



THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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**Leon Fleisher
Katherine Jacobson**
Tuesday, March 21



Igudesman & Joo
Saturday, March 18

Keynote Address



David Cutler
Tuesday, March 21

Master Classes

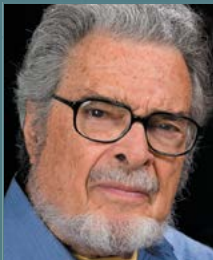


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Leon Fleisher



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Diane Hidy and Elissa Milne

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OF MUSIC TEACHERS' ASSOCIATIONS
FÉDÉRATION CANADIENNE
DES ASSOCIATIONS DE PROFESSEURS
DE MUSIQUE

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

All opinions are those of the authors and may differ from those of CFMTA/FCAPM.

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Cathleen Gingrich
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Vancouver, BC V5R 6A4

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Cynthia (Cindy) Taylor



Greetings from CFMTA, the Canadian Federation of Music Teacher's Associations! I hope that all of you have had a restful summer and are energized and eager to begin the next part of your musical journey with your students.

I have had an exciting summer with travels to Ontario to meet with colleagues from across the country. In early July the CFMTA Executive Council met for their annual meetings in Toronto. (Highlights of the meeting can be found in this edition of the CMT magazine). It was wonderful to spend time with friends and to make new connections with musicians within our organization. Long before I attended the CFMTA national meetings my provincial colleagues in BC talked fondly of the music teachers they had met nationwide. When I began attending the CFMTA meetings I instantly felt the same connection.

Later in July I returned to Ontario to attend the ORMETA provincial conference held in Chatham. The conference committee presented a fabulous event with informative workshops and wonderful concerts. Here too, I had the opportunity to meet with many more teachers in our organization. While at the conference I had the pleasure of meeting and visiting with Megan Kuntz, our CFMTA Memorial Pedagogy Award recipient. Thank – you to the ORMETA conference organizer Charline Farrell, and the conference committee for their wonderful hospitality and also to

the ORMETA teachers for the warm welcome that I received.

I come from a small music teacher's branch on the North of Vancouver Island in British Columbia. Each of us are connected to our home communities with a common goal of sharing our passion and love of music. Through wonderful musical events in our community, province and country we continue in the quest for knowledge which is one of the aims of our national organization.

One of the Primary Goals of CFMTA is to provide leadership in music education and to promote and support high standards of education among our provincial and territorial members.

With the help of technology in today's world we are now able to widen that connection of Community, Province and Country. We meet other music colleagues from BC to Newfoundland and north to the Yukon Territories.

We have a wonderful opportunity this next year to reach across the border to our American MTNA friends (Music Teacher's National Association) and further expand our musical connections. The MTNA/CFMTA Commemorative Conference will be held in Baltimore, Maryland from March 18th – 21st, 2017. Due to our participation in the MTNA conference our Canadian Executive Council meetings will be held March 17th and 18th, with our Piano Competition semifinals and finals on March 20th and 21st.



Our Executive Left to Right: Cindy Taylor (President) Cathleen Gingrich (Secretary), Lois Kerr (Treasurer) Tiffany Willson (Vice President), Charline Farrell)

See this edition of the CMT for more information about this commemorative conference. When registration is open, CFMTA members will be given the code, **CFMTA**, in order to receive the MTNA member rate. Watch for more information this fall. I hope to see many of you there at this exciting event!

It is amazing to realize that there are approximately 3,500 other music teachers across our country working toward the same goal as we are in our own music studios. It is an honour to meet so many new music colleagues striving to achieve these same goals and it is a privilege to work on your behalf at CFMTA. Thank-you for giving me this opportunity.

Cynthia (Cindy) Taylor



Chers membres de la FCAPM (Fédération canadienne des associations des professeurs de musique), j'espère que vous avez pu vous reposer et faire le plein d'énergie pour commencer cette nouvelle année musicale avec vos élèves.

J'ai eu un magnifique été ponctué de voyages en Ontario afin de rencontrer des collègues venant des quatre coins de notre pays. Au début juillet, le comité exécutif de la FCAPM s'est réuni à Toronto pour son assemblée générale annuelle. D'ailleurs, les grandes lignes de cette rencontre sont résumées dans la présente édition du magazine CMT. Il fut intéressant de prendre du temps avec des amis et aussi de tisser de nouveaux liens musicaux au sein de notre fédération. Bien avant que je participe aux rencontres de la FCAPM au niveau national, mes collègues provinciaux en Colombie-Britannique me parlaient déjà de façon très affectueuse de ces réunions avec d'autres professeurs de musique venant de toutes les régions de notre pays. Lorsque j'ai commencé à prendre part à ces rencontres annuelles de la FCAPM, j'ai aussitôt ressenti le même sentiment.

Plus tard en juillet, j'ai eu la possibilité de retourner en Ontario pour assister au congrès national de cette province (ORMTA) qui avait lieu à Chatham. Le comité de ce congrès ontarien a préparé un événement fabuleux comprenant des ateliers instructifs et de merveilleux concerts. Ainsi, j'ai eu l'opportunité de

rencontrer davantage de professeurs de notre organisation. Pendant mon séjour à ce colloque, j'ai eu le plaisir de rencontrer Megan Kuntz, notre récipiendaire du Prix commémoratif de pédagogie. Je tiens à remercier la coordonnatrice du congrès de l'ORMTA, Charline Farrell, ainsi que son comité pour leur généreuse hospitalité. Mes remerciements vont aussi aux professeurs de l'association ontarienne pour leur chaleureux accueil.

Je viens d'une petite division d'association de professeurs de musique résidant au nord de l'île de Vancouver en Colombie-Britannique. Chacun d'entre nous est lié à sa communauté et nous avons tous un but commun qui est de partager notre passion et notre amour de la musique. À travers les événements musicaux dans notre communauté, notre province et notre pays, nous continuons notre recherche de la connaissance qui est un des buts de notre fédération.

Un des principaux objectifs de la FCAPM est d'être le chef de file de l'éducation musicale et de promouvoir ainsi que de maintenir les standards élevés en éducation musicale parmi nos membres provinciaux et territoriaux.

Grâce à la technologie moderne, nous sommes en mesure d'élargir nos liens à travers la communauté, les provinces et notre pays. Nous pouvons ainsi rencontrer des musiciens de la Colombie-Britannique jusqu'à Terre-Neuve et le nord des territoires du Yukon.

L'année prochaine, nous aurons une merveilleuse opportunité de traverser la frontière canadienne et de nous joindre au MTNA (Music Teacher's National Association) aux États-Unis ce qui nous permettra de faire d'autres rencontres musicales. Le congrès de la FCAPM s'unira à celui du MTNA à Baltimore pour une conférence commémorative qui se tiendra à Maryland du 18 au 21 mars 2017. Puisque nous participerons à cet événement en mars, notre assemblée générale annuelle du comité exécutif national aura lieu les 17 et 18 mars prochains alors que le concours de piano prendra place les 20 et 21 mars 2017.

Lorsque la période d'inscription débutera, la FCAPM donnera un code à ses membres (**CFMTA**) afin de recevoir le rabais offert pour les membres du MTNA. Vous trouverez plus d'information au sujet de ce congrès à Baltimore dans le présent magazine et aussi au cours de l'automne qui vient. J'espère vous voir en grand nombre pour cet événement passionnant !

Il est impressionnant de constater qu'il y a environ 3500 professeurs de musique à travers le pays qui ont le même but que nous avons dans nos studios d'enseignement. C'est un honneur pour moi de rencontrer autant de collègues musiciens qui s'efforcent d'atteindre ces mêmes objectifs. C'est aussi un privilège de travailler au nom de la FCAPM. Je vous remercie de me laisser la chance de contribuer à notre fédération.

Cynthia (Cindy) Taylor





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

Dina Pollock



Hello Everyone,

Hope you and your families are doing well. There are lot's of new things to tell you about.

Photos - We now have a safe and secure 'online home' for our photographs. I have links to the site from our website but here is the address www.cfmta-fcapm.smugmug.com. Crazy name - but great site for storing photographs. Do check it out and if you have any photos that you feel need to be added, please send them to me or to Cathleen Gingrich at admin@cfmta.org. To download, you will need a password. It is our "members" password, if you don't know it, either contact Cathleen or myself, and we will send it to you.

Book reviews - I get sent a fair amount of books to consider for review. I have a few (ok, a lot) of extra ones that I would like to send out for free. I am going to put together five packages and have a draw. The books will be a bit of everything. Send me an email if you would like to be included in the draw. I will do the draw at my November branch meeting - editor@cfmta.org.

Website - It's official, I am the webmaster. I have the site up to date, and my goal is to keep the site current and relevant. If you have any suggestions or requests, please let me know.

Magazine - There are so many interesting things included in this issue. Please do enjoy.

Thanks

Dina

On front cover . . .



White House - Washington, DC



Stations North - Baltimore, Maryland



Tall Ships - Baltimore, Maryland



2017 Commemorative Conference



Baltimore Skyline - Baltimore, Maryland



Pier Six Concert - Baltimore, Maryland



National Mall - Washington, DC



ANNOUNCEMENT OF SEMI-ANNUAL MEETING 2017

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

Baltimore, Maryland - March 17th - 18th, 2017

Venue - TBA

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

By order of Cynthia Taylor, President - Cathleen Gingrich, Secretary

Dated at Vancouver, British Columbia this 15th day of August, 2016

Meet our new Treasurer: Lois Kerr

Rencontrez notre nouveau trésorier : Lois Kerr



Lois Kerr

Lois Kerr, B.A., A.R.C.T., R.M.T.

Lois grew up near Toronto Ontario and received her A.R.C.T. in Piano Performance at the age of 19. She had the privilege of studying for her diploma with noted pianist, composer and conductor Clifford Poole at the Royal Conservatory of Music in Toronto. Lois has taught piano since her teens, and now maintains a busy private studio out of her home in Richmond BC. She has been a member of BCRMTA since 1989.

Lois studied bookkeeping to assist her former husband with his home-based consulting business. She has also worked in various office positions doing accounting and statistical analysis.

Since moving to Richmond in 1988, Lois has been active in the area's music community. She served as President of BCRMTA Richmond Branch for two terms, and was a founding Director of the Richmond Music Festival. She has also served as Treasurer of the Richmond Concert Association, volunteer coordinator with the Vancouver Music Festival Workshop and grant coordinator for the Pacific Piano Competition. Lois has been the Treasurer of BCRMTA for the past eleven years, and Treasurer for the CFMTA/FCAPM National Conference held in BC in July 2015. She looks forward to serving as Treasurer for CFMTA/FCAPM.



Lois Kerr with outgoing treasurer Lynda Baechler



ANNONCE DE L'ASSEMBLÉE SEMI-ANNUELLE DE 2017

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

Baltimore, Maryland - 17 en 18 mars 2017

Lieu - TBA

Voici les points qui seront abordés :

Continuer les affaires de l'année en cours

Traiter des sujets qui seront soumis avant la rencontre

Par ordre de la présidente, Cynthia Taylor - Cathleen Gingrich, secrétaire

En date du 15e jour du mois d'août 2016 à Vancouver, en British Columbia.



Electronic Motions
 Annual **Executive** Meeting
 Annual **General** Meeting

2015 - 2016
 July 6th, 2016
 July 7th, 2016

ELECTRONIC MOTIONS 2015 - 2016		
Oct.	That Lois Kerr be contracted as the bookkeeper for CFMTA in October 2015 for the remainder of the 2015 - 2016 fiscal year	Passed
Nov.	I move that all 26 members of the CFMTA/FCAPM Executive Committee be sent to the MTNA Commemorative Conference 2017 in Baltimore, Maryland, covering the costs as outlined in the CFMTA/FCAPM Policies and Procedures Manual, with the agreement and support of all Provincial/Territorial Executives.	Defeated
Dec.	I move that the CFMTA/FCAPM financial statements through May 31st 2015 be accepted as circulated by electronic vote By December 18th 2015.	Passed
Feb.	That the CFMTA delegates vote on which option their provincial association supports for the 2017 Executive Meeting and Piano Competition.	Defeated
Mar.	That the CFMTA delegates vote on which option their provincial association supports for the 2017 Executive Meeting and Piano Competition	Passed
April	That CFMTA/FCAPM cover the cost of travel, accommodation and food expenses for our organization's bookkeeper, Lois Kerr, to be present at the July 2016 Executive Committee meeting.	Passed
JULY 6, 2016 - ANNUAL EXECUTIVE MEETING		
#	MOTION	RESULT
1.	That today's meeting be recorded for the purpose of completing the minutes.	Passed
2.	To accept the Agenda as amended.	Passed
3.	That the minutes from CFMTA/FCAPM meeting 2015 be adopted as circulated.	Passed
4.	To accept the President's Report as circulated.	Passed
5.	To accept the report from the Office of CFMTA/FCAPM.	Passed
6.	To accept the report from the Treasurer as circulated.	Passed
7.	To accept the report from the Bookkeeper as circulated.	Passed
8.	To accept the Vice President's Report.	Passed
9.	To accept the Profit and Loss report to May 31, 2016 .	Passed
10.	That the audited financial statements for year ending May 31, 2016 be accepted.	Passed
11.	Change the name as referred to in the Audited Financial Statements as <i>Special Projects</i> to <i>Awards and Competitions</i> .	Passed
12.	That all accounts be paid to the end of our CFMTA/FCAPM fiscal year 2016.	Passed
13.	To accept the report of the Finance Committee Chair as circulated.	Passed
14.	That the CFMTA start the process of changing the fiscal year end to March 31 st .	Passed
15.	That the P & P manual, on page 20 number 1, <i>monthly financial statements shall be circulated to the officers and members of the finance committee by the 15th of each month</i> be changed to read, <i>the monthly bank statements and bank reconciliation (circulated to the officers and members of the finance committee) by the end of the following month.</i>	Passed
16.	The Policies & Procedures Manual, on page 20 Officers, Executive Committee and Annual General Meetings 1c), be changed to <i>meals for four days at \$75.00 per diem with catered meeting meals deducted.</i>	Defeated
17.	That the budget be tabled to the end of the meeting.	Passed
18.	To receive the Standing Committee reports.	Passed



19.	To receive the Ad Hoc Committee reports.	Passed
20.	To receive the Provincial Reports.	Passed
21.	That the Branching Out project occurs from January 1 st to December 31 st , 2017 as a Canada 150 th Birthday theme, as a two fiscal year project.	Passed
22.	That the 30% of the registration fees (in USD), paid to attend the CFMTA/FCAPM Commemorative conference, that MTNA returns to CFMTA be divided 40% to CFMTA and 60% to Provinces and Territories.	Passed
23.	To update the P & P on page 8 - 5) and page 13 - 3 b) to add the following: officers and chairs after presidents.	Passed
24.	That the new position titled Communications Coordinator be created with the following Job Description.	Passed
25.	That the Treasurer and Bookkeeper revert to one position titled Treasurer.	Passed
26.	That the contract of the Secretary and the Treasurer be changed to a yearly amount of \$10,000.00 for each position, to be paid in monthly increments.	Passed
27.	To accept the 2016-17 Budget as amended.	Passed
28.	That the membership fees be raised from \$26.00 to \$30.00, commencing 2017-18 fiscal year.	Passed
29.	That the CFMTA/FCAPM Policy and Procedure Manual be translated into French.	Passed
30.	That the CFMTA/FCAPM Secretary and Translations Chair apply for a Heritage Canada Grant to assist with the cost of translating the CFMTA/FCAPM Policy & Procedure Manual into French.	Passed
	ELECTIONS Awards and Competitions Susan Jones Bylaws, Policies and Procedures Lorna Wanzel Canada Music Week Po Yeh Professional Development & Research Pat Frehlich Public Relations/Advertising/Marketing Pat Frehlich Strategic Planning Lauren Kells Translations Barbara Long Communications Coordinator Dina Pollock Webmaster Dina Pollock RATIFICATIONS Secretary Cathleen Gingrich Editor, Canadian Music Teacher Dina Pollock	Elected by Acclamation Elected by Acclamation Elected by Acclamation Elected by Acclamation Elected by Acclamation Elected by Acclamation Elected Elected Approved Approved
	ADJOURNMENT	

Directive #1	That the Treasurer inform the P & P chair when and where there are changes made regarding the Year End in the P&P Manual.
Directive #2	All changes to the P&P manual are to be sent to Lorna Wanzel by Committee Chairs. Please include correct wording and the page numbers where changes are to occur in the P&P.
Resolution #1	When new initiatives and/or projects requiring an expenditure of more than \$500.00 are proposed to the CFMTA/FCAPM Executive Committee, researched and projected costs are to be presented before the motion to proceed is put to a vote. Passed
Resolution #2	That the position of Communications Chair be created with Dina Pollock as the Chair, holding the position for a two-year renewable term. Reworded to Motion #24 Motion 24: That the new position titled Communications Coordinator be created with the following Job Description.

