbard and the Creation of Isbjorn*. As the featured composition must be performed by multiple choirs, it was enjoyed by means of a recording.

Ours is a culture well worth celebrating, and the BC Branches were very dedicated and creative in this endeavour! Thank-you all!

Submitted by Sonia Hauser ❁



ALBERTA

In Calgary on an April Sunday, esteemed teacher and examiner, Linda Kundert-Stoll, shared her favorite Canadian music selections for students as early teacher preparation for Canada Music Week®.

The Calgary music community celebrated with Roberta Stephen, ARMTA teacher, mentor, publisher (Alberta Keys), and promoter of Canadian composers, in a September recital featuring her former students and colleagues performing her compositions. In addition, Roberta received the Alberta Music Education Foundation's *Recognition Award* at Music Conference Alberta in October. As Roberta winds down her publishing career, Alberta Keys music will now be carried by Palliser Music Publishing.



Calgary Branch was very pleased to sponsor a workshop with Christine Donkin in association with Calgary Contemporary Showcase. A well-known Canadian composer whose work spans many levels of student performance on many instruments, Christine's presentation was entitled "*Opening the Door to Creativity: Composition Activities for Music Students*". It was open to all members of the teaching

community, and geared toward those who wanted to encourage student composers in their studios. The workshop was informative and well-enjoyed by those in attendance.



Hosted by Innovations Music, **Edmonton** teachers gathered on November 1 to share favorite Canadian music to use with students, and concluded with a wine and cheese reception. Shelagh Scott played Christine Donkin, Deborah Gallant played Janet Gieck, Joan Ritchie played Martha Hill Duncan, Wuensch Canaducts were performed by Leslie Bai and Paulette Pelland, Leanne Regehr played Jean Coulthard, and Janna Olson played David McIntyre.

On November 22, **Lethbridge** combined the performance of Canadian music with their annual awards recognition for top exam marks. Twenty-one students performed works featuring Linda Niamath, Anne Crosby, Nancy Telfer, Christine Donkin and Pierre Gallant. Janelle Bykowski, Elani Bykowski and Anna Jeong received ARMTA Provincial Recognition Fund Awards.

Submitted by Beth Olver ❁

SASKATCHEWAN

Saskatoon's Contemporary showcase 2014 took place on Saturday, November 14. The thirty-eight participants involved played in classes from pre-grade 1 to grade 10 level. It was a very festive day with several door prizes, balloons and refreshments. Several students were selected by the adjudicator, Peggy L'Hoir, to participate in the SRMTA's CMW recital held the next day in Convocation Hall on the U of S campus.

The **Battlefords** Branch presented a student recital at Logie Hall, Third Ave. United Church, on Sunday, November 16. The recital was titled "Music in Motion" with special guests "the Dance Connection Musical Theatre Ensemble" under the direction of Virginia Winterhalt and Dianne Gryba. It was a lovely afternoon of music with students performing twenty-six piano and vocal selections. The musical theatre selections were *Forget about the boy* from Thoroughly Modern Millie by Tesori and Scanlan, and *Matilda* by Minchin.

Students of Sarah Clark Gregory and Kelly Stein of the **Yorkton** Branch celebrated CMW with a joint recital. Most of the students composed their own pieces which they performed, and others presented music by Canadian composers.

The RMTs of **Swift Current** celebrated CMW by hosting several events throughout the city. Both students and teachers participated in these events, all of which were open and free to the public. The week began with



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SASKATCHEWAN - cont.

free music classes at the public library to show what fun music lessons can be. African drumming, Music for Young Children – piano, and guitar for beginners were presented. A series of noon hour “listen @ lunch” performances by various music teachers were also held at the library, which were well attended. The popular Jazz and Java night returned to the Urban Ground Coffee House on Friday evening. Finally, the week concluded with a student showcase recital on Sunday, Nov. 23 at the Art Gallery. Here, students were acknowledged for awards and accomplishments from the past year.

The **West Central** Branch began their CMW week end on Friday with an inspiring and informative workshop with Cherith Alexander. She spoke on developing creativity, musical form, and what makes an inspiring teacher. A master class with two intermediate students followed. Saturday produced a showcase with forty entries from across west central Sask., including piano, vocal and percussion students. Running concurrently in another area were drum workshops with percussionist Helen Barkley. Students had great fun learning rhythms and composing sound scapes as a group.



Submitted by Dorothy Hamm ❁



MANITOBA

A grand celebration of thirty various Canadian works took place on the afternoon of Sunday November 16th to kick off Canada Music Week®.

The venue was Fort Garry Mennonite Fellowship Church in Fort Richmond where a lovely recital was followed by a reception, rewarding the young players and singers with cake!

Two Manitoban composers, Remi Bouchard, and Julianne Warkentin Dick were in attendance, with Mr. Bouchard's nephew Edwin Todd painting a beautiful and haunting picture of his piano piece entitled *The Gray Wolf*. Remi Bouchard's *Variations on an Icelandic Air* was artfully played by Angela Ng and two pieces of Julianne Warkentin Dick were performed (*Black Panther* and *Snow Stomp*). Other composers from Manitoba whose works were represented included Maryanne Rumancik (*Fireworks*), Dr. Kenneth Nichols (*Helen's Waltz*), and Tiffany Prochera (*Doodly Doo*).

Four budding young composers also shared their own compositions which were all very unique and offered some wonderful pop and jazz influences.

Thank you to the eleven teachers from the MRMTA who prepared their students so well and to the team of volunteers that made this recital a success! I think we all went home



inspired to explore more Canadian works, in particular those from Manitoba!!

Thanks so much for the team effort, MRMTA members, in particular:

Lauren Reeds, Julianne Warkentin Dick, Eleanor Lwiwski, Tiffany Wilson, Vivian Klosse, Audrey Belyea, Petra and Christina (singer and volunteer!) Thanisch-Smith, and all those who attended and supported the event.

Submitted by Leanne Hiebert ❁



ONTARIO

Owen Sound Branch's recital had about twenty students performing works by Canadian composers (including local composer Debra Wanless) and a fabulous audience turnout. Afterwards, there was a draw for two paintings, generously donated by composer Rémi Bouchard. The reception was a hit as always, due to the enormous celebratory cake and take-home Canadian souvenirs.



Ottawa Region Branch's recital included 39 young voice, harp, and piano students. Included were original compositions by Ottawa composers Kelly-Marie Murphy, Colin Mack, Claudia Cashin-Mack, Anita Schlarb and young composer Abbey Sugars-Keen. To further their ONMC/ORMTA collaboration, pianist Catherine Donkin closed the concert with two pieces of Christine Donkin's. Participants received a certificate and "Obama" cookies!





ONTARIO - cont.

Every year for Canada Music Week®, the **North York/York Region Branch** gives a special trophy for the highest mark of the performance of a Canadian composition during the Fall Auditions (which fall during Canada Music Week®). All levels are involved, and one performer of each Junior, Intermediate and Senior Piano and Voice will receive a special trophy. Thus six trophies are awarded.

Students who received honour marks in examinations throughout the year were invited to perform at **North Bay Branch's** Honour Recital. Students who received the highest marks in practical and theory examinations were presented with certificates and awards. The Mayor presented a Proclamation, and the Supreme Ruler of the Elks



Lodge presented the Grade Ten award to Gabriel Lavoie, who also received the ARCT Piano and Advanced Theory awards.

