

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 68 - NUMBER / NUMÉRO 2 - JANUARY / JANVIER 2017



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Evening Concerts



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



Igudesman & Joo
Saturday, March 18



David Cutler
Tuesday, March 21

Keynote Address

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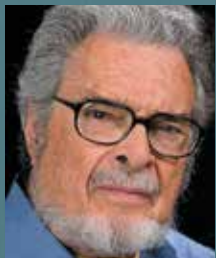


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FÉDÉRATION CANADIENNE
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DE MUSIQUE

PUBLICATION INFORMATION

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

CIRCULATION approx. 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF

The Canadian Music Teacher
Le professeur de musique canadien

Spring (Printemps) Edition 2017

- Publication: May 2017
- Submission Deadline: April 1, 2017

Fall (Automne) - Canada Music Week® Edition 2017

- Publication: September 2017
- Submission Deadline: August 15, 2017

Winter (Hiver) Edition 2018

- Publication: January 2018
- Submission Deadline: December 1, 2017

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

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

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

SUBSCRIPTIONS

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

Cathleen Gingrich
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Vancouver, BC V5R 6A4

The fee for Canadian residents \$ 20.00 per year.

For non-residents \$ 30.00 per year.

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Cynthia (Cindy) Taylor



Happy Birthday Canada! The 2017 New Year begins with a celebration. All over our country there will be events honouring Canada's 150th birthday, including events in our own organization CFMTA/FCAPM. Po Yeh, our national Canada Music Week[®] Coordinator, has been busy working on the special project *Call for Compositions 2017 - Reflections of Canada*. We are all eagerly awaiting the announcement of selections that will be published in electronic format and made available as a free download from our website www.cfmta.org. This project will also be available to our MTNA Collaborative Conference colleagues in Baltimore Maryland in March. It is exciting to be able to showcase our Canadian composers to our American friends.

The CFMTA/FCAPM meetings and our National Piano Competition will be held this year in Baltimore in conjunction with the MTNA conference. I hope you signed up for this exciting event. If not, there is still time. A complete schedule of events

is posted on the MTNA website. I am looking forward to the opening concert, Igudsmann and Joo. Many of us are familiar with Forrest Kinney, Martha Mier, and Christos Tsitsaros, to name a few of the session presenters at the conference. Here is your chance to meet them in person. The closing concert is going to be the highlight of the conference with a recital presented by Leon Fleisher and Katherine Jacobson. We will also have the rare opportunity to experience Mr. Fleisher in action as he teaches students in a masterclass. I hope to see you there!

Here in Canada there are opportunities to celebrate Canada's 150th birthday. The CFMTA/FCAPM Branching Out project will be ongoing throughout the year from January 1st – December 31st 2017. Each RMTA branch will receive \$100 from the Branching Out project when they host a *Canada 150th Birthday Celebration*. More information is on our website. Also, now is the time to start planning your Canada Music Week[®] 2017 event. I encourage your local branches to plan something extra special and to include Canada's 150th birthday celebration. Don't forget

that you can also apply to the William Andrews Award, who generously provides \$250 to two branches across Canada, (chosen by a panel of judges), for their Canada Music Week[®] event project. With the Special Call for Compositions, the Branching Out project, and our annual CMW William Andrews Awards, I am excited to see that the CFMTA/FCAPM General Council has provided these opportunities to give back to the membership of our organization. The opportunities are there for you. Check out our website for details on how to access these projects and funds.

This is going to be a very exciting year for CFMTA/FCAPM with lots of opportunities for members to participate in the Collaborative Conference, and the special Canadian celebrations.

I am excited to see how creative you make these events blossom in your local branches. I look forward to reading everyone's reports.

Happy Birthday Canada!

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 - Marriott Baltimore Waterfront Hotel - 700 Aliceanne Street
Baltimore, Maryland - Atlantic Room**

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

Greetings from CFMTA President - cont. Salutations de la Présidente de la FCAPM - suite.

Bonne fête Canada ! L'année 2017 s'ouvre avec un anniversaire: tout le pays sera



animé d'événements honorant le 150e anniversaire du Canada. Ces célébrations seront aussi présentes au

sein de la FCAPM/CFMTA. Po Yeh, coordonnatrice de la semaine de la musique canadienne, a prévu un projet spécial lors du concours de composition. « Appel à la composition 2017 – Reflets du Canada » présentera une sélection d'œuvres qui seront publiées électroniquement sur le site de l'association afin d'être téléchargées gratuitement www.cfmta.org. Lors du congrès en mars prochain à Baltimore au Maryland, nos collègues du MTNA auront la possibilité d'accéder eux aussi à ces compositions. Il est vraiment passionnant de pouvoir partager les œuvres de nos compositeurs canadiens avec nos collègues des États-Unis.

Les réunions de la FCAPM/CFMTA ainsi que le concours national de piano seront tenus cette année à Baltimore conjointement au congrès du MTNA. J'espère que vous avez déjà fait votre inscription pour cet événement, sinon il

vous reste encore du temps pour le faire. Un horaire complet de ce congrès a été déposé sur le site web du MTNA. J'attends avec impatience le concert d'ouverture avec Igudsman et Joo. Plusieurs d'entre nous sommes familiers avec Forrest Kinney, Martha Mier et Christos Tsitsaros qui seront entre autres des conférenciers invités. Ce sera alors une chance pour nous de les rencontrer ! Leon Fleisher et Katherine Jacobson présenteront le récital de clôture qui sera sûrement le point culminant de ce congrès. De plus, nous aurons le rare privilège d'assister à des classes de maîtres données par Leon Fleisher. J'espère vous y rencontrer !

Le 150e anniversaire du Canada sera aussi souligné par la FCAPM/CFMTA. En effet, l'activité « on se rassemble » aura lieu pendant toute l'année soit du 1er janvier 2017 au 31 décembre 2017. Les associations régionales recevront une contribution de 100\$ de la FCAPM/CFMTA afin de les aider à assumer les frais encourus par une activité soulignant cet anniversaire. Vous trouverez plus d'informations sur notre site web. De plus, nous travaillons déjà à la planification de la semaine de la musique canadienne 2017. Je vous encourage à inclure durant cette semaine canadienne

un élément spécial soulignant cette célébration du 150e. Je vous rappelle que vous pouvez toujours soumettre des candidatures pour le prix de William Andrews. Ce prix de 250\$ est offert à deux associations régionales à travers le Canada qui se distinguent lors de leur événement entourant la semaine de la musique canadienne.

C'est grâce à ces événements spéciaux tels « l'appel à la composition », « on se rassemble » et le prix annuel de William Andrews générés par le conseil général de la FCAPM/CFMTA, que nous pouvons mieux encourager les membres de notre association. Tous les détails de ces activités spéciales sont sur notre site web.

Ce sera sans aucun doute une année passionnante pour tous les membres de la FCAPM/CFMTA qui auront la possibilité de participer au congrès de Baltimore ainsi que de promouvoir des activités spéciales entourant les célébrations du Canada. Je suis curieuse de voir la façon dont vous créez des événements qui enrichiront votre association régionale. Je suis impatiente de lire vos rapports à ce sujet !

Bonne fête Canada !



ANNONCE DE L'ASSEMBLÉE SEMI-ANNUELLE DE 2017

Veuillez 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 - Marriott Baltimore Waterfront Hotel - 700 Aliceanne Street
Baltimore, Maryland - Atlantic Room**

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.



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

Dina Pollock



Hello Everyone,

First the BIG news (*drum roll please...*)
Canadian Music Teacher magazine is going digital!

This is going to be a test and we are going to offer it two ways:

- as a PDF download from the website

OR

- in an app that you download to a device (iPhone, iPad, Android, Tablet or any desktop).

This is going to be a HUGE learning curve for everyone, hopefully a great one.

I know that some members are going to prefer a print copy of the magazine. If we go completely digital we will be offering a print copy as a subscription.

To download the Apple app or the Google app search for:
The Canadian Music Teacher Magazine

When you download the apps, please allow "Push Notification" then I will be able to send out a notice when a new issue is ready for download.

On to other things - the book draw. Thank you to all the members that entered the draw for the free books - it has taken a huge selection book off my shelf and now are being used by members. The winners of the draw were:

- Audrey Watson
- Cindy Taylor
- Joyce Janzen
- Lillian Chan
- Hannah Salamon

If you are wondering what draw - in the last issue I mentioned that I had a lot of extra books left over that did not get sent out for review and I needed to move some off my shelf and the best way was to have a draw. I will be doing this again next year so keep reading the magazine.

Dina



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Google App



On front cover . . .



North Island - British Columbia



Central Toronto - William Andrews Winner



CMW - Barrie, Ontario



2017 Commemorative Conference



CMW Hamilton Halton, Ontario



Owen Sound - William Andrews Winner



Painting of Stormy Sea - Nova Scotia

CFMTA/FCAPM Call for Artwork 2017

Heart of Canada



CFMTA/FCAPM celebrates Canada's 150th Birthday with a unique compilation of new compositions "Reflections of Canada" to connect with our past, celebrate our cultural diversity and build a legacy for the future.



The composition scores and artwork will be published in an electronic format and viewable online. This project will serve to showcase Canadian creativity at the collaborative conference in Baltimore in 2017.

To complement the music, CFMTA/FCAPM invites Canadian artists to submit images of original works of art, of any media, that interpret and reflect the Canada we live in. A number of images (to be determined) will be selected, including cover artwork.

Deadline is 5pm MST on January 31, 2017. Selections will be announced by mid-February.

Guidelines:

1. An applicant may submit a maximum of five images in .JPEG format, colour or B/W at 300 DPI and no larger than one (1) MB each in size.
2. Include your full name, contact information (address, mobile phone number) and the name under which you wish to be credited.
3. Individuals submitting images are responsible for obtaining the required permissions from all artistic co-collaborators and any persons captured in images. Please include the downloadable the media release from the CFMTA/FCAPM website.
4. Please also include a brief description of the artwork and the concept as it relates to the CFMTA/FCAPM 'Reflections of Canada' theme. Maximum 150 words.
5. Send your submissions to canadamusicweek@cfmta.org by January 31.
6. CFMTA/FCAPM shall have the following rights with respect to the selected images until December 31, 2018:
 - a) To publish the image in electronic format as part of the 2017 Reflections of Canada publication.
 - b) To reproduce the images in the Canadian Music Teacher's magazine.
 - c) To edit images as appropriate for publication purposes.





William Andrews Canada Music Week® Awards Owen Sound - ORMTA

The Owen Sound Branch of the Ontario Registered Music Teachers' Association was delighted to be a recipient of a William Andrews Canada Music Week® Award. It was a tremendous opportunity, in coordination



with the Canadian National Conservatory of Music, to bring Canadian Composer Andrew Harbridge for a full day of Composers & Kids workshops.

Our Canada Music Week® celebrations began on the evening of Friday November 18, 2016 with a student recital at the Alliance Church in Owen Sound. The recital featured works from across Canada and by our very own members including Debra Wanless, Jen Smith Lanthier, and Beth Hamilton. Over 25 students participated in the recital. Everyone enjoyed the cake and punch reception that followed.

