

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 72 - NUMBER / NUMÉRO 3

MAY / MAI 2021



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PUBLICATION INFORMATION

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CIRCULATION approx. 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF

The Canadian Music Teacher
Le professeur de musique canadien

Fall (Automne) Canada Music Week® Edition 2021

- Publication: September 2021
- Submission Deadline: August 15, 2021

Winter (Hiver) Edition 2022

- Publication: January 2022
- Submission Deadline: December 1, 2021

Spring (Printemps) Edition 2022

- Publication: May 2022
- Submission Deadline: April 1, 2022

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

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

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

SUBSCRIPTIONS

For a print copy of the magazine- Members or Non-Members may receive a subscription by submitting an annual fee to:

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The fee for Canadian Residents \$ 20.00 per year,
For non Canadian Residents \$ 30.00 per year.

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laureen Kells



Greetings Colleagues

As I write this I am realizing this is my last official “Presidents Greetings”! We all know the saying “time flies when you are having fun!”. The last two years must have been a blast as they have certainly flown.

It goes without saying that so much has changed since last March. Covid has had a profound effect on my time as your president. It saddens me that I was not able to travel and meet a lot of you. Having your faces on Zoom was delightful, but just not the same.

The officers and chairs have been busy these past few months and there are several projects on the go. The biggest one is our Virtual Conference. Neven Prostran and his team are working tirelessly putting together this conference. Given this is the first time CFMTA has attempted this, they are doing great!

Our new chairs have stepped up admirably and have made their respective portfolios their own. Our new Vice President has taken up the reigns of her position and is leaving no stone unturned as she moves to ensure our organization is current and up to date on all things.

As we look forward to a “post Covid” world we no doubt find ourselves wondering what habits and lifestyle choices will return just as before and what things will be permanently altered. I certainly can’t begin to guess how society will change, but I am giving some thought to my own circumstance.

Like most of you, I am a “people person”. I love being out and about. Chatting with neighbours, taking an extra minute at the

store to visit the clerk at the counter (this is my small town roots talking), attending church, attending concerts, sharing music with others, supporting community activities...I am looking forward to the return of all these things.

What will I keep from my Covid experience? The slower pace has been nice, but I know it will not remain. Zoom meetings? again, handy when necessary, but I look forward to not having them! Worry about my health and the health of my loved ones – that never really goes away.

However, I do not want my entire article to be about Covid, so now on to other things. Spring is about renewal, planting, growing, and rebirth (my farm girl is now talking...) For teachers it is also about culmination – we have guided our students through another year. Now we look forward to seeing them succeed in exams, festivals and recitals. We can be proud of our work this past year. As often happens, challenges bring out the best and unfortunately at times, the worst in people. As teachers, I know we have all done our best to serve our students, families and our profession.

As you read through this edition of the CMT, you will read about the best of what we have done and what teachers are saying and talking about. This magazine is an important part of our CFMTA experience. It serves to unite us, allows us to share with our colleagues, learn new things, stay connected, and celebrate all our organization has to offer. As you read through this you will become aware of all that is happening across Canada - the upcoming virtual conference, the work of the chairs, other

ANNUAL EXECUTIVE MEETING 2021

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 5 - 6, 2021

Venue: 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
Date was changed on November 22, 2020 on Zoom Technology.

Greetings from CFMTA President Salutations de la Présidente de la FCAPM

upcoming events, summer activities, the latest in published music. All of this unites us as Canadian music teachers.

As I move into the role of Past President I want to offer heartfelt thanks to several people – first to Tiffany Wilson. Tiffany has set an amazing example of what a president of a national organization should look like. Her warmth was felt across Canada as she reached out to all members. To Lois Kerr whose work is invaluable – her gentle sense of humour and amazing patience made my work so much easier. To Anita Perry, whose attention to detail allowed me to focus on the bigger picture, knowing all the small details would be noted and acted upon. And to incoming president Laura Gray – in a short time we have developed a great working relationship and an amazing kinship. I am sure she was a prairie girl in a past life! I am looking forward to our continued work together.

To all our individual teachers who make up CFMTA – please know your membership is valuable to our organization. The official motto of Saskatchewan is *“From Many People, Strengths”*. This is true on so many levels – we all bring different opinions and experiences to our musical communities. It is from these differences that we work toward a common goal.

With my very best wishes to and your students for good health, a successful year end and a restful summer.

With respect,
Laureen Kells

Chers collègues,

En écrivant ces lignes, je réalise qu’il s’agit officiellement de mon dernier « mot de la présidente ». On connaît tous l’expression « le temps passe vite quand on s’amuse »! Les deux dernières années ont dû être tout un festin, parce qu’elles ont filé à plein régime.

Inutile de mentionner que beaucoup de choses ont changé depuis mars 2020. La Covid a eu de profondes répercussions sur mon mandat comme présidente. Je suis navrée de ne pas avoir eu la possibilité de voyager et de vous rencontrer en personne. C’était sympathique de voir vos visages sur Zoom, mais ce n’était pas la même chose.

Ces derniers mois, les dirigeants et responsables de comités ont planché sur divers dossiers dont, non le moindre, celui de notre congrès virtuel. Neven Prostran et son équipe ont travaillé d’arrache-pied sur ce projet. La FCAPM ne s’en tire pas trop mal pour un premier essai!

Nos nouveaux présidents de comités ont fait des avancées significatives, chacun s’appropriant avec brio leurs mandats respectifs. Notre nouvelle vice-présidente a son poste bien en main et ne ménage aucun effort pour s’assurer que notre organisation est au fait et à jour en toutes choses.

Alors qu’un monde « post-Covid » se pointe à l’horizon, l’on se demande sans doute quelles habitudes et quels choix de vie seront rétablis et lesquels seront altérés de façon permanente. Pour ce qui est de la société en général, je n’en ai aucune idée,

RÉUNION ANNUELLE 2021

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 : 5 - 6 juillet 2021

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
La date a été modifiée le 22 novembre 2020 sur la plateforme Zoom.



Greetings from CFMTA President Salutations de la Présidente de la FCAPM

mais je me préoccupe de mon contexte personnel. Comme plusieurs d'entre vous, je suis une personne sociable. J'adore sortir et voir du monde. Étant née dans un petit village, je suis encline à prendre le temps de bavarder avec mes voisins, parler avec la caissière au magasin, aller à l'église, assister à des concerts, partager ma musique, soutenir les activités communautaires ... je suis impatiente de retrouver toutes ces choses.

Ce que je retiens de mon expérience « Covid »? Le rythme plus lent? Celui-ci ne durera pas. Les visioconférences Zoom? Utiles lorsque nécessaires, mais j'ai hâte de les voir faire place aux entretiens en personne! L'inquiétude pour ma santé et celle de mes proches? Celle-ci ne s'apaisera jamais complètement.

Je ne veux pas que tout mon article soit à propos de la Covid. Alors, passons à autre chose. Le printemps nous parle de renouveau, de semences, de croissance et de renaissance (voilà la fille de ferme qui parle). Pour les professeurs, c'est un aboutissement – nous avons traversé une autre année avec nos élèves. Nous anticipons leurs succès aux examens, festivals et récitals. Nous sommes fiers de ce que nous avons accompli. Souvent, les défis mettent en évidence le meilleur des individus, mais, malheureusement, leur côté le plus sombre aussi. Malgré tout, je sais que nous avons fait tout notre possible en tant que professeurs pour servir au mieux nos élèves, nos familles et notre profession.

En parcourant ce numéro du PMC, vous découvrirez de ce que les professeurs ont dit et fait de mieux. Cette revue a une part très importante dans nos rapports avec la FCAPM. Elle nous permet de nous mobiliser, d'échanger avec nos collègues, d'apprendre de nouvelles choses et de demeurer branchés. Elle magnifie tout ce que notre organisation a de mieux à offrir. En lisant ces articles, vous aurez un aperçu de tout ce qui est planifié, des activités d'été au congrès virtuel. Vous constaterez le travail accompli par les comités. Vous prendrez connaissance des nouvelles publications musicales. Vous serez informés de tout ce qui se passe à travers le Canada. C'est ainsi qu'en tant que professeurs de musique nous serons unifiés.