JULY 7, 2016 - ANNUAL GENERAL MEETING	
Motion 1:	Accept 2016 AGM agenda.
Motion 2:	That Christene Scrimgeour be the auditor for the 2016 – 17 fiscal year.
Adjournment	





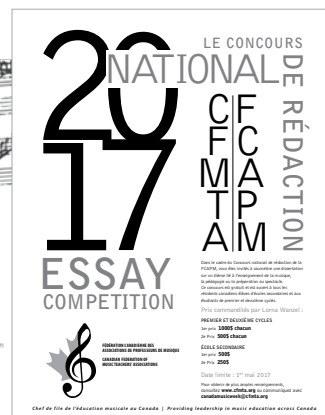
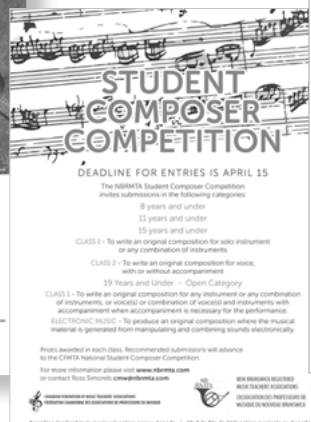
How to **Celebrate** Canada Music Week® Comment **célébrer** la Semaine canadienne de la musique^{DM}

November 20th - 26th 20 - 26 novembre

- Plan your Canada Music Week project and apply for the William Andrews Award online
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- Order your CMW supplies now and receive a free hardcopy CMW poster for your studio
<http://www.cfmta.org/en/posters/>
- Support our Call for Competition winners by exploring these new works with your students and these compositions in CMW celebrations
<http://www.cfmta.org/en/call-for-compositions/>
- Plan to enter a student for the Student Composer Competition in your province
- Encourage your students to enter the Essay Competition
- Read the winning essay's from the 2016 National Essay Competition (2 are included in this issue)
<http://www.cfmta.org/en/essay-competition/>
- Call a Canadian Composer to submit a work for the special Call for Compositions project 2017
<http://www.cfmta.org/en/call-for-compositions/>
- Bravo for being a Canada Music Week® Champion!
- Planifiez votre projet Semaine canadienne de la musique et d'appliquer pour le Prix William Andrews en ligne
<http://www.cfmta.org/fr/le-prix-william-andrews/>
- Commandez vos fournitures CMW maintenant et recevez un poster CMW papier gratuit pour votre studio
<http://www.cfmta.org/fr/semaine-de-la-musique-canadienne/>
- Soutenez notre appel pour les gagnants de la compétition en explorant ces nouvelles œuvres avec vos élèves et ces compositions dans les célébrations CMW
<http://www.cfmta.org/fr/appele-a-compositions/>
- Planifiez à entrer un étudiant pour le concours Composer étudiant dans votre province
- Encouragez vos élèves à participer au concours de dissertation
- Lire l'essai gagnant du Concours de la 2016 National Essay (2 sont inclus dans ce numéro)
<http://www.cfmta.org/fr/concours-de-redaction/>
- Appeler un Compositeur canadien de présenter un travail pour l'appel spécial pour le projet Compositions 2017
<http://www.cfmta.org/fr/appele-a-compositions/>
- Bravo pour être une semaine Champion Canada Musique !



Supplies and posters available
check the website for more informaton.



Mark your Calendar

William Andrews Award

deadline October 15, 2016

www.cfmta.org/en/william-andrews-awards/

Canada Music Week®

November 20 - 26, 2016

Call for Compositions 2017

deadline December 1, 2016

- more information on page 26

National Piano Competition 2017

Deadline January 15th, 2017

- more information on page 33 - 34

Branching Out

January 1st - December 31st, 2017

- more information on page 19

Hugheen Ferguson Distinguished Teacher Award

Deadline February 15th, 2017

- more information on page 35

2017 CFMTA/FCAPM National Conference

March 2017 - Baltimore, Maryland

Early Bird Deadline December 1st, 2016

More information will be available soon.

www.cfmta.org/en/national-conference/

www.cfmta.org/fr/congres-national/

2017 CFMTA/FCAPM National Piano Competition

March 20th - 21st, 2017 - Baltimore, Maryland

Application deadline - January 15th, 2017

More information will be available soon

www.cfmta.org/en/national-piano-competition/

www.cfmta.org/fr/concours-national-de-piano/

CFMTA/FCAPM National Essay Competition

deadline May 1st, 2017

www.cfmta.org/en/essay-competition/



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please contact Dina at editor@cfmta.org



Profiles

by Lori Elder

"By living the musician's life, we change the world" An interview with Janet Scott Hoyt

In the previous issue, we printed *The Good, the Just and the Beautiful*, Janet Scott Hoyt's inspiring Opening Address at the CFMTA/FCAPM Conference in Vancouver. Janet has kindly expanded on some important points for us here.

All quotes from *The Good, the Just and the Beautiful* by Janet Scott Hoyt.

"By living the musician's life, we change the world."

Lori Elder - *Where do you see this most?*

Janet Scott Hoyt - For a number of years, I taught a medical doctor who arranged his schedule so that he could spend two hours every morning practicing. During one lesson, I happened to mention that I sometimes felt guilty about being able to spend my life in the pursuit of music. The world has so many problems, it seemed somewhat self-indulgent to my way of thinking. The doctor was quite disturbed and even offended that I would say such a thing. His response? It was extremely important work that not everyone could do and that contributed beauty and a sense of truth and order to the world.

Just what is it about music that is so important? When you think of it, music validates our experience. Witness the effect of a national anthem on a medal winning Olympic athlete. The runner has won the race. The anthem plays and the import of the moment is realized. How many times have we attended a funeral and heard the words of tribute, the words of comfort that are offered up. It is when the music starts, that we allow ourselves to open up more fully to the sense of loss.

Music can also motivate us to action: the skirl of the bagpipes in battle, the social activists who sing 'We shall overcome'. It allows introspection, provides relaxation, frees our imagination.

It can open up the spiritual realms too, as a vehicle for praise, for lamentation, for prayer. Who has listened to Beethoven's 9th symphony and been unmoved by the 'Ode to Joy'? Not too many I would venture. It is truly a powerful force. It is not self-indulgence.

LE - *How can we as teachers make even more impact on our students?*

JSH - First, I think we have to be clear about our own relationship to music. We have chosen work that can be more aptly described as a vocation.

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I recently googled the word 'education'. It has two contributing roots from Latin. The first, 'educare' means to train or to mold. The second, 'educere' means to lead out, to draw out. The first definition is the most commonly accepted explanation of what we do. We train the physical apparatus, much the same way as a coach trains an athlete. And of course, we also train the mind. We open the student's ears, developing the necessary awareness of melody, harmony, rhythm and tone. They learn to read. The student becomes conscious of how the language of music works. This is all the 'educare' part.

'Educere' is the part of the definition that bears a bit of pondering. I think this is the aspect of teaching that is the hardest to maintain and the part that contributes most to 'burn out' in teachers. Let me explain.

I would suggest that music affects the majority of people. Why else would millions be spent using it as a powerful support for everything from movies to advertising to political campaigns? Start working with a talented student and you realize that the sensitivity is already there, the 'music machine' is already working. It just needs to be schooled.

Easier said than done of course! The ability to focus attention and work with discipline is rarely inborn. The teacher needs a lot of patience. And then to complicate matters, we must remember that there is an innate agenda already at work within the student that depends on the aptitude, intelligence, learning style, learning disability, home environment etc etc.

So what would first appear to be a 'top down' process is really something else. It is more of a partnership. Although it is our responsibility to make the lesson a safe and encouraging environment, nothing can happen without a commensurate responsibility felt by the student.

The student must be a fully involved partner. The student needs to practise and be engaged in the process. With younger students, the parents are an important part of this picture as well. This is something we can influence but have no real control over.

So, the one thing that we do have control over, is our own relationship with music. Is it a positive, life-affirming experience? If so, we are set to be the most effective teacher that we can be.

"Music has the power to open us up and communicate that which is beyond words."

LE - *How can we set an atmosphere for this kind of music making in our studios? How can we inspire our students to play with this much self expression?*

JSH - Again, it comes down to our own relationship with music. If the attitude toward the work is positive and the importance of precision and care in the learning process is understood, the task becomes surmountable. We want to encourage a student's ongoing engagement with music. Each day we deal with the mundane details of the learning process: "try this again, use your finger this way, relax your shoulder, remember that note is an F#".

It must also be: "notice this beautiful interval, listen to that beautiful sound. Have you heard the symphony by this same composer? Let's try this again. Let's try this together." We do all of this because we want the student to know that he should eventually do this for himself.

Teaching takes a lot of judgement. We are the ones who must balance the need for discipline with the need for understanding. We are the ones who have to recognize when the focus is gone, when the cares of the world are bearing down on the student or on us. There is always another day to try again. We are modelling an attitude about life with music and indeed life in general.

And those moments when the student really 'gets it'? They are magic. We must remember to rejoice.



"By living the musician's life, we change the world"

An interview with Janet Scott Hoyt - cont.

LE - You mentioned that "effective people skills" are necessary for the profession of a musician. Which traits are required most?

JSH - Although we spend most of our time in solitary practicing, the profession of music requires that you be really 'plugged in' to the world.

Musical talent is obviously necessary, but it can't develop unless there is an ability to work with precision and consistency over the long term. As always, it is important to be a dependable and trustworthy person, able to follow through on what you say you will do. It helps everyone around you do their best.

It is important to be a facilitator and a communicator. Although it takes a healthy sense of self to develop into a musician in the first place, it is important to be able to work with others, to see and respect their gifts and abilities. The ability to articulate what you think and feel, both to yourself and others is paramount. You will need to be able to give and take criticism with grace, as well as negotiate points of view regarding your art, your teaching and your business matters. I think our politicians might learn a thing or two from our profession!

Organizational skills are also important, because you can't be your best artist/teacher in the midst of chaos. And of course, a healthy sense of humour can be a lifesaver!

"If you treat people with love, and think positively about what they are doing, they usually end up shining."

LE - What advice do you have for teachers to adopt and maintain this attitude in the studio?

JSH - I think that a good teacher is a sort of 'mirror' to the student. One teacher looks on the student and thinks: "What a smart young person sitting here! Let's see what we can do today." That teacher is going to have a very different experience than the teacher who says: "Lazy lout! I don't know why I go to the trouble of trying to teach this person anything!" And think about the student experience in both scenarios.

I remember finally coming to terms with the latter at one point in my career. Like so many teachers, I had students with varying degrees of commitment. The underachievers were getting me down. I decided that despite the student's lack of practice for whatever reason, I would try to make the lesson into one of discovery for both of us. My feeling resentful, hurt or bored as a result of the sort of week my student had experienced seemed too big a price to pay.

This doesn't mean there were no conversations about how to best organize the time or the importance of being prepared. It also meant at the end of the year, a few students needed to find other teachers that would suit them better. It **did** mean that for the time being, the lesson time was spent discovering the music. Most students responded very positively to this change in attitude on my part.

"Music is the antidote to the depersonalized world that surrounds us."

LE - In an era of social media, which both connects and separates us, how can we use music to strengthen personal connections?

JSH - We certainly live in a complicated world. We are expected to be constantly 'connected' with our cell phones, our computers, through FaceBook, or Twitter. I sometimes feel that the cyber world threatens to overwhelm the time for my virtual world. And then there's 'The News'! It's all too much really.

The music lesson should be a protected space (for me that means phones are turned off). For that hour, we work with the music and share the learning process. On a good day, that means that the sense of time passing is changed. The hour goes by and we are surprised the time is over. A good practice session works the same way. Our sense of time is affected because performing music brings us into the present moment. If the playing is to go well, we can't worry about what happened in the past or what might be coming up. When we play beautifully, we are in the here and now, allowing the music to flow through us.

On a more personal note: On one of my recent adjudicating excursions, during a free afternoon I met with a former student. Now a young mother, she was just starting up a piano class in a new town. We talked about teaching and the difficulties of balancing the requirements of family life with a studio in the home.

And then, she told me how important her piano lessons had been for her during her high school years. This surprised me, because she had most often come



unprepared for her lessons during that time. Despite this, she had been a lovely student and really musical, so I enjoyed working with her.

She related how her parents' marriage had unravelled during those years. Although it had been hard to practice, the lessons had been a safe and protected space in her week even though she had never shared the troubled family dynamics at the time. With some amusement, she mentioned the conversations which had often taken the place of exploring an extensive repertoire list! Nonetheless, those conversations had been important to her.

I learned a lot from our visit. I learned that we never know exactly what the student will take from a lesson, or what learning will happen. Most importantly, we had been able to protect the place of music in her life despite the fact that she had not been able to progress as much as I would have liked at the time.

LE - You mentioned Keyboards for Kids, and Yona Sistema as examples of using music as "a tool for social change." How can piano teachers get their students going in this direction?

JSH - Every time we have a happy and productive relationship with a student, we are already using this tool for social change. As I've noted so many times before, the music lesson is the sole one-on-one interaction that many children have. It represents a huge investment in the student's life by the teacher, the student and the parents. A particular student may not win any big competitions. Perhaps the performance

profile is modest; they play carols for the family at Christmas, or perform for their grandmother at the nursing home. It is a success nonetheless.

I had a parent tell me once that their son never practiced much, but he was at the instrument all the time. I took it as a complement, because he had taken ownership of his own relationship with music. It was no longer something he was required to do, it was something he **wanted** to do.

The Yona Sistema project is on a much larger scale and has required a lot of networking to make happen. A unique partnership has been forged between the Edmonton Public and Catholic School Boards and the Edmonton Symphony Orchestra, with the support of other groups such as Rotary and the Inner City Child program. It is based on a highly successful program founded in Venezuela some years ago by Jose Antonio Abrue. Its mandate promoted the study of music as a social and educational enhancement for the lives of disadvantaged children. I quote him here: "Music is an agent of social development because it transmits our society's highest values – solidarity, harmony and mutual compassion."

"Music making can be like the bird that sings, a contribution to the universe."

LE - This is such a wonderful image. What advice do you have as we strive toward this?

JSH - The quote is from a masterclass by Gyorgy Sebök. In this case, he was talking about how we deal with all the complicated emotional and psychological

aspects of performing. His advice? Allow love of music to dominate, let go of fear. Of course, this is harder and harder to do as we progress in our artistic journey.

Perhaps we could use skating to help the discussion. I'm an Albertan and I love to skate. I learned to skate before I went to school. I love being in the outdoors, the feeling of the blades on the ice, the rhythmic 'side to side'.

I had about three weeks of class lessons in my early twenties that helped me with basic technique and provided a few basic exercises. Primarily, it is something that allows me to be in the moment and let go of stress. It is purely for my enjoyment. I am never judged on how beautifully I skate.

Now, if I was the Canadian skating star, Patrick Chan, I wonder if I would feel as unencumbered when I skated? I have heard Chan talk about how much he loves skating. But I'm sure this isn't the same relationship I have with skating. I think his is more complicated because he is a professional, because he has invested himself totally in the artistry of skating, in technical excellence. A good skate for him is a much deeper and multi-layered experience. Nonetheless, he still has to anchor himself in the moment in performance.

And I'll bet you he spends a **lot** of his time off the ice, thinking about his own relationship with skating and what that means for him. Because he has so many layers to his experience, he has to keep himself grounded in what really allows him to do his best and what really makes him happy. 🐾



"By living the musician's life, we change the world"

An interview with Janet Scott Hoyt - cont.



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

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

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

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



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.



