

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 67 - NUMBER / NUMÉRO 2 - JANUARY / JANVIER 2016



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

CIRCULATION approx. 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF

The Canadian Music Teacher
Le professeur de musique canadien

Spring (Printemps) Edition 2016

- Publication: May 2016
- Submission Deadline: April 1, 2016

Fall (Automne) - Canada Music Week® Edition 2016

- Publication: September 2016
- Submission Deadline: August 15, 2016

Winter (Hiver) Edition 2017

- Publication: January 2017
- Submission Deadline: December 1, 2016

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

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The fee for Canadian residents \$ 20.00 per year.
For non-residents \$ 30.00 per year.

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What's inside . . .

- 6 Greetings from CFMTA/FCAPM President
- 8 Hello from the Editor
- 9 CFMTA/FCAPM Commemorative Conference
- William Andrews - Canada Music Week® Awards
- 10 *Swift Current - SRMTA*
- 12 *Kitchener - Waterloo - ORMTA*
- 14 Believe in yourself, and never give up!
A Conversation with Linda Niamath
- 18 Conservatory Canada Makes eExam History
- 20 Canada Music Week® - Coast to Coast
- 27 Focus on Research - What's New
- 28 Branching Out
- 29 Carolyn Miller à Montréal!
- 30 Music, Meaning and Wellness:
The Changing role of Music Teachers - Part 2
- 34 What's New at the Conservatories?
- 36 Music Theory Education - Part 4
- 38 Review of Publications
- 44 Delegates and Officers Directory
- 46 Please Support our Advertisers

Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Cynthia (Cindy) Taylor



Happy New Year to all of you, friends and colleagues! January is that wonderful quieter time in the teaching year when we musicians recuperate from the busy “fall” and Christmas season. This is also a time when we gather up our second wind of energy to inspire and nurture our students through the next part of their musical journey.

Reflecting on where our journey has taken us can guide us in the paths that we travel as we move forward. Our national CFMTA/FCAPM fall programs for Canada Music Week® have inspired and encouraged both teachers and students to explore new repertoire that is truly Canadian. Composing workshops have inspired students to create their own compositions with an opportunity to submit them into their Provincial/Territorial Student Composer Competitions. The reports from the branches that received the William Andrews Award will stir other colleagues across Canada to plan ahead to create new events next year.

Good changes are taking place in CFMTA/FCAPM. The Executive Council recently voted to have the website rebuilt. Dina Pollock is diligently working on this project while we eagerly await the unveiling. We acquired a new bookkeeper this fall. I would like to welcome Lois Kerr to our team. Lois is a member of the CFMTA/FCAPM Finance Committee, was the treasurer for the CFMTA/FCAPM conference held in Richmond BC this past July and she brings with her ten years of experience as the Treasurer for BCRMTA. We are grateful to have Lois working with us.

As we look ahead to the spring I would like to encourage you to visit the MTNA website and explore the exciting conference opportunities that are available for us. Our MTNA neighbours and colleagues to our south are excited to present their next conference in San Antonio Texas from April 2nd - 6th 2016. There are “numerous” workshops offered with

many opportunities for learning and inspiration. This looks like it will be an exciting event.

The 2017 MTNA conference will be a commemorative event to celebrate the ten year anniversary of the MTNA/CFMTA collaboration held in Toronto in 2007. Plan ahead to attend this Commemorative Conference in Baltimore Maryland, March 18th - 22nd, 2017. Please watch for more information about this exciting event as the planning gets underway. Pat Frehlich’s article in this CMT magazine gives more information for those interested in attending, and includes some helpful hints for planning ahead.

As music teachers we give so much of our time and our energy to our students. I encourage you to spend some time this spring refilling the well by attending concerts, participating in workshops, attending conferences. My wish for you during this New Year is to renew your love of music so that you can in turn inspire others. ▶

ANNOUNCEMENT OF ANNUAL MEETING 2016

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

Toronto, Ontario - July 6th & 7th, 2016

Venue - TBA

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 Cynthia Taylor, President - Cathleen Gingrich, Secretary

Dated at Vancouver, British Columbia this 15th day of August, 2015

Bonne et heureuse année à tous amis et collègues. Le mois de janvier est une période plus calme dans notre année d'enseignement et il nous offre la possibilité de se remettre de la folie de septembre et décembre. C'est aussi le temps de l'année qui nous permet de retrouver un second souffle afin de transmettre cette énergie à nos élèves qui les nourriront et les inspireront jusqu'à la fin de l'année.

Lorsque nous réfléchissons à notre parcours et à quel endroit il nous a mené, nous pouvons nous laisser guider par ces chemins que nous traversons tout en continuant ce voyage. Cet automne notre organisme national (FCAPM/CFMTA) a inspiré des étudiants ainsi que leur professeur de musique dans l'exploration de nouveau répertoire exclusivement canadien. Des ateliers de composition ont incité certains d'entre eux à écrire leur propre composition et de les soumettre au comité provincial ou territorial du concours de composition. Les rapports des diverses organisations locales et provinciales qui ont reçu le prix William Andrews vont se joindre à d'autres collègues à travers le Canada afin d'organiser de nouveaux événements pour l'année prochaine.

Plusieurs changements ont été réalisés à la FCAPM/CFMTA. Le comité exécutif a récemment voté pour une reconstruction du site web. Dina Pollock travaille assidument sur ce projet. Nous attendons impatiemment de vous le dévoiler ! Cet automne, une nouvelle personne s'est jointe à nous afin d'assurer la tenue des livres comptables. J'aimerais souhaiter la bienvenue à Lois Kerr qui se joint à notre équipe. Lois est membre du comité des finances de la FCAPM/CFMTA, a été trésorière de la FCAPM/CFMTA lors de la conférence de Richmond en Colombie-Britannique en juillet dernier et elle a une expérience de dix ans comme trésorière de l'association en Colombie-Britannique (BCRMTA). Nous sommes très heureux que Lois a accepté de travailler avec nous.

Le printemps nous amène aussi ses activités à planifier. Je vous encourage à aller sur le site web du MTNA afin d'explorer les opportunités qui nous sont proposées pour leur congrès. Nos collègues du sud sont excités de nous présenter leur prochain congrès à San Antonio au Texas du 2 au 6 avril 2016. Il y aura une multitude d'ateliers offerts qui sauront nous inspirer. Cet événement semble tout à fait emballant!

Le congrès du MTNA en 2017 sera un événement commémoratif pour célébrer le 10e anniversaire de la collaboration CFMTA/MTNA qui a eu lieu à Toronto en 2007. Vous pouvez déjà planifier d'assister au congrès au Maryland à Baltimore du 18 au 22 mars 2017. Vous trouverez plus de détails dans la revue grâce à un article de Pat Frehlich qui divulgue une multitude d'information au sujet de cet événement. De plus, cet article pourra vous aider lors de votre planification.

En tant que professeur de musique, nous donnons beaucoup de notre temps et de notre énergie à nos élèves. Je vous encourage à vous ressourcer ce printemps en allant au concert, en participant à des ateliers et à des conférences. En terminant, j'aimerais vous exprimer un souhait pour la nouvelle année qui est celui de renouveler votre amour de la musique. Il deviendra de lui-même une source d'inspiration pour les autres.

Cynthia (Cindy) Taylor
President of CFMTA/FCAPM



ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2016

Veillez prendre note que l'Assemblée annuelle des membres de la Fédération canadienne des associations de professeurs de musique aura lieu à **Toronto, Ontario - 6 et 7 juillet 2016**
Lieu - TBA

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, Cynthia Taylor - Cathleen Gingrich, secrétaire
En date du 15e jour du mois d'août 2015 à Vancouver, en British Columbia.



Hello from the Editor Mot de l'éditrice

Dina Pollock



Hello Everyone,

Happy New Year and all the best in 2016 .

Another full magazine! Had an interesting problem - I ran out of pages before I ran out of things to include. So, I have two things that I will include in the next issue. Janet Scott Hoyt made a amazing speech at the opening of the 2015 Conference in Vancouver and she has generously agreed to having it printed in our magazine and an article from Lauren Kells and Laurel Teichroeb *A Trip through Music History* about the Classical Music Festival in Austria.

Website - it is finished and should be up by the time you receive this issue. On the new site we have tried not to move things around too much so you can find them with ease. It does have a clean and professional look to it. The big upgrade is the site has been built in Word Press which is easier to update and maintain and has a theme that is responsive, which means that is will adjust to any device: smartphone, ipad, laptop or desktop and will adjust to any size of monitor. I should mention that some info is laid out in a table format and you may have to scroll a bit if it does not fit on the screen. The table made it easier to see and find the information.

Font - I only have a few responses to my request for feedback and it was unanimous that we go with a sans serif font.

Take care - Dina

On front cover . . .



Ontario - Canada Music Week®



Ontario - William Andrews Award



Saskatchewan - William Andrews Award



New Brunswick
Canada Music Week® Cake



Saskatchewan - William Andrews Award



Ontario
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Ontario - William Andrews Award

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Pour vous assurer de ne manquer aucun numéro du magazine *Le professeur de musique canadien*, veuillez mettre à jour votre adresse en communiquant avec votre registraire **provincial**. *Merci!*



CFMTA/MTNA Commemorative Conference Baltimore, Maryland, March 18 - 22, 2017

Pat Frehlich



CFMFTA/FCAPM is thrilled to announce that we will once again be collaborating with the Music Teachers National Association (MTNA) as we commemorate the 10th anniversary of the Collaborative Conference that took place in Toronto in 2007! This event will be hosted by the MTNA at the beautiful Baltimore Marriott Waterfront Hotel and Conference Center located in the inner harbour of Chesapeake Bay in downtown Baltimore, March 18 - 22, 2017.

In 1998, CFMTA/FCAPM president, Hugheen Ferguson, having recently attended an MTNA conference, invited Dr. Gary Ingle, MTNA Executive Director and CEO, to Canada to speak to her executive committee about the possibility of a joint conference between these two organizations. In 2004, an official steering committee was formed and in 2007, the

Collaborative Conference: Exploring Pedagogical Diversity became a reality with Canadian Federation of Music Teacher's Associations and the Royal Conservatory of Music, acting as hosts to this memorable event. It was the first time in the 121 year history of the MTNA, that their national conference would be held outside of the USA.

One of the largest music conferences ever held in Canada, the Collaborative Conference offered the 2300 attendees a plethora of exciting concerts, recitals, masterclasses, competitions, poster sessions and workshops, all with a strong Canadian presence and a great sense of CFMTA/FCAPM pride.

Since that time, CFMTA/FCAPM and MTNA have continued to collaborate on events that fulfill the mission statements of both organizations, to *"provide leadership in music education"*.

We worked together to offer members a three day **Symposium on Wellness** in New York City, in 2008 and again in 2012.

We support each other's conferences by exchanging advertising on our websites and in our national magazines. Now, CFMTA/FCAPM and MTNA membership allows conference attendees to register at the special member's rate for either organization.

Numerous Canadian and American clinicians, actively seek to present at each other's conferences, bringing with them, unique and diversified pedagogical perspectives.

New initiatives, such as the CFMTA/FCAPM's **Focus on Research** have been promoted by MTNA in their American Music Teacher magazine, with a readership of 23,000, and both organizations arrange for ad swaps, allowing advertising of events for no fee, as a "good will" gesture. Further, space is always offered to CFMTA/FCAPM in the MTNA exhibit hall for advertising and promotional materials.

And so, the vision CFMTA/FCAPM past president, Hugheen Ferguson had for expanding our horizons and collaborating with our American neighbours is alive and well. She would be most pleased!