À titre de présidente sortante, j'aimerais offrir mes chaleureux remerciements à plusieurs personnes. Tout d'abord à Tiffany Wilson. Tiffany a offert un puissant exemple de ce tout ce qu'un président d'organisation nationale doit représenter. Tous les membres à travers le pays ont pu ressentir sa cordialité et son humanité. À Lois Kerr, pour son travail remarquable, son sens de l'humour et son infinie patience qui m'ont rendu la tâche tellement plus agréable. À Anita Perry qui m'a aidée à voir les choses sous un angle plus global grâce à son souci du détail. Elle m'a fait réaliser à quel point un petit détail peut être déterminant. À la présidente entrante Laura Gray – en peu de temps, nous nous sommes découvert des affinités et nous avons développé une relation de travail exceptionnelle. Je suis sûre qu'elle a dû être une fille des Prairies dans une vie antérieure! J'ai vraiment hâte de continuer à collaborer avec elle.

Sur le plan individuel à tous les professeurs qui composent la FCAPM, sachez que votre appartenance est inestimable pour l'organisation. La devise de la Saskatchewan, « From Many People, Strengths », qui peut se traduire en français par « la force de plusieurs peuples », ou de plusieurs gens, s'applique à multiples niveaux : nous contribuons à forger nos communautés musicales grâce à nos différents points de vue et nous mettons cette diversité au profit d'un but commun.

À vous et à vos élèves, je souhaite une bonne santé, une fin d'année pleine de succès et une saison estivale des plus reposantes.

Avec mes respectueuses salutations,
Laureen Kells



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

Dina Pollock



Hi Everyone,

I am amazed with what is possible if we just look outside that box. Hopefully we can go back to 'normal' soon.

So to work . . .

Magazine - lots of information about the upcoming CFMTA/FCAPM conference in July. The keynote, our invited speakers, the presentations and workshops are available for viewing. The cost for the complete package is \$49
Do check it out...

2021 Piano and Voice Competitions - if you want to see the bio and programs for the competitors, please visit the website. For your convenience, the photos are hyperlinked to the website.

The Virtual Conference Digital Program will be available for download on the website and our app by June 1.

Book Reviews - I am starting to get more books so we do have a few more in this issue. Do enjoy!

Website - All program posters have been updated and are available for download on the website. If you have any issues, please let me know.

Dina



On front cover . . .



Conference



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Thank you



Invitation to Serve with CFMTA

Une invitation à servir dans la FCAPM

Tiffany A. Wilson

It's not every day that a chance comes along, offering the opportunity to join something bigger than one ever thought possible! The professional musical journey that we music teachers generally embark on, more often than not, limits our time to teaching students in our music studios. It generally revolves around our small community of colleagues in the town or city where we live. It's a greatly rewarding job and the satisfaction of sharing our musical knowledge and inspiring students of all ages is very rewarding. However, sometimes we have more to offer, not just to our students, but also to our community of professional music teachers.

Why not consider taking on a new role in the professional music teaching world? One that makes you a part of a bigger community of music teachers? Personally, I never knew how exciting, challenging and enjoyable I would find volunteering for our national executive in the CFMTA. Of course, I knew I wanted to be a part of something more than my studio work (of which I'm very proud) and so I started at the provincial level, working up through the ranks. Wow! My eyes opened wide when I experienced the hard work and dedication of the people serving on the national executive. I was impressed as I learned how much the CFMTA has to offer its Individual Members, coast to coast to coast. Mostly, I'm thrilled with the new friends I've made with colleagues, Canadian composers, performers and musical entrepreneurs from around the globe as a result of my volunteering.

If you're ready to contribute to your profession, there are now new ways to become a part of the national CFMTA executive team. The Executive has been working hard to make it possible for Individual Members to join the national CFMTA board directly. In February, the Ad-Hoc VP Recruitment Committee suggested several significant changes to how our organization is governed. The Provincial/Territorial delegates agreed with those revolutionary changes and have unanimously voted to widen the eligibility to become an officer. Those changes are listed here. Thank you to BCRMTA President, Joanne Lougheed and ORMTA President/CFMTA Vice-President Laura Gray for their hard work with me on this committee.

NEW! The CFMTA will implement and elect (2022) a 2nd vice president. This not only allows the Past President to serve just one year after their presidency but it has proven effective in preparing the Vice Presidents for the demanding job of the presidency.

NEW! Officer Eligibility - If you follow the CFMTA Social Media you will have noticed that the new eligibility for Vice President is as follows:

1. Any past RMT delegate who has attended a minimum of two (2) CFMTA AEMs.
2. RMTs who have held the position of Provincial/Territorial President.
3. Any current RMT Chairpersons of CFMTA Committees who have served in that position for a minimum total of four (4) years.

Serving/Chairing a Committee –There are now 15 committees that serve the CFMTA. Are you aware that any Individual CFMTA Member may serve on a committee and/or even serve as chairperson? If you want, jump into Chairing. If you'd prefer to learn and help out somewhere you feel is a good fit for your area of expertise, serving as a committee member is an excellent way to get your feet wet!

Just like the upcoming virtual conference "Connecting Canada" in July, I guarantee that you will appreciate the connections made possible by serving at the national level of the CFMTA!

To serve on a committee, contact the Chairperson directly. The Committee list is found at <http://www.cfmta.org/en/officers-and-chairs/>.

To serve as a Chairperson or run for Vice President in July 2021, contact admin@cfmta.org and Nominations Chairperson, Tiffany A. Wilson at pastpresident@cfmta.org. A nomination form is required from the Prov/Terr Association with which the candidate is a member.





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C A N A D A™

Ce n'est pas tous les jours qu'une telle chance s'offre à nous, une occasion des plus prestigieuses que l'on pourrait imaginer. Généralement, notre activité de professeur de musique se limite au temps passé à enseigner dans nos studios et elle concerne notre communauté immédiate et les collègues de la ville où nous habitons. Partager notre savoir musical avec des élèves motivés est un travail très inspirant et valorisant. Toutefois, nous avons tellement plus à offrir, non seulement à nos étudiants, mais aussi à notre collectivité professionnelle.

Pourquoi ne pas considérer entreprendre un nouveau rôle dans le milieu de l'enseignement de la musique? Une fonction qui permettrait l'accès à une communauté plus large? Personnellement, je n'aurais jamais cru à quel point il pouvait être agréable et inspirant de se porter volontaire pour le conseil de direction de la CFMTA. Comme j'avais toujours souhaité faire partie de quelque chose de plus grand que mon travail en studio (dont je suis extrêmement fière, du reste), j'ai commencé au niveau provincial et j'ai peu à peu gravi les échelons. Wow! J'ai été stupéfiée par le travail ardu et le dévouement de ceux qui composent le conseil de direction de la FCAPM. J'ai été remplie d'admiration lorsque j'ai appris tout ce que la FCAPM avait à offrir à ses membres sur le plan individuel, et ce, d'un océan à l'autre. Surtout, je suis enchantée des amitiés que j'ai nouées avec des collègues, compositeurs canadiens, artistes et entrepreneurs du monde entier grâce à cet engagement.

Si vous êtes prêt à contribuer à votre profession, il existe maintenant de nouveaux procédés pour se joindre au conseil de direction de la FCAPM. Le conseil a fait en sorte que les membres individuels puissent poser leur candidature directement. En février, un comité ad hoc a suggéré plusieurs modifications significatives à la façon d'administrer notre organisation. Les délégués provinciaux et territoriaux ont fait des changements innovateurs et ont voté unanimement pour élargir l'admissibilité à devenir dirigeant. Voici la liste de ces nouveautés. Merci à Joanne Lougheed, présidente de la BCRMTA et à Laura Gray, présidente de l'ORMTA et vice-présidente de la FCAPM, pour la collaboration qu'elles m'ont offerte à l'intérieur de ce comité.

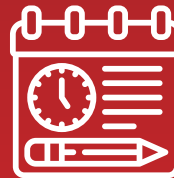
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Invitation to Serve with CFMTA

NOUVEAU! La FCAPM instauré le poste de 2e vice-président(e) et a procédé à son élection. Ceci permettra au président sortant de servir pendant un an suivant sa présidence et s'avérera efficace en vue de préparer les vice-présidents à la tâche exigeante qu'est celle de la présidence.

NOUVEAU! Si vous suivez la FCAPM sur les réseaux sociaux, vous aurez sans doute remarqué que l'admissibilité à une fonction au sein du conseil de direction est maintenant étendue à :

1. Tout délégué d'association provinciale ayant assisté à un minimum de deux (2) assemblées générales annuelles de la FCAPM.
2. Tout membre qui a occupé un poste de présidence au niveau provincial ou territorial.

