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

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

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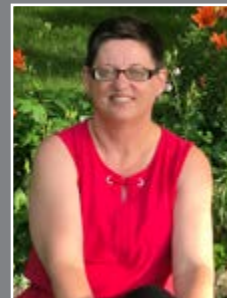
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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laureen Kells



Greetings Colleagues

As I write this we are in the middle of the global pandemic caused by Covid-19. Like all Canadians I am unsure what the near or far future will bring. Decisions are being made on a day to day basis, based solely on the facts of this day, knowing full well these same facts will be irrelevant tomorrow.

Here is what I know – teachers are questioning how they will provide the best musical education they can under the travel restrictions in place. Many teachers are facing financial hardship due to a loss of students able to attend lessons. Teachers worried that with being self-employed they will fall through the cracks of any supports being offered by our government. Feelings of inadequacy when the various on line teaching approaches are suggested which stretch our knowledge. Students and their families being concerned not only with their musical education, but their more formal education as schools have closed, sometimes for the remainder of the school year.

Add to this the concern we all feel as we face the threat of a serious illness, either our own, or our loved ones, and we can quickly feel like things are beyond help.

Here is what I see – teachers learning about, investigating and implementing new trends and opportunities in their studios – skype, facetime and zoom for example. Teachers, who are creating new and innovative ideas to keep their students moving forward in their musical journeys. Teachers helping each other


by sharing resources, ideas and on line supports. Families stepping up and taking on responsibilities for making sure they can access all the opportunities teachers are offering. Our leaders, taking unprecedented action to help citizens weather this storm. All of these speak volumes about our ability to overcome today's difficulties.

I was recently reminded of the importance of putting a positive spin on otherwise negative experiences. While yes we are indeed in troubled times, there is nothing stopping us from taking this opportunity to do things differently and indeed better. On-line opportunities abound for musicians. Having families at home without the distraction of too many activities can be considered nothing but good. On line educational opportunities for teachers have never been greater. Now is the time to take advantage. Music teachers are optimistic, creative, hard working, diligent, flexible, smart, organized and are leaders in our communities. We live in the best country in the world, equipped with the finest medical system at our disposal. If we harness all our talents, exercise common sense, avail ourselves of all the opportunities to learn, avoid feelings of fear and panic and stay secure in the knowledge that this will pass, we will be fine.

My very best wishes to you this spring.

Laureen Kells





ANNUAL MEETING 2020 - CHANGE

Take notice that the Annual Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held by a Zoom Meeting.

Dates: July 8 - 9, 2020
Venue: By Zoom Meeting

Business to be conducted includes:
Continue the business of the current year
Transact business as it is brought before the meeting
By order of Laureen Kells, President - Anita Perry, Secretary
Dated at Summerland, BC this 10th day of April, 2020

Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Salutations, chers collègues!

Alors que j'écris ces mots, nous sommes au cœur de la pandémie mondiale de COVID-19. Comme tous les Canadiens, le futur à court et à long termes est incertain. Des décisions sont prises au jour le jour, en fonction des informations disponibles ce même jour, en sachant très bien que celles-ci ne seront plus pertinentes demain.

Voici ce que je sais – les professeurs se demandent comment ils pourront offrir une formation musicale de qualité dans le contexte des restrictions de déplacement actuelles.

Beaucoup de professeurs font face à des conditions financières particulièrement difficiles en raison des élèves qui ne sont plus en mesure de suivre des leçons. Des professeurs s'inquiètent du fait que, à titre de travailleurs autonomes, ils pourraient être oubliés dans les mesures de soutien annoncées par notre gouvernement. Ils peuvent se sentir dépassés par les différentes approches d'enseignement en ligne suggérées qui ne leur sont pas familières et exigent beaucoup de flexibilité. Les élèves et leurs familles ne sont pas seulement inquiets pour leur éducation musicale, mais pour leur scolarité alors que les écoles sont fermées et le resteront peut-être jusqu'à la fin de l'année scolaire.

S'y ajoute une préoccupation que nous partageons tous, la menace réelle de cette maladie, pour nous et les êtres qui nous sont chers, ce qui peut rapidement nous mener à nous sentir dépassés, qu'on ne peut rien faire pour aider les choses.

Voici comment je vois tout ça – des professeurs prennent cette occasion pour apprendre, faire des recherches et mettent en application de nouvelles tendances et saisissent ces opportunités dans leurs propres studios, en utilisant Skype, Facetime et Zoom, par exemple. Des professeurs innovent et font preuve de créativité pour que leurs élèves continuent

à progresser dans leur parcours musical. Des professeurs s'aident les uns les autres en partageant leurs ressources et leurs idées, et en offrant leur soutien en ligne. Des familles qui font des efforts et qui saisissent toutes les opportunités offertes par les professeurs. Nos leaders, qui prennent des mesures sans précédent pour aider leurs concitoyens à traverser cette crise. Tout cela nous montre à quel point nous sommes capables d'affronter les difficultés auxquelles nous faisons face aujourd'hui.

Je me suis souvenu il y a peu de temps de l'importance de considérer les aspects positifs lorsqu'on traverse des expériences plutôt négatives. Bien qu'il est vrai que nous vivions des temps difficiles, rien ne nous empêche de saisir cette opportunité pour faire les choses autrement et même, de mieux les faire. Pour les musiciens, les possibilités en ligne sont nombreuses. Le fait d'être en famille à la maison sans être distraits par des activités trop nombreuses peut être une bonne chose. Il n'y a jamais eu autant d'opportunités en ligne permettant aux professeurs de se former. C'est le moment parfait pour en tirer profit. Les professeurs de musique sont optimistes, créatifs, travailleurs, consciencieux, flexibles, intelligents, organisés et des leaders au sein de nos communautés. Nous vivons dans le meilleur pays du monde, et notre système de santé est parmi les meilleurs. Si nous mobilisons tous nos talents, faisons preuve de bon sens, saisissons toutes ces opportunités d'apprendre, évitons d'entretenir la peur et de paniquer, et que nous nous rappelons que cette crise va passer, tout ira bien.

Je vous souhaite le meilleur ce printemps.

Laureen Kells



RÉUNION ANNUELLE 2020 - CHANGEMENT

Veuillez prendre note que la Réunion annuelle des membres de la Fédération canadienne des associations de professeurs de musique aura lieu avec l'application Zoom.

Rendez-vous : 8 - 9 juillet 2020

Lieu : Zoom Meeting

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, Laureen Kells - Anita Perry, secrétaire

En date du 10 e jour du mois de avril 2020 à Summerland, BC



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

Dina Pollock



Hello Everyone,

How quickly everything has changed, and how differently we are teaching at the moment. Yet, everytime I go to YouTube I find a new video on how music is being shared by so many. The concerts being held on balconies in Italy, the virtual concerts and choirs that are being uploaded, music is calming in a world that needs a bit of calm right now.

So back to work:

Magazine - Thank you to everyone that entered the book draw and the winners are:

Drum roll please

- Wendy Maggoria, BC
- Ellen Barry, ON
- Karin Wang, BC
- Joyce Janzen, BC.

I have included a couple of articles about teaching online. I hope these are helpful with the transition to our new normal.

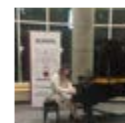
Video Resource Library - The video we added to the library on April 1, was an interview that I did with Linda Gould. We discussed making the move to online teaching and what would we need to make this work.

I would love to get some feedback from you, the member, about the video library:

- Are you enjoying the videos that have been posted?
- What type of content would you like to see?

Be safe. Be well.

On front cover . . .



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2020 FCMF National Music Festival Cancelled due to current global COVID-19 pandemic

Festival national de musique de la FCFM 2020 annulé en raison de la pandémie mondiale actuelle de COVID-19

We look forward to seeing and hearing you next year in Sackville, NB!

Au plaisir de vous voir et de vous entendre l'année prochaine à Sackville, N-B!



SACKVILLE

NATIONAL MUSIC FESTIVAL
NATIONAL DE MUSIQUE

2021

Mark your **Calendar** Marquez votre **calendrier**



National Essay Competition

- May 1, 2020

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

French - <https://www.cfmta.org/fr/concours-de-redaction/>

Memorial Pedagogy Award

- June 1, 2020

English - <https://www.cfmta.org/en/memorial-pedagogy-award/>

French - <https://www.cfmta.org/fr/prix-commemoratif-de-pedagogie/>

Student Composer Competition National

- June 1, 2020

English - <https://www.cfmta.org/en/student-composer-competition-rules-and-regulations/>

French - <https://www.cfmta.org/fr/representant-etudiant-regles-et-reglements-de-la-competition/>

Branching Out

- September - TBA

William Andrews Award - for innovative Canada Music Week® Event

- October 15, 2020

English - <https://www.cfmta.org/en/william-andrews-awards/>

French - <https://www.cfmta.org/fr/le-prix-william-andrews/>

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- November 22 - 28, 2020



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Christine Vanderkooy

On Performance Anxiety, Beethoven's Birthday and the JUNO Awards



Christine Vanderkooy has performed as a soloist across Canada, the United States and Europe. Her CD release, *Schubert and Schumann*, was recorded at the Banff Centre for the Arts, and has received critical acclaim and radio play on CBC and stations across the continent. She frequently adjudicates festivals and competitions across Canada, including BC, Manitoba and Quebec Provincials, the CFMTA National Competition, and the JUNO Awards. Christine is also a Senior Examiner for the Royal Conservatory of Music, and she has been a presenter for the RCM Teacher Professional Development Seminars.

Having studied and taught at McGill University where she earned a Doctor of Music degree in Piano Performance, Christine Vanderkooy has held positions at the University of PEI, Lakehead University, and the University of Regina. In 2017 she joined the University of Windsor as Associate Professor of Music and Education.

Lori Elder: *At the CFMTA Conference in Winnipeg you presented a workshop called “Risk, Regroup, Rebound: Stage Fright in Music Performance”. Please tell us about this workshop and your research in this area.*

Christine Vanderkooy: I love talking about Music Performance Anxiety, mostly because it’s such a common experience for musicians, young and old, amateur and professional. One of the outcomes I hope for is to help put people at ease about the prevalence of MPA and help to normalize some of their experience.

I became interested in the developing research in Music Performance Anxiety during my doctoral work at McGill University, largely because of my own experience on stage. I knew I wasn’t alone in my experience even though it wasn’t a big part of the formal dialogue amongst musicians at the time.

The CFMTA workshop focused on the symptoms of MPA which can include physiological effects such as cold hands, upset stomach, increased heart rate, tense muscles, nausea, jittery arms and legs—performers out there can probably add a few more to this list!—as well as psychological symptoms such as overwhelming negative thoughts, extreme feelings of inadequacy, fear of evaluation, and anxiety in regard to memory block. The body’s fight or flight response elicits the same response as being cornered by a bear and can be debilitating for musicians who require immaculate control of fine motor skills, acute attention to subtle nuances, and detailed intellectual control.

The workshop highlighted some insights offered by the research in Music Performance Anxiety into contributing factors such as stress, motivation, cognitive distortions, and predicting MPA, as well as the coping strategies musicians can employ to deal with the psychophysiological effects of MPA. Successful strategies can include cognitive-behavioural therapy, systematic desensitization, meditation, biofeedback, and perhaps every teacher’s favourite...preparation!





Christine Vanderkooy

LE: *How do you help your students cope with performance anxiety? What strategies do you recommend?*

CV: I try to give students space to talk about their symptoms of music performance anxiety, reassuring them that they are in good company...experiencing MPA doesn't mean you're not cut out for music. Helping students prepare includes all of the things mindful teachers do every day, including working with students to develop an extremely high level of detailed preparation and smart strategies for memorization. Because preparation emerges as one of the best strategies for dealing with MPA, teaching highly conscious practicing that prepares students for performance, including opportunities for graded exposure to performance, are all valuable tools and help to build self-efficacy. I think that remembering how blessed we are to share incredible music with people also helps us keep our focus where it needs to be.

LE: *How do you help your students with memorizing to get their pieces secure for performance?*

CV: Students sometimes tend to memorize their pieces almost without realizing it, simply by rehearsing regularly. This kind of memorizing tends to rely on aural and tactile aspects but can sometimes overlook the analytical understanding which is the real backbone to memorization. If you can perform your piece away from the piano in your mind, your memory, along with your ability to predict a successful performance, will be more securely in place. Showing students how to be highly engaged during practice, right from the first time they approach a new piece, helps begin a journey toward secure memorization and performance!

I'm really enjoying Dr. Noa Kageyama's work these days and have been referring students to his website, Bulletproof Musician, as a great resource! The ultimate goal and the most addictive part of performance, is to be so well-prepared that we can allow the magic of the moment to speak through us.

