

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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SEPTEMBER / SEPTEMBRE 2021

BRANCHING OUT
Celebrating Musical Multiculturalism and Diversity
ON SE RASSEMBLE

The 2022-2023 Branching Out initiative, **Celebrating Musical Multiculturalism and Diversity**, encourages branches to host events that bring diverse musical and artistic traditions together.

ENFANTS/CHILDREN will receive \$200.00 to each branch that hosts an event by March 31, 2022.

Associations qui se font connaître online et en ligne.
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Le concours national de rédaction de l'ICMPC invite les professeurs de musique à soumettre un essai de recherche ou à l'enseignement de la musique, à se concentrer sur le processus de performance.

Ce concours est ouvert à tous les membres canadiens qui enseignent actuellement aux niveaux élémentaire, du premier cycle, de musique et de direction. Il n'y a pas de frais pour écrire.

Date limite: 31 mai 2022
Pour de plus amples renseignements: www.cfmta.org
Contactez: Tracy Barlett: tracybarlett@cfmta.org

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Les compositions doivent être à deux voix (voix et piano), et être jouées d'un instrument à cordes (guitare ou mandoline) avec l'accompagnement.

La composition sélectionnée sera jouée et sera bien enregistrée sur le public. Le gagnant sera élu par le CMTA/ICMPC pendant la Semaine de la musique canadienne™.

Pour en savoir plus, visitez www.cfmta.org

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November 2021

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- Chance for your video to be featured on social media during Canada Music Week®.

Submission dates - November 10-21, 2021
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Fédération canadienne de professeurs de musique



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rcmusic.com/PianoTeacherCourses

Winter Session: February 2 – April 13, 2022
Registration Deadline: January 26, 2022



PUBLICATION INFORMATION

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

CIRCULATION approx. 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF

The Canadian Music Teacher
Le professeur de musique canadien

Winter (Hiver) Edition 2021

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

Spring (Printemps) Edition 2022

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

Fall (Automne)- Canada Music Week® Edition 2022

- Publication: September 2022
- Submission Deadline: August 15, 2022

SEND ALL MATERIALS FOR EDITIONS TO:

Dina Pollock
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editor@cfmta.org

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The official journal of the Canadian Federation of Music Teachers' Associations/Fédération canadienne des associations de 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:

Dina Pollock
32908 Bevan Ave
Abbotsford, BC V2S 1T3

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

Make cheque payable to CFMTA/FCAPM

OR

By going online and ordering a subscription.

What's inside . . .

6	Greetings from CFMTA/FCAPM President
8	Hello from the Editor/Webmaster
8	Financial Report
10	Invitation to Serve with CFMTA/FCAPM
11	Canada Music Week® - William Andrews Awards
12	Call for Compositions Winners
13	National Essay Competition Winners
15	Student Composer Competition Winners
20	Upcoming Programs & Competitions <i>E- Festival</i> <i>Call for Compositions</i> <i>National Essay Competition</i> <i>Branching Out</i>
23	Hugheen Ferguson Distinguished Teacher Award <i>Cindy Taylor</i> <i>Tiffany A. Wilson</i>
24	National Piano Competition Winners
26	National Voice Competition Winners
28	Connecting Canada 2021
34	Preschoolers Can Learn Piano Too!
36	What's New at the Conservatories?
38	Ask Lori: Teaching Tips for Everyday Lessons
39	Review of Publications
40	Officers, Chairs, Co-ordinators, & Delegates
42	Please Support our Advertisers



Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laura Gray



Hello music teacher friends and colleagues. My short term as CFMTA Vice President has been an incredible learning experience, and has filled the pandemic days with opportunities to connect with many committees. We've shared much laughter, and so many tasks.

As I write this, we have just closed the first Virtual CFMTA Conference, and it was a soaring success! It was my privilege to join the conference committee in the fall of 2020 and see this event take shape. I continue to be in awe of the committee members on the west coast who zoomed in at 6:00 am every two weeks for our planning meetings. Equally impressive are the young moms who juggled toys, bottles, and even dinosaurs in order to contribute their skills to this committee. And not to be outdone was our conference Chair, Neven Prostran, who held it all together during an exciting time in his personal life.

The incredible strength of this conference committee did not come from each individual, but rather from the cross-country representation and collaboration. This team of a baker's dozen virtual heads appeared on our screens to dream big and imagine, while hashing out logistics and finances, has shown me what CFMTA can do when we put our best selves in a place like this. We did this while keeping in mind our goals of highlighting diversity and inclusion through music.

Bonjour, chers professeurs, amis et collègues. Mon court mandat, en tant que vice-présidente de la FCAPM, s'est avéré être une expérience enrichissante incroyable, et ces jours de pandémie ont été pleins d'occasions de faire des rencontres dans plusieurs comités. Joies et rires étaient au rendez-vous alors que nous accomplissions nos nombreuses tâches.

Au moment d'écrire ces lignes, nous venons tout juste de clôturer notre premier congrès virtuel. Quel succès vertigineux! J'ai eu le privilège de voir le projet prendre forme lorsque je me suis jointe au comité organisateur à l'automne 2020. Je pense encore avec admiration aux membres du comité qui étaient présents sur Zoom dès 6 heures du matin pour la réunion de planification qui avait lieu chaque deux semaines. Je pense aux remarquables jeunes mamans qui ont dû jongler avec les jouets, les biberons et même les dinosaures pour le seul bénéfice de contribuer à l'organisation. Sans négliger le travail de notre président de comité, Neven Prostran, qui a maintenu le tout ensemble durant une période passionnante de sa vie personnelle.

L'incroyable force du comité organisateur n'est pas le résultat d'un travail individuel, mais d'une démarche et d'une collaboration issue de partout à travers le pays. Cette équipe, composée d'une bonne douzaine de cerveaux visionnaires, est apparue à nos écrans, capables à la fois d'imaginer un rêve et de discuter logistique et finances, tout en gardant à l'esprit le thème de la diversité. Elle m'a démontré de façon magistrale ce que la FCAPM peut accomplir lorsque tous se donnent à fond.



EXECUTIVE MEETINGS 2022

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

Dates: February 5 / July 6 - 7, 2022

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 Laura Gray, President - Anita Perry, Secretary

Greetings from CFMTA President Salutations de la Présidente de la FCAPM

And it doesn't stop here. I am so thrilled to announce that members of the 2021 Connecting Canada Conference will be bringing you another virtual event! Plans are already underway for Connecting Canada 2022 July 8 & 9, using the interactive Whova platform. It's the conference's way of giving back to our members...2 days of professional development at an irresistible price that reaches out to all music teachers, everywhere.

In all the volunteer jobs in my life, I have never seen a committee start planning a new event, before the first one is even finished. The 2021 Conference team had such excitement and momentum that next year's event is already taking shape. CFMTA has seized the opportunity and will deliver.

Yes, we still value our national programs and opportunities for students and teachers. You can read all about them on our website. But don't stop at reading...seize the opportunity and deliver! Sharing music with your provincial, territorial, and national colleagues across the country is worth it!

Mais, ce n'est pas tout. Je suis enchantée d'annoncer que les membres du comité du congrès « Connectons le Canada » planchent déjà sur un nouvel événement virtuel! Le projet « Connectons le Canada 2022 », prévu pour les 8 et 9 juillet sur la plateforme interactive Whova, est déjà en marche. Une façon pour nous de redonner aux membres : deux jours de perfectionnement professionnel à un prix irrésistible, accessible à tous les professeurs de musique en tous lieux.

Au cours de tous les emplois bénévoles que j'ai occupés, je n'avais jamais vu un comité se mettre à anticiper un événement à peine le dernier achevé. L'équipe du congrès 2021 est tellement passionnée qu'elle est déjà en train de mettre en branle la prochaine activité. La FCAPM a profité de cette lancée, et à coup sûr elle accomplira ce qui a été planifié.

Bien sûr, nous considérons toujours nos programmes nationaux et autres différentes opportunités pour élèves et professeurs. Vous pouvez en prendre connaissance sur le site Web. Mais, ne vous arrêtez pas là : saisissez l'occasion favorable et impliquez-vous! C'est tellement gratifiant de partager la musique entre collègues à travers le pays!



Passing the gavel



New Officers clockwise from Left: Past President-Laureen Kells, President-Laura Gray, Vice President-Kimerica Parr



RÉUNION ANNUELLE 2022

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 février / 6 - 7 juillet 2022

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, Laura Gray - Anita Perry, secrétaire.



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

Dina Pollock



Hello Everyone,

Working on the virtual conference this year was an amazing experience. From the early morning meetings to the conference sessions and both competitions, I am so glad I was part of the committee. Thank you Neven for your vision and keeping all of us on point. I learned so much and I am looking forward to next year.