3. Tout membre d'un comité de la FCAPM qui a servi à ce titre pour un minimum de quatre (4) ans au total.

Actuellement, la FCAPM comporte 15 comités. Saviez-vous que tout membre individuel peut faire partie d'un comité, ou même le diriger? Si vous désirez, faites le grand saut! Si vous préférez acquérir de l'expérience en aidant là où vous pouvez mettre vos talents à profit, joignez-vous à un de ces comités.

Comme dans le cas du congrès virtuel « Connectons le Canada » en juillet, je vous assure que vous ne regrettez pas tous les liens que vous établirez en servant la FCAPM.

Pour faire partie d'un comité, contactez la direction de ce comité directement. Vous pouvez consulter la liste des comités à l'adresse <https://www.cfmta.org/fr/111-2/>.

Pour soumettre une candidature en tant que président

de comité ou vice-président(e) dès juillet 2021, contactez admin@cfmta.org et la responsable des nominations, Tiffany A. Wilson à pastpresident@cfmta.org.

Un formulaire de nomination sera requis de la part de l'association provinciale ou territoriale dont le candidat est membre.

NEW ELIGIBILITY

CFMTA/FCAPM VICE PRESIDENT

1. PAST RMT DELEGATES
2. PROVINCIAL/TERRITORIAL PRESIDENTS
3. CFMTA/FCAPM CHAIRPERSONS

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

Welcome to our Newest Member

Northwest Territories



The Music Teachers' Association - NWT originally started in Yellowknife in the 1990's and focused primarily on piano teaching and Masterclasses by guest musicians. We reimagined ourselves in 2013 and became the caretakers of the Yellowknife Music Festival shortly thereafter. The Festival is a huge undertaking involving about 70 solo performers in addition to choral, windband and fiddle ensemble entries. We are aligned with the Alberta Provincial Music Festival Association and regularly send performers to Provincial competition. Our newest project is a co-production with Classics on Stage Yellowknife to support Music Sundays, a monthly community concert series for members and their students.

Our membership is diverse and includes piano teachers with training from across Canada and abroad, a voice teacher, choral conductors, school music specialists, a homegrown award-winning composer and several music education enthusiasts.

In our community we also have active contemporary music ensembles, award winning performers, a fiddle society and community choirs for people of all ages. When not making music we can enjoy all that the 10 lakes within our city limits have to offer, winter and summer. We are located in Chief Drygeese territory, the traditional land of the Yellowknives Dene First Nation, and more recently, the homeland of the North Slave Métis Alliance and share the land with the neighbouring indigenous communities of N'dhilo and Dettah.

Our mission is to foster the growth of all musicians whether teachers or students with a goal of encouraging music appreciation and enjoyment for a lifetime. We are excited to be a part of the CFMTA and look forward to all the opportunities for growth and development that our new partnership will afford us.

Susan Shantora
President MTA-NWT







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- Social Media



Professional Development & Research

Dr. Andrew Kizas is the Director of the Regional Strings Program for the Peel District School Board, at Port Credit Secondary School, in Mississauga, Ontario. In addition to teaching in the public school system, he maintains an active violin studio. Andrew has published articles on music education, and string pedagogy, and has presented his research at numerous conferences, in both Canada and the United States. Recently, he was invited to participate in the Starling-DeLay Symposium on Violin Pedagogy at The Juilliard School in New York. He has been an education consultant for the Canadian Music Centre, and has been contracted to write lesson plans for the Toronto Symphony Orchestra's Educational Outreach Concert Series. Andrew is a former Associate Conductor of the Mississauga Symphony Youth Orchestra, and currently serves as a violinist with the Mississauga Symphony. He looks forward to serving the CFMTA/FCAPM as Chair of the Professional Development and Research Committee.



Social Media

Alessandra Matthews holds Elementary and Intermediate Piano Pedagogy certificates from the Royal Conservatory of Music and an Audio Production and Engineering Diploma from Metalworks Institute. She has held the position of President for the Newmarket & Area Branch of ORMTA, was the Administrator for the Newmarket Lions Club Music Festival and currently serves as ORMTA's Communications Coordinator. Alessandra teaches piano from her home studio and is a visual artist, recently venturing into portraiture.



Upcoming Programs: Branching Out 2021-2022 / On s'assemble 2021-2022

Celebrating Musical Multiculturalism and Diversity in our Communities Célébrons le multiculturalisme et la diversité dans nos collectivités



Throughout history, musicians have provided the soundtrack for moments of great social events and change. Songs were sung for freedom and for protest, symphonies were written to create awareness and for celebration. In the context of music education, diversity carries many meanings, all of which are rooted in increasing awareness, accessibility

and equality. At a socio – cultural level, it is actively seeking representation of various ethnicities, religions, gender identities in both the educator and student populations. In a pedagogical framework, it is the inclusion of methodologies and techniques from an array of musical lineages including African, Asian, European and more. In the artistic sense, it is the sharing of differing opinions, interpretations and idea.

In celebration and in honour of these changes, the 2021-2022 Branching Out initiative, Celebrating Musical Multiculturalism and Diversity, encourages branches to host events that bring diverse musical and artistic traditions together. With a goal of experiencing and sharing music styles and traditions of non-Western European culture, and of understanding the similarities and differences on both a social and artistic level, these events will serve to educate and unite students, audiences and communities.

Let us celebrate how our diversity inspires and strengthens us as artists and as Canadians.

For more ideas, plan to attend our 2021 Virtual Conference: Connecting Canada - Musical Diversity from coast to coast, July 8 - 10.

À travers l'histoire, les musiciens ont fourni la trame sonore de grands événements et changements sociaux. On écrivait des chants pour se libérer ou pour protester; on composait des symphonies pour sensibiliser autrui ou pour célébrer. Dans le contexte de l'éducation musicale, la diversité recèle plusieurs significations, toutes prenant racine dans la sensibilisation, l'accessibilité et l'égalité. D'un point de vue socioculturel, la représentation de différentes ethnicités, religions et identités de genre dans les collectivités enseignantes et étudiantes. Dans le cadre de la pédagogie, il s'agit de l'inclusion de méthodologies et de techniques d'une variété d'ascendances nationales telles qu'africaine, asiatique, européenne et autres. Dans un sens artistique, c'est le partage d'opinions, d'interprétations et de points de vue différents.

Pour célébrer ces changements, l'initiative 2021-22 du programme de rayonnement "On se rassemble – célébrons le multiculturalisme et la diversité" encourage les filiales à accueillir des événements qui rassembleront les diverses traditions musicales et artistiques. Ayant pour but de partager les styles musicaux et l'histoire des cultures non occidentales européennes ainsi que d'aider à discerner les similarités comme les différences artistiques et sociales, ces événements éduqueront et uniront le public, les étudiants et les communautés.

Proclamons haut et fort à quel point notre diversité nous inspire et nous affermit en tant qu'artistes et en tant que Canadiens.

Pour plus de suggestions, ne manquez pas notre conférence virtuelle "Connectons le Canada – la diversité musicale d'un océan à l'autre" qui aura lieu du 8 au 10 juillet 2021.

Canada Music Week®

Semaine de la musique canadienne^{MD}

William Andrews Awards



Does your branch have an innovative Canada Music Week® event ?
Votre association locale organise-t-elle un événement innovateur
pour la Semaine de la musique canadienne^{md} ?

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

Application guidelines

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

Deadline

All proposals must be received by October 15, 2021.

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

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

Directives relatives aux inscriptions

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

Date limite

Tous les projets soumis doivent être reçus au plus tard le 15 octobre 2021.

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



CFMTA MEMORIAL DONATIONS

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

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

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

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

Cheques should be made payable to the CFMTA.

DONS COMMÉMORATIFS DE LA FCAPM

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

Vous n'avez qu'à envoyer votre don à la FCAPM c/o Lois Kerr 7-6179 No. 1 Road, Richmond BC V7C 1T4

Veuillez prendre soin d'inclure le nom de la personne honorée, toute instruction particulière (le cas échéant), et indiquer le nom du projet auquel attribuer votre don.

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

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

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CFMTA/FCAPM 2021 Virtual Conference - July 8 - 10, 2021

CONNECTING CANADA: Musical Diversity from coast to coast to coast

CONNECTER LE CANADA: La diversité musicale d'un océan à l'autre

English / French - cfmta.org/2021ConnectingCanada/

Keynote speaker Invited speakers Presentations

Workshops Networking Sessions



William Andrews Award

See page 17 for more details

- Deadline October 15, 2021

Canada Music Week®

November 21 - 27, 2021

E-Festival

CFMTA/FCAPM will be offering an E-Festival for students of Registered Music Teachers in November as part of the Canada Music Week® celebrations. The festival is open to all ages, levels, and disciplines, with a focus on music by Canadian and Indigenous composers. Information will be included in the next issue of CMT.