LE: *You have also lectured on pedalling in Beethoven, and there is a lot of current interest in Beethoven as 2020 is the 250th anniversary of Beethoven's birth. How do you approach pedalling Beethoven's works in general? What are some important considerations to keep in mind?*

CV: Right, Beethoven's birthday! If there was one word generally to capture the approach to pedalling Beethoven on the modern piano, perhaps it would be 'clarity'. When you hear or play some of the keyboard works on an instrument that Beethoven might have composed for, it becomes easier to develop an understanding of what Beethoven might have intended. For starters, it means that not all of Beethoven's pedal markings will necessarily work well on the modern instrument. It's helpful to understand the historical context for Beethoven's pedal markings, and then make decisions based on careful listening. Of course, fashion and personal taste play a role, as well!

LE: *What are the main differences in pedalling the early, middle and late sonatas?*

CV: The piano changed at an extraordinary rate during Beethoven's lifetime and the development of the pedal had a major impact on Beethoven's compositional choices. English and Viennese pianos had various foot pedals and hand or knee levers, and it wasn't until the 1800's that both pianos had pedals installed in the way we know now, the Viennese adding as many as seven pedals.

The unknown question, one that may never have a definitive historical answer, is how much pedal was used? We can make some suppositions based on historical practices of repertoire and instruments, but essentially there were very few indications on scores. We do have some indication of the amount of pedal Beethoven generally used by the fact that he was often criticized for using it excessively.

Beethoven's pedal indications are, however, more contentious. He used the traditional '*senza sordino*' and '*con sordino*' to indicate dampers on and dampers off from opus 26 onward; however, with the composition of *Sonata in C major, op. 53* ('*Waldstein*'), Beethoven converted to using the English '*Ped.*' and (*) markings.

Though Beethoven owned both an English Broadwood and a French Erard, his clear preference seemed to be for a Viennese instrument. His style of writing, however, was often more influenced by the sustain of the English style, rather than the crisp precision of the Viennese and would have been performed, most appropriately, heavily pedaled. While many of the passages



in Beethoven's sonatas marked with sustain pedal would create a 'muddy' impression on the modern instrument, they would have been appealing on Beethoven's Viennese instrument. Passing tones, and even changes of harmony which would absolutely require frequent pedal changes on the modern piano, could imaginably be pedaled through on Beethoven's Viennese piano. The 'hazy' effect this would create would no doubt be an adjustment for contemporary ears but reflect a particular aesthetic of this time period.

For example, the most popular movement of the "Moonlight" Sonata, op. 27, when performed on Beethoven's piano with the dampers raised throughout, produces a lovely shimmering effect, but can become very "muddy" on the modern piano. Though this style might be somewhat disquieting to modern ears, each note decays so rapidly on the warm Erard piano that the overlap remains tasteful. Pedaling in the way Beethoven intended would cause an intolerable blur on the modern piano, but when listening to a performance of this movement on Beethoven's piano with the dampers raised, one comes to understand that each chord is meant to resonate freely and overlap subtly into each subsequent harmony.

Hopefully this serves to illustrate that the modern performer can pedal according to the sustain of the instrument, the acoustic of the hall, and a well-developed pair of ears!

LE: You designed a course for RCM entitled "Piano Pedagogy: Gesture and Sound". Please tell us about this.

CV: The idea is really about the relationship between the way we move at the piano and the sound we create. The piano is such a versatile instrument and the responsibility is on the performer to draw out the incredible colours the piano is capable of. This is an enormous responsibility, of course, but also one of the greatest pleasures of playing the piano—the myriad possibilities for sound. The body, gesture, our physical approach to the keyboard, these are the tools we have to unlock these possibilities.

Exploring this relationship between gesture and sound is something any pianist can sit and test out, especially if you begin with the idea for the desired sound in your ear first (it helps to listen to performances by some of the pianists you admire most!) and determine how to make that wonderful sound come to life! Curiosity and a genuine love for the piano can take any student far in their exploration of colour. Great teachers also hold the keys to strategies for making a range of sounds. Exploring all you can about this along the way is a gift, as is sharing what you've had the privilege to learn!

LE: You have adjudicated many piano competitions. What was it like judging the JUNO Awards?

CV: I really love adjudicating, and my experience adjudicating the JUNO Awards have been particularly special, I think because the level of mastery and artistry is so high. It's an incredible pleasure to listen to some of the most extraordinary artists in the country, playing at their best. It's also a heavy responsibility because the stakes are so high; an accolade like a JUNO Award is no small thing for any artist, and so the decisions hold a lot of weight. It's great fun and a tremendous privilege to be a part of...and such a thrill to hear so many incredible Canadian musicians in the process!

LE: What are your current projects? Future plans?

CV: I'm enjoying teaching a seminar for graduate students called "The Arts and Education" where we're looking at issues of the arts through a scholarly lens at the same time as we engage with different art forms and look inward at our own relationship with creativity. The vigor of a new project and having the opportunity to consider the role of the arts more deeply alongside really reflective students is inspiring.

Looking ahead, I'm so excited to perform the Shostakovich second piano concerto with the Windsor Symphony Orchestra for the opening of the 2020/21 Masterworks season. It's such an incredible piece and it will be such a joy to get to perform with the wonderful musicians of the WSO again. I also look forward to performing the Beethoven Wind Quintet with some of the principal players in celebration of Beethoven's birthday! I'm starting to cook up plans for another CD this year, as well. As many busy teachers can no doubt relate, it seems there is never enough time to get to the piano and play, but I keep being reminded that it's a centering pillar that gives depth and insight to all of life's joys and tribulations. ❀



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.





The 2021 CFMTA/FCAPM conference committee is meeting monthly, lately via video conferencing. We appreciate these moments of near normality during these extraordinary times. We have recently confirmed Noa Kageyama, writer of the blog *The Bulletproof Musician*, as our keynote speaker. Noa has a masters degree from Julliard in violin performance and a doctorate in psychology. He is also running a strings masterclass and pedagogy session while in Edmonton, making Thursday strings day. The rest of the schedule is coming together nicely. Friday is voice day, with the voice masterclasses and pedagogy session(s) running amongst the piano and music pedagogy sessions.

The piano jurors have been selected:

- Peter Green
- Michael Esch
- Patricia Tao

Peter Green, from Newfoundland, won the piano competition in 1989 the last time Edmonton hosted the competition and conference. That year, Igor Kipnis, Dr. Alfred Fisher, Janet Scott-Hoyt, Michael Massey were the jurors. We are contacting prospective vocal jurors.

Please check the website www.cfmta2021.ca as it is updated as new information becomes available.

Session proposals will be accepted between May 1 and November 1, 2020. Presentations should reflect the conference theme, "Our Rhythm Runs Through It". In particular, we are interested in proposals focused on rhythm: rhythm pedagogy, rhythm in different world cultures, rhythm on and of indigenous, western and eastern world instruments.





CFMTA 2021 Conference

July 7-10, 2021

Edmonton, Alberta

Our rhythm runs through it

Call for Conference Session Proposals

Proposals must be submitted via email between May 1 and November 1, 2020 by midnight Mountain Standard Time to: sessions@cfmta2021.ca

- * Sessions will be 50-55 minutes long, including introductory and closing remarks, and Q&A.
- * Membership in CFMTA-FCAPM is not required to submit a proposal or present a session.
- * Presentations should reflect the conference theme, "Our Rhythm Runs Through It". In particular, we are interested in proposals focused on rhythm: rhythm pedagogy, rhythm in different world cultures, rhythm on and of indigenous, western and eastern world instruments. All presentations will be non-commercial in nature.
- * Opportunities for commercial presentations are available through the Trade Show. For more information email: tradeshow@cfmta2021.ca
- * Selected presenters may present only for "no charge".
- * Presenters may attend other parts of the conference workshops/sessions. Meals are not covered.
- * Resumés are limited to one page and should include presentation experience if possible.
- * Researchers submitting papers that desire peer review of their research should refer to the requirements detailed at www.cfmta.org using the Focus on Research link.
- * Only Word and PDF submissions will be accepted.

Please include the following information in your submission:

- * Contact mailing address, e-mail, and phone number
- * 250-word proposal (full description, including title)
- * 35-word description of session

If you have any questions about the submission process, contact us at: sessions@cfmta2021.ca

www.cfmta2021.ca



National Piano Competition - 2021

Rules and Regulations

Application deadline is May 1, 2021

In order to participate in this national competition, you must have been selected by your provincial/territorial teachers' association

1. The National Piano Competition is limited to Competitors studying at the undergraduate level or lower as of the date of application. Competitors must not have reached their 25th birthday by January 1, 2021. They must be Canadian citizens or landed immigrants.

2. Competitors must be students of a Registered Music Teacher at the time of application.

3. **SEMI-FINAL ROUND** - No changes in repertoire are permitted once application is submitted.

a) Competitors in the CFMTA/FCAPM National Semi-final Round must present a program of 30 minutes minimum to a 45 minute maximum, consisting of the following:

- *One Canadian Solo Composition,*
- *One complete solo composition from the Classical or Baroque Period,*
- *A variety of shorter works to form a well-balanced program*

b) Three finalists will be selected from the Semi-Final Round of the competition to proceed to the Final round of the competition.

c) Awards chosen from the Semi-Final Round and presented at the Final Round:

The Ernst Schneider Canadian Music Award: \$1,000.00 - for the best performance of a Canadian composition

The Chopin Award: \$1,000.00 - for the best performance of a Chopin composition

Willard Schultz Baroque Music Award: \$1,500.00 - to the performer whose reading of Baroque music best communicates the intentions of the composer

Willard Schultz Most Promising Performing Artist Award: \$1,500.00 – to the performer who shows the most promise overall as a performing artist

** To be eligible for the Chopin Award, the Semi-Final program must include a work by Chopin.

** To be eligible for the Willard Schultz Baroque Award, the Semi-Final program must include a work from that era.

4. **FINAL ROUND** - No changes in repertoire are permitted once the selection has been submitted. A completely new program must be presented. Time Limits: a minimum of 25 minutes to a maximum of 35 minutes.

Awards presented at the conclusion of the Final Round:

First Place: \$5,000.00

Second Place: \$3,000.00

Third Place: \$2,000.00

5. FINANCIAL RESPONSIBILITIES

a) Each Provincial/Territorial Association will be responsible for the financial expenses incurred during the selection of its competitor. Each Provincial/Territorial Association may choose, by audition or otherwise, ONE competitor who will represent their Province/Territory.

b) Each Provincial/Territorial Association will be responsible for the expense of its competitor's travel as prorated by the CFMTA/FCAPM, to and from the competition city. Travel for the Competitors is coordinated by the Awards and Competitions Chairperson. Provincial/Territorial Associations are strongly encouraged to solicit Corporate Sponsorship.

6. ONLINE APPLICATION FORM

Applications will be accepted using the online form only. www.cfmta.org (under Programs and Competitions).

If you have any questions, please contact: Sue Jones, Awards and Competitions Chair competitions@cfmta.org



Memorial Pedagogy Award

Prix commémoratif de pédagogie



Deadline - June 1, 2020 / datelimité - 1 juin, 2020

Mission

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.

Who can apply

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/FCAPM teacher and the examination must be from a nationally based teaching institution, which examines in every province (Royal Conservatory of Music/Conservatory Canada).

How to apply

Along with an official transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and interim teaching, which will be considered in the case of a tie. The Memorial Pedagogy Award will be presented biannually during an even numbered year and will be governed by the Awards and Competitions Chairperson. The closing date for applications to be received by the Chairperson will be June 1, 2020. Anyone who has completed the requirements during January 2018 to January 2020 will be eligible to apply.

Please direct submissions and questions to:
Sue Jones - Awards & Competitions Chair
competitions@cfmta.org

Mission

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.

Que peut en faire la demande

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 CFMTA/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).

Comment poser une candidature

En plus d'une transcription officielle de la note obtenue à l'examen de pédagogie, le candidat devra soumettre un sommaire de la formation musicale qu'il a reçue et de ses postes temporaires en enseignement qui permettront de trancher en cas d'égalité. Le Prix commémoratif de pédagogie sera offert tous les deux ans lors des années paires et sera chapeauté par la responsable des prix et concours. La date limite pour faire parvenir une candidature à la responsable est le 1er juin 2020. Toute personne ayant satisfait aux exigences entre janvier 2018 et janvier 2020 est admissible et peut soumettre sa candidature.

Pour plus d'informations se il vous plaît contacter :
Sue Jones - Présidente du prix et concours
competitions@cfmta.org

You may apply online on the CFMTA/FCAPM website at:

<http://www.cfmta.org/en/memorial-pedagogy-award-online-application/>





Using **Repertoire** to Incorporate World Music into Piano Lessons

Dr. Angela Miller-Niles

In today's diverse society the study of other cultures is important for everyone. Using a world music approach is a great way to bring in more background information to repertoire learning. Some teachers may feel this sounds too complicated or time-consuming, or that it would take away from learning repertoire. This article will discuss how to incorporate elements of world music study into individual piano lessons. I will describe specific steps to make adding world music study practical for teachers.