On Saturday, November 19, 2016 students, teachers, and parents gathered at the Alliance Church in Owen Sound for Composers & Kids with Andrew Harbridge. Every



student prepared and performed a composition by Andrew Harbridge. He shared background stories about his

compositions and spoke of his inspirations. Andrew led students through an engaging composition workshop with a PowerPoint presentation and hands-on techniques at the piano.

"My students were happy to learn Andrew's pieces in anticipation of the Composers & Kids workshop. They were absolutely ecstatic to work with Andrew, see him play and hear stories about his pieces. Each student came away from the event feeling inspired and ready to take on new challenges. What a wonderful day." Jen Smith Lanthier

"My favourite part was seeing the kids feel comfortable enough to do improvisation at the piano with Andrew!" Bethany Matthews

"CNCM's Composers & Kids is always an inspirational time for parents, teachers, and students. Andrew Harbridge's workshop was uplifting, fun and educational." Debra Wanless

"My students loved being in a group with other students and listening to them play all different pieces. They liked hearing Andrew play their pieces and others he had written. They thought Andrew was a great teacher and really kind." Linda Hawkins

Students participated in either a morning or afternoon three-hour workshop that included performances, stories, inspirations, composition, and improvisation. All students received a signed photograph of Andrew and a Certificate of Participation.

"One student told me proudly that it was his first music certificate!" Linda Hawkins

Students left feeling inspired! Following the workshop, students were excited to learn more pieces by Andrew Harbridge and were eagerly asking for another Composers & Kids workshop.

Thank you to our Owen Sound teachers and the Canadian National Conservatory of Music for coordinating the event. Thank you to CFMTA/FCAPM for the award and support. We have all enjoyed a memorable Canada Music Week®!

Beth Hamilton





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William Andrews Canada Music Week® Awards Central Toronto - ORMTA

On Sunday November 20th, ORMTA Central Toronto branch hosted a composition master class at the Canadian Music Centre (CMC) in downtown Toronto. The goal of this event was to celebrate, encounter, and create Canadian music. Participants and auditors began by perusing scores from the CMC library, chosen based on the styles and genres of the participants' compositions. They could borrow scores and keep them for two months. Next, CMC's Will Callaghan gave a tour of the facilities, explaining the types of activities, programs, and products that the CMC creates, followed by a three-hour master class with Dr. John Burge,

professor of theory and composition at Queen's University. Participants ranged in age from nine through adult and compositions included works for solo piano; piano with rhythm section; wind ensemble; and SATB with piano, the latter setting a text by Canadian author Lucy Maud Montgomery. Some compositions were performed live while others were presented as recordings or video on a Mondopad and speakers. Copies of participant scores were distributed to them for annotation and Canada Music Week® pencils and stickers were given to all. Dr. Burge presented each participant with a signed score of one of his piano collections.



Back row, L to R: Stephanie Davidson, Dr. John Burge, Phillip Christoffersen, Benn McGregor
Front row, L to R: Melody Mansoori, Daanial Amlani, Micah Weekes.

Central Toronto Branch is most grateful to the CFMTA/FCAPM for their support of Canadian music making.

Avila Lotaski



Congratulations to Owen Sound and Central Toronto branches for winning the William Andrews Award for Canada Music Week® Events for 2016

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Profiles

by Lori Elder

A Unique Birthday Celebration and an Interview with Janina Fialkowska



Janina Fialkowska is celebrating her 65th birthday by giving a year-long concert tour. She will play about 30 concerts in Canada, as well as appearances in the UK, Germany, Poland, Japan, Spain, Portugal and Austria.

Lori Elder - Congratulations on the success of your 65th Birthday Celebration Tour. What are you enjoying most?

Janina Fialkowska – Basically, everywhere I am playing I have been to before, sometimes quite often, and they are all places that I like and where I have friends. It is seeing all my friends in these lovely locations, and that is the nicest part of the tour.

LE - What are your favourite halls that you've played in? Do you have any favourite pianos?

JF - My favourite hall for a recital is Wigmore Hall in London, and my favourite hall for playing concertos is Winspear Hall in Edmonton.

Pianos change from year to year, but I am extremely fond of the piano looked after by Marcel Lapointe at the Palais Montcalm in Quebec City. And also the piano in Wigmore Hall.

LE - What repertoire are you enjoying sharing with the public? What speaks to you most about those pieces?

JF - I am playing a lot of Chopin this year, as well as Mozart. There are other composers as well, but mainly those two because they are my favourites. I just love music that is lyrical, where every note counts, and which speaks from the heart. And which can stir emotions, so Mozart and Chopin.

LE - Many students begin playing Chopin with the Waltzes. How can teachers help students to feel the subtle dance style and rubato?

JF - If it isn't too difficult, demonstrate how the Waltz is danced. Play them recordings of Strauss Waltzes.

And most important, Chopin rubatos are not huge, but they ARE subtle. As Liszt described them: imagine a tree on a windy day. The branches sway in the wind but the trunk is solid and doesn't move; this would be a Chopin rubato.

LE - Students also love the Nocturnes. How can we help them to develop a beautiful singing legato tone with the right hand?

JF - The most important thing is to get students to LISTEN to themselves. REALLY listen, not just hear what they want to hear. So, the best thing to do is to imitate them (and exaggerate) when they play with an ugly, non legato sound, and then show them how it SHOULD sound. Then keep after them, and keep on demonstrating until they hear the difference. Once they are aware of how a beautiful sound should be, half the battle is won.

Obviously show how playing with the flat of the fingers and using the motion of the wrist helps to achieve a beautiful legato sound.

LE - The role of the left hand is equally important. What advice do you have to create a beautiful left hand colour?

JF – Again, it is just a matter of being aware. Demonstrate as much as possible.

LE - Your recording of the Chopin Etudes is wonderfully artistic with complete technical mastery. How can students who can play all the notes get the Etudes to a higher level musically?

JF - By changing their perception of the Etudes, and approaching them as masterpieces of Art instead of just studies in technique

LE - You've done many masterclasses in Canada and abroad. When students play Chopin for you, what general comments do you find yourself often saying?

JF - That every note in Chopin is part of a melody, even in the so-called technical passages.

That the rhythms in Chopin are extremely important, because so many are based on Polish dances.

Also, that Chopin was meticulous about the structures of his pieces. So that, paradoxically, to make Chopin sound spontaneous and free and organic, one should know exactly where the high points and low points are.

Make an extremely detailed plan of the piece and know exactly what you are doing with every note. There are no unimportant or 'dead' notes or sounds in Chopin.

LE - What element from your early training has stayed with you the most?

JF - The search for perfection.

LE - Is there anything else you would like to share?

JF - That the performer's first responsibility is to the composer, but, most important, one should always consider one's audience, and think of what is being projected into the Hall.

LE – That's all great advice, and thank you Janina. I hope you enjoy the rest of your Birthday Tour!

For over 35 years, concert pianist **Janina Fialkowska** has been enchanting audiences and critics around the world with her lyrical interpretations of the classical and Romantic repertoire, particularly Chopin, Mozart, and Liszt. She has appeared with the foremost orchestras in North America, Europe, the Middle East and Asia. As the founder of the Piano Six outreach program, she has brought the joy of live classical music to thousands of Canadians living in remote communities.

Ms. Fialkowska was born in Montreal and studied piano in Montreal, Paris and New York. She placed first in the 1969 CBC National Talent Festival. Renowned pianist Arthur Rubinstein became her mentor after her prize-winning performance at his inaugural Master Piano Competition. Her discography of Chopin, Liszt, Mozart, Paderewski and Moszkowski includes many award winning and JUNO-nominated recordings.

Awards and honours include Officer of the Order of Canada (2001), the Paul de Hueck Norman Walford Career Achievement Award (2007), the Turzanski Foundation Award (2011), honorary doctorates from Acadia and Queen's Universities and the Governor General's 2012 Lifetime Artistic Achievement Award in Classical Music. Ms Fialkowska and her German husband, cultural manager Harry Oesterle, divide their time between their homes in Connecticut and Bavaria.



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance from the University of Toronto, a Bachelor of Music from UBC and an ARCT. She has performed as a soloist and chamber player in many regions of Canada and the United States. Lori has taught in Vancouver, Toronto and at Alberta College Conservatory in Edmonton. She currently teaches in Prince George BC, where she specializes in senior piano and pedagogy. Lori adjudicates widely, and she is a frequent guest on CBC Radio. Her newest CD is called "Piano Music for Earth Hour". Lori's articles have appeared in *Clavier*, *Progressions*, *Canadian Music Teacher*, *Notations*, *ARMTA magazine*, *BC Parent* and *Okanagan Child*.



Canada Music Week Reports® - Coast to Coast Semaine de la musique^{DM} - d'un océan à l'autre



YUKON

Yukon Registered Music Teachers celebrated Canada Music Week this year with a student recital focused on Canadian Music. On November 27th, nineteen performers ages six to seventeen played an array of selections on piano, violin, guitar, voice, and one performer played his own composition. Such Canadian composers as Christine Donkin, Keith Bissell, Claude Leveillee, Beverly Porter and Anne Crosby were included in our celebration. We thank member Roslyn Wilson for organizing and sponsoring this event. As always, helping children to honour our composers creates an environment of respect and encouragement to compose.

Annie Avery

SASKATCHEWAN

There were several Canada Music Week® celebrations throughout Saskatchewan this year.

In **Swift Current**, the evening of Wednesday, November 23rd had local RMT member Andrea Neustaeter performing her own original piano pieces as part of the *Prairie Gothic* art opening and artist talk at the Art Gallery of Swift Current. On Thursday, November 24th the Millar College Choir with local RMT



Millar College Choir with Janet Geick at the piano

Janet Geick accompanying on piano performed at the R.C. Dahl centre as part of our *lunch and listen* concert series. The afternoon of Saturday, November 26th had local RMT Michael Lyngstad teaching two beginner Ukulele workshops and a



Michael Lyngstad - Ukuele Workshop

beginner guitar workshop at the Swift Current Public Library. All events were free of charge and prominently displayed the local branch banner and included a short introduction to the concept of Canada Music Week®.

West Central Branch started on Friday with a workshop with Greg Chase on the Musical Brain, part 2. They were inspired and motivated to teach their students to feel the rhythms with their bodies, singing the timing and internalizing the beat before learning the notes. Saturday started at 8:30 am with 57 students performing pieces by Canadian composers from Vancouver to the Maritimes, including many Saskatchewan composers. They also had Clayton Braybrook from Kindersley teach groups of students to play hand bells. There was a wall of fame of student pics and musical interests, a colouring table, a silent auction, and a pizza lunch where students from the different towns mixed together while sitting at designated tables for each composer, with a free music book draw.

The **Battlefords** branch celebrated Canada Music Week® by having a Student Recital on Sunday, November 27th at the Unity Baptist Church. Twenty-two students performed. They had two vocal pieces and a lovely variety of piano pieces ranging from beginner to Grade 9 level, with four of them being composed by Saskatchewan composers and eleven others by Canadian composers. Dianne Gryba was emcee and students came from the Glenbush and Spiritwood areas, North Battleford and Unity. Their special guest was Will Ballantyne, born and raised in Unity. At the Canada Music Week® concert, Will delighted the crowd by singing some of his favorite songs while playing his guitar, a couple of numbers on the mandolin and some good old tunes on the fiddle.