Newmarket and Area Branch spread their activities throughout the year. At their branch luncheon in June, branch members performed some of their own piano works. A September workshop with Red Leaf Composers Susan Griesdale and Martha Hill Duncan presented music by several contemporary Canadian composers. In November, eighty students took part in three recitals with piano, vocal, harp, cello, and flute performances.

Kingston Branch's Canada Music Week® Festival included performances on a Friday and Saturday. Adjudicator Susan Griesdale offered encouraging words to the students who participated, whose love and care for their music showed that contemporary Canadian music clearly resonates with our youth. The finale concert on Sunday included a draw for tickets for Kingston Frontenacs hockey games.

The **Hanover-Walkerton Branch** started an innovative initiative called Patriotic Performance Partners. With a large geographical area, the branch felt that it was time to offer a way for students to share music in a supportive, motivating environment. On a carefully chosen website, students, matched by age, share videos of themselves performing Canadian pieces. It's hoped this initiative will continue throughout the year.

At the **Hamilton-Halton Branch's** annual recital, 20 vocalists (and only 10 pianists!) performed music by Canadian composers. Branch member Keisha Bell-Kovacs performed *Place St. Henri* by Oscar Peterson and several vocal students performed songs written by their teacher, Linda Fletcher. The Spurrell Studio Choir and Training Chorus gave a stunningly beautiful performance of two pieces. Afterwards, a Canada Music Week® cake was devoured by all.

Central Toronto Branch hosted a Composition Master Class. Eight composers, from teens to adults, had their works (for various instrumentations) critiqued by Dr. Roger Bergs. Dr. Bergs kept everyone engaged as he gave advice on dealing with issues of form, phrasing, notation, building energy, etc. There were participants and auditors from other branches, and one of the teenage composers participated by Skype from Thunder Bay!

Submitted by Alice Dearden



"How Well Do You Know Your Canadian Composers?" board - Newmarket and Area

QUEBEC

La semaine de la musique canadienne à Montréal 2014 a enchanté une fois de plus son fidèle public. Dimanche le 16 Novembre, environ soixante jeunes musiciens âgés de 5 à 17 ans ont exécuté des œuvres pour piano, violon ainsi que voix, lors de 3 récitals au Cégep de Saint-Laurent. Hormis les classiques de notre répertoire, certaines pièces ont été entendues pour la première fois à cet événement et se sont avérées de belles découvertes. Le juge Michel Fournier a sélectionné une trentaine d'élèves et ceux-ci ont performé avec brio lors du concert gala du Samedi 22 Novembre.

Ce concert gala fut vivement apprécié. 3 compositeurs dont les pièces furent interprétées étaient présentes, soit Alexandra Delgado, Marybelle Frappier et Mélina Claude. Une mention spéciale a été faite à l'attention de Léo Purich, qui s'est vu octroyer le second prix du concours de composition de la FCAPM dans la catégorie instrument solo, avec sa pièce « *Konzertstucke op.109* ».

Sonia Paquet, directrice générale du Centre de musique Canadienne à Montréal était présente et a chaudement salué et encouragé tous les organisateurs et participants. Grâce à sa générosité, de superbes partitions de compositeurs canadiens ont été remises aux interprètes, qui avaient hâte de pouvoir les interpréter. Ces partitions étaient jumelées à une petite bourse offerte par l'APMQ.

Tout cela ne serait pas possible sans la motivation des étudiants ainsi que la dévouement de leurs professeurs. Comme il s'agit souvent des mêmes professeurs, nous tenons à souligner tout particulièrement leur belle persévérance. Nous encourageons fortement tous les professeurs membres de l'apmq à participer. Votre apport est

important afin d'assurer la vitalité de la musique canadienne. Comme le prouve les acclamations d'un public ravi, la semaine de la musique canadienne fut une réussite. L'événement a encore une fois excellé dans sa mission à mettre valeur la richesse de notre répertoire.

Mélina Claude, coordonnatrice, rapport- 2014 (Français)



The Canadian music week welcomed over sixty students to the event. Pianists, violinists and singers performed at three recitals on Sunday, November 16. Approximately thirty among them from several different proud teachers were chosen by Judge Michel Fournier, to perform at the gala recital held on Saturday, November 22. This took place at Cégep de St-Laurent, well reknown for its great music education program.

The Gala concert featured the works of several well-established Canadian composers, as well as compositions from composers that were attending the gala, Alexandra Delgado, Marybelle Frappier and Mélina Claude. A special mention was made to Leo Purich who won a second place in the FCAPM music writing competition, in the solo instrument category, for his piece titled *Konzertstucke op. 109*. Our young musicians certainly were true ambassadors and promoted with brio the works of various Canadian composers that evening.

The Quebec's Canadian Music general director Sonia Paquet attended the Gala. She was thrilled by the event and spoke with heart-warming cheering words to everyone involved. Many thanks to her generosity, scores were presented to all thirty performers. The music is selected to appeal to the students and they are all excited about the idea of learning new Canadian pieces for next year's event. Each participant also received a small scholarship offered by the QMTA.

The Canada Music Week® event this year has succeeded in its mission to support the greatness of Canadian music. The motivation and talent of our young musicians as well as the dedication of the teachers supporting them is still going strong. The cheering audience demonstrated once again eloquently, how much this music is very much appreciated in Quebec.

Submitted by Mélina Claude ❁



NEW BRUNSWICK

The Fredericton Music Teachers' Association held a Canada Music Week® recital on Saturday, November 22nd. Thirty students, including pianists, vocalists, and instrumentalists, performed a variety of music from many different Canadian composers. The recital was a well-attended and much enjoyed celebration of Canadian music.

Submitted by Megan Woodworth

The Moncton Music Teachers' Association held their annual Canada Music Week® Recital on November 16, 2014, featuring piano and cello students from beginners to Grade 10. Congratulations to the students and their teachers for a wonderful recital!

Special guests were some of the members of the Wind Masters' Flute Choir, under the direction of Karin Aurell. The group is made up mainly of university and high school students, with a few younger students and some interested adults making up



the remainder of the group. Students travel from as far away as Bathurst to attend rehearsals and concerts. They are currently preparing for concerts in November and February/March. This performance was a dress rehearsal for them. Our piano and cello students were excited to see and hear alto and bass flutes, which they hadn't known existed.

The wonderful afternoon of music was followed by a reception where everyone sampled the Canada Music Week® cake and some punch.

Submitted by Doris Sabeau

The Sackville Branch celebrated Canada Music Week® with a Student Recital on the afternoon of Sunday, November 23 – officially, one day “late”! – in Brunton Auditorium on the Mount Allison University campus.

Twenty-five students performed on violin, cello, flute, or piano for an enthusiastic audience of about sixty parents, teachers, and friends. Several of the performances featured works by Canadian composers. Dr. James Mark – performer, educator, conductor, and Professor Emeritus of Music from Mount Allison – spoke to the performers about the process of establishing the new *Musica Viva NB* orchestra, and described the important role of musical ensembles in our community and in Canadian culture.

Submitted by Margaret Ann Craig

The Saint John Music Teachers' Association celebrated Canada Music Week® with a Contemporary Showcase Music Festival on Friday, November 21st. All of the fifteen performers played two selections and thoroughly enjoyed having adjudicator Megan Woodworth from Fredericton.

Submitted by Rita Raymond-Millet ✨

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NOVA SCOTIA

On Saturday, November 22nd, the Halifax Chapter presented two recitals featuring Canadian composers and original compositions.

Our guest speaker was Dr. Jerome Blais, Professor of Composition and Theory at Dalhousie University's Department of Music.

The recitals began with a group of violinists, (accompanied by piano) playing *Oh Canada* and other pieces, with arrangements and an original composition by Skippy Mardon.