This topic stems from my observation that both my students and I perform better the more we know about a piece. Students will all too often learn the notes and rhythms and call it good enough. While that may be fine in some respects, the performance lacks depth, expression and understanding. I've found that bringing in more information can help students connect to the music in new ways.

Why include world music?

Although there are several definitions of 'world music', for the purpose of this article I mean any music that comes from outside of the traditional western European canon. This can include music from Latin America, Africa, Eastern Europe or any other part of the world. Teachers can choose pieces that highlight music from a student's background or use music from an unfamiliar place. Regardless of this choice, students will learn about the place, culture and music of another country and develop a more informed performance of their repertoire piece.

Studying world music can give students a wider understand of the world and the people within it. They can get a glimpse into other cultures and see how the lives of others relate to their own. At the pre-college level, there is less time in schools for the arts and music so students are more dependent on private lessons to fill in the gaps. Studying world music addresses important education standards for music including understanding the relationships between music, the other arts and disciplines outside the arts; as well as understanding music in relation to history and culture. Helping pre-college students who hope to become music majors learn about world

music can also prepare them for college classes. For all ages of students, studying the background of a piece can give a better understanding and a more accurate and authentic performance.

Getting started

To get started incorporating world music study into lessons, you first need to choose great music that you want the students to learn anyway. There is a common misconception that to study the music of another culture, you have to limit yourself to simple folk song arrangements that can be low-quality or very easy technically. In reality, any music by a composer from another country can be used for this work. Using this process will add to repertoire being studied, rather than taking time away from it.

'World music study' tends to be limited to workshops or summer camps but with a bit of preparation it can be worked into every lesson by using the repertoire. At first you will need to spend some time doing research, but as you build a repertoire set the time will be reduced.

When doing the research detailed below, keep in mind that generally you want to find short bursts of information rather than a long reading or lecture. Videos and pictures are especially helpful as most learners of college-age and younger are more dependent on visual learning. As you look into the music, make connections with other things in the world, like dance, fashion, religion and celebrations. More connections will bring a deeper understanding of the concepts you discuss. Be very careful that you research the dance, idea, instrument, etc., in the context of the country or culture you're working with. Many times, one word will mean something different from one country to the next even if it shares the same language. Make sure you aren't jumping to conclusions or passing along stereotypes to your students.

As you're starting out with this type of project, be realistic about your time. For us to add new things they need to be practical or they won't actually happen. It can feel



overwhelming to try to cram one more concept in with theory, ear training, composition, technique, repertoire, and whatever else we're already covering in lessons. Don't plan an elaborate lecture that lasts 45 minutes if your entire lesson is only 45 minutes. Incorporate video whenever possible, as it is faster and clearer than spoken explanations. Start with a few specific pieces that you know you like to teach, and build a set of 'world music' pieces over time.

Do Your Research

In order to present information to your students, you will first need to inform yourself. To get started with your research, first think about the country or culture where the composer was born or lived. Where is it on the globe? Depending on their age, your student might not have ever heard of the country or have any idea where it is. What sort of climate does the country have? Is it warm like a jungle, dry like a desert or cold like the tundra? Is the country known for certain foods, ideas or products? Is there a famous tourist attraction that you can show? Find pictures to show students what it looks like. Pick images of a variety of places within the country, including some of nature and some of civilization. Think of anything that will give the students a feeling for the location, and a way to imagine themselves in that landscape.

Also make sure you translate any titles or markings in another language so students don't ignore any important information in the score. Make sure you have the full cultural context of all terms, specific to the place you're studying. If the title or instructions describe an event or place, find pictures or videos to illustrate.

Next, think about the traditional music of the area. This is where the more traditional 'world music' study comes in. What are the general musical characteristics of the country? What instruments are played? What dances are done? In what situations is music used? For example, in some places music is used for specific rituals, in some it's used for celebrations, and in some it's part of everyday life. Look for videos of local instruments being played and people performing local dances. Many pieces are based on the rhythm of traditional dances, so try to find the specific dance the repertoire is based on. Include pictures of important instruments, focusing on anything mentioned in the piece. Avoid a full catalog of all the instruments used in the area. Look for video of the traditional instruments being played. If the piece mentions an event, look for video of instruments being played in that context.

To continue with your research, think about the composer. Where were they from within the country? Did they come from a city or rural area? Was there art around them or were they far from any creative opportunities? When did they live? What was going on in the world around them? For example, was there a war or revolution happening? What cultural events were happening? Was it the time of the country's civil rights movement, or a period of oppression from a dictator? Avoid a lengthy, date-filled biography. Instead focus on the context of the composer's life and make connections with concepts that the students are familiar with. Make sure you have a picture of the composer, as this greatly helps students identify with him or her as a person. With the ease of using sites like YouTube, you can sometimes find old videos of composers playing their own works—an obvious source of motivation and fun for students. When students know about composers they can start to identify with them and think more about why composers wrote music the way they did.

The final research step is to make connections between the repertoire and the world. For example, are there moments where the composer is mimicking local instruments? How can the student bring out those sounds? If there is a dance basis for the piece, how is the dance used in the repertoire? Is the rhythm copied literally or paraphrased? Does the composer try to embody the way the dance looks, or bring in extra-musical sounds like clapping or foot stomping? How is the repertoire reflecting the original performance setting? For example, if the music is traditionally used in a prayer ceremony, how can you get that across to the audience?

Plan out your 'presentation' of materials so students can see the connections. For example, Cuban composer Ernesto Lecuona's solo piano piece *La Comparsa* begins with the instructions "like tambor or small drum." When showing the traditional music, a teacher could show a picture of the drum, along with other traditional instruments. A video can be shown of the tambor being played, both in traditional music and in the context of the piece. In this case, the piece describes a group of people in a parade, so pictures and video of the tambor played in a parade can be shown. The teacher can then point out the instructions in the score so students can draw on what they've just seen and heard.

You may need to state connections outright for students and give them specific ways to achieve the sound they want. In the Lecuona example above, a teacher could remind students of the steady rhythm of the drum and how the sound of it cut through the sound of the other instruments. Direct the student to play with that same steady rhythm and clear bass sound.





Using **Repertoire** to Incorporate World Music into Piano Lessons

Resources

If you're just starting out with this type of work, there are websites with study guides, videos and complete lesson plans on music from different cultures. These can be used in your own research or to share with students. These sites include:

- <https://worldmusic.net/blogs/guide-to-world-music>
- <https://folkways.si.edu/lesson-plans/smithsonian>
- <https://artsedge.kennedy-center.org/themes/arts-resources-world-music>.

Incorporating world music into lessons is both beneficial and completely possible. Students will have a better performance and probably enjoy learning the piece more. Using technology like a cell phone or iPad, pictures and videos can be easily found and shown to students. Although some time is needed for initial research, time taken in the lesson is minimal. I hope teachers will consider trying some of these ideas to help students be better informed players and people. 🌸

Dr. Angela Miller-Niles is currently Assistant Professor of Piano at Wayne State College in Wayne, NE. She teaches individual piano lessons, class in piano, music technology, piano pedagogy and music appreciation. She earned her Doctor of Music degree in collaborative piano performance at the University of Colorado in Boulder. She also holds a Master of Music degree in piano performance from Central Michigan University and Bachelor of Music degree in performance from the University of South Dakota. Dr. Miller-Niles maintains an active performing schedule both as a soloist and as a collaborative pianist. Recent performances include faculty recitals at Wayne State College along with outreach concerts in Wayne, Nebraska. She is an active member of the College Music Society and the Music Teachers National Association, where she is currently serving as president-elect. She has presented at conferences for CMS, MTNA, and the National Association of Teachers of Singing. Her research interests include the classical piano music of Spain and Cuba, as well as classical compositions by African-American composers. She lives with her husband and sons in Wayne, Nebraska.



Canadian Music Festival CMFAA Adjudicators' Association

The Canadian Music Festival Adjudicators' Association (CMFAA) is a national organization of experienced performers and teachers with proven records of success.

A detailed directory of adjudicators is made available to over 250 music festivals across the country.

TO LEARN MORE CONTACT US!
CMFAA@gmail.com www.CMFAA.ca

CFMTA E-Festival Festival virtuel de la FCAPM

February 7 - 28, 2020 / 7 au 28 février 2020



The first CFMTA “Open” E-Festival was held from February 7 through February 28, 2020 inclusive.

This E-Festival had 33 entries (including Flute, Piano and Voice), from 6 different provinces for this CFMTA E-Festival: Alberta, British Columbia, Manitoba, New Brunswick, Ontario, Saskatchewan, which included a number of Adult students who chose to participate for the first time. Thank you for choosing to participate in this E-Festival, and congratulations on your performances!

We would like to thank the 5 Adjudicators from Alberta, New Brunswick and Ontario for sharing their time, energy and knowledge with the students and teachers who participated in this E-Festival. The Adjudicators awarded 4 Bronze Seals, 20 Silver Seals and 5 Gold Seals.

The Gold Seals were awarded to:

- Mya Braun
- Sierra Brooks
- Carmen McClusky
- Steven Stewart
- Cici Xu

We would like to thank all the entrants for their lovely performances and hope that you will be willing and able to participate in a future CFMTA E-Festival!

Please continue to check the CFMTA E-Festival Web Page for details on upcoming E-Festival opportunities, as dates and themes are being finalized.

Le Festival virtuel «ouvert» de la FCAPM avait lieu du 7 au 28 février 2020 inclusivement.

33 participants (flûte, piano et chant) s'étaient inscrits à ce festival virtuel de la FCAPM, représentant 6 provinces différentes : l'Alberta, la Colombie-Britannique, le Manitoba, le Nouveau-Brunswick, l'Ontario et la Saskatchewan, incluant des élèves adultes qui y ont pris part pour la première fois. Nous vous remercions pour votre participation à ce festival virtuel et vous félicitons pour vos prestations!

Nous souhaitons remercier les cinq juges, de l'Alberta, du Nouveau-Brunswick et de l'Ontario, pour leur temps et leur travail, et pour avoir partagé leurs connaissances avec les élèves et professeurs qui ont pris part au festival virtuel. Les juges ont attribué 4 sceaux bronze, 20 sceaux argent et 5 sceaux or.

Les sceaux or ont été remis à :

- Mya Braun
- Sierra Brooks
- Carmen McClusky
- Steven Stewart
- Cici Xu

Nous désirons remercier tous les participants pour leurs merveilleuses prestations et espérons qu'ils seront prêts et voudront prendre part au prochain festival virtuel de la FCAPM!

Merci de continuer à consulter la page web du festival virtuel de la FCAPM pour tous les détails concernant les prochains festivals virtuels et pour connaître les dates et les thèmes dès qu'ils seront finalisés.





Online Teaching

by Derek Oger

During this global pandemic that has quickly changed much of our ways of life, it has been inspiring to witness the response of studio music teachers as we find ourselves in an empowering position: To provide one on one structured learning online in the absence of school, using music to stimulate whole brain learning. In my many conversations, emails, webinars and online monitoring of studio teachers over the past month, it seems that this response has been swift as many teachers have been able to transform their teaching to online platforms in a matter of days, if not hours.

As we are forced to take the long view and come to grips with the reality that we may have to finish off the academic year physically isolated from our students, here is a summary of ideas for teaching our students online, whether you are just beginning with little technological experience, or looking to upgrade your existing setup. It is worth noting that the ideas being shared through Facebook groups like “Zoom Piano Teachers,” “Piano Teacher Canada,” and “Conservatory Canada Teachers” are full of innovative ideas and conversation that will continue to help us all evolve as online teachers. These are great places to ask questions and find answers.

For those considering online teaching, yet apprehensive about getting started, it can be as simple as this: Contact just one student/family and offer your services for an online lesson using FaceTime (the easiest way to start, as long as you and your student have apple devices such as iphone or ipad), or Skype. The Skype application works similar to FaceTime but can be used with any mobile device or computer. If technology is not your thing, consider reaching out to a family member or someone you trust that can assist you. At this time, people are more than willing to help, and in a few minutes, you can be set up with these apps. In the end, parents will be grateful that you are able to offer something to their children. Connecting with one family will help build confidence and will troubleshoot any potential difficulties before reaching out to the rest of your studio, one at a time. It is not unusual for teachers to re-establish most if not all of their teaching schedule within one or two weeks.