As the **2017 Commemorative Conference** begins to take shape, we will continually update you on all the exciting events being planned. In the meantime, mark your calendars and plan on joining CFMTA/FCAPM and MTNA in what promises to be an outstanding professional development opportunity!





William Andrews Canada Music Week® Awards Swift Current SRMTA

The Swift Current Registered Music Teachers Association had a busy week hosting a number of concerts and workshops to celebrate Canada Music Week between November 16th and 22nd. The week kicked off with a number of "Lunch and Listen" noon hour concerts in the library including



performances by Swift Current Registered Music Teachers Michael Eckert Lyngstad (guitar), Rebecca Chilton (piano), and Celia Hammerton (violin). These concerts were

enjoyed by appreciative audiences who were treated to a variety of music including Canadian and traditional. On Friday Nov 20th a number of students and teachers performed at a Jazz and Java evening at Urban Ground Coffeehouse entertaining a steady stream of coffee goers with blues and jazz. On Saturday Nov 21st a number of workshops lead



by some of the Swift Current Registered Music Teachers gave people the opportunity to come and try out some music activities.

A Musical Steps session lead by Celia Hammerton and a Music For Young

Children session lead by Barbara Levorson gave a hands on experience of some early years music activities. These were followed by a Rhythm Instrument Make and Take session in which children were able to make some musical instruments to take home. In the afternoon Michael Eckert-Lyngstad worked with a small group of enthusiastic adults in a Beginner Guitar Workshop. All of these workshop sessions took place in the Swift Current Public Library, and library staff were excited and very cooperative about hosting our events.

The week culminated with a Student Showcase Recital and Tea at the Swift Current Art Gallery. This year the Registered Music Teachers of Swift Current were excited to be chosen as a recipient of the William Andrews Award. This award from the Canadian Federation of Music Teachers Association helped the Swift Current Music Teachers to create a wonderful afternoon of Canadian music, tea and goodies and jazz. The concert was a celebration of Canadian music with students performing in the disciplines of piano, violin, voice, and guitar, including own compositions. Each performer was introduced with a short bio of the composer of their piece. Students also created pictures representing the pieces they were performing and these were then auctioned off in a silent auction. Proceeds from the silent auction will go towards scholarships for students.

After the student recital the audience (numbering over 100) was treated to a performance by the Swift Current Jazz Orchestra whilst being served tea and baked goodies. What a fabulous way this was to finish up a fantastic week of celebrating our nation's composers and musicians as well as our music students and music teachers!

These events were promoted heavily throughout the community through press releases in two local newspapers, social media, posters, and radio spots on three local stations. The hosting public library also emailed information to their extensive community contact list. One of the local newspapers has expressed interest in a follow-up story about the event.

The Swift Current Registered Music Teachers would like to thank the CMFTA/FCAPM for their support. The Williams Andrews Award allowed us to plan a very special Canada Music Week® this year which was enjoyed and appreciated by many. 🍵

Celia Hammerton



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Premier Piano Course, Lesson 1B, page 30



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William Andrews Canada Music Week® Awards

Kitchener-Waterloo ORMTA

Red and white Canadian Flags decorated the sanctuary of Erb St. Mennonite Church, Waterloo, on Saturday, Nov. 21st, as sixty students and ten teachers celebrated Canada Music Week®. It was a full-day event, with master classes conducted by clinician Amber Morphy, followed by a recital. Both master classes and recital featured works by Canadian composers such as Christine Donkin, Anne Crosby Gaudet, Susan Griesdale, Linda Niamath, David McIntyre, Rebekah Maxner, and many more. It was a day filled with pride - in our students, our Canadian music and our nation.

Students gained performing experience in small non-competitive master classes. They all agreed that Amber Morphy was helpful and informative, patient and kind.




A few ORMTA teachers came to observe Amber in action. Everyone came away feeling inspired and enthusiastic about works by Canadian composers.

Some special features of this year's event were:

- A brief history of our Canadian flag which celebrated its 50th birthday this year.
- A brief history of Canada's national and royal anthems.

- *O Canada*, arranged by Karen Rowell and performed by four students of Donna Mak, creating a stirring two piano, eight hands concert opener.
- Guest composer, Boyd MacDonald, who talked about and performed his composition, the *Triumph of Love*.
- Composer Joanne Bender, member of Red Leaf Piano Works, who performed two of her pieces about the Canadian North.





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	Oates, Jennifer	joates@example.com	Kelso-Oates	\$30.00/lesson

Compatible with:   

- A Red Leaf PianoWorks display and sale table.
- Greetings and Canadian flag pins sent by Harold Albrecht, MP, who noted the tremendous value of music in our lives.
- Performances by two student composers who shared their own pieces.



Kitchener-Waterloo ORMTA's Canada Music Week® Master Classes and Recital were a wonderful celebration and a fitting tribute to the many fine composers, performers, teachers and students who represent Canada. Happy Canada Music Week®, Canada! We have so much to celebrate! 🎵

*Submitted by Joanne Bender, Ilva Gierman, Jane Trafford
Kitchener-Waterloo ORMTA Canada Music Week® committee
Photos - Donna Mak*

Start planning your **Canada Music Week®** event for 2016 and fill an application for these two **awards** that are given out each year.
November 20 - 26, 2016

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

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

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

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

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

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

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Believe in yourself, and never give up!

A Conversation with Linda Niamath

by Lori Elder

Linda Niamath is a well known Canadian composer with many publications of piano music for younger students. Pieces such as *Penguins*, *Playful Puppy*, *Bears* and many others are played by students across Canada.

I caught up with Linda at the CFMTA/FCAPM Conference in Vancouver.

Lori Elder - Congratulations on all your success. Your pieces are wonderful and children are so inspired by them. Where do you get your inspiration?

Linda Niamath - Maybe we should go back to when I was 5 years old and I begged my parents for a piano. They found a wonderful teacher in Vancouver, Miss Ward. She started me off with her own little compositions, and she found images to go with them. That was my first introduction to wanting to create my own little piece called *The Clock*. She recorded that for me and I still have it. I always tell people about the importance of the very first teachers that children have, setting a foundation for them for lifelong playing.

Unfortunately Miss Ward moved, so I went to other teachers, including Glen Geary, who took me from Grade 8 to ARCT. When I was about 10, I wrote a piece called *Nocturne in A minor*, and he very kindly let me play it at a recital.

When I was about 14, I would go for walks in Stanley Park. I was inspired to write about different attractions there, like Lost Lagoon, the totem poles, the penguins, the forest area, Theatre Under the Stars and so on. So I wrote Stanley Park Suite.

Then fortunately I was introduced to one of Vancouver's finest choreographers, Kay Armstrong. And she said, "I'd like you to make a whole ballet score, and I'll create a ballet to your pieces. You'll have to extend your pieces to be 3-4 minutes each." So at the age of 16, I had the thrill of going to Kay Armstrong's studio once a week. I would take what I had created that week, and she would listen to it, tape record it, and start working with her dancers. Each week we would extend it. Eventually the whole 30 minute ballet was performed in many places in Vancouver, and even in Queen Elizabeth Theatre in 1963. There were wonderful costumes, and it was orchestrated by Cardo Smalley, the conductor. That was really a great thrill, to be able to create and watch a whole dance sequence.

LE – That's amazing, at age 16! Well, your pieces are very pictorial – Penguins really sounds like waddling penguins, and I always love teaching Snowflakes – it sounds like melting snow.

LN – Yes, with the two pedals down.

And the *Spider's Web*, you can really picture the little web kind of blowing in the breeze, and the spider deciding when to pounce.

The thing is, they're so simple. As somebody said, you do a lot with so little. Everything has to be so crystal clear.

LE – I think that's one of the most appealing aspects of your music. And to have that early success, that's very uncommon.

LN – Thank you. I chose to be an elementary school teacher, and got my degree at UBC. And I taught as a Music Specialist at Queen Mary Elementary School from 1960-1968. I had a lot of experience teaching a wide variety of children, so that when I opened my own piano studio I felt I knew quite a bit about how children think, and what their interests are. And also how to help them as best as I could - I had some pedagogical knowledge.

LE – I think a background in public school teaching would be so broadening.

LN – Yes, especially with children. And you're dealing with kids with all different abilities. I got very interested in individual learning styles. And love and patience are very important.



When I started teaching my own children and the neighbourhood children, I thought it would be fun to compose some pieces just for them, tied into their interests. That's how *Hide and Seek* came about, because one little girl loved playing that at her house. *Sleepy Little Kitten* was written for a student who had a cat. And *Big Teddy, Little Teddy* was inspired by my daughter's two blue teddy bears that she dearly loved. Of course, I love teddy bears too. That's how the Soda Pop pieces came into being.

Then in 1979, which was the International Year of the Child, my husband very kindly copied out all my manuscripts. And my daughters did the illustrations. We put a booklet together and sent it off to a publishing company in Canada. They said that's very nice, but we can't publish that for you, sorry. Apparently authors have to get used to rejection slips. At least that was the only publisher that I approached.

So I said, "Let's do this by ourselves". We self published 300 copies of Soda Pop and Other Delights, in Vancouver in 1979. Then I said "I guess they'll sit in my basement for quite awhile". I took some to some music stores and they took some on consignment, and lo and behold, they sold out! So we had to do a second run, another 300.

At that time I was involved with a Music Festival at Langara College, so I went and listened to the adjudicators, they're so good. I listened to all the advice the adjudicators were giving, and this inspired me to write a second book, *Marching Mice*. Thinking of the advice from the adjudicators, I put at the back of each book *Considerations*

for Teachers. These are technical and interpretive suggestions, to quickly be able to see what we're aiming to do with each piece. And this word encouragement is so important.

The *Marching Mice* book sold out as well. Then I wrote *Watermelon and Friends*, because I happen to like fruit. Then Jaromey Ryane (formerly Anderson), a teacher, told me that the RCM is looking for new material. So I sent them two books. And lo and behold, the publishers said we'd like to publish some of your pieces as examination pieces, and that was in 1981. It was *Robots, March of the Terrible Trolls*, and *Hide and Seek*. And the thrill of being in print! To have three pieces accepted by the Royal Conservatory was just unbelievable!

LE – Yes, that's huge! And those pieces are played all over Canada.

LN – Then the manager of Frederick Harris offered to publish *Soda Pop and Other Delights* and *Marching Mice*. This was with my husband's original manuscript writing. That was a real honour. Then they asked if I had anything else, so I sent them *Watermelon and Friends*. So those three books came out early on in the 1980's.

LE – Those pieces are so delightful and colourful, and have so much imagination.

LN – Well, I have a very big imagination!

LE – So would you say self publishing was the key for you?

LN – Yes, self publishing, and taking the risk. Facing the fear. You would always think to yourself, what if it doesn't work out? Or what if people don't like it? You have to go beyond that, and I went beyond that. I am going to give what I can, and give my best, to share with children.

The wonderful thing was, Frederick Harris kept asking me for more material. I came up with *Fancy Free*, *A Zoo for You*, and a duet album called *Outer Limits*. Then *In My Garden*, because I love my garden, and I was truly inspired.

Then I was invited to give a workshop in Toronto. I was also sent to the United States, to Fort Worth, Sacramento, Portland, and Los Angeles, and I gave presentations as part of the Frederick Harris Music Company. That was really a wonderful experience for me. I met so many American teachers, and I found they were very outgoing, very warm and friendly. Of course Canadian teachers are too.

LE – Should young composers get out and meet teachers?