Branching Out 2021 / 2022

English - cfmta.org/en/branching-out/

French - cfmta.org/fr/on-se-rassemble/

- Deadline March 1, 2022 - online submission deadline March 31, 2022



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 conferences 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.



CFMTA / FCAPM VIRTUAL CONFERENCE

CONNECTING CANADA

Musical diversity from coast to coast to coast



Measha Brueggergosman

Keynote Speaker

Measha Brueggergosman champions the education and involvement of new audiences and holds several honorary doctorates and ambassadorial titles with international charities. Motivated and hungry for new experiences, Ms. Brueggergosman's career effortlessly embraces the broadest array of performance platforms and musical styles and genres. This session will feature a live Q&A with conference registrants.



Pat Carrabré

Invited Speaker

ANYTHING FOR 50 BUCKS!

Most musicians rely on multiple income streams. This session will explore factors to consider when balancing the range of professional activities that can help you build a stable income.



Dinuk Wijeratne

Invited Speaker

CREATIVE PERSPECTIVES

This session will explore creative perspectives from a diversity of musical cultures, and how these impact and enrich the life of a Western classical musician.

cfmta.org/2021ConnectingCanada



Presentations

- Beyond the Usual, a Repertoire to Explore: Keyboard Works by Eighteenth Century Women and BIPOC Composers
- Building a Multimodal Toolbox for Teaching Students with Exceptionalities
- Conférence sur l'enseignement d'un instrument en ligne et quelques technologies
- Diversifying the Repertoire: A Guide to Teaching New Styles
- Expanding the Musical Canon: Achieving Equity and Diversity through a Critical Examination of the String Exploring the repertoire and performance of Queer+ Canadian musicians
- Flutes from our diverse cultures of CANADA
- From Cloisters to the Salon: Revealing the Strong-Willed Women in 24 Italian Songs & Arias by Women Composers
- Fun and interactive way of teaching music theory through technology
- A Kaleidoscope of Colours: The Globalization of Canadian Music as Led by Female Composers
- Loud and Clear: Piano Resources by BIPOC Women Composers
- Music without Borders
- Performance - Brazilian/Portugese with Newfoundland influence
- Piano techniques - students with various physical needs/ challenges
- Proper Piano Pedagogy: using teaching props in individual lessons
- Repertoire
- Songs For Humanity
- Teaching in the North
- Trends in the Royal Conservatory of Music Piano Syllabi (1911-2015)
- West meets East in a Piano Studio: Implementing Healthy Piano Techniques to the Students in Asian Culture
- We've Got The Jazz: Hip-hop, Jazz, and Race in Music Education
- What Students Can Do: A Strengths-based Approach to Special Music Education



RMTA Networking Sessions

- Ontario Registered Music Teachers' Association
Susan Blyth-Schofield: Breathe, Stretch and De-Stress
- NFLD & Labrador Registered Music Teachers' Association
Tiffany Pinhorn Smith: Technology in the Private Music Studio

Workshops

- The Canadian Music Festival Adjudicators' Association
- Conservatory Canada
- The Musicology App for iOS
- Piano Music She Wrote
- One Eye Publications
- The Royal Conservatory of Music
- Roland Piano
- Ultimate Music Theory





Piano Competition 2021 Our Adjudicators



Jarred Dunn

Yamaha Artist **Jarred Dunn** has been described by critics as “a piano sound-colour magician” (Muzikos Barai), “evocative and mystical” (New York Classical Music), “technically perfect” (Belarusian First Radio) and “a virtuoso with the most exquisite touch” (Freethought Today). Featured on the CBC Top 30 Under 30 and This is My Music, Dunn took First Prize at the 2018 Lithuanian International Chopin Competition and is a prize winner of the Jan Hofmann International Competition (Kraków). His recording (Chopin and Debussy) has been heard on the CBC, WQXR New York, Belarus Radio, Freethought TV/Radio. He has performed across Europe, Canada, the United States, and Australia. He has performed concertos with the McGill, Toronto Sinfonia, Niagara, Etobicoke, Rose, Torun, Vilnius Chamber, Budapest Chamber, and Belarusian Television/Radio orchestras. A recipient of numerous awards for his pedagogical-artistic accomplishments, he studied with Jacob Lateiner, Yoheved Kaplinsky, Dorothy Taubman, Anna Górecka, Maria João-Pires, and Katarzyna Popowa-Zydroń.
photo by Bo Huang



Megumi Masaki

Megumi Masaki is a pianist, multimedia performing artist, educator and curator. She is recognized as a leading interpreter of Canadian and contemporary music, and an innovator that reimagines the piano and pianist. Her work and collaborations push boundaries of interactivity between sound, image, text and movement in multimedia works through new technologies. Forty-eight new works have been created with/for Megumi and she has premiered over 100 works worldwide. Megumi is a Full Professor of piano and director of the New Music Ensemble and Festival at Brandon University. She is a member of the interdisciplinary Noiseborder Ensemble and Slingshot-Kidō, faculty at the Casalmaggiore International Festival Italy, Chetham’s International Summer School and Festival Manchester UK, and Banff Centre. She is regularly invited to give lectures and masterclasses at universities worldwide. Megumi curates the Contemporary International Music Exchange Italy and is the Artistic Director of the Eckhardt-Gramatté National Music Competition.
photo by Robert Hechler



Dale Wheeler

After teaching piano and a variety of courses at the post-secondary level for over thirty years Dale Wheeler is now enjoying life as an independent musician. Living in Red Deer, Alberta he teaches part-time at Burman University and maintains a small private studio. He is also a senior examiner, clinician, and consultant for The Royal Conservatory of Music and RCM Publishing. He holds the doctorate in piano performance and pedagogy from the University of Oklahoma. He also holds degrees and diplomas from the University of Saskatchewan and Trinity College of Music, London. Dr. Wheeler has appeared as a recitalist, accompanist, adjudicator, and lecturer from coast to coast in Canada and throughout the U.S. For a number of years Dale was a regular columnist for *Clavier* magazine and has had articles published in the *CFMTA Journal*, *American Music Teacher*, and *The Journal of the American Liszt Society*.



Piano Competition 2021

Our Performers

For complete bios and programs - please visit:

cfmta.org/en/2021-piano-competitors/

For complete online procedure - please visit:

cfmta.org/en/virtual-national-piano-competition-2021-on-line-procedure/

Videos will be available for viewing after June 25, 2021



Alberta

Jerry Li



British Columbia

Johnathan Devey



Manitoba

Angela Ng



Nova Scotia

Devin Huang



Québec

Chloé Dumoulin



Saskatchewan

Alice Li



Yukon

Jamie Phillips-Freedman



Voice Competition 2021 Our Adjudicators



Darryl Edwards

Prof. Darryl Edwards is an internationally lauded singing teacher, celebrated for his effectiveness and innovation. At the University of Toronto, Canada, with individuals in the voice studio and groups in the classroom, he continually creates significant pathways for ideal learning experiences and performance outcomes.

Dr. Edwards is the Artistic Director of the Centre for Opera Studies in Italy and COSA Canada (Centre for Opera Studies & Appreciation), which are dedicated to the development of emerging opera artists through “Extraordinary Opera Training!” He is a distinguished alumnist and “Wall of Fame” inductee of the Don Wright Faculty of Music at Western University: London, Canada.

As a tenor, Darryl Edwards has appeared to critical acclaim in oratorio, recital, and opera in England, Germany, France, Italy, Corsica, the United States, and across Canada.



Othalie Graham

Canadian-American soprano Othalie Graham continues to receive critical acclaim throughout North America and is widely known for her interpretations of the title roles in *Turandot* and *Aida* and her commitment to Wagnerian repertoire. The *Boston Globe* noted that, in her interpretation of *Turandot*, Graham’s “timbre and power were thrilling – steely ring from top to bottom – and her path from imperiousness to passion was convincing,” while *Opera News* described her as “a vocally secure *Turandot*, her gleaming tones well suited to the ice princess’s misanthropic resolve.”

Graham is featured on the Brampton Arts Walk of Fame in her hometown of Brampton, Ontario, honoring those who have achieved excellence in the arts and entertainment industry. She is an international star, making Canada very proud.