CFMTA Branching Out 2017 FCAPM On s'assemble 2017



CANADA 150



Celebrate Canada's 150th Birthday! The CFMTA Branching Out project will take place during the next two fiscal years and will be an event to celebrate the 150th birthday of Canada. This program event will be ongoing throughout the year from January 1st – December 31st 2017. RMTA Branches throughout Canada will receive from CFMTA \$100 toward their birthday event expenses. This is available to each branch for one event through the year 2017.

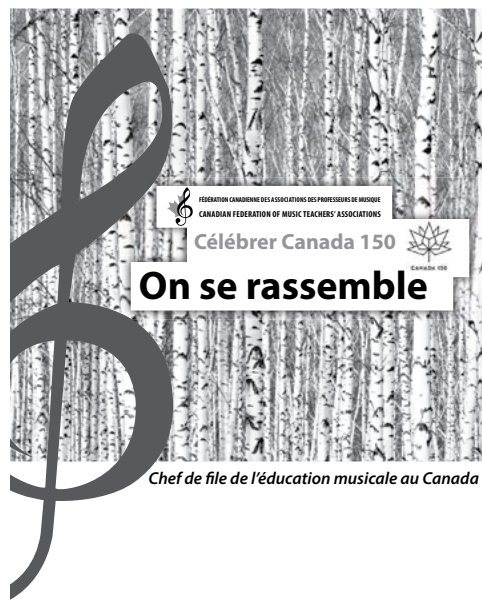
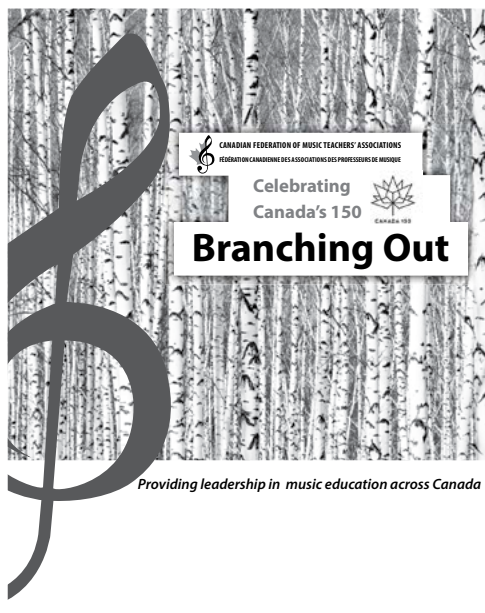
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Fêtez le 150^e anniversaire du Canada! Au cours des deux prochaines années fiscales, le projet On s'assemble de la FCAPM permettra de célébrer le 150^e anniversaire du Canada. Les événements de ce projet auront lieu tout au long de l'année 2017, du 1^{er} janvier au 31 décembre. Les associations régionales de professeurs partout au Canada recevront une contribution de 100 \$ de la FCAPM afin de les aider avec les frais afférents aux festivités entourant cet anniversaire. Cette contribution est offerte à toutes les associations pour la tenue d'un événement au cours de l'année 2017.

Veuillez faire parvenir à notre secrétaire une ou plusieurs photos de votre événement, en joignant une description de 50 à 100 mots, à l'adresse suivante : admin@cfmta.org

Les photos que vous nous ferez parvenir seront publiées dans le magazine Professeur de musique canadien et sur notre site Web, et seront ajoutées à nos archives photographiques nationales. 📷



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CFMTA **Student** Composer Competition

Concours de la FCAPM pour **élèves** compositeurs

Congratulations to the winners of the 2016 Student Composer Competition

PREPARATORY LEVEL NIVEAU PRÉPARATOIRE

8 years and under composition for solo instrument
8 ans et moins, catégorie de composition 1 pour instrument solo

1st place	Première place
Mina Stefanovic (BC)	<i>Teddy Bear's Playground</i>
2nd place	Deuxième place
Shoji Gaboury (SK)	<i>Sneakers</i>
Honourable mention	Mention d'honneur
Elijah Bence (NS)	<i>A Peckin' Woodpecker</i>

CATEGORY A NIVEAU A

11 years and under, Class 1, composition for solo instrument
11 ans et moins, catégorie de composition 1 pour instrument solo

1st place	Première place
Polina Chernik (ON)	<i>Variations on an Original Theme</i>
2nd place (Tie)	Deuxième place
Matthieu Foresi (BC)	<i>The Island of Doom</i>
Sophia Wang (AB)	<i>Cool Cat</i>

11 years and under, Class 2, composition for voice
11 ans et moins, catégorie de composition 2 pour voix

1st place	Première place
Lilly Bartlam (ON)	<i>Picture Frame</i>

CATEGORY B NIVEAU B

15 years and under, Class 1, composition for solo instrument
15 ans et moins, catégorie de composition 1 pour instrument solo

1st place	Première place
Leonid Nediak (ON)	<i>Fantasie No. 1</i>
2 nd place	Deuxième place
Jeanne Frenette (QC)	<i>Suite</i>
Honourable mention	Mention d'honneur
Emily Lait (BC)	<i>Stormy Seas</i>

15 years and under, Class 2, composition for voice
15 ans et moins, catégorie de composition 2 pour voix

1st place	Première place
Troy Lebane (ON)	<i>Heartbeat</i>
2nd place	Deuxième place
Marissa Hart (SK)	<i>Painting the Sky</i>
Honourable mention	Mention d'honneur
Emily Whitty (NS)	<i>Emotions</i>

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

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

CATEGORY C NIVEAU C

19 years and under - 19 ans et moins

1st place	Première place
David Sénécal (QC)	<i>Rhapsodie</i>
2nd place	Deuxième place
Carmyn Slater (BC)	<i>Disquietude of Thirds</i>
Honourable mention	Mention d'honneur
Owen Maitzen (NS)	<i>Blues Engine</i>

CATEGORY D - Open NIVEAU D - Ouvert

1st place	Première place
Jordan Martens (MB)	<i>The Lord's Prayer</i>
2nd place	Deuxième place
Leonid Nediak (ON)	<i>Rhapsody No. 1</i>
Honourable mention	Mention d'honneur
Marc DesRoches (PE)	<i>Quicksilver</i>

Helen Dahlstrom Award	Prix Helen Dahlstrom
Leonid Nediak (ON)	<i>Fantasie No. 1</i>



PREPARATORY LEVEL - 8 years and under, Class 1, composition for solo instrument
1st place Mina Stefanovic (BC) *Teddy Bear's Playground*

My name is **Mina Stefanovic**. I go to grade one at Southpointe Academy in Tsawwassen. I started playing piano with Rebecca Chan when I was four. *A Teddy Bear's Playground* is my first composition. I want to write a happy song. Both teddy bears and playgrounds make me happy, so I decided to make a composition for it. Besides playing piano, I like to read, paint, swim and do gymnastics. 🎵



CATEGORY A - 11 years and under, Class 1, composition for solo instrument
1st place Polina Chernik (ON) *Variations on an Original Theme*

Polina began piano lessons when she was five years old. She has always liked improvising and making up music at the piano, and she composed her first piece, *Golden Fish*, at that age. Now ten, Polina continues to learn piano and compose. She likes exploring folk music and especially enjoys listening to Spanish, Russian, and Klezmer styles. Two years ago, Polina played some of Mozart's variations on *Ah! Vous dirai je maman* (also known as *Twinkle, Twinkle, Little Star*) and made a couple of variations of her own on the same tune. This year, Polina composed a classical set of variations on her own melody.

Apart from music, Polina is learning French in a French-immersion school program. She takes ballet classes and enjoys skiing in the winter and swimming in the summer. 🎵



CATEGORY A – 11 years and under, Class 2, composition for voice
1st place Lilly Bartlam (ON) *Picture Frame*

Lilly takes voice lesson at Arc Music Studios in London, Ontario. Ms. Rachele Courtney is her teacher. Lilly also enjoys theatre. She was in Drayton Entertainments *The Music Man*. Other shows she has been in are *Elf* at the Grand Theatre in London, Ontario and *The Sound of Music* as Gretyl with Drayton Entertainment. She also will be Susan in *Miracle on 34th Street* in Halifax this Christmas.

Lilly is the voice of "Dot" in Randi Zuckerberg's/Jim Henson company's new Animated show called *Dot*. She has done film and tv roles as well for Kids CBC, *Odd squad*, *Four in the Morning* and others. 🎵



HELEN DAHLSTROM AWARD

CATEGORY B – 15 years and under, Class 1, composition for solo instrument
1st place Leonid Nediak (ON) *Fantasie No. 1*

Leonid Nediak received many awards including 2nd place in the Cleveland International Piano Competition 2015, the Grand Prize in CMC in 2013, 2014, and Gold Medal in the International 2014 Hal Leonard Carol Klose Composition Competition.

Leonid performed with 7 orchestras and appeared in many venues including Maison symphonique in Montreal, and Roy Thompson Hall in Toronto, The Golandsky Institute Festival at Princeton University.

Leonid was selected as the youngest of the *30 hot Canadian classical musicians under 30* (2015). Leonid studies in the Taylor Academy in Toronto with James Anagnoson and Michael Berkovsky. Leonid has taken lessons with Ilya Itin from 2014. Leonid has been studying with Edna Golandsky, the leading exponent of the Taubman Approach, since 2015. He has studied composition since John Burge from 2012. 🎵



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



CATEGORY B – 15 years and under, Class 2, composition for voice
1st place Troy Lebane (ON) *Heartbeat*

Troy is extremely honoured that his song *Heartbeat* placed first in this year's competition. He has always had a passion for music and has been composing since he was ten years old. Troy lives in Toronto and participates in numerous productions in and around the community singing, dancing and acting and also assisting behind the scenes. He currently attends the Etobicoke School of the Arts majoring in musical theatre. Troy thanks all of his family, friends and teachers who are so supportive of his musical journey, including his former piano teacher, Katya Pine and his current piano teacher, Laura Sgroi. 🎵



CATEGORY C – 19 years and under
1st place David Sénécal (QC) *Rhapsodi*

David Sénécal, 19 years old from Montréal, studied classical piano at École de Musique Vincent-d'Indy where he deepened his knowledge in composition with composer Jean-Michel Rousseau. His improvisation during the CEGEP en Spectacle competition was awarded the jury's choice, and he won first place during the 2015 Vincent-d'Indy Composing Competition for his Rhapsody, a piece for violin and piano. Finally he achieved first place in his category at the 2016 CFMTA Student Composer Competition after standing within the finalists of this year's Montreal Classical Musical Festival composition competition.

Twelve years ago, David started composing baroque, classical, romantic and modern pieces. In September 2016, he will now be studying electronic and contemporary music composition at the prestigious Berklee College of Music in Boston. 🎵



CATEGORY D - Open
1st place Jordan Martens (MB) *The Lord's Prayer*

Currently enrolled in the Desautels Faculty of Music at the University of Manitoba, Jordan Martens has loved music from a young age on. Starting with piano lessons in Grade 2 he has continued his passion and is currently striving for a music education degree from the U of M.

Although Jordan finds inspiration for his music from many things, his main inspiration is his faith. The Bible is often where he turns to find lyrics for his newest choir piece. His favourite place to find words for his music is in Psalms, which are songs that David and others wrote many years ago. 🎵





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CFMTA Call for **Compositions** 2016 - Winners Appel à **compositions** 2016 de la FCAPM - gagnants

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

The following works were selected for the 2016 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

PIANO GRADE 3 - 4 LEVEL

Rocky Mountain Ride by Kathleen Feenstra (BC)

PIANO GRADE 5 - 6 LEVEL

July 1st by Joanne Bender (ON)

JUNIOR CHORAL

The Moon by Georgina Craig (BC)

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

Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2016. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

3^E ET 4^E ANNÉES DE PIANO

Rocky Mountain Ride par Kathleen Feenstra (BC)

5^E ET 6^E ANNÉES DE PIANO

July 1st par Joanne Bender (ON)

CHŒUR JUNIOR

The Moon par Georgina Craig (BC)



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PIANO GRADE 3 - 4 LEVEL - *Rocky Mountain Ride* by Kathleen Feenstra (BC)
3^E ET 4^E ANNÉES DE PIANO - *Rocky Mountain Ride* par Kathleen Feenstra (BC)

Kathleen Feenstra has been teaching piano and music theory in Abbotsford British Columbia since 2001. She has received numerous awards for piano performance and her own compositions. Accredited by The Royal Conservatory of Music in 2010 with her performer's ARCT in piano, Kathleen is also an active member of the British Columbia Registered Music Teachers Association. She enjoys teaching and composing, and is passionate about seeing her students succeed in their musical studies. Kathleen draws inspiration for her many compositions from nature, fiction, and from her active imagination. 🎵



PIANO GRADE 5 - 6 LEVEL - *July 1st* by Joanne Bender (ON)
5^E ET 6^E ANNÉES DE PIANO - *July 1st* par Joanne Bender (ON)

Joanne Bender was raised on a farm near Stratford, Ontario. Since completion of her ARCT in piano performance, advanced piano studies in Vienna, science degrees from University of Waterloo, and composition degrees from Wilfrid Laurier University and University of Toronto, she has been an active private piano teacher, chamber and church musician and composer in Waterloo. Joanne is a member of Red Leaf Pianoworks. Her piano pieces have been published by the Royal Conservatory of Music. Her choral music has been published and performed in Kitchener-Waterloo. Joanne and her husband John have 4 grown children and one grandchild. 🎵



JUNIOR CHORAL - *The Moon* by Georgina Craig (BC)
CHEUR JUNIOR - *The Moon* par Georgina Craig (BC)

Georgina Craig graduated from Christ Church University in Canterbury, England and undertook postgraduate vocal studies at Trinity College of Music in London. She is currently on faculty in the Department of Early Childhood Music at the Victoria Conservatory of Music, Conductor of the Viva Youth Voices Concerto Ensemble and an active composer. She is experienced in working with students of all ages and is best known for her choral compositions. She is particularly passionate about helping young singers find their voice. An active chorister herself, Georgina enjoys singing with the award winning Ensemble Laude and the Victoria Baroque Players. 🎵

CFMTA Call for Compositions 2017: Reflections of Canada Appel à compositions 2017 de la FCAPM Reflets du Canada



CANADA 150

CFMFTA celebrates Canada's 150th Birthday with a unique compilation of music, to connect with our past, celebrate our cultural diversity and build a legacy for the future.

CFMFTA invites Canadian composers to create original musical works that explore new ideas, and interpret and reflect the Canada we live in. We encourage works for musicians ranging from beginner to advanced, with the ability to appeal to a diverse audience.

The collection will be published in electronic format with scores available for free download via the www.cfmta.org/en website. This project will also serve to showcase Canadian creativity at the collaborative conference in Baltimore in 2017.

Deadline is 5 pm MST on December 1st, 2016.
Selections will be announced by mid-January.

La FCAPM fêtera le 150^e anniversaire du Canada en compilant des extraits musicaux exceptionnels nous rapprochant de notre passé, célébrant notre diversité culturelle et enrichissant l'héritage des générations à venir.

La FCAPM invite les compositeurs canadiens à créer des œuvres musicales innovatrices, qui reflètent et s'inspirent du Canada d'aujourd'hui. Nous encourageons les œuvres qui plairont à un vaste public et qui conviendront aux musiciens de différents niveaux.

L'ensemble des œuvres seront publiées sous forme électronique et les partitions pourront être téléchargées gratuitement sur le site de la www.cfmta.org/fr. Ce projet permettra aussi de promouvoir la créativité canadienne lors de la conférence collaborative qui aura lieu à Baltimore en 2017.

La date limite pour soumettre une composition est le 1^{er} décembre 2016 à 17 h, heure normale des Rocheuses. Les œuvres sélectionnées seront annoncées d'ici la mi-janvier.

For more information - <http://www.cfmta.org/en/call-for-compositions/>

Pour plus d'informations - <http://www.cfmta.org/fr/appel-a-compositions/>



LA FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

Nous sommes un organisme national chef de file en éducation musicale à travers le Canada.

Nous encourageons et appuyons des standards d'éducation élevés chez nos membres provinciaux et territoriaux.

Que signifie devenir membre de la FCAPM?