So to work....

Magazine - Thank you to everyone that sent in comments and reviews about the conference. Sadly I did not have enough space to include them all. They will be included in the Year in Review that will be available in January.

Book Reviews - I did not include very many in this issue - had to save space for the conference reviews. I will have more in the next issue of CMT.

Website - All programs and competitions have been updated on the website and posters are available for download. They can be found on the program pages. All applications are available online. If you have not looked over the website I encourage you to go and visit and look around.

Have a great start to the teaching year.

Dina

On front cover . . .



Branching Out 2021/2022
Deadline March 15, 2022

Essay Competition 2022
Deadline May 1, 2022

Canada Music Week 2021
November 21 - 27

Call for Compositions 2022
Deadline March 1, 2022

E-Festival 2021
November 10 - 21, 2021



Financial Report Rapport financier

Lois Kerr - Treasurer

CFMTA/FCAPM is required by its Bylaws to have an annual audit. The audited Statement of Financial Position as at the year end March 31, 2021 and the audited Statement of Revenue and Expenditures for the fiscal year April 1, 2020 to March 31, 2021 are on the following page. The complete audited Financial Statements may be found on the website under Resources: Reports.

Questions about the Financial Statements may be forwarded to the CFMTA/FCAPM Treasurer through your Provincial/Territorial President or Delegates.



Canadian Federation of Music Teachers' Associations (Trustee of the CFMTA Trust)

STATEMENT OF FINANCIAL POSITION

As at March 31

	2021					2020	
	Operating Fund	Young Artists Fund	Awards and Competitions Fund	Other Program Fund	Endowment Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$
ASSETS							
Current							
Cash	83,862	—	—	18,544	—	102,406	74,904
Short-term deposits <i>[note 2]</i>	92,411	50,000	30,000	47,070	5,460	224,941	177,979
Accounts receivable <i>[note 3]</i>	7,236	—	—	—	—	7,236	14,863
Prepaid expenses	18,751	—	—	—	—	18,751	18,639
Inter-fund receivable (payable)	13,517	7,972	(8,639)	(10,830)	(2,020)	—	—
	215,777	57,972	21,361	54,784	3,440	353,334	286,385
Long-term deposits <i>[note 2]</i>	10,000	—	—	—	34,192	44,192	44,192
	225,777	57,972	21,361	54,784	37,632	397,526	330,577
LIABILITIES							
Current							
Accounts payable and accrued liabilities	5,941	—	—	—	—	5,941	4,553
Deferred revenue	22,021	—	—	—	—	22,021	23,733
Due to virtual conference	1,060	—	—	—	—	1,060	—
	29,022	—	—	—	—	29,022	28,286
	29,022	—	—	—	—	29,022	28,286
FUND BALANCES <i>[note 4]</i>	196,056	56,961	20,975	54,761	39,751	368,504	302,291
	225,078	56,961	20,975	54,761	39,751	397,526	330,577

STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES

Year ended March 31

	2021					2020	
	Operating Fund	Young Artists Fund	Awards and Competitions Fund	Other Program Fund	Endowment Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$
REVENUE							
Annual fees <i>[schedule 1]</i>	101,312	3,166	12,664	—	—	117,142	113,610
Donations	4,250	500	—	37,635	—	42,385	51,392
Event fees	20,835	—	—	—	—	20,835	16,084
Newsletter	14,063	—	—	—	—	14,063	16,596
Other income	394	—	3,433	—	—	3,827	4,355
Interest	2,275	—	—	—	—	2,275	2,767
	143,129	3,666	16,097	37,635	—	200,527	204,804
EXPENDITURES							
Awards, bursaries and prizes	5,400	1,200	500	30,271	250	37,621	64,283
Executive - administrators <i>[note 6]</i>	24,000	—	—	—	—	24,000	20,000
Event costs	18,476	—	—	—	—	18,476	8,588
Newsletter production	16,562	—	—	—	—	16,562	33,443
Office and other	12,911	210	—	—	—	13,121	17,325
Professional fees	9,507	—	—	—	—	9,507	4,272
Website maintenance	5,139	—	—	—	—	5,139	4,294
Executive - honoraria <i>[note 6]</i>	3,600	250	350	—	—	4,200	3,300
Advertising	2,413	—	—	—	—	2,413	679
Travel and meetings	1,570	—	—	—	—	1,570	35,369
Insurance	1,108	—	—	—	—	1,108	1,520
Bank charges	597	—	—	—	—	597	354
	101,283	1,660	850	30,271	250	134,314	193,427
Excess (deficiency) of revenue over expenditures for the year	41,846	2,006	15,247	7,364	(250)	66,213	11,377
Fund balances, beginning of year	154,210	54,955	5,728	47,397	40,001	302,291	290,914
Fund balances, end of year	196,056	56,961	20,975	54,761	39,751	368,504	302,291



Invitation to Serve with CFMTA

Une invitation à servir dans la FCAPM

Laureen Kells

Strategic Planning

Greetings Delegates

In the past several years the CFMTA has undergone various strategic planning projects – from committee work to the hiring of a strategic planning firm. This has been valuable work and has allowed CFMTA to examine the various programs, operations, finances and future goals.

In July 2020 the committee went on hiatus due to lack of a chair and this happened again in 2021. In our current Policy and Procedure manual is found the summary and mandate of the committee –

The Strategic Planning Chair shall be the person who seeks out current practices and future directions of the CFMTA with a view of providing a guide to the Executive Committee for planning from year to year. The Strategic Planning Chair is a current member, or has been a member, of the Executive Committee.

We have seen a marked revitalization of our organization in recent years with new chairs coming on board, the successful virtual conference, a greater on line presence and renewed energy. This provides a perfect backdrop for continued planning.

If you fit the criteria listed above, have ideas that you feel would benefit the organization or ways to improve the CFMTA this chair position would be a perfect fit for you.

Please reach out to the current officers or the CFMTA Nominations chair Tiffany Wilson for more details.

nominations@cfmta.org

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Planification stratégique

Chers délégués,

Pendant plusieurs années, la FCAPM a soumis une variété de projets de planification stratégique, allant de l'embauche d'une firme spécialisée au travail de comité. Ces services ont été très estimés. Ils ont permis à la FCAPM d'explorer divers programmes, interventions, projets financiers, et objectifs pour l'avenir.

En juillet 2020, le comité a dû prendre une pause pour manque de personnel de direction, situation qui s'est répétée en 2021. Le mandat de ce comité est précisé dans notre manuel de Politiques et procédures :

Le président du comité de planification stratégique a le mandat d'indiquer au comité de direction l'orientation que prendra la FCAPM d'année en année. Le président du comité de planification stratégique doit être ou avoir été un membre du comité de direction.

Au cours des dernières années, nous avons été témoins d'une évidente revitalisation de notre organisation, avec de nouveaux comités, un congrès virtuel remarquable, une présence en ligne accrue, et une énergie renouvelée. Ceci fournit une toile de fond idéale pour la continuité des programmes.

Si vous répondez aux critères mentionnés plus haut, si vous avez des idées dont pourrait bénéficier notre organisation, ou si vous pensez à des améliorations qui pourraient être apportées à la FCAPM, ce poste est taillé sur mesure pour vous.

Pour plus de détails, veuillez communiquer avec un des directeurs ou avec la présidente du comité des nominations, Tiffany Wilson.

nominations@cfmta.org

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.
- A balanced budget must be included with plans for promoting the event.
- 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 Winter 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.
- 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 hiver 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





Call for Compositions / Appel à compositions 2021

K. Colleen Roller (AB) - Alice Dearden (ON)

Cindy Taylor

CFMFTA holds a Call for Compositions each year to celebrate Canada Music Week®. The Call is open to Canadian composers and invites submissions of new, unpublished piano solos. Selected compositions are available to be downloaded for all to enjoy at cfmfta.org. The following works were selected for the 2021 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

Piano grade 3-4 level

Prairie Breeze by K. Colleen Roller (AB)

Piano grade 5-6 level

Thistle Flower by Alice Dearden (ON)

For complete bios and to download the music, please visit: cfmfta.org/en/call-for-composition-2021/

Panelists - Rosemarie Horne, Ernst Schneider

Chaque année, la FCAPM lance un appel à compositions afin de célébrer la Semaine de la musique canadienne. Ce concours est ouvert à tous les compositeurs canadiens et il les invite à soumettre leurs œuvres inédites pour piano solo. Les compositions sélectionnées peuvent ensuite être téléchargées sur le site cfmfta.org pour que tous puissent en bénéficier. Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2021. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

3^e et 4^e années de piano

Prairie Breeze par K. Colleen Roller (AB)

5^e et 6^e années de piano

Thistle Flower par Alice Dearden (ON)

Pour les bios complètes et pour télécharger la musique, svp visitez : cfmfta.org/fr/appel-a-compositions-2021/

Panélistes - Rosemarie Horne, Ernst Schneider



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National Essay Competition 2021 Concours national d'essai 2021

Catherine Fitch Bartlett



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

The Dr. Lorna Wanzel Prizes are awarded to recipients in each category. Thank you to our four adjudicators for their fine work.