Other Canadian composers featured in the recitals were Linda Niamath, Boris Berlin, Lorna Paterson, Clifford Poole, Violet Archer, Dale Reubart, Judith Snowden, and Anne Crosby. Original compositions were performed by young composers - Elena Brushett, Koa Schuette, Evelyn Stewart, Logan Pettipas, Nathan Inglis, and Owen Maitzen. Owen has won several provincial and national awards for his compositions. This talented 17 year old also won the Helen Dahlstrom Award and First Place in the 19 years and under category in the CFMTA/FCAPM 2014 Young Composer Competition.

Several students also created paintings or drawings to illustrate the piece they were performing. These art works were displayed next to the piano as they performed.

The presentation by Dr. Blais was about his own musical journey *The Long and Winding Road to Becoming*

a Composer. He told us that young musicians are often compared to the greatest musicians of all time, such as Bach or Mozart, which can be discouraging for the beginner. Dr. Blais came to music later than most, but became a passionate listener of diverse kinds of music. He always wanted to explore sounds and improvise but did not think of himself as a composer until he had spent several years studying science and then piano. His advice to young composers: be passionate about whatever you do, work hard no matter how talented you are (Mozart worked very hard!) and don't give up!

He told the young musicians in the audience that from what he had heard that day, Canadian music was in good hands! Dr. Blais was very impressed by our students, and everyone in the audience was entertained and inspired by his musical insights.



Participating students were from the studios of Anna Lea Bartonova, Patricia Bryson, Marie Casavechia, Simon Docking, Shahien Hamza, Skippy Mardon, Natalia Pavlovskaja, Julie Post and Diana Torbert.

Submitted by Diana Torbert

PRINCE EDWARD ISLAND

November was a busy month for interest in Canadian music on P.E.I. again this year. On November 8 we had our Branching Out workshop for teachers with Canadian Composer Dr. Richard Covey, entitled "*Works in Progress: Incorporating Free Composition into Music Lessons*".

November 15 was our annual Canada Music Week® Recital. This year there were so many entries that there were two recitals, with a break between for a group photo. The recitals began with the singing of *O Canada* and included students from eight studios performing piano and violin solos, and violin duets. We were pleased to have singers Seth and Chloe Dockendorff perform their CFMTA prize-winning compositions.

On November 23 the PEI Symphony presented two new Canadian works that were written to celebrate the sesquicentennial of the 1864 Charlottetown Conference: Garrett Krause's *Where Pines and Maples Grow* (2014) and Alice Ping Yee Ho's *Ocean Child* (2014). It was exciting to have both composers present, and the audience responded with standing ovations for the performances. The audience was also enthusiastic about the performance of PEI Singer/Songwriter Catherine MacLellan with the orchestra.

It was wonderful to have opportunities to perform and listen to Canadian music, bookending the official CFMTA/FCAPM Canada Music Week® this year.



Submitted by Sue Irvine ❁



BRANCHING OUT in 2014 - 2015

ON S'ASSEMBLE en 2014 - 2015



CFMFTA 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@cfmfta.org

CFMFTA/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@cfmfta.org

La FCAPM/CFMFTA 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.



Here are our first two submissions . . .

PRINCE EDWARD ISLAND

Ten PEIRMTA members and four non-registered music teachers attended our Branching Out workshop on November 8, entitled “Works in Progress: Incorporating Free Composition into Music Lessons”. Our presenter was Canadian composer Dr. Richard Covey, who teaches Composition and Theory in the Music Department at UPEI.



Left to right: Dr. Richard Covey, Sue Irvine, Dr. Frances Gray, Stephanie Cole, Valerie MacKenzie.

Rick outlined the many elements of a music lesson that can be enhanced by incorporating composition: repertoire, technique, theory, musicianship, ear training, and history. He suggested some musical ideas, and extramusical ideas that could be used as starting points for composing. The participants then each mapped out their own idea on a timeline. The workshop provided ideas that will be very useful in helping our students with the compositional process.

Sue Irvine

BRITISH COLUMBIA South Okanagan

The South Okanagan Branch of the BCRMTA held a composition workshop for students on Friday October 24, 2014 from 10am - noon in Penticton, BC.

The workshop was led by our resident composers Ernst Schneider and Anita Perry. Fifteen students ranging in age from nine to seventeen years took part in the workshop and some of the parents stayed to listen as well.

During the first hour, seven students performed their original compositions and Ernst and Anita shared their expertise and gave suggestions to each student about how they could improve and expand on their ideas.

After a short break, Ernst worked in more detail with the senior students and their compositions.

Anita played the piece *Popcorn* by Jean-Michel Jarre for the beginner and intermediate students and they discussed what elements of composition the composer had used in this piece.

Anita then had the students roll two dice, one with various rhythm patterns and the other with various note patterns, and each student composed a very short piece. Anita then played what each student had composed and it was very exciting to hear what they did in such a short time.

The students were very appreciative of what they learned and we are planning to hold another workshop in the New Year.

Dillys Richardson



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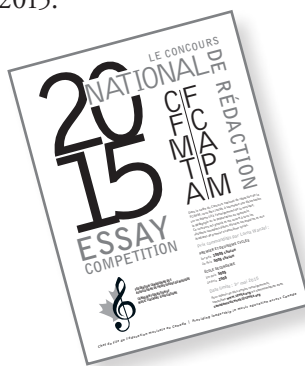
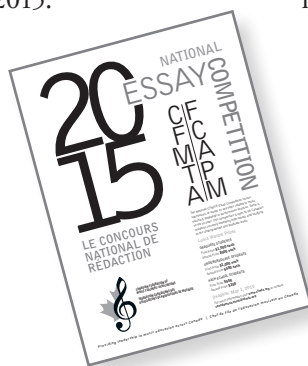


The National CFMTA Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. This competition is open to all Canadian residents currently attending high school, or studying at the university undergraduate and graduate levels. There is no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

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.



→ www.cfmta.org

→ Programs & Competitions • Programmes et concours

→ Essay Competition • Concours de rédaction

→ Full information and entry form • une information complète et formulaire d'inscription



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Inscrivez à votre agenda



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 10 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 28 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 website for more details
<http://cfmta.org/html/pianovoicecompen.html>

HUGHEEN FERGUSON DISTINGUISHED TEACHER AWARDS

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Awards to be presented at the Vancouver conference July 9th.

TECH TEACHER OF THE YEAR


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CFMTA/FCAPM VANCOUVER 2015 CONFERENCE

- Early Bird deadline Jan 31, 2015
see page 12 for more details

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Tribute to Mr. Udo Kasemets 1919-2014

Preludes Op.30 and Trigon

by Sandra Joy Friesen



Mr. Udo Kasemets, one of Canada's most ingenious composers from the 20th century, passed away January 19, 2014. Born November 16, 1919, in Tallinn, Estonia, Udo immigrated to Canada in 1951 and became a key figure in the contemporary music scene, establishing new music festivals through the 1960s: *Men, Minds and Music*; the *Isaacs Gallery Mixed Media Concerts*, and the *Toronto Festival of Arts and Technology: SightSoundSystems*. He remained an active composer until his death.

This article presents two of his compositions from the mid-20th century as a tribute to his incredible artistic contribution. While studying his compositions from the 1960s, I spoke with Mr. Kasemets in 2010. In his very thoughtful and grandfatherly tone of voice, his recollection from those years was what he called an exciting time for composers, exploratory in many ways. Coming from traditional European training, he explained that during studies in Germany he was strongly influenced, and even compositionally transformed, upon hearing Edgard Varèse's new conceptions of sound. Then, hearing the music of Ernst Krenek, he became interested in *serialism*, describing his "intuitive inkling about the 12-tone technique" – this equality of musical parameters and tone rows – that stimulated the mathematical side of his brain.