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

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

CFMTA/MTNA Making History FCAPM/MTNA l'historique de fabrication

Pat Frehlich



During the CFMTA/FCAPM July Executive Committee meetings in Toronto, a “Terms of Agreement” document was signed by MTNA Executive Director and CEO, Dr. Gary Ingle and CFMTA President, Cindy Taylor, officially recognizing the commitment to supporting the 2017 COMMEMORATIVE CONFERENCE taking place next March, 18th - 22th in Baltimore, Maryland.

Our historic affiliation with MTNA is fascinating to say the least!

O Canada, composed by Calixa Lavalle was first performed in June, 1880 in Quebec and first sung in English in 1901. It was officially adopted as Canada’s National anthem July 1, 1980. Calixa Lavalle was MTNA PRESIDENT from 1884-1888.

The formation of CFMTA was strongly influenced by MTNA, when in 1933, a group of Manitoba music teachers traveled to Minnesota to attend a biennial conference and returned to enthusiastically encourage similar events in Canada. Thus, dialogue began and in 1935 Canada’s four western provinces officially formed CFMTA and its first biennial convention was held in 1936.

In 1998, CFMTA president, Hugheen Ferguson, having recently attended an MTNA conference, invited Dr. Gary Ingle, of MTNA, to Canada to discuss the possibility of a joint conference.

Planning began in 2004 and Hugheen’s vision came to pass with the 2007 Collaborative Conference held in Toronto.

In the letter of agreement for the 2007 event, Article 4 stated “ the spirit of the agreement and event is defined by the collaboration of these not-for profit organizations, with missions to serve, support and champion music teaching, music literacy and music making, coming together to realize an event unprecedented in scope, quality and influence, now and going forward. Each organization will work towards this shared vision with collegiality, professionalism and energy typical of the passion that drives each organizations purpose every day!”

These words remain most appropriate as we once again prepare to celebrate these two great organizations in the 2017 Commemorative Conference this coming March.

It promises to be a unique and historic event - hope to see you there!



THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

*We are a national organization that provides leadership in music education across Canada.
We promote and support high standards of teaching among our provincial and territorial members.*

But what does being a member of CFMTA really mean?

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

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



MUSIC TEACHERS NATIONAL ASSOCIATION

Dear CFMTA Colleagues,

We would like to extend a very special invitation for you to join us in Baltimore, Maryland, on March 18–22, 2017 for the MTNA National Conference. This year’s conference marks the 10th anniversary of the vital partnership between CFMTA and MTNA, which began with the 2007 Collaborative Conference in Toronto. Over the past decade, our two organizations have worked together in multiple ways to support the professional growth and development of our members.

This conference, which will be held at the Baltimore Marriott Waterfront Hotel, will have something for everyone. The Opening Session on Saturday evening, March 18, will feature a performance by Igudesman & Joo, a violin and piano duo who combine classical music with a heavy dose of comedy. The highlight of the conference will be a special recital on Tuesday evening, March 22, performed by Leon Fleischer and Katherine Jacobson. In between there will be an outstanding array of informative sessions, inspiring master classes, and an exhibit hall with the latest music, products and innovations. As always, this conference will also be an opportunity to connect with friends, hear new ideas and techniques, and renew your energy for music.

As a CFMTA member, you will be able to take advantage of the same registration rates as MTNA members, which is a significant savings over the non-member price. To register, please return the registration form in this magazine or visit www.mtna.org and use registration code CFMTA.

See you in Baltimore.

Sincerely,

Rebecca Grooms Johnson, NCTM
President

Gary L. Ingle
Executive Director & CEO

Things to do and see while you are here . . .

Baltimore, Maryland

Baltimore Convention and Visitors Bureau general page
<http://baltimore.org/>

Link to Guides and Interests
<http://baltimore.org/guides-interests>

Tours Links:
<http://www.baltimoretours.net/>

<http://www.zbestlimo.com/tours/baltimore-trolley-tour/>

<http://www.baltimorefoodtours.com/>

<http://www.spiritcruises.com/baltimore/cruises/inner-harbor-sightseeing-tour>



Travel between Baltimore and DC

Driving and bus service is available between the two cities and convenient and frequent train service as well. Trains from Baltimore leave from Penn Station

https://www.amtrak.com/servlet/ContentServer?pagename=am/am2Station/Station_Page&code=BAL

<http://traveltips.usatoday.com/travel-washington-dc-baltimores-inner-harbor-32550.html> great page explaining how to get between Baltimore and DC

Washington, DC

Destination DC (DC's visitors and convention bureau) tour link and FAQs
<https://washington.org/find-dc-listings/tours-sightseeing>

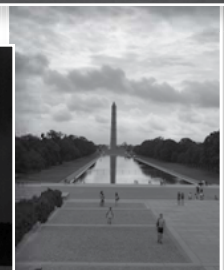
Tour Links:
<http://www.dctourshuttle.com/dc-main-attractions-tour/#us-capitol-building>

<http://eng.bigbustours.com/international/home.html>

<http://graylinedc.com/>

<http://www.trolleytours.com/washington-dc/>

Link to order a DC visitors guide and information
<https://washington.org/visitor-request-form>





Opening Session

Saturday, March 18
7:30 pm
Igudesman and Joo

Aleksey Igudesman and Hyung-ki Joo are a wickedly inventive classical musical duo who use pop culture, comedy and slapstick to transform concert stages into musical funhouses. The pair's uproarious sketches have attracted a wide YouTube following, with some 40 million views. The duo, who met as children at the Yehudi Menuhin School in England, has appeared on television, movies, concert halls and stadiums.

Individually, Igudesman is best known as a violinist and composer and has established himself as an actor, comedian and filmmaker. His music has earned admiration for capturing the essence of diverse musical languages in a uniquely clever and joyful way.

Joo, a pianist and composer, has appeared as a soloist and in chamber ensembles worldwide, with works performed by such renowned orchestras as the New York Philharmonic and London Philharmonic. He made his musical debut at Barbican Hall, with the Warsaw Sinfonia conducted by Sir Yehudi Menuhin, and was the Grand Prize winner of the Stravinsky International Piano Competition.

Evening Concert

Tuesday, March 21
8:00 pm
Leon Fleisher & Katherine Jacobson

Legendary pianist and conductor Leon Fleisher and internationally renowned pianist Katherine Jacobson began performing as a duo in 2003. They have played in recital and with orchestras around the world and record for Sony Classical.

The husband-and-wife duo have captivated audiences with the musicality and brilliance of works by Mozart, Brahms, Schubert, Dvořák Slavonic Dances and Ravel at revered concert halls across the United States and abroad. They can also be heard in four-hand works on Fleisher's albums *Two Hands* and *All The Things You Are*.

Fleisher is the Andrew W. Mellon Chair at the Peabody Institute of the Johns Hopkins University. Making his debut with the New York Philharmonic in 1944, he established himself as one of the world's premier classical pianists. He is the subject of the 2006 Oscar and Emmy-nominated documentary film *Two Hands* and recipient of the Kennedy Center Honors in 2007. Jacobson is critically acclaimed as a soloist, duo pianist and chamber musician. She has performed with leading orchestras throughout the world. Katherine Jacobson is on the faculty of the Peabody Institute of the Johns Hopkins University. ▶



Keynote Address

Tuesday, March 21
9:15 – 10:45 am
David Cutler

The multifaceted David Cutler is one of the world's leading voices on arts leadership, career and entrepreneurship training. After 11 years on the faculty at Duquesne University, he is now director of music entrepreneurship at the University of South Carolina.

Cutler's book *The Savvy Musician: Building a Career, Earning a Living, & Making a Difference* is considered one of the most valuable resources available for aspiring musicians. Along with teaching and being an author, he is also a jazz and classical composer, pianist, arranger, conductor, collaborator, concert producer, blogger, consultant, advocate and entrepreneur. He has given interactive workshops for organizations such as the Julliard School, Dutch Classical Music Meeting, New World Symphony Orchestra, Indiana University and Italy's soundSCAPE music festival.



Master Class Advanced Piano

Sunday, March 19
10:30 am – 12:00 noon
Leon Fleisher

Legendary pianist Leon Fleisher represents the gold standard of musicianship, and he continues to impart his life-affirming artistry throughout the world, thriving in a sustained career as conductor and soloist, recitalist, chamber music artist, and master class mentor.

Fleisher made his debut with the New York Philharmonic in 1944 and in 1952, he became the first American to win the prestigious Queen Elisabeth of Belgium competition, establishing himself as one of the world's premier classical pianists. At the height of his success, he was suddenly struck silent at age 36 with a neurological affliction later identified as focal dystonia, rendering two fingers on his right hand immobile. Rather than end his career, Fleisher began focusing on repertoire for the left hand only, conducting and teaching. Not until some 40 years later was he able to return to playing with both hands after undergoing experimental treatments using a regimen of rolfing and botulinum toxin injections.



Master Class Intermediate Piano

Tuesday, March 21
11:00 am – 12:00 noon
Diane Hidy and Elissa Milne

Pianist Diane Hidy made her Carnegie Hall debut in 1991, following her studies with John Perry, NCTM, and Leon Fleisher. She was the first woman Fellow of the American Pianist Association and won the 1982 MTNA Collegiate Artist Competition. Hidy attended the Julliard School of Music and holds music degrees from the University of Southern California and the Peabody Conservatory of Music.

Elissa Milne is one of Australia's leading composers and teachers, specializing in the composition of educational piano music and creating new resources for 21st-century piano teachers. Her music is included in the syllabuses of the major examination boards around the world. She has more 25 years of experience as a private piano teacher, and has been a featured presenter at piano and music teacher conferences around the world.

CONFERENCE REGISTRATION

Baltimore, Maryland
March 18–22, 2017

Use one form per registrant. All sections on this form must be completed to process registration.

Information

Preferred Name On Badge _____

Name _____ MTNA Member CFMTA Member

Address _____ Phone (____) _____

City/State/Province _____ Zip/Postal Code _____

Studio/Institution/Company _____ E-mail _____

Emergency Contact Name and Phone Number _____

Check here if this is your first MTNA Conference.

Check here if you are a new member.

Fees

Rates will change after 12:00 MIDNIGHT Eastern Time

Conference Registration

	On or before 12/5/16	After 12/5/16 and on or before 2/3/17	After 2/3/17	Amount
<input type="checkbox"/> Active MTNA/CFMTA Member (registration only)	\$345	\$395	\$495	\$
<input type="checkbox"/> MTNA/CFMTA Collegiate Member (registration only)	\$ 60	\$ 75	\$ 90	\$
<input type="checkbox"/> Collegiate Monitor (must serve as monitor for 6 hours—collegiate members only)	\$ 0	\$ 0	\$ 0	\$
<input type="checkbox"/> Nonmember (includes registration and 2017–2018 active member dues—new members only)	\$545	\$545	\$545	\$
<input type="checkbox"/> Collegiate Nonmember (includes registration and 2017–2018 collegiate member dues—new members only)	\$ 85	\$ 90	\$105	\$
Single-Day Registration	Member	Nonmember	Collegiate	Nonmember Collegiate
<input type="checkbox"/> One-day registration	\$185	\$260	\$35	\$60

Specify day for single-day registration: _____

Pre-Conference Workshop (Workshop fee and minimum single-day conference registration required.)

	Fee	Amount
Pedagogy Saturday (Fee includes attendance of any/all tracks) Saturday, March 18	\$ 95	\$
Pedagogy Saturday/Collegiate Member (Fee includes attendance of any/all tracks) Saturday, March 18	\$ 35	\$

Events

(All event tickets will be reserved on a first-come, first-served basis)
To attend a FREE event you must indicate the number of tickets you desire in the quantity field for that event.
If no quantity is indicated, you will NOT receive tickets.

	Fee	Quantity	Amount
Opening Session/Igudesman & Joo Saturday, March 18 (ticket required—limit 2)	FREE		FREE
Conference Gala Monday, March 20 (ticket required)	\$110		\$
Leon Fleisher and Katherine Jacobson Tuesday, March 21 (ticket required—limit 2)	FREE		FREE
MTNA Awards Brunch Wednesday, March 22 (ticket required)	\$ 50		\$
<input type="checkbox"/> Check here if you have specific dietary needs for the events you have purchased.			
<input type="checkbox"/> Vegetarian/Vegan <input type="checkbox"/> Gluten-free <input type="checkbox"/> Seafood/Shellfish allergy <input type="checkbox"/> Other:			
Commemorative MTNA Competition Program Book (Includes competitors names and photos)	\$ 10		\$

Total Fees Enclosed* (U.S. Dollars)

\$

Check (Payable to MTNA in U.S. funds) Master Card Visa American Express

Number _____ Exp. Date _____ Security Code _____

(3–4 digit code on front or back of card)

Signature _____

Billing Information: (if different than above)

Name _____

Address _____

City _____ State/Province _____ Zip/Postal Code _____

Register online at www.mtna.org or mail this entire form with your payment to:

MTNA, Attn: National Conference, 1 W. 4th St., Ste. 1550, Cincinnati, OH 45202 Phone: (888) 512-5278.

*Cancellation Policy: Refund requests must be submitted in writing to MTNA and postmarked or e-mailed no later than February 3, 2017.

A \$125 processing fee will be assessed for all refunds. Collegiate registration cancellations will be assessed a \$25 processing fee. Refunds will be issued after the event.

E-mails may be sent to mtnanet@mtna.org with Conference Refund Request in the subject line.

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CFMTA/FCAPM National Piano Competition - 2017 Rules and Regulations - Deadline January 15, 2017

1. The National Piano Competition is limited to Competitors studying at the undergraduate level or lower as of the date of application. Competitors must be no more than 24 years of age as of January 1st, 2017. They must be Canadian citizens or landed immigrants.
2. Competitors must be students of a Registered Music Teacher at the time of application.
3. Competitors in the CFMTA/FCAPM National Semi-final Round must present a program of 30 minute minimum to a 45 minute maximum, consisting of the following:
 - a) One Canadian Solo Composition
 - b) One complete solo composition from the Classical or Baroque Period
 - c) A variety of shorter works to form a well-balanced programNo changes in repertoire are permitted once application is submitted.
4. PRIZES

First Prize: \$6,000.00 - **Second Prize:** \$3,000.00 - **Third Prize:** \$2,000.00

Dorothy Buckley Prize: for the best performance of a Canadian composition: \$ 1,000.00

Marek Jablonski Prize: for the best performance of a Chopin composition: \$1,000.00

Willard Schultz Prize: to the performer who shows the most promise overall as a performing artist, in the opinion of the jury: \$1,000.00

Willard Schultz Prize: to the performer whose reading of Baroque music best communicates the intentions of the composer, in the opinion of the jury: \$1,000.00

*** To be eligible for the Marek Jablonski prize, the semi-final program must include a work by Chopin. To be eligible for the Willard Schultz Baroque prize the semi-final program must include a work from that era. The winners of the Jablonski, Buckley and both Schultz prizes are chosen from the semi-final round of competition. No changes in repertoire are permitted once the selection has been submitted.*
5. Three finalists will be selected from the semi-final round of the competition to proceed to the Final Competition. Each finalist may repeat only **ONE** selection from the semi-final program. Time limit: 30 minutes to a maximum 45 minutes.
6. Each Provincial/Territorial Association will be responsible for the financial expenses incurred during the selection of its competitor. Each Provincial/Territorial Association may choose, by audition or otherwise, **ONE** competitor who will represent their Province/Territory.
7. Each Provincial/Territorial Association will be responsible for the expense of its competitor's travel as prorated by the CFMTA/FCAPM, to and from the competition city. Travel for the Competitors is coordinated by the Awards and Competitions Chairperson. Provincial/Territorial Associations are strongly encouraged to solicit Corporate Sponsorship.
8. Application Forms accompanied by the Application Fee must be received by the Competition and Awards Chair at the address shown on the Application Form, by the deadline date. Late applications will **NOT** be accepted under any circumstances.
9. The competitors must submit with their Application Form, a separate typewritten list of their National Semi-final repertoire in order of performance with the exact time of each selection and a list of their National Final repertoire in order of performance including the exact time of each selection. Competitors must also submit a typewritten resume of approximately 100-150 words and a digital photograph (1,000 kb)

Application forms are available on the website - <http://www.cfmta.org/en/national-piano-competition/>

If you have any questions, please contact: Sue Jones, Awards and Competitions Chair
259 Crocus Avenue, Ottawa, ON K1H 6E7
competitions@cfmta.org
613-523-5317



Concours national de piano de la CFMTA/FCAPM - 2017 Règlements - date limite 15 janvier 2017

1. Le Concours national de piano est réservé exclusivement aux étudiants du premier cycle ou des niveaux inférieurs au moment de leur inscription. L'âge des concurrents ne doit pas dépasser 24 ans au 1^{er} janvier 2017. Ils doivent être citoyens canadiens ou résidents permanents.
2. Au moment de leur inscription, ils doivent étudier la musique auprès d'un professeur de musique accrédité.
3. Les concurrents des demi-finales nationales du concours de la CFMTA/FCAPM doivent présenter un programme d'au moins 30 minutes et d'au plus 45 minutes se composant des œuvres suivantes :
 - a) Un solo d'une composition canadienne;
 - b) Une composition solo complète tirée du répertoire des périodes classique ou baroque;
 - c) Des œuvres courtes variées afin d'obtenir un programme bien équilibré.

