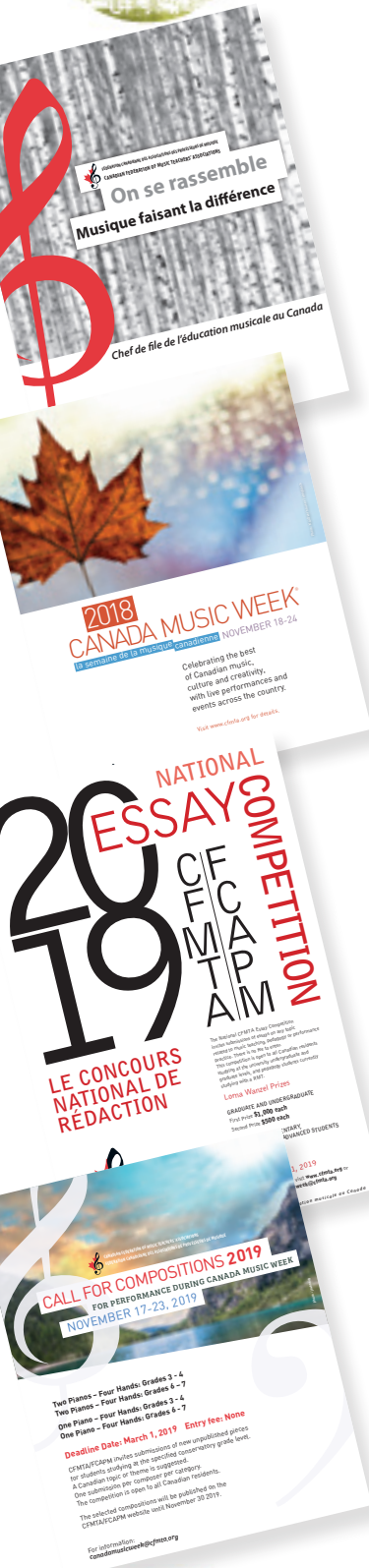




THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 70 - NUMBER / NUMÉRO 1

SEPTEMBER / SEPTEMBRE 2018



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



YAMAHA PLATINUM PIANO DEALERS

British Columbia

Tom Lee Music
728 Granville Street
Vancouver
(T) 604-685-8471

Tom Lee Music
2401 Millstream Rd #105
Victoria
(T) 250-383-5222

Tom Lee Music
150-3631 No. 3 Road
Richmond
(T) 604-273-6661

Alberta

Giovanni Music
10528 Mayfield Rd NW
Edmonton
(T) 780-944-9090

Saskatchewan

M & R Music
1011A Broadway Avenue
Saskatoon
(T) 306-665-0213

St. John's Music
1420 Albert St
Regina
(T) 306-522-8501

Manitoba

St. John's Music
1570 Church Avenue
Winnipeg
(T) 204-694-1818



At Yamaha, we believe that tradition and innovation go hand in hand. For over a century, the history of Yamaha pianos has been forged around our eternal search for a piano that surpasses all others. These efforts have culminated in a sound that transmits the emotions of the performer without the slightest compromise; a sound that has won acclaim from top pianists and recognition from around the world. Here at Yamaha, we combine the latest technology with years of accumulated piano experience and expertise. We apply our passion and dedication for the art of piano making to each and every instrument, producing one that is both rich in sound and truly beautiful.

Ontario

Ottawa Piano & Organ
1412 Bank Street
Ottawa
(T) 613-731-5678

Toronto Piano Group
100 Steeles Ave West, Unit 35
Thornhill
(T) 905-731-7725

Toronto Piano Group
75 Watline Ave. Unit 140
Mississauga
(T) 905-361-5664

Toronto Piano Group
1099 Kingston Road Unit 5B
Pickering
(T) 905-831-6388

D & S Pianos
1700 Hyde Park Road
London
(T) 519-641-4343

Quebec

Archambault
500 Rue Saint-Catherine E
Montreal
(T) 514-849-6201

Nova Scotia

Doctor Piano
6426 Bayers Road
Halifax
(T) 902-455-0880



TAKE YOUR TEACHING TO THE NEXT LEVEL.

Laying the foundation for your students' lifelong love of music starts with you – it's a huge responsibility. That's why we offer 10 week, online **Piano Teacher Courses** to help you refine your teaching and gain valuable knowledge from leading teachers across North America who have decades of experience.

Enroll by September 15, 2018 and save 30% on course materials.

Sign up at rcmusic.com/pianoteachercourses and use code FALLPTC18 to receive your 30% discount by email. Celebration Series course materials are available at rcmusic.com/bookstore when you receive your discount code.



Your partner in lifelong learning.

PUBLICATION INFORMATION

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

CIRCULATION approx. 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF

The Canadian Music Teacher
Le professeur de musique canadien

Winter (Hiver) Edition 2019

- Publication: January 2019
- Submission Deadline: December 1, 2018

Spring (Printemps) Edition 2019

- Publication: May 2019
- Submission Deadline: April 1, 2019

Fall (Automne) - Canada Music Week® Edition 2019

- Publication: September 2019
- Submission Deadline: August 15, 2019

SEND ALL MATERIALS FOR EDITIONS TO:

Dina Pollock
Phone 604.614.3298
editor@cfmta.org

ADVERTISING

Send all advertising inquiries and orders to:

Dina Pollock
Phone 604.614.3298
editor@cfmta.org

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

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

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

SUBSCRIPTIONS

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

Anita Perry
13409 Hermiston Drive
Summerland, BC V0H 1Z8

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

Make cheque payable to CFMTA/FCAPM.

What's inside . . .

- 6 Greetings from CFMTA/FCAPM President
- 9 Hello from the Editor
- 10 Positions Available
Advertising & Marketing Sub-Committee Chair
Social Media Position
- 12 Profiles - Jane Coop
- 16 A Century of Sound Connections Conference
Call for Poster Session
Call for Sessions Proposals
National Vocal Competition News
Introducing our Piano Jurors...
Introducing our Vocal Jurors...
Meet our Keynote Speaker
Conference Registration Form
- 21 William Andrews Canada Music Week® Award
- 22 Student Composer Competition - 2018 Winners
- 28 Call for Compositions - 2018 Winners
- 30 National Essay Competition - 2018 Winners
- 34 Pedagogy Memorial Award -2018 Winner
- 35 Focus on Research
- 36 Branching Out 2018
- 37 Upcoming Provincial Events
- 38 Mark your Calendar
- 39 Ask Lori: Teaching Tips for Everyday Lessons
- 40 What's New at the Conservatories?
- 42 Review of Publications
- 44 CFMTA/FCAPM Officers, Chairs, Co-ordinators
& Delegates
- 46 Please Support our Advertisers



Greetings from CFMTA President Salutations de la Présidente de la FCAPM



Provincial Pride...National Unity



L to R: *The CFMTA/FCAPM Officers:*
Laureen Kells (Vice President)
Tiffany Wilson (President)
Cynthia Taylor (Past President)

This is exactly the feeling I shared as we concluded our annual July executive meetings in Toronto. Summer is such a great time to regroup, reshape the brain and recharge your creative ideas. Gathering with likeminded teaching professionals from across our country has me buzzing with enthusiasm and excitement. Thank you to all delegates, chairs and officers for making our meeting such a resounding success.

Provincial Pride - Delegates, Officers and Chairs alike shared special idiosyncrasies and wore silly outfits representing the uniqueness of our provinces. Nova Scotia stood out with their prize-winning hats/wigs. Sports team jerseys, tax receipts, provincial pins, fur hats and lobster traps were also featured and reflected the provincial uniqueness across our immense country. To see some of those photos, go to the CFMTA Facebook page for a look! Can you spot your provincial president? Feel free to share with your own branch or Provincial social media.
<https://www.facebook.com/cfmta/>

National Unity - the result of the hard work we put into new ideas and projects while brainstorming together. The Planning Group's Peter Wright spent a full day with us guiding us in a day of Strategic Planning. Results are phenomenal! We all agree that the CFMTA must serve its' individual members and bring more professional development to all. This will be achieved through two new projects which were recently revealed at the ORMTA Conventions in Ottawa. These two projects are still in their planning stages as I write this but here is a little peek at what the committees are up to and organizing as you read your CMT.

1. Video Resources (originally titled YouTube Channel). This new initiative will start in October. This is a collaborative project with all the provinces and territory of CFMTA. Each province/territory will select content from their annual programming, record it and submit it to the CFMTA. These videos will be accessible through our website and password protected. Topics will deal with all aspects of teaching music. I was thrilled to witness the first two recordings happen when I was in Ottawa last week; *Teaching Theory Tips - Melody Writing: The Good, The Bad and The Ugly* by Lori Lynn Penny and the other by singer Susan Blith-Schofield titled *Performance Anxiety*. It's so exciting to be able to provide our teachers with this new initiative that will bring the expertise of our own RMT Teachers directly into our homes and studio. I particularly like to think this is an excellent programme to draw new membership to your branch!

2. E-Music Festival. A national, online festival for all RMT students who either will not, cannot, or prefer not to participate in a local music festival. A simple video uploaded to our new YouTube Channel: CFMTA/FCAPM will be viewed by an adjudicator who will be chosen from our own RMT's via open applications. Students will receive a gold/silver/bronze seal based on their performance. The "Seal System" is non-competitive, instead, performers receive comments and suggestions based on a standard. Applications and payments will be online through our website. This programme reaches out to every corner of Canada and the festival is both inclusive and celebratory. It offers an opportunity to teachers in every corner of the country – another reason to join your local RMT association, isn't it? For more info: www.cfmta.org/en/e-festival

I firmly believe in transparency and thus, I'd like to share some of the exciting results of our meetings in July

- Edmonton will host the 2021 CFMTA Conference - Thank you ARMTA!
- **Branching Out Topic:** *Music Making a Difference* encourages organizing a benefit concert for your organization of choice. The amount for the grant has increased to \$100 per participating branch.
- **National Database** - 8 provinces and 1 territory have agreed that it is time for the CFMTA to have a national database of individual members and a way to disperse information and

Greetings from CFMTA President Salutations de la Présidente de la FCAPM

« Fierté provinciale...Unité nationale »

new project details directly to all of its members. Documents are being prepared to protect and preserve all privacy concerns of our members. This is meant to be a helpful tool for our organization and streamline some of the communication difficulties. The officers are working diligently to make this feasible for all provinces to participate.

- A new position, titled **Archives Person**, will be added to our Policies & Procedures. Past President, Charline Farrell has agreed to fill this position.
- A new position, titled **Conference Resource Person**, was created to help host provinces when planning the CFMTA conferences. Joanne Loughheed, BCRMTA President was elected to this position.
- **The Canadian Music Teacher Magazine** will become a digital magazine as of the Winter 2020 edition; subscriptions will be made available to all members wanting a hard copy.

Now as I wrap up this little chat...I'm off to enjoy some Winnipeg sunshine. Thank you ORMTA, Ottawa Branch for your hospitality at your July Conference. It was a wonderful time and I'm looking forward to seeing even more of Canada this year. I'm off to Saskatoon, to the SRMTA conference in October; CMW Celebrations in Nova Scotia in November with the NSRMTA; and Newfoundland next spring for their Festival season. I can't wait to share the news of our new national endeavours across Canada.

Kindly,
Tiffany A. Wilson, B.Mus., AMM, RMT

C'est précisément le sentiment que j'ai partagé alors que prenaient fin nos rencontres annuelles de direction en juillet, à Toronto. L'été est un moment fantastique pour se retrouver, remodeler nos pensées et faire le plein d'idées créatives. Le fait de rencontrer des professionnels de l'enseignement ayant la même vision et provenant des quatre coins de notre pays me fait vibrer d'enthousiasme et d'excitation. Je remercie tous les délégués, responsables et officiers qui ont fait de notre rencontre un succès retentissant.

Fierté provinciale - Les délégués, les officiers et les responsables ont tous partagé les particularités de leur région et se sont vêtus de manière à afficher la singularité de nos provinces. La Nouvelle-Écosse s'est particulièrement démarquée par ses chapeaux et perruques alors qu'on pouvait également voir leurs équipes sportives, des reçus d'impôt, des épinglettes provinciales, des chapeaux de fourrure et des cages à homard reflétant leur singularité provinciale au sein de notre immense pays. Pour voir certaines de ces photos, visitez la page Facebook de la FCAPM! Serez-vous en mesure d'y repérer votre président/présidente provincial? Sentez-vous libre de les partager avec votre association régionale ou vos propres médias sociaux provinciaux. <https://www.facebook.com/cfmta/>

Unité nationale - C'est le fruit des efforts communs que nous avons faits pour trouver de nouvelles idées et projets novateurs. Peter Wright, qui fait partie du Groupe de planification, s'est joint à nous pour nous guider toute une journée

en planification stratégique. Ce qui en est ressorti est phénoménal! Nous sommes tous d'accord pour dire que la FCAPM doit desservir ses membres individuels et offrir à chacun davantage d'opportunités de développement professionnel. Nous le ferons grâce à deux nouveaux projets récemment présentés lors des congrès ORMTA, à Ottawa. Alors que j'écris ces mots, ces projets en sont encore à l'étape de la planification. Voici tout de même un aperçu du travail et de la préparation que font les comités alors que vous lisez votre PMC.

1. Ressources audiovisuelles (plus communément appelées Chaîne YouTube). Cette nouvelle initiative débutera en octobre. Il s'agit d'un projet collaboratif réunissant l'ensemble des provinces et territoires de la FCAPM. Chaque province et territoire sélectionnera du contenu à partir de sa programmation annuelle, en fera l'enregistrement et le soumettra à la FCAPM. Ces vidéos seront disponibles sur notre site Web et protégées par mot de passe. Les sujets aborderont tous les aspects de la pédagogie musicale. J'étais très excitée d'assister aux deux premiers enregistrements lors de mon séjour à Ottawa la semaine dernière : *Teaching Theory Tips - Melody Writing : The Good, The Bad and The Ugly* par Lori Lynn Penny et *Performance Anxiety* par la chanteuse Susan Blith-Schofield. C'est merveilleux de pouvoir offrir à nos professeurs cette nouvelle initiative qui met l'expertise de nos propres professeurs RMT à leur disposition, directement dans leur foyer et leur studio. Je crois vraiment que ce programme permettra d'attirer de nouvelles adhésions dans votre association régionale!