The charming *Preludes Op. 30* composed in 1952 are from his serial period. Referring to these six preludes as meditations on questions related to atonality, rhythm and meter, Kasemets'

treatment of these compositional elements are masterful in symmetry, logic, and lyricism. They are excellent serial examples for young composers to study. In their brevity (all under three minutes) they express a variety of musical moods and are technically appropriate for the intermediate or early-advanced pianist. They are poetic miniatures truly delightful to learn and play.

Kasemets came to a conclusion however, that this mathematical system, as a way of dealing with the end of tonality, was itself a dead-end, if used only as the next stage for constructing music. For Kasemets, the next stage in new modes of composition was *indeterminacy*. He started to play with what he called *musical permutations as open-ended situations rather than A-B-C forms*.

Kasemets then discovered the writings of John Cage and was deeply influenced by Cage's ideas of sound and silence, by his explorations into mixed media performance, his philosophy of chance procedures in composition, and by his use of the *I Ching*. Dating back to 1200 BC, the *I Ching* is based in binary mathematics and the universal law that two parts of any reality co-exist (the *yin* and *yang*), and that this co-existence in its very nature creates a third dimension: a relationship. It is used as a guide for decisions in any area of life. Beginning with a question from the individual, the procedures of the system produce numerical data, which in turn are translated into corresponding symbols that create particular hexagram formations that in turn illuminate





the original question. The answers to the question are not “yes,” “no,” “do this,” “do that,” but rather, they are illuminations onto the question from an unbiased and fresh perspective.

Kasemets was fascinated by how John Cage was able to use the *I Ching* to devise compositional parameters, and pursued the system himself. Kasemets said that he approached the structural features and its parts as an all-encompassing, ever-mobile super-system that could be used in countless ways for structuring musical compositions. Within this new approach, Kasemets began exploring ways to engage the performer in the compositional process by laying out frameworks in the form of graphics, accompanied by instructions and guidelines from which the performer realizes (notates) the composition.

In this approach that he defined as *sound art*, Kasemets encouraged a deeper level of intimacy between a musician’s artistic ideas and original creative process. Kasemets believed this process was the primary pathway to understanding ourselves. In 1972, he wrote, “to compose isn’t any longer to solve musical acoustics, but rather is a process of learning to know what life and nature, indeed the whole universe, are about.” Because the creative process is a continuous cycle of questioning, exploring, and discovering, one learns, grows, develops, and comes to deeper levels of understanding.

Trigon (archaic term for *triangle*) from 1963 is an extraordinary example of this conception. Not resembling a traditional score in any way, shape or form, it is a graphic framework

presenting a complex set of instructions for realization. It can be composed for one or more instrumentalists, and is to be performed in collaboration with artists and/or dancers. The graphic framework consists of **four charts** that can be read from North or South directions: **Time** (in the centre), **Sequence** (above Time), **Volume** (a separate sheet) and **Event** (in three East and West boxes, one North and one South box). The initial task involves deciphering various symbols for pitch material, referred to as *events* in the Event chart and then adhering to the Sequence, Time and Volume charts to devise a musical sketch.

In the **Event** chart, two groups of symbols represent musical material: vertical lines that govern intervallic content, and shapes—square, circle, triangle—that govern decisions regarding technique, texture and sonority. The **Sequence** chart specifies range and range-combinations: low, medium, high, low-medium, high-medium, high-low. The Sequence chart is a general indicator; applying the specific range to the event material rests with the musician. The **Time** chart includes 12 *temporal phrases*, each divided into time frames that total 49 seconds, indicating the number of events that must occur within a clock-time parameter: $1/1 = 1$ event occurs in 1 second, $5/4 = 5$ events in 4 seconds, and so on. And finally, the sections in the **Volume** chart are cut out and superimposed (taped) onto the Time chart. The volume indications thus physically line up with the temporal phrases, and provide the intensity structure for the composition. The material from these processes is then notated for performance.

The interpreter chooses any three techniques that will correspond to the circle, square, and triangle. For my realization of the piece, I wanted to show contrasting characteristics of three standard piano techniques: the square corresponds to **block chords and pitch clusters**; the triangle to lateral keyboard techniques of **arpeggio patterns, tremolos and trills**; the circle to string-piano techniques of **pizzicato, strumming, muting and harmonics**. My first performance of *Trigon* took place in collaboration with visual artist Werner Friesen who painted a spontaneous art response to the music, at the University of Toronto for the Music Graduate Student Association Symposium in May 2011. We were extremely privileged and indeed thrilled to have Mr. Kasemets attend, together with his long time friend, Mr. John Beckwith. A second realization was performed in Edmonton at the Winspear Centre in October 2011, also with Werner Friesen (<https://vimeo.com/109415471>), and a third in November 2011 at the University of Alberta with Werner Friesen and dancer Jen Mesch.

This type of composition presents the musician with a significant challenge that is very different than traditional interpretation. It is an act of co-composing and also working within a system in which one makes decisions without being able to fully determine the final outcome. It is a process that American composer Earle Brown called *non-control* where the performer *finds* the work within the process of *making* the work, thus illustrating Kasemets’ thoughts about discovery and growth through process.



Kasemets' music and philosophical ideas have intrigued me for many years, and I encourage all Canadian musicians, composers and teachers to find out for themselves at least a little bit of what this extraordinary man achieved in his lifetime. We owe our respect to this creative, kind and humble genius, Mr Udo Kasemets; may his spirit and music live on through the 21st century.



Mr. Udo Kasemets and Sandra Joy Friesen at the University of Toronto for the Music Graduate Student Association Symposium in May 2011

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Canadian Music Centre. <https://www.musiccentre.ca/node/37226/showcase>

Feldman, Morton and Earle Brown. *Feldman/Brown*. Mainstream Records MS 5007. 1960.

Kasemets, Udo. 1999. "(Re)Reading John Cage." *Musicworks* 75. Fall: 11–13. ----- . 1995. "Systems...A concise summary of *I Ching* Systems" and "*I Ching* and I."

Musicworks 62. Spring: 7–20.

Biographical Note:

<http://pages.stolaf.edu/sandrajoyfriesen/>

<https://soundcloud.com/sandra-joy-friesen/sets/udo-kasemets-six-preludes-op>



Sandra Joy Friesen explores a broad repertoire that includes free-improvisation and interdisciplinary collaboration, while dedicating time to lecture-recitals, presentations and workshops on extended techniques and styles from the past century. A former faculty member of Kwantlen Polytechnic University (Langley, BC), she is currently a Visiting Professor of Piano at St. Olaf College in Northfield, Minnesota.