CFMTA is pleased to congratulate the winners of the 2021 National Essay Competition

Le concours national de rédaction de la FCAPM accepte la soumission de textes sur les sujets concernant l'enseignement et la pédagogie de la musique ou interprétation. Ce concours est ouvert à tous les résidents canadiens étudiant au deuxième ou troisième cycles universitaires. L'inscription est gratuite.

Les prix Lorna Wanzel sont attribués aux lauréats de chaque catégorie. Merci à nos quatre juges pour leur excellent travail.

C'est avec joie que la FCAPM félicite les lauréats du Concours national de rédaction de 2021.

University Graduate Level / Niveau universitaire – deuxième cycle

1st place (\$2,000) / 1^{re} place (2,000\$)

Olivia Adams - University of Ottawa *She Sounds: Leveling Piano Music by Black, Indigenous and Women of Colour*

University Doctoral Level / Niveau universitaire doctoral

1st place (\$3,000) / 1^{re} place (3,000\$)

Anneli Loepp Thiessen - University of Ottawa *Examining Whiteness in the Royal Conservatory of Music History Curricula*

* Essay's are available for download on website - Winning Essays will be included in *The Year in Review 2021*

* Les essais peuvent être téléchargés sur le site Web – Les essais gagnants seront publiés dans la *Rétrospective de l'année 2021*



Canada Music Week® Semaine de la musique canadienne^{MD}

To order supplies: Stickers, Pencils, Cards

cfmta.org/en/canada-music-week-supplies/



To download posters:

English cfmta.org/en/cmwf/

French cfmta.org/fr/semaine-de-la-musique-canadienne/







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Student Composer Competition 2021 Concours pour jeunes compositeurs 2021

Cindy Taylor



CFMTA congratulates the following winners of the 2021 Student Composer Competition:

La FCAPM félicite les lauréats suivants du Concours pour jeunes compositeurs 2021 :

PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under / 8 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

First place

Luke Klein (AB) *The Hop–Hop Song*

Second place

Finn Egilsson (NS) *Song in A Minor*

Honorable Mention

Mila Pitz (MB) *Dandelion Puffballs*

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

First place

Ameerah Alao (NS) *Home Sweet Home*

Second place

Esme Costar (AB) *I Love My Life*

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

First place

Stella Ivanovic (BC) *Droid in D Minor (Violin and Piano)*

Second place

Mark Rico-Lam (AB) *Fantaisie de Flocons de Neige*

Honourable Mention

Gaoyuan (Thomas) Cheng (SK) *Clowns*

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

First place

Isabella Huang (ON) *Mountains*

Second place

Jonathan Knight (AB) *Christmas in the Morning*

CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

First place

Rafael Brisebois (BC) *Crazy Violists*

Second place

Khanh Mai (ON) *Ballade*

Honorable Mention

Marie-Elise Martel (NB) *Fading Moon*

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

No Entries

CATEGORY C / NIVEAU C

19 years and under / 19 ans et moins

First place

Hugo Denis (QC) *Sonate en do mineur*

Second place

Liliana Mahave (ON) *Baile Diabolica de Tontin*

Honorable Mention

Devyn Colette (PEI) *Les pieds dansants (saxophone quartet)*

Indi Tisoy (NS) *Tango for String Quartet*

CATEGORY D / NIVEAU D

Open / Ouvert

First place

William Lin (BC) *Sunset Waltz*

Second place

Sarah Dolan (ON) *When Comes the Night (Harp and Voice)*

Helen Dahlstrom Award / Prix Helen Dahlstrom

Hugo Denis (QC) *Sonate en do mineur*



PREPARATORY LEVEL - 8 years and under

CLASS 1 Composition for solo instrument
1st place **Luke Klein (AB)** *The Hop-Hop Song*



The Hop-Hop Song

Luke Klein
6 Otterbury Ave
Red Deer, AB T4N 4Z9

Bouncy

Piano

mf

Luke Klein is 6 years old and a kindergarten student in Red Deer, Alberta. This is his first year learning piano and the first song he composed. He loves to play the piano and enjoys making his own songs when he is supposed to be practicing.

He loves building with Lego bricks and playing outside with his two younger sisters. When he grows up he wants to be an engineer with his Dad, write songs for movies and maybe for the radio too.

CLASS 1 Composition for voice
1st place **Ameerah Alao (NS)** *Home Sweet Home*



HOME SWEET HOME

$\text{♩} = 126$

mf Home Sweet Home Home, Sweet Home. Home, Sweet Home!

Ameerah is 7 years old, is in Grade 2 and lives in Halifax, Nova Scotia. Last year she was teaching herself to play the piano with an App on her cell phone. Then in February 2021 she got a surprise birthday present - real piano lessons!

Her goals include writing more pieces, being able to play the real *Fur Elise* and to play a "piano with two keyboards" (It's actually called a pipe organ!)



CATEGORY A - 11 years and under

CLASS 1 *Composition for solo instrument*
1st place **Stella Ivanovic (BC)** *Droid in D Minor (Violin and Piano)*



Droid in D Minor

Stella Ivanović
(b. 2009)

Allegretto ♩ = 120

Stella Ivanovic started playing piano at age 4 and violin at age 6. She sings in her school choir and plays violin in the Vancouver Academy of Music Orchestra. She also enjoys musical theater and recently playing the part of Chip in *Beauty and the Beast*.

In addition to music Stella likes reading, soccer, horseback riding and taking her puppy, Tux, for walks. She composed *Droid in D minor* as a sequel to her previous compositions *The Star Wars Princess*, *The Dark Warrior* and *Wandering Prophet*.

CLASS 1 *Composition for voice*
1st place **Isabella Huang (ON)** *Mountains*



Mountains

con amore ♩ = 76

Isabella is 11 years old from Richmond Hill, Ontario. She is in Level 9 Piano, takes piano lessons from her mom and studies the violin and voice. Isabella wrote *Mountains* for her mom during COVID when faced with her father, who was very sick. Isabella wrote two other songs, *Love Him* and *Sufferings*.

Her favourite composer is Chopin. She loves to sing Christian worship songs, and her favourite artist is Lauren Daigle. Isabella loves school, and her best subjects are Math, Science and English. In addition, she loves reading and enjoys writing fantasy fiction books for fun.

CATEGORY B - 15 years and under

CLASS 1
1st place

Composition for solo instrument

Rafael Brisebois (BC)

Crazy Violists



Rafael is a 15-year-old pianist, violinist, violist and composer from Mission BC. He started his musical studies and piano at Music Language Studios in Mission at age 4, started studying violin at age 7 and in 2019 picked up the viola and has since become Principal Violist for the Abbotsford Youth Orchestra (where he has been a member for 7 years). He has been an avid performer and composer ever since he first had access to a keyboard and over the years has tried his hand at composing for many different instruments, combinations and structures. He has won many awards (including locally, provincially, nationally and one international prize) for his instrumental virtuosity as well as for his compositions.

CRAZY VIOLISTS

Note: Cellos and Violas' C and G strings will be tuned down to B \flat and F.

Rafael Brisebois

$\text{♩} = 168$

Viola Solo

Cello Solo (Optional)

Violin I

Violin II

Viola

Cello

CLASS 2
No Entries

Composition for voice



CATEGORY C - 19 years and under

1st place

Hugo Denis (QC)

Sonate en do mineur

Helen Dahlstrom
Award

Sonate en do mineur



Hugo Denis

Moderato
solemn

mf *p* *mp* *plus doux*

Hugo Denis est né en France en 2002, près de la frontière Suisse. C'est ici qu'il vécut son enfance, dans un contexte frontalier où le passage entre les deux pays est très fréquent. Il commence le piano à l'âge de 6 ans, et s'entête déjà à dire à tout le monde qu'il sera un jour musicien. Il intègre en 2012 le Conservatoire de Musique de Genève, où le concertiste Christian Chamorel lui enseigne pendant plusieurs années, et où il gagne 3 prix pour un concours de musique espagnole, mais également le 2^e prix à un concours de pièces de Schubert.