Greetings from CFMTA President Salutations de la Présidente de la FCAPM

2. Un festival de musique en ligne. Un festival national en ligne sera proposé à tous les élèves RMT qui, pour une raison ou une autre, préfèrent ne pas prendre part à un festival musical régional. Un fichier vidéo tout simplement téléchargé sur notre nouvelle chaîne YouTube CFMTA/FCAPM, par l'inscription d'une candidature spontanée, sera visionné par un juge sélectionné parmi nos propres professeurs de musique. Les élèves recevront une évaluation or/argent/bronze en fonction de la qualité de leur prestation. Ce type d'évaluation est non compétitive. Elle a pour but d'offrir aux interprètes des commentaires et suggestions qui se basent sur des normes établies. Les candidatures et les paiements se feront en ligne sur notre site Web. Ce programme permet de rejoindre les coins les plus éloignés du Canada et ce festival sera à la fois inclusif et festif. Les professeurs partout au Canada pourront en bénéficier – une autre bonne raison de se joindre à votre association régionale, n'est-ce pas?

Pour plus d'informations:

www.cfmta.org/fr/e-festival

Je crois fermement à la transparence et c'est pour cette raison que j'aimerais vous partager certains des résultats très prometteurs de nos rencontres de juillet :

- Edmonton sera l'hôte de notre congrès 2021 de la FCAPM - Merci, ARMTA!
- **On s'assemble :** *La musique qui fait une différence* encourage l'organisation d'un concert-bénéfice au profit de l'organisme de votre choix. Le montant de la commandite a augmenté de 100 \$ par association régionale participante.
- **Base de données nationale** - 8 provinces et 1 territoire sont d'accord pour dire qu'il est temps que la FCAPM se dote d'une base de données de tous ses membres individuels et qu'elle soit en mesure de transmettre l'information et tout ce qui entoure les projets à l'ensemble de ses membres. Nous travaillons actuellement à élaborer des documents qui protégeront la vie privée de nos membres. Cet outil se veut pratique pour notre organisation et vise à uniformiser nos procédures pour prévenir les problèmes de communication. Les officiers y travaillent activement pour que toutes les provinces puissent y prendre part.
- Un nouveau poste **d'Archiviste** a été créé et ces nouvelles fonctions s'ajouteront aux tâches de notre ancienne présidente, Charline Farrell, qui a accepté d'occuper ce poste.
- Un nouveau poste de **Personne ressource pour les congrès** a été créé afin d'aider les provinces dans leur planification lorsqu'elles sont hôtes de nos congrès FACPM. Joanne Lougheed, présidente de la BCRMTA, a été élue à ce poste.
- *Le magazine Professeur de musique canadien* deviendra une publication numérique à compter de l'édition de l'hiver 2020. Les membres qui le préfèrent pourront s'abonner afin de le recevoir en version imprimée.

Alors que je conclus ces quelques mots, je me prépare à aller profiter du soleil de Winnipeg. Merci à la ORMTA, l'association d'Ottawa, pour son hospitalité lors de son congrès en juillet. J'ai beaucoup apprécié mon séjour et j'ai bien hâte de visiter d'autres régions canadiennes cette année. Je serai au congrès de la SRMTA à Saskatoon en octobre, aux célébrations de la CMW en Nouvelle-Écosse en novembre (avec la NSRMTA), et à Terre-Neuve le printemps prochain pour la saison des festivals. J'ai très hâte de pouvoir vous partager des nouvelles sur nos initiatives nationales partout au Canada.

Recevez mes chaleureuses salutations,
Tiffany A. Wilson, B.Mus., AMM, RMT



ANNOUNCEMENT OF ANNUAL MEETING 2019

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

Dates: July 3 - 4, 2019

Venue: The Fort Garry Hotel 222 Broadway, Winnipeg Manitoba

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

By order of Tiffany Wilson, President - Anita Perry, Secretary

Dated at Winnipeg Manitoba this 25th day of August, 2018



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

Dina Pollock



Hi Everyone,

I hope you all had some time to relax and re-energize this summer. I personally miss the routine of teaching and I am looking forward to hearing from all my students about how they spent their summer.

Magazine - as you read in our CFMTA/FCAPM President's report, we are moving towards a digital magazine with an option to get a subscription for a paper copy. This will take effect for the Winter 2020 issue.

How this is going to happen? When you renew your provincial memberships next year you will be asked if you would like a paper copy of the CMT for a fee and will be charged \$20. Please remember the digital copy from the website or the app will be free.

If you have not taken a look at the app, I really do encourage you to try it out. You may be very impressed and pleased with how easy the magazine accessed through the app. It is available through the Apple store as well as the Google Play store - just look for these icons:



Book Reviews - Thank you to Jean, Joyce, Nita and Sarah for you time and effort in writing the reviews - they are amazing.

A Year in Review - great news - this has been approved by the executive. This digital magazine will come out at the end of each calendar year. What a great way to archive our year's events and competitions and be easily accessed by all members.

Annual Meeting Minutes - the complete minutes are available on the archive website - <https://www.cfmta.org/archive/minutes/>

Website - All program posters are now available for download on the website. In the digital version of CMT - the posters on this page will include links to the website.

Please note - All CFMTA/FCAPM program and competition applications are now online.

That is all for now - enjoy!!
Thanks

Dina

On front cover . . .



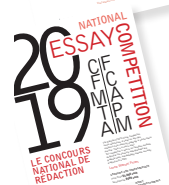
CMW Sticker



Branching Out 2018



Canada Music Week



Essay Competition 2019



Call for Compositions 2019



CMW Sticker



ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2019

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

Rendez-vous :

3 - 4 juillet 2019

Lieu :

The Fort Garry Hotel 222 Broadway, Winnipeg Manitoba

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, Tiffany Wilson - Anita Perry, secrétaire

En date du 25e jour du mois d'août 2018 à Winnipeg, Manitoba

Positions Available

- Advertising and Marketing Sub-Committee Chair
- Social Media Position

Advertising & Marketing Sub-Committee Chair - General Description

The Advertising and Marketing Sub-Committee is a permanent sub-committee of the Public Relations & Marketing Committee. It is responsible for creating and maintaining a unified presentation of CFMTA/FCAPM throughout its many projects across the country. Any use of the official CFMTA/FCAPM logo or brand needs to be formally approved by the Executive officers or their designate.

Responsibilities

The Advertising and Marketing Sub-Committee shall:

1. Initiate and coordinate the development of resources for National Chairs and Provincial Executives and Chairs to use in various CFMTA projects. This includes but is not limited to:
 - a) Posters for all projects and competitions
 - b) Certificates for all projects and competitions
 - c) Press releases for all projects and competitions
 - d) Resources for Membership Recruitment
2. Work with National and Provincial/Territorial Chairs in the creation of the above resources.
3. Work with the webmaster to insure the CFMTA/FCAPM websites [English and French] are current and consistent with branding image and format.

4. Work with the Translation Committee to determine priorities of French translation in CFMTA/FCAPMs public presentation, and submit files for translation at least three weeks before they are required.
5. Make availability of resources known to National and Provincial Chairs, and encourage their use.
6. Work with the Chair to assist National Provincial Chairs in updating templates and files as needed.
7. Initiate and coordinate new ways of promoting CFMTA/FCAPM to current and potential members, other music organizations and the public at large. This would include, but not be limited to, social media.
8. Work with the chairs of all committees to determine the advertising and marketing needs of their committees for the coming year, and submit a budget to the Finance Committee by April 1.
9. Submit a yearly report to the Executive Committee, and other reports as requested by the President.

If you are interested please contact:

Cynthia (Cindy) Taylor - pastpresident@cfmta.org
Pat Frehlich - publicrelations@cfmta.org

Social Media Position - General Description

CFMTA/FCAPM wishes to establish a greater presence on social media and is seeking to create a social media position/person to assist with this.

The position would involve posting information or promotional material about CFMTA/FCAPM programs and upcoming events on social platforms such as Facebook, Instagram and Twitter. The information to be publicized would be coordinated for you through the Public Relations and Marketing Chair, through the Chairs of various events, or the officers of CFMTA/FCAPM.

Please contact Pat Frehlich at:

publicrelations@cfmta.org

If you are interested in this position.

Northern Lights Canadian National Conservatory of Music

**Shaping Canada's
Vast Musical Landscape** 1-866-889-8807



www.cncm.ca





CFMTA/FCAPM National Conference
July 3-6, 2019 - Winnipeg, MB
Fort Garry Hotel - 222 Broadway



Douglas Finch



Scott Meek



Christine Vanderkooy



John Greer



Adrienne Pleczonka

Piano Jurors

Vocal Jurors



Keynote Speaker

Michelle Sawatzky-Koop
Olympic Athlete & Musician

- Masterclasses & Workshops
- 100th Anniversary Gala Concert
- Poster Sessions
- Trade Show Exhibition

Mention group code 10Z3KB for reduced room rate at the Fort Garry Hotel.

Register now at CenturyOfSound2019.com



Profiles *by Lori Elder*

Jane Coop - Soloist, Chamber Musician, Teacher, and Jury Member



Jane Coop is one of Canada's most prominent and distinguished pianists. Her advanced studies were with Anton Kuerti in Toronto and Leon Fleisher in Baltimore. As a young artist she won First Prize in the CBC's national radio competition, and First Prize in the Washington International Competition.

Ms. Coop has performed in over twenty countries and collaborated with artists from many parts of the world. She has an extensive discography including works by Beethoven, Haydn, Mozart, Chopin, Brahms, as well as chamber music and concerti. Ms. Coop was a senior professor and Head of the Piano Division at the University of British Columbia School of Music in Vancouver. She has been on the juries of the Gina Bachauer, Kapell, Dublin, Washington, Honens and New York Piano Competitions. In 2012 Jane Coop was appointed to the Order of Canada.

Lori Elder – *Studying with Anton Kuerti must have been amazing. What was his strongest influence?*

Jane Coop – He was an amazing example. He set such a high bar for himself. His work ethic, developing technique, use of imagination, of examining the score – all these really sophisticated aspects of playing. He himself pushed hard on his own behalf. It was just amazing to see him operate and we were all just gobsmacked most of the time. For instance, he would give you an idea of how he wanted you to play something, or how he wanted you to deal with a technical issue, and he would try it sight reading and he would play it ten times better than you. So in every way it was a huge influence and a privilege to study with him. I feel so lucky.

LE – *You have performed all around the world. Do you have a favourite hall that you've played in?*

JC – I was thinking about that, and three halls spring to my mind. The first one is the great Bolshoi Hall in St. Petersburg, Russia, which is an unbelievable place, and that's where Horowitz played. It's a beautiful 2000 seat hall, with white pillars, chandeliers and red seats. I played there a long time ago, before the Berlin Wall came down, and it was full. There were 2000 people there, and they didn't know me from anybody. But they knew the music on the program, and they were used to going to this series I was on and trusting the presenter. I had the





SOUND ADVICE THEORY AND EAR TRAINING
Brenda Braaten & Crystal Wiksyk

www.soundadvicetheory.com
soundadvicebooks@telus.net

Visit our website or a store near you to order the newly revised editions of the **Sound Advice** Theory and Ear-Training Program!

Fully integrated program provides exam preparation. Includes access to sound files and theory and ear-training answer-keys. **New:**

- Introductory Harmony and Ear-Training Program
- Stand alone Ear-Training Program - for upgrading
- Melody Masters for extra help with sight-singing, playbacks and melodic dictation
- University and college course packs available




Profiles - Jane Coop cont.

choice of three perfect Hamburg Steinways, the acoustics were fantastic, and the audience was absolutely still. And it was the end of a tour for me and I had played the program maybe eight times, so everything fell into place. That was fantastic.

Another hall I really love is Wigmore Hall in London, which is just the most beautifully proportioned small hall. And finally I played for the first time in the Chapelle historique de Bon-Pasteur in Montreal. It is a renovated church but it is used as a concert hall now, right in the heart of Montreal. It has a beautiful Fazioli piano and the acoustics are fabulous. Audiences in Montreal are just amazing, they are so enthusiastic, and it was just packed to the gills.

LE – *How about favourite concerti? Are there any that you just can't wait to play?*

JC – Any of the five Beethoven I would play any moment. And certain Mozart ones that I've played, and some that I would like to play. Of the rest of the repertoire, probably my favourite is the Bartok Third Concerto. I love it, it is such an elegant, wonderful piece. Very transparent, and different from the other two concertos that Bartok wrote, which are much thicker and more aggressive. It is a beautifully refined piece.

LE – *You have also done so much collaborating with so many fantastic artists. What do you enjoy most about the chamber music that you've done?*

JC – I enjoy most the interaction between the musicians. When you are on your own there is something wonderful about that, because you have to stand on your own ideas and your own way of executing your ideas. But with chamber music you can try things out with your colleagues. Sometimes they work, sometimes they don't, and that makes the rehearsing a fabulous process.

But even better than that is when you get colleagues who are willing to be flexible right on stage at the performing. I had the huge opportunity of playing all the Beethoven Sonatas with violinist Andrew Dawes over 10 years. He was that kind of collaborator. We would have a virtual conversation on the stage. Sometimes it would go one way, sometimes a different way, but it was never the same twice. And my best experiences in any kind of chamber music, if it is two people or five people, is when people feel free enough, and trust their partners enough, to just move a little this way or that way, and not just do what you decided in rehearsal.

LE – *With all the performing you've done, do you have any advice for students to help them with their nerves and the mental aspect of performing?*

JC – One of the things I have found in my life is that nerves are never going to go away. They're not just going to disappear. So you might as well accept the fact that you are going to be nervous before you play and not fight it. As soon as you try to fight it, it just gets worse. That's one of the things I told my students.

As far as getting through that, preparation is the key. Be able to start at places, so even if something goes wrong (because you can never be 100% sure that you're not going to have a difficult time of it) but you can always be ready for that. Test yourself, try starting at different places, try ending pieces, try starting at the beginning because sometimes people get up and forget what the first note is. That happens. You're not alone if that happens, it's just that you have to be ready for it.