In celebration of CMW, the **Yorkton** branch hosted their annual Canadian Showcase. The adjudicator this year was Lisa Frederick, a Saskatchewan composer. Lisa performed several of her pieces prior to each session beginning. They had 55 participants this year from the Yorkton area.



Lisa Frederick

Sharon Gerspacher



QUÉBEC

L'Association des professeurs de musique du Québec a célébré la Semaine de la musique canadienne en organisant une série de 4 récitals qui se sont tenus au Cégep Saint-Laurent, 625 avenue Sainte-Croix, ville Saint-Laurent à la salle Adrienne-Milotte, le dimanche 20 novembre 2016.

Nous pourrions qualifier cette journée de marathonnienne. En effet, 85 jeunes musiciens pianistes, violonistes et chanteurs ont interprété des œuvres de compositeurs canadiens. Tous ont reçu un certificat de participation. Cette journée leur aura permis de découvrir un vaste et riche répertoire de musique canadienne. Parmi nos membres, nous avons la chance d'avoir quelques professeurs-compositeurs, ce qui nous a permis d'entendre une variété encore plus grande de compositeurs canadiens. Nous avons entendu entre autres des œuvres pour piano de Judith Altman, Valérie Carreau, Mélina Claude, Marybelle Frappier, Frédéric Issid et des compositions pour violon de Cristina Mondiru.

La pianiste et pédagogue Guylaine Flamand a été invitée à venir écouter tous ces jeunes musiciens. Elle a choisi les meilleures interprétations pour un récital gala qui a brillamment terminé la Semaine de la musique canadienne, le samedi soir 26 novembre au même endroit.

Ces jeunes artistes qui ont interprété des œuvres de compositeurs canadiens nous assurent une relève impressionnante. La préparation remarquable de ces derniers, ainsi que la possibilité de rejouer une deuxième fois à intervalle d'une semaine, avec plus d'assurance et de confiance, ont fait de ce récital gala un grand succès.

Les musiciens et compositeurs présents ainsi que le public ont grandement apprécié la qualité de ce récital.

À l'issue du récital, une réception chapeautée par la charmante et efficace bénévoles Diane Roussel a permis à tout ce beau monde (parents, élèves professeurs et compositeurs) d'échanger et de terminer agréablement cette soirée enrichissante pour tous.

Nous en profitons pour remercier tous nos bénévoles qui ont fait de cette soirée une réussite : Marie Bellemare, Christiane Claude, Louise Claude, Lynne Gagné, Thérèse Marcy, Patrycia Meunier, Diane Roussel,

Solange Bellemare



The Quebec Music Teachers' Association celebrated the Canada Music Week® with four recitals given in the Adrienne Milotte room of Cegep St. Laurent, 625 Ste. Croix Avenue, Town of St. Laurent, on Sunday, November 20th, 2016.

That special day could be described as a "Marathon Day" as 85 young musicians, pianists, violonists and singers interpreted musical works from Canadian composers. Each one of them received a participation certificate. Experiencing such a day gave them all the opportunity to discover the rich and extensive

repertoire of Canadian music. We also count a few teachers-composers amongst our members, therefore this gave us the pleasure to listen to an even greater selection of Canadian music works. Some of the piano and violin music pieces interpreted were from Judith Altman, Valérie Carreau, Mélina Claude, Marybelle Frappier, Frédéric Issid and Christina Mondiru. Pianist and teacher Guylaine Flamand was invited to see and hear all those young musicians. She selected her choice of the best interpretations for a gala recital which ended this successful Canada Music Week® event on the evening of November 26 at the same location.

Those young artists are the promise of an impressive next generation of musicians. Their amazing preparation as well as the possibility to perform a second time a week later, with more self-confidence, contributed to the great success of this gala. The musicians and composers who attended this event, as well as the public, greatly appreciated the quality of this recital.

At the end of the recital, a reception very well managed by Diane Roussel, volunteer allowed everyone (parents, students, teachers and composers) to gather and share in a very pleasant way to end this beautiful evening.

We take this opportunity to thank all our volunteers who contributed to this special event which was a great success: Marie Bellemare, Christiane Claude, Louise Claude, Lynne Gagné, Thérèse Marcy, Patrycia Meunier, Diane Roussel,

Solange Bellemare

BRITISH COLUMBIA

Of the eleven Branches that sent in CMW Reports, all sponsored one to two Recital/Concerts with accompanying Award presentations. Many regaled those in attendance with a red and white CMW cake!

Specifically, **Abbotsford** enjoyed an audience participation game of “Kahoots” with the accompanying distribution of \$100 worth of prizes. Kathleen Feenstra, one of the Branch’s own composers, had her work featured in the concert amid charming red and white lighting and white Christmas trees.

The winner of the 2016 BC Piano Competition, Markus Masaites, delighted the **Coquitlam/Maple Ridge** audience with a performance of A. Louie’s work *I Leap Through the Sky With Stars*.

Nelson Branch sponsored a Community Outreach event by having two groups of students delight residents of two Senior Living facilities!



Nelson

Amid a total of 27 performances the **North Island** Branch audience enjoyed a lovely ensemble featuring the flute and an evocative voice rendition of P. Jenkin’s *Owls*, as well as performances by two student composers.

Along with a recital, **Penticton** Branch, had 27 deserving students receive \$1200 worth of Scholarships donated by the IODE.

Sunshine Coast branch held their activity and recital in Sechelt. Mark Johnson (Resident Composer) performed three new jazz influenced piano pieces: *Ocean Moon*, *Stalashen*, and *Alligator!*

The **Richmond** Branch delighted audiences with two recitals featuring performances by two of the 2016 CFMTA student Composition Competition winners:



1. Mina Stevanovic’s - *Teddy Bear’s Playground*”
2. Mattieu Foresi’s -*The Mighty Race, 4th Mvmt from “Island of Doom”*

The **South Frasier** Branch enjoyed a recital with sixty unduplicated performances!

At the end of the **Trail/Castlegar** Branch recital they acknowledged five students who received Medals of Excellence from Conservatory Canada.

In **Vernon**, two students received the Margaret Bing Memorial Trophy for the highest marks in grade 8 Piano, while

a total of six students were recognized for having received “ With Distinction” grades on their practical exams. In addition, three young composers delighted the audience with their own works!

Victoria Branch hosted Ms Jean Ethridge at their annual breakfast meeting. At this event, she presented a Retrospective of Her Life and Music as well as selections from her Graduation



L to R: Sylvia Rickard, CMW Chair, Stella Barbon, Branch Pres. Jean Ethridge, Featured Composer

Recital! At the Saturday CMW Concert, the audience enjoyed two of her compositions, *Forlane* and *Variations on a Swedish Folk Song*. The three winners of the Murray Adaskin Composition Competition (adjudicated by Ms Ethridge) performed their own pieces!

Congratulations to all students who received awards at these events as well as to those students who performed their own compositions! Canada Music Week® is alive and well in British Columbia!

Sonia Hauser

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Canada Music Week Reports® - Coast to Coast - cont. Semaine de la musique^{DM} - d'un océan à l'autre - suite.

New Brunswick

Canada Music Week® was celebrated in various studios across the province with a focus on learning and performing Canadian repertoire as well as participation in composing activities. In addition, two branches held more public celebrations.

Moncton - Leading up to Canada Music Week®, MMTA ran a contest. Their students were invited to submit a picture or a poem about how music made them feel. The age categories were K-2, Gr 3-5, Gr 6-8 and Gr 9-12. The prizes were Goji's Gift Certificates. Many fine works were submitted. There were so many in each of grades 3, 4 and 5 that we separated them out and added extra prizes. Two winners were chosen from each of the six categories and their entries were displayed at our annual Canada Music Week Recital.

Our Canada Music Week® Recital was held on Sunday, November 20th, 2016 at Mount Royal United Church in Moncton. Eighteen students delighted the audience with their performances on piano or cello and teachers Ekaterina Burakova and Doris Sabean performed several short duets for cello and piano.

We were pleased to welcome flautist Sally Wright as our guest musician, this year. She did a mini workshop – explaining how her flute worked and performing short selections to demonstrate the different registers of her instrument. She also brought along her piccolo for the students to see and hear.

The recital was followed by a reception with punch and a Canada Music Week® cake.

Doris Sabean

Sackville - There were two Canada Music Week® concerts in Mount Allison's Brunton auditorium this year. The first, performed by the young students of Sackville area music teachers took place on Sunday, November 20th. It was well attended, and performers and parents alike enjoyed the music – and the refreshments afterwards.



The second concert took place on Wednesday, November 23rd, performed by Mount Allison music students in their Collegium Musicum. The recital included compositions by Canadians Srul Irving Glick, Mary Gardiner, Monica Pearce (MTA BMus grad 2006), Jacques Héту, and James Code (MTA Professor Emeritus and former head, Department of Music).

Many of the children who played in the Canada Music Week® concert also performed in the annual Festive Music at the Owens concert at the Owens Art Gallery on Saturday, Dec. 3. Parents and university students were especially busy preparing for this concert, as expectations for a well-stocked refreshment table are particularly high.

Dr. David Rogosin

NOVA SCOTIA

Halifax Chapter - The Halifax Chapter of the Nova Scotia Registered Music Teachers' Association hosted a wonderful celebratory concert for Canada Music Week®. On Sunday, November 27, we gathered at the Calvin Presbyterian Church in Halifax for an entire afternoon of Canadian compositions for piano, violin and voice. Our featured guest for the concert was Anne Crosby Gaudet, our very own Nova Scotian composer and music educator. She is well known and loved for her numerous piano compositions and many students use them for exams. Her published piano collections include *In My Dreams*, *Freddie the Frog*, *In the Mermaid's Garden*, *Tunes in Blooms* and others.



Anne Crosby Gaudet

Anne's presentation was called "Following Your Curiosity." She spoke about how her early compositions were created for her students to help them understand certain concepts and skills. Then her curiosity led her to the harp! Anne played one of her compositions on the piano and then on the harp. She left the students with the message to always approach their music with curiosity and wonder and just see where it might lead.

There were 41 performances – solos, duets, chamber groups, and several original compositions. Many students



NOVA SCOTIA - cont.



Max LindenSmith with his painting of Stormy Sea.

presented their own art works to add a visual expression for their music, and also original poems were presented. Everyone who attended was inspired by the creativity of our students and by the excellence of the Canadian composers.

Diana Torbert

Valley Chapter - The NSRMTA Valley Chapter hosted a Canada Music Week® Recital for our students on the grand piano at Denton Hall, Acadia University on Sunday November 20th. In the introduction to the recital we told them about the purpose and activities of Canada Music Week and many students performed works of Canadian composers. Everyone enjoyed the recital and left with a better understanding of Canada Music Week®.

Marilyn Manzer

Dartmouth Chapter - Members of the Dartmouth Chapter held two Canada Music Week® Recitals – one at the Helen Creighton Room in the Dartmouth Library, and another at South End Baptist Church in Dartmouth. At the Dartmouth library concert there was an art display of original works by students, and more than fifty students performed at the recital, highlighting pieces by Canadian composers.

Another 35 students performed Canadian works at the South End Baptist Church. Five Conservatory Canada medals were presented at this event.