Getting Started

FaceTime and Skype are simple applications that enable you to connect with anyone online so that you can share video through your cameras, and audio through your microphones. This alone can suffice for conducting an instrumental or voice lesson as long as you keep a few simple rules in mind:

- Both parties on the connection cannot talk or be heard at the same time. These apps generally only allow **audio to flow one way**. There is little that can or needs to be done with the microphone on either end to get started. Just make sure that nothing supporting the device is blocking the microphone.
- All online connecting apps are set to **automatically adjust or “normalize” the volume** that the microphone is capturing audio at. As soon as a student attempts to soften their dynamic, it could sound louder to you. As playing or singing volume increases (especially using the damper pedal on a piano) the volume that you hear will get cut dramatically. You will get used to listening and looking for other clues to how loud or quiet a student is playing or singing. At this point, there is no solution for this using FaceTime or Skype. (I’ll share the Zoom solution later).
- Sharing audio and video online creates a slight **time lag** (known as latency) which makes any ensemble playing nearly impossible (although I’ll share my work around later).
- Take time to experiment with where to set up the device to capture the video. Students can set a smartphone on its side at the end of an upright piano against the side rail for a revealing side-view, or perch an iPad or tablet in full view of the student and their instrument on a small table or music stand. Encourage them to get creative! Laptop computers also work very well in the absence of, or instead of mobile devices. Teachers can simply have their device on a music stand, table, or the music stand of the piano. Let students see your face first, then worry about them seeing your instrument view later, once you are comfortable with the online teaching situation.

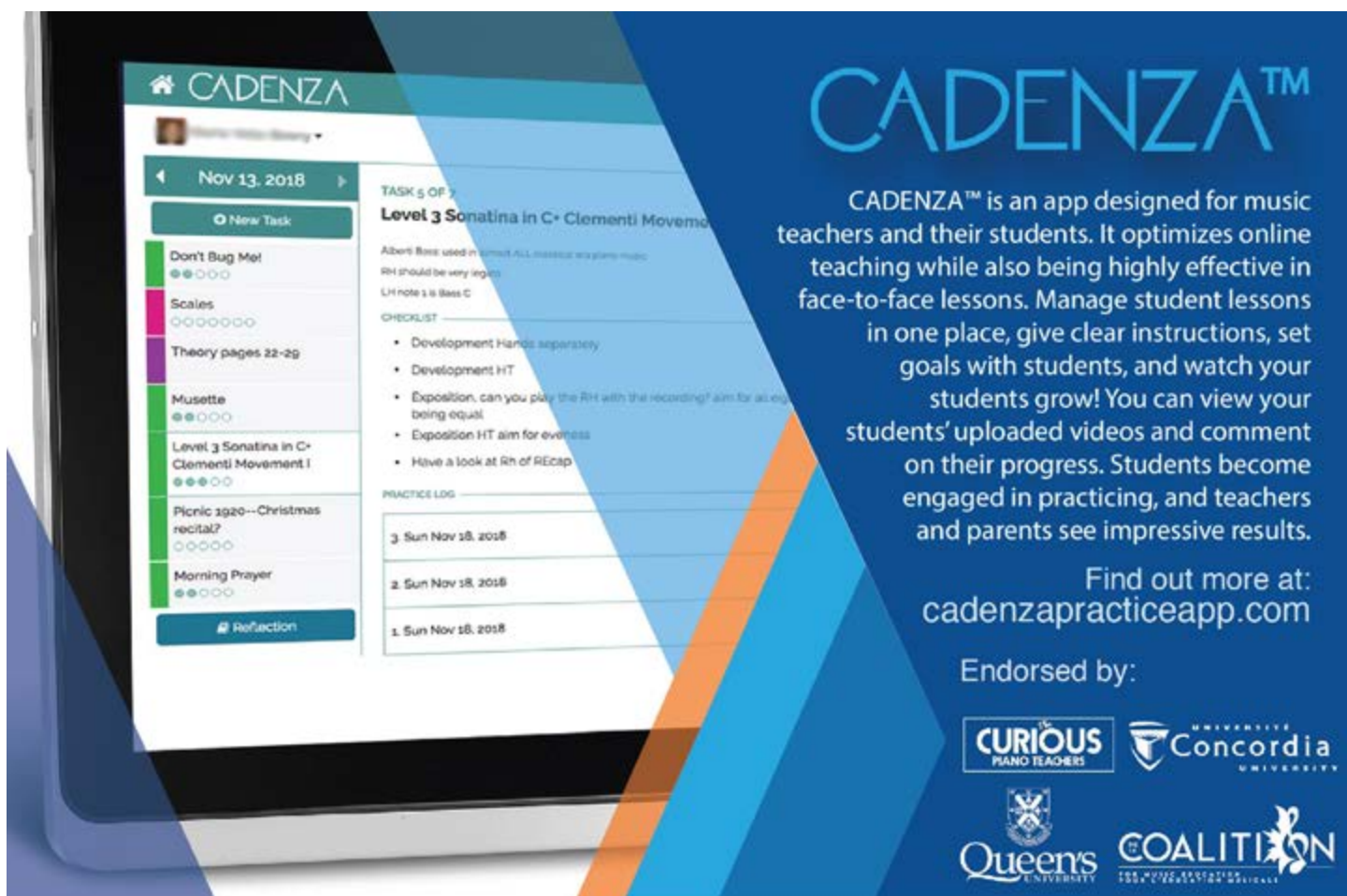
Online Teaching

- The quality of the internet connection and speed are important and can inhibit audio and video greatly where either the teacher or student has a slower connection. Check with your internet company to see what speed your current internet plan offers, and consider upgrading to 300 mbps to strengthen your side of the connection. It is inevitable that temporary connectivity issues will arise - just remain calm and simply restart the call if necessary, or put a plan in place with students at the start of each lesson for how to reconnect.
- Your students will be thrilled to see you and will enjoy the interaction, even if you don't enjoy connecting online at first. Aim for simplifying your teaching at the start and expecting less of yourself in transferring skill. Initially, it can feel stifling to not be able to share or demonstrate using your usual methods, but by leveraging your creativity you will adapt quickly and find new ways to communicate adjustments in skill. Consider making this a medium to long term focus. Initially, don't underestimate how much students glean from your presence and patience foremost.

Upgrading Audio Quality

Most studio teachers are quickly turning to the Zoom conferencing platform for online teaching, even if they are only modestly technologically savvy. At first use, the audio and video quality seem similar to FaceTime and Skype, but with Zoom we have the ability to adjust the default audio settings to attempt to capture more natural audio, overriding Zoom's blocking of background audio noise and auto audio adjusting. There is a lot of information about accomplishing this online, and it may be helpful to consult Zoom's support article titled "Preserve Original Sound" for full instructions. There is also a concise video tutorial located here that I found easiest to follow: https://networkphil.com/2020/03/23/optimize-zoom-audio-settings-for-a-remote-music-lesson/?fbclid=IwAR2l4V1qDVu1fjWgHiCl-Wxa4YT68G5vnrgewNBOW3AKxr8jG37KJA2SO_Y

Note that these settings to both uncheck the "automatically adjust volume" and "enable original sound from microphone" (under advanced tab of audio settings) have to be done for both teacher and student and are only available on a computer (PC or Mac), but not on mobile devices. If your student is using a tablet or smartphone, they will not be able to provide you



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Online Teaching

with “original sound.” On a computer (desktop or laptop most conveniently), this should later open the option at the top left of the Zoom screen (while in a meeting) that enables you to switch between original sound and adjusted sound on your end only. I find it helpful to have students set their setting to “original sound” for the whole lesson.

To further improve audio quality that you transmit to students, some teachers are using an external microphone which plugs into a mobile device or computer. The options vary widely, but one condenser microphone that gets a lot of attention is the Blue Yeti USB mic. It provides professional results for about \$150. There can be issues using it with mobile devices running older operating systems, but it should run easily with any laptop computer by plugging into a USB port. If your device or computer speakers don't cut it, you can add a Bluetooth enabled or wireless speaker to your system quite easily, although sometimes one may prefer a wired headset with a built in mic to hear closely or block a student's audio from being heard by others nearby. When it comes to improving audio, testing and experimentation are key.

If you want to give students a closer look at your demonstrations, it is possible to add a second camera to your online studio equation, giving closer views on the side or overhead. The online forums give good instructions on how to achieve this with the ability to switch between camera angles. I find that simply moving my mobile device to a different vantage point and/or switching between front and rear facing cameras works well without adding a second camera. I have also tried logging into a zoom lesson with both my laptop and iPad, enabling the student to see two angles (I turn the video streaming from the iPad on and off as needed for the second location).

Sharing Sounds Through Midi Keyboards

For piano teaching in particular, sharing sounds between two digital pianos has been possible for over a decade now. Yamaha's Disklavier pianos have this capability built in, but these are very expensive and would need to also be in student's homes. One rather affordable alternative for the hi-tech teacher is the Internet Midi software from TimeWarp Technologies. This is the software that Conservatory Canada relies on for its eExam platform, which enables each user to "hear" each other's

keyboard through their local keyboard's speakers. The effect is that a teacher can hear a student playing as if they were in the teaching studio in person, playing in real-time. This connection can be made between two digital keyboards anywhere there is internet access.

Each user, **teacher and student** requires the following:

- A digital piano (not acoustic) with a USB Out port on the back of the keyboard. This is a square shaped port, identical to the USB port one would find on a printer.
- A laptop computer with webcam, which gets connected to the keyboard using a USB cable (identical to a USB "printer" cable): The square end goes into the digital keyboard with the flat end connecting to the computer (regular USB port, identical in shape to a USB stick).
- Skype or Zoom software must be installed on each laptop.
- Internet Midi software, purchased from TimeWarp must be installed on each computer (regular price, \$69 USD, but is reduced 60% using coupon code CC2020 at checkout until the end of May). <https://timewarptech.com/shop/music-software-apps/software/internet-midi/> A video tutorial on using Internet Midi software and connecting to another user is included on this webpage.
- A high speed internet connection, 100 mbps minimum is preferred, 300 mbps is better and provides seamless transfer of data. Connection speed on both ends is important, and although not necessary, laptops that are hardwired versus using wifi can give better results.

Once each user has software installed with a laptop connected to their keyboard, users then connect via skype or zoom video call (enabling video and audio connection for verbal communication) and then connect the two laptops using the Internet Midi software. Once successful, you should hear each other playing through your own keyboard's speakers, while an on-screen display illustrates which keys are being played (with a key velocity indicator showing how loud or quiet).

The benefit of this hi-tech solution is that it creates instant audio reproduction of exactly what a student is playing, with little delay, as if your student is in the room with you. It overcomes the limitations of poor audio transfer using other apps alone -

Online Teaching

which are susceptible to microphone and internet bandwidth limitations. The obvious drawback is that using the software requires digital keyboards at both ends with more technical set up than most parents are likely willing to go through. This software also enables you to share backing tracks with students, which are broadcast directly to their keyboard. If you are curious about this solution, I would also consider the Classroom Maestro software by TimeWarp (also 60% off with the same coupon code) which enables Internet Midi users to share notation drills and simple theory concepts back and forth.

As the situation surrounding COVID-19 continues to evolve, so will studio music teachers and the technology that we have access to. As the world changes around us, we may find previously unseen advantages to online teaching that convince us to continue the practice post-virus threat. In the meantime, the suggestions in this article are intended to get you started, given the technology we have now. I encourage you to research evolving options online and contribute to the discussion on how we can maintain our fortunate position as studio music teachers.

THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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

But what does being a member of CFMTA really mean?

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

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

LA FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

*Nous sommes un organisme national chef de file en éducation musicale à travers le Canada.
Nous encourageons et appuyons des standards d'éducation élevés chez nos membres provinciaux et territoriaux.*

Que signifie devenir membre de la FCAPM?

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

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



Online Teaching Frequently Asked Questions:

What is the best way to improve audio quality?

1. Improve your internet speed to 300 Mbps. You can run a simple speed test on your device by searching online for "internet speed test". If you are at less than 100 mbps, you likely have a basic plan. Most mid-level plans offer 300 mbps, upper level plans reach 600 mbps or higher (this is likely overkill, unless you are teaching while other family members in your home are taxing the internet by streaming at the same time). This will only improve your audio going out to your students. In hearing their audio, you are at the mercy of their connection speed. If their speed is basic, you will likely hear less. If their family is taxing the internet at the same time as lessons, I have found switching their device to the cell tower will provide better quality than their wifi.
2. Hearing your student's audio coming to you depends mostly on their environment for connecting to you. It will improve with an external microphone on their end and faster connectivity speeds.
3. If the student has access to a laptop or desktop computer, consider using Zoom and adjusting audio settings on both ends to hear "original sound". This is the best way to hear dynamic changes. (This is discussed above)
4. Perfect reproduction of audio quality can only be achieved by sharing digital midi keyboards using Internet Midi software or Disklavier pianos.