LE – *At UBC you received the Distinguished University Scholar and the Killam Teaching Award. These honours speak volumes on what you put into your career at UBC.*

JC – Well, I got a lot out of it. It was a great job, a great position to have won that I enjoyed more than 30 years. I feel that my own playing really developed a lot because of my teaching. You have to figure things out for people. All young people are different – they're built differently, they have a different kind of mindset, and you have to find out the key to these people and figure out what will be best for them. So that's fascinating to do. Some of my most satisfying moments were when I actually managed to figure out a way for any one student to see something differently and therefore to be able to play it. Sometimes I would just jump up and say "Yes! We did it! We did it!" And those kinds of moments really make teaching so exciting.

LE – *With regard to practicing, do you have any advice to help students to practice efficiently?*

JC – As far as practicing goes, I tended to set specific goals for my practicing, depending on how much time I had. If I had an hour in between lessons, or 3 hours before I started teaching, in my mind I was saying "I need to get this particular passage worked on, I need to learn these many notes of a new piece," or something like that. It helped me to focus and use the time



Profiles

Jane Coop - Soloist, Chamber Musician, Teacher, and Jury Member - cont.

the best. "I have to learn these four pages of this score in this hour," and if you tell yourself you need to do that, you can actually do it.

Now I'm in the happy position to be able to say "I think I'll just work on this Bach piece for as long as I feel like it." I never had that, and it's a good and a bad thing. A goal really focuses you, but it is awfully nice to just spend as much time as you need.

I also think it's important to get a certain amount of work done first off in the day. Even if you can get one hour done before school or your classes, that hour is a time when a) your body is most flexible and warm and b) your mind can really focus. If you can get a good start like that it always helps everything.

LE – *And what about memorizing, did you have any way that you advised your students with that?*

JC – I advise them to memorize sooner rather than later. If you wait until it all sinks in by just the physical rote it's not really reliable. Even though I have had some young people who have been able to be okay with that sort of memorization, where they just did it enough times that it was there. I never trust that. So as soon as you can, start to memorize, and then it will be in your head.

LE – *You have been a jury member for many international competitions. What do you personally listen for in these high level competitions?*

JC – You used to listen for a certain amount of accuracy and ability, and facility and that kind of stuff, but because the actual technical level of playing is so incredibly high now, that's a given. They can play anything. So you have to be listening for other things. Personally, I listen first of all for some sort of story telling to the music. And communicating something to the audience, and telling the audience something about what you think about the music. Now I don't mean eccentric, weird, personal stuff going on. I mean finding out what your thoughts are about this particular piece of music and bringing it to the listener. To me, that's a certain kind of generosity in playing, and I listen for that.

I also listen for musical intensity. What I mean by that is an intensity of saying something, of producing the phrase, of characterizing the music, and making it not just about facility

and playing the notes. And this kind of thing comes out really in the first few minutes of the playing. You're perking your ears up and saying "this is interesting." Then having it be convincing and I say generous.

I would like to say that I find judging really difficult. The standard is so high, and I hate having to tell people they didn't so called make the cut. I don't like that aspect of it at all, I find it really hard.

And it's totally subjective. Competitions are useful and necessary, and they're good for getting young people to really work hard so that they can be their very best, but they also have a down side. They give a message that certain people are not as good as certain other people, and I think that's such a shame in music.

LE – *Are there any changes or trends you've noticed in competitions over the years?*

JC – Oddly enough, no. The really outstanding artists still stick out. It's just that the basic level is so high. You still can hear really big talent. In general, the teaching is so good now, people have good instruments now much earlier, all of those things. But the really great playing sticks out, just out of a higher pool.

LE – *You have an extensive discography. Do you personally enjoy the recording process?*

JC – I do now. It took me quite awhile to feel relaxed about the recording process. I did a lot of radio broadcasts when CBC was a viable institution. You would go the recording studio, and you get all ready, and the technician gets the microphones ready, and you do the sound check, then the red light would go on and you would have to go, and that's really quite a challenge. But I got used to it. ►



Profiles - Jane Coop cont.

I like the idea that if something didn't go the way I wanted it to go, I can change it. I like that. It's a whole different thing than live performance. In live performance you tend to take more risks, but in recording you really want to put down there what you think it should be like, and you can. I like both ways of playing, both recording and performance.

LE – What current projects do you have on the go?

JC – As far as recording things, I want to do another Haydn disc. I did a Haydn disc many years ago, and I'm a real Haydn lover, and I enjoy working on it. I'm sort of doing things these days that I feel like doing. I want to put together 5 more sonatas and do them.

I'm also thinking of doing a video of the 3 Part Inventions, the Sinfonias of Bach. I have a lot of thoughts about those, and I thought a video would be a good idea because I have very specific thoughts about fingering and how to get around the counterpoint. And I love them, they're like mini fugues and they're so interesting. I also have in my mind a Rachmaninoff recording. And in the meantime I'm performing and doing other projects.

LE – And congratulations on being appointed to the Order of Canada.

JC – Thank you. That was a big surprise, when they phoned to tell me. It is a huge honour, and when I wear the pin, which I don't do very often but I do from time to time, I feel so honoured.

Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United

States, and she teaches senior piano and pedagogy in Prince George, BC.



CFMFTA MEMORIAL DONATIONS

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

Simply send your donation to CFMFTA c/o Lois Kerr 7-6179 No. 1 Road, Richmond BC V7C 1T4

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

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

Cheques should be made payable to the CFMFTA.

DONS COMMÉMORATIFS DE LA FCAPM

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

Vous n'avez qu'à envoyer votre don à la FCAPM c/o Lois Kerr 7-6179 No. 1 Road, Richmond BC V7C 1T4. Veuillez prendre soin d'inclure le nom de la personne honorée, toute instruction particulière (le cas échéant), et indiquer le nom du projet auquel attribuer votre don.

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

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



CFMTA/FCAPM National Conference
July 3 – 6, 2019
Winnipeg, MB

CenturyOfSound2019.com

Call for Poster Session

The CFMTA/FCAPM conferences gather teachers and researchers to share and discuss various aspects of teaching and learning in music such as: musical development, curriculum design, music for special needs, and for lifelong learning. For 2019, we are especially interested in posters along the theme of “Sound Connections”.

We will be accepting posters for display in two categories as follows:

Pedagogical

Submissions in this category will be evaluated and selected by the conference committee based on how the teaching activities or pedagogical content relates to our theme “Sound Connections” and whether we think it will be of interest to the conference attendees.

Research

Submissions in this category will be peer-reviewed and acceptance will be based on the quality of the research and the topic covered.

Required Submission Materials:

- For pedagogical presentation: 1-2 page proposal indicating topic and summary of the content
- For research presentation: 1-2 page proposal indicating topic, research problem, methodology and a summary of results

PLUS

- On a separate page indicate each author’s name, institutional affiliation (if appropriate), contact information including e-mail address for one person.
- Clearly indicate if you want your application to be evaluated by the pedagogy committee or the research committee (blind-review).

Please note the following:

- Maximum allotted poster space is 36 x 48 inches.
- Only one submission per person will be accepted.
- When submitting put “Poster Session Proposal” in the subject line.
- Only Word or PDF submissions will be accepted.

Submission Deadline:

November 15, 2018 by midnight Central Time to: conference2019@mrmta.org

Do you have ideas for a conference workshop?

Remember WAY back to elementary school, and the teacher said, “Put on your thinking caps!” We need your ideas to have a conference full of interesting workshops. Proposals around the conference theme of “Sound Connections” are starting to trickle in. Guidelines can be found at CenturyOfSound2019.com *Don't procrastinate!* Get your ideas together and send in a proposal soon! Deadline for submissions is November 1st, 2018

National Vocal Competition 2019 News



We are pleased to announce that in addition to the three main prizes for the vocal competition, there will be two other prizes awarded to competitors from the semi-final round.

Orville J. Derrough Prize: \$1,500.00 – for the best performance of a Canadian composition

Tiffany A. Wilson Prize: \$750.00 – for the best performance sung in Italian

The conference schedule also includes a Vocal Master Class opportunity for those semi-finalists not advancing to the final round of competition. The master class will be facilitated by members of the competition jury and is open to conference attendees and the public.

Please note that although the conference is providing accompanists for the semi-final and final rounds of competition, singers will be asked to pay their accompanists' fees for the master class.

Introducing our Piano Jurors . . .

Douglas Finch, Canadian pianist and composer, is known for his innovative and imaginative approach to performance, and for helping to revive the lost art of classical improvisation in concert. As a native Manitoban who now lives and teaches in the UK, we welcome him 'home' to Winnipeg!

Scott Meek is a top prizewinner of several national and international competitions who began his studies in Winnipeg. He now lives in Vancouver and is a sought-after collaborative pianist and teacher, who also performs piano four-hands recitals as the Meeks Duo with his wife, pianist Clare Yuan.

Christine Vanderkooy has performed as a soloist both in Canada and internationally. Her CD, Schubert and Schumann, has enjoyed critical acclaim and much airplay across North America. She currently teaches at the University of Windsor, is an active festival adjudicator, and a senior examiner for the Royal Conservatory of Music.

Introducing our Vocal Jurors . . .

John Greer is an accompanist, vocal coach, arranger, composer and conductor who is currently based in Toronto. His collaboration with some of Canada's talented singers has resulted in many notable recordings. We welcome back this honoured graduate of the University of Manitoba.

Adrienne Pieczonka, soprano, grew up in Burlington, Ontario and made her professional debut in 1988 with the Canadian Opera Company. She specializes in the roles of Richard Strauss, and was titled "Kammersängerin" by the Austrian Government. Adrienne is a Dora and Juno award winner who lives in Toronto.

The third Vocal Juror is still to be confirmed.

Meet our Keynote Speaker ~ Michelle Sawatzky-Koop

Michelle Sawatzky-Koop grew up in Steinbach, Manitoba where she studied piano and voice beginning at the age of four. Michelle completed a Bachelor of Music, Piano Performance from the University of Manitoba and toured Western Canada through CFMTA's Young Artist Competition. Her volleyball playing skills led to team championships both provincially, nationally, and eventually to participating in the Summer Olympics in Atlanta. Michelle's story of overcoming obstacles and persevering "no matter what" will be an inspiring conclusion to our conference 'sound connections'.

Complete bios for all of the above can be found at: CenturyOfSound2019.com



CONFERENCE REGISTRATION FORM

Name _____

Address _____

City _____ Province/State _____

Postal Code/Zip Code _____ Country _____

Email _____ Telephone _____

PLEASE MAKE CHEQUES PAYABLE TO MRMTA.

MAIL TO: Gina Wedel, Registrar
 410 Niagara St.
 Winnipeg, MB R3N 0V5

To register online go to:
 CenturyofSound2019.com

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

All Full Conference packages include – Opening Night Gala, Piano and Vocal Competitions, Workshops, Master Classes, Trade Show.
Not Included – CFMTA/FCAPM Lunch (Thursday) and Final Luncheon (Saturday). Tickets must be purchased – see below.

Registration Type: (please circle below)

FULL PACKAGES	CFMTA/MTNA Members	Non Member	Students (ID will be required)
Register before Jan. 31	\$395	\$450	\$150
Register Feb. 1 – Mar. 31	\$450	\$500	\$150
Register after Mar. 31	\$495	\$550	\$160
CFMTA/FCAPM Lunch (Thursday)	\$30 _____ x \$30		
Final Luncheon with keynote speaker (Saturday)	\$50 _____ x \$50		
MRMTA Centennial Book	\$25 _____ x \$25		

Allergies – Yes/No If Yes – please detail _____

DAY PACKAGES

Thursday only	\$200	Piano/Vocal competition (semi-finals), Workshops, Trade Show
Friday only	\$225	Piano/Vocal competition (Finals), Masterclasses, Workshops, Trade Show
Saturday only	\$85	Workshops, Trade show

SINGLE TICKETS (includes pass to Tradeshow)

Opening Night Gala	\$35 _____ x \$35	Student rate	\$25 _____ x \$25
Piano Competition (semi-finals)	\$25 _____ x \$25		
Vocal Competition (semi-finals)	\$25 _____ x \$25		
Piano Competition (Finals)	\$25 _____ x \$25		
Vocal Competition (Finals)	\$25 _____ x \$25		
Masterclass (Friday 10am – Vocal)	\$25 _____ x \$25		
Masterclass (Friday 1pm – Piano)	\$25 _____ x \$25		
		TOTAL ENCLOSED	_____

TERMS of SALE – Please initial each box (if not initialed – registration cannot be processed)



Please note that in the event of your cancellation, there will be a non-refundable fee of \$75. No refunds will be issued after May 31st, 2019.



Photographs and Video consent, waiver, indemnity and release for the Canadian Federation of Music Teachers' Associations/Fédération Canadienne des Associations Professeurs de musique (CFMTA/FCAPM). CFMTA/FCAPM is granted the right to publish and use any photographs and to exhibit audio or video in which I or my works appear for the purposes of CFMTA/FCAPM archives, marketing, social media, publicity and public relations projects. I guarantee that any material recorded during this event will not be used in any commercial endeavor whatsoever without the written permission of CFMTA/FCAPM and all persons involved in the performances/recording.





The **High Note** in Music Learning™

Literacy in the language of music involves more than simply playing an instrument. **Music for Young Children®** is the only child-centered music-learning system that integrates keyboard, creative movement, rhythm, and singing, ear training, sight reading, music theory and composition.

MYC® is ideal for teachers who meet specific piano-performance and music-theory qualifications, and are energetic, enthusiastic and passionate about music. Our teachers receive special program training and are assessed to ensure consistently high music education standards. Teachers are mentored through a network of field coordinators who provide ongoing support and guidance.

Teaching opportunities available!