J. Patrick Rafferty

J. Patrick Rafferty’s professional debut was in 1979 when he sang Schaunard in *La Boheme* sharing the stage with Luciano Pavarotti. After his years at The Boston Conservatory and The Juilliard School of Music, Patrick was taken up by The Richard Tucker Music Foundation and C.A.M.I. artists when his career soared and took him to all the major opera houses of the world in less than a decade. His debut at the Metropolitan Opera was with Mirella Freni in *Manon Lescaut*.

Patrick’s debut at La Scala was in a production of Spontini’s *La Vestale*, conducted by Riccardo Muti and recorded live for Sony Classical.

Patrick was a member of voice faculty at The University of Toronto and The University of Western Ontario before accepting an appointment in 2014 at The University of British Columbia’s School of Music as an Assistant Professor of Voice and Opera.



Voice Competition 2021

Our Performers

For complete bios and programs - please visit:

cfmta.org/en/2021-voice-competitors/

For complete online procedure - please visit:

cfmta.org/en/virtual-national-voice-competition-2021-on-line-procedure/

Videos will be available for viewing after June 25, 2021



Alberta

Aemilia Moser



Manitoba

Ashley Schenberger



Québec

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Can you hear me now?

by Amy Boyes The Globe and Mail, April 20, 2021

Enjoy this piece by Public Relation Chair, Amy Boyes, describing a Virtual Conference planning meeting for "Connecting Canada." Names have been changed to protect the innocent and the feline!

<https://www.theglobeandmail.com/life/first-person/article-can-you-hear-me-now-notes-from-a-virtual-meeting/>

It's still dark in Burnaby, B.C., when our meeting is called to order. Whitehorse too, but that's to be expected. It is the dead of winter after all.

"It's 10:03 a.m., Halifax time," Neal shouts into his computer, a double monitor setup complete with a cat wandering across his keyboard. The cat isn't Neal's apparently. It's his in-laws'. He says he's minding the cat until after the meeting when he's to take it to the veterinarian but makes no mention of the cat's ailments nor why the in-laws can't schlep the cat to the vet themselves. This void of information leaves me curious but I don't inquire. In true feline form, the cat flicks its tail in Neal's face then presents its bottom to the camera. Neal unceremoniously plops Arthur the cat onto the floor.

"Lovely to see you all," Neal chirps, perhaps hoping his cheerfulness will perk us up as we huddle around our glowing laptops in the early morning hours. "We have freezing drizzle in Halifax," Neal goes on, much less cheerfully as he turns to what is presumably a window, out of view, though an obvious source of light. His announcement prompts the inevitable roll call of weather reports.

"We're to finally get some snow today!" says Just-Outside-of-Toronto.

"Snow? Just today?" retorts Winnipeg. "It started in November and we've been buried ever since."

Humboldt, Sask., then reports a balmy -20 C; Burnaby, rain. I resist the urge to report Ottawa's slightly warmer than usual temperatures. Experience has taught me that someone will tease about "all the hot air from Ottawa," and I'm tired of that joke. Instead, I unmute and ask Eleanor from Whitehorse about her weather.

She's very quiet, Eleanor from Whitehorse. Swaddled in an oversized sweater the colour of oatmeal, she sips tea with a faraway look in her eye. Her kitchen is always dark, even by meetings' adjournments when the West Coast of our immense

country is flooded in daylight. She's easy to overlook in her stillness and silence. Much like Yukon itself, I expect.

"It's been -35 Celsius with -45 windchill for some time now," Eleanor murmurs, shutting us all up. Eleanor always strikes the death blow in the competitive sport of weather reports. The fun is out of it now.

Neal then rambles through the meeting agenda: budget, guest speakers, advertising, sponsors. The usual lineup.

We are a national association of music teachers planning our first virtual conference. Scheduled for July, the endeavour is a guessing game. Will more teachers participate if they don't have to travel to the conference? Will fewer people tune in? Can we even use that phrase, "tune in?" Doesn't that imply radio?

Our conference theme is diversity in music education. We're not entirely certain what that means, just that it's important. Relevant. Overdue.

"Neal," I ask, as my six-month-old son perches on my right arm and grabs my nose as I talk, "what do we mean by diversity? Diversity in pedagogical approaches? Representative composers for study? In musical genres?" I nod my head vigorously, trying to simultaneously extricate my facial features from my son's sticky grasp and appear serious-minded. Virtual meetings are tricky with babies, but acquiring childcare in the middle of a pandemic lockdown is difficult. Possibly even illegal.

"All of that sounds good," Neal answers, dropping Arthur to the floor for the second time in the space of five minutes.

Neal is an odd choice for the conference planning committee chair. White, English-speaking, male, originally from Toronto, Neal is the antithesis of BIPOC choice. The irony hasn't been noted, at least not publicly, and frankly, none of us seems to mind. Gender issues don't pop up either even though the committee and 90 per cent of our organization's membership are female. We're just grateful that a nice young man like Neal

is taking an interest. And really, considering the dominance of estrogen in our organization, Neal is the diversity pick.

“Shall we hear from the presentations subcommittee?” Neal queries.

Two members of the subcommittee unmute but remain silent while the third member talks animatedly, howbeit on mute.

“Judy! Judy!” we shout, our voices overlapping in a strange cacophony. “Mute... You’re on... Judy...Mute!”

Judy stops talking midsentence, mouth open, eyes darting. She scowls at her screen, then throws her hands up in the air, the unmute button presumably invisible.

“No matter,” says Neal, “I’ll unmute her.” With comic timing, Neal unmutes Judy precisely as she unmutes herself. Status quo prevails — Judy continues to talk animatedly, but silently —and a collective sigh goes around the screen. Eleanor from Whitehorse slips away for more tea. I shift my son to my left arm and start a grocery list on the margin of my agenda.

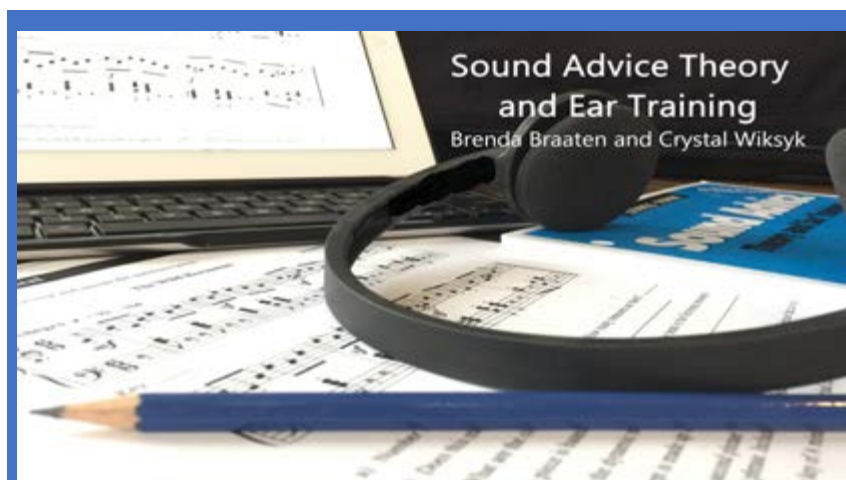
I suspect we’re all are doubly or triply occupied. Judging by eye movement and flashes of light reflected on eye-glasses, everyone is multitasking, flipping between screens, reading e-mails, checking the weather, optimizing every moment of this virtual meeting.

Virtual meetings aren’t easy, of course. The muting and unmuting, lousy connections, cross-talking, or even silence can be utterly vexatious. But somehow, as I sit at my kitchen table in Ottawa in lockdown, unable to venture out as the pandemic

flourishes, I feel connected to my colleagues. From St. John's to Whitehorse to Vancouver, we gather with a common purpose. Yes, we complain about the weather, roll our eyes at our colleague’s technical challenges and wonder if this committee is a good use of our time. But we’re together, attempting to transform an in-person event into a virtual setting. We’re not throwing up our hands, as tempting as that might be, and surrendering to the pandemic. We’re fighting back, however we can.