LN – Yes, definitely. Ask other teachers for feedback. I got some feedback from Michael Baker, the composer, Mary Tickner and Marnie Carter, teachers, and Cortland Hultberg, a theory teacher at UBC. Each person would say "maybe you should see so-and-so". I asked them if they would just take a few minutes and listen to my compositions and give me some feedback, and they very kindly did. ►



Believe in yourself, and never give up!

A Conversation with Linda Niamath - cont.

All of them said to go ahead and self publish. You've got nothing to lose, just try that route. And it worked. It helped me immensely to have the courage to print the first 300 copies. It's taking chances. It's having the courage to try something.

First, it's having the love of children. Then wanting to share music. Then having the courage to do something with it.

LE – I think it's very easy for us to think that my little thing doesn't matter, and it's not that good. But we've got to go beyond that.

LN – Luckily, I was born with a courageous spirit. I also met American publishers in the States, and I saw what else was out there. And another thing, I combed through all the repertoire that I could get my hands on for elementary level students. All the method books – I studied maybe 60 different methods, just to see how they're approaching things. Another thing is, my music has a bit of dissonance in it, but not a lot. It's not avant-garde composition. And, I've never formally studied composition with anyone.

LE – That's remarkable!

LN – So it can be done. It's wanting to do it, and feeling happy about it - having an inner happiness. I must say, when I would be alone with my piano, sometimes it would take me 50 tries to get the ending of a piece the way I wanted it. Endings are tricky. And to get everything at the same grade level too, and I'd be thinking of so much at once. I wanted to have a variety of keys, time signatures, technical challenges, and interpretive challenges. It was thought about on many different layers. Each book had a lot of thought put into it.

LE – That's very evident.

LN – I also read a tremendous number of books, such as how to practice, or what makes a successful pianist. Seymour Bernstein was an inspiring author to me. Tom Green was my first editor at Frederick Harris, and Elaine Rusk edited my three most recent books, *At the Beach*, *Here We Go!* and *Surprises*. They were all extremely helpful. One has to have an editor, I must say. Although for the first three books, the self published ones, I didn't have one.

I worked with the illustrator Bill Kimber, and he's the illustrator for my last three books. That's another consideration for people when writing for children. I would suggest that they have illustrations. It really means a lot to children, it helps them set the tone. Because as teachers, it's important when introducing a piece, to talk about what the music is about. Let the child have some images.

LE – For composers now, there are many more types of formats, with YouTube, and SoundCloud and others. What is your opinion of that?

LN – Nowadays, there's so many opportunities that I didn't have. I'm truly excited for today's young composers, because they can put a concert of their own work on YouTube, and reach so many people so quickly. From there one never knows what may happen. There are so many opportunities for reaching world wide. As long as these young composers have confidence, and are willing to accept rejection along the route. And not be turned off because a few people say they don't like it.

And also young composers today can have electronic keyboards, and add extra sounds and accompaniments, and enrich their original scores. These are exciting times for young composers. And there are also competition contests.

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LE - You must have had to persevere at some point. What drove you to do that?

LN – Yes, I did. Going to music conventions inspired me. I met so many other publishing companies, and interested teachers. Meeting teachers who were actually using my music was encouraging, knowing it was reaching people. I became a member of SOCAN, and I would get information, and a royalty payment for one of my pieces performed in Norway, then in the Caribbean, one in Australia, and Hong Kong.

And Tom Green gave a workshop of some of my work in Korea. And I would get correspondence from time to time, and that would really buoy me up. I'd see that it's still out there, and still being used, it's still reaching people. I came across a student doing a Masters thesis in a Texas university, and she was involved in inner listening, using all my animals from *A Zoo for You*, with each student playing a different animal. It's just amazing!

LE – Any other advice for young composers that you'd like to offer?

LN – Keep learning. Keep listening. Keep reading. Keep being around positive thinking people. Write as much as you can. Keep track of everything. Read inspiring books. Believe in yourself.

LE – Those are all encouraging words. And what are your next projects?

LN – For the last while, my husband and I are grabbing every chance we can to travel. We have a large garden that we work hard to maintain, which takes discipline, just like piano. And I love cooking, and we have many friends that we like to visit with. And we try to keep physically fit.

I would wish everyone well, who wants to write, and have this inner expression. Keep looking for inspiration, keep your mind alive. And just love what you're doing. If you stop loving what you're doing, I can't

see too much point to it. I so strongly believe in that. Every single piece I wrote I put my heart in.

Be willing to have someone turn his or her back on it, and don't give up. You will never appeal to everybody. You will always have supporters, and you will always have detractors. I have certainly had my share. You have to be able to face that fact. And never give up! 🎹

Linda Niamath's 10 albums can be found online at bookstore.rcmusic.ca in the piano section.



Linda and Lori at the CFMTA/FCAPM Conference 2015



Lori Elder is well known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC. She is a frequent guest on CBC Radio, and her latest studio CD is Piano Music for Earth Hour. Lori is on the Board of Directors of Performing Arts BC.



Conservatory Canada Makes eExam History!

Pat Frehlich

This past June, Conservatory Canada was pleased to offer its first ever e-Exam overseas, to a Canadian student living in Saudi Arabia! Michelle McKay, successfully completed her Grade Six Practical Piano Examination achieving a First Class Honours mark!



Thousands of miles away, Michelle's examiner, Roxanne McGahey, a Conservatory Canada examiner for e-Exams, conducted the examination from her home in Ontario.

Michelle, age 15, has been studying piano via Skype, digital piano and Internet Midi provided by Time Warp Technologies for the past three years. These "distance" lessons first began when the family moved from Alberta to Houston, Texas and continued when later, the family moved to Saudi Arabia.



Michelle's parents were delighted with the exam process and very pleased that Conservatory Canada offers this type of technology stating eExams provide a fabulous service to students who otherwise would not have the opportunity to "officially" advance in their musical studies. The fact that they can now participate in examinations is a great motivator to the students.

In Michelle's words:

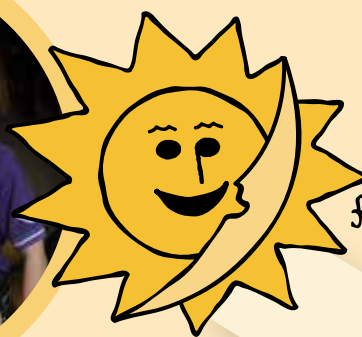
"My experience while taking online lessons was quite an excellent one. It is much different, of course, from making the weekly drive to my music teachers home. Instead, I get to learn keyboard progressions and Mozart while wearing sweatpants and hearing the call to prayer from the nearby mosque. My lessons are basically the same, technically speaking, but using Internet Midi made me feel like I was in the same room as my teacher. When one uses only Skype, sometimes it is difficult to hear the notes clearly due to wifi/ internet connection problems. When using Internet Midi, the digital pianos communicate and the sound travels from one piano to the other, giving an identical reproduction. This really helped me learn my pieces better in preparation for my exam.

Taking my Conservatory Canada Grade Six piano exam online was much less stressful than taking it "in person". It was comforting to be in my own home and to play on the piano that I had been practising on for the past year.

During my exam, there were no major connection problems and everything went very smoothly.

Personally, I am very satisfied and happy taking lessons and exams using Skype and Internet Midi. I love that feeling of being "at home in Canada" when, actually, I'm half way around the world!"





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YUKON

Canada Music Week® 2015 was celebrated in the Yukon Territory with a Student Recital containing many Canadian compositions, from Preparatory to Grade 10 piano, violin, guitar, and voice. Composers included Pierre Gallant, Anne Crosby Gaudet, Stephen Chatman, and Susan Griesdale. Thanks to member Roslyn Wilson for organizing the concert, and many thanks to the teachers for encouraging their students to explore Canadian Music, for without this our Canadian composers would not have the tremendous output that they have.

Annie Avery 🎵



NEWFOUNDLAND & LABRADOR

Three young students played for their parents, siblings and friends at the music school at MUN in a smaller ensemble room and received a gift certificate to Menchie's for ice cream. Well enjoyed by all.

Catherine Cornick 🎵





BRITISH COLUMBIA

This year, ten Branches reported on their activities to celebrate Canadian Composers during the week commemorating the Patron Saint of Music, St. Cecilia. During the many Concerts that graced this week, over **49** student compositions were featured! Congratulations to all of the students as well as their teachers for this wonderfully creative endeavour!

Chilliwack, Coquitlam/Maple Ridge, East Kootenay, South Okanagan, and Sunshine Coast Branches hosted Concerts in honour of our National Music. Chilliwack brightened their Concert by decorating the venue with Canadian flags as well as having the performers dressed in colours mirroring the flag. The Coquitlam/Maple Ridge audience was delighted when two of T. Richert's compositions were performed with the composer in the audience! **Premiere Performance** certificates were also presented to their four budding composers. East Kootenay Branch enjoyed a rendition of *Canadian Girls* composed by local composer Dean Brody as well as music of various different styles. Twenty compositions by the students of this Branch's members who entered in their CMW composition festival were recognized with awards. Most of this year's Concerts were followed by the presentation of awards for excellence in both theory and practical exams.

The Nelson and Trail/Castlegar Branches joined together to host Michele Wheatley/Brown who is an active teacher, an adjudicator, a licensed Andover Educator, as well as an examiner for the Royal Conservatory. She adjudicated a mini-festival showcasing Canadian music as well as presiding over two Workshops presented to the teachers as well as their adult students.

The first workshop was on rhythm while the second one concerned itself on Body Mapping. [The study of sound biomechanical principles implemented to avoid playing related injuries]

Over a two year period, the North Island Branch amassed twenty-one compositions by students of their branch members. These were compiled and published as a book of **Compositions from Vancouver Island**. Congratulations to both students and teachers who worked so diligently on these works! Sixteen of these pieces were performed at a Concert where a total of 29 students played Canadian works by well-known composers as well as their own creations. Ms. Anita Perry, an award winning and published BC Composer presented two Composition Workshops for the Branch. The first of these showed teachers the methods they could use to encourage students

to compose. The second, guided the students themselves.

South Fraser had a three-part Canada Music Week® event. T. Richert and I. Voros performed pieces from the Red Leaf Pianoworks collection. This was followed by a Workshop led by Katya Pine who demonstrated how to use performance repertoire as a springboard to composition. These were followed by a recital featuring thirty enthusiastic performances.

The Victoria Branch hosted their yearly CMW Breakfast meeting after which Dr David G. Duke offered an interesting presentation titled **Some Thoughts on Canada Music Week**. This talk considered five different forms of music: Minimalism, Genre Bending, Musics, Cross Cultural, and the Power of Rock Music. Dr. Duke also paid tribute to Helen Dahlstrom as well as to Murray Adaskin. Prior to the lecture, he adjudicated the Murray Adaskin Composition Competition hosted by the Branch.

Over all, BC Branches celebrated CMW with great enthusiasm and creativity! Well done!

Sonia Hauser



NOVA SCOTIA

Valley Chapter - On Sunday afternoon, November 22, students of the Valley Chapter presented a delightful recital to celebrate Canada Music Week®. This event took place in Denton Hall, sponsored by Acadia University. Thirty-six piano students, from beginner to Level 8, performed a wide array of selections for their appreciative audience. Canadian compositions were identified with an asterisk on the printed program and each performer received a Canada Music Week® pencil. In the lobby teachers organized a display of second-hand music books, which students and parents could purchase with a small donation.

Heather Pineo Regan

Dartmouth Chapter - Five music teachers used various locations in the Halifax-Dartmouth area, on the weekend of November 21 and 22, to celebrate Canada Music Week®, with some ninety one performances by students. The aims of Canada Music Week® were highlighted and recitals featured a high proportion of Canadian composers.