For more information, please visit: <https://www.myc.com/teaching-at-myc/>

Follow us on:  

[myc.com](https://www.myc.com) 

1.800.561.1MYC



Canada Music Week®

Prix semaine de la musique canadienne^{md}



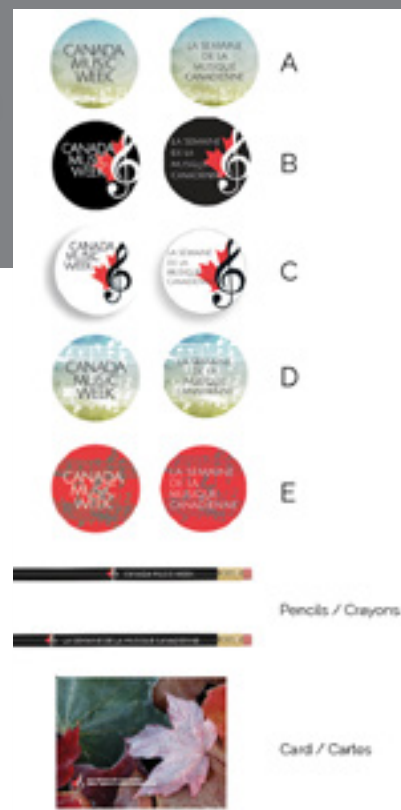
To order supplies:

<https://www.cfmta.org/en/canada-music-week-supplies/>

To download posters:

English <https://www.cfmta.org/en/cmwl/>

French <https://www.cfmta.org/fr/semaine-de-la-musique-canadienne/>



conservatory
CANADA™

Flexible

NEW EXAM OPTIONS

Flex eExams and Flex Theory allow students to schedule exams when they are ready

Flex eExams use technology to connect examiners with students remotely


**Flex Theory
exams
available**


**Free Approvals
to choose your own
repertoire**


**New Contemporary Idioms
Piano syllabus
now available**


**New Pre-Grade One
Piano exam
now available**

For more information, contact:

1-800-461-5367 • mail@conservatorycanada.ca • www.conservatorycanada.ca



William Andrews

Canada Music Week® Awards

Prix semaine de la musique canadienne^{md}

Does your branch have an innovative Canada Music Week® event ?

Votre association locale organise-t-elle un événement innovateur
pour la Semaine de la musique canadienne^{md} ?

CFMFTA invites all branches in Canada to submit proposals for Canada Music Week® events. Two awards of \$250 each are available to support Canada Music Week projects, made possible by the generous support of William Andrews of Toronto, Ontario.

Application guidelines

- Send a brief written proposal of the Canada Music Week® project or event that your branch is planning for this year. Describe your goals, plan of action and proposed timeline. Include a balanced budget and plans for promoting the event. (maximum two pages)
- The focus should be on Canadian music and composers. Projects incorporating innovative use of technology, social media and outreach to new and diverse audiences are encouraged. Expenses for scholarships, hospitality and operating expenses for Contemporary Showcase Festivals are ineligible.
- Proceeds from the event may not be donated to another charitable organization.
- Include the name of the branch and the contact information (address, phone and email) for the chairman of the project.
- Past grant recipients are eligible to apply again for a different project, once every three years.
- The branches who receive the awards will be asked to submit a report that will be featured in the Canada Music Week® (Fall) edition of the Canadian Music Teacher magazine.

Deadline

All proposals must be received by October 15, 2018.

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

La FCAPM invite toutes les associations locales du Canada à lui faire parvenir des propositions d'événements pour la Semaine de la musique canadienne. Deux prix de 250 \$ chacun seront offerts afin d'appuyer des projets pour la Semaine de la musique canadienne; rendus possible grâce à l'appui généreux de M. William Andrews de Toronto, ON.

Directives relatives aux inscriptions

- Envoyez-nous une brève proposition de projet ou d'événement écrite que votre association locale aimerait organiser cette année. Décrivez vos objectifs, votre plan d'action et l'échéancier prévu. Veuillez inclure un budget équilibré et ce que vous planifiez pour promouvoir l'événement (maximum deux pages).
- L'événement doit être centré sur la musique et les compositeurs canadiens. Les associations sont invitées à présenter des projets comportant une utilisation novatrice de la technologie, des médias sociaux et s'adressant à de nouveaux publics diversifiés. Les dépenses encourues pour des bourses, des frais d'hébergement ou de fonctionnement dans le cadre des festivals Contemporary Showcase ne sont pas admissibles.
- Les profits de l'événement ne peuvent être remis à un autre organisme de bienfaisance.
- Veuillez inclure le nom de l'association et les coordonnées (adresse, téléphone et courriel) du responsable du projet.
- Les lauréats des années antérieures peuvent se réinscrire afin de présenter un nouveau projet une fois tous les trois ans.
- Les associations régionales lauréates devront produire un rapport qui sera publié dans l'édition Semaine de la musique canadienne du magazine Professeur de musique canadien.

Date limite

Tous les projets soumis doivent être reçus au plus tard le 15 octobre 2018.

Pour de plus amples informations ou pour soumettre un projet, veuillez écrire à : canadamusicweek@cfmfta.org



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



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

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

CFMTA congratulates the following winners of the 2018 Student Composer Competition: La FCAPM félicite les lauréats suivants du Concours pour élèves compositeurs 2018 :

PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under / 8 ans et moins

CLASS 1 / CATÉGORIE 1

*Composition for solo instrument
Composition pour instrument solo*

1st place

Stella Ivanovic (BC)

2nd place

Ezra Eaton (AB)

Première place

The Dark Warrior

Deuxième place

Brave Little Cygnets

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

*Composition for solo instrument
Composition pour instrument solo*

1st place

Natasha Webb (QC)

2nd place

Antoine Villeger (BC)

Première place

Snowstorm

Deuxième place

The Story of a Theme

CLASS 2 / CATÉGORIE 2

*Composition for voice
Composition pour voix*

1st place

Chloe Bzowski (ON)

2nd place

Gillis MacKinnon (NS)

Première place

Unicorns

Deuxième place

Going Camping

CLASS 2 / CATÉGORIE 2

*Composition for voice
Composition pour voix*

1st place

Lilly Bartlam (ON)

2nd place

Deborah Beach (NS)

Première place

Smile at the Little Things

Deuxième place

Thunder



CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place

Ilan Mendel (NS)

2nd place

Eric Bouchard (ON)

Honourable mention

Gregoire Abodie (QC)

Rafael Brisebois (BC)

Première place

Emergence

Deuxième place

Les Appalaches

Mention d'honneur

Fantaisie jour et nuit

The Simon Song

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place

Sheen Dube (MB)

2nd place

Jessica deKort (ON)

Première place

Stronger

Deuxième place

Live

CATEGORY C / NIVEAU C

19 years and under / 19 ans et moins

1st place

Lauriane Bélisle(QC)

2nd place

Nicholas Wanstall (ON)

Honourable mention

William Lin (BC)

Première place

Poème symphonique no. 1

Deuxième place

Three songs of Nature

Mention d'honneur

Prelude in E Minor

CATEGORY D / NIVEAU D

Open / Ouvert

1st place

Kento Stratford (ON)

2nd place

Chantalle Sabourin (AB)

Honourable mention

Terry Pratt (PE)

Camille Frappier-Fortin (QC)

Première place

String Sonata No. 1 "Poetic Reflections"

Deuxième place

*Expression Movement One,
Reverie Movement Two (Postlude)*

Mention d'honneur

How do I love thee?

Jukai

Helen Dahlstrom Award / Prix Helen Dahlstrom

Ilan Mendel (NS)

Emergence

Piano Workbook Series
presents

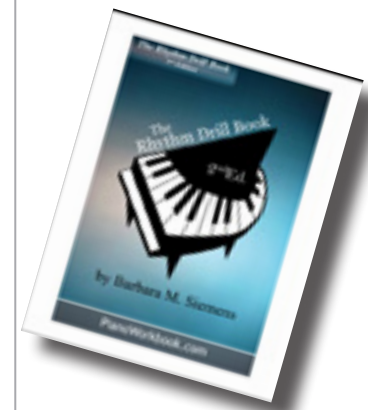
New Releases!



Carnival of the Animals

This delightful children's book was inspired by Saint-Saëns' classic favourite.

Go to pianoworkbook.com/wee-maestros to listen to excerpts read by the author, see the illustrations, or hear a recording.



Rhythm Drill Book

2nd Edition

- more exercises
- more time signatures
- for all levels - Prep to 10
- great studio resource

Available through
Long & McQuade,
Tom Lee Music
or Amazon.

pianoworkbook.com

PREPARATORY LEVEL - 8 years and under

CLASS 1 Composition for solo instrument
1st place Stella Ivanovic *The Dark Warrior*



THE DARK WARRIOR

Ruler of a faraway galaxy

Stella Ivanović
(b. 2009)



Stella Ivanović is currently a Grade 3 Student at Our Lady of Perpetual Help School in Vancouver. She started playing piano at age 4 and violin at age 6. She has successfully participated in the North Shore Music Festival and Archbishop Carney Speech

Arts Festival as well as RCM violin exams. She composed *The Dark Warrior* as a sequel to her previous composition *The Star Wars Princess*. In addition to music Stella likes reading, watching movies, dancing and horseback riding. 🐾

CLASS 2 Composition for voice
1st place Chloe Bzowski (ON) *Unicorns*



Unicorns



Chloe is a creative, fun loving, enthusiastic and energetic girl. She loves to compose music on the piano and sing along. She is also a competitive dancer and artist. In her spare time she enjoys

reading, playing with friends and spending time with her family and loyal dog Rooney. 🐾



CATEGORY A - 11 years and under

CLASS 1 *Composition for solo instrument*
1st place Natasha Webb *Snowstorm*



Snowstorm
 Tempête de neige
 Пыль

Natasha M. Webb (b. 2009)

Allegro

Natasha Webb is a passionate 9-year-old starting musician, who developed her aptitude for classical music at a young age. Picking up classical melodies on the piano by ear already by the age of 3, she soon started her first piano classes. At the age of 5 she began enjoying improvising on the piano and wrote her first

piano compositions. She is an active participant and a winner of a few Quebec music competitions. Born in Montreal, Natasha is now a student of Quebec National Conservatory. She is studying piano, violin and voice. Natasha is taking composition classes with Barbara Cwioro, writing music for piano and violin. ☺

CLASS 2 *Composition for voice*
1st place Lilly Barlam *Smile at the Little Things*



Smile at the Little Things

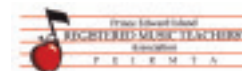
A2 - 11 Years and Under

With Encouragement ♩ = 80

C Am(sus4) G/B C

Music has been a huge part of Lilly's life for as long as she can remember. She started dancing at age four and began professional theatre at age six where she played Gretyl in Drayton Entertainment's production of The Sound of Music.

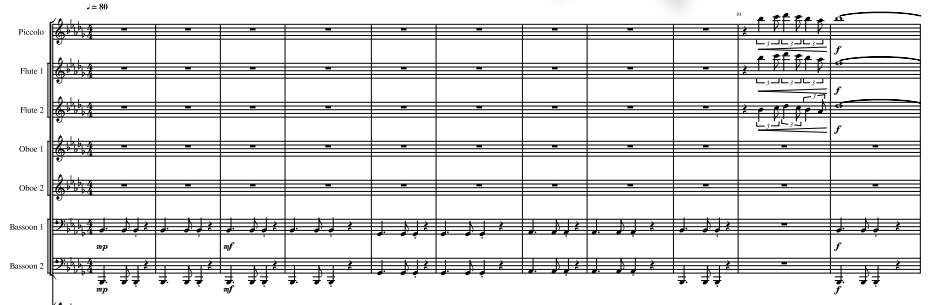
She has done many professional theatre shows since then. Lilly loves piano, voice lessons, and song writing. She is a student at Arc Music Studio. ☺



CATEGORY B - 13 years and under



CLASS 1 *Composition for solo instrument*
1st place Ilan Mendel (NS) *Emergence*



Ilan Mendel is a grade 11 student at Halifax West High School. He has studied piano with Shahein Hamza since 2007, completing the first half of his Grade 10 Royal Conservatory of Music (RCM) level in 2018. Ilan is a certified RCM elementary piano teacher. He has studied trombone for 6 years and participated in regional choirs for 7 years.

Ilan is a member of the Nova Scotia Youth Wind Ensemble, conducted by Mark Hopkins, and the Nova Scotia Youth

Orchestra, conducted by Dinuk Wijeratne. He has participated in several Halifax All City Music (HACM) programs. These include, the Intermediate and Senior Jazz Bands (piano and trombone), the Halifax Boys Honour Choir, and Soundtrax and Jazz Voices choirs (latter two conducted by Frances Farrell).

In 2018, Ilan started and conducted the jazz ensemble at Acadia Summer Music Academy. Ilan also swims competitively and enjoys travel. ☞

CLASS 2 *Composition for voice*
1st place Sheen Dube (MB) *Stronger*



Sheen Dube was born in Winnipeg. She began piano lessons when she was 4 years of age and started voice lessons 3 years ago. Sheen wrote her first song when she was 7 years old focusing on day to day issues in the world such as water scarcity. She has been doing it off and on ever since.

Sheen's taste in music varies greatly, from pop to classical and jazz to ethnic. Sheen's musical interest is part of a wider activity

including going to concerts, playing the tuba in the school band, singing and composing music. She is currently in Grade 8 at St. John's Ravenscourt School.