And I have to admit — watching the sun rise across Canada, one kitchen view at a time, is magical. I guess I can thank COVID for that. 🍷

Amy Boyes is a piano and theory teacher from Ottawa. Her writing has been featured in Piano Professional, Music Teacher Magazine, Piano Magazine, the Canadian Music Teacher Magazine, among others.
www.amyboyes.com



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Batman's Supervillains: Piano Etudes for the Era of the DC Comic Universe

by Asher Armstrong

For some, the name Vincent Ho requires an introduction. This composer was born in Canada's capital, Ottawa, and is currently based in Calgary, where he serves as New Music Advisor to the Calgary Philharmonic Orchestra, Artistic Director of the Land's End Ensemble, and teaches at the University of Calgary. His identity as a composer shows a rich association with his own Asian-Canadian heritage and can be seen in such a work as his zhongruan concerto, *The Waterdragon*, as well as his work written for Chinese Orchestra, the *Journey of the Red Phoenix* (2017). Other large works have also received great acclaim outside of Canada (his *Arctic Symphony* recently elicited praise from John Corigliano, and Ho's works have been premiered to enthusiastic reception in venues such as Carnegie Hall).

The *Arctic Symphony* and zhongruan concerto are works of great scale and ambition, written for large forces and with big ideas at their centres. But Ho has also written a number of works for solo instruments, including several for his own instrument, the piano. Ho is himself a highly accomplished performer, and his piano works reveal a sensitive musician whose expressions are thought through in pianistic terms. Ho might be the first to tell you about his life-changing discovery of Nikolai Kapustin—a composer who is rightly becoming more well-known for his distinct, individual synthesis of Russian-style pianistic sensibility and genre with something “popular” and related to jazz styles: “What makes (his) pieces so great is that the tactile, gestural ideas are equally important to how the musical idea sounds... it's almost as if they have to go hand-in-hand. Whereas some composers think just about how it sounds and how it unfolds on an aural level, Kapustin also thinks about creating the right

gestures that fit with these musical ideas and figures out how to create these techniques that feel like the perfect match in expressing these motifs.”¹ Ho goes on: “Many of the greatest pianist-composers—what makes them so great is that their piano works aren't just great pieces to hear, but also when one plays (the music) ... when you play Beethoven it feels like Beethoven, when you play Ravel it feels like Ravel, same with Ligeti, Scarlatti ... and Chopin—once you start playing his pieces you feel the tactile *personality* in his music.”

One can perfectly see how passionately Ho considers this same approach when writing his own solo piano music—music which is not without its moments of great virtuosity, but is always written with the pianist in mind. Significant contributions to the recent repertoire include *Three Scenes of Childhood* (one of the official listings for ARCT repertoire in the Royal Conservatory Syllabus), and a magically effective and accessible canvas called *Reflections in the Water*, both of which deserve much wider appreciation and currency. But his latest entry in the world of solo piano music is a set of etudes of staggering virtuosity: the *Supervillain Etudes*. Each etude is based on the personality of a different villain from the Batman universe (those represented include the Riddler, Two-Face, Penguin, Poison Ivy, Catwoman, and the Joker). Ho cites his creative process as one which included research on imagined “psychological profiles” of each villain, as well as consideration of the “choreography” for each's gestural language; these are incredibly evocative when depicted in the music.

In the opening of the first etude, the *Riddler*, Ho concocts a distillation of 19th Century stock-and-trade virtuosity with schizoid cluster-like effects, black-key glissandi, and two-note “forks” which anyone on playing terms with Liszt's most pianistically intelligent canvases will find uncannily familiar. The topography of the keyboard and the pianist's athleticism are front-and-centre, and while the music looks frighteningly complex on the page, reading through, one will quickly realize this *feels* like the thinking of an exceptionally accomplished pianist. This phenomenon is similarly evident in the second etude, *Two-Face*, which also makes use of familiar textures and pianistic vocabulary, but includes, for the first time in the set, something new:

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Example 1. Vincent Ho, *Supervillain Etudes*, No. 2, “Two-Face,” mm. 43-48.

This optional extended technique is just a hint of what is to come in the last etude, the *Joker*; for those worried about gimmickry, the subject matter seems to come with an enthusiastic invitation to make use of at least a few non-traditional devices. The small touch here seems to fit perfectly with the two—sided personality

of this Batman villain.

In terms of “tone-painting,” Ho’s third etude, the *Penguin*, is a similarly effective depiction, opening with figures that instantly belie the subject matter:

Example 2. Vincent Ho, *Supervillain Etudes*, No. 3, “Penguin,” mm. 1-6.

Ho’s indication “Like two flippers that are out of sync” almost goes without saying, given the predominate figuration that subverts that so “academic” procedure known as imitation, or “double counterpoint.” These flipper-like figures become gradually more threatening and obtrusive, leading to bigger clusters which bring to mind the “col pugno” fistfuls of notes found in Prokofiev—however keeping the gleeful comic-book context intact. What is most evident in this etude (and distinctly in some of the later ones as well) is Ho’s intent on *visually*

depicting the musical idea: “I want to retain the character of the idea as close as possible, where when one looks at the music it’s absolutely clear what that idea is supposed to represent musically. As a pianist that’s important to me. When I see a piece of music I should be able to stand 10 feet away and say ‘yeah, that music is so clear to me I can already feel it in my fingers.’” Here his success is impressively three-fold: the visual, tactile, and aural are in perfect harmony.



Batman's Supervillains: Piano Etudes for the Era of the DC Comic Universe - cont.

The 4th etude is the most accessible of the set, but is not without its rigorous moments, especially when one considers it is for the left hand alone:

In and out of ♩ = 72

Piano

Ped.

Example 3. Vincent Ho, *Supervillain Etudes*, No. 4, “Catwoman,” mm. 1-8.

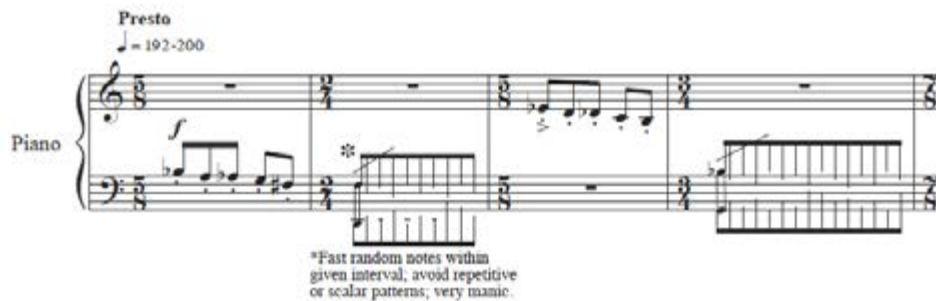
Ho’s decision to tie one hand behind the pianist’s back in depiction of the Catwoman’s nimble, fleet-footed agility is the perfect choice (the pianist may hope to escape without going through all nine lives). The music’s vaguely augmented/diminished harmonic shadings lend to an atmosphere of elusive slipperiness, making room for stylish and flashy arabesques which Ho sometimes indicates as impossibly large “graced” note collections. The kinesthetic qualities of Ho’s music seem nearly eclipsed by the power of his “10-feet-away” visual sensibility in the next (5th) etude, *Poison Ivy*. The optics of the music rival that

of the *Penguin*, and the opening indication by Ho again seems almost redundant: “like two fragrant floral vines becoming more and more empoisoned as they get more and more entangled.” Initially, these vines unravel gently if ominously in friction-tinged thirds with rhythms that are often straight out of Chopin. Ho’s eventual adoption of a “*senza misura*” intensification further amplifies the visual effect of the entwining vines (simultaneously his juxtaposition of tonal collections creates a fragrantly vibrant aural landscape):

Example 4. Vincent Ho, *Supervillain Etudes*, No. 5, “Poison Ivy,” mm. 37-38.

By far the most extensive of the set is the last piece, the *Joker*. Many enthusiasts of the DC comic-book world may eagerly turn to this etude in particular to see what Ho is up to—the most

synonymous villain of the Batman universe certainly requires a virtuosic and diabolic musical setting. Ho does not disappoint. The opening instantly showcases a special device:



Example 5. Vincent Ho, *Supervillain Etudes*, No. 6, “Joker,” mm. 1-4.

These graphic notations are crazily fun to play, and what could be more effective in translating the insanity of the joker into musical form? Ho notes of his use of graphic notation: “one of the things that I still believe in is composing at the piano, pencil-to-paper ... with pencil to paper, I can do whatever I want, I just

let my fingers go; I try to create the closest graphical notation of whatever it is I just did.” Here the impulse is brilliant, and Ho’s introduction of “Entrance of the Gladiators” a gleefully clever choice:



Example 6. Vincent Ho, *Supervillain Etudes*, No. 6, “Joker,” mm. 16-20.