Some Conservatory Canada medals were presented, and some younger children displayed musical artwork.



Pascal St. Peters



Valery Makagon



Bob Bauer & Diana Torbert

There was enthusiasm and enjoyment displayed by performers and audience alike. *Michal King*

The **Halifax** Chapter of the NSRMTA hosted an exciting afternoon to celebrate Canada Music Week® for 2015. We presented a student recital featuring all Canadian works and original compositions, with an emphasis on the connection between all the arts. Students were encouraged to present a poem, story, or visual art to further express the music they performed.

Our program featured two first place national award winners in the CFMTA Composer Competition for this year: Elena Brushett – Preparatory, Class 1, and Owen Maitzen –Category C (19 years and under). Elena performed a piano solo, and Owen performed two of his compositions: a piano solo and a work for violin, performed by Jennifer Jones, a violinist with Symphony Nova Scotia with Owen accompanying her.

Our guest speaker was Robert (Bob) Bauer, a respected Canadian composer, broadcaster, performer, conductor, arts administrator and educator. He worked for the CBC for 30 years as a recording engineer and music producer. Mr. Bauer has composed for orchestra, vocalists, piano, chamber music, contemporary ensembles, and electro acoustics. His musical style incorporates elements of impressionism, minimalism,

world music, rock, jazz and more! Mr. Bauer is an active composer and performer (guitar) and shared many insightful ideas and experiences with our students. We had about thirty students from ten studios performing and many of them shared artwork or poems to highlight the music.

Diana Torbert

SASKATCHEWAN

Canada Music Week® is celebrated jubilantly in Saskatchewan. These are reports representing local branch's activities.

The **Saskatoon** Branch had students perform pieces of Coulthard, Louie, as well as Saskatchewan composers Lynette Sawatsky, Janet Gieck and Sarah Konecsni. The pieces were adjudicated by Deborah Buck who critiqued pianists and recommended the outstanding pianists for the Saskatoon Branch's Canada Music Week Recital that occurred in Emmanuel Anglican Church.

Yorkton Branch Wes Froese, a Saskatchewan composer critiqued each of the eighty students who performed Canadian music. He also performed a mini concert of his pieces and gave a clinic on creating accompaniments for gospel music from a lead sheet.



Yorkton

SASKATCHEWAN - cont.

The **Swift Current** - winner of one the William Andrews - more on page 14. Thanks to CFMTA for presenting the William Andrews award.

The **Battleford** Branch celebrated Canada Music Week on November 15th with 22 local students performing Canadian music in voice and piano. The recital was called "Keeping the Beat" with guest artist Jan Michael Bourgeois. He is a local percussionist who wowed the audience with a performance featuring a snare drum and marimba solo. He also performed marimba duets with his student Noah Esquirol. Many music students conversed with Jan Michael after the performance and practiced the marimbas.

West Central Branch - Kindersley had 2 mini recitals for Canada Music Week®. Each student introduced their piece and gave a short bio on the composer. Then we ate "maple leaf" cookies and marked the composers on a Canadian map with little flags.

In **Biggar** piano students went on a tour, to share Canadian compositions with their peers at local schools. Next, a community based fund - raising concert filled the theatre with over 50 performers (choirs, ensembles and soloists) aged four to eighty. Their choice of Canadian music ranged from Eleanor Daley to Stompin Tom Connors and raised funds for the local theatre. The week finished with 15 piano and vocal students busking for an audience at the local Pharmasave and filling the store with great Canadian music. The students raised an additional \$100 for the local theatre!

Marj Maldon 🍷

ALBERTA

On November 22, **Calgary** ARMTA members and friends gathered at St. John's Music for our Composer Showcase that featured eight Alberta composers: Kevin Chen, Peter Rudzik, Hope Lee, Roberta Stephen, Paul Bagley, Stephen Rogers, Han Ding and Michalis Andronikou, and seventeen performers. The music included two world premieres and recital repertoire, with some very traditional sounds, and some very contemporary sounds – a wonderful balance of old and young! Each performance included at least one ARMTA member as a composer or performer or member's student. The composers enjoyed the camaraderie of meeting other composers, having a supportive audience for their works, and a wine and cheese social. The event was a great success and we will plan to do this again. *Beth Olver*

Edmonton ARMTA hosted a Canadian Music Celebration in the studio of Leslie Bai on November 14. The program featured mostly piano works by Canadian composers, Rebekah Maxner, Lynette Sawatsky, Frank Horvat, Ann Crosby, Nancy Telfer, Martha Hill Duncan, Ernst Schneider, Teresa Richert, Joyce Pinkney and Pierre Gallant, to name a few. Several piano trios and works composed by Malcolm Forsyth were performed – one for cello and another for voice. We were honoured to have Edmonton composer George Andrix in attendance, along with Sylvia Shadick-Taylor, who performed two of his Compositional Etudes. Bravo to all who were willing to perform to make this an exciting and worthwhile event!
Annette George and Leslie Bai

The **Fort McMurray** Music Teachers' Association held their Annual Scholarship and Awards Recitals on November 21. This is the largest undertaking of the year to recognize student achievement, benefitting all music students within the Regional Municipality of Wood Buffalo who have excelled and received a mark of 80% or over on their Royal Conservatory of Music (RCM) Examinations in any discipline during the previous calendar year. A Certificate of Excellence was prepared/presented to all students receiving First Class Honors. The event this year included sixteen performers and 136 Certificates of Excellence covering 103 students, and 33 scholarships. The evening concluded with a wonderful reception.

Marie Gazzard

Lethbridge ARMTA held their annual Canada Music Week® Recital and Student Awards Presentation on November 21 in the Lethbridge Public Library Main Branch. Twenty-three students performed piano selections featuring Canadian composers Linda Niamath, Stephen Chatman, Nancy Telfer, Pierre Gallant and Boris Berlin. Two display cases at the Lethbridge Public Library were filled with biographies and music about Canadian composers as well as information about Canada Music Week® for the month of November.

Christine Rogers 🍷



ONTARIO

The **Owen Sound** branch celebrated with a student recital featuring works from across Canada and by our very own members including Debra Wanless, Jen Smith Lanthier, and Beth Hamilton. Over twenty-five students participated in the recital, which was followed by a cake and punch.

Kingston's Canada Music Festival featured forty-six performers: voice, strings, and piano. Local composers were highlighted (Martha Hill Duncan, Beverly Porter, John Burge, James Medd). Twenty-three students were selected for the finale concert and hockey tickets for our local OHL team were given away.

Hamilton/Halton celebrated Canada Music Week® with two wonderful recitals! Over fifty students of voice, piano and guitar, from all levels performed works by Canadian composers, including those of three of our own members. We were also treated to a couple of "own compositions" from young composers. Each recital opened with a jazzy version of *O Canada*.

North Bay branch's Canada Music Week® event was our "Honour Recital" which was held Saturday, November 21st.



North Bay

Kitchener-Waterloo - Winner of one of the William Andrews awards. *Report and photos on page 12.*

The **Barrie** branch had a tremendous attendance this year at their Awards Recitals. Each recital began with the singing of our national anthem, then performances from over fifty piano and vocal students were enjoyed. Students received treat bags of maple leaf candies. Certificates, honorariums, and awards were given for high exam marks and excellent performances.



Barrie

Ottawa Region held a Canada Music Week® recital. Forty plus students performed works by Canadian composers including local composers Christine Donkin and Claudia Cashin-Mack. The audience enjoyed piano solos, piano duets, and vocal and violin performances. After the recital, students were presented with certificates of participation as well as beautiful cupcakes, and guests enjoyed a lovely reception.

The **Belleville** branch held a well-attended Junior Recital and Tea, showcasing the musical talents, piano and vocal, of 41 young students. Many played Canadian repertoire

by composers such as Nancy Telfer, Clifford Crawley, Debra Wanless and Anne Crosby. The performances were followed by pictures, with many of the students waving Canadian flags and wearing Canadian scarves. The day culminated with a reception to celebrate the students' performances.



Belleville

The **North York/York** Region branch sponsored two recitals in local Seniors' Residences. These included students in piano, voice, strings, and speech arts, with both young and adult students participating. As well, the participants (performing Canadian composers' works) with the highest mark in each category and each level received trophies to celebrate Canadian music.

Central Toronto branch held a composition master class with ORMTA's president, composer Frank Horvat. Students, parents, and teachers appreciated Frank's insightful and encouraging comments.

Alice Dearden 

NEW BRUNSWICK

Moncton - On November 22, 2015, the Moncton Music Teachers' Association held their annual recital to celebrate Canada Music Week. We were treated to twenty seven performers, showcasing their talents. Many of these performers were current or former Music for Young Children students



Music for Young Children students

so they were invited to add an impromptu rhythm ensemble to "Land of the Silver Birch" amongst the

performances on piano and cello. The delightful recital was followed by a reception, featuring a Canada Music Week® cake and homemade punch.

Doris Sabeau

Carleton-Victoria County

Students participated in a studio performance class. Each student performed a piece by a Canadian composer and their own composition. I presented information on Martha Hill Duncan. We listened to and discussed her composition Sunshower. The younger students performed a rhythm band selection, *December Medley*, arranged by Francis Balodis. This was followed by cupcakes and juice. *Sharon Dyer*



Most of the students composed a piece throughout October and November and they all learned a piece by a Canadian composer. These pieces were performed for the residents of a local retirement centre. The seniors enjoyed seeing and hearing the young performers. Cake, ice cream and punch were served to all.

Barbara Long 🎵

MANITOBA

Winnipeg - How did you celebrate Canada Music Week® in your studio? Did you get kids to play *O Canada* by ear? Learn about Canadian composers? Get kids to compose their own composition? Some of these activities are obviously going on in teaching studios in Manitoba, as is evident by the wonderful performances at our annual *Kick-off Canada Music Week®* recital which was held on Sunday Nov. 15th at Fort Garry Mennonite Fellowship in Fort Richmond.

There were original compositions by the students; one, a piano duet entitled *Nescio* by Jessica Todd and another very moving vocal piece by Anna Schwartz who sang *My Perfect World* and accompanied herself on

piano to end our program. Three other students played their own piano compositions and most students introduced



Anna Schwartz

themselves and their Canadian composer to us before performing. Many students completed a worksheet to research their piece and Canadian composer, and deepen their learning experience! One of our very own Manitoba composers, Julianne Warkentin-Dick was in attendance with her students, and some of her very creative pieces were played for us. Rounding out the program of

thirty pieces were many piano solos and four vocalists!

Thanks to the many teachers who helped out with this concert and to the fourteen teachers (including our very own Julianne Warkentin Dick a Manitoba composer) that prepared their students for this gig! It was a most enjoyable afternoon!

Leanne Hiebert 🎵





QUÉBEC

Notre semaine de musique canadienne au Québec a été un véritable tourbillon ! Comme à chaque année, cet événement a eu lieu dans une salle de concert du Cégep St-Laurent à Montréal. Dimanche le 22 novembre dernier, nous avons entendu plus de quatre-vingt jeunes musiciens nous présenter du répertoire de musique canadienne. En tout, quatre récitals ont rempli cette journée riche en musique.

Un juge, Michel Fournier, a écouté toute cette journée de musique et nous a donné ses coups de cœurs en fin de journée. En tout, 27 musiciens ont été sélectionnés pour participer au concert gala qui a eu lieu au Cégep St-Laurent le 28 novembre. De plus, nous avons invité Jeanne Frenette qui s'est méritée une deuxième place lors du concours de composition de la FCAPM/CFMTA afin qu'elle puisse nous interpréter sa composition « Fantaisie en quatre temps ». Pour conclure le concert gala, notre jeune pianiste Zhan Hong Xiao, qui s'est présenté au concours de la FCAPM/CFMTA, est venu nous interpréter la pièce canadienne qui lui a valu le premier prix en juillet dernier soit « A wild Innocence » de David McIntyre.