When Sheen is not making music or listening to her favourite singer, she likes to play badminton and watch movies. ☞

CATEGORY C - 15 years and under

1st place Lauriane Bélisle (QC) *Poème symphonique no. 1*

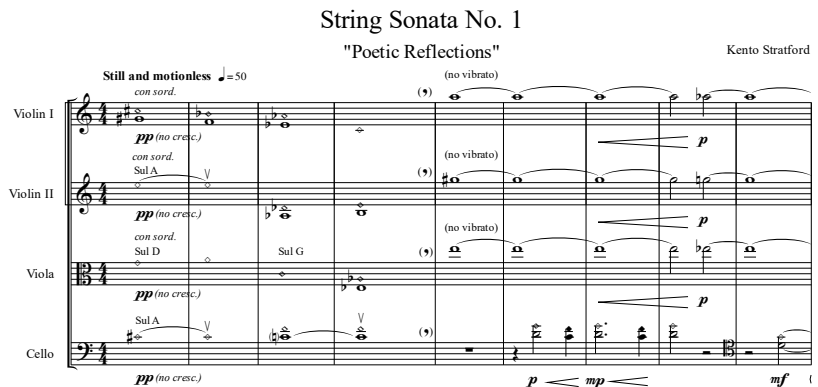


Lauriane Bélisle is a 17-year-old violinist from Montreal. She started the violin at the age of 8 in an elementary school that offers a specialized music program. Half of her days were devoted to music courses, which is when she began composing. Lauriane continued her studies in high school at the École de musique Vincent d'Indy, where she studied composition with Jean-Michel Rousseau and violin with Marie-Anne

Rozankovic. She is starting her pre-university studies this year at the same school, where she will pursue her passion for music while studying science. Lauriane, who is currently the concertmaster of the Orchestre symphonique du Conservatoire de la Montérégie, has received many scholarships and has won several musical competitions in Quebec. 🎵

CATEGORY D - Open

1st place Kento Stratford (ON) *String Sonata No. 1 "Poetic Reflections"*



My name is Kento Stratford and I am a 3rd year music student at Queen's University in Kingston, Ontario. I have been studying piano from the age of 15 and started composition lessons this

past year. I am currently studying composition with Dr. John Burge and Queen's, and hope to continue my studies at the graduate level following my graduation next year. 🎵





CFMTA Call for **Compositions** 2018

Appel à **compositions** de la FCAPM 2018

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

The following works were selected for the 2018 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

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

Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2018. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

Piano grade 5 - 7 level / 5e et 7e années de piano

Olympic Polonaise by Jen Smith Lanthier (ON)

Vocal grade 5 - 7 level / 5e et 7e années en chant

O Canada! (The Place We All Call Home) by Joyce Janzen (BC)

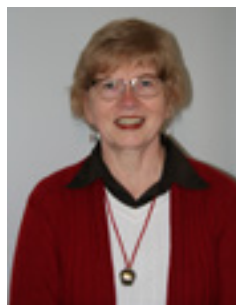
Jen Smith Lanthier (Ontario)



Jen Smith Lanthier is a private music educator and composer. She was born in Owen Sound, Ontario where she began playing the piano at an early age. Jen has completed music education in Theory/Composition, Pedagogy, and Piano Performance from the University of Western Ontario, The Royal Conservatory of Music, and the Northern Lights

Canadian National Conservatory of Music. She is presently teaching music lessons from her home studio in Owen Sound and is the secretary of the Ontario Registered Music Teachers' Association Owen Sound Branch. Jen loves composing and arranging music for piano; she is continuously gathering ideas and inspiration from the people and places around her. ☺

Joyce Janzen (British Columbia)



Joyce has taught piano in three provinces and is a long standing member of the BC Registered Music Teachers' Association, currently acting as its Provincial Registrar. She is passionate about theory and how a thorough grounding in the nuts and bolts of music can enhance understanding and performance. She enjoys a wide variety of music from chorales to bluegrass and

is an avid reader. She finds satisfaction in helping students learn skills to find joy in music. Her compositions include vocal, piano, a cappella, duet, Christmas and worship music. ☺



CFMTA Call for **Compositions** 2019

Appel à **compositions** de la FCAPM 2019

For performance during Canada Music Week® November 17 - 23, 2019

Seront jouées lors de la Semaine de la musique canadienneMD du 17 au 23 novembre 2019

- Two Pianos – Four Hands: Grades 3 - 4
- Two Pianos – Four Hands: Grades 6 - 7
- One Piano – Four Hands: Grades 3 - 4
- One Piano – Four Hands: Grades 6 - 7

- Deux pianos – Quatre mains : 3e-4e années
- Deux pianos – Quatre mains : 6e-7e années
- Un piano – Quatre mains : 3e-4e années
- Un piano – Quatre mains : 6e-7e années

Deadline Date: March 1, 2019 Entry fee: None

Date limite : 1er mars 2019 Frais d'inscription : aucun

CFMTA invites submissions of new unpublished pieces. The competition is open to any Canadian resident.

Les œuvres soumises à la FCAPM doivent être des œuvres inédites. La compétition est ouverte à tous les résidents canadiens.

Two Piano – Four Hands and One Piano – Four Hands pieces should be suitable for performance by students studying at the specified conservatory grade level. Please specify the grade level with your submission. A Canadian topic or theme is suggested.

Les œuvres pour deux pianos – quatre mains et pour un piano – quatre mains doivent pouvoir être jouées par des élèves étudiant au niveau de conservatoire spécifié. Veuillez préciser l'année d'étude correspondant à l'œuvre que vous soumettez. Un sujet ou thème canadien est suggéré.

The composer's name should not appear on the score. Please complete the online entry form and upload your score as a PDF file. One submission per composer per category and only one scholarship per composer may be awarded.

Le nom du compositeur ne doit pas être inscrit sur la partition. Veuillez remplir le formulaire d'inscription en ligne et télécharger votre partition en format PDF. Les compositeurs ne peuvent soumettre qu'une seule œuvre par catégorie et une seule bourse peut être remise à un compositeur.

The winning compositions will be chosen by a selection committee from across Canada. An honorarium will be awarded to each successful composer. The copyright for the composition will be retained by the composer.

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

The chosen composition will be published and available to be downloaded for public use, from the CFMTA website until November 30, 2019

La composition sélectionnée sera publiée et pourra être téléchargée par le public directement sur le site de la FCAPM jusqu'au 30 novembre 2019.



CHRISTIAN CONSERVATORY OF MUSIC, CANADA

Setting the Standard in Christian Music Education

- ◆ Examinations in Traditional and Contemporary Christian Music
 - ◆ Six Grade Levels ◆ Three Diplomas
- ◆ Syllabus available for **FREE** download through CCMC website

www.ccmce examinations.org



CFMTA 2018 National **Essay** Competition Concours national de **rédaction** 2018 de la FCAPM

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

The Lorna Wanzel Prizes are awarded to recipients in each category. Thank you to Dale Wheeler and Christopher Hahn, for serving on the adjudication panel this year. The next Essay Competition deadline is May 1, 2019.

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

Les prix Lorna Wanzel sont attribués aux lauréats de chaque catégorie. Nous remercions Dale Wheeler et Christopher Hahn qui composaient le jury cette année. La date limite du prochain concours de rédaction est le 1er mai 2019.

CFMTA is pleased to congratulate the winners of the 2018 National Essay Competition. C'est avec joie que la FCAPM félicite les lauréats du Concours national de rédaction de 2018.

University Undergraduate Level - Niveau universitaire – premier cycle

1st place (\$1,000) Emily Leavitt, Mount Allison University
Percussion, Passion, and Painting for the Piano: An Exploratory Essay Examining Claude Debussy's use of External Influences.

2nd place (\$500) Olivia Adams (University of Western Ontario)
Asian Influences in Alexina Louie's Piano Music

University Graduate Level - Niveau universitaire – deuxième cycle

1st place (\$1,000) Francisco Reyes Peguero (McGill University)
The Gatekeepers: The Culture of Higher Music institutions and its Conditioning of the Field of Music Education and the Music Teaching Profession

1st place - University **Undergraduate** Level

Percussion, Passion, and Painting for the Piano:

An Exploratory Essay Examining Claude Debussy's use of External Influences.

This paper highlights how Claude Debussy utilizes cultural, musical and historic characteristics from the Far East, Spain and Asia in his solo piano works. The aforementioned traits are observed through his use of percussive timbres and pentatonic scales, simulation of guitar and dance rhythms, and delicacy and clarity. Debussy was able to create an accurate imitation of these cultures through exposure thereto, whether at the 1889 Paris Universal Exposition, the Javanese gamelan, or through close friendships with Spanish composers and performers, which provided him with an intimate knowledge of compositional techniques and inspiration. Additionally, he was able to create Asian inspired compositions by simply cultivating his own interest in these cultures through the collection of art and applying his artistic understanding to music.

Debussy's exploration of the Indonesian gamelan at the 1889 Paris Universal Exposition, and at the Paris Conservatory, allowed him to escape his traditional education and compose with new sounds, such as, being able to simultaneously sound fast rhythms with slower motives, demonstrate alternative scale patterns similar to pentatonicism, and resonate new sonorities, which qualities can be observed in such pieces as *Pagodes* and *Cloches à travers les feuilles*.

The paper examines Debussy's close friendships and personal interest in Spanish culture as influences that enabled him not only to accurately compose pieces with authentic Spanish but to take Spanish content to deeper creative and structural levels. Pointing to *La Puerta del Vino* and *La Soiree dans Grenade* as examples, the paper demonstrates how Debussy created Spanish colour from using visual representations of Spain as his muse, and utilizing different musical techniques to emulate Spanish sounds, for example, guitar strumming and castanets. Debussy also used habañera and tango rhythms to enforce a firm, steady and rhythmic baseline and infuse certain passages with more *couleur locale*.

Finally, in establishing that Debussy was able to arouse imagery of the exotic through impressions created by pianistic motives, this paper suggests that emulations of brush strokes and Japanese visual art are perceptible in such pieces as *Canope* and *Et la lune descend sur le temple qui fut* through the use of sharpness and clarity of line, thereby achieving "painting in sound" or impressionism.



Emily Leavitt is a nineteen-year-old pianist from the musically vibrant city of Fredericton, New Brunswick. She commenced her piano studies at the age of six and has studied with two fine instructors, Linda Sprague and Ross Simonds. Emily participated, for close to ten years, in the

Fredericton Music Festival from which she has received many awards. Emily has also completed Grade Nine piano from Mount Allison University's Centre Examinations and has received the highest mark for provincial examinations three times.

Throughout high school, Emily participated in the concert band and was a part of Fredericton High School's productions, Chess, White Christmas, Once Upon a Mattress, and played in the pit orchestra for Cinderella. As a proactive member of her music community, Emily received the Director's Award from the Fredericton High School Concert Band for her perseverance and dedication to her musical talent.

More recently, Emily has participated in Theatre New Brunswick's Senior productions of Shrek: The Musical and Beauty and the Beast, and Mount Allison University's Garnet and Gold productions of Legally Blonde and The Addams Family.

Currently, she is studying at Mount Allison University in the Bachelor of Music program under the tutelage of Dr. Stephen Runge. Emily is entering her third year and is eager to continue on her musical journey. This 2018 summer, Emily participated in Orford Music Academy and is working as a tour guide at Fredericton's Christ Church Cathedral and as the J.E.A. Crake Foundation Summer Intern for the Sackville Festival of Early Music. ♪

Complete Essay's are
available on the website

<https://www.cfmta.org/en/essay-competition/>

2nd place - University **Undergraduate** Level

Asian Influences in Alexina Louie's Piano Music

Alexina Louie is one of Canada's most recognized composers, whose own unique compositional style is influenced by her Asian heritage and Western upbringing. Louie is prolific in the genre of Contemporary music, writing music that requires knowledge of extended techniques, and explores atonal and polytonal tonalities, as well as a variety of notational styles. Born in China Town, Vancouver, the young pianist started with a music education similar to that of any North American child. She considered herself a regular piano student without any particular affiliation for contemporary music or music from her cultural heritage. Her curiosity in Asian influences was sparked when she made a family pilgrimage back to her grandparent's homeland, but ultimately the synthesis of her style came from within. The beginnings of Louie's style were formed by philosophy, instrumental study, poetry, and meditation, and after she found her voice she searched out her family history and saw it come full circle. Louie went on a self-discovery journey to find her unique compositional style which fuses eastern and western influences to create an individualized Asian-fusion stream of contemporary classical music. Through reaching for her heritage, she created her own unique voice in a fusion of east and west. Her music adds a personalized voice to Contemporary idioms and specifically to the diversity of Canadian music. She writes, "I'm Oriental and I'm a woman, and both of those things are part of my writing. I'm not an Oriental woman artist, though. I'm an artist who uses what she has." Louie's compositional voice was influenced by musician and teacher Tsun-Tuen Lui, and through lessons, her understanding of the unique timbres increased, and the characteristics of Oriental instruments began to make their way into her piano compositions. By studying the history, techniques, and timbre

of these instruments, pianists will gain a better understanding of the performance practice that surrounds Louie's unique and influential piano music. Throughout her music, there is evidence of the pitch-bending techniques of the hichiriki, the unique score notation of the shō, the string instrument techniques of the zheng and ch'i'in, percussion instruments such as the gong, and unique sounds and rhythms of Javanese gamelan ensembles. Louie's music is also largely influenced by eastern philosophy, such as the yin-yang and Zen influences. By applying the instrumental techniques and philosophical ideologies to Louie's music, the intention of the music deepens, and the performance practice becomes clearer. The understanding of these various instruments, their functions, timbres, and cultural context gives the pianist direct insight into how to play Louie's piano music, as well as a view into the composer's perspective. The knowledge of the instruments and philosophies will influence the pianist's interpretation and allow them to become effective in evoking the east-west style associated with Louie's music.



Olivia is from Saskatoon, SK and is in her senior year of a piano Performance degree at Western University in London, ON and has plans to continue her education in graduate studies in piano pedagogy. Olivia's research on Canadian Female composers has been recognized both online and abroad. In January 2018, she was a presenter at the "Hands on Piano Conference" at the University of Aveiro, Portugal where she gave a lecture-recital on teaching the music of Canadian Female Composers. Olivia is passionate about performing Contemporary Canadian music. 🎹

¹"Alexina Louie: Biography," CMC Online, last modified 2002, Accessed April 10, 2018 <https://www.musiccentre.ca/node/37256/biography> .

² Knelman, 1987.



Debra Wanless Music

All Your Creative Teaching Needs

Ensembles • Fakebooks • Method Books • Piano Solos
Technique Books • Theory & Textbooks



debrawanless@everus.ca
debrawanless.com

The application guidelines for the National Essay Competition have changed for 2019

<https://www.cfmta.org/en/cfmta-national-essay-competition-guidelines/>

The Gatekeepers: The Culture of Higher Music institutions and its Conditioning of the Field of Music Education and the Music Teaching Profession

“By doing away with giving explicitly to everyone what it implicitly demands of everyone, the education system demands of everyone alike that they have what it does not give. This consists mainly of linguistic and cultural competence and that relationship of familiarity with culture which can only be produced by family upbringing when it transmits the dominant culture.” –Pierre Bourdieu

According to French sociologist Pierre Bourdieu, success in educational institutions depends on adherence to the culture of said organizations. This premise took a particular shape for many years, as subject-centered and school-centered education failed to cater to students that did not follow the institutional culture of their school. Avoiding this problematic is what partly drives student-centered initiatives we see in schools today. Music education has intended to join these efforts, noticeably through approaches like culturally responsive music education and including informal and non-formal forms of music learning that resemble music-making by popular musicians. However, are these initiatives congruent with the education music teachers receive during their pre-service training and inclusive of educators that identify with popular and traditional musics?