A wonderful celebration for Canada Music Week®!

Michal King and Kathy Andrew



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Join us on a musical discovery of Canada. This special collection will be available for free download on the www.cfmta.org website.



ONTARIO

At their Canada Music Week® recital, students from the **Barrie** branch performed a wide range of repertoire from both Canadian and other composers, spanning the levels from beginner to advanced. Performers received celebratory gift packets of maple leaf candies and a maple leaf pencil.



2016 Barrie

Central Toronto branch hosted a composition master class at the Canadian Music Centre. Participants and auditors received a tour of the facilities and were allowed to borrow scores. Participants, aged nine through adult professional musicians, enjoyed a master class with Dr. John Burge. Winner of the WILLIAM ANDREWS AWARD - see page 12

Hamilton-Halton's recital featured students playing a program of diverse Canadian works. One memorable performance in particular was by Jana Skarecky, who played her own piano composition, *Down River*. A Canada-themed cake was enjoyed by all following the concert.



2016 Hamilton Halton

Kingston branch's Canada Music Week® festival was adjudicated by local composer, conductor, and piano teacher, Martha Hill Duncan. Several piano and flute students performed a variety of Canadian pieces, including some by Martha Hill Duncan as well as fellow local composer John Burge.

Kitchener-Waterloo marked Canada Music Week® with master classes for forty young pianists. Students were commended for their colourful playing, and encouraged to tell stories through their music. In their recital, students performed Canadian music while photos or drawings they had chosen were projected onscreen.

The **Newmarket and Area** Registered Music Teachers hosted two recitals on November 13th, 2016 with lovely refreshments as a thank you to the parents and students who participated. Many Canadian composers were honoured by enthusiastic students.

North Bay branch celebrated the beginning of Canada Music Week® a bit early but with great enthusiasm with their pre-Canada Music Week® Recital, followed later in the month by their "Honour Recital". Top students from the previous year's RCM examinations were recognized.



2016 North Bay

Ottawa Region branch's Canada Music Week® Recital featured forty-five students performing works by Canadian composers, including some of the students' own compositions. The audience was treated to performances from a variety of talented young musicians including harp, voice, and piano solos and duets.



2016 Ottawa

Owen Sound branch celebrated Canada Music Week® with a recital showcasing twenty-two students performing an all-Canadian program of piano pieces of all levels from Preparatory to Grade 9. Scholarships were also rewarded to Honours students. Winner of the WILLIAM ANDREWS AWARD - see page 10

Peterborough branch collaborated with the Peterborough Suzuki School of Music in sponsoring *Second Nature*, Matthew Aucoin's environmental opera for youth, performed by the COC. Parents and children aged 7 and up enjoyed a pre-performance workshop and a Q&A period after the performance.





Canada Music Week Reports® - Coast to Coast - cont.
Semaine de la musique^{DM} - d'un océan à l'autre - suite.

ONTARIO - cont.

Sarnia branch's Canada Music Week® celebration began with a program featuring Karen Rowell's 2 pianos/8 hands arrangement of *O Canada*. The recital continued with performances by twenty students from various studios. Students also enjoyed rhythmic activities using percussion instruments.



2016 Sarnia

Welland/Port Colborne Branch hosted two helpful and informative workshops: "Master Classes for All Levels" and "Comments and Observations after 10,000 Exams", with clinician Jennifer Knelman. Several students participated in the Master Class workshop. Teachers from the **Niagara Falls** Branch also attended.

Alice Dearden

MANITOBA

Winnipeg - What a fabulous turnout on November 20th for our concert celebrating Canadian composers! Our event was made even more special by a visit from our CFMTA/FCAPM president Cindy Taylor who attended and spoke at our concert. The 28 performers did a fabulous job playing pieces from a great variety of Canadian composers, some of whom were referenced in Cindy's speech and made the composers' names come to life.



The students all received special stickers and a pencil for performing and a coupon that they could redeem at our used music book sale sponsored by our Pre-Diploma program. The concert was about 80 minutes long and in order to provide a

bit of a break and a stretch we played a little game at the halfway point. When a Canadian composer's name was called out, the audience had to either stand or sit, but wasn't to move when a non-Canadian composer's name was called. "Crosby" "Gretzky" "JS Bach" "Niamath" "Gershwin" "J. Bach" "Sidney Crosby"! Are you playing? We did our best to make everyone think!

After the concert, cake and juice was served. What a wonderful end to a beautiful afternoon of music!

Leanne Hiebert

The **Brandon & Westman** RMT Recital was celebrated on Sunday, November 20th at the Music Studio of Ann Germani in Brandon. Students of Tenley Dyck and April Gibson performed. Several students showcased their own compositions. Our audience was delighted by the variety, humour and expressive Canadian pieces that were performed.

A reception followed the recital.

April Gibson



New music for piano teachers

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All pieces also available individually in digital format.

See www.marcandrepepin.com in the « Scores » page for excerpts.

ALBERTA

Edmonton ARMTA's Canadian Music Week® Celebration was held on Saturday, October 29th, in Leslie Bai's studio. It was an informal but cozy gathering of fifteen people. One of our own members, Heather Hindman was our featured composer for the evening. Heather Hindman gave a fascinating glimpse into her conception of musical works which include live electronics, with mixed digital and acoustic music. She shared several videos and recordings of some of her works. Sylvia Shadick-Taylor performed one of her smaller piano works, *Two and a Half Miniatures*.

Seven other members performed various compositions for several different instruments: voice, violin, recorder, and some trios and duets for piano. Canadian composers included John Burge, Christine Donkin, Beverly Porter, Janet Gieck, Susan Griesdale, Matthais Maute, John Greer, Deborah Wanless and Sylvia-Shadick Taylor. It was a very interesting, diverse and fun program. Sylvia gave some pedagogical hints on teaching cross rhythms and there was a lively discussion, lots of questions and feedback about all the performances. It was a great evening of sharing in music and friendship.

The **Medicine Hat** branch of ARMTA, celebrated Canada Music Week® with their Annual Awards Presentation and Canada Music Week® Recital. While the Medicine Hat branch is small, our group worked together to provide thirty-two awards for deserving students in recognition of their high achievement in RCM and Conservatory Canada examinations. Each student received a certificate and cash award. We wish to thank the many sponsors who provided the funding for the

awards, as well as covering the cost of the venue.

Following the presentation of awards, we were treated to a very entertaining recital by vocal and piano students. The program identified all works by Canadian Composers, including an original composition written and performed by one of the students.

The **Lethbridge** Branch of the Alberta Registered Music Teachers' Association held their annual Canada Music Week® Recital and Student Awards Presentation on Saturday, November 26th in the Theatre Gallery of the Lethbridge Public Library, Main Branch. Twenty-seven students performed piano selections featuring Canadian composers including Anne Crosby, Christine Donkin, Nancy Telfer, Linda Niamath, Lorna Paterson and Clifford Poole. At the conclusion of the recital, fifty awards totalling over \$1800 were presented to students for the highest marks in practical and theory exams for the previous year, including the ARMTA Recognition Fund awards given to 5 students with the highest marks in both a practical and theory exam - Tanner Lockwood, Emily Han, Mina Akbary, David Witten and Daniella Neels. Daniella was also recognized as a recipient of the Royal Conservatory Gold Medal for the highest mark in the Elementary Pedagogy Practical Examination in Alberta. In addition, two teachers were recognized with ARMTA Milestone Awards: Andrew Gierulski for 25 years and Karen MacDonald for 30 years.

Pa Yeh



Mark your Calendar

Branching Out

January 1st - December 31st, 2017

<http://www.cfmta.org/en/branching-out/>

Hugheen Ferguson Distinguished Teacher Award

Deadline February 15th, 2017

<http://www.cfmta.org/en/hugheen-ferguson-distinguished-teacher-award/>

2017 CFMTA/FCAPM National Conference

March 2017 - Baltimore, Maryland

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/

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- Submit your compositions for consideration to be included in our Contemporary Showcase Syllabus for the 2017 season. Compositions will be reviewed by a jury. Submit your compositions in a PDF to info@acnmp.ca, as well as your publishing information and a recording if one is available.

For more information: acnmp.ca

CFMTA/FCAPM National Essay Competition

deadline May 1st, 2017

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





Focus on Research

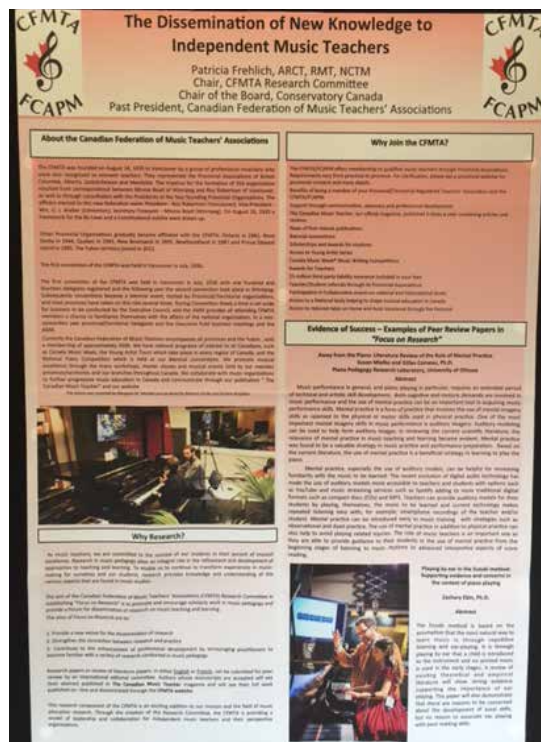
by Patricia Frehlich

The CFMTA/FCAPM Focus on Research was promoted this summer at the International Society for Music Education (ISME) conference in Glasgow, Scotland. A proposal entitled “Portraits of Innovative Independent Music Teachers in North America” was one of over 1400 submitted to ISME in September, 2015 and it was fortunate enough to have been selected for presentation at this event. This session, prepared by American teachers Vanessa Cornett, Amy Immerman and Helen Tarchalski and Canadian teachers Leslie Linton, Lorna Wanzel and Patricia Frehlich offered a unique overview of six projects involving these independent music teachers. One of these projects, of particular interest to CFMTA/FCAPM, would be the presentation promoting the *Dissemination of New Knowledge to Independent Music Teachers* in which Patricia Frehlich, the CFMTA/FCAPM Research Chair, was able to meet and discuss this relatively new initiative undertaken by CFMTA/FCAPM with numerous attendees and encourage them to submit their research for peer review and publication in the *Canadian Music Teacher Magazine* and on the CFMTA/FCAPM website. The conference attendees, music educators teaching at various levels and genre, from elementary to Doctoral degree represented over 90 countries world wide.

This was the first time in CFMTA/FCAPM history that a promotional presentation at ISME was made on their behalf.