En 2017, Hugo fait la rencontre de Jocelyn Leblanc, le chef de l'Orchestre à Vents de Musique de Films, qui lui enseignera les bases de la composition lorsqu'Hugo déménage à Montréal en fin 2018. De 2018 à 2020, c'est David Bergeron qui lui enseignera l'interprétation et qui développera sa technique, lui permettant de rentrer à l'École de Musique Vincent d'Indy.

Entretemps, Hugo a passé un Cégep en sciences naturelles dans le lycée français de Stanislas, à Outremont, et obtenu son bac S avec la mention très bien.

À Vincent d'Indy, il étudie la composition auprès de Jean-Michel Rousseau, et le piano auprès de Constance Joanis. Lors de sa première année d'étude, il participe au concours de composition de l'école et obtient le premier prix de sa catégorie, en plus du prix coup de cœur de la Société de Musique Contemporaine du Québec. Hugo participe alors également au concours inter-élèves d'expression musicale, où il reçoit une mention pour son interprétation d'une ballade de Debussy.

Il entre bientôt dans sa seconde année d'étude à Vincent d'Indy et souhaite se diriger vers la composition à l'université.

CATEGORY D - Open

1st place

William Lin (BC)

Sunset Waltz

Sunset Waltz

*Let us dance towards the dusk
Through the stars until the dawn*

William Lin



Allegretto ♩ = 180

p cresc. mf f dim.

William is currently an undergraduate student at the University of British Columbia studying in the Faculty of Science. He has

been learning piano since the age of 6. His favourite composers currently include Debussy, Ravel, Rachmaninoff, and Scriabin.



Upcoming Programs & Competitions:

- E-Festival / Festival virtuel
- Call for Compositions / Appel à compositions
- National Essay Competition / Concours national d'essai
- Branching Out / On se rassemble

CFMTA is pleased to offer a Canada Music Week® E-Festival!
La FCAPM est heureuse de présenter un Festival virtuel de la Semaine de la musique canadienneMD!

November 10 - 21, 2021 / 10 - 21 novembre 2021

During this time of uncertainty in the world, we want to create a safe space for music students from coast to coast to share their music. We encourage all students studying with a member of CFMTA to record a video featuring either their performance of a Canadian or Indigenous composer's work, a cover of a Canadian artist, an arrangement of a folk tune or something of their own creation either composed or improvised. We want to celebrate the breadth and diversity of all Canadian and Indigenous music, culture and the students and teachers who make up the mosaic.

Why participate?

- Be part of a national celebration of Indigenous heritage and Canadian diversity through the learning and sharing of music
- Written feedback on your performance from a Canadian Registered Music Teacher
- Chance for your video to be featured on our social media and website during Canada Music Week®

Who can participate?

- Any music student studying with a member of CFMTA.
- Any CFMTA member may register to be an adjudicator for this festival. Applications to adjudicate are due by October 15th

For full details of this exciting opportunity, please visit <https://www.cfmta.org/en/e-festival>

Alors que ce monde vit une période d'incertitude, nous désirons offrir aux étudiants issus des quatre coins du pays une zone neutre au sein de laquelle ils pourront partager leur musique. Nous invitons les élèves qui étudient avec un professeur certifié de la FCAPM à enregistrer un vidéoclip présentant une pièce de compositeur canadien ou autochtone, une reprise (cover) d'artiste canadien, un arrangement d'air folklorique ou une de leurs compositions/improvisations. Ainsi, nous célébrerons l'ampleur de la diversité de notre musique et de notre culture, ainsi que les élèves qui en composent la mosaïque.

Pourquoi participer ?

- Prendre part à une célébration nationale de la diversité canadienne à travers l'apprentissage et le partage de la musique
- Votre prestation recevra des commentaires écrits par un professeur de musique certifié de la FCAPM
- Votre vidéo pourra être publiée sur les réseaux sociaux dans le cadre de la Semaine de la musique canadienne^{MD}

Qui peut participer?

- Les élèves de tous âges et de tous niveaux qui étudient avec un professeur certifié membre d'une des associations provinciales affiliées à la FCAPM.
- Tout professeur certifié de la FCAPM peut s'inscrire pour devenir membre du jury du Festival virtuel. Les inscriptions pour faire partie du jury doivent être envoyées pour 15 octobre.

Pour les détails complets de cette passionnante opportunité, svp visitez le <https://www.cfmta.org/en/e-festival>.

Call for Compositions / Appel à compositions 2022

For performance during Canada Music Week®

Seront jouées lors de la semaine de la musique canadienne^{MD}

November 20 - 26, 2022

Grades 3 - 4 / Grades 5 - 6

- Piano
- Instrumental with accompaniment
- Vocal with accompaniment

Deadline Date: March 1, 2022

Entry fee: None

A Canadian topic or theme is suggested. The composition will be chosen by a selection committee from across Canada. The chosen composition will be published on the CFMTA/FCAPM website until November 30, 2022.

For information contact:

canadamusicweek@cfmta.org

Du 20-26 novembre 2022

3e-4e années / 5e-6e années

- Piano
- Instrumental avec accompagnement
- Chant accompagné

Date limite : 1er mars 2022

Frais d'inscription : Aucun

La composition sélectionnée sera publiée et pourra être téléchargée par le public directement sur le site de la CFMTA/FCAPM jusqu'au 30 novembre 2022.

Pour envoyer une œuvre ou obtenir de plus amples informations : canadamusicweek@cfmta.org



National Essay Competition 2022 / Concours national d'essai 2022

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

Deadline: May 1st, 2022

For more information please contact:

Catherine Fitch Bartlett

essaycompetition@cfmta.org

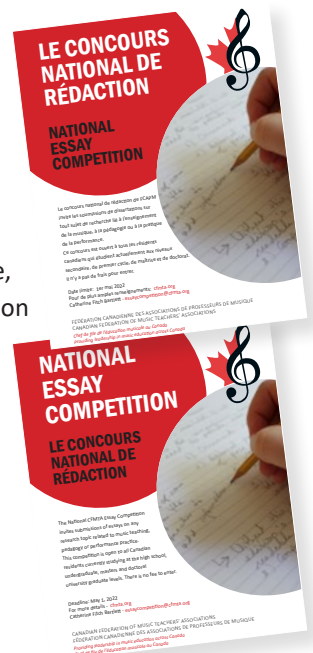
Le concours national de rédaction de la FCAPM accepte la soumission de textes sur les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens qui étudient actuellement aux niveaux école secondaire, du premier cycle, des cycles supérieurs et du doctorat. L'inscription est gratuite.

Date butoir d'inscription : 1^{er} mai 2022

Pour envoyer une œuvre ou obtenir de plus amples informations :

Catherine Finch Bartlett

essaycompetition@cfmta.org





Branching Out / On se rassemble 2021 / 2022

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

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.

Some ideas:

- Host a lecture/panel discussion comparing composition techniques from the European tradition to the ethno-musical tradition. This could be combined with a composition class
- Host a lecture/panel discussion/demonstration comparing European traditional instruments to ethnic instruments, eg. violins and African goje; Spanish guitar and Japanese koto. This could be followed by a concert or demonstration
- Sponsor a concert of traditional ethnic music eg. First Nations Drumming, Ukrainian Choir
- An event celebrating the music of individuals and/or groups who have been silenced or marginalized

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

CFMTA will donate \$100.00 to each branch that hosts an event by March 15, 2022.

Applications are to be submitted on-line at www.cfmta.org and must include a write-up of the event, a photo and a completed photo release form.

Deadline for submissions is March 31, 2022.



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.

Quelques propositions :

- Organiser un atelier-conférence ou un panel de discussion comparant les diverses techniques de composition de tradition occidentale européenne avec celles des traditions ethnomusicales. Ceci peut se jumeler à un cours de composition
- Organiser un atelier-conférence ou un panel de discussion comparant les instruments européens avec les instruments ethniques, par exemple le violon vs le goje africain ou la guitare espagnole vs le koto japonais. Ceci peut être suivi d'une démonstration ou d'un concert
- Parainer un concert de musique ethnique traditionnelle, par exemple, des tambours des Premières Nations ou un chœur ukrainien
- Organiser un événement mettant en évidence des individus ou des groupes marginalisés ou dont le droit de parole a été brimé

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

La FCAPM donnera 100,00 \$ à chaque association régionale qui organisera un événement d'ici au 15 mars 2022.

Les inscriptions se font en ligne à l'adresse www.cfmta.org et doivent inclure une description de l'événement, une photo et un formulaire d'autorisation d'utilisation de photos dûment rempli. La date limite d'inscription est le 31 mars 2022.