Is it possible to conduct good lessons using FaceTime or Skype?

- Absolutely! It is a good place to start.

Is there a way to play along with students online?

- Because of the small delay in transferring information over the internet between parties, this is not possible. However, I often use the following solution when I want a student to play along with me: Have the student mute their microphone in FaceTime, Skype or Zoom while you play along with them. They will potentially follow you perfectly on their end, hearing your sound and emulating it. The deficit occurs on the teacher's end, as you will not hear their audio, and visually, they will appear slightly behind you in time. It is also possible to broadcast backing tracks to students in this fashion. Have them report back what their experience was. With the mic muted on their end, audio will only flow one way from your end to theirs. This should work well, as long as there is strong internet connectivity on both ends. ✨

Derek Oger is the Executive Director of Conservatory Canada. He maintains a private piano teaching studio and also instructs piano performance at Lakehead University in Thunder Bay, ON.




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Entrepreneurial Tips for Your Professional Teaching Studio

by Noreen Wenjen



This year, plan and manage your music studio with the mindset of an entrepreneur. Set up an online waitlist, update your studio policy to include self-employment benefits (paid sick days and holidays), and offer online lessons!



Music teachers often reach out to me for suggestions on how to increase or maintain students in their independent music studio. Some teachers have available time and want to increase their student load to boost their income. Other teachers have very full

studios and teach almost every day of the week. Their quality of life suffers because they cannot take any time off for vacation. They teach when they are sick, for fear of losing students or income. Many teachers also worry that they cannot cover their expenses when their students leave for extended vacations and cancel their lessons.

How does a music teacher keep a full studio with enough income to pay their monthly expenses throughout the ENTIRE year, and still have some planned time off for vacation and sick days?

Why You Need a Waitlist

“Having a two-year waitlist creates demand for your studio, conveys the value of your teaching, and confirms your professional abilities”¹

Music teachers are some of the most generous and selfless people that I know. We spend our careers focused on teaching others, and nobody chooses to become music teachers with the intent on making loads of money. However, professional music teachers should strive to earn a good living and have a stable income. We pay monthly-bills, rent, or mortgage and have expenses, like everyone else.

1 Noreen Wenjen, *Two-Year Waitlist: An Entrepreneurial Guide for Music Teachers* (Maryville: Audrey Press, 2019), p. 11.

A waitlist and an extensive professional studio policy will keep your studio filled to capacity throughout the year. Having a waitlist may help to decrease the number of students who plan to take the entire summer off from lessons without paying for their lesson, expecting to return in the fall.



A two-year wait list ensures a stable income and creates demand as a music teacher

- Create a Contact/Waitlist form on your website.
- The Contact/Waitlist form will be your waitlist when your studio schedule is full.
- Include waitlist information such as age, level, grade, years of study, previous teacher, and availability for lessons.
- Promptly relay to waitlist students via email or phone.

Studio Policy Updates: Paid Sick Days and Planned Holidays

Music teacher tend to possess super-human traits; some teach over 50 students weekly with 8 hours blocks without breaks. However, like most mere mortals, we still get sick and need to take a vacation or time off from teaching. Create your own “benefits,” based on the standard benefits in the corporate world. Plan ahead for the inevitable sick days or vacation time, while earning a steady monthly income.

“A good studio policy keeps the students and parents within the studio informed of expectations and guidelines and helps an independent music teacher maintain a steady income (like other professionals).”²

2 Noreen Wenjen, *Two-Year Waitlist: An Entrepreneurial Guide for Music Teachers* (Maryville: Audrey Press, 2019), p. 39.



Entrepreneurial **Tips** for Your Professional Teaching Studio

The Benefits of Offering Online Lessons

- Pro-rated monthly payments that divide the annual amount of lessons and recitals, divided by 12 months for steady monthly fees.
- Plan your holidays to align with federal and student school holidays (these dates are planned holidays, not included in your monthly payments, but not *deducted* monthly).
- Plan your own vacations during these holidays so you do not lose student income when you take a vacation.
- Allow for a minimal number of “paid” sick days, days off that you would take only in the case of illness that would allow you to cancel lessons without having to reimburse or make up lessons.
- I give myself a total of a week of sick days, although I usually only use one or two days a year.

Plan ahead!

- Give the parents in your studio at least 4 weeks notification of any changes in your studio policy or studio offerings.
- Use the timeframe of the fiscal year beginning January 1st through December 31st
- The calendar year fiscal year from January through December aligns with the tax year.

I have taught online piano lessons in addition to in-studio lessons for the past 4 years. The technology related to video,



sound, connectivity, delays, interruptions, and access continues to improve each year. Offering online lessons can increase or stabilize your student base, despite unforeseen changes.

It is easier to initially try teaching online lessons to your current students, due to the familiarity with the student’s technical skills, learning pace, and level of comfort in working with that student. Teachers also usually own the scores to the students’ current repertoire, which is necessary for online lessons.

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<https://www.long-mcquade.com/news/4604>*

Entrepreneurial **Tips** for Your Professional Teaching Studio

Optional Online Lessons

Although I do not offer makeup lessons, due to my full teaching schedule, my students appreciate the flexibility of optional online lessons.

Teachers and students will get sick at some point in the year. My students have the option of taking their piano lessons online during their scheduled lesson time if their parent cannot bring them to lessons, or if they are too sick to go to school (yet feel well enough to have a piano lesson). This keeps the sick student at home, without missing their lesson! If I feel like I am coming down with a cold, I teach my students online instead of exposing my students to a virus or cancelling all of my lessons.

During the summer, many students travel to visit grandparents or friends for several weeks. Rather than missing their lessons, we are still able to have their lesson online. If there is not a piano available at their location, we focus the lesson on music theory and music history! Parents can even “virtually attend” the lesson by joining the video call!

(photo above: International online lesson with student and “virtual attendance” by parent (in another country!))

Not Computer Savvy? No Problem!

Candice is an advanced, adult student that studied with me for 5 years. She moved from California to Idaho to take care of her aging mother. I offered to help her find a new teacher in Idaho, but she wanted to try online lessons with me, with periodic in-person lessons during her visits to California.



Candice admittedly is not very “tech savvy,” but she is very resourceful! She visited her local Apple store in search of a small, external speaker with a

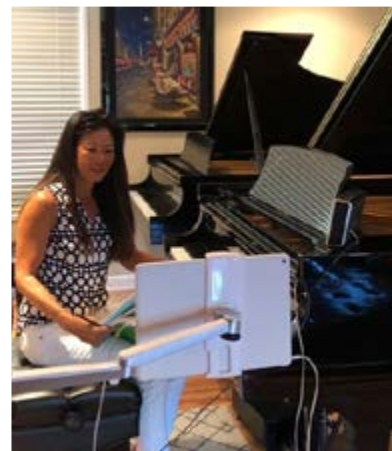
built-in microphone that would provide excellent sound quality during our lessons. She also purchased a computer stand for her laptop that enables the best view of her during the lessons, at a comfortable view distance.

Candice’s son set up her laptop and speaker and we enjoyed our lessons from Idaho to California each week. Candice enjoys studying and performing piano concerti, which currently cannot be facilitated online with two pianos due to internet latency. I video-recorded the piano accompaniment, uploaded it to a private YouTube channel, and she was able to practice her piano concerto with my video recording.

Facilitating online lessons does not require a large financial investment for the teacher or students. Students can start with what they have, and upgrade as needed.

(photo above: Adult student computer/speaker setup for online lessons)

International Online Lessons



(photo: Noreen teaching an online lesson via Facetime™ to a student in Germany)

Many teachers do not have a strict or thorough studio policy. If their students go on extended vacations or travel abroad with their family for the summer, it can affect the teacher’s livelihood!



Teachers can keep their monthly income stable and keep their lesson schedule stable by offering optional online lessons or requiring students to pay for any unattended

lessons in order to hold their lesson time throughout the year.

One of my students moved to Germany for an entire year and we continued weekly lessons via Facetime and through my private Zoom™ account.



Entrepreneurial **Tips** for Your Professional Teaching Studio

Some of my students go to China for the entire summer! We are able to continue our weekly lessons via Skype or Zoom during the regular lesson time, or with a slight adjustment for time zones. Some countries may require the user to have a private Virtual Private Network (VPN) to facilitate international video calls.

Break up Longer Lessons

One of my students has Attention Deficit/Hyperactivity Disorder (ADHD). He needs an hour lesson to get through all of his repertoire and theory, although he cannot sit for an hour at one time with focused attention. His mother did not think he would be able to focus during an online lesson. However, it turned out that he focused even BETTER, looking at a screen! Of course! “igeneration” kids have grown up using screens every day! The solution we found is to break up his lessons into two 30-minute lessons; an in-studio lesson on Monday, and an online lesson on Wednesday. This also encourages him to practice on Mondays and Tuesdays, in preparation for the lesson on Wednesdays.

Online Lesson Options and Social Media

Offering online lessons can help maintain your studio and building a strong social media presence provides opportunities to gain new students!

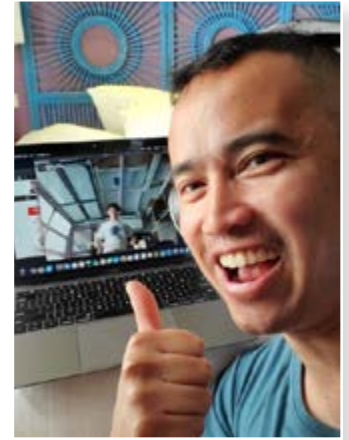
My son, Connor, is a percussionist in the marching band at his high school. Connor’s has an excellent percussion teacher, Karl, also known as @karldrumtech on social media, and his lessons are on Sundays at 5:00 pm. There was an evening that I was not available to drive Connor to his lesson. I asked Karl if Connor could have an online lesson during his scheduled lesson time using Skype. Although Karl had never taught online percussion lessons, he agreed to try it.

To prepare for their first online lesson, Karl and Connor both used their laptop computers, exchanged Skype user names and set up a time to connect for a few minutes to make sure the audio and video worked properly. The online lesson was successful to both Karl and Connor: Connor did not have to miss his lesson, and Karl grew the number of students he taught over the next few months by teaching students online!

I asked Karl about the impact that teaching lessons online has impacted his percussion studio. Karl’s answered, *“While my business initially increased by 50% thanks to opening things up*

online, I’m happy to say that 70-80% of my business is now online lessons teaching students all over the country. However, I don’t think it would have been possible without having a large social media presence.” Karl has amassed an impressive social media following with 17k followers on Instagram, 5k followers on YouTube, and 2k followers on Facebook.

(Photo: @karldrumtech gives Connor an online percussion lesson)



Try Teaching Online!

- Plan a trial online lesson to an existing student
- Parents are glad to try this if the student would otherwise miss his or her paid lesson
- Teacher’s setup includes a large ipad or laptop with an extended speaker (plug in instead of Bluetooth) with built-in microphone
- Purchase scores of all of the repertoire your students will work on during the lesson and number the measures
- Student’s setup includes either a computer, ipad, or mobile phone, and optional stand
- For lessons via Skype™, exchange Skype™ addresses beforehand, and test out the sound
- For lessons via Zoom™, have the student download the Zoom™ app onto their device and try it out during an in-person lesson
- If using Facetime™, determine if you will call the parent’s phone or the student’s phone
- Get permission from the parents when contacting students who are minors outside of their lesson
- Update your studio policy to include online lessons with updated liability waivers
- Type lesson notes and email them to the student and parents after the lesson to give the student detailed practice assignments. ►



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For more extensive information on how to build and run your music studio, visit my website wenjenpiano.com and check out Two-Year Waitlist: An Entrepreneurial Guide for Music Teachers, available at on [Amazon](https://www.amazon.com) and [Barnes and Noble](https://www.barnesandnoble.com). ❁

Noreen is the author of Two-Year Waitlist: An Entrepreneurial Guide for Music Teachers, reaching #1 on Amazon for Music Instruction and Study and available at Barnes & Noble.

Noreen's marketing background and experience in working with Fortune 500 companies, Nissin Foods and Aquent, has helped her bring business savvy to her piano studio, www.wenjenpiano.com website and become a leader in music technology and small-business entrepreneurship.

Noreen is the Immediate Past-President of the California Association of Professional Music Teachers (CAPMT). In 2019, she served on the MTNA American Music Teacher (AMT) Editorial Committee, as MTNA Chair for certification in China, and served as Chair of the MTNA State Presidents Advisory Council.

Noreen Wenjen, NCTM, received a BM from UC Santa Barbara in Piano Performance, and an Artist Diploma from the American College of Musicians. Noreen has received top prizes from international piano competitions and is listed in Who's Who Among American Women. Her teachers include Joanna Hodges, Nancy Rohr, Peter Yazbeck, Dr. Stewart Gordon, and Jim McCormick.