Left to Right: Dr. Vanessa Cornett, Dr. Lorna Wanzel and Patricia Frehlich




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March 18–22, Baltimore, Maryland

members.mtna.org/conference2017/index.html



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Schedule

- Daily Schedules
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- Events
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- Forum Meetings
- Poster Sessions
- Master Classes
- Division Meetings
- Showcases
- Pedagogy Saturday
- Evening Performances

For information for:

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- FAQ's
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CFMTA/FCAPM Piano Competition

All times are tentative and will be finalized after the competition deadline of January 15, 2017

Monday, March 20

Semi-final Competition 5:30 pm – 10:00 pm
Harborside Ballroom AB

Tuesday, March 21

Semi-final Competition cont'd 9:00 am – 12:15 pm
Harborside Ballroom AB

Jury Decision Announcement 12:45 pm

Competition Finals 5:00 pm – 7:15 pm
Harborside Ballroom AB

Winner Announcement 7:45 pm
Harborside Ballroom AB



The 2017 MTNA National Conference March 18–22, Baltimore, Maryland

This year's Pedagogy Saturday has something for everyone. Five tracks will offer an array of topics sure to be of interest to all teachers. Attendees are encouraged to mix and match the sessions to maximize their preconference experience.

Pedagogy Saturday March 18

Teaching Artistry And Technique

Beginning Through Advanced Piano Teaching And Artistry

This track will help teachers discover ways to help their students advance from the beginning years of piano study to the advanced level, via proper teaching of technique and repertoire. Ways to help students develop expression and proper interpretation will be demonstrated. Unique and proper pedaling methods and tricks will be discussed. Prize-winning students will demonstrate for the leading teachers.

Technology

The Tech Trio: Business, Teaching And Performing Solutions

This three-part track will include topics for both amateurs and technophiles! Technology for Business sessions will feature ideas for simplifying taxes and workflow. Discover programs to help your teaching during the "Technology for Teaching" sessions. To conclude the day, calm down with solutions for managing performance anxiety and enjoy live performances showcasing practical technology for performers.

Musician Wellness

Overcoming Obstacles—Keeping Musicians Physically And Emotionally Healthy

This year's wellness track continues in its pursuit of bringing together musicians, physicians and psychoanalysts who passionately seek to empower musicians to achieve their potential. These sessions will explore ways to help individuals increase their physical and psychological awareness, providing them the tools to remain healthy and active throughout their lifetime.

Young Professionals

Skills To Succeed

Attend this track to discover the importance of creativity, learn how to promote yourself and music education, acquire the tools you need to make an impact in your community, and meet others who wish to do the same. Bring all the business cards you can carry!

Recreational Music Making

Enhance Your Teaching With RMM

Recreational Music Making opens up the world of music to potentially millions of new piano students. This year's sessions feature practical applications and fun creative tips to help make your RMM teaching more effective. Discover the rewards of teaching people who have always wanted to play piano, as well as broadening your studio's potential for increased income.

The 2017 MTNA National Conference
March 18–22, Baltimore, Maryland
Schedule for Sunday March 19th



Sunday, March 19 - (Subject to Change)

8:00–9:00 a.m.

Exhibitor Showcases

- Entrada Piano Technique
- The FJH Music Company, Inc
- Music Teacher's Helper
- The Royal Conservatory Music Development Program

8:15 a.m.

National Finals: MTNA Senior Performance Competitions

9:00 a.m.–5:30 p.m.

Exhibit Hall

9:15–10:15 a.m.

College Faculty Forum Meeting

MTNA Distinguished Composer Of The Year Recital

Business Planning For The Independent Studio:

Trends Worth Noting

- Karen Thickstun, NCTM

The Choreography Of Subtle In And Out Movements At The Keyboard With The Taubman Approach

- Sondra Tammam

Improvisation Master Class In Classical, Popular And World Music Styles

- Forrest Kinney, NCTM

NEW Pedagogy Pics: Video Clips Of Students Caught In The Act Of Being Themselves

- Bruce Berr

10:30 a.m.–12:00 noon

Plenary Session

Advanced Piano Master Class

- Leon Fleisher

12:00 noon–12:45 p.m.

Simply Stretch

- Jacqueline Herbein, NCTM

12:00 noon–1:00 p.m.

Exhibit Hall Time

1:00–2:00 p.m.

Exhibitor Showcases

- Alfred Music;
- G. Schirmer, Inc.
- Julius Blüthner Pianofortefabrik GmbH
- Music For Young Children

2:15–3:15 p.m.

Arts Awareness And Advocacy Forum Meeting

Collegiate Chapters Forum Meeting

App-laudable Uses Of Apps In Music Lessons

- Joy Morin

Figuring Out Fugues: A Systematic Approach To Learning A Bach Keyboard Fugue

- Siok Lian Tan, NCTM

From The Pen To The Premiere

- Martha Mier, NCTM, And Christos Tsitsaros

Memorable Mantras: Phrases To Teach By From A Century Of Great Musicians

- Catherine Kautsky

Repertoire-Rich Learning: How-To, Why And What-Not-To-Do In The Pursuit Of Quality Via Quantity

- Elissa Milne

3:30–5:00 p.m.

Winners Concert: National Winners Of The MTNA Chamber Music, Junior Performance, Elementary And Junior Composition Winners

5:00–6:00 p.m.

Announcement Of Senior Performance Competitions Winners

Division Meetings

Check out the
website for the
schedule for
Monday
Tuesday and
Wednesday. . .

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

Baltimore, Maryland

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<http://baltimore.org/>

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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>



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<input type="checkbox"/> Active MTNA/CFMTA Member (registration only)	\$395	\$495	\$
<input type="checkbox"/> MTNA/CFMTA Collegiate Member (registration only)	\$ 75	\$ 90	\$
<input type="checkbox"/> Collegiate Monitor (must serve as monitor for 6 hours—collegiate members only)	\$ 0	\$ 0	\$
<input type="checkbox"/> Nonmember (includes registration and 2017–2018 active member dues—new members only)	\$545	\$545	\$
<input type="checkbox"/> Collegiate Nonmember (includes registration and 2017–2018 collegiate member dues—new members only)	\$ 90	\$105	\$

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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		\$

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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 mtanet@mtna.org with Conference Refund Request in the subject line.





Professional Development

Integrated Music Teaching, **Part II (Mind):** The Mental Art of Performance

by Vanessa Cornett

This is the second 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.

In 2011, champion golfer Rory McIlroy competed in the Masters Tournament in Augusta, Georgia. Going into the last round, he was up four strokes, and practically guaranteed to win a major title. Astonishingly, he lost that game. In the world of golf, it was a collapse of epic proportions. McIlroy later acknowledged that the quality of his mental focus had changed towards the end of the game, and he subsequently began to hit shots as if he were an inexperienced golf student. Learning from this mistake, he began focusing on the mental component of his game, and ultimately won the U.S. Open two months later.

I recently had a student who was preparing to give a challenging piano recital for her degree program. In the

four weeks leading up to her recital date, she performed six informal recitals at various retirement communities around the city. A wise strategy, this offered her several opportunities to perform her program from memory, to practice handling mistakes or surprises, and to become comfortable with the endurance required for this repertoire. She observed that when she played to an audience of strangers, her performance was secure and polished. But when one or two of her friends or colleagues sat in on the performance, she struggled to maintain her concentration, and she experienced a number of disappointing technical slips and memory lapses. What fascinates me most about this story is the fact that, at least in my student's external world, *nothing had changed*. The

performer was the same, the repertoire was the same, the general quality of the piano was the same, and the size and attentiveness of the audience was more or less the same. The only change was internal, occurring in my student's own mind. And that one subtle shift of perspective, that new psychological perception of her audience, drastically affected the quality of her performance.

Most performing musicians can relate to these two stories on some level, because we have all experienced similar unexpected or frightening moments on stage. How many times have we (or our students) been so completely, so thoroughly prepared, only to have our own minds sabotage us during a concert? Mental sabotage can manifest

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in many forms, either before or during a performance. Examples include overthinking or overanalyzing the music, criticizing ourselves excessively, convincing ourselves that we don't really know the piece or don't remember how it begins, over-focusing on the technique required rather than the interpretation, experiencing an uncharacteristic inability to concentrate, waiting almost superstitiously for that first inevitable mistake, becoming disoriented when the instrument or music suddenly seems unfamiliar or foreign, and the list could go on and on. With such varied and unpredictable situations such as these, it is no wonder that performance experiences can range from discomfort to torment for many musicians.¹

The art of performing is sincerely a mental game, or as Timothy Gallwey called it, an inner game. Many music instructors feel relatively confident about teaching the more external components of music making. We are adept at choosing appropriate repertoire, offering sound technical guidance, and instructing students on how to practice effectively or produce a good tone. But how do we teach the psychological art of performance, which is simultaneously subjective and invisible? Fortunately for musicians, the field of sport psychology can offer some helpful guidance. Outstanding coaching requires excellent mental training techniques, at least in the world of competitive athletics. I believe that musicians can learn to be their own best coaches, and consciously develop some of the psychological skills necessary for optimal performance.

One of the most important and far-reaching mental skills we can cultivate, in my opinion, is that of self-awareness. In order to change behaviors or learn new skills, we must start somewhere, and that involves paying attention to how we presently think, feel, and act. Some specific applications of self-awareness are closely related to the human capacity for metacognition: thinking about our thinking. Acknowledging our habits of thought can help us become more self-aware and, if necessary, identify and change maladaptive mental strategies. This may involve identifying and disputing irrational thoughts, reframing how we think about ourselves or our audience, or redirecting negative or overly-critical self talk in a way that is healthy and constructive.² Restructuring our habitual thoughts about music making can significantly affect our levels of confidence and comfort, and ultimately improve the quality of our public performances.

Of course, cognitive restructuring is only the tip of the iceberg. Other mental practices may be more specifically related to the direction of attention: refocusing if our attention wanders, recovering quickly after a mistake, or developing specific focus cues and reorienting techniques. Others may be more related to anxiety management: regulating the effects of excess adrenaline, developing mental cues for relaxation or stress management, even writing affirmations for confidence and positive self-coaching. Some mental skills require the ability to imagine or visualize in detail, such as when engaging in mental practice or creative imagery.

Even certain behavioral skills such as practicing effective time management, setting realistic goals, organizing each practice session, or engaging in regular and objective self-assessment, can lead to greater self-awareness and success on stage. Since human behavior can easily be modified through attention and repetition, just about anyone can learn to adopt one or more of these techniques.

I will be the first to admit that incorporating mental skills into an already-packed teaching curriculum with limited student-teacher contact time is a very real challenge. Just like any other musical skill, most of these skills can be introduced in the lesson, but must ultimately be practiced by the student at home every day. If a student is willing to practice certain mental strategies and faithfully document her experiences in a journal, a teacher can experiment with assigning some of these activities. In developing mental skills assignments for my own students, the world of sport psychology again provided some very helpful clues. The following are examples of performance psychology strategies used by some elite athletes; these can be adopted in various ways in the music teaching studio.

- Write out your personal mission, vision, greatest passion, or most important goal. Paste it on your wall and read it every day. Remember why you love what you do.
- Mentally recreate the thoughts, feelings, and circumstances of your best-ever performance. Write out



Integrated Music Teaching, Part II (Mind): The Mental Art of Performance

a short scene using first-person language, and refer back to it periodically. Every few days, close your eyes and relive that best performance as if it were happening today.

- Imagine an upcoming performance and make a list of the situations over which you will have control. Also note possible situations that you will not be able to control. Strive to focus your energy on that which you can control, and let go of everything else.
- Write out one or two affirmations or focus cues for before or during a performance. Repeat these regularly during practice, especially when you become distracted.
- Make a personal list of negative emotions that you sometimes

experience during a performance, and see if you can identify the thoughts behind those emotions. If you can reconstruct those thoughts, you may be able to create more positive emotions.