Hugheen Ferguson Distinguished Teacher Award Prix Hugheen-Ferguson du professeur distingué



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

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

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

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

Recipients for 2021

Cindy Taylor (BC)

Hailing from Ocean Falls, BC, Cindy has spent her life in Campbell River. She joined the BCRMTA on November 1, 1978 and has been teaching since that time. Her service to the RMTA has included various executive positions and in 2005 Cindy was elected as Second Vice President of the BCRMTA. Her term as Past President of that organization ended in April 2021. In 2013 Cindy was elected to the position of President of the CFMTA.

Cindy's community service has been constant and wide ranging and she has become a well known advocate of Canadian Music.



Award presented by Joanne Lougheed (R- Past President BCRMTA) to Cindy Taylor (L)

Tiffany A. Wilson (MB)

Tiffany Wilson is a well known and respected music teacher in Winnipeg, MB. In 2015 she joined the executive of the CFMTA as Vice President and her tenure as President ended in 2019. It was in that year that she headed the committee that hosted the 2019 CFMTA Conference.

Tiffany students benefit from her generous nature and warm personality. She is known for going the extra mile, not only in her teaching, but in all things in which she is involved. She sings a mean aria, is a wonderful host and a dear supportive friend.



Award presented by Leanne Hiebert (L - Past President MRMTA) and Evangeline Keeley (R - President MRMTA) to Tiffany Wilson (M)





CFMTA Virtual National Piano Competition Concours national virtuel de piano de la FCAPM

Lynn Ewing

With the Covid-19 pandemic still a reality CFMTA decided not only to hold a virtual conference, but a virtual competition as well. We were very grateful for the willingness of competitors to adapt themselves to this new format. Thanks to the technical wizardry of webmaster, Dina Pollock, we were able to hold the competition very successfully. We had seven competitors: Jamie Phillips-Freedman (Yukon Territory); Johnathan Devey (British Columbia); Jerry Li (Alberta); Alice Li (Saskatchewan); Angela Ng (Manitoba); Chloé Dumoulin (Québec) and Devin Huang (Nova Scotia).

We could not have done this without the expertise and technical skill of our panel of judges: Dale Wheeler, Megumi Masaki and Jarred Dunn. Not only did they work with the competitors' recorded programmes to render their decisions, but they each gave at least one zoom masterclass. Works by Chopin, Schubert and Eckhardt-Gramatté were discussed. Bravo!

The following awards were presented at the end of the Final Round of the competitions:

- 1st Place --\$5000.00 Johnathan Devey (British Columbia)
Sponsored by the CFMTA
- 2nd Place --\$3000.00 Chloé Dumoulin (Québec)
Sponsored by the CFMTA
- 3rd Place --\$2000.00 Devin Huang (Nova Scotia)
Sponsored by the CFMTA

These awards were all presented virtually by competition judge, Megumi Masaki.

Dans un contexte d'une pandémie encore très présente, la FCAPM a décidé de mettre sur pied non seulement un congrès, mais aussi un concours virtuel. Nous sommes vraiment reconnaissants aux participants de s'être adaptés à ce nouveau format, et grâce à la magie de notre webmestre, Dina Pollock, ce fut un franc succès. Nous avons eu sept candidats : Jamie Phillips-Freedman (Yukon Territory); Johnathan Devey (Colombie-Britannique); Jerry Li (Alberta); Alice Li (Saskatchewan); Angela Ng (Manitoba); Chloé Dumoulin (Québec) et Devin Huang (Nouvelle-Écosse).

Nous n'aurions pu réussir cet exploit, n'eussent été la compétence et l'habileté technique de notre panel de juges : Dale Wheeler, Megumi Masaki et Jarred Dunn. Non seulement ont-ils dû rendre leurs décisions sur la base de programmes enregistrés, mais chacun a offert au moins un cours de maître par visioconférence, où ont été considérées des œuvres de Chopin, Schubert et Eckhardt-Gramatté. Bravo!

À la fin de l'épreuve finale du concours, nous avons remis les prix suivants :

- Premier prix – 5000 \$ Johnathan Devey (Colombie-Britannique) Commandité par la FCAPM
- Deuxième prix – 3000 \$ Chloé Dumoulin (Québec)
Commandité par la FCAPM
- Troisième prix – 2000 \$ Devin Huang (Nouvelle-Écosse)
Commandité par la FCAPM

Tous ces prix ont été remis virtuellement par le juge du concours, Megumi Masaki.



*Clockwise from Left - Chloé Dumoulin,
Johnathan Devey, Devin Huang*



Special Award Winners, chosen from the Semi-Final Round:

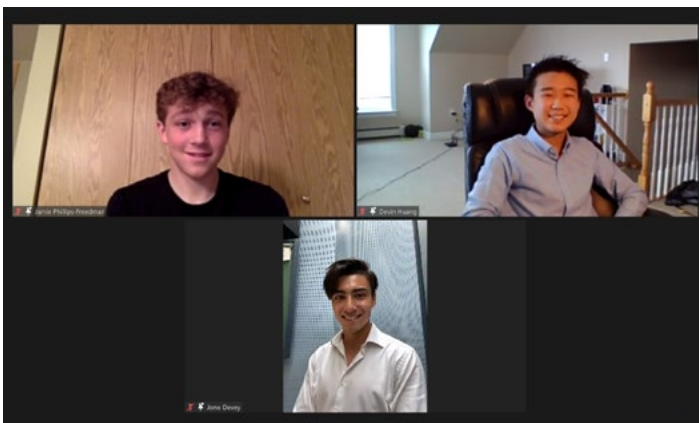
- Chopin Award \$1,000 – Devin Huang (Nova Scotia)
This award was presented by CFMTA Past-President, Laureen Kells, and it was sponsored by the Hugheen Ferguson fund administered by CFMTA.
- Ernst Schneider Canadian Music Award \$1000.00 was split between Jamie Phillips-Freedman (Yukon) and Jerry Li (Alberta).
We were delighted to have Ernst Schneider, CFMTA Honorary President with us virtually to present his award.
- Willard Schultz Baroque Music Award \$1,500 –Angela Ng (Manitoba)
Given for the best performance of a Baroque composition, the award was presented virtually by Dale Wheeler, competition judge. It is sponsored by Mr. Willard Schultz of Seattle WA.
- Willard Schultz Most Promising Performing Artist Award \$1,500 – Johnathan Devey (British Columbia).
Also sponsored by Mr. Willard Schultz, this award was presented virtually by Dale Wheeler, competition judge.
- Canadian Music Diversity Award \$500.00 –Alice Li (Saskatchewan)
Presented virtually by Dale Wheeler, competition judge, this new award was designed to harmonize with the theme of the conference. Along with its counterpart in the voice competition this award was sponsored by the Dalhousie University Fountain School of Performing Arts.

The Awards and Competition Committee would like to thank all of the participants for their patience and willingness to try something new. Most of all, though, we would like to thank Dina Pollock, Whovamaster extraordinaire, for her expertise and unfailing good humour throughout the competition, no matter what challenges arose.

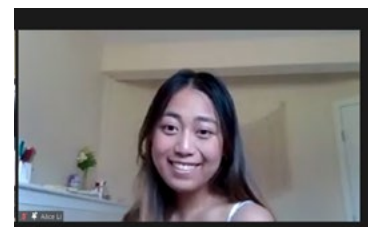
Gagnants de prix spéciaux, choisis parmi les semi-finalistes :

- Prix Chopin – 1,000 \$: Devin Huang (Nouvelle-Écosse)
Ce prix fut présenté par la présidente sortante de la FCAPM, Laureen Kells, et a été sponsorisé par le fonds Hugheen-Ferguson, lui-même administré par la FCAPM.
- Prix Ernst-Schneider de la musique canadienne – \$1000.
*La bourse a été divisée entre Jamie Phillips-Freedman (Yukon) et Jerry Li (Alberta).
Nous avons eu le plaisir d'accueillir virtuellement notre président honoraire Ernst Schneider pour présenter ce prix.*
- Prix Willard-Schultz de la musique baroque – 1,500 \$: Angela Ng (Manitoba)
Offert pour la meilleure prestation d'une composition baroque, ce prix a été présenté virtuellement par un des juges du concours, Dale Wheeler. Le prix est sponsorisé par Mr. Willard Schultz, de Seattle, WA.
- Prix Willard-Schultz de l'artiste le plus prometteur – 1,500 \$: Johnathan Devey (Colombie-Britannique).
Également parrainé par Mr. Willard Schultz, ce prix a été présenté par Dale Wheeler, un des juges du concours.
- Prix pour la diversité musicale canadienne – 500 \$: Alice Li (Saskatchewan).
Présenté virtuellement par Dale Wheeler, un des juges du concours, ce nouveau prix a été conçu pour s'harmoniser avec le thème du congrès. À l'instar de sa contrepartie du concours de chant, ce prix a été sponsorisé par la Dalhousie University Fountain School of Performing Arts.