Aucun changement ne peut être apporté au programme après l'inscription.

4. PRIX

Premier prix : 6 000,00 \$ - **Deuxième prix** : 3 000,00 \$ - **Troisième prix** : 2 000,00 \$

Prix Dorothy Buckley : pour la meilleure interprétation d'une composition canadienne : 1 000,00 \$

Prix Marek Jablonski : pour la meilleure interprétation d'une composition de Chopin : 1 000,00 \$

Prix Willard Schultz : à l'interprète présentant le potentiel global le plus grand en tant qu'artiste, selon le jury : 1 000,00 \$

Prix Willard Schultz : au musicien dont l'interprétation d'une musique baroque communique le mieux les intentions du compositeur selon le jury : 1 000,00 \$

- **** *Pour être admissible au Prix Marek Jablonski, le programme des demi-finales doit inclure une œuvre de Chopin. Pour être admissible au Prix Willard Schultz de musique baroque, le programme des demi-finales doit inclure une œuvre de la période visée. Les récipiendaires des prix Jablonski, Buckley et des deux prix Schultz sont sélectionnés parmi tous les concurrents des demi-finales du concours. Aucun changement ne peut être apporté au programme après qu'il ait été soumis.*

5. Trois finalistes seront sélectionnés lors des demi-finales du concours et pourront participer aux finales. Les finalistes ne pourront reprendre qu'**UNE** seule sélection parmi leur répertoire des demi-finales. Limite de temps : 30 minutes jusqu'à un maximum de 45 minutes.
6. Chaque association provinciale/territoriale devra assumer les dépenses engagées pendant la sélection de son concurrent. Chaque association provinciale/territoriale peut choisir, que ce soit par des auditions ou autrement, **UN** concurrent pour la représenter.
7. Chaque association provinciale/territoriale devra assumer les frais de déplacement de son concurrent calculés au prorata par la CFMTA/FCAPM pour se rendre dans la ville où a lieu le concours et pour en revenir. L'itinéraire de voyage des concurrents est coordonné par la présidente des Prix et concours. On recommande fortement aux associations provinciales/territoriales de solliciter des commandites auprès des entreprises.
8. Les formulaires d'inscription et le paiement des frais d'inscription doivent parvenir à la présidente des Prix et concours à l'adresse indiquée sur le formulaire avant la date limite. Les inscriptions reçues en retard ne seront **PAS** acceptées, quelle que soit la raison.
9. En plus du formulaire d'inscription, les concurrents doivent fournir une liste sur une feuille à part détaillant leur répertoire pour les demi-finales nationales, dans l'ordre où il sera exécuté et le temps exact requis pour chaque pièce, qu'ils présenteront lors des finales nationales, ainsi qu'une liste détaillant leur répertoire pour les finales nationales, dans l'ordre où il sera exécuté et le temps exact requis pour chaque pièce. Les concurrents doivent également fournir un curriculum vitae dactylographié d'environ 100 à 150 mots et un photo - copie numérique (1 000 Ko).

Les formulaires d'inscription sont disponibles sur le site Web à l'adresse :

<http://www.cfmta.org/fr/concours-national-de-piano/>

Si vous avez des questions, veuillez communiquer avec : Sue Jones, présidente du comité Prix et concours

259 Crocus Avenue, Ottawa, ON K1H 6E7

competitions@cfmta.org

613-523-5317



Hugheen Ferguson Distinguished Teacher Awards

Prix Hugheen Ferguson du professeur distingué

Deadline February 15, 2017 • date limite 15 février, 2017



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

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

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

Designating this award to a colleague is easy!

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

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

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

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

La FCAPM est heureuse d'offrir des prix Hugheen Ferguson du professeur distingué afin d'honorer les membres méritants des associations de professeurs de musique du Canada. Ces prix ont été instaurés à la mémoire de la regrettée Hugheen Ferguson dont la succession a donné 5 000 \$ à la FCAPM. Tout au long de sa vie, Hugheen, qui a été présidente de la FCAPM de 1997 à 1999, a été une professeure et une administratrice extraordinaire, de même qu'une fervente de notre association et des arts.

Les personnes qui ont fait des contributions importantes à l'art musical et à la profession de l'enseignement de la musique seront reconnues grâce au Prix Hugheen Ferguson du professeur distingué de la FCAPM pour leur excellence dans l'enseignement (distinguished teaching) ou le service (distinguished service).

Ces prix seront décernés aux lauréats lors du congrès national bisannuel de la FCAPM. Les lauréats reçoivent un billet de faveur pour leur participation au banquet ainsi qu'un très beau certificat soulignant l'attribution du Prix Hugheen Ferguson de la FCAPM. De plus, les nouveaux lauréats occupent une place de choix dans l'édition Semaine de la musique canadienne du magazine Canadian Music Teacher.

Il est facile d'attribuer ce prix à un collègue!

Les fonds peuvent provenir d'un donateur individuel, d'une association régionale ou provinciale. Veuillez prendre note que le prix ne peut être établi au nom des donateurs. Cet honneur ne peut être décerné que par des pairs.

S'il advenait qu'un lauréat ne puisse être présent lors du congrès national, le certificat serait alors envoyé à son association provinciale qui serait encouragée à souligner l'attribution du prix au lauréat.

L'argent serait par contre déposé dans le fonds des bourses d'études de la FCAPM et remis sous forme de prix lors des concours nationaux suivants.

Application Forms can be downloaded from the website or contact Cathleen Gingrich - admin@cfmta.org
<http://www.cfmata.org/en/hugheen-ferguson-distinguished-teacher-award/>
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In Memoriam - Mary Tickner



Mary Tickner, a respected and beloved Vancouver member, passed away peacefully at the age of 88 on July 6, 2016. Mary came to Canada in the mid-1960's and joined the music faculty at UBC almost immediately. During her thirty year tenure, she was instrumental in developing several classes including the group piano and the pedagogy programs. In 1980, Mary joined both the Vancouver Branch of the BCRMTA and the Vancouver Music Festival Workshop Committee. In each of these associations, she was unfailingly supportive, gracious, and artistically perceptive. Throughout it all, Mary gave unstintingly to her students. Many of them continued on to vibrant careers in music; others maintained their pianistic interests while working in unrelated fields. Either way, Mary was proud of their accomplishments and she valued each of them for their unique gifts. In July 2013, after many years of pedagogical excellence, Mary was recognized by the CFMTA with the Hugheen Ferguson Distinguished Teacher Award. It was a timely and well deserved honour.

Until the spring of 2014, Mary was active as a teacher and an advisor on the 2016 Provincial Convention Committee. Although her strength was failing in the last months of her life, Mary's mind was as bright as ever and she continued to ponder new subjects for her pedagogy articles. She will be remembered always and greatly missed by those of us privileged enough to have known her as a mentor, teacher, colleague, and friend.

On November 12, 2012, Blair Galston interviewed Mary as part of the Vancouver BCRMTA's Oral History Project. The recording and accompanying transcript reveal interesting stories of her early musical life and highlight important moments in her career. To access the interview and read a full biography on this great lady, please visit <http://www.bcrmta.org/Bulletin.asp>.

Our thoughts and prayers are with the family and friends at this difficult time

Nos pensées et nos prières sont avec la famille et les amis à ce moment difficile

CFMTA Memorial **Pedagogy** Award

Récompense commémorative en **pédagogie** de la FCAPM

Megan Kuntz



Megan Kuntz was born and raised in Hanover, ON. She was home-schooled through elementary school and high school, and comes from a family of 11 children. She is thankful to her parents who gave her the opportunity to begin studying piano at 8 years old with Patti Schmidt from Walkerton, Ontario. It was within these first years of lessons that she knew she wanted to become a piano teacher. She also spent two years studied with David Cotterell from Durham, Ontario.

She completed her ARCT in Piano Performance in 2011, then went on to study piano pedagogy with Margot Hundt from Hanover, Ontario. She completed both Elementary and Intermediate Pedagogy certificates, and was very honoured to receive the Regional Gold Medal from the Royal Conservatory of Music for achieving the highest mark in Ontario and Quebec for the Intermediate Pedagogy examinations.

She has completed the Advanced Piano Pedagogy program with RCM, writing the written examination in August 2015, and the practical examinations at the end of January 2016.

She enjoys teaching piano at a local community school, as well as from her home studio. She is also a ballet instructor at the local dance school. In addition to teaching, she also plays the piano at her church and at weddings.

She is passionate about music, and is thrilled to have the opportunity each day to share her knowledge and passion for music with her students!

Megan Kuntz est née à Hanover, en Ontario, où elle a grandi au sein d'une famille de onze enfants. Ses études primaires et secondaires se sont faites à la maison. Elle est reconnaissante envers ses parents qui lui ont permis de débiter ses études de piano à l'âge de 8 ans, auprès de Patti Schmidt de Walkerton, en Ontario. C'est au cours de ces premières années de leçons qu'elle a compris qu'elle souhaitait devenir professeur de piano. Elle a aussi étudié le piano pendant deux ans auprès de David Cotterell de Durham, en Ontario.



Elle a obtenu son diplôme d'ARCT en interprétation piano en 2011 et a ensuite poursuivi sa formation en pédagogie du piano auprès de Margot Hundt de Hanover, en Ontario. Elle a obtenu ses certificats de pédagogie élémentaire et intermédiaire et se considère très honorée d'avoir reçu la médaille d'or régionale du Conservatoire Royal de Musique pour avoir obtenu la meilleure note pour l'ensemble de l'Ontario et du Québec lors des examens de pédagogie intermédiaire.

Elle a terminé le programme de pédagogie avancée du piano auprès du CRM; son examen écrit fut passé en août 2015 et ses examens pratiques à la fin de janvier 2016.

Elle aime enseigner le piano, que ce soit dans une école de quartier de sa région ou dans son studio à la maison. Elle enseigne également le ballet dans une école de danse près de chez elle. En plus d'enseigner, elle joue du piano dans son église et lors de mariages.

La musique la passionne, et elle est ravie d'avoir l'occasion de communiquer chaque jour à ses élèves ses connaissances et sa passion pour la musique!

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





PEIRMTA Honours Dr. Frances Gray

The PEIRMTA commemorated its 20th anniversary in 2015-16 with a full year of celebrations and special events. At our AGM in June, we honoured one of our members, Dr. Frances Gray, who has been our Registrar for all 20 years of our existence, by making a donation to the CFMTA Memorial Donations Project in her name. Our donation was earmarked for the National Piano Competition and the Memorial Pedagogy Award. It was deemed appropriate to divide our donation between these two projects, as Dr. Gray has sent students to represent PEI at the CFMTA National Piano Competition and also has served as Piano Professor at the University of Prince Edward Island for forty-five years, thus immeasurably influencing the careers of many pianists who benefited from her tutelage.

Frances Gray was awarded the title of Professor Emerita upon retirement from full-time teaching at the University of Prince Edward Island at the 2014 Convocation. She taught in the areas of Piano Performance, Piano Literature & Pedagogy, Collaborative Piano, and Music Theory. She received her Associate Diploma and Bachelor of Music Degree from McGill University, studying piano with Professor Dorothy Morton, and her Master and Doctor of Music Degrees from Indiana University, where she was a student of Menahem Pressler, renowned teacher and pianist of the Beaux Arts Trio. She has received many awards and research grants, including the Silver Medal upon graduation from McGill



University, Canada Council Fellowships, and a Commonwealth Scholarship for a year's study at the Royal Academy of Music in London, England. In 1998, she received the UPEI award for Outstanding Scholarly Achievement.

Dr. Gray has concertized extensively as chamber musician as well as soloist, and has been heard on regional and national CBC and Radio-Canada broadcasts. Her principal love has been to make music with others and she has collaborated with many soloists and chamber groups, performing throughout Canada, in the United States, at Canada House in London, England, at the Canadian Embassy in Brussels, Belgium, in Rachmaninoff Hall of the Moscow Conservatory in Russia, and in Melbourne, Australia. One milestone is to have performed all of the Brahms chamber works with piano. Her three solo piano CDs recorded at

the studios of the Banff Centre for the Arts - *Poems for Piano*, *The Evocative Piano*, and *Soundscapes of Spain* - all won nominations for an ECMA classical award. Dr. Gray has performed several times with orchestra, including performances of the Mozart *K.491 Piano Concerto*, the Liszt *Concerto No. 1*, the Saint-Saëns *Carnival of the Animals* and both Gershwin's *Rhapsody in Blue* and the *Piano Concerto in F*. She also performed the first movements of the Chopin *Concerto No. 1* and the Mendelssohn *Concerto Op. 25*. She is the regular pianist and keyboardist with the Prince Edward Island Symphony Orchestra. She performed in concert for many years at the Indian River Festival and in the mid-1980's organized and performed in four years of Mid-Summer Night Concerts which featured guest artists from Canada and the United States in chamber music performances.

Dr. Gray maintains a number of pupils in her home studio and is active in the musical community. Her students have consistently won top prizes in music festivals and a good number have represented PEI at the National Music Festival. She is a foundation member and continues to be the Registrar of the Prince Edward Island Registered Music Teachers' Association.

The PEIRMTA wishes to thank Dr. Gray for all her contributions to the musical community on PEI and beyond, and in particular for her devoted service to the PEIRMTA.



CFMTA National **Essay** Competition

Concours national de **dissertation** de la FCAPM



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

The Lorna Wanzel Prizes are awarded to the first and second place recipients in each category. Thank you to Dale Wheeler and Christopher Hahn, members of the CFMTA Research Committee, for serving on the adjudication panel this year. The next Essay Competition deadline is May 1, 2017.

CFMTA is pleased to congratulate the winners of the 2016 National Essay Competition:

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

Les prix Lorna Wanzel sont attribués aux lauréats des premier et deuxième prix de chaque catégorie. Nous remercions Dale Wheeler et Christopher Hahn, tous deux membres du comité de recherche de la FCAPM, qui composaient le jury cette année. La date limite du prochain concours de dissertation est le 1^{er} mai 2017.

La FCAPM est heureuse de féliciter les lauréats du concours national de dissertation de 2016:

High School Level

1st place (\$500)

Zelyn Lee, BC

Tennis and the Piano: Integrating Sports into Music

2nd place (\$250)

Evelyn Verhoef, AB

Music Therapy and the Autistic Child

Élèves du secondaire

1^{er} prix (500 \$)

2^e prix (250 \$)

University Undergraduate Level

1st place (\$1,000)

Chris Taeyoung Kin, University of Toronto

Bridging the Gap Between Classically Trained University Music Educators and Classroom Pedagogy

2nd place (\$500)

Louisa Lu, University of Alberta

Music therapy as an alternative and more desired treatment for Alzheimer's disease

Premier cycle universitaire

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

2^e prix (500 \$)

University Graduate Level

1st place (\$1,000)

Gretchen Schwarz, McGill University

Authentic Transmission: Ghanaian Music Pedagogy for Westerners

2nd place (\$500)

Hilary McLaughlin, University of Toronto

Finding Musical Expression Through Photography and Film

Deuxième cycle universitaire

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

2^e prix (500 \$)



Tennis and the Piano: Integrating sports into music

High School Level **1st place** - Zelyn Lee, British Columbia

Music and sports are significant indicators of a student's cognitive skills, maturity, and discipline. Countless studies have demonstrated the correlation between a student's involvement in these extracurricular activities and their highachieving performance in school. However, an important relationship that does not receive enough attention is how a sports education complements music.