- For each practice and performance, engage in various methods of objective self-assessment, using a video recording device or mobile phone. Offer a balanced evaluation of what went well, and what steps you will take to correct that which needs improvement.

All musical performance experiences begin and end in the mind. Descartes once wrote, "It is not enough to have a good mind; the main thing is to use it well."³ The quality of our thoughts and the ability to which we can control

our own consciousness are possibly the greatest resources we can develop. To me, the awareness of healthy performance psychology is an essential component of holistic and progressive music 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. Readers may contact her at vanessa.cornett@stthomas.edu.



(Endnotes)

1. I do not exaggerate here; I have borrowed from the great cellist Pablo Casals. In his autobiography, written late in life, he described his experience of public performance in this way: "I'm tormented."
2. For readers interested in exploring this topic in greater depth, please see the short piece I wrote on "Cognitive Restructuring for Performing Musicians" in the September 2012 issue of *The Canadian Music Teacher*.
3. *Discourse on Method* (1637).



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Ask Lori: **Teaching Tips** for Everyday Lessons

by Lori Elder



Hi Everyone!

I'm Lori Elder, and welcome to our new *Canadian Music Teacher* Advice Column. I have been giving masterclasses and workshops, and teaching the ARCT Pedagogy course for we-won't-say-how-many decades. I feel like I've answered every teaching question known to man, and some NOT! If you have any questions on common, or even particularly gnarly teaching problems, send them in. There's a good chance I've come across it.

Q. How do you teach a gifted child?

Kimberly Wong

Spruce Grove, Alberta

A. There are two main things to consider: the student has to be busy and challenged. He or she probably learns SO fast that it's shocking! Everything you give them gets vacuumed up and you have to keep looking for more!

Assess how easy, or hard, the pieces are for the student. If she can play them effortlessly, that is, sight read them with no trouble, the pieces are too easy. So look for something a bit harder than that. Keep moving up, giving material that is a little harder each week until you find a level that is challenging. Then settle on that and do lots of pieces around this level. Assign extra practice on any technically difficult parts of the pieces.

Watch that the student doesn't get tense. Watch that the hand and arm are relaxed, and that a nice tone is being produced. Check the shoulders stay down and relaxed. Be sure the wrist is loose and flexible.

Always insist on a high standard of playing and musicality.

Beautiful tone, well shaped phrases, lovely legato, crisp staccatos, balance of RH and LH, correct rhythm, appropriate tempos and style - all these things are important to keep the musicianship on pace with the child's learning ability.

Give lots of pieces to a gifted student. That way if they do get bored at home they have other pieces to practice. Using lots of books is also fun and allows for more variety and creativity in the material you are covering.

Try a concerto. This is a great way to introduce a larger piece that is different and challenging.

Duets are also great. Duets develop ensemble playing, sight reading and listening skills that are different from solo pieces.

Keep the student's technique moving up too. Practice scales, triads and arpeggios in many ways, including staccato, legato, dynamics, rhythms and accents. All these can be used to make technique more challenging and fun.

Studies can also be useful as a way to develop a broader range of technical skills. I use old Conservatory books, Czerny, Burgmuller and others to have a mix of skills being developed.

My first teacher and mentor, BCRMTA member Kay Wilson, gave me some great advice when I was starting out: "Everything should be a step up". So when you're not sure what to assign, go one step harder than last week.

Email your questions to asklori@cfmta.org



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance from the University of Toronto, a Bachelor of Music from UBC and an ARCT. She has performed as a soloist and chamber player in many regions of Canada and the United States. Lori has taught in Vancouver, Toronto and at Alberta College Conservatory in Edmonton. She currently teaches in Prince George BC, where she specializes in senior piano and pedagogy. Lori adjudicates widely, and she is a frequent guest on CBC Radio. Her newest CD is called "Piano Music for Earth Hour". Lori's articles have appeared in Clavier, Progressions, Canadian Music Teacher, Notations, ARMTA magazine, BC Parent and Okanagan Child.



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



Many teachers have taken part in our free online webinars designed to highlight the new changes to our Contemporary Idioms Piano Syllabus. The feedback has been tremendously positive, especially for our new innovative improvisation requirements which use the American Popular Piano Etudes series as a manual. Students use the Etudes books along with backing tracks (available for download from our website) to create their own improvisations to music written by Christopher Norton. We will be releasing information on a Christopher Norton cross Canada tour shortly. He will be visiting many Canadian cities to work directly with students on improvising, as well as unveiling some of his newly composed music.

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!

Conservatory Canada has a new office in the heart of downtown London, ON with glass frontage and street level access across from a beautiful park.

Our new mailing address is:

101-201 Queens Avenue, London, ON N6A 1J1.

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

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Learning From A Variety of Genres And Idioms

CCMC's vision is to raise the standard of Christian music education. And one of the ways that this is accomplished is by incorporating a breadth of genres and idioms in the learning process.

It wasn't that long ago that education for church musicians focused primarily on repertoire from the historic heritage of the church. And musical training concentrated on piano and organ accompaniment for congregational singing and directing the choir.

In more recent years, however, the musical expression in the church has changed significantly. Not only does it include material from a wide range of genres such as gospel, jazz, folk, rock and popular, but musicians who play in the church need to be conversant with the stylistic tendencies of each genre. One of the things that this means, for example, is that musicians are equally comfortable reading staff notation as they are improvising around chord charts and lead sheets.

The curriculum and syllabus of CCMC accommodates this idiomatic flexibility allowing for students to develop their musical skills in a range of genres. In this way, students are learning material that is suitable for the church context where they are involved. Students learn to play music in a way that is relevant in their church context.

But not just their own church context. The idiomatic flexibility and range of genres accommodated by the CCMC curriculum prepares students for playing in multiple settings from more traditional music environments to contemporary ensemble settings.

The CCMC repertoire is tailored toward supporting music education in the Church. To that end, the repertoire is non-denominational.

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



WHAT'S NEW AT THE CONSERVATORIES ?

QUOI DE NEUF AUX CONSERVATOIRES ?



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

November 20, 2016 marked the start of The Royal Conservatory's 130th year. We are proud to be celebrating 130 years of developing human potential and to commemorate the occasion, we're asking teachers to share their favourite RCM memory by using the hashtag #MyRCM on Facebook, Twitter, and Instagram.

Piano Teacher Specialist Courses Enrollment is open for our online Piano Teacher Specialist Courses taking place Winter, Spring, and Summer 2017 – see course dates and registration deadlines below. For more information and to apply, visit: rcmusic.ca/PianoTeacherCourses/CFMTA

Course Dates	Registration Deadline
Winter: February 1 – April 11, 2017	January 18, 2017
Spring: March 29 – June 6, 2017	March 15, 2017
Summer: May 24 – August 1, 2017	May 4, 2017

Upcoming Examination Sessions

April session (Piano only)

Practical Examinations: April 3-8, 2017

May/June (Spring) session

Registration opens: January 17, 2017

Registration Deadline: March 7, 2017

Theory examinations: May 12-13, 2017

Practical examinations: June 5-24, 2017

Teachers of Distinction Awards

This fall The Royal Conservatory inaugurated the RCM Teacher of Distinction award, which recognizes leaders in the field of music education. Teachers of Distinction are recognized for their contributions of creativity, dedication, innovation, and passion. They are an inspiration to others and are influential in creating a brighter future for music education. The awards were given out at this year's Convocation and Gold Medal Ceremonies in Vancouver, Calgary, and Toronto. This year's recipients are:

- Elaine Case (Calgary, AB)
- Linda Fletcher (Oakville, ON)
- Judy Hunter (Milton, ON)
- Linda Kundert-Stoll (Calgary, ON)
- Keiko Parker (Burnaby, BC)

Congratulations to all of this year's recipients!

Summer Sizzle 2016 was held in beautiful Yorkton, Saskatchewan in August! Many Canadian composers, teachers and keyboard campers enjoyed two days of workshops, masterclasses, recitals, convocation, and concerts. It was an amazing time!

Two new *Northern Lights* books made their debut at Summer Sizzle. *Vamoose Vivaldi* is the sixth book in a collection of original piano solos composed by the young musicians who participate in the Summer Sizzle program. Works include jazz and pop styles as well as character pieces and romantic type works at various levels. How wonderful for these young composers to see their works published!

The *Northern Lights Early Intermediate Piano Duets* also debuted at Yorkton. Ten Canadian composers contributed original duets where the secondo and primo are of equal difficulty. All are wonderful works for recitals, festivals and recreational playing for your duet teams!

CNCM sponsored three very successful *Composer and Kids* Sessions this fall. Boissevain, Manitoba welcomed Carolyn Garritano and Keri Puckrin, Owen Sound featured Andrew Harbridge and Nancy Telfer travelled to Keswick, Ontario. I (Kathy Anderson) was privileged to host Nancy at my Keswick studio; my students spoke of the event for weeks following. They still look for "Nancy" pieces when choosing new repertoire. The *Composer and Kids* program is unique to CNCM where they partner with private studios and music organizations bringing composers to the piano students in their own communities. Students, teachers, families and composers come together to share Canadian music in a relaxed and inspired setting. These events are great fun!





Review of Publications Critique de publications

A STUDY GUIDE TO THE CRAFT OF PIANO

Playing DVD and Book

Alan Fraser

MapleGrove Music Productions

The resources of A Study Guide to The Craft of Piano Playing and 90 minute DVD are meant to enhance and complement the text books *The Craft of Piano Playing* and *Honing the Pianistic Self Image* by Alan Fraser. Relevant chapters in the book are linked to their corresponding section in the DVD, allowing for easy reference between the detailed explanation of written words and the graphic depiction available in the visual context. The Study Guide divides the material of the book into thirteen sections to be studied weekly, fitting neatly into a college semester allowing the book to be used as a textbook. Alternately, the books, study guide and DVD can be used flexibly to address specific topic of interest, rather than studied consecutively.

The purposes of all three resources - books, study guide and DVD - are to describe, as well as demonstrate the implementation of successful pianistic precepts. Fraser's central focus is to define, refine and improve the physical aspect of playing therefore restoring both physical and creative power to the pianist. A series of exercises designed to develop hand and arm structure are intended to bring a new level of physical skill to playing and in so doing, to achieve musical goals.

Each section of the fifty page study guide addresses a specific issue. Physical elements such as the thumb, the arm,

rotation, and articulation begin; to be followed with expressive elements such as musical entasis, rhythm, phrasing, orchestration as well as emotional and spiritual content in piano playing. On the first page of each section there is a summary as well as an indication where this element can be found in the DVD and in each of the textbooks. Key themes are listed, then approximately six questions are asked from the DVD and Book 1. Additional questions are also provided as well as several questions relating to Book 2. The section concludes with related reading suggestions.

In the forward to the text, the author states that the book is "an exploration of a set of ideas in practice" and actual lesson transcripts. The DVD follows this in eight chapters divided into small sections of demonstration of specific elements each a minute or two long. Most are demonstrations by Fraser, often relating the exercise to advanced repertoire, occasionally he demonstrates with a student. Each of these sections are exercises to be practiced. (And he comments that simply reading about or watching these exercises won't help!) The chapter headings sometimes have embedded video clips of famous pianists.