This is one frightening clown you won’t soon forget. The theme is wildly manic, with dissonant and off-kilter harmonizations which are rudely, “comically” interrupted by rabid surges and clusters (Ho’s two-note forks, seen in the *Riddler*, also make an appearance). The diabolical energy which seems to underpin this etude in its flow is brilliantly unpredictable, eddying suddenly

into biting toccata-like figuration which brings to mind Lowell Liebermann’s smoldering *Gargoyles*. When Ho has exhausted the stinging effect of his frenetic graphics, clusters, and toccata-like figuration, he introduces a new element (seen prior, very briefly at the end of *Poison Ivy*):



Batman's Supervillains: Piano Etudes for the Era of the DC Comic Universe - cont.

Example 7. Vincent Ho, *Supervillain Etudes*, No. 6, "Joker," mm. 113-116.

This goes beyond the gothic, Mephistophelian ostinato effects found in Liszt—the pianist who can step a bit out of their comfort zone will find this effect thrilling (and what Ho asks is really nothing near those challenges of "extended technique"

found in Cage or even Crumb). As the music nervously abandons the stopped tone effects it morphs unexpectedly into a sardonic iteration of "Chopsticks," again hilariously subversive as its contour is disfigured by dissonant tones and pulled into clusters:

Example 7. Vincent Ho, *Supervillain Etudes*, No. 6, "Joker," mm. 130-141.

This rapidly coalesces into virtuosic pianistic figuration: torrential swathes of jittery arpeggiations, maniacally oscillating double notes (again bringing to mind the machine-like "blind octaves" of Liszt and Rachmaninov), and triadic batteries across the keyboard, until finally, at m. 191 the music suddenly fixates on an

unnerving "mirror" idea. This grows in obsessive intensity (Ho's indication *poco a poco accel* is repeated above every system), with the psychological character of the Joker beginning to eclipse the actual pianistic athletics:

(♩ = 132)
(Poco a poco accel.)

...chuckling...

201

Pno.

ff

8th

*Get faster and faster to the point where the notes become messier and messier, reaching full chaos (like going mad).

(Poco a poco accel.)

...laughing (sadistically)...

202

Pno.

15th

Example 8. Vincent Ho, *Supervillain Etudes, No. 6, "Joker,"* mm. 199-202.

At the same time, Ho asks that the pianist “start giggling,” which turns to “laughing (sadistically).” Again, Ho’s integration of this kind of 4th-wall breaking extended technique is entirely organic, and not without precedent (see, for instance, the music of inveterate traditionalist Jörg Widmann)—nothing he asks here is beyond the kind of extended techniques or musical thinking one finds in much of the last century’s music (and even beyond if you count Schoenberg!).

This is music which is risky, exciting, and shocking, and requires the best of the performer. Moreover, it richly and powerfully

inhabits its 21st century locus—there are so many qualities about it that are attractive and eminently accessible (its pianistic language, harmonic vocabulary, visual brilliance, and of course, how it sounds), and Vincent Ho is still careful not to push the pianist who may not be a new-music specialist too far outside of their comfort zone (for a much more adventurous work in terms of extended technique, see his early piano piece *The Swan*). One hopes that these brilliant and effective pieces will gain traction and currency in many pianists’ repertoires, and that Vincent Ho will continue writing music of this exciting caliber for piano. ✎

i Vincent Ho, interview with the author, 14 May 2020. Subsequent quoted material is taken from these unpublished notes unless otherwise cited.

ii This and all subsequent score excerpts used courtesy of Vincent Ho and his publisher, Promethean Editions Limited, Trading as 43 Books & Music (Publisher Member of APRA, Member of the Music Publishers' Association UK) © 2020.



A native of Knoxville, Tennessee, Asher Armstrong is an Assistant Professor of Piano at the University of Arkansas, and formerly served on the Piano Faculty of the University of Toronto as a lecturer of Piano and Piano Literature. Recent concert engagements include concerto soloist with the Mozart Players of Toronto, the Pax Christi Chorale, and numerous solo and chamber appearances in Canada and the US. Additionally, Asher has recorded a two-disc album with Blue Griffin, featuring the solo piano music of Brahms, including one world premiere recording (due out by December of 2021). A member of the Royal Conservatory’s College of Examiners, Asher adjudicates hundreds of pianists across North America every year. An enthusiastic music scholar, Asher has been published by Cambridge University Press’s *Tempo* as well as *Clavier*, *American Music Teacher*, *EPTA’s Piano Journal*, and others. He holds degrees from the Cincinnati College-Conservatory of Music (MM) and the University of Toronto (DMA), where he worked with renowned pianist-teacher Marietta Orlov.





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NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

As the Spring days lengthen, I'm sure we join all of you in looking forward to brighter days ahead. At *Northern Lights* Canadian National Conservatory of Music (CNCM), we continue to adapt our approach to programming and exams during this pandemic.

In our last update, we announced the launch of our CNCM Video channel on YouTube. We have been excited and pleased with the response to these short videos which are organized into seasonal themes, as well as a special series of tributes to the work of Rémi Bouchard. If you haven't already visited the channel, we encourage you to do so and consider subscribing to keep up with new videos as they are posted; as well as giving you a chance to "meet" different composers from the CNCM *Northern Lights* resources, you will gain some insight into presenting the pieces to your students. You will find a link to the videos on our homepage at CNCM.ca.

Like so many other organizations, we are developing alternative programming options to compensate for the current inability to hold live events. To this end, we are in the process of developing a "Composers at Work" series of online virtual programs; these new programs will allow students and teachers of all levels to engage in various ways to facilitate their musical growth. Keep an eye on our website for more news about this exciting venture!

As always, you can find details about all CNCM's programs at our website, cncm.ca (including a free download of the Syllabus). As well, our office is available to answer any questions; we can be reached at cncmoffice@gmail.com.



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

by Lori Elder

Q. *How can I get my piece fluent with no stumbles and stops and starts?*

A. Playing fluently starts with one thing: practicing fluently! Practicing with stumbles and frequent stops and starts is an easy habit to get into. You may kind of know how the piece goes but the notes are not secure yet, so you play away giving it your best shot. Or the fingers sort of know the notes, but the fingering is not fully worked out or secure. Usually, the biggest cause of stumbles is playing too fast. The fingers get ahead of the brain. This leads to wrong notes, bad habits, and a whole laundry list of things that can come back to haunt you in performance. But fortunately, this is fixable, and here are some practice tips:

- Practice slowly! Play only as fast as you know you will be 100% accurate.
- Think first! Know what the notes are before you play, rather than play then fix the wrong notes.
- Stop on top of a chord before you play it and check that the notes are correct, then play.
- Play a short section slowly - 5 times RH/5 times LH/10 times together - with no mistakes.
- Then add the metronome – 5 RH/ 5 LH/10 together.
- Put a box around difficult passages and practice these separate hands with rhythms, accents, staccato and metronome.
- Memorize difficult passages, separate hands and together.
- Play broken chord passages in solid form to get the notes secure, and to speed up your mental process.
- Make a recording at a slow tempo and play along with this.
- Make a recording playing with the metronome and play along with this.
- Do extra LH practice for added security.
- Practice starting at the last line of the piece, then the last two lines, last three lines etc.
- Play each section 2 times eyes open/2 times eyes closed.
- Make up a game and fine yourself. Each stumble will cost you \$5.00, or 10 minutes of cleaning, or a day taken off of an imaginary trip to Disneyland. This really works!

Q. *Hey Lori, how do I play staccato notes that have a phrase line over them? This seems contradictory and it is confusing.*

A. Yes, we run across this quite often in the studio and my students always ask “What?! How do I play this?” It seems contradictory as the phrase line indicates playing smoothly, but the staccato marks indicate playing detached. This is called a portato touch, or also referred to as portamento, half staccato or semi-staccato. Basically, the notes are to be played detached, but not too short. Slightly separate the notes so that the overall effect is slightly detached. Play each note clearly, but not too crisply. Don’t lift your fingers off the keys too quickly. Also, it is important to make sure that you still shape the phrase and have direction to the long line.



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

Review of Publications Critique de publications



Teaching Musical Skills Professional Development and Enrichment courses.professional-development.com.au

I had the good pleasure of reviewing this course that was developed in Australia. It is a 3 hour online training course targeting Music Teachers, primary, secondary and studio.

Although I've had the privilege to teach for 50 years, I love taking part in workshops, conventions, master classes, teacher meetings, and all forms of professional development. The "refreshing" that comes is always welcome to keep the passion for teaching lifelong skills to our students alive.