DMus (2012, University of Alberta; supervisor Jacques Després)

MMus, BMus (UBC)

Bachelor of Church Music (Canadian Mennonite University; Winnipeg, MB)

USING RECORDINGS TO ENHANCE THE STUDY OF REPERTOIRE

THE DREAM WEBSITE

by Elaine Lau

In the current age of immediate access to media via the Internet, our students are able to discover a wide range of recordings and videos of repertoire that they are currently studying. Frequently, students turn to streaming channels such as YouTube as a resource, where they can also stumble upon pieces that they want to learn. As teachers, we sometimes cringe at what they may have been using, or influenced by, between lessons. While there are many excellent recordings available for streaming on YouTube and other channels, many students do not take note of the more classic performers and interpreters. On top of that, very few even pay attention to who the musician is in the found recording or video. A few of my own students have admitted to listening to casual student recordings (think, home video or archived video by parents at a recital). When this happens, my first reaction is to steer them in the direction of more professional recordings. It would be more efficient and effective, however, to have ready at hand a list of recommended recordings to give to students before they have a chance to discover less reliable sources. After all, banning students from watching or listening to other performances is not only hard to enforce, but is antithetical to our pedagogy – listening to others is an important component in the development of one's musicianship. Instead, we can capitalize on the rich digital resources available on the Internet: this, if used well can point our students in the right direction with regard to stylistic aesthetics, healthy technical approaches, or performance practices, and expose them to the artistry of great musical masters.

One way that you can help your students understand differences in artistic interpretation is to have them compare performances. You can start with vintage recordings of composers playing their own pieces (e.g., Rachmaninoff, Debussy, Sarasate and Grieg). These can serve as excellent sources to help students learn about period instruments, while giving context to a piece that they are currently tackling. Comparing these historical recordings with more recent ones, whether featuring professionals or polished students, can be a useful assignment during any stage of study of a piece. This activity can help to build more critical listening skills and expose students to a wider variety of stylistic elements and performance practices. An example of this would be to compare Pablo de Sarasate's performance of his own *Zigunerweisen* (Gypsy Airs) for violin, with performances by violinists in subsequent generations, such as Jascha Heifetz (1901-1987), Isaac Stern (1920-2001), Itzhak Perlman (b. 1945), and Joshua Bell (b. 1967). Another example would be to compare Edvard Grieg's recording of *Butterfly, Op. 43, No. 1*, one of his Lyric Pieces for piano (recorded on his own piano), with the recording of Norwegian pianist Leif Ove Andsnes (also recorded on Grieg's piano, in the composer's home), and with the recording of a live concert performance on a modern piano by Alessandro Stella. Comparing these performances will help students to understand the plethora of artistic options that are possible for a particular piece.

The DREAM website

<http://dreammusicool.ca>

contains links to all of the recordings mentioned above and many more, including publicly available performances by great artists such as Vladimir Horowitz, Arthur Rubinstein, David Oistrakh, Sviatoslav Richter, Dame Myra Hess, Pablo Casals, Jacqueline du Pré, Joan Sutherland, and Dietrich Fischer-Dieskau. The website also includes high-quality recordings of student performances (e.g. those video-taped from competitions and undergraduate/graduate recitals), established interpreters and performers, and composers' own performances. These resources provide teachers with a treasure trove of recordings that they can use to help their students become more refined and expressive musicians.



Elaine Lau is a Toronto-based pianist and co-founder of junctQin keyboard collective.

Versatile as both a soloist and collaborative artist, she has performed as keyboardist and

soloist with Canadian orchestras, and broadcast on CBC Radio 2, National Public Radio (US) and Rondo Classic (Finland). Since 2010, she has been a teacher advisor for the Music Tool Suite project (Queen's University/Royal Conservatory of Music/Concordia University). Lau has served on the piano faculty at the Faculty of Music at Wilfrid Laurier University since 2003, teaching studio piano and chamber music.



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

CHRISTIAN CONSERVATORY OF MUSIC, CANADA

The powerful impact of music education has been highlighted in a recent Ted-Ed video by Educator Anita Collins (ed.ted.com). In the 5-minute video clip she reminds us that when we listen to music, multiple areas of our brains become engaged and active. But when we *play* an instrument, “that activity becomes more like a full-body brain workout.”

She describes what many of us, as music teachers, have experienced in our own teaching practice - seeing the incredible power of music education.

The Christian Conservatory of Music, Canada takes a holistic approach to learning music. Students are taught to read staff notation as well as play from lead sheets/chord charts to broaden their skills in interpretation and improvisation. Students are prepared for both individual

performance and playing in an ensemble setting such as a praise/worship team in a church.

PARTNERSHIP WITH TYNDALE UNIVERSITY COLLEGE

CCMC is in conversation with Tyndale University College to consider a partnership where there is overlap in their respective expertise in music education. CCMC has been invited to participate with others on an advisory council as Tyndale University College is developing their Music Program.

CCMC EXAMS ACROSS THE COUNTRY

Students are now being prepared for CCMC examinations from Montreal to Vancouver Island. Written and Applied (Performance) Examinations are conducted twice a year in December/January and May/June. Examination

Forms and a Schedule of Fees are available at www.ccmce examinations.org.

ADVANCED CREDIT TOWARD CCMC DIPLOMAS

Students and teachers who hold music diplomas and degrees from other institutions can now submit their credentials to CCMC for consideration of advanced credit toward CCMC Diplomas. This decision is the result of numerous inquiries from teachers and students and an acknowledgement of the quality of music education in established conservatories across Canada. For further information, send correspondence to contact@ccmce examinations.org

For more information and a complimentary downloadable copy of the CCMC Examination Syllabus, please visit www.ccmce examinations.org.



CONSERVATORY CANADA - Introduces a new Executive Director!

The Board of Directors for Conservatory Canada is thrilled to announce the appointment of our new Executive Director, Mr. Derek Oger!

Derek has been involved with Conservatory Canada in numerous capacities over the years, as a clinician, examiner, Director of Programs and most recently a Board Member, and brings a unique perspective to the organization.

Derek Oger has lived his entire life in Thunder Bay, ON, where he began his studio piano teaching career in 1987, earned a Bachelor of Arts degree (Economics concentration), followed by an Honours Bachelor of Music Degree from Lakehead University. Having established a reputation as a pianist, he performs regularly in various chamber music settings, most notably in Lakehead University's Lumina concert series and in concerts for New Music North – which is devoted entirely to the New

Music of living composers. He can be heard on a CD entitled “First Recording” which was released by New Music North in 2008 and part of which was broadcast on CBC Radio Two's The Signal. As a studio piano teacher, Derek has many students who have been awarded Medals of Excellence from Conservatory Canada, as well as Travel and Study scholarships. Currently he is experimenting with creating ensembles for young musicians that operate in Self Organized Learning Environments, where the vehicles of expression are using electronic keyboards to their fullest potential, as well as applications to mix live music, and improvising using Orff instruments. Through his work as Director of Programs with Conservatory Canada, and with noted assistance from Conservatory Canada Examiner and Clinician David Story, he has created the Cool Keys Camps, which seek to engage students using modern technology and

music relevant to today's youth. Among his other diverse interests he is studying and working toward becoming a certified Craniosacral Therapist through the Upledger Institute.

Derek has met many studio music teachers in his travels as a music festival adjudicator and workshop clinician across Canada, and looks forward to reconnecting with them in his new role as Executive Director. In a renewed effort to aid teachers in engaging today's youth in music, we will be working toward developing new assessment processes and other innovative programs. He looks forward to and welcomes the ideas of Conservatory Canada teachers coast to coast.

Derek can be reached at: derek@conservatorycanada.ca



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

THE ROYAL CONSERVATORY

NATIONAL ADVOCACY CAMPAIGN

This fall we launched a national advocacy campaign in *The Globe and Mail* to increase awareness about the importance of music education. Through a series of ads, the campaign promoted the profound impact music has on cognitive and emotional development, and thus addressing social issues, stimulating creativity, and uniting people. Visit rcmusic.ca learn more for more information.