She has given presentations on entrepreneurialism and technology for national and state conferences. She will be the Keynote Presenter in business and technology for the Illinois State Conference in November 2019 and will present a session entitled Tech Necessities 101! Get the latest and greatest technology for your music studio at the MTNA National Conference in Chicago, Illinois in March 2020.



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Too Many Notes (And Not Enough Hours In The Day)!

by Johan Bates, D.M.A.

Practicing an instrument daily is a cornerstone of every musician's career. With our busy schedules, how can we minimize distractions and make full use of our time with our instruments? In other words, how can we practice *smarter*, not *longer* (*harder*?)! During the 2019 Music Teachers National Conference (MTNA), held in Spokane WA, I presented a paper on correct practicing habits. This article is based on that presentation and contains personal thoughts on the subject as well as practicing ideas from New York based performance psychologist Dr. Noa Kageyama.

Let's imagine the following scenario: Mary¹ has her lesson. You look through the window. Yes, they just parked and she's getting out of the car. She looks tired – oh, it's going to be one of *those* lessons. In walks Mary, trying to conjure up a smile, which looks more like her trying to act out on a play. "Hi Mary", I say in my best happy-voice. She mutters something between "hi" and "why" while she gets ready in front of the piano. She opens up her book to the same piece we have been looking at for now *almost* a year. I listen attentively. The first bar sounds pretty good. Bar three is slower than bar one. I told her about this last month. I was *hoping* she would have practiced this correctly by now. Bar six, there is still that wrong note in the left hand. Bar nine is really slow. We made it to bar 12 and I'm wondering if she's sight-reading at this point. From bar 12 to 16, hands together start falling apart. We finally make it to the end without any physical injuries. "Have you practiced this week?" I ask her. And, as always, comes the answer even Pinocchio can't make up: "it sounded perfect when I played it at home!".

We all have students like this. We all have days like these. And it is true that it's becoming increasingly harder to find time to practice. Our students (and we!) are burned out at school with a mountain of homework or administrative and committee expectancies and extracurricular sport activities dominate most students' afternoons. To add insult to injury, we live in a world where every child is growing up with iPads, iPods, iPhones and every different kind of "I" you can imagine. It's the era of immediacy – iTunes, televisions, DVD players all work

1 Or John. Or any other name. Mary is simply one of those students we all have in our studio's!

immediately. It is thus hardly surprising that not many students are up for the challenge to really take time to *learn* a piece of music.

Before I discuss correct practicing habits, let us pause a moment and consider a very important factor, namely: Motivation. We all know motivation is a huge driving force in determining success for anything in life. Without it, you're simply creating an uphill battle that you will never win. Thus, we first have to ask ourselves as teachers two important questions:

- 1) Are our students really motivated and invested in their music?
- 2) What motivates the student during a lesson? Or in other words, how can we as teachers keep them interested during lesson times?

Now the answer to question 2 will change accordingly to the age and level of the student. To keep my young ones interested during lessons, I try to stress the importance of the similarities between music and math. When learning new music terms, I add little things about the language, the people, their food and culture, and we look up the countries on a map. For my middle and high schoolers, I tend to ask what books they're reading and what music they're listening to. Sometimes I'd ask of them to watch documentary videos of famous musicians like Daniel Barenboim and Martha Argerich or movies like "Fantasia", and then have us discuss at our next lesson what they've discovered. One can also organize little house concerts, go to big symphony concerts as a studio and arrange little "get-togethers" for them to listen to music or play and adjudicate each other constructively (nothing works as well than to play in front of your peers)! I also invest in duet books as an ensemble component for the studio. This greatly improves their listening and sight-reading abilities and also provides something fun in the lesson. In short, creating these "motivation schemes" (as I call them), ensures that they can develop a lifelong love for music. After all, they will be the parents and concertgoers of the next generation.

Do we truly believe that we still practice effectively? Do we make it a part of our lesson time to teach our students *how* to practice *smarter* (and not *longer*)? After all, it's very well documented

that many of the great pianists has said that they only practice up to two or three hours a day. How do they do it? The truth is, it's practice that's disciplined, focused and specific. Their instrument is not in a TV room, it's not in a play room, Instead, it's in a space where he or she can practice undisturbed. As teachers, we've all heard the following before: How much should I practice? Can I practice too much? How many hours do you recommend? I believe there is only one answer for all these questions, and that is: "until you've successfully completed what you wanted to work on during that specific practice slot". Have we ever listened to our students practicing? Do we listen to ourselves when we practice? Have anyone of you tried to record yourself while practicing and listening back to it? I'm sure you'll agree with me that the majority of practicing you hear is rather mindless. It's because many of us fall into a ditch of *mindless* repetition. A couple of years ago, when I was still teaching at the University of Arkansas in Fayetteville, I presented an interesting class about once every semester during studio time. I had one of my students practice *in front* of the class whilst everyone observed. After 20 minutes I had to practice myself in front of the students. At the end of the 40 minutes there was usually a discussion on what everyone has witnessed. This type of class proved to be invaluable because both myself and the students not only had to get to a specific goal much faster, but also had the opportunity to watch and learn different ways of practicing instead of listening to mindless repetitions.

In a very informative article written online by performance psychologist Dr. Noa Kageyama (from the Bulletproof Musician <https://bulletproofmusician.com>), he gives us three reasons why mindless practice is problematic²:

1. It's a waste of time. According to Dr. Kageyama, all that this mindless practice is doing is "strengthening undesirable habits and errors". This makes it harder to correct the problems in the future, thereby prolonging the actual time it takes to learn a piece;
2. It makes you less confident. Arriving to your lesson week after week (after all this time you spend "practicing") with very little results is no way to grow your confidence. Real confidence comes from *knowing* that you will be able to play the piece correct, regardless of the circumstances, because you have practiced *correctly*. Dr. Kageyama also states that

"...we tend to practice unconsciously, and then end up trying to perform consciously – [this is] not a great formula for success."

3. It is tedious and boring. Instead of saying "I will practice this section 10 times today", say "I will practice this section until it sounds the way I want it to sound like".

This brings us to the solution of mindless practice: Deliberate Practice. According to this article "deliberate practice is a **systematic** and **highly structured** activity, which is, for the lack of a better word, *scientific*. Instead of mindless trial and error, it is an **active** and **thoughtful** process of **experimentation** with **clear goals** and **hypotheses**." This method of practice, I found, is very slow and involves repetitions of sections working out different fingering, trying different ways of performing it *until I was happy with the outcome*. I started asking myself questions like "was that loud enough?"; "which finger will work best for this run?"; "if I shape my hand this way, will the run be more evenly?"; "how flat does my finger need to be for the sound I want?". The list was endless. But by doing this, I was **consciously monitoring** my every move, cutting real practice time by hours! Dr. Kageyama gives us 5 keys for more effective practice³:

1. Duration. Even sessions as short as 15 minutes of deliberate practice a day can have more value than a 4 hour mindless session.
2. Timing. Find out the best time of the day when you tend to have the most energy available.
3. Goals. Have a goal every single day. Even if it's perfecting one bar until you're happy with it.
4. Smarter, not harder. Instead of struggling with a passage and putting your mind on repeat until it "works", think of a different strategy. Maybe you're holding your hand too high, maybe a different fingering, maybe the shoulders need to relax more.
5. Problem-solving model
 - a. Define the problems
 - b. Analyze the issues at hand
 - c. Identify and test certain solutions and,
 - d. Implement the best solution.

Let's look at an example:

² "How many hours a day should you practice?" by Dr. Noa Kageyama <http://www.bulletproofmusician.com/how-many-hours-a-day-should-you-practice/>

³ "How many hours a day should you practice?" by Dr. Noa Kageyama <http://www.bulletproofmusician.com/how-many-hours-a-day-should-you-practice/>



Too Many **Notes** (And Not Enough **Hours** In The Day)

10

SONATINA.
Op. 36, N^o 3.

Spiritoso.

3.

f

P

cresc.

Clementi Sonatina in C Major, Op. 36, No. 3, Schirmer Edition reprint

Define problems	Analyze issues	Identify, test and implement best solution
Steady left hand	Fingering? Position of left hand? Relaxed wrist?	Hands separately at first. Best fingering? Rotating wrist?
Differences between staccato and legato	How short of a staccato?	Create an imagery of legato/staccato?
Balance between hands	Shaping a melody in the right hand whilst the left hand keeps a steady pulse	Listen to the stronger melodic part (rather than telling a student to play one hand softer)
Evenness in right hand figure in bar 7	Shaping wrist to the direction of the run	Sequential patterns. Fingering stays the same so that the muscles can learn only one pattern
Difficult harmonic skips in bar 10 and 11, crescendo	Interval changes in contrary as well as same direction. Harmony changes.	Break it up into smaller sections. Tell a story that creates the growing dynamic. Use of imagery.

These are just a few problem areas, but (hopefully!) brings the point across about the amount of detail there can be found in barely ten bars in a first movement of a Clementi sonatina. This problem-solving model could also be implemented for any musician, whether you're an instrumentalist or a vocalist. When working with group piano students, this model can be used

even in harmonization, transposition and choral score reading exercises. But we also have to remember to teach patience, since we all know that slow practice is golden (it probably wouldn't hurt to mention the "piano doctor" at this point, a.k.a. the "Metronome"). There is no easy way out. But the skills we learn in deliberate practice is more important than trying

to play through a piece from the beginning to the end. Let's rather evaluate our practice goals and find solutions in getting to the end result and product much quicker. I always love to use the analogy of "building a house". Builders do this brick-by-brick, whilst musicians do this bar-by-bar, linking different sections with each other. The house doesn't just magically appear – it takes time and lots of planning and deliberation.

Let us not practice longer or mindless anymore. Instead, find a goal every day in your practice regiment. Define your problem areas, analyze the issues at hand, identify and test certain solutions and implement the best solution. 🌸

Sources

- "How many hours a day should you practice?" by Dr. Noa Kageyama <http://www.bulletproofmusician.com/how-many-hours-a-day-should-you-practice/>

Johan Botes is known for his extraordinary versatility as a soloist, collaborative musician, and teacher; a career which has brought him recognition in concerts around the world.

A native of South Africa, Botes was the 2007 First Prize Winner of the Third UNISA.Vodacom National Piano Competition. He has already appeared as soloist with the Chamber Orchestra of South Africa, the KwaZulu-Natal Philharmonic Orchestra in Durban, Juneau Symphony (AK), Bainbridge Symphony, Auburn Symphony (WA) as well as the Texas Chamber Orchestra. He also performed in Prague with the Hadrec Kralove Orchestra and toured Bulgaria in 2005 where he played with the Varna Philharmonic Orchestra.

Dr. Botes holds a D.M.A. in Piano Performance from The University of Texas at Austin and a M.M. from the Guildhall School of Music and Drama in London. He received another M.M. as well as his B.M. from the University of Pretoria in South Africa. He is currently Assistant Professor of Music at Marshall University in Huntington, WV.



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Branches are encouraged to organize and present recitals in non-traditional venues. By doing this, we are demonstrating the benefits of music education, as well as encouraging our students to present their music to an audience who otherwise may not have access.

By taking our music directly into the community we can continue to branch out in new and innovative ways.

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Don encourage les associations régionales à organiser et présenter des récitals dans des lieux non traditionnels. C'est ainsi que nous pouvons démontrer les bienfaits de l'éducation musicale tout en encourageant nos élèves à présenter leur musique à des auditoires qui n'auraient pu en bénéficier autrement.

En amenant notre musique au coeur même de nos communautés, nous nous assemblons de façons nouvelles et innovatrices.

Complete reports will be Included in **The Year in Review 2020**

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North Shore BC- September 31, 2019

"Our branch decided to organize an event "Exploring the Feel-good Factor of Music" as a way to connect to the wider community and encourage people to get involved in music making. The event took place on September 31, 2019 as a part of BC Culture Days.

The venue- the lobby of the Polygon Gallery has a stunning waterfront view of the harbour and the Shipyards Historic District. This is a very busy place with a lot of activity going on at any time of the day. It also hosts remarkable contemporary exhibitions.

The event featured over 35 students, teachers and guests performing a variety of repertoire from Baroque and Classics, to Modern, popular and even original compositions. Members of the audience were encouraged to join at the keyboard for improvisation activities based on "Pattern Play" books. . .

North Island BC - November 24, 2019

We held a Canada Music Week® Concert at the Campbell River Maritime Heritage Center on a blustery November Sunday. The attendees were treated to 23 wonderful performances of Canadian Music while viewing the grey , wild seas between Vancouver Island and Quadra Island. This venue was never used before, and the audience stated that the view augmented their Canadian Music experience! The end of the performance, the students received goodie bags containing pencils, erasers, and manuscript paper which was to encourage them to compose! Needless to say, goodies were also included!