I can't speak too highly of these resources which contain specific detailed textual and visual input for creating pianistic action based on physical function and ergonomic effort. If you want to increase the effectiveness of your practice and playing, here is where to start!

Joyce Janzen - British Columbia

BLESSINGS

Int/Adv Piano Solo

Phillip Keveren

Hal Leonard HL00156601

Newly released in May 2016, Blessings is a collection of 14 Contemporary Christian song arrangements and one Classic favorite. Phillip Keveren has beautifully arranged each piece with an emphasis on the ease of playing and repetition making this a quick resource for an upcoming solo. The rhythms of some of the melodies are however challenging if you are not used to playing the syncopated style of the contemporary sound. I found most of the arrangements to be suitable for quiet reflection and not a showy style.

- *Because He Lives, Amen* has a lighter sound with a homophonic texture and includes a key change.
- *Blessed Be Your Name (Redmans)* is a subdued version of what we usually hear sung with a simplistic melody line and a sparse accompaniment.
- *Cornerstone* has a fuller sound using a wider range of the keyboard. Rapid sixteenth-note patterns and the melody in octaves make this one of the more captivating, stronger pieces.
- *Good Good Father* is one of the more difficult arrangements because of the syncopation and tied left hand pattern.
- *Great is Thy Faithfulness* is a lovely arrangement of this timeless hymn. It contrasts the other pieces with a fuller chordal sound and chromatic harmonies.
- *Holy Spirit* (Katie and Bryan Torwalt) has an ethereal quality set by the underlying sixteenth note pattern throughout, making it very convincing.

Review of Publications - cont.

Critique de publications - suite.

- *This is Amazing Grace* has a consistent driving character set by an alternating octave bass pattern.
- *How Deep the Father's Love For Us* is a thoughtful setting of this lovely piece by Stuart Townend. The 5/4 meter is effective in giving pause to the simple melody. Written in a narrow range, it captures the essence of the song.
- *We Believe* is one of the more syncopated melodies and can be a challenge if one is unfamiliar with this style.
- *Your Great Name* is a lively and engaging arrangement in a fuller style. The melody is passed to the left hand in the middle section.
- *Whom Shall I Fear* builds like a programmatic work and makes a strong statement in octaves in the middle section. It is a unique arrangement and very satisfying to play.
- *You Are My All in All* is a simple and tasteful arrangement and a personal favorite of Keverens.
- *Your Name* has a single articulated melody of which the rhythm is the most difficult of the pieces in this book. It is written in a gentle and simple style.

BELA BARTOK - TEN EASY PIECES

Edited by Immanuella Gruenberg

Boosey & Hawkes

Hal•Leonard HL48023607

This publication would be a valuable asset to both Teacher and Student of Bartok's wonderful music! There is a very interesting Biography of the editor, Dr Gruenberg. She is active as a recitalist, chamber pianist, teacher and clinician. Her qualifications and accolades are numerous, making this book an excellent teaching tool.

At the beginning of the book, she has prepared an interesting Biography of the Composer, including specific notes on Bartok as a Composer, Teacher, and Pianist. Also she has included a section discussing Bartok's Style as well as a short chart comparing Hungarian Dances with respect to *Old Style*, *New Style*, and *Mixed Style*. In order to facilitate the interpretation of Bartok's performance notations, sections discussing *Accents*, *Touch*, *Dynamics*, *Rhythm & Tempo*, *Phrasing*, as well as *Szollósy's Numbering System* appear prior to the compositions. All of the notation in these ten pieces are

in fact, Bartok's, with the exception of the first composition (*Dedication*) for which he did not provide either meter or tempo markings.

Dr. Gruenberg includes a discussion of each of the ten pieces with very specific instructions for each. Further, she has made available 15 Online Video lessons for each specific piece while aiding in the execution of all ten pieces.

For example:

Dedication:

Lesson 1, Playing pp & ppp chords

Lesson 2: Listening to Harmonic Colour

Evening in the Country:

Lesson 9: How Much Rubato?

Finger Exercise:

Lesson 13: Hand –finger choreography

All of the video lessons are truly worth watching! The levels of the pieces vary roughly from RCM 3 to 8. This book would be an excellent addition to any Studio where Bartok's work is taught. I would recommend it highly!

Sonia Hauser - British Columbia

Laurel Teichroeb - Saskatchewan

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PLAYING TOGETHER - Teacher Manual with companion Student Workbook (VIOLIN)

by Joel Epstein

Juwal Publications

* Please note - these books are available on Amazon.ca or Amazon.com

These two books provide an interesting resource for violin teachers of beginner students. The teacher manual features several interesting articles on violin teaching in general – classroom teaching, group violin teaching, classroom games and performance. There is also information on student selection, tests of musicality, and musical skills. I found all of this interesting reading and not something I have seen in any violin teacher resource book.

The Student Workbook begins with basic lessons on caring for your violin, the first notes and parts of the violin. The early pieces begin with pizzicato pieces in ensemble designed for group classes. An interesting feature is the pencil pages where students copy a piece of music, then write the notes names and the rhythm, which reinforces the skills being taught.

In all there are 12 skills presented in the series –

1. Caring for your violin
2. First notes
3. High, low and my first song
4. Playing with the bow
5. Reading notes
6. Crossing strings
7. My first composition
8. Rhythm and blues
9. Two strings together
10. First finger, second finger, third finger
11. Fourth finger
12. Slurs.

The books ends with articles on violin maintenance. There is also a list of further resources for teachers.

Teachers will need extra resources along with this book as I found there are not a lot of pieces presented to teach each skill.

This is an interesting set of books and violin teachers will find a lot of information which they can use in their violin lessons.

Laureen Kells - Saskatchewan



Review of Publications - cont.

Critique de publications - suite.

NOT JUST ANOTHER PRAISE BOOK

8 Innovative Piano Arrangements of Top Contemporary Christian Hits - Book 1

Arranged by Mike Springer

Alfred Publication 42323

This collection of early intermediate arrangements of popular worship songs will be a valuable resource for aspiring church musicians. Titles include: *10 000 Reasons (Bless the Lord)*; *Beautiful One*; *Better Is One Day*; *Come, Now Is the Time to Worship*; *Here I Am to Worship*; *In the Secret*; *Lord, I Lift Your Name On High*; *Take My Life (Holiness)*. The arrangements use mainly single notes in each hand with occasional thicker harmonies. The main technical challenges are rhythmic; several songs employ syncopation and one has changing metres. However, students who are already familiar with the songs would be able to rely on their aural memories for help in playing the rhythms accurately. The book also comes with a CD that can be used for both learning and performance. Each song is recorded in three versions:

1. Performance Model Track (*piano and praise band accompaniment*)
2. Practice Tempo Track (*praise band accompaniment at slower tempo for learning*)
3. Performance Tempo Track (*praise band accompaniment at final performance tempo*).

Students who are familiar with contemporary worship music will find this a useful and enjoyable addition to their music collections.

Nancy Mitchell - Ontario

THE GERSHWIN COLLECTION

The Phillip Keveren Series Piano Solo Hal•Leonard HL000144353

15 Embraceable Gershwin Classics are arranged by Philip Keveren for the late intermediate/early advanced pianist. As a self-proclaimed Gershwin fan, Keveren's talents for arranging these beloved Broadway hits shine, making them accessible without losing any of Gershwin's template for the Jazz Age. Many expected Gershwin favourites are included in this collection, such as *I Got Rhythm*, *Embraceable You*, and *I've Got a Crush on You*. One of my personal favourite arrangements is the *Someone to Watch Over Me* from *Oh, Kay*. I enjoyed Keveren's syncopated left handed rhythms while the right hand descends in thirds driving the melody line forward. Keveren's introductions and endings throughout this collection are especially appealing. By featuring so many Broadway hits, my only criticism would be the omission of the lyrics of these timeless songs. I can appreciate a clean page layout but the lyrics are so iconic that the pianist would be even more delighted to read them and use them for further musical interpretation. Keveren states "the songs that emerged from this period became the backbone of the Great American Songbook". I say, "Gershwin- Keveren-Together-Who could ask for anything more?"

Sarah Lawton - Ontario

PIANO REFLECTIONS

by John Burge

Redleaf Pianoworks

Piano Reflections is a varied collection of compositions for the Intermediate and Advancing pianist. Each piece is virtuosic in its own right, and would make a wonderful addition to any student's performance repertoire. Burge includes a diverse assortment of styles, from the neo-impressionistic *Pastels* to the driving and energetic *One Note Groove*. This well-balanced collection contains many excellent pedaling and fingering suggestions, made by Burge himself.

Variations on a Simple Theme is a particularly attractive piece, particularly for students who are new to the form. Burge takes a simple C major scale and manipulates it creatively through diverse variation techniques within the work's twelve variations. The piece is extremely fun to play and sounds very flashy, making it an excellent recital piece for any Level 9 student.

Dancing Arpeggios is another notable selection that is a follow-up to the Etude Dancing Scales from the RCM Level 6 Celebration Series. Burge's arrangement of *O Canada* gives advanced pianists a flashy and virtuosic take on our nation's great anthem. Finally, the collection includes *Oscillations*, a Diploma level selection approachable for students of any age. Utilizing elements of impressionism and minimalism intertwined with "modern" notation and exploiting the extreme registers of the instrument, Burge has created a piece that many advanced pianists will love, and be able to grow with. This collection is a welcomed addition to any advanced pianist's repertoire.

Dr. Christine Tithecott - Ontario



TEN PIECES FOR PIANO

Nicholas Fairbank

Fairbank Music Publishing #024

www.fairbankmusic.ca

Nicholas Fairbank offers a unique collection of Piano pieces for the early to late Intermediate pianist. With a rich background in pipe organ and harpsichord, Fairbank composes in a polyphonic texture with a modern twist. The most significant composition in this collection is his *Variations on B-A-C-H*. Here Fairbank uses the motives and sequences normally associated with the style traits of the Baroque Era and infuses his 10 Variations with modern polytonality and syncopation from the Twentieth and Twenty-First Century. Fairbank presently lives in Victoria, BC where he works as a choral and orchestral conductor. Several of his compositions are dedicated to individuals which reflects Fairbank's deeply personal desire to communicate in a singing style. My favourite piece in this collection, entitled *Prelude* (Dedicated to Chet) merges a lyrical cantabile style with split chords in the left hand, a tenuto melody in the right hand, along with ample damper pedal to savour and enjoy. Thoughtful effort went into the variety of pieces chosen here. Fairbank offers two jazz pieces (*Renegade Rag* and *Jazz Study #1*), many modern pieces (*Country Fair in Courtenay*), and a proudly Canadian piece (*Calm after a Pacific Storm*). Having studied in France, Fairbank also includes *Chant du matin*. If you are looking for some interesting, out of the ordinary piano pieces for your late intermediate student, then add *Ten Pieces for Piano* as a noteworthy addition to your library.