TEACHER RECOGNITION PROGRAM

In the week leading up to Thanksgiving, we reached out to our teachers to thank and recognize them for the invaluable role they play in delivering excellence in music education. As part of this recognition,

we established a program of benefits for teachers who have registered one or more students in Royal Conservatory examinations over the last two years. A full list of these benefits can be found on the Teacher Portal.

STRUCTURED MUSIC EDUCATION: THE PATHWAY TO SUCCESS

Following the successful release of *The Benefits of Music Education*, the second in our series of research articles, *Structured Music Education: The Pathway to Success*, will be available in January 2015. The article examines the elements of structured music study as well as the roles teachers and parent play in a student's musical development. Copies of the article will be available for download at rcmusic.ca/resources.

IMPORTANT DATES

April Session 2015

Registration Deadline:

January 6, 2015

Practical Examinations:

April 13–18, 2015

Theory examinations not available.

To view a list of available centres visit rcmusic.ca/aprilcentres.



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- introduce the concept before they study it in the lesson.
- review the concept after they have studied it in the lesson.



Premier Online Assistant correlated with Lesson 1B, page 24 and Notespeller 1B, page 15

15
Lesson Book page 24

New Notes B and D

1. Draw a half note a 2nd up from Treble C. Then, draw a half note a 2nd down from Treble C. Name each note.

Up a 2nd Down a 2nd

2. Circle each D on the staff.

3. Circle each B on the staff.

4. Write the note names on the blank lines. Then, play on the keyboard.

5. Draw a line to connect each note to its matching name.

D
B
C

Premier Piano Course, Notespeller 1B, page 15



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PREMIER PIANO COURSE

Notespeller 1A and 1B

G. Kowalchyk and E.L. Lancaster
Alfred Publishing 42680 - 42681

In my opinion the Premier Piano Course is extremely sound pedagogically and the Notespellers are a wonderful addition! This is my 'go to' method with new students as well as transfer students. They compliment the Lesson books very well but could definitely supplement any method course!

In these Notespellers, note-reading concepts already introduced in the Lesson Books are reinforced through written exercises. The systematic note and interval identification assist the student with both reading and writing of notes. The books correlate with the materials introduced in the lesson books. QR codes are located throughout the books where the student can download a free QR code app to a smart phone from iTunes or Google Play. After opening the app, the student can hold the phone above the code and within a short period of time a Premier

Online Assistant video appears to provide additional explanations. What a great tool!

These books provide note-reading exercises that introduce the student to famous composers. In book 1A they are: J.S. Bach, L. van Beethoven, W.A. Mozart and F.J. Haydn. Book 2A sees the student meet C. Schumann, F. Liszt, G. Gershwin and S. Rachmaninoff.

The layout is excellent and the illustrations are colorful relating well to the lesson books. The rhythmic patterns from the lesson books are reinforced.

Although these books are designed to be used with the Premier Lesson Book, they can be used very effectively with other piano methods.

Jean Ritter – British Columbia

JOURNEY THROUGH THE GALAXY

by Irene Voros

Red Leaf Pianoworks

This Canadian collection is an excellent assortment of pieces with the imaginative student in mind. With fun titles such as *In a Hot Air Balloon*, *Journey Through the Galaxy* and *In a Rock Band* among others, these pieces are great for any Canadian class in your local music festival or Canada Music Week® recital. For the exam student, these pieces are approx. Grade 2 – 3 level. The composer tells us "*eight intermediate piano solos exploring journeys and adventures through music. Enjoy the varied rhythms and harmonies related to the movement and character of each activity. When performing these pieces, remember to be generous with musical expression of delight, determination and mystery.*"

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Laureen Kells - Saskatchewan

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MADGE'S NOTEBOOK
A PIANO TRIBUTE TO THE MONSTER GAMES
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by Susan Grondale

COMPOSER'S CHOICE
Featuring Glenda Austin
The Willis Music Company
Hal•Leonard HL00130168

Glenda Austin is a composer from Joplin, Missouri. She was chosen by Willis Music to simplify William Gillock's *New Orleans Jazz Styles* and continues to be an active clinician with the company.

The eight original piano solos in this collection for Mid-Late Elementary levels all include insightful Performance Notes by the composer. I enjoy the glimpse they give into her personality.

Four of the pieces provide rhythmic diversity and are easily learned by form. *Betcha-Can Boogie* is divided between the hands and easily laid out for small hands. *Jivin' Around* features a swing with a repeated bass pattern. *Southpaw Swing* features the left hand in a jazzy motif. *Tarantella* includes more movement around the keyboard and uses a cool accelerando in the Coda section to bring the Italian dance to a dramatic finish!

Sunset Over the Sea depicts calm waters with gentle ripples of broken chords using legato pedal. *Rolling Clouds* uses hand-over-hand broken chords with legato pedal to dramatize puffy cumulus clouds.

Shadow Tag has a playful character and heightens the drama of this game by using rests. *The Plucky Penguin* is one of the favorites of this collection. It is spunky and uses clusters to give an awkward feel to the character of this bird.

This collection is a great addition to any method book teaching and has diverse pieces for most everyone in a teaching studio.

Laurel Teichroeb -Saskatchewan

ZARZAMORA
for Solo Piano
by Martha Hill Duncan
Red Leaf Pianoworks

This suite of 5 late-intermediate pieces is inspired by the composer's early experiences living in Austin and San Antonio, Texas. The titles of each movement (1. *Zarzamora*, 2. *Dolorosa*, 3. *Mariposa*, 4. *Brazos*, 5. *Guadalupe*) come from street names in the two cities. The music reflects not only the meanings of the words, but of the composer's personal experiences. The first movement uses a driving eighth note pattern in the accompaniment along with syncopated rhythms in the right hand to evoke the bustle of cars and streetcars in the San Antonio streets. In contrast, the second movement is full of strong emotions and uses complex harmonies and long melodic lines to explore what the composer describes in her notes as "bittersweet memories." In the third movement, the composer references her own coming of age using the imagery of a butterfly emerging from a cocoon. The music in this movement is delicate and lyrical, using fluttering rhythms and soaring melodies to evoke the butterfly's flight. The fourth movement, dedicated to the composer's husband, is lush and romantic with full harmonies and beautiful melodic lines. The final section employs active rhythms and alternating hands to evoke the vitality of a busy university campus.

Musical and technical challenges include complex rhythms and harmonies, cantabile playing, octaves and four-note chords, key signatures with many sharps and flats (as well as key changes within pieces), and extensive movement around the keyboard. An extensive range of dynamics and articulations is necessary in order to perform these pieces effectively.

A performance of the entire suite would be a captivating musical journey; however, performances of individual movements would be effective, as each piece can easily stand alone. These pieces could appeal to students who are reluctant to play more adventurous contemporary music, as they employ complex musical materials in an accessible and engaging way. Any of these selections would be a beautiful addition to a festival or recital program.

Nancy Mitchell - Ontario

SNEEZES, SNORTS & SNIFFLES
7 Piano Pieces
with Extra Musical Sounds
by Wendy Stevens
The Willis Music Company
Hal•Leonard HL00127592

This collection is for the student who is a real performer! Not only is the student playing the piano, then get to add their very own sound effects – imagine playing *The Hiccup Song*, *A Choo*, or *The Gasping Song*, then add all the fun sounds that could go with those pieces. What fun for the right student. Each piece is very approachable and would be suitable for the late beginner, but with the added sounds and 8va, you have a great performance piece. Warning, not for the shy or reserved!

Laureen Kells - Saskatchewan





MUSICAL SCENES, BOOK 2
by Joyce Grill
Alfred Publishing 42651

Musical Scenes, Book 2 is a collection of ten Intermediate level character pieces. Borrowing from the Romantic tradition of program music and miniatures, the titles of the compositions will inspire students to use their imaginations to interpret the scene, event or mood.