"Practice": a word with varying meanings if you ask a student and then a teacher. Often students "play" rather than practice! Do we teach our students to practice or do we assume they know how to practice? Have you ever had a lesson where you've had them practice for you as they do during the week at home? Have you ever placed them in the teacher chair and practiced their material modeling how to practice? Do we use the term repetition in place of practice? Do we help our students develop quality practice or are we satisfied by quantity?

I'm sure we've all dealt with frustration in our studios because of lack of quality practice. We see great potential and want desperately for our students to excel and reach their goals. This course was a great refresher for me and a reminder to stay on task. There are 8 units each with activities to complete after watching the video. The videos are engaging and include

animation and text. Explanations are clear and concise. Unit topics include: Repetition, Advanced Repetition, Patterns, Slow Practice, Practice Time, Models, and Expression Plus. Unit 7 contains a Caution: 'explanation to impart understanding is limited. Understanding without doing is not enough.' Do we teach non-verbally? Do we use "watch me, now you do it"? There are quotes from many famous people reinforcing all the ideas and concepts.

I found myself taking pages of notes so that I would remember things I wanted to speak about in lessons the coming week. It is a great way to mix things up after a break in lessons or to simply turn a page in our teaching routine. With our unique year of "Covid" teaching, I found this inspiring and challenging and a great "pick me up". This course could definitely be used for a master class. Some of the units would be perfect for a performance class with your teenagers. I think using a few units in a teacher workshop would inspire much discussion. As a pedagogy teacher, I feel this information would be very relevant for upcoming teachers.

Regardless of how you'd like to pursue this, I think it is money well spent. The cost is approximately \$99.00 Australian. I know this course inspired me to be a better teacher and I'm grateful that I had a chance to review it!

Jean Ritter - British Columbia



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A Dictionary for the Modern Flutist

Second Edition by Susan J. Maclagan,
Forward by Trevor Wye
Published by Rowman & Littlefield, 2019
405 pages, 8½" x 11", hardcover
ISBN: 978-1-5381-0665-5



Canadian flutist and pedagogue Susan J. Maclagan has contributed to the series "Dictionaries for the Modern Musician" with a valuable second edition of all things flute. She has made this dictionary her life's work and she has succeeded admirably. I highly recommended this book for professional flutists, teachers, students and amateurs of all ages.

This dictionary's scope covers everything from flute history, construction, performance practice, acoustics, short biographies of flute-related people mentioned in the entries, human anatomy as it relates to flute-playing, and other flute-related topics. The reader will learn something new on most every page, no matter how well-versed they are in flute. All entries are clear, concise, and most contain references for further reading and/or cross-references to other entries. This compendium also includes photographs, diagrams, appendices, and an extensive bibliography.

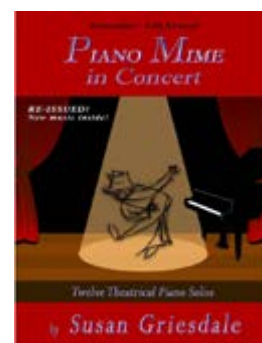
This dictionary follows Susan Maclagan's first edition published in 2009, and contains updated information regarding topics as diverse as beat box flute by Greg Patillo, crowns and stoppers, and Boehm flute scales from 1847 to the present both by Gary Lewis, and early music on the modern flute by Barthold Kuijken, plus more.

An indispensable reference book for all flutists!

Audrey Jean Wells - Ontario

Piano Mime in Concert

Susan Griesdale
www.redleafpianoworks.com



Piano Mime presents twelve imaginative and creative pieces at an intermediate to early advanced level. The collection is divided into 4 sections – *grazioso*, *tranquillo*, *misterioso* and *con spirito* – already giving the performer an insight into the temperament and character of the pieces. In addition, each piece has several descriptive words added to illuminate its individual personality. Finally, the composer has included performance notes for every title. Since this book contains works that are mostly atonal, anything that helps in understanding performance style and content is especially welcome.

The three *grazioso* pieces are *Dancing Clowns*, *Memory of a Waltz* and *Lullaby with Ground Bass*. *Dancing Clowns* is the liveliest of these with playful slurs and staccatos in ¾ time. *Tranquillo* is represented by the dramatic *Sleepwalking*, *Quiet Cove* and reflective *Did You Have to Go*. Two different types of *misterioso* are explored – the theatrical anticipatory march of *The Trolls are Coming!* and the highly chromatic, moody *Night Shadows*. *Con Spirito* is represented by the quick and playful *Piano Mime*, the percussive and energetic *Brand New Sneakers*, the mischievous *High Jinks*, and – last but not least – the energetic, relentless toccata-like *Tornado*.

Dancing Clowns and *Sleepwalking* are listed in the RCM Syllabus as Level 5.

Only two of the pieces are written with key signatures – one with 2 flats, the other with 6 flats. Some works have few if any accidentals, others simply bristle with them! Simple line drawings evoke the emotive quality of each piece. A wide variety of moods and tempi are on offer here – these would be as interesting and intriguing as sight reading as they would be as recital pieces. The collection is available as an individual copy digital e-book, as a digital studio license and in hard copy.

Joyce Janzen - British Columbia

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Dance, Danse, Danze – Vol. 2

by Susan Griesdale

www.redleafpianoworks.com

Canadian composer Susan Griesdale has written award winning compositions in multiple genres with many pieces included in the syllabi of several conservatories. The piano works span a wide range of levels from first year learners to ARCT students.

The complete “Dance, Danse, Danza” collection is comprised of three volumes which present the player with a wide- ranging selection of unique and highly original dances that immerse both performer and listener in a kaleidoscope of rhythm and sound. Volume two contains three pieces that are strikingly original and perfect for recitals and encores. *Wayward Waltz* is light and graceful. In $\frac{6}{8}$ time the left hand opens with an ostinato pattern in 8th notes in the middle range of the piano. The right hand’s 16th note melody swirls around the upper register and contains surprising accents of tri-tone (dim 5 or aug 4th) and dim octaves (major 7th) intervals. Cluster chords marked *sfz* add pizzazz. The middle section is pianissimo and expands the range as the hands race over the entire keyboard with staccato leaps. The opening ostinato figure returns in both hands and rushes to a forte ending.

Ophelia Dances Alone references the story of Shakespeare’s tragic heroine from “Hamlet.” The opening is “*Slow, hypnotic, fragile*” in $\frac{3}{4}$ time. Although the key signature has no sharps or flats, the accidentals in every bar present a challenge to the eye and the expanded tonality presents a challenge to the ear. A broad palette of touches and careful pedalling would enhance this piece. The tension builds with rising chromatic sequences. Erratic figures suggest a conflicted state of mind. After a passage marked “*very still, ethereal, other worldly, trance-like,*” the music moves into $\frac{3}{4}$ time with irregular rhythmic groupings of 3, 5, 6, and 19. The closing cadenza – like figure is repeated “*as many times as desired*” in the very highest range of the piano with the fortissimo dynamic subsiding to *pianississimo*.

Reveler’s Dance is a lively dance with three sections in $\frac{3}{4}$ time interspersed with contrasting sections in $\frac{3}{4}$ time. The left hand opens with a jaunty ostinato figure that sets up a full, resonant “stomping” tone quality that continues its forward momentum

to the very end.

Balance between the hands is important with different dynamic markings given for each hand.

Contrasting articulations with accents, tenuto, staccato and slurs add drama to the repeating musical ideas.

Ms. Griesdale’s music is showcased on the Red Leaf Piano Works website and includes video performances of many pieces. Go to www.susangriesdale.com to view helpful teacher resources and links to other organizations of interest. Its easy to order single pieces or any of her books. Not only does Ms. Griesdale create the art work for the covers for her own books, but also creates art work for other composers’ books. Outstanding!

Nita Pelletier - British Columbia

*Audrey, Jean, Joyce, and Nita thank you so much
for doing these reviews.*

I know the members will enjoy reading them.

Dina



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KEYNOTE SPEAKER

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PAT CARRABRÉ

ANYTHING FOR 50 BUCKS!

Most musicians rely on multiple income streams. This session will explore factors to consider when balancing the range of professional activities that can help you build a stable income.



Photo: Michelle Doucette

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CREATIVE PERSPECTIVES

This session will explore creative perspectives from a diversity of musical cultures, and how these impact and enrich the life of a Western classical musician.

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Waleed Abdulhamid, Ana & Eric, Deep Ganguly

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Amy Boyes, Karen Gerelus, Thaya Kongpakpaisarn & Yuan Jiang, Jeffrey Sabo & Erin Parkes, Julia Tchernik

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Valérie Beaudry, Lorraine Chai

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