Partitions, disques et bourses font partie des prix offerts par le centre de musique canadienne et l'APMQ/QMTA. La soirée s'est terminée autour d'un léger goûter qui nous a permis d'échanger avec les concurrents et leur professeur. Encore une fois, une belle réussite et de jeunes musiciens reconnaissants d'avoir pu participer à cette activité !

Canada Music Week® in Quebec was once again a major event in our calendar year. Like last year, concerts were held at the CÉGEP St-Laurent Music Faculty in Montreal. On Sunday November 22nd, we heard more than 80 young musicians playing for an enthusiastic audience, selections of various Canadian repertoire. Given the large number of participants, four recitals were organized on that day.

Pianist and teacher Michel Fournier, our adjudicator, enjoyed listening to all of them. At the end of the event, 27 musicians were selected to play at our prestigious gala concert held Saturday evening November 28th. We also invited on this occasion Jeanne Frenette, recipient of a second prize in her category at the 2015 CFMTA/FCAPM Composition Competition. She played for us her composition Fantaisie en quatre temps. Our last performer was another invited guest, Zhan Hong Xiao. The Quebec representative at last summer's piano competition in Vancouver played for us the piece for which he won the Dorothy Buckley Prize for the best performance of a Canadian composition, David McIntyre's A Wild Innocence. We are very proud of Zhan's achievements.

Music, CDs and scholarships were awarded to the musicians, proudly donated by the QMTA and the Canadian Music Center in Montreal. We concluded the evening with a buffet, an opportunity for our guests to mingle and chat with the young musicians and their teachers. We

applaud all the volunteers involved with this year's Canada Music Week®. The event was very successful and our students and teachers were extremely grateful for everything.

Lynne Gagné - French
David Côté - English 🇨🇦

PRINCE EDWARD ISLAND

The PEI Registered Music Teachers' Association held its Canada Music Week® event on Saturday, November 14th. The afternoon began with a reception celebrating the 20th Anniversary of the PEIRMTA. Teachers, students and parents enjoyed some sweets and conversation before gathering in the Steel Recital Hall at the University of Prince Edward Island for the annual Canada Music Week®



Recital. Twenty-five piano and violin students from six studios participated in the recital, which included new and familiar works by Canadian composers. All of the performers received CMW pencils, ribbons and Canadian flags.

Stephanie Cole 🇨🇦



Focus on Research - What's New Focus sur la Recherche - quoi de neuf

by Patricia Frehlich, ARCT, NCTM



Work ethic, motivation, and parental influences in Chinese and North American Children learning to play piano

The following abstract is part of recent research by Dr. Gilles Comeau, a member of the CFMTA Research Committee. It was published in the May, 2015 International Journal of Music Education (ISME), article 33-2, and is available to ISME members. Non ISME members can purchase the complete article on line through International Journal of Music Educators (ijm.sagepub.com)

ABSTRACT

This study compared 50 Chinese and 100 North American Caucasian children aged 6 to 17 who were learning piano, in terms of their work ethic, motivation, and parental influences. Compared to North American Caucasians, Chinese children and parents believed more strongly that musical ability requires hard work, and Chinese children were more interested in working hard at piano practice, and practiced nearly twice as much. We also found differences in autonomous motivation, as defined by Self-Determination Theory: compared to Caucasians, Chinese children identified more with playing the piano, found it more intrinsically enjoyable, and pressured themselves

less by shame or guilt, though they were more motivated by a desire to please their teachers and parents. Furthermore, Chinese parents more frequently sat in on their child's piano lessons. These findings suggest several more reasons that may contribute to the successes of Chinese musicians.

Gilles Comeau

School of Music, University of Ottawa

Veronika Huta

School of Psychology, University of Ottawa

YiFei Liu

School of Human Kinetics, University of Ottawa



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Send a picture and a written report of one hundred words to:

CFMTA/FCAPM Secretary

Cathleen Gingrich admin@cfmta.org
A3 – 3545 East 43rd Ave
Vancouver, BC V5R 6A4

CFMTA/FCAPM will send a cheque for \$100.00 to twenty of the branches chosen randomly on April 2nd, 2016.

La FCAPM/CFMTA vous suggère d'organiser un événement de bienvenue à la fois pour les membres et les non-membres de votre association régionale de professeurs de musique.

Cet événement doit avoir lieu entre le 15 novembre 2015 et le 15 mars 2016 - la date limite étant le 1er avril.

Veillez faire parvenir une photo et un rapport écrit d'une centaine de mots à :

Secrétaire FCAPM/CFMTA

Cathleen Gingrich admin@cfmta.org
A3 – 3545 East 43rd Ave
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Le 2 avril 2016, la FCAPM/CFMTA enverra un chèque de 100,00 \$ à vingt associations régionales choisies au hasard.

Here is our first Branching Out Event for this year . . .

ALBERTA - Calgary

ARMTA Calgary invited Alberta composers to showcase their work at a recital on November 22nd. Invitations were sent to the music teaching community and St John's Music opened their piano display area. Eight composers, including 10 year old Kevin Chen and retired Roberta Stephen, and seventeen musicians performed for over sixty teachers, friends, and family. We experienced two world premieres and enjoyed a variety of music including student repertoire for voice and for piano, and recital repertoire for piano trio, bassoon/piano, saxophone/piano, and duo piano. The composers enjoyed the camaraderie, the audience, and the wine and cheese social time.



Eric Nyland performing Stephen Rogers' ABRSZ



Peter Rudzik composer of Truly Astounding Animals



Han Ding composer capturing premiere performance of his bassoon piano duo



Carolyn Miller à Montréal!

by Lynne Gagné



Dimanche le 29 novembre dernier, la compositrice et pédagogue Carolyn Miller était de passage à Montréal. Notre président David Côté a organisé cette journée en collaboration avec la Coopérative Vincent d'Indy et l'École de musique Vincent d'Indy.



Photo: Hélène Garceau

Dès le début de son atelier, Mme Miller nous a démontré un dynamisme incroyable. Toute la matinée, elle nous a présenté ses compositions et ses nouvelles publications. Elle a débuté son atelier avec de la musique pour piano à quatre mains

qu'elle a interprétée avec Hiroko Yasuda. Ensuite, assise seule au piano, elle a joué ses publications, les nouvelles partitions ainsi que les plus anciennes, en les commentant et parfois nous racontant des anecdotes cocasses. L'avant-midi s'est terminé par la présentation de ses recueils pour piano à quatre mains qu'elle a interprétés avec Marie-Hélène Rondot.

En après-midi, Mme Miller a donné deux heures de classe de maître. En tout, onze jeunes pianistes de niveau



Photo: Hélène Garceau

préparatoire à la 5e année sont venus interpréter quelques une de ses œuvres qu'elle a écoutées avec plaisir. Chaque musicien a eu droit à un petit cours de Carolyn Miller. Et nous, parents et professeurs, avons découvert une pédagogue extraordinaire!

Elle parlait aux jeunes pianistes avec aisance et humour ce qui a permis, sans nul doute, de mettre à l'aise les jeunes musiciens sur scène.

Cette journée est certes un moment dont on se souviendra mais je vous avoue que son dynamisme, sa bonne humeur et son intarissable énergie m'ont impressionnée. Quand j'aurai son âge, c'est comme ça que j'aimerais être !



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The advertisement displays several piano repertoire books for sale. The books shown include: 'Winter!' by Susan Grisdale; 'Copycat Copycat Elementary Piano Solos 12 Little Inventions by Terese Richard'; 'Over the Rainbow' by Joanne Bender; 'Twenty-Four Preludes for four hands'; 'Rainy Days' by Janet Gleck; 'A Grand Adventure' by Irene Voros; 'Taking Chances' by Janet Gleck; 'Toucan Gold Collection' featuring 25 Elementary Piano Pieces by Carolyn Miller; and 'Along the Shore' by Severly Horne.



Music, Meaning and Wellness: The Changing role of Music Teachers - Part 2

by Norman King and Jane Ripley

Condensed from a Presentation at the CFMTA Convention, Vancouver, BC, July 9, 2015

"It is not just what we sing but where we sing from that matters.." - Jane Ripley

In this presentation we shall explore how music is at once a gift that reaches to our inner self and a call to live from that authentic core. The challenge to music teachers is to bring that same spirit to our teaching and society, and thereby become a healing and life-giving presence in today's world.

DEVELOPING A NEW SCRIPT

In our search for meaning and wellness, we have spoken of the need to develop a new script, that integrates mind, heart, and body, and seeks to bring life, even out of the many deaths in the midst of life.

A first element necessary in developing a new script is to be in touch with our own experience. In *Boys Adrift*, Leonard Sax differentiates

between textbook knowledge and experiential knowing. He describes a school outing in Sweden in which children were led blindfolded to a particular tree. They were encouraged to speak to, touch, walk around, and fully experience their tree fully. Afterwards, blindfold removed, each child was able on their own to find their deeply known tree.

Experiential learning helps us get in touch with our inner selves, the core or depth of who we are. We may perhaps best do so through music. The German poet, Rainer Maria Rilke, tells us: *"Dig into yourself ... and find out how deep is the place from which your life springs..."* In *Markings*, Dag Hammarskjöld reflects that the longest journey is the journey inward to the core of one's being.

As with the children's tree experience, so too our inward journey begins by awakening our senses. Beethoven felt that music is the mediator between the life of the senses and the life of the spirit. Perhaps the most immediate experience of awakening may be found in attention to our own breathing. The Latin word for breath is *spiritus*, and means at once breath, wind, and spirit. We are alive as long as we are breathing. Yet, we also draw in and breathe out sorrow and joy, isolation and love, fear and hope, greed and compassion. Such influences can become the spirit that shapes our lives. The quest for meaning calls us to consider what life and spirit is in our breath.

Since sound is contained on the breath, meaning would seem to come



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to us initially through the experience of hearing. The ear is the first organ to develop in the unborn child, and the fetus itself is curiously shaped like an ear.

According to French doctor and researcher on the notion of hearing, Alfred Tomatis, the process of hearing, listening, and self-listening begins in early childhood, and Alice Parker affirms that our own voice begins the identification of who we deeply are. The human voice, she says, is the bedrock onto which other musical structures can be erected. Yet many children today, says Parker, are not hearing traditional rhymes and songs sung to them, and are not becoming aware of the music of their own voices.

An example is the children's song: *Eensy, weensy spider went up the water spout...* From this simple song, children hear and assimilate: the tone of the singer's voice and their unique personality; subtle articulations of dynamics, intervals, pitch, (beyond speaking range), rhythm; storytelling and mood; and a sense of immediate communication and joy. Singing provides experience of the sounds of arching phrases, motion and climax, feelings and memories, bodily movement and, the invitation to join in. These elements are crucial to good musicianship and ultimately to wellness.

American, Mary Helen Richards developed a program that uses folk songs and games for young children in North America called Education through Music. She was told by Hungarian composer Zoltan Kodaly that children need to hear the songs of their own culture and to experience music through listening, singing, and

movement, and that children may then become more rounded, aware musicians.

Songs such as *Eensy Weensy Spider* are being replaced today by media pop songs that promote lower pitches and loud decibel levels. Young children cannot even make the usual childhood sounds of sirens or raise the pitch of their voices to sound like little mice. Parker says that we are becoming detached from the very tool that creates our best communication—the human voice. When the voice is not activated to different pitches and energies, the ear is not stimulated. It is the ear that is the pathway to the central nervous system and ultimately to the energy centres in the body; the chakras that require stimulation for our wellness.