For decades, the field of music education in Western countries has promoted initiatives that diverge from the canon established during the emergence of higher music education institutions (HMEI) in 18th-century Europe. These new perspectives have diversified music education practice and included voices that were drowned out by the omnipresence of Western European Art Music (WEAM). In contrast to the field of music education, HMEI have largely stayed the same, except for the inclusion of Jazz music during the first half of the twentieth century; these institutions primarily foster WEAM, and the promotion of this art form determines their bureaucratic culture. Indeed, because of HMEI’s cultural norms, early-adopted discourses and practices in the field of music education continue to reproduce, as compliance to such norms is a gateway to a music teaching degree. Therefore, a dichotomy exists between HMEI and the field of music education; the cultural stagnation of HMEI contrasts with the diversification of the field of music education. This contradiction impacts the viability of both the field of music education and the music teacher profession. In this theoretical essay, I argue that the culture of HMEI impedes the full embrace of initiatives promoted by the field of music education that diverge from the centuries old canon, conditions and limits the

music teacher profession, and excludes individuals that do not identify with the values of HMEI.

The thesis I propose in this paper is sustained by scholarly literature that details the process undertaken by individuals that wish to become music teachers, the events they go through during their pre-service development, and music teachers’ incorporation into the labor force. Based on this literature review on music teacher education, I outline the relationship between HMEI’s culture and diverse approaches to K-12 formal music education, and I analyze the consequences that this relationship has on music students in general and the music teaching profession in particular.

Francisco Luis Reyes is a Ph.D. candidate in music education at the Schulich School of Music’s Department of Music Research at McGill University. He graduated Summa Cum Laude from the Conservatory of Music of Puerto Rico with a B.M. in Jazz and Caribbean Music and holds an M.A. in Music Education from the Universidad de Granada. His Master’s research consisted of a curricular analysis of the music teacher education programs in Puerto Rico. Francisco



is currently developing his doctoral research, which highlights the educational and sustainability efforts of community music initiatives that foster traditional Puerto Rican music. His scholarly work has led to multiple invitations to present in conferences in Canada and the United States. For instance, Francisco has presented at the 2017 edition of the Curriculum Encounters Conference in Montreal, the National Association for Music Education’s Oklahoma Symposium on the History of Music Education, and the 2016 Music & Labour Conference in Toronto. Further, Francisco has published his work in the Canadian Music Educator Association’s Journal and the Research Studies in Music Education Journal. His research interests include Caribbean music education, sociology of music education, Caribbean music teacher education, and community music. As a musician, Francisco is a Latin Grammy Nominated saxophonist who has collaborated with the Puerto Rico Symphony Orchestra, and other Grammy-nominated artists like Viento de Agua, the late Lucy Fabery, Humberto Ramirez, and Gilberto Santa Rosa.





CFMTA/FCAPM Memorial Pedagogy Award

Prix commémoratif de pédagogie

I am pleased to announce that the winner of the 2018 CFMTA Memorial Pedagogy Award is Geoffrey Barker from Vernon, BC with a mark of 90% on his RCM Advanced Piano Pedagogy Written exam.

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

CFMTA is pleased to offer the Memorial Pedagogy Award to the candidate who receives the highest mark in the Teacher's Written Examination of either the Royal Conservatory of Music (Advanced Level) or Conservatory Canada. The applicant must have studied with a current CFMTA teacher and the examination must be from a nationally based teaching institution, which examines in every province (Royal Conservatory of Music/Conservatory Canada).

Sue Jones - Awards and Competitions Chair

Geoffrey Barker (British Columbia)

Geoffrey completed his ARCT in Piano Performance from the Royal Conservatory of Music in 2007. In 2008 he began teaching full time at the Vernon Community Music School in Vernon, BC. He enjoys teaching piano, rudiments, history, harmony, and most recently pedagogy. Many of his students have won RMT Awards in piano, rudiments, harmony and history. He studied under BCRMTA member Patricia Metcalfe.

Geoffrey has received certification for both advanced piano and advanced theory from the Royal Conservatory of Music. In 2015 he received the BC Regional medal for Elementary Piano Pedagogy. In 2017 he received the National Gold Medal for Advanced Piano Pedagogy. He is currently the President of the Vernon Branch of BCRMTA.

Je suis heureuse d'annoncer que la lauréate du Prix commémoratif de musique de la FCAPM 2018 est Geoffrey Barker de Vernon, en BC qui a obtenu la note de 90 % lors de son examen écrit en pédagogie avancée du piano du CRM.

Ce prix a été instauré en l'honneur des professeurs reconnus pour leurs contributions à cette profession. Afin d'honorer ces professeurs, nous offrons le prix de pédagogie aux candidats méritants qui se sont récemment démarqués dans ce domaine. Ce prix fut établi lors du décès de M. Robert Pounder, premier président honoraire de la FCAPM de 1975 à 1996.

La FCAPM est heureuse d'offrir le prix commémoratif de pédagogie au candidat ou à la candidate qui aura obtenu la meilleure note à l'Examen écrit des professeurs du Conservatoire royal de musique (niveau avancé) ou du Conservatory Canada. Le candidat doit avoir étudié auprès d'un professeur actuellement affilié à la FCAPM et l'examen doit provenir d'un établissement d'enseignement national reconnu offrant la possibilité de passer des examens dans toutes les provinces (Royal Conservatory of Music/Conservatory Canada).

Sue Jones - responsable des Prix et concours



He values working at the Vernon Community Music School as he enjoys collaborating with other teachers in the pursuit of knowledge and excellence. He enjoys teaching students of all ages, and believes music can be enjoyed any age regardless of ability.

Geoffrey has a passion for travel and exploring other cultures. He also enjoys recitals, concerts, and all forms of theater. When he's not walking his dog, he can usually be found at the piano exploring repertoire to give to his students! 🎵





CFMTA/FCAPM Focus on **Research** Se concentrer sur la **recherche**

Pat Frehlich

The CFMTA/FCAPM strives to establish itself as one of the leading Canadian resources for disseminating academic research in music pedagogy. Its mandate to connect university researchers with professional studio teachers aims to strengthen the relationship between theory and practice.

As such, CFMTA/FCAPM's Focus on Research was established to promote and encourage scholarly work in music pedagogy and to provide a forum for dissemination of research on music teaching and learning. Scholarly work in the form of original qualitative or quantitative research, as well as literature reviews, can be submitted for evaluation by a blind, peer-review panel. Papers can be submitted in either English or French, and are limited to 7000 words which should include a 150 – 200 word abstract and APA formatted references. Anonymized manuscripts can be sent to research@cfmta.org where it must meet acceptable international publication standards determined by three reviewers before acceptance. Evaluation will be based on significance of the topic to the field, theoretical framework, research design and methodology, quality of writing, and originality of ideas. Accepted manuscripts will be posted in full on the CFMTA/FCAPM website and a 400-word summary is published in the *Canadian Music Teacher* journal.

CFMTA/FCAPM is committed to raising the standard of professionalism in private music studios by encouraging teachers to become familiar with the important research being conducted in music pedagogy. Private studio teachers can greatly benefit from reading the latest research being done in the field of music pedagogy to improve their own practice. For example, there is important research currently being done on questions surrounding musician injuries, sight reading, student retention, technology and more which can serve to inform the daily decisions of teachers. Further, Canadian academics need a venue to publish academic research and it is a shame that so much great work goes unread. We particularly encourage graduate students to submit work based on their thesis, dissertation, or capstone papers.

By connecting these two needs, CFMTA/FCAPM is the catalyst for a collaboration between academics and professionals. Focus on Research welcomes stimulating and relevant pieces of contemporary research in music pedagogy that contributes to a deeper understanding of the field, and should address current questions related to private instrumental and voice studio teaching. Further information is available at <http://www.cfmta.org/en/research/>.



Where the Music Begins

Sales / Lessons / Rentals / Repairs / In-Store Financing / Print Music



Long & McQuade
MUSICAL INSTRUMENTS 

75 locations nationally. Visit www.long-mcquade.com for online shopping and to find the location nearest you.



With so much need and want in our world these days, it is especially important for our students to feel empowered to be game changers. The Music Making A Difference Branching Out initiative will encourage music students across the country to raise money by playing concerts to benefit a local need. Some recital targets could be:

- Your Community's Food Bank
- SPCA
- Refugee sponsorship organizations
- Hospice programs
- A particular project such as providing socks for the homeless.
- A local environmental issue

With this public outreach, local students, branches, and provincial organizations can truly make a difference in their community. An engaging option would be to pair the donation recipient with the concert theme, i.e. a fundraiser for the SPCA could be a concert of animal-themed music; refugee fundraiser could feature music written by refugees or from parts of the world where there are many refugees.

CFMTA/FCAPM will donate \$100 to each branch that hosts an event.

Deadline March 15, 2019

Applications submitted online

www.cfmta.org

Information needed for the application:

- Branch name
- Branch contact person - with email and phone
- Make cheque payable to
- Mailing address for cheque
- Short description of event
- Photo

For more information: Please contact Anita Perry

admin@cfmta.org

Dans un monde où les besoins et les désirs nous bombardent de partout, nos élèves ont tout particulièrement besoin de sentir qu'ils ont le pouvoir de changer les choses. L'initiative « La musique qui fait une différence » de On s'assemble encouragera les élèves musiciens partout au pays à collecter des fonds en présentant des concerts-bénéfice pour aider à répondre à un besoin local. Un récital pourrait avoir pour cause :

- Votre banque alimentaire régionale
- La SPCA
- Des organismes d'aide aux réfugiés
- Des programmes de soins palliatifs
- Un projet spécifique visant à offrir des bas aux sans abri
- Une cause environnementale locale

Grâce à ces mobilisations du public, les élèves et les associations régionales et provinciales peuvent réellement faire une différence dans leur communauté. Il serait formidable de jumeler l'organisme ciblé et le thème du concert, comme en appuyant la SPCA avec un concert ayant pour thème les animaux, ou un organisme œuvrant auprès des réfugiés avec un concert où les pièces ont été composées par des réfugiés ou issues de régions du monde où se trouvent beaucoup de réfugiés.

La FCAPM/CFMTA donnera 100 \$ à chaque association régionale qui organisera un événement.

Date limite : 15 mars 2019

Inscriptions en ligne : www.cfmta.org

Informations requises lors de l'inscription :

- Nom de l'association régionale
- Personne ressource de l'association - incluant courriel et numéro de téléphone
- Faire le chèque au nom de
- Adresse où poster le chèque
- Brève description de l'événement
- Photo

Pour de plus amples informations :

Veuillez communiquer avec Anita Perry

admin@cfmta.org





Upcoming Provincial Events

Newfoundland & Labrador

Canada Music Week - 'CMW Video Project' featuring recorded videos of students of the NLRMTA performing Canadian music (to be shared on the NLRMTA website and social media platforms) for the two weeks leading up to Canada Music Week. This is used as a means to raise awareness and 'advertise' Canadian music as well as our annual themed recital, which will take place on Sat. November 24.

December Food Bank Recitals - A series of recitals by students of NLRMTA teachers, to raise donations for the local food bank. (Last year we collected over 2000 pounds of food, value of nearly \$5400)

Professional Development Session #2

Topic: "Finances and Insurance for the Studio Teacher" - January

Master classes with Memorial University professors - January/February

Saskatchewan

Fall Convention & AGM 2018

Teaching Music: Staying Relevant in Today's World
October 12, 2018



my music staff

Proudly Canadian

EVERYTHING ALL-IN-ONE PLACE

Automate the way you run
your music teaching business.

GET STARTED TODAY!
30-DAY FREE TRIAL
www.mymusicstaff.com





Mark your **Calendar** Marque ton **calendrier**

William Andrews Awards / Le Prix Willam Andrews
Deadline October 15, 2018 - <https://www.cfmta.org/en/william-andrews-awards/>

Alliance for Canadian New Music Projects'
National Student Composition Class - October 31, 2018
Deadline for entries to the Alliance for Canadian New Music Projects' National Student Composition Class with adjudicator composer Darlene Chepil Reid. For more info visit:
<http://acnmp.ca/student-composition-class/>

Canada Music Week® / Semaine de la musique canadienne^{md}
November 18 - 24, 2018

Call for Compositions / Appel à compositions
Deadline March 1, 2019 - for guidelines - see page 29 or
<https://www.cfmta.org/en/call-for-composition/>

Branching Out 2018 / On s'assemble 2018
Application Deadline March 15, 2019 - for guidelines and posters <https://www.cfmta.org/en/branching-out/>

Enter the 2019 Pianist Composing Competition to win a Kawai piano and feature inside the pianist magazine!
<https://www.pianistmagazine.com/pianist-competitions/pianist-composingcomp/>

National Essay Competition / Concours de rédaction
Deadline May 1, 2019 - for rules and guidelines - <https://www.cfmta.org/en/cfmta-national-essay-competition/>

National Piano Competition Entry / Concours national de piano
Deadline May 1, 2019 - for rules and guidelines - <https://www.cfmta.org/en/national-piano-competition-rules-and-regulations/>

National Voice Competition
Deadline May 1, 2019 - for rules and guidelines - <https://centuryofsound2019.com/competitions/mrmta-2019-national-vocal-competition-rules-and-regulations/>

Hugheen Ferguson Distinguished Teacher Award / Prix Hugheen Ferguson du professeur distingué
Deadline May 1, 2019 - for applications forms - <https://www.cfmta.org/en/hugheen-ferguson-distinguished-teacher-award/>

CFMTA Student Composer Competition / Concours de composition pour élèves
Deadline June 1, 2019

CFMTA/FCAPM National Conference
A Century of Sound Connections
July 3 - 6, 2019 - Earlybird deadline January 31, 2019
<https://centuryofsound2019.com/>





ULTIMATE MUSIC THEORY

Preparing for RCM Theory Exams Just Got Easier! UMT Workbooks & **NEW** Supplemental Series *A Proven Step-by-Step System*





20% OFF
Coupon Code
UMT20
Ends Oct 31/18

♪ BONUS - Free Online Course - Teach the UMT Supplemental Series!