Regina SK - December 6, 2019

Our branch held a Student Recital at Green Falls Landing Senior's Home on Friday, 7 pm, December 6, 2019.

London ON - December 14, 2019

This past December, a group of piano and violin students visited a retirement home here in London called McCormick Home. Students performed Christmas music for the residents who often sang along. It was an extremely positive experience for both students and the audience. We hope to do it again next year.

Cambridge ON - December 15, 2019

Piano and flute students performed Christmas music at the local mall for 3 hours on a Sunday afternoon.

Halifax NS - January 12, 2020

"NSRMTA Halifax Chapter "Music on the Move" Branching Out Recital: "Lovely to see all the talented kids!" "Fantastic!" These were just some of the responses the Halifax Central Library received on program evaluation forms for the NSRMTA Halifax Chapter's "Branching Out" recital, held on the afternoon of Sunday, January 12, 2020. 230 visitors came that afternoon to hear forty-eight performances in total, featuring a variety of instruments and ensembles, including flute, violin, harp, piano, and the Trad Ensemble from the Halifax Institute of Traditional and Early Music. We were fortunate to be able to showcase a wide range of student performances, including beginners and Canadian Music Competition laureates! . . .





Branching Out On s'assemble

2019 / 2020

Edmonton - January 25/2020

Fourteen Teachers and students played solos and duets in a 900 unit facility where people live in bungalows, condos, apartments and lodge rooms. The music played was by Canadian Composers Violet Archer, Joanne Bender, Stephen Chatman, Anne Crosby Gaudet, Ina Dykstra, Andre Gagnon, David McIntyre and Frank Mills. There was also music from the Baroque, Classical and Romantic eras.

Calgary AB - January 29, 2020 & February 23, 2020

Calgary ARMTA actually scheduled THREE Branching Out Events, and held two.

The first event was held at the new Core Central Library in downtown Calgary on Sunday January 19, 2020. It had 15 performers from eight ARMTA teachers in a variety of piano, singing, speech arts, strings, and trumpet performances. It was very high profile and well received, many people stopped to watch, ask about ARMTA and take a picture of our new QR Code. Even one of the Security Guards asked about lessons. The second event was held Sunday, February 23, 2020, at the Devonian Gardens, Core Mall, Calgary. Another lovely location. We had 29 performers from nine ARMTA teachers, with piano and strings represented. There were literally birds flying around and the gentle sounds of fountains. Many passersby stopped to listen and it was a lovely event. Our third event, for the Calgary

Zoo, was all organized and set to go for Saturday March 14, 2020. We had 25 performers and six teachers....but the cold winter snow storm, plus the beginnings of the social distancing era had us cancel this event two days before. We look forward to more CFMTA challenges in the future."

South Okanagan BC - January 31, 2020

The grand piano in the foyer of the Venables Theatre in Oliver, BC was played by five students that are taught by four teachers in the South Okanagan Branch of the BC Registered Music Teachers' Association. The musical selections performed ranged from the classical era to contemporary Canadian and popular repertoire. People arriving for the Lizzy Hoyt Trio concert were treated to some astounding performances by these talented young people. Numbers were small at first as people arrived but they were immediately drawn to the music. By the time the theatre doors were opened three hundred plus people had gathered. People were thrilled and applauded enthusiastically before they took their seats in the theatre. In her concert introduction on stage, the president of the South Okanagan Concert Society thanked the students by name explaining the Music on the Move Initiative. We, the BC South Okanagan Branch are forever grateful for the opportunity to showcase our students' talents with the support of the CFMTA's 2019-2020 Branching out Initiative.



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

by *Lori Elder*



Q. How can I get more direction to my phrases?

A. It is always important for phrases to have a sense going somewhere. Each phrase, short or long, needs to have a sense of direction. Also, a piece as a whole must have a feeling of moving forward and telling a story, painting a picture, portraying an emotion etc. And in performance, you want your listeners to be engaged and interested in the musical events as they unfold. Here are some suggestions:

- **Short notes go toward long notes.** Try to feel 8th notes going toward the next quarter or half note. The same with 16th notes – feel them going toward the next longer note.
- **Repeated notes should be different.** Repeated notes can sound a bit stodgy or hammered if you're not careful. Try doing a crescendo or diminuendo through them, and always feel that you are going forward. To get a singing tone on a pair of repeated notes, it's a good idea to change fingers. The new finger will have a different sound that can be stronger or softer depending on the context of the phrase.
- **Go to important harmonic moments.** Always feel the music going forward to the important harmonies, dissonances and resolutions.
- **Build to the highest note.** This is especially true for Baroque pieces.
- **Build to syncopated notes and chords.**
- **Build to the cadences.** Always feel that you are going toward the final part of the phrase or section.
- **Build toward key changes.** A change of key and all the chords leading up to it are always musically significant, so feel direction continuously through this to the cadence in the new key.
- **Do add-a-note practice.** This will really help build direction. Play the first note of the phrase and hold it slightly. Then the first two notes, feeling like you are going toward the second note. Then do the first three notes, aiming for the third note. Continue like this to the end of the phrase. This can seem time consuming, but it really works! You'll be surprised at how much more direction the phrase will have, and how each note is more meaningful.
- **Watch for musical aspects that interrupt the line.** Rests can chop up a melody, so always try to hear the phrase continuing through the rests. Also, detached notes can sound kind of vertical and choppy. Try to feel detached notes moving toward the end of the phrase.
- **Sing along by saying "Go to *there*".** The note you choose instinctively to sing the word *there* will be the goal note of the phrase. Try it – it works!



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.

Ask Lori a question
email lori@cfmta.org





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



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

We hope you are all well as we travel through these uncharted waters of COVID-19.

CNCM is moving **ALL** Spring examinations to our online format to ensure that children are able to meet their musical goals and have a continuous and purposeful plan of study. CNCM has been conducting online examinations for many years, servicing remote communities, smaller centres and special needs situations. Protocol and format are in place and well organized, making CNCM examinations extremely successful and user friendly. We will continue to work with teachers to determine the best plan to create a positive experience for all.

We wish to share a message of calm and normalcy with our teachers and students. It may not be quite “business as usual” but we will continue to provide opportunities for student success.

It is with regret that *Northern Lights* Canadian National Conservatory of Music, in conjunction with the local organizing committee have decided that Summer Sizzle 2020 in Biggar will be postponed due to public health concerns linked to the COVID-19 pandemic. The event will instead be scheduled in July 12 and 13, 2021 in Biggar, Saskatchewan.

Stay well and successful teaching through whatever means you are using during these difficult times!

www.cncm.ca



conservatory
C A N A D A™

During the COVID-19 pandemic, Conservatory Canada is committed to helping teachers meet the demand for online lessons. We recognize that studio teachers are in a great position to provide valuable educational interactions with students online and we have been holding information webinars illustrating how to start teaching online, as well as offering hi-tech solutions using the software that we use for our eExams.

During this time we are prepared to offer our live eExams, by connecting with students directly in their homes for exams using Zoom, FaceTime and Skype for the foreseeable future, until it is safe to resume face to face contact. Our Theory exams can also be proctored directly in student's homes. We continue to accept registrations for both flex theory and practical eExams.

We will be notifying exam candidates by email of changes to our practical June exam session as needs evolve.

For further information, please email: info@conservatorycanada.ca. Our physical office is closed, but we are still here working behind the scenes to keep exams operating.



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



**CHRISTIAN CONSERVATORY
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Having successfully held online examinations since June, 2016, CCMC continues to offer online distance examinations across the country. CCMC uses a combination of online technology and independent recording to ensure a consistent examination performance by the candidate.

As recent times have highlighted the need for alternate delivery methods for lessons and exams, providing a way to continue the assessment of skill development is essential to motivate students and keep them engaged.

Naturally, the advantage of online examinations is that they can be offered virtually anywhere. This is a great option for people who live in more remote areas of Canada and beyond. And can be conducted for candidates from Primary through Fellowship Diploma concert examinations. Candidates can continue to pursue their musical dreams without the added concern over health and safety and the burden of travel expenses to take their examinations.

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



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Learn Music Theory from home!

In light of the recent challenges and uncertainty that our music learning community is facing, The Royal Conservatory of Music is quickly adapting online learning and aims to support you and your students' continued music studies through the RCM's portfolio of digital products. We are pleased to offer the RCM Online Theory Study Guide, a convenient and flexible online option that will help teachers build lesson plans and give students the opportunity to learn music theory online and to earn RCM recognition from the comfort of their own home!

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To learn more, please visit rcmusic.com/TheoryStudyGuide.

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Examination Dates

To view all upcoming examination dates and updates, please visit rcmusic.com/CanadaExamDates.





Review of Publications Critique de publications

JOYFUL HYMN SOLOS

Late Intermediate to Early Advanced

arr. Bernadine Johnson

Alfred Publishing Co. 46211

The stunningly attractive sunburst cover of this book of eleven piano arrangements of traditional hymns is an apt visual portrait of what is inside. Bernadine Johnson has created truly innovative, original and contemporary versions of these well known tunes which are a joy to play. The pieces are arranged in alphabetical order and showcase an extraordinary variety of styles, techniques and genres. The arrangements are idiomatically pianistic, imaginative and endlessly creative. One always feels that the interpretive ideas serve to express the hymn and are not there for the sake of cleverness or empty virtuosity. *Come, Christians, Join to Sing* is the first piece, which establishes a contemporary sound from the first syncopated expanded harmony chords of the introduction. Beginning in C major, the second verse shifts seamlessly into Ab major, then sequences through E major, back to C major and a coda. *Come, Thou Fount of Every Blessing* has a Celtic vibe which, every time it moves between $\frac{3}{4}$ time and $\frac{6}{8}$ time, creates a compelling rhythmic tension. Opening in E^b major, it moves chromatically to E major with one of the changes in rhythm, then incorporates the *Doxology* from the *Genevan Psalter* to close. *This is My Father's World* is inspired by Pachelbel's *Canon in D* and begins with the iconic 4 measure bass line. A further 4 measures of harmonized bass line seques into the hymn tune. In spite of a liberal use of various 16th note accompaniment patterns, a lovely calm mood pervades this piece. Octave scale patterns give a powerful character to *I Sing the Mighty Power of God*. A three measure sequence modulates boldly through flats and sharps to emerge with a triumphant E^b7 chord that leads to the next verse in A^b major – this time with the melody in vigorous octaves in the bass against a triplet RH pattern. Another three measure modulatory passage moves through E major to the final verse with octaves in each hand in C major. A *fortissimo* three octave descending scale ends on an exultant note. *I Will Sing of My Redeemer* still features octaves in both hands but with a complete change of pace and a gospel character in compound time. A move to $\frac{3}{4}$ with swung eighth notes enhances the relaxed mood. *Joyful, Joyful, we Adore Thee* is likely the most

surprising arrangement in this book with infectious, upbeat and lighthearted Latin rhythms which work remarkably well. Big chords, sixteenth note runs and triadic patterns, polychords and key changes create an exuberant, elated mood in *O for a Thousand Tongues to Sing*. *O Worship the King* is more reflective with an upwards broken chord pattern highlighting the melody on the bottom note. There is an enterprising series of twelve measures which is sequential, diatonic but not tonal and completely engaging. *Praise to the Lord, the Almighty* is often played with a strong and commanding character – here it is meditative. A LH rocking open fifth and octave figure is countered by a similar figure in contrary motion in the RH which changes with each repetition altering the chord. In the second half of the first verse, the LH figure moves to the RH and the LH plays the melody. There is a lovely contemplative sequence that briefly interrupts the melody of the last phrase each time it occurs. A modulatory section and a four measure chordal interlude leads to the second verse which ends with the pensive opening figure repeated. *To God be the Glory* is big and chordal, full of register leaps, octaves and modulations. The book concludes with a somewhat whimsical arrangement of *When the Roll is Called Up Yonder* which incorporates gospel, country, swung sixteenth notes, blues, and a bit of boogie! These pieces are completely gratifying to play because of their freshness and inventive character. They could be used to great effect with students for studying compositional techniques, harmony, and modulation as well as keeping them on their toes with technique! Any of these pieces would make a great Teacher's Choice substitution for a List D or Popular Selection List. Highly recommended.

Joyce Janzen –British Columbia

*Jean, Joyce, Katherine, and Laureen, thank you so much for doing these reviews.
I know the members will enjoy reading them*

Dina

DINOSAURS

by Mary Leaf

FJH Music Company Inc.