Le Comité des prix et concours souhaite remercier tous les participants pour leur patience et leur empressement à essayer de nouvelles choses. Et par-dessus tout, je tiens à remercier Dina Pollock, la grande maîtresse d'œuvre, pour son expertise et son infaillible sens de l'humour tout au long du concours, quels que soient les défis et les difficultés.



Clockwise from left - Jamie Phillips-Freedman, Devin Huang,
Johnathan Devey



Alice Li



CFMTA Virtual National Voice Competition Concours national de chant de LA FCAPM

Kimerica Parr

The CFMTA Voice Competition was held virtually this year due to the Covid-19 Pandemic. We are thrilled that this new format was a resounding success. A greater audience was able to view the singers' performances in both the semi-final and final rounds. Prestigious judges could view the performances from anywhere in the world, and provide solid and uplifting criticism and feedback. A huge thank you to those distinguished judges:

- *Soprano* Othalie Graham
- *Tenor* Darryl Edwards
- *Baritone / Tenor* J. Patrick Rafferty

A huge thank you to Dina Pollock for her support and expertise on the technical side. Without her, this competition would not have been a reality. Congratulations to the singers. They all gave superb performances, and should be proud of their accomplishments. The following awards were presented after the Final Round:

- First Place - \$5,000 Aemilia Moser (Alberta)
Sponsored by the CFMTA
- Second Place - \$3,000 Ashley Schneberger (Manitoba) Sponsored by the CFMTA
- Third Place - \$2,000 Justine Ledoux (Québec)
Sponsored by the CFMTA

À cause de la pandémie de Covid-19, le concours national de chant de la FCAPM s'est tenu virtuellement. Nous sommes enchantés du succès retentissant de ce nouveau format. Lors de la demi-finale comme de la finale, un plus grand nombre de spectateurs ont été en mesure de visionner les prestations des chanteurs. De partout dans le monde, des juges de renommée prestigieuse ont eu accès aux prestations et ont pu offrir aux concurrents des analyses honnêtes et des commentaires positifs. Un grand merci à ces juges distingués :

- *la soprano* Othalie Graham
- *le ténor* Darryl Edwards
- *et le baryton / ténor* J. Patrick Rafferty.

Des remerciements vont également à Dina Pollock pour son soutien et son expertise technique ; sans elle, ce concours n'aurait pas pu se concrétiser. Félicitations aux chanteurs. Ils ont tous offert de magnifiques prestations, et ils ont de quoi être fiers de leurs performances. Les prix présentés au terme de la ronde finale sont :

- Premier prix – 5,000\$ Aemilia Moser (Alberta)
Commandité par la FCAPM
- Deuxième prix – 3,000\$ Ashley Schneberger (Manitoba)
Commandité par la FCAPM
- Troisième prix – 2,000\$ Justine Ledoux (Québec)
Commandité par la FCAPM



*Clockwise from Left - Justine Ledoux,
Aemilia Moser, Ashley Schneberger*



Special Award Winners:

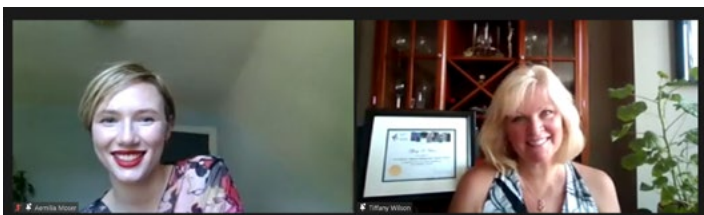
- Tiffany A. Wilson Award - Best Performance in Italian - \$750 **Aemilia Moser (Alberta)** for her performance of *Prendi per me sei libero* by Gaetano Donizetti. *This award was presented by the sponsor, Tiffany A. Wilson*
- Canadian Music Diversity Award - \$500 **Ashley Schneberger (Manitoba)** for her performance of *Invasions*, and *Bird Song*, by Métis and French-Canadian composer, Ian Cusson. *Along with its counterpart in the piano competition, this award was sponsored by the Dalhousie University Fountain School of Performing Arts.*

The Awards and Competition Committee would like to thank everyone involved in making this experience a success. Congratulations to the singers, their fine piano collaborators, the excellent judges, and everyone who was able to participate in some way to make this event happen.

Gagnants de prix spéciaux

- Prix Tiffany A. Wilson – Meilleure prestation en langue italienne – 750\$ **Aemilia Moser (Alberta)** pour son interprétation de *Prendi, per me sei libero* de Gaetano Donizetti. *Ce prix a été présenté par la commanditaire, Tiffany A. Wilson*
- Prix de la diversité musicale canadienne – 500\$ **Ashley Schneberger (Manitoba)** pour son interprétation de *Invasions*, and *Bird Song*, par Métis et le compositeur franco-canadien Ian Cusson. *À l’instar de sa contrepartie du concours de piano, ce prix a été sponsorisé par la Dalhousie University Fountain School of Performing Arts.*

Le Comité des prix et distinctions aimerait féliciter et remercier les chanteurs et leurs excellents pianistes-accompagnateurs, nos juges exceptionnels ainsi que tous ceux qui ont rendu possible ce fabuleux événement.



Vocal Italian Prize - Aemilia Moser and Tiffany Wilson



Diversity Prize - Ashley Schneberger

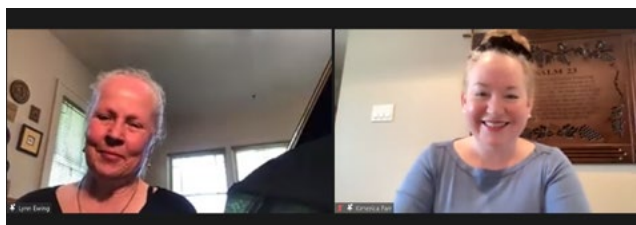


Adjudicators at competition awards ceremony

Clockwise from top left - J. Patrick Raftery, Meguim Masaki, Darryl Edwards, Dale Wheeler



Competition Awards Ceremony



Competition Chairs - Lynn Ewing, Kimerica Parr

Connecting Canada 2021

by Neven Prostran Conference Chairperson

This July 8-10, CFMTA/FCAPM hosted its first ever virtual conference: Connecting Canada. After nearly a year of planning, the Conference hit many milestones and set many precedents for future virtual events. Furthermore, a \$1000 donation was made to the Gord Downie and Chanie Wenjack Foundation in an effort to work towards reconciliation with First Nations peoples in the framework of music education.

For three days, 339 participants came together virtually to watch a mixture of live and pre-recorded professional development sessions centred on the theme of Musical Diversity from Coast to Coast to Coast. Sessions were delivered from across Canada (and even Australia) and topics ranged from women composers, hip hop history, repertoire and syllabi analyses, and so much more. Live Brazilian Folk/Bossa Nova music from Ana & Eric closed off day one, and vendors engaged with attendees in their own section of our virtual platform, Whova. Our invited speakers, Dinuk Wijeratne and Pat Carrabr , delivered sessions on creativity and diversity of income respectively, and our keynote with Canadian soprano superstar Measha Brueggergosman was streamed live from the Peggy Corkum Music Room in Halifax. And, of course, our National Piano and Voice Competitions concluded on the 10th with this year's \$500 Diversity prizes! All in all, the components of an in-person Conference were present, albeit in a new way for many of our educators. All of this for an easily affordable \$49!

To be viable, the pros of a virtual Conference had to outweigh the cons. Travel costs were a thing of the past, limited seating in smaller multi-purpose rooms was no longer applicable, and, with the ability to record all sessions, it was now possible to experience every session of the Conference. It was clear that this was not just the way forward, but better in many regards!

Moving forward, the prospect of further virtual professional development for CFMTA/FCAPM is exhilarating. By diving into the deep end of Virtual Conferences, particularly with the Whova platform, CFMTA/FCAPM now has the knowledge, expertise, and experience, to deliver quality ongoing virtual professional development.



Finally, rethinking the conference experience was not an easy task. The Conference Planning Committee was essential to the success of this event; Nick Arsenault, Amy Boyes, Lynn Ewing, Laura Gray, Evangeline Keeley, Laureen Kells, Lois Kerr, Joanne Lougheed, Kimerica Parr, Rita Raymond, Tiffany Pinhorn Smith, and Ellen Thompson. A special acknowledgement is in order for our tech guru, Dina Pollock, whose countless hours of work, research, and guidance ensured the success of this event. And, of course, a heartfelt thank you to our sponsors, vendors, adjudicators, competitors, performers, guest speakers, session presenters, and, above all, our attendees for recreating the conference experience during this unforeseen time.