Movement and motor skills are evidently intrinsic in both music and sports. When these two activities are viewed in such fashion, their relationship becomes obvious. An athletic background is beneficial in developing a musician's learning approach, technique, and performance. I have personally been involved in competitive tennis and the tacit knowledge I have gained has given me insightful connections to both fields. In sports, movement is dealt with at a macro scale and in music, it is dealt with it at a micro scale. The skills may not be directly transferable, as I am most definitely not going to hit a forehand stroke on the piano, but they have significantly enhanced my understanding of movement. By engaging sports concepts into music, analogies can be made to express movement more acutely. And overall, it is an inventive way of looking at music pedagogy to further stretch your mind.

Studies have shown that there is an unparalleled increase in performance when listening to music while exercising. This is due to a regulated tempo and speed that encourages a natural rhythm response from the body. Not only does music ease your mind to have a higher

lactic acid tolerance, but it also helps minimize unnecessary movements that waste energy. Conversely, there are five key elements of athletic fitness that can greatly aid musicianship: Coordination, endurance, balance, agility, and strength.

The benefits of full body coordination goes a long way in piano playing. It gives you a holistic view of the task you are trying to achieve through various practice techniques. This was vital when I was developing better sight reading habits, such as not repeating a mistake, knowing where my hands are on the piano, as well as keeping my eyes on the music and reading ahead. To correct my habits, my teacher would use a sheet of paper to cover up the measures I have completed. This ensured that I kept a steady tempo, and stopped the incessant urge of looking back at my mistakes. My teacher would also use a book to cover my hands. After this drill, I realized how much I wanted to look at my hand positions, as I felt lost even within an octave. Although it does not sound like much, it completely pulled the floorboards beneath me. I realized how critical these senses and the ability to command actions instantaneously were. It was similar to a tennis game where I had to be able to read the opponent's body position and predict where to move on the court. As I prepared for the incoming ball, I also had to keep a peripheral vision of where the opponent was to hit the ball away from them. All this processing happened within a few seconds, leaving no time to assess my technique. In a game, technique had to be instinctual, as the strength, stroke, and placement of the ball had to be acted on an impulse.

A big part of coordination is rhythm, which is a core component in music and essentially what keeps it exciting. In the words of my eccentric band director, "There's no point playing the right notes with the wrong rhythm because that's still wrong. Focus on the rhythm not the notes." Despite all the hesitant stares he receives from the ensemble for this obviously challenging feat, no truer words have been said. I have played several Bartok pieces and in each one, rhythm was always the driving force. When I tackled Bartok, subdividing was my best friend. My sole focus regarded how the two hands interacted—almost like an argument between two people. Similarly, when learning a cross rhythm, discipline and patience were necessary to split my mind on distinct parts. Initially, I would tap one hand to the beat until it feels comfortable. Then, I would practice tapping the other hand to the opposing beat until that feels comfortable. Finally, the two rhythms were put together in trial and error to reach success.

Endurance is the ability to exercise in extended periods of time without tiring. Athletes train long and hard to withstand weather conditions and strengthen their cardiovascular capacity. Running is an essential training tool in tennis because it helps increase your endurance for long rallies. In the same way, musicians have to train their memory and concentration. Unlike sports, which stems from a more actionreaction approach and utilizes various techniques in an unpredictable order, music requires the utmost concentration to execute a refined music score with consistency. And this memory is not just muscle memory— which is





done unconsciously— it is careful and tactical embodying of a piece. With that being said, playing an entire piece over and over again achieves nothing but all the wrong notes. Isolated practice includes practicing an arpeggio scale in the key of the passage to exercise faster wrist rotation. Once the skill is adopted, the phrases before and after are added in to instill continuity.

Often the simple parts are what causes us to break down. After completing a challenging passage, the brain wants to relax and take a break. In tennis, your serve is the only time where everything is in your control. In theory, it should be the easiest part of the game, but that is not the case. Due to physical exhaustion from a long rally, you can feel fatigued and lose focus, resulting in a double fault (serving two times with both of them out). The trick of the trade is to practice serving when you are drained to the bones to learn to adjust to the fatigue. Likewise, learning to transition is the key endurance factor in music, especially between movements and themes that contrast each other. In hindsight, practicing contrasting themes provides great conditioning for the mind. When passages are bridged comprehensively, only then is the piece ready to be played with reliable concentration and awareness.

Balance is crucial in tennis and is also seen across all sports. The common athletic stance— feet slightly wider than shoulder width and knees bent— is a perfect example. When you are preparing for a backhand shot, the position of your feet have to be angled parallel to the incoming ball in order to provide a strong foundation and deliver maximum power. We can observe balance in music from body position and practice techniques, to details in quality of sound. In my younger days of playing scales, a common problem that would arise were my heavy thumbs that banged the note— resonating the sounds of a galloping horse and stripping it of any musicality. This was because my wrist would oscillate up and down like a wave. I was quite oblivious to it except for the fact that it felt right as my thumb folded beneath the other fingers in continuation. To combat this tendency, my teacher asked me to use a penny and make sure it did not fall whilst on the back of my hand. In doing so, I was able to keep my fingers parallel to the keyboard and thumb from dipping into the keys. This remedy worked as fast as the third movement in Beethoven's *Moonlight Sonata!*



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Tennis and the Piano: Integrating sports into music - cont.

High School Level - 1st place - Zelyn Lee, British Columbia

In addition, balance can also be understood as knowing where your center of gravity is and being sensitive to its adjustments. This enables accuracy and consistency in performance. Whether you are building a crescendo, brushing a note, or creating a breath in the music, it requires a balancing act. Such subtleties in dynamics are the heart and soul of music. An example of this is the gentle lift of your hand when you are jumping across the keyboard. My teacher called it the “rainbow arm” that extracted a fluid sound in the melody. There are many similar means that compensate for the percussive nature of the piano, such as the use of the pedal. Knowing where the weight of your body falls and imagining your breath as a force behind the music, enables emotions to be portrayed through and beyond the physical bounds of your instrument.

Agility in fitness is defined as the ability to change the direction of your body as quickly and efficiently as possible while maintaining proper coordination and balance. It is important in tennis to be able to run to the front of the court to receive a dropshot, and then sprint back to the back line to receive a lob without breaking your ankles. It requires fast reaction time and swift feet. So whenever allegro tempos are a concern, a drill to aid my agility was alternating between playing small portions of a phrase and successively dropping my hand to my lap. This restricted my arm from getting tense and forced it to stay loose. Another instance includes the broken chords in Schmetterling by Edvard Grieg. Schmetterling is a short lyrical piece that captures the fleeting motions of a butterfly through a repeated six-measure

theme. The ascending notes had to be light and in short bursts of energy, which closely resembled the movement of a tennis player going left and right across the court. To develop a quick response in the progressing chords, I practiced them in solid form first, making sure my movement was as efficient as possible.

Physical strength is the least of a tennis player’s concern and the same can be said for a pianist. Any player would know that physical strength is simply the product of good technique which transfers all of your potential energy from the ground to the ball. And truth to be told, mental strength is the name of the game. Tennis, being largely a singles sport, has ingrained in me the resilience to play under the hot bleeding sun by myself, without so much as a coach to provide moral support. And in this scenario, it is clear why the saying, “Your only opponent is yourself,” is so common in the sport. It is all a mental game— he or she who has the resilience and strength to withstand the pressure shall win the match. Mistakes and bad shots always happen, but I have to be able to talk to myself through the rough patches and play in the moment.

This mindset has been invaluable to my experience in piano performance. I do not strive for perfection because all I really want is to enjoy the music, share the experience, and get it over with! For the most part, this is how all young performers feel. While this mindset sounds like it is bordering the road of disaster, it is not. Because if the accumulation of your practice habits in reaching musical perfection— which is hardly a realistic goal and more accurately described as an eloquent interpretation—

have been smart and thorough, the mind will be able to tune in to the right channel. Again, there will be mistakes, but you are still learning about yourself during the performance. Do you lose your focus? Are there suddenly a thousand piercing suns pointing in your direction, watching your slow demise? Or can you remain calm and composed to play on? In the words of my very wise and very cunning piano teacher, “I don’t need a perfect piece, I’m more interested in learning how you cope.”

The synthesis of both tennis and piano have been so profound in my learning experience. Not only has it put into perspective the challenges of movement from one activity to the other, but also unified their concepts to show versatility. Visual cues are important in music because they help you embody a primal feeling. Countless times when I was not depicting the right technique, my teacher would lead a prompt: You know the feeling when you snap your wrist for a serve? Or the overwhelming ecstasy when you hit a winning shot? Tennis has given me the ability to incorporate mimicry in coordination, endurance in focus, balance in sound, agility in lightness, and strength in performance. In fact, it is safe to say that experience in any sport can greatly refine your works as a musician. By drawing out these physical skills, the integrity of the music is enriched. 🐾

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There is something about music that is unexplainable. The soothing power with which it captivates and mesmerizes the listener as well as the influence it has to give strength and self-esteem to the performer is remarkable. While for some, music is just a passing background noise, for others it is an important part of life. This can especially be true for those with autism. Autism, according to What is Autism, "Appear[s] to be caused by a combination of autism risk genes and environmental factors influencing early brain development". One in every 68 children are affected by this disorder, and though there is no medical cure, various therapies have proven to benefit these individuals. Some of these include: Behavioural Therapy, Pivotal Response Therapy, Verbal Behaviour Therapy, as well as Music Therapy. For those who are unfamiliar with music therapy, it may be assumed that it is a simple activity that does not directly include the patient. They may be thinking of a choir or solo pianist, who will come to a senior home, with the purpose of entertaining the residents, or the background music playing softly in the hospital lobby.

However, the purpose of music therapy is to engage and interact the patient as much as possible. Music therapy has successfully reduced pain in hospitalized persons, reduced asthma related incidents, improved sleep patterns in infants, and among many other things, it has broken the wall isolating the autistic child from the rest of society. Music Therapy can help an autistic child with cognitive functioning, social interaction, and development of motor skills.

Music, because it is processed in both hemispheres of the brain stimulates cognitive functioning. "Cognitive psychology is the scientific study of mind and mental function, including learning, memory, attention, perception, reasoning, language, conceptual development, and decision making." (Rutgers School of Arts and Sciences). All the above listed, are important in every individual's daily life. Though it varies from child to child, generally those who are affected by autism have a shorter attention span than what would be expected from a child who is not affected. As musicians, we can very much agree to the fact that music is

motivating, and certainly those who do not consider themselves to be musicians in any aspect of the word, could envision the enthusiasm that arises as a result of music. Music in itself, and certainly music therapy has an inspiring drive. Because of the captivating characteristic music contains, during therapy sessions, the attention of an autistic child is caught and maintained. As therapy sessions progress, the child will unknowingly gain a longer attention span. This certainly is a benefit, because this means they can stay focussed for longer lengths of time on the various tasks they do from day to day.

Music in its various forms allows children to express themselves. Whether it be that they are beating on a drum, cautiously hitting the keys on a piano, or strumming the strings of a guitar, the individual is allowed to freely express what they are feeling at that moment. And what about singing? Singing is a very important way in which individuals, as well as a collective group of people can express their feelings and emotions. Singing also has the ability to enhance sentence length and fluency, as well as pitch and volume. Children with autism typically

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Music Therapy and the Autistic Child - cont.

High School Level - **2nd place** - Evelyn Verhoef, Alberta

have a difficult time communicating. Music allows verbal communication, speech, language to grow positively. The very basis of music, the notes, rhythms, scales, and key signatures are all simple patterns. Because music is so full of patterns and very structured, prolonged use of music is very beneficial for a child with autism. Individuals can better organize information, and therefore the learning and understanding of number concepts is increased significantly. For example, setting telephone numbers or multiplication tables to a rhythm and melody, effectively increases the chance of a solid memory. Also due to the structure of music, autistic children feel a sense of familiarity and security, and attempting to complete new tasks is less daunting. This certainly aids in the expansion of their creativity and general thinking, and encourages them to express their feelings.

The world in its enormity and variety may at times seem like an ominous place. How true that would be to someone, who has the inability to speak and lacks social interaction skills. The predictability of music, the way it is structured and the fact that it is always success orientated, brings a sense of security to an autistic worldview. Music therapy is important for those with autism because it focuses on the strengths of each individual. When one feels successful, they feel more confident to step out of their comfort zone. For autistic children this may mean becoming more impulsive concerning their interactions with others. This impulsiveness is a huge factor in allowing relationships between the autistic person and others, especially their family to grow. Building and

maintaining relationships is crucial for ones self-esteem and success in life. For individuals who have difficulty expressing their feelings, emotions, needs, and wants, social interaction is minimal. Involvement in music therapy is just one of the steps parents of autistic children should take. Children learn best when they are participating in activities which they enjoy and can participate in successfully. During sessions where there is more than one student participating, interaction is required in order for success. Because each on their own has previously been successful, the desire for repeated success, even though the situation is slightly different, is present. For example, one autistic child has been practicing different rhythms on a drum, and another student on a xylophone, and both have been successful independently. The instructor then attempts to have these two different children take turns playing their rhythms. In order for this to happen, an acknowledgment of the other must be present. Each on their own must on their own, listen carefully and then appropriately respond to what they are hearing. Autistic children, as well as all children, learn the concept of turn-taking from an activity such as this. Once that has been achieved, with a positive reaction from both the teacher and students, the teacher may try something different. He or she may request that the children play their rhythms simultaneously. To play loud, soft, fast or slow, are also simple commands that could be followed. These are actions that are used in everyone's day to day life. Activities such as mentioned above play huge role in expanding social interaction skills. Self-expression and communication

is a huge benefit that results from being involved in musical activities.

Music therapy is also known to develop and improve motor skills. All music, no matter the genre, has a rhythm. Pieces that contain a predictable rhythm can successfully be used to improve walking.

Walking is a task that many people don't give a second thought. However, many who suffer from autism have an issue with their coordination and balance. Tapping, clapping, or walking to a rhythm is a fun activity that is motivating and boosts enthusiasm for any individual. Adding a familiar tune to the rhythm elevates the success and joy. More importantly, as a result an individual's coordination is refined. Fine motor skills are also developed and refined with the help of musical activities. Each individual is assessed to determine their strengths and weaknesses. The music therapy activity chosen highlights the strengths while at the same time allows the motor skills that are weak to develop. Many musical instruments, even the ones that are relatively simple to play, including the tambourine or xylophone, require fine motor skills to be successful. Depending on the activity chosen by the therapist, the use of ones wrist and fingers, including grasping, may be improved. As autistic students delve deeper into musical activities, and more ensemble playing occurs, facial movements also mature. Eye contact and other facial movements such as winking will develop since successful collaboration requires interaction with others. Music therapy is a very effective method in which one can develop and improve various fine motor skills.



Music is a powerful tool. Music therapy is highly recommended for autistic children because of the many benefits it provides. Not only does it help those who are delayed in their cognitive functioning, social interaction, and development of fine motor skills, but music builds self-esteem and self-worth.

Whereas formerly the autistic child may have seemed emotionless and impassive, the effects of music may allow the child to become comfortable with expressing their feelings and emotions. Music therapists focus on the strengths of the individual, and ensure that the activities are within reach of the child's ability to build the already high level of motivation that comes from music therapy. Music, educated guidance, and a proper approach has the incredible power to change the lives of children with autism. ♪

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Professional **Development**

Integrated Music Teaching, **Part I (Body):** The Physical Performer

by *Vanessa Cornett*

This is the first of a three-part series which explores holistic teaching approaches for cultivating healthy and independent musicians. Each article focuses on one topic (body, mind, or spirit) in order to consider whole-student teaching from a variety of perspectives. These articles offer dual viewpoints: Reinforcing awareness of each student as a multidimensional being, and deliberately nurturing the self that teaches.