Order Today **Shop.UltimateMusicTheory.com** Ph. 800-520-4680





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

by Lori Elder

Q. How can parents of a beginner student assist with home practice?

A. There are many things parents can do to help their child get off to a good start with piano practicing.

- Make a schedule. Find a good time of the day such as first thing in the morning, or when you get home from school, or right after dinner. Find a routine that works well for your household.
- Have a sticker board. The student gets a sticker for everyday that practicing has been done.
- Turn off the computer, TV and cell phone while the student is practicing to help minimize distractions.
- Have the piano in a quiet place away from the busy areas of the house.
- Read the assignment written by the teacher and check that the child is following the practice plan. That way the parents can make sure that the proper material is being done everyday.
- If the parent is not attending the lesson, they may wish to check in for the last 5 minutes so they know what was covered and they know what to listen for with the practicing.
- Be encouraging to their child taking piano lessons and give a lot of praise as pieces are coming along and skills are improving.
- The parents can record some aspects of the lesson so this can be reviewed and practiced properly at home.
- Help with learning the note names.
- Help with counting and clapping.
- Do off the bench activities together such as theory pages and flashcards.
- Take the student to concerts, recitals and other musical events.

Q. What should the workload be? How many pieces do they play at a time?

A. This depends a lot on the student and the level they are at. Some students like to have 5 or 6 pieces and studies on the go so that they have different things to practice and will stay challenged. Other students only want 2 - 3 pieces, so they can really make progress on these.

Some students get bored quickly, so then it's good to have a steady diet of new material to keep things interesting. And it depends also on how serious they are about studying the piano, or if it is more for recreation.

When it comes to the level, a junior level student will commonly have more pieces on the go than a senior student, who will have longer pieces and fewer of them.

If I sense in the lesson that the workload is too light, and that the student could probably do more, I'll assign another piece. But if their work is moving forward well, then I stay with the number of pieces they have for another week or so.

The number of pieces also has to match their practice time. If I notice that nothing is getting better, I'll sometimes suggest putting a piece down for awhile to come back to later. Another alternative is to increase the practice time, which I will always encourage!

At times students have a lot of homework, particularly in high school, and many students are trying to excel at this as well. I ask them about this so I can match their piano assignment to their practice time. Extra curricular activities such as sports teams, lessons in speech arts or dancing, and part-time jobs need to be taken into consideration also. It's easy for young people to get over-extended, just as adults do, and then they get stressed out.



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.





What's **NEW** at the Conservatories ? Quoi de **NEUF** aux Conservatoires ?



Conservatory Canada has some exciting new changes in store. Please check our website where you can get the latest syllabus information on our Classical Piano, Classical Vocal and Contemporary Idioms Vocal syllabi. We offer the ultimate in flexibility for our Repertoire lists (with free approval for pieces not yet on our lists) as well as scheduling through our eExam program. Over one quarter of our exams are now done using the internet and software to connect two keyboards remotely. Visit our website where you can learn how to take advantage of scheduling student's exams with only two weeks notice!

We will be holding our annual Convocation ceremony and Conron Geiger Travel and Study Scholarship weekend, in London on November 10. As part of the ceremony, in addition to awarding Medals of Excellence to students from across Canada, we will be awarding our Honorary Licentiate Diploma to distinguished pedagogue, Dr. Scott McBride Smith. Dr. Smith is the driving force behind our partnership with the United States Music Certification Exams (USMCE) operating in China, and he will be our clinician for the Travel and Study Scholarship, which will feature visiting students from across Canada.

Conservatory Canada will be taking part in the Scotiabank Toronto Waterfront Charity Challenge! We are looking for runners to take part in Toronto, Sunday October 21st. If you are unable to join us, consider visiting our team page <http://www.torontowaterfrontmarathon.com/stwm-charities/conservatory-canada/> where you can get more information or make a donation. Help us to continue to promote achievement in music, foster talent and potential, and create modern relevant programs for your students!



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

Northern Lights Canadian National Conservatory of Music Summer Sizzle 2018 was held in Biggar, Saskatchewan Aug. 8-9. A new location brought with it many new faces and much enthusiasm and energy. The Biggar community were amazing hosts to composers, clinicians, teachers, students, parents and grandparents who were in attendance from across Canada. Once again, Keyboard Kamp was filled to capacity.

Teachers enjoyed pedagogy sessions featuring Canadian composers, tips for teaching transfer students, aural and tactile students, teaching through colour and style, bucket drumming, the life and music of Violet Archer, and more.

It was a treat to hear new music of various composers, lunch and dinner recitals, student jazz recital, masterclasses, tradeshow, the Summer Sizzle Choir, and the Gala and convocation, featuring silver medal awards and an all-Canadian line-up of performances.

The new book that was premiered by *Northern Lights* was a collection of 11 compositions in various styles by students, for students, *Fingerprints from Biggar 2018*. It is the eighth book of compositions by young musicians attending Summer Sizzle.

Visit www.cncm.ca for more information and to place orders for this, and other exciting Canadian piano books. You can also join us on Facebook at www.facebook.com/SummerSizzle or www.facebook.com/NorthernLightsCNCM.

CNCM continues to grow in popularity with its varied streams of performance examinations and pedagogy programs. The piano syllabus is available through a free download on our website and feel free to contact us with any questions that you might have.

What's **NEW** at the Conservatories ? Quoi de **NEUF** aux Conservatoires ?



Comprehensive Graded Examination System

CCMC provides a comprehensive graded examination system for musicians who are training to play music in the church. An integrated approach toward music and the musician is emphasized. Students are examined in areas of the Materials of Music (theory), Survey of Christian Music (history), Applied Performance and Bible Basics. While each area covers foundational elements, they are extended to offer a breadth of learning and comprehension. For example, in the Materials of Music (theory), students learn chord chart/lead sheet designations alongside staff notation and become conversant in both. And these are applied to their Performance Repertoire to reinforce the direct relevance of theory to practice.

Staff Notation AND Lead Sheet/Chord Chart Development

CCMC is committed to training musicians who can faithfully interpret written music as well as expand on it, developing improvisational skills. Students learn from staff notation along with chord charts and lead sheets so that they are equipped for solo performance and contemporary ensemble playing, such as Praise and Worship Teams.

CCMC Syllabus Update

Over the next 12 months, CCMC will be working to revise and update their Syllabus and are inviting teachers and students to offer suggestions and recommendations. CCMC works in partnership with its constituents to serve them in their church contexts. As the repertoire of many churches has seen significant change recently, the demand and expectation to meet these needs remains constant. Recommendations can be e-mailed to publications@ccmcexaminations.org by October 31, 2018.

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



The Royal Conservatory®

Students and Alumni Achieve Excellence

It's been another successful summer for students of The Royal Conservatory of Music. Many won grand prizes at the 2018 Canadian Music Competition as the top performers in their respective age groups. Additionally, Vancouver pianist and alumnus Carter Johnson won the top prize – and a \$10,000 scholarship – at Stepping Stone, the most senior level of the competition.

Because of his achievements, Carter was named to CBC's annual list of Canada's top 30 classical musicians under 30 years old. He was one of 17 Conservatory students and alumni named to the list this year.

New Online Courses

Later this fall, The Royal Conservatory will release three new online courses that will empower students with the knowledge to succeed in music at the highest level. In Harmony 9 – a blended course supported by a facilitator – students learn about the components of Western music through harmonic analysis and write using traditional compositional techniques. History 10 and History ARCT take students on an interactive journey from the beginning of Western art music to dynamic modern compositions.

To learn more, visit rcmusic.com/digital-learning.

College & University Music Fair

Students interested in post-secondary music study will have the opportunity to speak to universities and colleges across North America! On October 20, 2018 the RCM will host its second annual College & University Music Fair, which brings together leading post-secondary institutions to showcase the programs that will help students launch their career in music. To learn more, visit rcmusic.com/musicfair.

Important Dates

- Sept 11, 2018** – Exam registration opens (Dec/Jan exam session)
- Sept 26, 2018** – Enrollment deadline for Fall session Online Piano Teacher Courses (other sessions available)
- Nov 6, 2018** – Exam registration deadline (Dec/Jan exam session)



Review of Publications Critique de publications

NOCTURNES BOOK 1 & 2

Dennis Alexander

Alfred Publishing 46287 46288

The fourteen pieces contained in these two slim volumes are extraordinary for two reasons. Firstly, they are truly beautiful music – idiomatically pianistic, sophisticated, sensitive and melodic. Secondly, they introduce many concepts crucial to the playing of Romantic music at higher levels. Melody is featured – of course – but in various ways, and in each hand. Hand crossings, basic ornaments, pedalling, key changes, accidentals, simple cadenza like passages, solid chord accompaniment, balance between the hands – each of these can be learned through these highly appealing pieces that students will want to play. Dennis Alexander, an American arranger, clinician, performer and prolific composer of many pieces in a wide variety of genres, has written original nocturnes similar in style and form to Chopin's nocturnes, but easier in technical ability. The first book contains eight nocturnes for early intermediate to intermediate level, the second book continues with six nocturnes for intermediate to late intermediate level. Each piece has an individual character and mood. In playing through these books I was immediately captivated with *Nocturne No. 1*. I enjoyed each piece, and upon returning to the books and playing through them again, I appreciated them even more.

Book 1 has four pieces in major keys – C major, G major, D major and F major, and four pieces in minor keys – A minor, E minor, D minor and G minor. Time signatures range from $\frac{3}{4}$ and $\frac{4}{4}$ to $\frac{6}{8}$ and $\frac{9}{8}$. The harmony is tonal with accidentals added for color. Grace notes are occasionally used. The pieces are progressive in nature but equally engaging and effective.

Book 2 has four pieces in major keys – G major, D major, F major and D^b major, and two pieces in minor – A minor and F minor. Time signatures include $\frac{9}{8}$, $\frac{6}{8}$, $\frac{3}{4}$, $\frac{4}{4}$ and a charming $\frac{5}{8}$. The technical difficulty of these pieces has increased with sixteenth note runs which span more than an octave, and sometimes move from LH to RH, grace notes, trills and turns, key changes, chromaticism and cross rhythms of two against three.

I highly recommend these. They are truly great material for playing and teaching as each piece is a unique gem.

Joyce Janzen – British Columbia

PIANO STUDIES FOR TECHNICAL DEVELOPMENT

Volume 1: Early Intermediate – Intermediate

Selected & Edited by G. Kowalchuk & E.L. Lancaster

Alfred Publishing 46137 46138

This is a 96 page comprehensive anthology of etudes, exercises, scales, arpeggios, and cadences. As teachers we all know that simply working on repertoire won't help our students develop the technical skills they need to progress. The section of etudes is divided into topics such as: Broken-chord Accompaniment, Alberti Bass Accompaniment, and Double Thirds and Sixths. There are nineteen of these breakdowns and each one has from one to four etudes to assist in developing the skills noted. As I played through the book I found some of the etudes are familiar and others not as well known. The second section is Hanon Exercises. There are helpful suggestions for how to practice them. This collection only features numbers: 1, 2, 5, & 6. The third section is Scales, Arpeggios, and Cadences. All 24 keys are represented here with the last page designated to the three scale groups organized by fingering.

Volume 2: Later Intermediate – Early Advanced

Once again we have 96 pages of great finger building and strengthening! All of the breakdowns of topics from Volume 1 are provided here as well, just at a higher level of difficulty. The Hanon Exercises are numbers: 9, 10, 19, and 20. In this book the scales and arpeggios are now written in 4 octaves. The cadences are those of Level 10 RCM. The 4 octave formula pattern on the last page is written out for C major and then instructed to be applied to the other 23 keys.

The authors suggest these books are especially useful for college and university piano students who are not piano performance majors. I feel they are great supplementary etudes for our private students as well because of the way they are divided into specific skill sets. Because they have been written by composer-teachers from their eras the exercises are very well thought out.

I'm delighted to add these to my library!

Jean Ritter – British Columbia



LET'S PLAY Piano Solos

by Ina Dykstra and Jan Randall

Volume 1 • Preparatory to Level 1

Volume 2 • Level 2-4

Volume 3 • Level 5-8

Vista Heights Music - vistaheightsmusic.com

Pedagogical pieces with personality!

A captivating and dynamic resource by Dykstra and Randall for teachers who need supplemental teaching materials. Dykstra and Randall will expand the student's technique through challenging yet whimsical pieces. This husband and wife dynamic duo have unique compositional styles that offer an abundant selection of diverse pieces to choose from. The contrast and creativity of each composer is very refreshing. These solos will capture the student's imagination while engaging their ears. **Volume 1** has strong pedagogical content as teachers can direct students to knock on the inside of the piano lid with knuckles in *Knocking On Wood* thus emphasizing rhythmic score reading; or introducing imitation with a teacher/student practice duet of hands in *Echoing Hands*. One of my favourite pieces in the first volume is *Pete the Pirate Misses Home*. Here, dotted rhythm is explored along with musical imagination to tell a story through sound. The sensitive key of A minor gives this sad pirate a particularly woeful ending as the performer is encouraged to say sadly "Arr!" while holding tied notes. All three volumes seem to be deeply personal in content. **Volume 2** features the couples' grandson with *Jackson's Lullaby* giving the student an opportunity to create a tender, gentle melodious sound. Randall displays his experience in TV and film with *Sassy Fun* in Volume 2 and *Mood Swings* in **Volume 3**. Both solos feature bluesy swinging eighth notes and fat staccato chromaticism that will challenge the developing student. The colourful and current jacket design ties-up this series nicely together to catch the interest and the eye of the student and teacher alike.

Sarah Lawton - Ontario

THE MATA HARI SUITE

by John Burge

Red Leaf Pianoworks

The Mata Hari Suite for solo piano consists of six pieces written to provide background music during the production of "One Last Night with Mata Hari" for female vocalist and male pianist (some acting required). Mata Hari was active as a dancer in the early days of the 20th century. Convicted and executed by France on charges of spying for Germany, her final days are recounted in this cabaret style performance piece.