See you on screen!

Sincerely,
Neven Prostran
Conference Chairperson - Connecting Canada 2021

Feedback and thoughts from the conference attendees:

Thank you to everyone that sent in feedback and thoughts. I did not have the room to add them all so here are just a few. The complete comments/feedback will be in the Year in Review 2021 available in January
- Dina

I wanted to say thank you to you and the CFMTA Conference Committee for the virtual conference this year!

I wasn't able to participate during the conference days at the beginning of July, but have been watching the videos of sessions since then. What a great option to have! It really gave me the flexibility to participate with my summer schedule. Really terrific opportunity!

Thanks again for all of your hard work and efforts!

Christine Rogers - ARMTA Lethbridge Branch 

Hi! Just a HUGE thank you for a fabulous event! It was very interesting and I loved having a space for diverse voices! Long overdue!

Also, I very much appreciated the Indigenous Land Acknowledgement for every session. I would like to see this happen at provincial and local RMT events and meetings, and I would like to know if the CFMTA has plans to introduce this as a motion at the national level for all member groups.

Barb Levorson 

Thank you to all the organizers for all the work you put into the virtual conference! The sessions were interesting and engaging. I was happy to be able to attend since I don't often have the chance to go to a conference because of the distance involved. I was able to watch many of the sessions over the course of the month of July.

Thanks again for a job well done!

Elizabeth Peters

ARMTA member from Grande Prairie Alberta 



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Connecting Canada 2021

Feedback and thoughts from the conference attendees:

Congratulations on a great online CFMTA conference!

There was a good variety of speakers and the theme was very timely. I have been taking in Ottawa's Chamberfest since July 22 and have heard two composers whose names first came my way at CFMTA - Florence Price from the Olivia Best presentation and De La Guerre from Cecile Desrosiers (forget the first name but her work was noted and performed by Infusion Baroque at Chamberchats this morning. I felt very much in the know by recognizing the name.

Enjoyed the video montages from the various provinces -some were as heavy on sights as on sounds but all gave a vivid picture of the province and the work of the RMT group there. It was a nice touch, helping us to travel and visit online. Sorry to say I never did get the hang of the chat feature so online exchanges with other conference attendees was negligible. My technical smarts were limited to getting into Whova and managing the difference with time zones. Very happy with that!

Feedback from sessions I saw...

- *Started Thursday with Susan Blyth Schofield's relaxation exercises - a good idea to stop and stretch before settling in to several hours in front of a screen.*
- *Next Amy Boyes on teaching non-classical repertoire. This was very polished and professional and there were lots of helpful suggestions and good examples. Somehow I thought Amy would be talking to us about the newer, contemporary styles as well as pop so was disappointed not to get any insights on teaching music by composers like Mary Gardiner and Alexina Louie, for example. Nevertheless it was very organized and well done.*
- *Cecile Desrosiers on Beyond the Usual BIPOC composers was very interesting. She gave solid historical and biographical info on each of the composers highlighted and I loved that she played examples of their music. She also gave us the very practical equivalent level for RCM which would allow for a Teacher's Choice for exams. Two thumbs up!*

- *Speaker Pat Carrabre was an interesting character with lots of experience in the music world and a good message. I was expecting the usual speaker format with him holding forth from a podium so was surprised to see it conducted as an interview. On sober second thought I think that was an excellent way to do this online. Our attention wanders after a certain amount of time in front of a screen (speaking for myself, anyway) and this was a better way to keep us focused. Nice personal touch to have former student Amy do the honours.*
- *Maggie Morrison on Trends in the RCM Piano Syllabus was excellent. Maggie is a very articulate, polished and well organized presenter and she gave us lots to think about re getting away from the Eurocentric standards and into the wider world of music composers. Well done!*

Ann Babin - Ottawa, Ontario 🌀

Ann had so much more to say - but ran out of room, her complete review will be included in Year in Review 2021.

I really really enjoyed the conference. The ones that were really practical (less read) were the best. I hope it will again be part online or maybe own choice, in person or watch on line.

Renée Ruest 🌀

Sooooo many congrats on an inspiring and user friendly event.

Peggy L'Hoir 🌀

Thank you to you for putting on such a great conference. I enjoyed the format online much more than I expected. It was great and the variety of sessions was very interesting. Well done.

Annette Poirier-Bradley 🌀



Connecting Canada 2021

Feedback and thoughts from the conference attendees:

Hello everyone on the committee,

Bravissimo!! "Connecting Canada" was a wonderful conference!

Even though I have been a member of BCRMTA Victoria for over 25 years this was my 1st national conference.

Hats off to each of you for your MANY hours of hard work leading up to July 8th and during the conference itself.

- *Neven, I was especially impressed with your skill at hosting the final live event with our Keynote Speaker - Measha's talk was a very fitting way to end the conference*
- *To others who hosted other live events thank you as well ~ the comfortable interactions you each had with the presenter made the event more engaging*

Hi-lights for me:

- *Being able to watch and therefore soak in better the semi-finals for the piano competition for a few days leading up to the conference dates and then nicely fit in the finals before the announcement of the winner & prizes on Saturday*
- *Also being able to take in the vocal competition (unlikely that could have happened if attending the conference in-person) ~ very inspiring*
- *1st workshop I attended "PROPer Piano Pedagogy" - Karen Gerelus was a great presenter - very engaging - well prepared - so MANY useful tips I can use in my everyday teaching!*
- *Invited Speaker, Dinuk Wijerative's "Exploring Creative Perspectives" - excellent presentation - enjoyed his personal touches and as I teach a bit of composition there were lots of nuggets for me to ponder*

- *Live duo, Ana & Eric, from Newfoundland - such a relaxing way to end the 1st full day of the conference - and it was extra nice to see the faces/names of those in attendance and be able to chat with one another*
- *"We've Got the Jazz" with Dishan Weerasinghe - although it was hard to hear his audio samples this was an enlightening presentation*
- *"A Kaleidoscope of Colours: Globalization of Canadian Music led by Women Composers" - Diana did a wonderful job in combining this lecture-recital - the 3 interviews with Alice, Eon & Kotoka were very interesting - thank you to ORMTA for sponsoring this!*
- *Montages from various provinces, so nice to see something from the Yukon ...*
- *And of course as already mentioned, Measha's "Failure is Crucial" (& the ability to rewatch some of this a few days later to fill in blank spots in the notes I was taking)*

Also enjoyed being able to watch a few more workshops after July 10.

For some of the presentations I actually felt that it was more effective having them online as you could see so much up close! And for those workshops that were on YouTube it was easy to pause something if you needed to catch up with notetaking or I could rewind to listen to a point again right in that moment.

Thank you to all, Merci beaucoup à tous!!

Elizabeth Goh - Piano Teacher

AVCM, ARCT, RMT Victoria Branch, BC 🌀



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Connecting Canada 2021

Workshop Review (more to come in Year in Review 2021)

Building a Multimodal Toolbox for Teaching Students with Exceptionalities

Erin Parkes, PHD & Jeffrey Sabo MA - Lotus Centre for Special Music Education

Multimodal teaching involves learning through all different learning pathways, primarily using visual, kinaesthetic and aural approaches for reinforcing new concepts and activities.

Presenting materials using different sensory supports and cues facilitates repetition, offers reinforcement and strengthens learning. All students can benefit from this approach, but it is especially important for exceptional students, as they may have impairment in one or more learning modality. Leaning towards the student's favoured modality, if known, is particularly helpful, but a creative approach that uses different modalities with the same content is most beneficial. Consideration should be given to the student's sensitivity level for each learning modality, as exceptional students' thresholds for sensory stimuli are often narrower than for non-exceptional students.

The first example of multimodal teaching presented uses Faber and Faber's Cookie Dough song from their piano adventure series. Dr. Parkes uses occupational therapy putty for the "cookie". The colourful putty offers some resistance as it is rolled and formed into a cookie shape, strengthening hand and finger joints especially as fingers are used independently to press holes into the putty. The ensuing and encouraging visual cues created by the holes in the putty are not only fun, but aid proprioception where needed.

Another activity, presented by Jeffrey Sabo, uses cards to teach rhythm. For exceptional students, it can be beneficial to isolate and present rhythms or other materials that occur in music as their own activity. The Lotus Centre uses rhythm cards that are colour coded and sized to represent the value of varying notes and rests. Notation on the cards, as well as the colour, acts as a visual cue and running a finger across the card as it is sounded offers kinaesthetic reinforcement. Other reinforcements and repetitions of rhythms could be clapping, counting, using the cards to create patterns, or playing rhythms and patterns on various instruments.