Tomatis tells us that everyone should be singing because it is a natural human function and one of the most complete modes of expression, involving mind, body, and emotions. The ear stimulates the ability to hear, listen, and respond to the music, and ultimately, to the melody of one another and the world around us. This total experience, we believe, is essential to meaning and wellness.

Students preparing for conservatory examinations, regardless of instrument, must have a grasp of melody for ear training. Yet the elements of melody and pitch relationships are, in fact, foreign to many young people. To ask students to hear chords and identify harmonies, though something that should feel natural, may well be a counter-cultural request today.

We suggest some initial benchmarks to assist the changing role of music teachers today.

WAKE UP!

Musician and writer, Thomas Moore says that we all fall asleep and allow life to rush by without reflection and consideration. It would seem, however, that for wellness we need to live what Moore calls an awakened life.

BE AWARE!

In *The Musician's Walk*, James Jordan says that for truly amazing musicians, their entire music making grows out of a constant awareness of their spiritual or inner self, of the sound being created, and of all the human beings with whom they are making music. The problem, says Jordan, is we have never been told that the awareness we learn as musicians can and should be transferred to our daily lives. Too much time has been spent on technique and not enough time on the care of musicians themselves. Awareness, concern, and care of our inner spirit and the things that make us human and alive profoundly affect our music making and teaching, and will lead us to teach so much more to our children than just notes and rhythms.

BE SILENT!

Alice Parker warns that "*we are perilously close to losing silence in our electronic world.*" We have forgotten how to listen to our inner voice that we hear only in silence. The Latin, *silens* means still, and suggests the cessation of movement as well as sound. Thus it is only in silent stillness that we may be present to our inner selves. The ancient mystic poet, Rumi, wrote: "*When I am silent, I fall into that place where everything is music.*" A rest in music, though silent, never indicates emptiness, but is rather energy yet to be expressed.



Music, Meaning and Wellness:

The **Changing** role of Music Teachers - Part 2 - cont.

Educator and author Kathleen Norris once invited elementary children to be as still as no sound at all, and the silence became a presence in the room. Later, one child wrote: *"Silence reminds me to take my soul with me wherever I go."* Silence reminds us as musicians as well, to take our soul with us wherever we go, and to teach and make music from and into this silence.

LISTEN!

Philosopher, Abraham Heschel says, *"Listening to great music is a shattering experience, throwing the soul into an encounter with an aspect of reality to which the mind can never relate itself adequately."* It is vital to listen, not just to the music our students sing or play, but to listen to them as persons as well. "Listening to ourselves and others requires a self-effacement that few can attain" says Tomatis, and *"when we truly listen, we are utterly changed."*

BREATHE!

David Suzuki speaks of air as the matrix that joins all life: *"Every breath is a sacrament, an affirmation of our connection with all living things."* To live out a new role as music teachers, we need not only to share breath with all living beings, but also to have life and spirit in our breath.

INSPIRE!

The word inspire literally means *"into the breath, into the spirit."* T.S. Eliot believes that artists must learn to perfect their technique so that when they have something to say, they

will not betray it. Beyond technique, teaching must also attend to inner spirit so as to make music that is inspired and inspiring. Weston Noble, American conductor and educator, holds that a musician without the understanding of the life within is missing the font of inspiration.

SING!

Regardless of instrument, students who sing in addition to playing the melodies of the music they study, relate more fully to the sound, movement, shape, and dynamics of the phrases, the totality of the music itself, and the core of themselves as well. Alice Parker says that when our ears and voices connect in song, this makes possible a transcendental moment that releases us from our human limitations.

CONNECT!

We most certainly have all witnessed performances that, while technically brilliant, are not musical. Expressive, memorable music making requires a connection with the inner depth of the musicians themselves. Beyond technique, sensitive and beautiful music making requires a deep connection with our own spirit and the spirit of the wider community we share with the composer, and all those who have ever played or sung that piece.

LOOK TO MELODY!

Alice Parker believes that harmony is no longer supporting melody in today's popular music. With modern digital enhancement and loud volume

capabilities, melody is being lost to overpowering, invasive harmony, experienced as dissonance at best and noise at worst. There are too many distractions luring us away from the unadorned human voice. We have lost the basic, easy connection between speech and song that makes speech musical and song communicative. It is not only the melody of the music, but also the melody of who we are as a person that may be often lost within the clutter of modern technology and lack of human face-to-face interaction.

TUNE IN TO BEAUTY!

Holocaust survivors, Viktor Frankl and Alice Sommer, both hold that the experience of beauty is essential to meaning and wellness, especially in the most dire situations. "You fill your life with beauty, says Sommer. *"Beauty is the centre of our life."*

Author Fredrick Streng affirms that beauty is the most profound expression of what it means to be human. Writer Eva Rockett reminds us that the beauty of music reaches beneath all our defences and touches the core of the condensed self.

The tangibility of inner beauty is illustrated in story about a photograph of Pablo Casals by Yousef Karsh as it hung in the Boston Museum of Modern Art. For several days, an elderly gentleman came and stood before this portrait. When the curator finally asked why he did so, the man replied, *"Hush, can't you see? I am listening to the music."* The element of beauty, in music, in one



another, and in the world around us, must first be experienced, and then recognized, discussed, and appreciated. In effect, we are being transformed by what we let affect us deeply.

BUILD MEMORY!

Beyond freedom from the sheet music in performance, musical memory concerns remembering who we are as musicians and ultimately as persons. Memorable music experiences with our students that reach to one another's most sacred and authentic self, create lasting memories and a longing to experience these again in our music and our lives. Meaning and wellness concern being in touch with and remembering the core of our music and the core of who we are and responding to one another from that core. It is not about externals such as outer appearance, cell phone texting, or accumulating friends on Facebook.

FURTHER OBSERVATIONS

One such observation is that beautiful music may heal us, while at the same time revealing our need for healing. Everyone is wounded and vulnerable in some way, and in need of healing, so lesson time may afford some mutual healing for student and teacher. Allowing our vulnerability to surface through music may make us aware that our own inner beauty is deeper than any wounds or betrayals, and may allow us to move beyond these in a life-giving way.

We also believe that music, along with story, contains all the metaphors of our inner life journey. For example, music relies on tension and relaxation to move forward through time, and

reminds us that life moves in a similar manner. Moments of tension, though perhaps initially felt as an intrusion, may call us to attend to and resolve such tension in a life-giving way.

Playing and singing notes on a page is very different from experiencing life within the notes. Heschel reminds us that *"one thing that sets us apart from animals is a boundless, unpredictable capacity for the development of an inner universe and the potential to share inner universes with others and with the wider universe."* This may be what true music making is all about.

Jean Vanier, who has established homes around the world for mentally challenged persons, speaks simply of becoming human. He says that our institutions and organizations need to become places to discover and grow in love and healing for our hearts and, at the same time, do something worthwhile for others and our world. Each of us, therefore, should begin to trust in our own beauty and our capacity to do beautiful things. Similarly, Abraham Heschel affirms that to be a human being is to be concerned for meaning, through awareness and compassion.

CONCLUSION

"So, the dance of rhythm, of music, of life continues unbroken. It will never die," says musician, Miriam Therese Winter, *"as long as there is one human body to respond to it. And it is born again and again with each new child."* We are given a tremendous gift in the experience of music. Do we recognize the gift? Do we answer the call?

What lies over the rainbow for us, as for Dorothy, is a longing for identity

and worth, belonging and purpose, that give meaning and wellness in our lives. *"We are all homesick for wholeness,"* says Winter. *"We know that we are incomplete and ... in need of healing, and healing means coming home, that is, to experience completeness, at least momentarily. Home is more than a place or a route. ... Home is within us."*

Though in the movie, *The Wizard of Oz*, Dorothy returns home, she is somehow different for the journey she has taken with caring for others. Home itself is also different upon her return, because Dorothy is different. She returns with a deeper awareness of life's meaning. In the words of poet, T. S. Eliot: *"We shall not cease from exploration / And the end of all our exploring / Will be to arrive where we started / And know the place for the first time."*

A final thought on music, meaning, and wellness, and our changing role as music teachers. Wholeness, healing, integration: that is what the inner journey is all about, and it happens when our inner and outer selves, when the world within us and the world around us, ... creation, and our own creativity merge and emerge as one. We experience this fleetingly through music. ... Through music all life can be present to us, and in some sense, within us. ... For some, she says, music accompanies their inner journey; for others, it is the journey itself, the journey into ultimate meaning. When we embrace music as a healing presence, we are already home." (Miriam Therese Winter)



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Partnership with Tyndale University College

CCMC is pleased to announce a partnership with Tyndale University College, the result of a three year conversation to collaborate on providing quality music education. In September, 2016, CCMC will establish a presence on the newly renovated, 57-acre Tyndale campus with administrative offices and the formation of a community music school.

Additionally, the executive directors of CCMC (Dr. Gordon McKinnon, Suzanne Willson and Ken Michell) are part of

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www.ccmce examinations.org.



Are you a new or experienced teacher looking to gather information to pass on to your students or upgrade your education during this long, cold winter? Check out the many pedagogy programs offered by CNCM. A certificate is issued for each credit, allowing you to do credits of interest or a whole diploma and these programs work well with long distance learning. Plans are underway to add two Canadian Specialist credits to the existing Licentiate Diploma. More information is available at www.cncm.ca along with the syllabus as a free download.

Summer Sizzle: A Pedagogy Symposium and Keyboard Kamp 2016 is planned for August 11th and 12th in Yorkton, Saskatchewan. Join Canadian composers Debra Wanless, Wes Froese and many others in this amazing two day symposium which connects teachers, students, parents and composers from across the country.

CNCM now provides downloadable PDF examination forms available on the website. CNCM offers a variety of examination choices – examples of student recital programs, an examination checklist for students and teachers and a video example of a Star Performance exam are available at www.cncm.ca

Work is underway on the Northern Lights Early Intermediate Duets collection which will be available during the summer of 2016. This follows the collection of Late Elementary Duets (Levels 3-4) released last July.

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National Teacher Directory

The National Teacher Directory was revised in September 2015, and since then traffic to the site has grown four fold. This is a valuable tool for parents and students looking for a music teacher in their area. Visit:

rcmusic.ca/teacher-directory
if you would like to be listed in the directory.



Recognizing Student Achievement

Sunday, November 29, 2015 marked the last of our Convocation and Regional Gold Medal ceremonies, which celebrate the accomplishments of our ARCT and Licentiate graduates and regional gold medal winners from Preparatory to Level 10 in all disciplines.

Congratulations to all these students and many thanks to the teachers and parents for their support.

April Session 2015

Registration Deadline:

January 5, 2016

Practical Examinations:

April 11-16, 2016

Theory examinations not available





A Review of Theory Text used in Conservatory Music Theory Education - Part 4 of 5

by Jen Hinkkala

Wharram, B. (2010) Elementary rudiments of music (2nd Ed.). K. Wood (Ed.). Toronto Canada: The Frederick Harris Music Co.

Pedagogical Intent/ Book Information

Elementary Rudiments of Music was first published in 1969 and has been used as a text for theory courses at Conservatories. The revised 2nd edition of the book was brought about by changes to theory syllabi. The 2nd edition contains new and updated material as well as more excusable language.

The book is designed to be used for all Conservatory theory levels. The **B** sections are for (Basic Rudiments),

I for (Intermediate Rudiments) and **A** for (Advanced Rudiments). Paragraphs marked “optional” contain information not required for Conservatory theory exams.