The visual student will immediately connect with the broken eighth note chordal pattern of *Listen to the Falling Rain*. Much of this piece is written in the treble clef for both hands. The aural learner will be inspired by the minor tones of *Scary Movie Night* in 6/8 meter and varied dynamics from pp to ff.

Four pieces are slow and reflective requiring a legato pedal and thoughtful phrasing. These include *Forgotten Memories*, *Why?*, *Wonder if I Could*, and *Where Am I Going?*

Kinetic learners will enjoy the spicy sounds of *More Salsa*, *Please!* with its rhythmic patterns and melody shift to the left hand in the tonic minor. The energetic *Stampede*, with syncopated rhythms divided between the hands and a glissando ending will become a favorite recital piece. *Sunset Trail Ride* has a laid back swing with a typical cowboy style and *The Stay-at-Home Blues* is a classic blues pattern in C.

The pieces in this collection provide additional supplemental material to any course of study or just great material for the student to explore on their own.

Laurel Teichroeb - Saskatchewan

LAND OF DREAMS
Piano Duets
Book 1 Early Elementary
by Teresa Richert
Red Leaf Pianoworks

Teresa Richert is well known for her imaginative piano solos from elementary through to advanced levels. Now she has written Piano Duets Land of Dreams in two books – Book 1 For Early Elementary (Beginner to Prep) and Book 2 for Elementary (Grades 1 – 3). Book 1 contains six creative pieces for early elementary students who are perhaps playing duets for the first time. All of the pieces are in fixed hand positions. *Lullaby for a Teddy Bear* requires the Primo to move the hand position up by one note. *Polka Dot Pajamas* has a LH over the RH for two notes and *Lullaby for a Teddy Bear* requires playing in the written register as well as an octave and two octaves above. Sharps and flats occur only in *Stormy Night*. Meters are simple, note values are quarter, half and whole allowing for duet playing at the earliest possible opportunity. In spite of the simplicity of these pieces, a variety of moods are evoked from sleepy, expressive and tender to lively, stormy and merry. Melodic interest is divided between both parts and musicality is encouraged through an array of dynamics, articulations, registers and harmonies. A helpful Notes for Teachers page focuses on the salient features of each piece. This looks to be a well-crafted, innovative resource that I will turn to again and again. I encourage you to check it out!

Joyce Janzen – British Columbia



APPS

MUSIC HISTORY FLASH CARDS
www.vancouvermusictheory.com
(iPad and Android)



Music History – there's an app for that! Really? Really, there's an app for that! And it's a very good one too. David Powell

of Vancouver has created a visually interesting, creative and thoroughly engaging flashcard app to aid students in studying for RCM History 1. With a total of 439 flashcards to choose from, you can play by topic – representative works, who wrote what, composer styles, musical terms, score excerpts, biographies, everything combined; or you can play by era – Baroque, Classical, Romantic or Modern. Busts of Mozart, Handel and Haydn add personality as Haydn or Mozart asks a question with three choices for the answer. If you get the answer wrong, you get a second chance. Handel will tell you when you get it right and add some extra information, sometimes even with a touch of humor. After a set of questions your score is displayed as a percentage. You can keep track of high scores, averages and games. Available for iOS at the Apple app store and for Android at the Google Play store for a cost of \$7, this is a bargain of a study tool. You can be sure I will be highly recommending this to my students!

Joyce Janzen – British Columbia



MY MUSICAL COMMUNITY

www.MyMuCo.com
(iOS only) Free Trial



Feature List: Lesson Planning, Practice Planning, syncing with students, student profile, teacher calendar, student dashboard, teacher feedback, lesson library.

“Inspiration for Kids, efficiency for teachers”: The MyMuCo Teacher App and its companion the MyMuCo Student App live up to their mission statement. This App manages your lesson plans and practice assignments, while motivating students through immediate incentives. I really appreciate the connection of syncing the two apps, allowing the connection between you the teacher, student, and parents, thereby creating the “My Musical Community”. This produces excellent practice habits outside of the lesson through the aid of technology. I felt empowered as a music educator by increasing the communication with what I expected from my students each lesson and they can now practice with confidence. There is an increase of support from parents as well, who can now see personal notes about the lesson each week. Some of my favourite features include, “Last Week” where you can pull up last week’s lesson notes at a glance, (making lessons even more efficient) and “Goal Setting” which allows both the student and the teacher to view goals at a glance. My wish list for future features would incorporate an uploading video recording and photo imaging ability. I record a lot and would love to assimilate the two features together. I feel the MyMuCo App gives a more professional image to my studio and is an excellent aid in studio lesson assistance.

The app is free to download, however the subscription is \$29.99 USD/year. For teachers they can load all their students into their studio on this one subscription. For families it is a per iPad cost, so families with two

children in music lessons for example would only need one subscription that would cover both children as long as they use the same iPad. Teachers can download the app and get a free two week trial for themselves and one of their students (simply by downloading the teacher app on their device and the kids app on the student’s device, then using their email and password on both devices).

Sarah Lawton – Ontario

MY MUSIC STAFF



www.mymusicstaff.com
(iPad, Android, Windows, Mac)

It has been my pleasure to review this software! When I first visited My Music Staff website I was quite impressed with the ease at which all the tasks could be applied. We all have methods of tracking our studio but I recommend taking advantage of the 30 day Free Trial on this web based software where you don’t need to download anything and is designed with you, the teacher in mind.

The cost for the teacher is \$12.95 per month which is extremely reasonable if you consider what you receive for that amount. The sidebar gives you access to the following pages: Home, Students, Calendar, Library, Families and Invoices, Expenses and Other Income, Mileage, Website, and Report Center. The price remains unchanged regardless of the number of students you have. There is a student portal where the students and parents can login and access their schedule and account balance and you can communicate calendar changes and upcoming events. There is also the option to have multiple teachers at an additional monthly fee of \$3.95 per teacher.

When you get started and enter your students, you enter their name, email address, lesson length, cost per lesson and of course the day they are

scheduled. If there is more than one family member it is processed so that the billing is calculated for the family. The software is set in such a way that you can download PDF files or Excel documents. You are able to import students and set their status. There are settings to distinguish between adult students and younger students.

Once you’ve entered your students their lesson times are automatically scheduled on the calendar. You take attendance weekly and their account balance is calculated as well as your revenue.

Creating invoices is uncomplicated and you can choose to print them or send them by email. As you enter payments, expenses and other income, a graph chart is updated including monthly projections. Keeping track of your mileage is easy and saves you the guess work come year end.

Now if this isn’t enough to peak your interest, you can create your own studio website! Yes, all included in that low monthly rate! It is easy to work with and there is amazing tech support! When I sent a question, an answer was returned to me within hours! You get weekly emails giving tips and information about improvements made to the software and a running blog keeps you current.

During the last few weeks I have spent time investigating the many available tools on this site. My next step is to use my iPad and incorporate the program into my lessons. My students will be able to log their practice time and send me practice questions and get responses so that valuable time isn’t lost waiting for the next lesson. I’m excited about this step as well as fully developing my website.

I highly recommend you consider this wonderful organizational tool and see how stress free running a studio can be!

Jean Ritter – British Columbia



COUNTERPOINT

A Counterpoint Handbook by David Powell

www.

The views expressed in this critique are enhanced by Miss Dorothy Buckley, my former theoretical instructor and present dear friend.