The Whole Student

I remember my very first piano student, back when I was an inexperienced yet over-inspired teenager hoping to change the world. My student, who had transferred from another teacher, was struggling to produce a crescendo in one phrase of her sonatina. None of my brilliant ideas, metaphors, or images seemed to be getting through to her. I suggested she imagine reaching the top of a mountain, or stretching a rubber band to feel the tension, or pushing the intensity towards the middle of the phrase. Finally, her eyes widened, and she asked, "Oh, do you mean you want me to play *louder*?!"

I still laugh when I think about that moment that forever changed my

teaching. I had missed the entire point of how to teach a simple concept. I didn't use uncomplicated terminology, ask questions to see if she understood my instructions, demonstrate to give her an aural model, or show her how *physically* to produce the ideal sound. Most importantly, I didn't have a solid understanding that I needed to teach this student as a unique individual, regardless of what piece she was learning. I was, in a word, unaware. It was the first step towards developing an ever-broader perspective of each complex human who walked into my studio. It was also my first exercise in learning to cultivate mindful awareness in the music lesson, something that will continue to be a lifelong journey.

The performance of live music is an embodied art. While the mind may conceptualize the technique or interpretation of a piece, it is the musician's body that moves, breathes, and manifests that music into reality. This requires a delicate balance among the mental realization of a musical gesture, the deeper emotional connection or communication of the music, and the physical art of rendering the music with facility and ease. In fact, one might define technique itself as the physical ability to produce the sounds intended in a piece of music. Without that somatic skill, the most inspired interpretations will be rendered meaningless.



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Performing arts medicine specialists are fond of referring to musicians as the “athletes of the small muscles.” Our performances may not always qualify as cardiovascular feats, and our movements may be subtler and more refined, but the degree of physical precision required is similar. To perform at a high level, a musician must possess an acute sense of body awareness, including proper alignment and balance at the instrument, as well as a healthy and injury-preventive technique from the earliest years of study. One challenge for teachers is to coach students as if they were, in fact, elite athletes.

Excellent instructors are adept at teaching good physical technique from the very first lesson. Many readers will acknowledge, however, that this practice is not as prevalent as it should be. We have all observed recitals or adjudicated performances where a student is performing or singing with excessive tension, unhealthy or awkward physical technique, or a complete lack of body awareness. We have seen enough to know that not all teachers are as conscientious as they could be, in the private studio. What steps can a music instructor take, in her own studio or classroom, to assess this component of her curriculum? What can provincial associations or other teaching organizations do to address or evaluate the quality of this aspect of teaching?

I believe an important, and often overlooked, first step is cultivating mindful awareness of the embodied nature of each student. It includes acknowledging the physical limitations of some students, based on their age,

size, former injuries, or other unique characteristics. This also involves learning to observe a student’s body from a variety of angles, and regularly returning visual attention to the body during the course of the lesson. This may represent a subtle paradigm shift for teachers who are extremely aurally-oriented. For keyboard, string, and percussion students who don’t necessarily need to breathe correctly to produce a sound, it may involve noticing when a student is holding his breath. It might require the addition of full-length or multiple mirrors in the studio, or the periodic video recording of lessons and performances to observe and discuss with students. Students of all levels can learn simple self-assessment skills related to the quality of their physical technique.

The Whole Teacher

Integrated teaching involves more than a refined awareness of the student as a whole entity. This also extends to an instructor’s attention to the physical being that is doing the teaching. I have learned from watching hours of student teaching videos, not to mention videos of my own teaching, that most of us are so intensely focused on our students that we neglect ourselves during the course of a lesson or ensemble rehearsal. After many hours of teaching, this benign neglect can lead to more serious consequences such as muscle or joint strain, fatigue, physical pain, dehydration, even noise-induced hearing loss.

We all tend to lose self-awareness when we are not demonstrating correct form for our students. For example, I tend to

lean in, attentively, while my student is speaking or playing. Because I often remain like this for several minutes at a time, it results in a slouched posture and strain in my neck and lower back. When my piano student is working on a challenging pedal technique, I find myself pressing my own right foot into the floor to “help.” Sometimes, if I demonstrate something on the keyboard with one hand, I notice the other hand compensates by assuming excessive tension. What are your own physical quirks that emerge during teaching?

The flexible direction of attention is a very helpful skill to cultivate. Just as a camera lens can easily shift focus from the foreground to the background, so can humans deliberately shift their focus away and immediately bring it back. Research suggests that the concept of multitasking is a misnomer, since the human brain is more likely to “toggle” quickly between different objects of focus. In other words, as we listen to a student perform, our minds may quickly shift focus from tone quality to phrasing to diction to dynamic shaping to articulation and back again to tone quality. We do this with such facility that it often seems as if we are able to notice everything at once. If we include deliberate awareness of our own physical body, we are simply widening the lens, so to speak. The most important benefit of this practice is not the sheer number of elements we are able to pay attention to in a given amount of time. Rather, it is the cultivation of a *deliberate* shifting of focus from time to time. It is choosing to notice certain aspects of ourselves, for example, that we often ignore when working with a student or class.



Integrated Music Teaching, Part I (Body): The Physical Performer - cont.

I would close by offering a challenge to the reader. How would your teaching change, if at all, should you periodically direct your attention to your own body while working with a student? If, for example, I decide to post a sticky note or other visual reminder on the wall of my teaching studio, would I be able to pause, every time I saw the reminder, and take a quick inventory of my posture, alignment, overall tension levels, even the strength of my grip on a pencil? When I am no longer teaching, would I be successful at noticing when I am slouched over my laptop or carrying tension in my shoulders while driving my car? I believe that if I am persistent with noticing my own physical being, I am more apt to notice maladaptive tendencies in my students. Through self-observation, I am simply practicing on a different instrument.

Although this series has been divided into three parts for clarity, readers will acknowledge that each musician is more than the sum of her parts. The body, mind, spirit, and other aspects of the self enjoy an interdependent relationship. We now know, for example, that tension in the body triggers mental tension in the form of psychological stress. Likewise, a student struggling with performance anxiety is more likely to develop excessive muscle tension. Wellness extends beyond the teaching studio to include quality of sleep, nutrition, hydration, fitness, stress management, and healthy emotional coping mechanisms. While teachers are limited in what they are able to offer a student, they often serve as the student's closest mentor. Any step towards a more integrated form of education is a worthwhile effort toward enlightened teaching.

Dr. Vanessa Cornett is the Director of Keyboard Studies and Associate Professor of Piano and Piano Pedagogy at the University of St. Thomas in Minneapolis - St. Paul. She has published and presented widely on topics related to musician health and wellness.



Thank you Pat Frehlich - The Professional Development chair for resourcing this article series.



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WHAT'S NEW AT THE CONSERVATORIES ?

QUOI DE NEUF AUX CONSERVATOIRES ?



Conservatory Canada's new Contemporary Idioms Piano Syllabus is now available for download from our website. This new syllabus takes effect immediately for all students except those that are finishing partial exams. Those familiar with this exam stream which focuses on Pop, Rock and Jazz styles, will notice that the workload is more manageable without sacrificing the novel skills that we continue to develop. Skills requirements reflect elements most used in Pop and Rock styles with more of the Jazz elements reserved for the upper levels. The new Improvisation requirement now uses the American Popular Piano Etudes series as a manual, which features backing tracks and music written by Christopher Norton. Repertoire lists for this exam are the same as they were previously, with our ever expanding list that is updated annually.

Also available for 2017 examinations is our new Pre-Grade One piano exam, which focuses on creating a fun learning experience for students by offering a mini-lesson with the examiner as a part of each assessment. Students and teachers are encouraged to choose their own repertoire for this exam while parents will be able to get in on the fun!

Our annual Convocation ceremony will be held this November 5 in London, ON where we will award \$30,000 in scholarships as well as host our annual Travel and Study Scholarship Masterclass Weekend for six deserving students from across the country. We will also honour Canadian pianist and composer, Frank Mills with our Honourary Licentiate Diploma.

Be sure to check out our Conservatory Canada Teacher's Facebook page, as well as our www.conservatorycanada.ca website for all the latest information on our events and syllabi downloads.

Feel free to call our office at 1-800-461-5367 or email registrar@conservatorycanada.ca with your questions.

Online Examinations Now A Reality

In their recent Spring examinations held in June, CCMC offered online distance examinations for the first time. It was a great success! And starting in September, these online examinations will be conducted from the campus of Tyndale University College which is the new Canadian headquarters of Christian Conservatory of Music, Canada.

CCMC uses a combination of online technology and independent recording to ensure a consistent examination performance by the candidate. The examination procedure remains the same but candidates are able to take their exams in familiar surroundings - most often in their teacher's studio or local church sanctuary.

The advantage of online examinations is that they can be offered virtually anywhere. This is a great option for people who live in more remote areas of Canada and beyond. With this advancement, CCMC is able to conduct online examinations for candidates from Primary through Fellowship Diploma concert examinations. By increasing access to graded examinations, candidates are now able to pursue their musical dreams without the added burden of major travel expenses to take their examinations.

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

WHAT'S NEW AT THE CONSERVATORIES ?

QUOI DE NEUF AUX CONSERVATOIRES ?



Find a Teacher

At the beginning of August we launched our new National Music Teacher Directory. Recent enhancements include priority listing for RCM Certified Teachers and a top 10 list of questions to help guide parents through the process of finding a teacher. Visit rcmusic.ca/teacher-directory for more information.

Theory Workshops

Our newest three-hour teacher workshops kicked off on August 30. These workshops focus on the new Celebrate Theory series and offer tips to teachers on integrating theory into every lessons for students at all levels. For workshop dates and locations, visit rcmusic.ca/workshops.

Convocation and Regional Gold Medal Ceremonies

The Fall 2016 Convocation and Gold Medal Awards Ceremony dates have been set! Award notifications and invitations will be sent out to 2016 Graduates and Gold Medal Award recipients in early October.

Atlantic Canada Gold Medal Awards Ceremony

Saturday, October 29

Manitoba Gold Medal Awards Ceremony

Sunday, October 30

Vancouver Convocation and Gold Medal Awards Ceremony

Sunday, November 6

Calgary Convocation and Gold Medal Awards Ceremony

Sunday, November 13

Toronto Convocation and Gold Medal Awards Ceremony

Sunday, November 27

Saskatchewan Gold Medal Awards Ceremony

Saturday, December 3

December 2016 – January 2017

Examination Session

- Theory Examinations: December 9 - 10, 2016
- Practical Examinations: January 16 - 28, 2017



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

Northern Lights Canadian National Conservatory of Music Summer Sizzle 2016 (August 11&12) hosted students, teachers, 22 composers and clinicians from across the country in Yorkton, Saskatchewan. Keynote speaker and guest composer/clinician, Nancy Telfer said,

"Summer Sizzle 2016 was an outstanding conference. The effect on the morale and teaching skills/strategies of the teachers attending will be long lasting and will certainly help Canadian teachers to keep in the forefront of pedagogy. What a breath of fresh air!"

Summer Sizzle teachers enjoyed great workshops with focus on the Baroque era (an overview, the sonata, the suite and dancing the Minuet), developing goals, no fail approaches to basic technique, communicating with an audience, teaching rhythm, improvisation and strategies for score study.

Seventy Keyboard Kamp participants made new friends, worked with composers, performed in masterclasses with Wes Froese and Christopher Norton, participated in improvisation labs and learned to dance the Minuet! They performed wonderful group compositions during the final afternoon. Works by Ernst Schneider, Thelma Gillis, Jessie Brown, Wes Froese and Rémi Bouchard were performed in recitals with all composers present.

Two new Northern Lights books were premiered: *Vamoose Vivaldi* – the sixth book of compositions by young musicians attending Summer Sizzle. Styles include jazz, romantic, pop and character pieces at various levels.

The Northern Lights Early Intermediate Piano Duets featuring ten Canadian composers with primo and secondo parts equal in difficulty.

Visit www.cncm.ca and <https://www.facebook.com/Summer-Sizzle-262953603877771> for more information.

Check out this interesting blog post from a parent/teacher/composer: <https://joneufeld.wordpress.com/2016/08/15/summer-sizzle/>

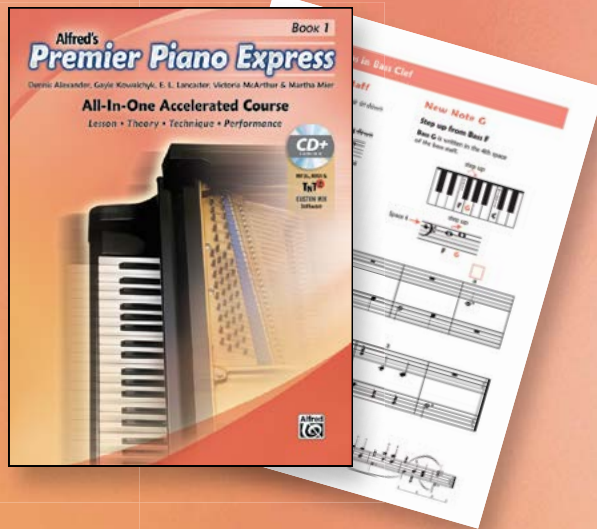


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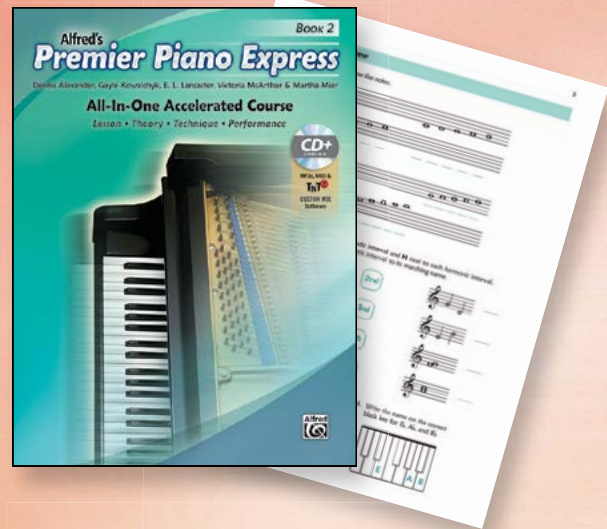
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Book 2 (45287)

Includes All Concepts
Introduced in
**Premier Piano Course
Levels 2A and 2B**

Features of the Course:

- Designed for students who need a fast-paced approach.
- Integrates Lesson, Theory, Performance, and Technique pages.
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- Introduces rhythms in multiple-note patterns.
- Includes CD+ with MIDI, TNT2 Custom Mix Software, and MP3s of:

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Review of Publications Critique de publications

KABALEVSKY - 35 EASY PIECES op 89 **edited by R Walters** **Schirmer/Hal Leonard HL00287101**

One of the beautifully designed Schirmer Performance Editions, this 26 page book features a contemporary Kandinsky painting on its cover, a 2 page biography of Kabalevsky, an introduction to Kabalevsky's music, information on the opus as a whole as well as practice and performance tips for each individual piece. Legibility and playability is maximized with cream colored paper, clear layout, measure numbers indicated at the beginning of the lines, and both original and editor fingering.

Kabalevsky's music is an attractive and approachable introduction to 20th century music. As a composer who spent many years in pedagogical pursuits, his music for children is crafted to improve musical literacy and to create not only technical facility but real musical understanding.

The pieces in this opus are his last compositions for piano and somewhat less known that the *24 Pieces for Children opus 39*.

Although only four of these pieces are in the RCM Syllabus - spanning Prep A through Level 4, there is a wealth of material in op. 89 for a teacher to access. Legato touch, independence of the hands in articulation, crossing of hands, melody and accompaniment, staccato, double thirds, sixteenth notes, irregular meter, dotted eighth notes and other pedagogical concepts appear in these delightful miniatures. Titles include *At Recess, Skipping Rope, Little Goat Limping, Stubborn Little Brother, Rabbit Teasing a Bear-Cub, Little Hippo Dance* - sure to attract a child's interest and attention.

As a teacher or student resource, as sight reading, or as a gift book - this is a lovely collection.

Joyce Janzen – British Columbia

SPEEDWAY **Late elementary piano solo** **by Melody Bober** **Alfred Publishing 42828**

This is a delightful piano solo by Alfred's Melody Bober which could easily be given to a second year student. It features scale passages, accidentals, chords and rhythmic patterns, all of which are easy to manage. The key of C+ is featured, however the piece also has A minor and D minor chords for added colour. The hands move above Middle C which is great for teaching keyboard geography. A fermata at measure 22 adds lots of excitement. Overall a lovely little piece, great for recitals or a quick study.