Sarah Lawton - Ontario

MUSICAL IMPRESSIONS

by Martha Mier

Alfred Publishing 45199

This is the third Book of "Musical Impressions," containing 10 delightful selections that are suitable for any Intermediate-level pianist. Mier includes a balance of traditional dance forms, expressive ballads, and jazz styles. These varied styles ensure that there will be something that appeals to every student. As we all know, this is essential for students at the intermediate level!

Quiet Dreams is a selection that stands out through its lyrical lines and rich harmonies. Students will enjoy exploring different tone colours on the piano, while developing their ability to channel emotion and expressivity into their playing. Intermediate students with a larger hand will enjoy playing the cheerful *Otter Creek Rag* as they begin to explore simple stride bass accompaniments. *Spanish flair* is brought to life through *A Spanish Serenade*, with a highly expressive melody over an accompaniment that evokes a guitar-like quality. Overall, "Musical Impressions" contains many works that are sure to become student favourites, which is exactly what we have come to expect from Ms. Mier.

Dr. Christine Tithecott - Ontario

DUETS FOR FUN

Easy Pieces to Play Together

Ed. By Monika Twelsiek

Schott Music Ltd.

Hal•Leonard HL49045150

This book is a rich collection of pieces for piano duets that includes music from the Classical and Romantic eras, as well as contemporary sounds and jazz. Composers include Vanhal, Türk, Mozart, Diabelli, Schubert, Schumann, Gurlitt, Arensky, Gretchaninov, Humbert, Seiber, Pütz, Ligeti, Kember, Hempel, Moser, Schoenmehl, and Korn. Although the title refers to the pieces as "easy," this book requires a minimum intermediate level of proficiency. Advanced students who could play the pieces at sight or with minimal practice would also find this collection enjoyable. Technical and musical challenges include key signatures up to three sharps and flats, compound time, syncopation, swing rhythm, graphic notation, use of the damper pedal, and a wide variety of dynamics, articulations, and other expressive controls. In most duets, the two parts are of approximately the same level of difficulty, making these duets suitable for pairs of students as well as for students and teachers. The wide range of musical styles and technical challenges provide ample opportunity to find a piece that appeals to a student's interests and that reinforces the skills and concepts from his or her solo repertoire. This book contains a wealth of repertoire from which to choose for enrichment and enjoyment. It could be used by individual students as needed and could also provide the basis for a whole-studio recital of ensemble repertoire.

Nancy Mitchell - Ontario



Review of Publications - cont.

Critique de publications - suite.

FJH DUETS AT THEIR BEST

Book 1

FJH Music FJH2256

The eight lovely duets in this book were composed by four different composers: Jean Costello, Kevin Costley, Emile Lin, and Judith R. Strickland. Short biographies of each of them can be found on the back page of the book, which gives the student a small vignette into their accomplishments.

The compositions in this volume would be excellent for students in RCM levels two to three. Since duets strengthen a student's ability to maintain a correct rhythm and tempo, they are an invaluable teaching tool. Further, piano practice being such a solitary pursuit, the student can enjoy sharing the piano bench with another.

Of the eight pieces, three are Jigs, one is in a 'Boogie' style (*Sneaky Fox Boogie*) and the other four fall into the category of 'Programme Music' (ie. *The Cricket & the Bullfrog*, and *Floating in the Clouds*). None of the pieces are in compound time, and all fall into a triple or quadruple meter. Only one duet has one flat in the key Signature (*Sneaky Fox Boogie*), with modulation being accomplished by means of accidentals. The melodies float from the Primo to the Secondo parts in all of the pieces thus encouraging students to listen to another part other than their own.

This little volume would be a lovely acquisition for any teacher or student who enjoys teaching and learning duets!

Sonia Hauser - British Columbia

TRIUMPHANT JOURNEY

Late Intermediate Piano Trio

by Wynn-Anne Rossi

Alfred Publishing 44272

One of the favourite things in my studio is ensemble playing! Duets are great fun but when you put together a trio the teamwork is magical to watch! No concert or playing class is complete without a display of partner music making! A team leader always steps forward to ensure counting aloud together takes place. I love the listening that is required especially with a trio.

Triumphant Journey doesn't disappoint! Although there is no key signature there are many accidentals to note in each part. The 'middle' player opens the work with broken chords in the LH and solid ones in the right each containing accidentals. The 'high' player begins at bar 5 with both hands playing eighth notes in somewhat of a rocking motion. The hands don't play identical notes. At bar 7 the 'low' player joins in with low octaves in the LH adding supporting harmony and colour. The music moves well between the players as the sound builds and recedes. I like the way each part leads and then supports. The rhythm is very basic and in $\frac{4}{4}$ until about midday through when $\frac{5}{4}$ is introduced. The tenutos on beats 4 and 5 add nice impact to the rhythm. As the music nears the end, the time signature returns to $\frac{4}{4}$ before moving to $\frac{5}{4}$ and $\frac{3}{4}$ and back to $\frac{4}{4}$ as it concludes triumphantly at ff volume!

If you haven't explored Piano Trios, I recommend you give this delightful one a try!

Jean Ritter - British Columbia

BIG-NOTE PIANO CHRISTMAS SONGS FOR KIDS

Hal Leonard

This book contains 24 well-known sacred and secular Christmas songs that would be familiar to many children. For students who celebrate Christmas, having a repertoire of Christmas music to share with their families can be an important part of connecting their piano studies to their musical lives outside of lessons. Students would easily be able to find appealing music in this collection of well-known favourites that includes *Away in a Manger*, *Deck the Hall*, *Jingle Bells*, *O Christmas Tree*, *Silent Night*, *Frosty the Snowman*, *Rudolph, the Red-Nosed Reindeer* and others. All of the arrangements are accessible to an elementary-level student and are suitable for solo piano playing or for accompanying singing, with melodies consistently in the right hand and one or two harmony notes in the left. Chord symbols are included for more advanced students who may wish to embellish the provided arrangements or for collaboration with other musicians. Most selections involve only minimal movement around the keyboard. Key signatures include no more than one flat or sharp. Rhythmic challenges include some dotted figures and minimal syncopation. This book would be all that most elementary students would need to prepare to play at family gatherings, church services, or other holiday events.

Nancy Mitchell - Ontario



CHRISTMAS TREATS & TREASURES

Book 3

arranged by Catherine Rollin

Alfred Publishing 45720

The nine well-loved and known pieces found in this book are easily attainable by grade two to four students. They could also be an enjoyable Sight Reading exercise for the appropriate student! The book contains such Christmas Classics as *Angel We Have Heard on High*, *Jingle Bells*, and the *Ukrainian Bell Carol*.

The arrangements are in either $\frac{3}{4}$ or $\frac{1}{4}$ time with a maximum of one sharp in the key signature. Most of the accompaniments are to be found in the bass clef in either solid or broken triad form. Some of the carols require a lower held note with higher notes in the upper part of the left hand as the accompaniment. The student will need to execute dotted quarter notes as well as leger-line notes in several of the pieces.

This would be a lovely little volume for an elementary adult, or a student who wants to learn many Carols for the Holidays!

Sonia Hauser - British Columbia

*Thank you Christine, Jean,
Joyce, Laureen, Laurel,
Nancy Sarah and Sonia
for taking the time to
review these books for the
members. I do enjoy them.*

Dina

GRAND SOLOS FOR CHRISTMAS

**8 Arrangements for Late Intermediate
Pianists**

by Melody Bober

Alfred Publishing 44755

With the same bitted anticipation as a kid at Christmas looking at their unopened presents, I opened Melody Bober's latest Christmas piano arrangements. These Christmas selections definitely lived up to all of my expectations. Bober provides "a memorable Christmas experience for today's students at the piano". Learning familiar Christmas music allows students to progress both technically and musically. Bober has chosen many familiar Traditional Christmas carols, including *Deck the Halls*, *O Christmas Tree*, and *Joy to the World*; yet in Bober fashion she has created stylish arrangements that add new excitement and unexpected captivating flair to these carols. For example, in *Joy to the World* the left hand takes over the melody in double forte octaves with damper pedal, calling out the bass, only to be followed by twinkling RH melody sixteenth notes in the 8^{va} octave register. Bober also includes *The Hallelujah Chorus* along with the most impressive arrangement of *Fum, Fum, Fum* that I have ever encountered. Bober also includes the Austrian Carol *Still, Still, Still* with an attractive left hand contemporary accompaniment pattern. Bober captures the spirit of the season, creating a lifetime of musical memories.

Sarah Lawton - Ontario

CHRISTMAS ANTHOLOGY

Hal•Leonard HL00174271

Hal Leonard's new "Christmas Anthology" is an excellent collection of holiday arrangements. Containing 30 different selections and spanning elementary through late-intermediate levels, this anthology is sure to serve students and teachers alike for many years to come.

What I like most about this entirely secular collection is the range and balance of repertoire. There are a variety of selections, many stemming from the Hal Leonard "More Christmas Favourites" series. The "Christmas Anthology" contains many old favourites such as *Frosty the Snowman*, *Rudolph the Red-Nosed Reindeer* and *Winter Wonderland*. Some selections from A Charlie Brown Christmas are also included, (*Christmas Time is Here*, *Linus and Lucy*) in arrangements that are both easy and satisfying to play. Popular songs from well-known Christmas movies are also included, a few highlights being *Somewhere in my Memory* from Home Alone and *Believe* from The Polar Express. Finally, there are also some lesser-known classics such as the charming Christmas *Waltz* (first made famous by Frank Sinatra) and the cool jazz song, *Snowfall* (first recorded by Tony Bennett). This is a collection that I'm excited to have as part of my Christmas library for the upcoming season!

Dr. Christine Tithecott - Ontario



Review of Publications - cont.

Critique de publications - suite.

HISTORY WORKBOOK

Volume 3 - Romantic and Modern Era

by Joyce Janzen

www.harmonymusicstudio.com

Joyce Janzen once again provides a logically organized workbook for the study of Music History in her *A Workbook for History Vol. 3: Romantic and Modern Era*.

The workbook is organized as a series of worksheets which students fill out to assist learning. This is not a textbook. No facts are presented, although there is an answer key available to interested students of the material. It is designed to supplement class time and research through varied sources. It could be used for general Music Appreciation or to study for the examinations required by any of the various Conservatories.

The book starts with the Romantic Era, covering such gems as Schubert's *Trout Quintet*, Clara Schumann, and Verdi's *La Traviata*, among numerous others. Of 20th century music it includes such varied works as Ligeti's *Atmospheres*, Copland's *Fanfare for the Common Man*, and Schafer's *Snowforms*, among other more traditionally studied works. The blank/generic templates at the end of the book could save a little time and be very helpful, particularly with students who need help in organizing their thoughts and study habits. As a teacher of RCM Music History, I thought the templates were very thorough. They could be quite helpful to a student who reinforces learning by writing out his own answers and definitions, for example.

In 2009 the Royal Conservatory of Music revamped their Theory Syllabus including Music History. Before this a teacher and/or student could buy the recommended book, memorize all the facts and pass with flying colours. I believe the Conservatory was (and is) trying to encourage better rounded musicians and discourage mere memorization of rote facts and dates. It's a great goal and "A Workbook for History: Volume 3" could be very helpful in reaching it as you (or your students) pass their exams. This is the newly revised issue, revamped and only published in the Fall of 2016 so that it includes all the materials covered in the current RCM history levels.

Colleen Branson - British Columbia



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