Wood (2010) states that the book is not intended to be studied one chapter after the other and teachers should choose to navigate the book in a manner that works best with their courses.

Topics and Chapter Summaries

Chapter 1 - Notation

- The musical Staff
- Treble, Bass, Alto and Tenor clef notation
- Time values
- Chromatic and diatonic semitones
- Accidentals
- Enharmonic Equivalent notes

Chapter 2 - Major and minor Scales

- Major scales
- Minor scales
- Scale degrees
- Relative Major and minor keys
- Key signatures

Chapter 3 - Other Scales and Modes

- Chromatic Scales
- The Whole tone scale
- The Blues scale
- The Ocatatonic scale
- The Pentatonic Scale
- Modes

Chapter 4 - Intervals

- Interval type Size and Quality (Major, minor Perfect, Augmented and Diminished)
- Inverted intervals
- Compound intervals

Chapter 5 - Chords

- Triads
- Inversions
- Seventh Chords and other chord types

Chapter 6 - Cadences and Melody Writing

- Cadence types
- Inserting Cadences under a Melodic Fragment
- Melody Writing with Cadences

Chapter 7 - Time

- Simple Time
- Compound Time
- Syncopated Time and Irregular Groups
- Mixed Meters

Chapter 8 - Naming the Key, Transposition, and Detecting Errors

- Finding the Key of a Given Melody
- Transposition
- Transposition Involving a Change of Key or Clef
- Introduction to Transposing Instruments
- Detecting Errors in a given Passage of Music

Chapter 9 - Score Types

- Open and closed vocal score
- Orchestral Score
- String Quartet

Chapter 10 - Terms, Signs and Abbreviations

- Italian, French and German Terms
- Signs and Abbreviations

Chapter 11 - Analysis

Chapter 12 - Test Papers



Pedagogical Strengths and Weaknesses

Wharram (2010) uses excusable language and presents concepts in a concise manner. The book also contains a comprehensive musical dictionary in Chapter 10 that the reader can use as a reference after the book is completed. The test papers in Chapter 12 can also be an effective exam preparation tool. The reader is provided with plenty of opportunities to practice and apply concepts presented in the text; however, due to the small size of the book there is often inadequate space for students to write exercises effectively. For example in Chapter 2 on page 32, the student is asked to write scales ascending using a key signature but inadequate space is provided to write the key signature neatly because there are two exercises on the same line. Many students also complain about the size of the book because they prefer to write study notes beside examples in the text, something the small size does not allow for.


Similar exercises are nested together. This is problematic because students might resort to pattern recognition without fully understanding the concept presented. For example in the scale Chapter on page 47, the student is asked to write more than half a page of harmonic minor scales. Students might also misperceive the concept of harmonic minor scales as adding a sharp to the 6th note as opposed to raising the 6th note because the majority of the examples presented involve this. A similar example of nested pattern exercises can be found in the interval chapter on pages 108 and 109 in which the student is asked to write a series of intervals starting on the same note. A student with good pattern recognition skills might miss the point of the

exercise which is to think in relation to the key of the bottom note and instead incorrectly assume that all the perfect 5^{ths} involve writing a note without an accidental.

Wood (2010) states that the book can be used for theory instruction at all Conservatory of Music theory levels because of its B.I.A system, but this would be pedagogically irresponsible because the book begins with the premise that the student already has a foundational understanding of theory. For example, the first chapter devotes all of the two lines of exercises to treble clef note identification before moving on to a page of bass clef, note identification followed by a page of alto and tenor note identification. Wood (2010) does indicate that students at the Basic Rudiments level need only read the paragraph labeled B and do exercises labeled B; however, in order for the book to be effective for students at the Basic Rudiments level, more exercises on treble and bass clef note identification should have been included. In addition the section in Chapter 1 on chromatic and diatonic semitones, enharmonic equivalent notes and whole tones should have contained more explanations and exercises because most students at the Basic Rudiments level struggle to differentiate between these concepts. The volume of material presented in the text may also appear daunting to students

at the Basic and Intermediate theory level. While this text may be effective for strong Intermediate level students this text is best suited to the Advanced Rudiments level and students preparing to study music at university. This text is also not suitable for self-study because some concepts are presented in a manner that requires teacher clarification. For example, on page 90 and 91 Wharram (2010) presents the concept of modes by providing a list of all the modes and including a brief description of where the semitones occur. This section is particularly confusing to students because they lack experience with the sound modes, as a result, the addition of more musical examples would have been helpful. Over the years, I have experimented with many different ways to teach this concept and have found that students understand the concept of modes best when they are related to major and minor scales.

This text is, however, effective for its intended use which is as a required text for Conservatory theory classes and teacher directed private instruction.




History Workbooks

Level 1 - \$ 35
Level 2 - \$ 30
Level 3 - \$ 35
Shipping Included

Ideal for:
Individual
Class
Self study

Consists of:
Questions
Templates

Complete with:
Digital answer key

Email for a sample page 

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Review of Publications Critique de publications

**ROYAL CONSERVATORY OF MUSIC
CELEBRATION SERIES 2015
Preparatory A, B and Grade 1
Frederick Harris Music Co. Ltd.**

Technique, Sight Reading and Ear Training

Significant improvements are reflected in the new editions of the technical requirements and sight reading and ear training books. The new technique books include not only the required exercises, but also several suggested practice strategies to improve fluency and musicality. This approach helps to integrate the development of technique and musicianship as students are encouraged to view their practice of scales and triads as an opportunity to explore different tone colours. The requirements have also changed slightly to include more musically challenging exercises from the beginning (for example, both staccato and legato pentascales are now introduced in Prep A).

In the new *Four Star* sight reading and ear test books, the previous format of fingering exercises, a longer sight reading exercise, and a rhythm clapping exercise has been maintained. However, each day now includes a musicianship task, such as playing a pentascale using the rhythm from the clapping exercise

or singing notes from a triad. In addition, students are encouraged to explore improvisation through playing and creating different versions of familiar tunes, such as *Hot Cross Buns* and *Mary Had a Little Lamb*. This new emphasis on musicianship and creativity has made the new *Four Star* volumes a much richer resource than the previous edition.

While the *Four Star* books still include ear training exercises for teachers to use during lessons, they also include a code that students can use to access online ear training practice exercises. This is a welcome addition and will certainly facilitate preparation for the ear training portion of exams.

Overall, this new edition of exam preparation materials for Prep A, Prep B and Grade 1 represents a step forward in helping students develop a variety of technical and musical skills. While the exam system is not beneficial for every student, students who do pursue this avenue of learning will find these new books a source of rich and engaging materials.

Nancy Mitchell - Ontario

Thank you - Arlene, Laureen, Laurel, Katherine, Jean, Joyce, Nancy and Sarah for your time, your experience and your effort for the book reviews - they are amazing.

- Dina

**ROYAL CONSERVATORY OF MUSIC
CELEBRATION SERIES 2015
Grade 5 - 6 - 7
Frederic Harris Music Co. Ltd.**

Ear Training and Sight Reading

This is a solid and good expansion on the original Boris Berlin series. It will definitely be helpful to advance greater audiation skills for the student if they take the time to explore it! Read the list of suggestions and the preface - there are many helpful tips for study. Each weekly set comes with three practice assignments:

1. Rhythm Reading - this has been greatly improved to allow for understanding in musicianship and musicality. The rhythmic pulse is kept by tapping the underlying macrobeat (or strong beat) and the student has a choice of tapping or clapping the rhythm or using a spoken syllable.
2. Sight Reading - This is a good addition of combining theory and sight by analysis of the piece with questions and activities. With repetition of this daily, the student should begin to see their pieces structurally. A Mystery Piece concludes each set and gives additional challenges for improvisation and transposition.
3. Ear Training - an access code is given at the back of each book for Online Ear Training. Up until the time of writing this article, Unfortunately, I was not able to try out the system as it is having technical difficulties. ►

RCM Grade 5 - 6 - 7 cont.

Technical Requirements

The Technical Requirement portion of listings of scales, chords, etc., remains the same with the addition of small sections on *Understanding Keys and Patterns*, a Circle of Fifths chart and Chord Progressions of I-IV-V. There is a good additional section of Practise Tips which will enhance the students' technical independence and musicality if routinely exercised. A useful additional section called *Keyboard Theory* is aimed at connecting technique, musicianship and theory. Unfortunately, most students will not likely take advantage of this unless they are tested. A progress chart completes the book.

Laurel Teichrob - Saskatchewan

RAINY DAYS PIANO SOLOS

by **Martha Hill Duncan**

Elementary - Early Intermediate

Red Leaf Pianoworks

This newest collection by Martha Hill Duncan features eleven whimsical pieces for the early intermediate piano student. Each piece has a colorful title which mentions activities that children might do on a rainy day. *Pillow Fight*, *Monkeys on the Bed*, *52 Pickup*, and *Paper Dolls* are a few which capture the imagination.

These are all excellent examples of 20th century music and would be great choices for students of CNM who are looking for 20th century idiom music. Some technical challenges include hand crossing, glissando, syncopation, pedal, accidentals and various articulations.

Laureen Kells - Saskatchewan

A GRAND ADVENTURE

Elementary Piano Solos

by **Irene Voros**

Red Leaf Pianoworks

A Grand Adventure is a newly published collection of ten piano solos for elementary-level learners. The music is composed by Canadian composer Irene Voros and illustrated by Sarah Jean Nelson. Each piece follows the theme of "adventure," interpreted in various ways.

There are a variety of styles used in this collection, from pop to blues rock to jazz, indicated by the performance notes located in the back of the book. These notes also highlight other features of music, including register changes, modes, and, in the case of *Buzzing Bees*, the six sharps in its key signature. It is somewhat unclear whether these notes are directed at the young students who are the target audience of this collection or their teachers; perhaps both can benefit.

The pieces themselves vary in expressiveness. Some, such as *Where Dreams Take Flight* and *Out of This World*, easily and enjoyably convey the composer's musical intent. A *Grand Adventure*, however, sounds and feels more like a method book exercise with block chords, though the quick tempo in cut time does lend it some energy. There are also two songs where the composer's intentions seem at odds with what is actually conveyed by the music. *Comedic* seems an odd description for a song about a penguin hopelessly lamenting its inability to fly, and *Flying Under the Radar* is perhaps not the most fitting title for a loud, brash rock-styled song.

All in all, A Grand Adventure is worth trying out for its exploration of popular styles.

Katherine Murley - Ontario

PECULIAR PETS

20 Elementary Piano Solos

by **Julianne Warkentin-Dick**

Gloryland Publishing

This collection of solos from the same publisher as the Ultimate Music Theory resources combines engaging performance material with opportunities to explore theory concepts and to engage in composition. Each of the twenty pieces uses specific scales and rhythm patterns to evoke the image of a particular animal (for example, an enchanted butterfly, a sly snake, a sassy chameleon, and a curious ferret). Students are encouraged to imagine what the animal might look like and to explore musical elements to create an "adventure" for the pet. The scale and important rhythm patterns (for example, swing rhythms) are highlighted at the bottom of each page, providing easy access for students who wish to use these elements as the basis for their own improvised music. While many of the pieces are based on major and minor scales that would be familiar to the students, others use blues scales, octatonic scales, and modes, allowing students the opportunity to explore the possibilities of these other sounds.

While the titles of these pieces and the images they evoke would likely be appealing to a young child, these pieces present many technical and musical challenges, including changing metres, big leaps, complex rhythms, and many varied articulation and dynamic markings. The combination of subject matter and level of difficulty mean that these selections would not be a good fit for every intermediate-level student; however, a young student who had progressed quickly or a slightly older student with a keen interest in animals would find this collection very appealing.