Teachers attending the RCM Summit in Toronto in August 2018 may remember Canadian composer John Burge's lecture/recital of his own music. A Juno Award winning composer, Mr. Burge has written instrumental, vocal and chamber music including symphonies, concerti, chamber works, masses and art songs. For this work, he partnered with Craig Walker (book and lyrics) at the Dan School of Drama and Music at Queen's University. The musical language draws upon the styles of composers of the period: Debussy, Kurt Weill, Arthur Sullivan, and even Strauss waltzes are echoed. The music is haunting, mysterious, gay, and tortured, revealing the state of mind of the character who faces death by firing squad. The six pieces take approximately 24 minutes to perform and are at Level 10. Playing two or more contrasting movements would make a good performance presentation quite apart from the show. The Overture opens with a melody that serves as the leitmotif of the show and is one of several waltz like settings used in the show including the last number: *The Abandoned Waltz*. *Avec Amour* is a moody and atmospheric piece that teens would enjoy. *The Incognito Rag* could be a favourite with advanced students with its nod to Scott Joplin's style with its interesting modern twists of harmony.

Red Leaf Publishers has done an outstanding job with the format of this book: high quality cream coloured paper and beautifully inscribed music. The colourful cover and introductory pages display vintage photos of Mata Hari, photos from the show's premiere in January 2017 in Kingston, Ontario, and extensive descriptions of the story and the music.

Nita Pelletier - British Columbia

TOY COLLECTION

Elementary Piano Solos

by Teresa Richert

Red Leaf Pianoworks

Richert wrote this timeless collection of pieces "about toys that have appeal today and for years to come!" This theme threads these pieces together while giving each piece a chance to stand alone. The Notes for Teachers at the back of the collection are very helpful. Each piece has a clear technique that is outlined for the student to focus on and develop. Older students will gravitate to *Super Hero Action Figure* and *Video Game Adventure*. Imagining their favourite avatar or super hero come to life through the music. Teachers can spark the enthusiasm of their students by asking them: "What are they doing now? Are they flying or jumping? Do they save the day in the end?" Richert does this through fresh staccatos in the RH and a Grand LH melody with rolled chords in *Super Hero* and lots of chromaticism and melody sharing between the hands in *Video Game*. For the younger student, there are pieces about *Teddy Bears* (triple meter with dotted rhythms), *Doll Houses* (crossovers) and *Racing Cars* (large dynamic range). Two pieces from this collection, *Little Red Wagon* and *Bouncing Ball* are included in the 2015 RCM Celebration Series Syllabus (both of which are a hit with my students!) Students of all ages and stages will enjoy this world of toys come to life. An imaginative and enjoyable piano solo collection.

Sarah Lawton - Ontario



CFMTA/FCAPM

PRESIDENT

Tiffany Wilson - 204.488.3325
president@cfmta.org

VICE PRESIDENT

Lauren Kells - 306.272-4762
vicepresident@cfmta.org

PAST PRESIDENT

Cynthia Taylor - 250.923.3731
pastpresident@cfmta.org

SECRETARY

Anita Perry
13409 Hermiston Drive
Summerland, BC V0H 1Z8
250.328.2198
admin@cfmta.org

TREASURER

Lois Kerr - 604.274.1980
treasurer@cfmta.org

Archives (Acting)

Charline Farrell - 519.354.4380
archives@cfmta.org

Awards & Competitions

Sue Jones - 613.523.5317
competitions@cfmta.org

By-Laws, Policies and Procedures

Dr. Lorna Wanzel - 902.423.8908
lwanzel@bellaliant.net

Canada Music Week®

Po Yeh - 403.246.3269
canadamusicweek@cfmta.org

Canadian Music Teacher

Dina Pollock - 604.614.3298
editor@cfmta.org

Finance Chair

Lauren Kells - 306.272-4762
vicepresident@cfmta.org

Nominations & Elections

Cynthia Taylor - 250.923.3731
pastpresident@cfmta.org

Professional Development & Research

Pat Frehlich - 780.467.0779
professionaldevelopment@cfmta.org

Public Relations & Marketing

Pat Frehlich - 780.467.0779
publicrelations@cfmta.org

Strategic Planning

Lauren Kells - 306.272-4762
strategicplanning@cfmta.org

Translations

Barbara Long - 506.375.6752
translations@cfmta.org

Webmaster

Dina Pollock
webmaster@cfmta.org

Canada Music Week®

Semaine de la musique canadienne^{md}

Alberta

Margaret King
mking07@telus.net

British Columbia

Sonia Hauser - 250.923.2212
sshauer5@gmail.com

Manitoba

Lee Houghton-Stewart
leeh399@hotmail.com

New Brunswick

Barbara Long - 506.375.6752
editor@nbrmta.com

Newfoundland

Barbara Clarke - 709.579.1758
peter.clarke@nf.sympatico.ca

Nova Scotia

Diana Torbert - 902.429.7075
dianatorbert@gmail.com

Ontario

Lynne Oliver - 647.971.3136
lynne@olivermusicstudios.ca

Prince Edward Island

Stephanie Cole - 902.892.1189
cole_sd@hotmail.com

Québec

David Côté - 514-342-5106
davidgcote@videotron.ca

Saskatchewan

Sharon Gerspacher
rodneycuina@sasktel.net

Yukon

Annie Avery - 867.668.5102
anniepiani@gmail.com

Student Composer Competition

Concours pour élèves compositeurs

Alberta

Christine Rogers
c4rogers@telus.net

British Columbia

Sonia Hauser - 250.923.2212
sshauer5@gmail.com

Manitoba

Jane Duerksen - 204.371.2128
janeduerksen@gmail.com

New Brunswick

Ross Simonds - 506.474.2905
competitions@nbrmta.com

Newfoundland

Barbara Clarke - 709.579.1758
peter.clarke@nf.sympatico.ca

Nova Scotia

Skippy Mardon - 902.477.4266
skippym@eastlink.ca

Ontario

Carol Ditner-Wilson - 519.722.8375
ormta.mwc@gmail.com

Prince Edward Island

Valerie MacKenzie - 902.894.7465
vmack@eastlink.ca

Québec

Solange Bellemare - 514.544.4077
belsoli@hotmail.com

Saskatchewan

Lisa Frederick
lmjfrederick@sasktel.net

Yukon

Andrea McColeman
amccoleman88@gmail.com

YOUNG ARTIST
JEUNE ARTISTE



National Chairperson

Cynthia Taylor

250.923.3731

pastpresident@cfmta.org

Alberta Tour

Louisa Lu

louisa.lu1997@gmail.com

British Columbia Tour

Sonia Hauser

youngartist@bcrmta.bc.ca

Western Tour

Muriel Smith

muriel.smith58@gmail.com

Ontario Tour

Sheila Vandikas

musixstudioandservices@gmail.com

Quebec Tour

TBA

Atlantic Tour

Lynn Johnson

competitions@nbrmta.com

ALBERTA

1st Delegate

Beth Olver - 403.254.6008
soundsofmusic@shaw.ca

2nd Delegate - President

Marlaine Osgood - 780.489.4191
osgoodmg@gmail.com

Provincial Administrator

Vicki Martin - 780.554.7682
admin@armta.ca

Editor - Tempo

Lisa Ng - 403.256.8714
armta.tempo.editor@gmail.com

BRITISH COLUMBIA

1st Delegate - President

Joanne Loughheed - 604.939.8377
president@bcmrta.bc.ca

2nd Delegate - Vice President

Mimi Ho - 604.837.7233
1stvicepresident@bcmrta.bc.ca

Secretary

Anita Perry - 250.494.0871
secretary@bcmrta.bc.ca

Treasurer

Matthew Chan - 778.323.8535
treasurer@bcmrta.bc.ca

Registrar

Joyce Janzen
registrar@bcmrta.bc.ca

Editor - Progressions

Dina Pollock - 604.614.3298
editor@bcmrta.bc.ca

MANITOBA

1st Delegate - President

Leanne Hiebert - 204.284.8581
president@mrmta.org

2nd Delegate - Vice President

Annette Hay - 431.335.2849
vicepresident@mrmta.org

Secretary

Betty Canning - 204.253.7744
betticanning@shaw.ca

Treasurer

Alanna Courtney - 204.339.6768
treasurer@mrmta.org

Registrar

Gina Wedel - 204-284-8806
registrar@mrmta.org

Editor - Take Note

Dina Pollock - 604.614.3298
editor@mrmta.org

NEW BRUNSWICK

1st Delegate - Past President

Barbara Long - 506.375.6752
editor@nbrmta.com

2nd Delegate - President

Catherine Fitch Bartlett
president@nbrmta.com

Secretary

Terri Lynn McNichol - 506.650.4005
secretary@nbrmta.com

Treasurer, Registrar

Christopher Lane - 506.389.8915
treasurer@nbrmta.com

Editor - The Quarter Note

Barbara Long
editor@nbrmta.com

**NEWFOUNDLAND
& LABRADOR**

Delegate

Joan Woodrow - 709.722.9376
joanwoodrow1@gmail.com

President

Catherine Cornick - 709.685.4213
cbcornick@gmail.com

Secretary

Noreen Greene-Fraize - 709.753.2618
ngreenefraize@hotmail.com

Treasurer, Registrar

Evan Smith - 709.725.6391
evan.watts.smith@gmail.com

NOVA SCOTIA

1st Delegate - Past President

Dr. Lorna Wanzel - 902.423.8908
lwanzel@bellaliant.net

2nd Delegate - President

Paula Rockwell - 902-670-8514
paula.rockwell@acadiiau.ca

Secretary

Heather Pineo Regan 902.542.7154
p_regan@hotmail.com

Treasurer - Registrar

Laura Marriott
leadingnotestudio@gmail.com

ONTARIO

1st Delegate - President

Kathy Schmidt - 807.251.0572
pianokathy50@gmail.com

2nd Delegate - Past President

Elizabeth Tithecott - 519.784.5789
etithcott@gmail.com

Secretary - Registrar

Ron Spadafore - 705.267.1224
ornta@ntl.sympatico.ca

Treasurer

Nancy Dale - 905.468.5639
nanjd@hotmail.com

Editor - Notes

Patrick McCormick - 416.554.3998
paddy@coppernoise.com

PRINCE EDWARD ISLAND

Delegate - President

Stephanie Cole - 902.892.1189
cole_sd@hotmail.com

Secretary

Margot Rejskind - 902.388.9433
info@brightonsingingstudio.com

Treasurer

Jacqueline Sorensen Young
902.892.1809
jacqueline.sorensen@pei.sympatico.ca

Registrar

Dr. Frances Gray - 902.892.4605
fgray@upepei.ca

QUÉBEC

1^{er} délégué - Président

David Côté - 514.342.5106
davidgcote@videotron.ca

2^e déléguée - Vice-présidente

Lynne Gagné - 450.763.0262
lynne_gagne@videotron.ca

Trésorière

Patricia Meunier - 450.676.3484
meunierp_15@hotmail.com

Secrétaire - Registraire

Éditrice - Musifax
Melissa Faustin - 514.993.2460
melfaust92@hotmail.com

SASKATCHEWAN

1st Delegate - President

Lynn Ewing - 306.652.2240
lewing@sasktel.net

2nd Delegate

Patricia Niekamp
922nep@gmail.com

Registrar - Secretary - Treasurer

Sandra Kerr - 306.584.9547
skerr.srmta@gmail.com

Editor - Opus

Laurissa Sieklicki- 306.380.5788
laurissa.sieklicki@outlook.com

YUKON

1st Delegate - President

Annie Avery - 867.668.5102
anniepiani@gmail.com

2nd Delegate

Henry Klassen - 867-334-2427
hklassen@klondiker.com

Secretary - Registrar

Keiko Fujise
keiko.fujise@gmail.com

Treasurer

Cheryl Wishart - 867.668.6943
cawishart66@gmail.com





Please **Support** our Advertisers
S.V.P. soutenir nos **annonceurs**



Conservatory Canada..... 20
www.conservatorycanada.ca



Christian Conservatory of Music, Canada..... 29
www.cmcexaminations.org



Debra Wanless Music..... 32
debrawanless.com



Long & McQuade Musical Instruments..... 35
www.long-mcquade.com



Music for Young Children..... 19
www.myc.com



My Music Staff..... 37
www.mymusicstaff.com



Northern Lights Canadian National Conservatory of Music..... 10
www.cncm.ca



Piano Workbook Series..... 23
www.pianoworkbook.com



Red Leaf Piano Works..... 30
www.redleafpianoworks.com



The Royal Conservatory..... 4 / 48
www.rcmusic.ca



Sound Advice Theory and Ear Training..... 12
www.soundadvicetheory.com



Ultimate Music Theory..... 38
www.ultimatemusictheory.com



Yamaha Canada..... 2 / 3
www.yamaha.ca



THE 2019 MTNA National Conference

The 2019 MTNA National Conference is shaping up to be the best yet! Renowned pianist Ingrid Fliter and the award-winning Transcontinental Saxophone Quartet will highlight the evening recitals. Alan Walker, preeminent Liszt and Chopin scholar, will provide the keynote address, based on his newest book, *Fryderyk Chopin: A Life and Times*.

Pedagogy Saturday boasts five tracks: Entrepreneurship, Musician Wellness, Recreational Music Making, Teaching Artistry and Teaching Those With Special Needs. And, all the annual favorites like the Exhibit Hall, showcases and the MTNA National Student Competitions will be back! More plans are being finalized, so check the website often for all the details.



Guest Artists

Keynote Speaker



**Transcontinental
Saxophone Quartet**



Ingrid Fliter
pianist



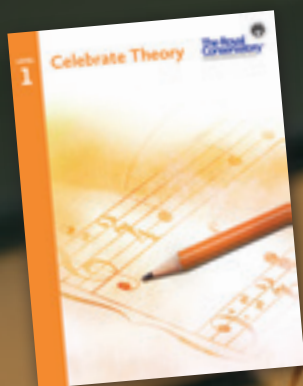
Alan Walker

To attend at the MTNA member rate, visit www.mtna.org/conference, click on "Registration," log in or create an account and select Canadian Federation of Music Teachers' Associations from the registration options.

Publication Agreement # 40012455
Return undeliverable
Canadian address to:
The Canadian Music Teacher
c/o Anita Perry
13409 Hermiston Drive
Summerland, BC
VOH 1Z8

CELEBRATE THEORY

Comprehensive Theory Books for Every Level



Theory (Prep–Level 8):

- Engage with practical activities, written exercises, and exploration of repertoire
- 2 answer books

Harmony & Counterpoint and Analysis (Levels 9–ARCT):

- Explore the musical language through four-part writing, counterpoint, and analysis

History (Levels 9–ARCT):

- Discover styles, genres, composers, and works from major musical eras

celebratetheory.com