Read the preface carefully, the student must have a good knowledge of harmony and structural concepts. The first unit is a reminder of the essentials of harmonic rules. Page 6 suggests the use of tritones to eliminate empty parallels. This, of course, involves the use of the dominant in the third inversion. Do not use a tritone horizontally, it must always resolve. On page 13 there are exercises to these resolutions. The enharmonic change (example C to F# change to C to Gb) is useful for modulation. Counterpoint does not traditionally use a lot of modulation, rather we use more chromaticism, which is mentioned on page 18 as a use of dissonance.

Page 22 is a good illustration of the use of secondary dominants, which is best described by “touching” another key without “establishing” it. The author gives us permission to copy these pages for homework purposes, but not to reproduce his work.

Often in analyzing we find a ‘redundant entry’ (page 27). This is an added entry of the subject after it has appeared in all voices. Page 28 mentions a double or triple fugue, which uses more than one subject. They are rarely found in the 48 Bach Preludes & Fugues and are quite long.

Students of counterpoint should practice a great deal of “invertible

counterpoint” (page 32) copying out the original passage and composing above and below it. To enable both voices to be interchangeable it is valuable to play your compositions at the keyboard and listen carefully.

A few extra “tips” include: “never have an octave or a perfect fifth on a strong beat, nor the third beat in quadruple time. Unessential notes as suggested in this book are excellent, but don’t overuse them. The language of this handbook is straight forward and the copy clean. So many textbooks are overwhelming to the student, this is certainly very accessible.

BJ Smith - Alberta

REFERENCE BOOKS

LEARNING AND TEACHING HEALTHY PIANO TECHNIQUE:

**Training as an Instructor in the
Taubman Approach**
by Therese Milanovic
Scholar’s Press

Available for purchase at:
[www.theresemilanovic.com/
phd-published/](http://www.theresemilanovic.com/phd-published/)

“I was diagnosed with de Quervain’s tendonitis ... in my first year studying at Queensland Conservatorium Griffith University shortly after my eighteenth birthday. The prescribed six weeks without practice seemed like an eternity. Little did I suspect there would be another nine years of struggle ahead.”

So begins the document of Therese Milanovic’s personal suffering with PRMD (Playing-Related Musculo-skeletal Disorder). After brief experience with the Taubman’s Approach, Milanovic’s had some relief from her pain. She bravely decided to leave her career behind and go to New York for three months of intense study of the Taubman Approach at the Golandsky Institute. This book is a detailed account of her lessons, her frustrations with herself in diary form, her anger with past teachers, her questions and where they led her.

In spite of advances in understanding of the human body in the last century, technical knowledge of playing one’s instrument has been passed down largely unquestioned over the generations. We teach the way we were taught. ...unfortunately we thought that pain is sometimes a sacrifice one makes for one’s art.

Dorothy Taubman (1918-2013) was twenty years ahead of her time. In the 1960s, there was very little discussion about musician injuries. Dorothy Taubman formulated her approach to teaching by analyzing her own technique and that of virtuoso musicians around her and by observing and helping those musicians who were willing to admit that they were in pain. Very broadly speaking, her approach is based on an understanding of the physiology of the body and what is “natural” as opposed to “historically accepted”. She developed an approach that led many gifted musicians to

THE SOUL OF THE MUSIC
Gifts from the Golden Age of Piano
by Edwin Gmandt
www.edwingmandt.com

effortless and brilliant technique, and more importantly, prevented and actually cured fatigue and pain from playing-related injuries. Leon Fleischer (a PRMD sufferer) is quoted as saying, *“Dorothy is absolutely extraordinary in her intuition of when you have pain, where it is you are doing something wrong and how you can get rid of it”*.

Taubman did not keep organized notes and resources, so sadly, many of them await organization and publication. There are recommended DVDs but there is strong recommendation to seek out a Taubman teacher, in person.

This book by Milanovic discusses every aspect of PRMDs (Playing-related musculo-skeletal disorders).

She covers how and why they occur (and surprisingly, it is not “overuse”, it is often “misuse” by stretching the hand out of natural positions). There are excellent drawings to illustrate the arm, hand, fingers. She discusses postures, alignment, key-bedding, teaching children, teaching injured students, emotions – and the list could go on. There are dozens of pages showing new fingering options so that stretching, crowding and twisting can be avoided. The diary entries are honest and show Milanovic at her most vulnerable. She was brave to share them and they are fascinating to read.

I cannot think of a single colleague who would not enjoy this book. It’s almost 600 pages but that should not be a deterrent, 50 of them are Bibliography. I will incorporate the information in my own practicing and in my teaching. It would be the perfect gift for anyone who aspires to virtuosic playing of an instrument. It should be required reading in college music curriculum. It will inspire you!

Judith Ammann - Alberta

Edwin Gmandt is Professor of Piano at Ambrose University in Calgary. He studied at the Juilliard School with Adele Marcus and the University of Washington with Randolph Hokanson. His career of performing and teaching spans thirty years. He recently took a sabbatical in order to write a book about some of the issues that we find in our modern musical, and specifically, pianistic world. The book is entitled “The Soul of Music - Gifts from the Golden Age of Piano”, and is now available.

In 2002, a British journalist named Martin Kettle wrote an article titled “Why are today’s concert pianists so boring?” While not explicitly agreeing or disagreeing with Mr. Kettle, Prof. Gmandt attempts to answer this astonishing question. He identifies five major areas that he calls gifts, areas in which the strengths of the “golden age of pianism”, roughly the Romantic period and early 20th C, have become weakened in our modern world, and could be considered gifts if we would accept them as such. These gifts are Tone and Style; Creating New Music; Freedom of Interpretation; Precision and Prowess; and Musical Culture.

In *Tone and Style*, Prof. Gmandt focuses on singing legato style and touch, a skill that he writes is lost due to the necessity to project in large concert halls. He calls for a return to the fluid beautiful sound of the Romantic pianists, a return to the intuitive emotional quality that lovely sound can convey.

It is rare, in our time, to find a pianist who also improvises and composes. In earlier times, it was expected of all musicians to be able to compose and “extemporize”. In today’s age of the specialist, a great deal of musical understanding is lost when young pianists are not able to do this.

In *Freedom of Interpretation*, Prof. Gmandt discusses the excesses of the Romantic style of playing and contrasts them with the rigid scholarly approach, which he likens to a form of “interpretive fundamentalism”. He calls for a balanced approach that retains the best of both worlds.

Prowess and Precision of course refers to piano technique. Most students and many professionals appear to regard the mechanical perfection of technique as the end in itself. Prof. Gmandt tellingly recalls a lesson where his instructor stopped him, saying that *“if you think you are going to impress me with your technique, you’re not!”* He calls for a return to the idea of technique as the servant to artistry, not the other way around.

Musicians in the Golden Age, primarily pianists and violinists, changed from being paid servants of the nobility and like butterflies emerging from cocoons, became superstars, the Michael Jacksons of the nineteenth century. This hasn’t changed much, and the accepted route to stardom now is the competition. There are some advantages and many disadvantages to the whole concept of artistic competition, which Prof. Gmandt discusses in detail.

In the introduction to “The Soul of Music - Gifts from the Golden Age of Piano”, Prof. Gmandt writes: *“By tracing these transitions and their consequences, I call for a return to the inspiration and imagination of the Golden Age.”*

The book is written in a friendly, very readable style. It is full of interesting information and insights, ideas which may positively change the readers’ perceptions and attitudes both towards listening to and teaching music. I highly recommend it.

Peter Jancewicz - Alberta



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