At the end of the book is a template for students to write their own “peculiar pet” composition. Students are encouraged to submit their compositions to the publisher for a composer’s certificate and even possible publication in a future volume. This opportunity could be quite motivating for a budding composer. Integrating creative work with performance repertoire allows students to attain deep levels of understanding of theoretical concepts in a very engaging way. This book gives students and teachers many of the tools they need to embark on this journey.

Nancy Mitchell - Ontario

CLASSICAL THEMES

Level 5

arranged by Fred Kern, Phillip

Keveren, Mona Rejino

Hal Leonard HL00151580

Classical Themes contains ten favorite orchestral works arranged for solo piano from some of the most beloved composers from the Baroque to the Modern Era. The Classical Themes series contains Levels 1- 5 with each intended for use with the same level of any piano method.

I found this book to be quite a good study for historical purposes in addition to the musical themes. The cover displays the portraits of each composer and there is a wonderful six page Music History Timeline included in the back of the

book with descriptions of each era, major composers and their dates, major world events, and landmarks in art and literature. Black and white pictures are included.

The compositions include the popular movements from; *Spring* (Vivaldi), *Jesu, Joy of Man’s Desiring* and *Air on the G String* (J.S. Bach), *Symphony No. 40* (Mozart), *William Tell* (Rossini), *Hungarian Dance No.5* (Brahms), *Carnival of the Animals* (Saint-Saens), *Love Theme* (Tchaikovsky), *Sicilienne* (Faure) and *Also Sprach Zarathustra* (Strauss). Informative program notes are included for each piece which give some insight into the composer and the composition.

Fully orchestrated arrangements are included for each piece for download or streaming. Each contains two tracks – one at practise tempo with the piano melody and the other at performance tempo without the piano melody. MIDI files are also available which can be set to any tempo. These are obtained through a unique access code found inside the book. The orchestral arrangements sound quite synthesized but the students that I tested this with seemingly enjoyed the effect. The favorite was *Also Sprach Zarathustra* which immediately was recognized as the theme from *2001: A Space Odyssey!* This launched into a great discussion of the use of Classical music in our movies and TV culture.

The pieces are well laid out and complete with fingering and appropriate dynamic markings. For

students and teachers interested in exploring orchestral themes and history, this will be a good addition to their libraries.

Laurel Teichroeb - Saskatchewan

MINIATURES IN STYLE

Six Original Piano Solos

by Mona Rejino

Intermediate Level

Hal Leonard

This is an excellent collection for the CNCM student who is looking for a piece “in the style of...” for their exam. This collection features two pieces in the Baroque style, three pieces in the Classical style, and one each in Romantic, Impressionist and Contemporary. With this collection the student gains familiarity with the characteristics and sounds of the works in these style periods. A short paragraph outlining these characteristics is included.

As a small collection that covers the span of over 400 years, it would serve the student well as a resource for exams and festivals.

Laureen Kells - Saskatchewan



MYTHS AND MONSTERS

by Jeremy Siskind

Late Elem/Early Int.

Hal Leonard HL00148148

Myths and Monsters is a nine-piece collection of piano solos by Jeremy Siskind. It was first published in 2015 by Hal Leonard as a part of their Composer Showcase series and is recommended for Late Elementary/Early Intermediate-level students.

Siskind includes musical themes for a variety of creatures in this book. Some, such as vampires and zombies, are standard fare, but others—most notably the Sphinx of Greek legend—are more unique. Three of the pieces include teacher duets, while the remainder stand alone.

The majority of these pieces fall comfortably within Late Elementary range. *Yeti Blues*, which has a dotted eighth rhythm in both hands (with the eighth tied to a half note in the left), is a marked exception to this rule, although other solos also have their challenges.

Each piece includes lyrics, often humorous, that are well integrated with the music. This, however, is both a strength and a weakness of the collection. If the lyrics are not performed at the same time as the music, the pieces can become somewhat repetitive. *Dracula* and *My Scaly Alien* in particular suffer from this, which is a shame, as some of their lyrics were able to draw a genuine laugh from me.

Students with a musical theatre background who are willing to sing as they perform would draw the most good from this collection. Teachers of piano-only students may still find it worthwhile to look into this collection, but may wish to keep to only those songs that stand more firmly on their own, such as *The Zombie Song*.

Katherine Murley - Ontario

Sight Reading Drill

Book Bk 1a

Barbara Siemens

(The Piano Workbook Series)

Do you have students like mine? Students who have a hard time reading music? They can learn and play music but they struggle with facility in reading at sight? This 132 page book is going to change that for my students and I think it can change that for yours as well! The Sight Reading Drill Book Series is a step by step method for learning tactile skills necessary for good sight reading. Book 1a addresses intervals of 2^{nds}, 3^{rds}, 4^{ths} and 5^{ths} in keys containing up to three sharps or flats. Each page consists of ten short two measure drills with individual quarter notes in one hand and two whole notes in the other hand. As the exercises increase in difficulty, the note values in the second hand become half notes in the first measure and a chord for the final measure. Each chapter addresses a single interval in various keys. Intervals are cumulative so that in playing examples with 4^{ths}, 2^{nds} and 3^{rds} are included as well. Beginners play one hand only in C+, G+, a- and d-, elementary students play hands together adding F+, D+ and e-, early intermediates add the keys of B^{b+}, b- and g-, while late intermediates move on to A+, E^{b+}, f^{#-} and c-. Learning to visually recognize intervallic movement and direction, and translating that into finger dexterity will, in a dramatic way, improve the ability to read, play and enjoy music. I'm looking forward to putting this into practice in lessons this next week!

Joyce Janzen - British Columbia

The Piano Workbook

Book 4

Barbara Siemens

(The Piano Workbook Series)

One of a series of 11 levels – Preparatory to Level 10, the Piano Workbook contains a variety of resources of great benefit to student and teacher alike. Roughly half of the 90 pages are given over to lesson summary and lesson assignment pages. The other half is divided into three sections – practice strategies, general musicianship, and technique. Practicing strategies deals with goals, specific step-by-step instructions for practicing technique, repertoire and performance as well as memorization skills. General musicianship covers information about musical eras, theory references, rhythm, sight reading, and interval exercises as well as pages for rhythmic and melodic dictation, playbacks and playing familiar tunes by ear. The technique section not only gives information about Level 4 and 5 technique but has aids such as a daily technique schedule, a monthly tempo chart and helpful fingering for every aspect of the required technique. This is a well thought through, comprehensive resource for both teachers and students.

Joyce Janzen - British Columbia





CURRENT HITS FOR TWO

6 Graded Duets for Early Intermediate Pianist arranged by Dan Coates Alfred Publishing

This collection of popular music duets is a fun and accessible supplement to students' regular programs of study. The selections include *Clouds* (Zach Sobiech), *Home* (Phillip Phillips), *I See Fire* (Ed Sheeran), *Just the Way You Are* (Bruno Mars), *Some Nights* (Fun) and *We Are Young* (Fun). Technical challenges include many syncopated rhythms and one instance of the two parts being so close together that the players must raise or lower their wrists to avoid bumping into each other. However, in general these arrangements would be very manageable for a late elementary/early intermediate student. The primo and secondo parts are written at the same level of difficulty, making these ideal duets for friends or siblings. The familiarity of the music combined with the social aspect of playing a duet make this collection of pop songs a valuable source of repertoire for students who need a little bit of extra motivation or a break after an intense period of work.

Nancy Mitchell - Ontario

FJH DUETS AT THEIR BEST!

Book 2 - Early Intermediate The FJH Music Company Inc FJH2257

A great resource for duet choices! Audiences love to hear the full sound of ensemble playing at a performance. This compilation of FJH's best-selling duet sheets offers a wide variety of styles and moods. Familiar names like Melody Bober, David Karp, and Kevin Costley are just a few of the many composers listed in this collection. Students of all ages will love the thrilling undercover feel to *I Wanna Be a Spy* by C.S. Wolf. Performers are instructed to whisper Shh! (I wanna be a spy) as you put R.H. finger 2 on lips. Kevin Costley produces a beautiful rich harmonic tone in *Mountain Wildflowers*. Each performer has a turn at the soaring melody line. If you enjoy twinkling sounds in the high register, then *My Irish Butterfly* will be sure to satisfy your craving. Encouraging duet playing by students improves listening for precision, balancing dynamics, keeping a steady beat, and having fun with others at the piano! There is something for everyone in this wonderful collection of imaginative and enjoyable duets.

Sarah Lawton - Ontario

HIGH FIVE

Intermediate Piano Duet by Joyce Grill Alfred Publishing

This delightful duet meets all the criteria for a fun experience for your students! The piece is energetic and there's clearly a conversation between the two parts. The 'x' notes indicate "high five" moments. These spots automatically generate smiles! On the 2nd page, markings indicate "wave slowly" as well as "wave furiously and stand". At this point there is full out laughter. Very appropriately the students end with one last "high five" as they exit the piano.

The duet is in G+ and in cut time. There are many dynamics to provide colour and assist in the projection of the melody as it moves between the parts. Duet partners will enjoy the secondo going under the primo parts and the primo crossing over the secondo. The rhythms and articulations are clear and within the scope of the intermediate students' skill sets.

An excellent duet with entertainment value!

Jean Ritter - British Columbia

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JESTER'S DANCE

One Piano Four Hands

by Susan Griesdale

Early Intermediate Level

Red Leaf Pianoworks

Jester's Dance is an imaginative character duet piece using polytonal scale pairings. The lightness of the Jester's footwork is felt throughout this dance with a *Spirito tempo*. The staccato articulation also creates energy and momentum to carry this piece from one player to the next. The exaggerated dynamics also give a clashing effect (but not quite) to this interesting polytonal musical motive writing. I enjoyed the layout of the publication as it offers the Primo and Secondo combined as well as separated. Just this past fall I had the privilege of attending a composition workshop by Susan Griesdale. I enjoyed her wealth of information on creating an "Idea's Book" for students. She highlighted the importance of Character, Contrast, Contour, A Beginning Middle and End to a composition, and Inspiration. Griesdale creates a *Jesters' Dance* "story" through dancing rhythms, and contrast of keys. Students will have to keep an open mind to experience the levels of excitement and wonder of this piece.

Sarah Lawton - Ontario

HISTORY WORKBOOK

VOLUME 1

by Joyce Janzen

www.harmonymusicstudio.ca

It's been many years since my own RCM music history studies but over these years I have talked many a time about teaching a group history class. This year, as many calls came in, I took the plunge and offered a history class in my home. With nine teenagers now around my dining room table once a week, wide eyed and ready to listen and learn about the great music of the past, I feel the pressure to make the material engaging! Most of the kids are registering for RCM history exams this spring, so the class needs to be more than just fun, but also captivating and thorough enough to produce solid review and detailed assimilation of the material. I was delighted to come across Joyce Janzen's A Workbook for History early this Fall. Her workbooks are a great way for students to both learn what needs to be learned and to thoroughly process information they are reading. Resource material is required from other music text books or online sources to complete the workbook. The workbooks are full of detailed questions that are completely compatible with RCM

History curriculum. There is ample room for answering (the pages are single sided to allow lots of room for your notes) and there are detailed templates for each composer's info and their compositions, all of which are duplicated again at the back of the book for final review. I was looking for ideas for classroom activities and creative teaching techniques and this workbook has provided me with all kinds of questions for presentations and quizzes. I think students who use this resource will be fully equipped to receive honours on their RCM exams.

Arlene Overman - British Columbia



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