Laureen Kells – Saskatchewan

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11 Expressive Piano Pieces to Color Your Days
by Pamela Johnson

LADY BUG and friends
at the Piano
BY BEVERLY PORTER

SEVEN MAJOR MOODS FOR PIANO

by Glenda Austin

The Willis Music Company

Hal Leonard HL00159776

This collection of early intermediate music explores the seven white-key major scales through a series of imaginative pieces that evoke a variety of images and musical styles and genres. Technical and musical challenges include swing rhythm, syncopation, movement around the keyboard, and changing metres (in one selection, from $\frac{5}{4}$ to $\frac{3}{8}$ to $\frac{5}{4}$). There are many accidentals in all of the pieces which create interesting effects and sometimes provide a hint of other scales (e.g. blues scales). Dynamics and articulations are clearly marked; however, the composer also encourages students to use "artistic freedom" for personal expression. Particular highlights in the collection include *Cancion de la luna* (*Song of the Moon*), a gentle, dreamy piece with an undercurrent of syncopated Latin rhythms; *Roundabout*, an energetic piece that evokes the starting and stopping of a busy traffic circle; and *Tarantella with a Twist*, a lively piece that uses melodic ideas inspired by traditional tarantellas but achieves a slightly "off-kilter" feel thanks to the use of $\frac{5}{4}$ time and frequently changing metres. The composer suggests programming the entire volume or using it in conjunction with a companion volume that explores minor keys; however, most students would likely learn only one or two pieces. These selections would work particularly well as etudes to supplement students' main course of study, reinforcing newly-learned scales or rhythmic figures.

Nancy Mitchell - Ontario

NORTHERN LIGHTS

Pre A and Pre B

<http://www.cncm.ca/northern-lights.html>

The Northern Lights Pre A and Pre B Books are essential for any Canadian Music teachers of beginners. I have been using these books for many years. They are great for use during Canada Music Week®, especially during Contemporary Showcase Festivals and wonderful for supplementary works. In this series there are many selections that could be learned by rote for the extreme beginner and some more challenging pieces (suitable for students the year before starting exam work). Some favourites from the Pre A book are *Fairies* by Joanne Bender and *The Blue Iguana* by Debra Wanless and from the Pre B book *Knock-Knock, Who's There* by David Duke and *Rubber Boa* by Deborah Nasmyth. The students love being asked to knock on the fall board, snap their fingers, hold down some black keys throughout and use their imaginations to create the sound of Pizza Toppings. The program notes at the top of each page and biographies of the composers with photos at the back help to engage the students and make them excited to learn more about Canadian Musicians.

I was a fan of and familiar with these two volumes of the series. I am excited to also have been given the newer Pre Reader and Primer 1 and 2. The reviews of the other books will follow. I look forward to trying them out with some of my new students this fall.

Rita Raymond Millett - New Brunswick

PIANO CLASSIC DISNEY SONGS

Big-Note

Hal Leonard HL00172080

Fans of classic Disney movies will appreciate this collection of favourite songs from films such as Snow White and the Seven Dwarfs, Cinderella, Pinocchio, and Dumbo. Song titles include: *Baby Mine*, *Bibbidi-Bobbidi-Boo*, *Give a Little Whistle*, *Heigh-Ho*, *Hi-Diddle-Dee-Dee* (*An Actor's Life for Me*), *I'm Wishing*, *I've Got No Strings*, *Lavender Blue*, *Some Day My Prince Will Come*, *When You Wish Upon a Star*, *Whistle While You Work*, and *Who's Afraid of the Big Bad Wolf?*. The late-elementary level arrangements put the melody in the right hand with one or two notes of the chord in the left hand. More advanced students could use the provided chord symbols to help them embellish the simple arrangements. Lyrics are also included for students who may wish to sing along as they play. Technical and musical challenges include movement across the keyboard (e.g. octave leaps), accidentals, compound time and rhythm elements such as dotted quarter eighth figures, ties, and quarter note triplets. Dynamic and articulation markings are sparse, but students could explore the song lyrics and the context of each song within the story of the film to achieve expressive playing. While the pedal is not indicated in the score, many of the selections would benefit from use of the damper pedal. Students often enjoy learning music with which they are already familiar and this collection would be a fun addition to the musical studies of a young (or not so young) Disney enthusiast.

Nancy Mitchell - Ontario



Members - I get sent a fair amount of books to consider for review. I have a few (ok, a lot) of extra ones that I would like to send out for free. I am going to put together five packages and have a draw. The books will be a bit of everything. Send me an email if you would like to be included in the draw. I will do the draw at my November branch meeting - editor@cfmta.org. *Dina*



HYMNS IN PRAISE STYLE

arr by **Tornquist**

Alfred Publishing 42008

Part of the Alfred's Sacred Performer Collections, *Hymns in Praise Style* has all the helpful features we have come to expect from this series - easy to read legible layout, bar numbers at the beginning of the lines, as well as an approximate performance time. This book contains 25 traditional hymns in contemporary musical settings so it also includes chord symbols above the staves, melodies clearly notated in the right hand, lyrics in the music, and lead sheets as printable PDF's on an enclosed CD. This allows players at many levels of familiarity with these hymns many options - to play the arrangements as written, to chord along with the melody, or to expand the arrangement to a worship band ensemble.

The hymns chosen are all well loved and well known favorites such as *All Hail the Power of Jesus' Name, Be Thou My Vision, Fairest Lord Jesus, Holy, Holy, Holy, O Worship the King, The Solid Rock* and others. The contemporary arrangements alter some of the harmonies, rhythms and meters of the originals giving them fresh settings suitable for use on their own or alongside contemporary worship favorites.

The level given is Intermediate to Late Intermediate but I would characterize them as Intermediate. The arrangements are not difficult, with mostly individual notes in the LH, and occasionally a two or three note chord. The RH plays individual notes, two and three note chords. Keys range from three flats to four sharps,

most pieces have a change of key for the last verse, often moving up a whole step.

I think this book has great interest to a diverse group of people - younger players who will appreciate the contemporary settings, older players who are more familiar with the hymns but want a fresh sound, players of any age who want to explore chording or those who are less familiar with hymns of the faith. With its many resources, it has potential for a wide variety of uses.

Joyce Janzen – British Columbia

NOTESPELLER STORIES AND GAMES:

Travel through Time

by **Karen Harrington**

Hal Leonard HL00296890

This collection of notespelling exercises builds on basic knowledge of the staff and reinforces theory concepts such as accidentals, half and whole steps, leger lines, and enharmonic notes. Students are also exposed to the key signatures of major scales up to 3 sharps and flats through adding accidentals to the appropriate notes. The main strengths of the volume are its visual appeal and the way it places the note identification exercises within the context of interesting and informative readings. By the end of the book, students have not only practiced some important theory concepts but have also read an overview of some of the significant events and people in the history of Western music. While not a complete theory curriculum in itself, this book is a useful review of some key concepts presented in an appealing package.

Nancy Mitchell – Ontario

KEYBOARD ACCOMPANIMENT

by **Gail Dunsmoor**

www.keyboardaccompaniment.com

Why bother with a Keyboard Accompaniment course?

May I suggest some of the following?

- To stimulate hearing skills so that sensing chord changes and creating a pleasing accompaniment are instinctive.
- To enable students to read from a 'Lead Sheet'.
- To play with other musicians confidently.
- To improvise in a performance situation when memory fails momentarily.
- To make Harmonic knowledge germane to the playing of music and the understanding of the score.
- To provide students with the skills to enjoy the piano after their formal lessons are over. (when there is little time for intense and regular practice)

All four books of the series are peppered with profound and interesting musical and life quotes from such sources as Einstein, Pascal and Hugo. 'Taking the Challenge' sections are included in each volume. These are folk songs and dances to which the student must add an accompaniment consistent with the exercises in the book. These accompaniments are then evaluated by the teacher in terms of different accompaniments attempted, fluidity of performance as well as the overall impression. Each piece is assigned a maximum numerical value by the author, and the student should reach a minimum score in order to proceed easily to the next volume.



All four books contain the scales as well as the various chord progression which will be mastered in each book. This series features a plethora of styles with which the students can familiarize themselves.

The 'Preparatory' book can be used in conjunction with Melody Adventures Basics A & B. The music is all in the key of C major. Students are introduced to I, V, V⁷, and IV chords with all of their inversions as well as the use of 6ths and 10ths. As for the pieces, the first two lines are written by the author, then the student must attempt the rest of the music with accompaniments mimicking the given one as well as suggested by the previously explained nomenclature (ie. Roman Numerals). Most of the accompaniments require either one note or two notes separated by a third. This book would be appropriate for a good grade one or two student.

The next three volumes (Books A, B and C) contain the core material of the series. They follow the same format as the Preparatory Book but are more sophisticated. Each volume is divided into two sections with an opportunity for teacher evaluation at the end of each. Between them, they cover major keys with two sharps and two flats as well as their relative minors. She introduces the use of upbeats, auxiliary and passing notes, V⁷, VII⁷ and V⁹ chords. Accompaniments dealing with alternating bass note, split chord, arpeggiated, syncopated, and Blues patterns are considered. There is also the opportunity to explore a two handed accompaniment!

Overall these books will help prepare a student for a much more rounded musical education in that Harmonic concepts become wed to the music itself and taken out of the realm of the purely theoretical. This course also gifts the student with the tools with which to enjoy a life-time of music! They are well worth the effort!

Sonia Hauser – British Columbia

CLASSICAL THEMES

Level 3

Hal Leonard HL00151808

This collection is book number three of a five book series featured some of the most well known classical themes in a piano score. This is a great book for the student who may have heard these pieces in a movie, or at a live performance and who now wants to learn them. Included in this book are *Waltz* from *The Merry Widow*, *Trumpet Tune* by Henry Purcell, *Lullaby* by Brahms, *Turkish March* by Beethoven, *Entr'acte* by Schubert, *La donna e mobile* by Verdi, *Scheherazade* by Korsakoff, *Theme from Symphony No. One* by Brahms, *Polovetsian Dance* by Borodin and *The Elephant* by Saint-Saens. Also included are performance notes and a music history timeline.

This collection would serve the older student or adult student well, in about a second or third year of study.

Laureen Kells – Saskatchewan



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“When we direct our attention to physical sensations, helping our brain improve the way it organizes and controls the skeleton, we expand our mind out into our body. One important and immediate benefit is the reduction of the power of habit.” This is the start after all; we need to change habits to get to this new place.

Mr. Fraser discovered that the more pronounced the pianist’s arch is the better, richer, more orchestrated, more variegated the tone becomes. It is an interesting exercise to check out the grasping on the keyboard and to discover its relevance. Each time I work through another chapter my hands become so incredibly “alive” and eager to continue the workout! I was amazed to discover that the harpsichordists before Bach didn’t use their thumbs at all....they simply left it hanging while their four fingers stood equally on the keyboard with their knuckles forming a symmetrical, horizontal arch.

There is a chapter devoted to each finger and its relationship to the thumb. Awareness through movement, lesson 29, deals with empowering the thumb and forefinger to empower octaves. As the thumb separates maximally from the

hand an exceptionally singing, colourful, intense tone is created. For the student with a small hand you could begin with 5ths or 6ths to begin to develop the same expansion technique.

Another asset is that specific works are provided demonstrating the technique that would be applied in various passages.

As I have been working my way through this fabulous resource I have especially appreciated all the illustrations supporting the description of steps to be taken. Without them it would be more difficult to create exactly what is described. I decided to try out some of the techniques with my advanced pedagogy students and they were astounded with the difference they felt in their hands after the exercise!

I could go on and on about the details in this book! I hope I have whetted your appetite enough to encourage you to investigate this technique for yourselves! An academic resource with tremendous physical application!

Jean Ritter – British Columbia

BETTER PRACTICE
 by Nancy Tanaka
www.betterpracticeapp.com

Being a teacher in my sixties, I find that teachers have seen incredible changes in the way we have to approach teaching piano and how to inspire students to practice. We compete with dance lessons, hockey and various other sports, social media, and students’ peers. Probably 90% of the students arrive at lessons with some sort of technology in hand. That tool is never far away from them and so I’d like to share my experience with the **Better Practice App** to encourage you to be one of the reasons they go to their technology and join the many schools already posting students’ homework online. This app is designed to transform the practice experience and empower teachers. It is well organized and statistics to date show remarkable productivity increases. We need to modernize to stay effective in this rapidly changing world!

Getting started is easy and efficient. The home site offers video tutorials, online chat, and a contact number if you would rather phone for assistance. Going to add a new student is straightforward and clearly directed. After you created

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Thank you – Jean, Joyce, Laureen, Nancy, Rita and Sonia for your time, your experience and your effort in doing the book reviews – they are amazing.

Dina

a student account, you can add the student's current assignments. You can also plan ahead and schedule the next few weeks. When you're ready, you can add the books that your students are using with all the assignments predefined. This makes assigning even easier. There are tutorials to guide you through making an assignment, saving time with saved notes, and how to create a custom assignment.

Under studio settings you can create messages that will be sent to all the students registered under your studio. There is a referral program for teachers to encourage other studios to join. Your contact, plan, and billing are located there as well. You the teacher and the registered students don't pay a signup fee; rather, the studio is billed monthly at \$3.89 US per student after the initial trial period of 30 days. The teacher must have a credit card on file. The idea is to raise your tuition slightly to include the practice system in your studio's programs offered. If you don't have a large studio and you simply want an opportunity to check it out, there is a starter plan where you can register 2 or less students for free.

This app already has a great selection of books in the database for you to simply add to your student's individual program and make your piece selections from it to add to the assignments. The creators of this app are willing to add more books as recommendations are made; they did that for me! I like that all the completed works are in the student's history, making it easy to visually note tangible progress. Custom books are the building blocks for creating custom curriculums. You can put all of your assignments and projects into one or more custom books and add them to the students' books. You can have different ones for adults, younger students, and even your groups of levels. You can also use the books by themselves or use them to supplement other methods.

If you teach group classes, this app allows you to create your group and post the assignments with reminders and deadlines. These groups can have practice competitions as their practice minutes are logged daily.

The student can send a question to the teacher while working on their assignment. There's even a built in metronome! No more excuses for

students!! I really like that the student can grade their own practice...definitely an excellent tool for them to be accountable and to take ownership of their practice: time and quality. They can even upload a utube video of their practice! A music dictionary on the site also provides the students with an excellent resource. The learning of chords can be done in a practice format or as a game.

I experimented with this program during the summer with a student doing an August exam. She absolutely loved it and was very excited to see her practice numbers increase with ease. The moment they open one of their assignments it begins timing their practice. Often she was shocked with the amount of time she spent at the piano. When I asked her if this would be a good tool for the studio she encouraged me to use it because she said it was easier than looking for her weekly homework sheet and going to various pages in her binder to locate information which was at her fingertips on her phone.

I think this app is a win-win-win for parents, students and teachers!

Jean Ritter – British Columbia



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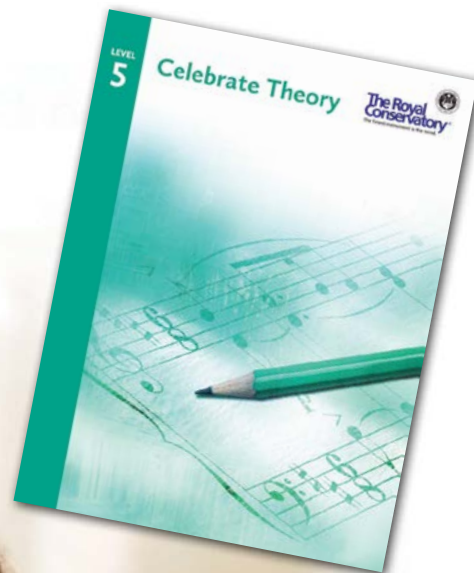
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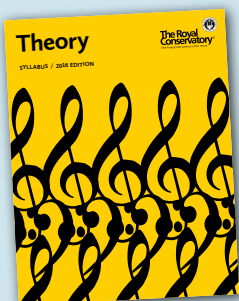
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