FJH2332

Dinosaurs, by Mary Leaf, published by FJH Music is a wonderful collection of eight pieces for students at the late elementary level. Each piece carries the name of a dinosaur and along with that each dinosaur name is spelled out in syllables and identified with the era they lived. For example, Apatosaurs (ah-pat-o-SAWR – us) means *long neck*, was a herbivore and lived in the Late Jurassic Period which was 150 million years ago, in North America.

The pieces pose little technical difficulty, but the challenge will be in demonstrating the characteristics of each dinosaur musically. For example, *Tyrannosaurus Rex* is to be played “ominously”, *Parasaurolophus* is “proudly” and *Apatosaurus* is “plodding along”.

Arranged in increasing order of difficulty, the first pieces remain in the five-finger position with the last pieces extending the range of one octave.

This is a great collection of colorful pieces that will spark the imagination of any young student.

Laureen Kells - Saskatchewan

PIANORAMA

Elementary Piano Solos

by Remi Bouchard

Debra Wanless Music RB298

Twenty solos make up this collection of approximately Grade 1 and 2 piano solos. These pieces have descriptive titles to encourage creative playing. The works are entertaining, interesting and educational.

Three of the titles incorporate a version of the word silence: *Be Silent and Listen*, *Silence Please* and *Silent Sylvia*. Here is the opportunity for students to learn to play *pp* with directions for the use of the una corda pedal. Some of the pieces in minor keys end with a tierce de Picardie. These works provide opportunity for varying articulations, voicing the correct hand, holding the sustained lower notes of chords, observing the use of different forms, and navigating key changes within a piece. The time signatures range between: $\frac{3}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ and $\frac{5}{8}$. Most of the pieces stay within up to 2 flats or sharps. Only *Silent Sylvia* has 5 flats. Many of the pieces include accidentals. The shortest time value is the eighth note.

I enjoyed the opportunity to play through this collection and would recommend it as a wonderful supplementary book to have in your studio! Students will connect with the sounds and colours and enjoy the music making!

Jean Ritter - British Columbia

EXPLORING PIANO CLASSICS

Level 6 Technique

N Bachus

Alfred Publishing Co. 42639

Subtitled *A Masterwork Method for the Developing Pianist*, this series from Preparatory through Level 6 pairs a repertoire book with a technique book. The technique books are cumulative, building on the previous levels while adding new patterns and skills. Level 6 Technique has an emphasis on arpeggios, advanced pedal techniques, flat major and minor keys as well as Baroque and Classical style elements. Beginning with a five finger Daily Warm-up in twelve different keys which successively changes which note is accented, it then progresses to a triad exercise written by noted pedagogue Friedrich Wieck (Clara Schumann’s father) which incorporates the tonic triads of twenty four keys. Nine variations using both blocked triads, broken triads and scale patterns reinforce the exercises. Exercises for four note chords and dominant seventh chords, scales in doubling rhythms, wrist etudes, and various arpeggio etudes together with excerpts from technical exercises and pieces by a variety of composers give a wealth of material to strengthen this often neglected area of study. Anyone who is bored with technique will find a wide variety of ideas to invigorate their practice. Helpful suggestions on each page enhance the training. This book would be suitable and profitable from Intermediate to Advanced levels of study and is a valuable resource.

Joyce Janzen - British Columbia





Review of Publications Critique de publications

BOUQUET OF COLOR

by Naoka Ikeda

The Willis Music Company HL00274263

“Bouquet of Colour” subtitled “10 Original Piano Pieces Inspired by Flowers” is a lovely collection of 10 intermediate piano solos and one duet. These pieces would be well suited for background music to a special event, or as recital pieces in a theme recital.

The composer includes notes about each piece which allow the performer to have a glimpse into the thoughts of the composer as they learn and play each piece.

The titles themselves are a testament to the imagination – *Four Leaf Clover*, *Lily of the Valley*, *Snowdrops* and *Freesias* are just a sample of what the performer can expect to experience. Colorful harmonies, hidden in the keys of C+, G+, F+, and B^b+ give the listener and the performer a special treat.

With the program notes and editing provided by the composer, the performer will be well prepared to perform all the pieces with ease and a satisfying interpretation.

Young adults and adult students would find this collection a lovely addition to their music libraries.

Laureen Kells - Saskatchewan

VIDEO GAME HITS FOR EASY PIANO

Various

arr by N Rejion

Early Intermediate / Intermediate Solos

Hal Leonard HL00300310

Video Game Hits for Easy Piano is a collection of arrangements by Mona Rejino for early intermediate to intermediate piano, published by Hal Leonard. As a teacher, I have been fond of Rejino’s contributions to this publisher’s student and adult method books; when I was growing up, I was a very big fan of video games and Japanese animation (and still am to a lesser degree). Consequently, when I received this book to review, I was delighted. However, it is due to my background that I am a bit puzzled by some of the song choices in this collection.

To begin, not all of the arrangements are from video games, as advertised. *Full Metal Alchemist* and *Naruto*, while they do have video games associated with them, are primarily known as Japanese comic books (manga) and animation (anime). *Angry Birds* is a mobile game, which may not be an important distinction to the average person, but it can be very important to students who call themselves gamers.

Secondly, while I, a 34-year-old teacher, instantly recognised the majority of these songs, that will not necessarily be the case for students who are currently teenagers or younger. The newest of these arrangements is from 2011, sourced from a game rated Mature—meaning that most younger students will not be familiar with it (though presumably that is not necessarily the case).

With that said, the arrangements are universally enjoyable to play and very well handled. I had a great deal of fun playing these familiar songs. I was also pleased to see that Rejino took liberties with some of the older music, which due to the limitations of the video game platforms of the time, had to be short and repetitive. By expanding the range and expressiveness of these pieces, she has made them potential choices for student recitals. At the same time, Rejino did not take liberties with the rhythms as is occasionally the case with popular collections from large publishers. This is a point in the book’s favour, as these changes are often not well received by fans of the music.

Katherine Murley - Ontario



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Review of Publications Critique de publications

SOUND ADVICE LEVELS 6 AND 7

by Braaten / Wiksyk

Sound Advice Publishing

Sound Advice Theory and Ear Training is a comprehensive set of 8 books that relates music sounds to their symbols by combining written and aural theory to create true musical literacy. They are available coil bound or shrink wrapped and 3-hole punched.

For an overview of this series see the Spring 2019 edition of *Canadian Music Teacher* magazine.

Levels 6 and 7 follow the format established in Levels 1 through 5 – a preface with information about how to use the book and suggestions for daily ear training practice, 24 lessons which cover the course material, charts and games, answer keys and an appendix. Each lesson contains several pages of information followed by two pages of written theory worksheet and an ear training worksheet for listening. Online access to audio tracks is included. Layout is straightforward and easy to read in black and white with a simple Professor cartoon character who offers advice and suggestions.

Level 6 begins with simple and compound meter review and then moves on to introduce double sharps and flats, 'tendency tones' and major key signatures – now up to 7 flats and 7 sharps. Later on, this is applied to the three minor scale forms. Scale degree names and the circle of 5^{ths} follow, as well as a description of harmonic progressions and tonal music. A closer look at compound meter is followed by introducing various new rhythmic units. A review of intervals sets the stage for augmented and diminished intervals, altering the upper or lower notes of an interval, and inverted intervals as well as the tritone and a discussion of consonant and dissonant intervals. Chord progressions, melody writing, harmonizing a melody with chords, keyboard style, cadences and transposition are all taught in this level. The charts in the back of the book include an interval practice chart for both ascending and descending intervals, a chord practice chart and song clues for various intervals as well as terms.

Level 7 reviews key signatures, the circle of 5ths and major and minor scales before dealing with scale relationships – relative, parallel, and enharmonic major and minor. Writing intervals below given notes, inverting intervals and compound intervals are covered. A review of music styles covered in earlier levels leads into 20th century styles where whole tone, pentatonic, blues and symmetrical (chromatic, octatonic) scales are introduced. Later in the book 20th century rhythm such as hybrid meter and non-traditional time signatures are learned. Polytonality, atonality and non-traditional chords are also taught. Various qualities of triads in keyboard style as well as four part texture sets the stage for learning functional chord symbols, root/quality chords symbols and cadence writing. V7 and LT °7 chords are taught as well as completing measure with rests and transposing in minor keys. Instruments of the orchestra are featured as well as a 20th century style chart and pieces from that era.

The ear training segment is stellar covering a wide range of skills from interval and chord identification to rhythmic and melodic dictation and more. The sound files have the instructions read aloud for the first 3 lessons after which the student is presumed to understand the process. Rhythm is established by stating 'quarter note beat'. I was especially pleased to hear various instruments used in the sound files. An answer key is found at the back of each book.

This series is well thought out, thorough and comprehensive, from the individual lessons to the work sheets, answer keys and extra charts and appendices. I particularly appreciated instruction and explanation that took the mechanics of theory past mere practicality and utility into understanding and comprehension. I highly recommend this product!

Joyce Janzen –British Columbia



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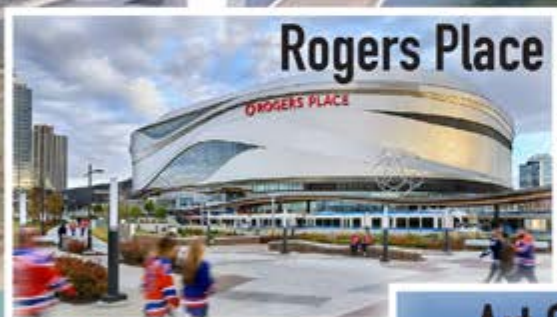


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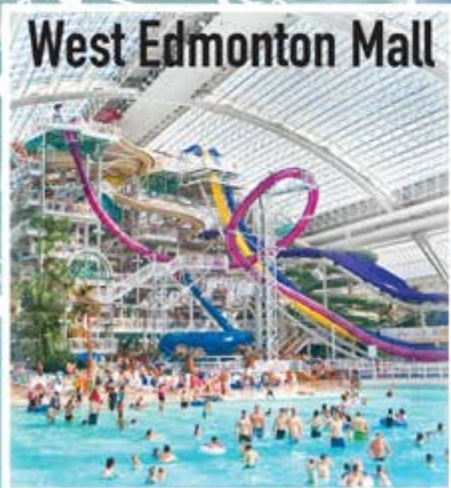


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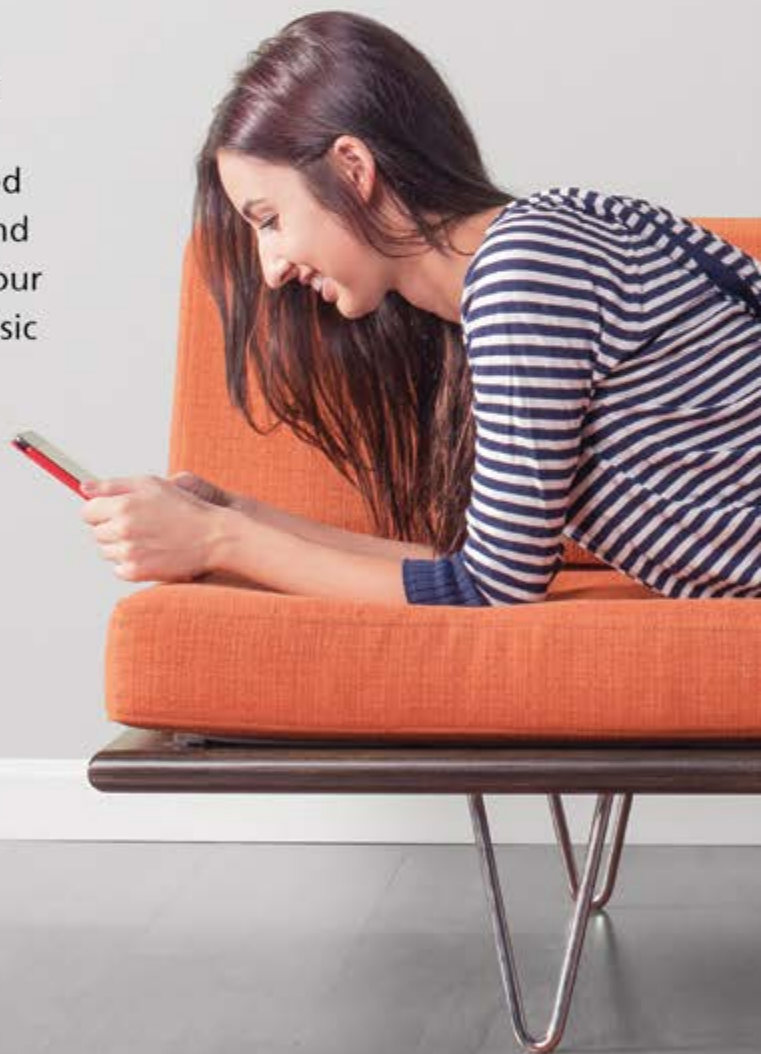
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