The video concludes with Dr. Parkes presenting a really fun activity that has us on a motorcycle ride through the desert to Bizet's Carmen Overture. Different sections of the music are interpreted through stationary movement.

Joanne Diplock 

I should mention that Joanne sent in many reviews - will include them all in the Year in Review 2021 - Joanne, thank you for taking the time to write them for all members to enjoy.



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Recently, studio teaching has dramatically changed. Moving forward, music teachers will assess what changes they will continue to integrate in their teaching studios. “Choosing Change” features professional development sessions on responsible online practices, building relationships with students regardless of proximity, time management, studio technology (recording equipment, video editing and production), marketing across regions, plus much more!

Connecting Canada 2022: Virtual Professional Development is an opportunity for music teachers to learn from each other and gain fresh insights from experts. We invite presenters whose topics centre on choosing change and embracing new opportunities and technologies for the future.

Récemment, l'enseignement en studio a subi une transformation drastique. Alors que nous poursuivons nos objectifs, les professeurs devront évaluer quels changements ils devront intégrer à leurs studios d'enseignement. « Favorisons le changement » présentera des séances de perfectionnement professionnel sur des sujets tels que l'adoption de pratiques responsables en ligne, la communication avec les étudiants malgré la distance, la gestion du temps, la technologie (matériel d'enregistrement, montage et production vidéo), le marketing entre régions et plus encore!

Connectons le Canada 2022 : Perfectionnement professionnel est l'occasion parfaite pour les professeurs de musique d'apprendre les uns des autres, et d'avoir part à la vision inédite d'experts.

Details and proposal submission: cfmta.org/en/connecting-canada-2022

Détails et s'inscrire : cfmta.org/fr/connectons-le-canada-2022

Deadline: 11:59 pm EST on Monday, January 31, 2022

La date butoir des soumissions est le 31 janvier 2022





Preschoolers Can Learn Piano Too!

How to Help Your Youngest Students Thrive in Their Piano Studies

by Janelle Scott

As Frances Clark iconically stated, “Every child can know the joy of making music at the piano” (Viss, 2013). Preschoolers are bright, capable, and curious. Is it any wonder that young children find themselves magnetized to the beautiful, mysterious instrument with shiny white and black keys? Or that they delight in pounding their tiny fingers across the octaves while grooving to the auditory chaos? Teaching piano lessons to preschoolers presents several unique challenges to the instructor, but with a gentle, consistent, and engaging teaching style it is entirely possible for young students to thrive in their piano studies at age four or five and benefit from the positive outcomes (Hutchins, n.d.).

Although preschool students have short attention spans, if they are fascinated with exploring the piano then nurturing this interest from an early age is undeniably advantageous for their musical development. Shinichi Suzuki observed the immense potential of children during his years of developing the Suzuki method, teaching students as young as three years of age: “Musical ability is not an inborn talent but an ability which can be developed. Any child who is properly trained can develop musical ability, just as all children develop the ability to speak their mother tongue. The potential of every child is unlimited” (Suzuki, 2016). If a four- or five-year-old student demonstrates interest in music then, when paired with an enthusiastic teacher, they will be successful in starting piano lessons at a young age. In my experience, when pianists begin developing a skill set at age four or five, knowledge and information is absorbed naturally. Preschoolers accept musical terms, notation, and rhythms at face value, and adopt healthy posture and technique without hesitation. Simultaneously, they are increasing their cognitive abilities and IQ, as noted by Dr. Sean Hutchins of the Royal Conservatory of Music (Hutchins, n.d.).

Teaching these young musicians does require a flexible, gentle approach, with several distinctive differences than teaching more mature children. Revisiting basic concepts each week and asking questions as often as possible, rather than restating facts, is essential. Shortening verbal instructions and demonstrating everything provides necessary clarity, as does

focusing on practical application. Asking students to repeat new terminology in their own words, and then “teach” their parents newly learned concepts reinforces skill sets. Preschoolers can easily become discouraged or overwhelmed, so encouraging them every step of the way and celebrating every achievement, no matter how small, is essential!

It can be helpful to break new challenges into very small, manageable steps. For example, if a student is learning a new song, you can guide them through tapping the finger numbers on a drum, singing each note name on the staff, singing the note names while tapping finger numbers, and then learning the piece on the piano keys as the final step of the exploratory process. Although initially it may seem redundant to review concepts so frequently, preschoolers require this approach to succeed! Once they have mastered new information, the knowledge will be permanently solidified as part of their skills base.

Young children explore, make connections, and learn about the world through play, so find the fun in learning through incorporating games, challenges, songs, and movement into piano lessons! As Leach states: “For a small child there is no division between playing and learning; between the things he or she does ‘just for fun’ and things that are ‘educational.’ The child learns while living and any part of living that is enjoyable is also play” (Leach, 1997). Including rhythm instruments; moving the body to identify high/low and loud/soft; playing note identification games; using animal erasers to identify keys; and composing rhythm sets to play on the piano adds fun and sparkle to piano lessons. Breaking up the structure of lessons so that students have a chance to refocus their attention is important. Incorporating a variety of games and activities is a fantastic way to provide an engaging piano lesson for preschoolers. Several of my favourite websites featuring fun music resources include: *Susan Paradis Piano Teaching Resources*, *Teach Piano Today*, and *Color in My Piano* (see figure 1).



Figure 1

- Color in My Piano: <https://colorinmypiano.com/>
- The Frances Clark Center: www.keyboardpedagogy.org
- Susan Paradis Piano Teaching Resources: <https://susanparadis.com/>
- Suzuki Association of the Americas: <https://suzukiassociation.org/>
- Teach Piano Today: www.teachpianotoday.com

Musicianship skills remain a core part of a young pianist's training for musical excellence. A balanced lesson will include emphasis on technique and posture, complete familiarity with keyboard topography and note names, rhythm, basic terminology, creativity and imagination, and repertoire. Teachers may also choose to gradually introduce staff reading and note recognition. Again, demonstration and hands-on application is more impactful than lengthy verbal instructions, especially at such a young age, when students are still in the early stages of developing language and auditory processing skills (Wood, 1995). Even though progress will initially appear slow, trust in the power of sequential learning! If we as teachers ensure that a young child has a direct, hands-on understanding of how to work their way through a new piece of music and how to practice at home, they will be more likely to be drawn to practicing independently while feeling proud and confident in their abilities.

When learning to play piano at such a young age, musicianship skills become a natural and intuitive part of who these preschoolers are as humans, giving them positive momentum to move forward in their piano studies as they grow. If students are mastering fundamentals in a fun, supportive environment that nurtures their curiosity, they will thrive in their ability to create beautiful sounds and develop a lifelong appreciation of music. By approaching a preschool child's musical instruction with flexibility, playfulness, and imagination, you will directly impact their lifelong enjoyment of playing the piano. Moreover, as a piano teacher experiencing music through the eyes and ears of a small child, you may learn to fall in love with the piano all over again!

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Janelle Scott (Honours BMus, RMT) is a piano and voice teacher from Barrie, Ontario whose passion lies in nurturing the creative instincts of each student as they cultivate an appreciation for music. She believes that both enjoyment and excellence should be emphasized from the very first music lesson, and she focuses on developing imagination and creativity alongside technical and artistic excellence.





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We have recently added over 250 titles to our classical piano syllabus repertoire lists by Women and BIPOC composers. This music has been largely forgotten and we are grateful for the efforts of musicologists worldwide in making it available. This news post outlines where you can access and find this music, to use on CC exams: <https://conservatorycanada.ca/news/piano-music-by-women-and-bipoc-composers/>

Students can book both practical and theory exams on a flex basis with two weeks notice, anytime of year. We are still waiting to determine if things will improve without defaulting to the restrictions we have seen over the past year-and-a-half before announcing the return of in-person exams.

Nevertheless, we continue to hold exams online using Zoom or on digital pianos using Internet Midi software. Students can take their exam from any location that they deem safe.

If you are curious about CC and what it has to offer your teaching studio, please reach out Executive Director: derek@conservatorycanada.ca

It has been a pleasure to meet many new MYC teachers virtually over the past year. All the best with your continued efforts to make a difference in your student's lives.



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Unfortunately, as with many organizations planning events this year, we were unable to safely run our traditional Summer Sizzle Symposium and Keyboard Kamp as an in-person event. However, we used that familiar July time frame to introduce our Composers at Work series of virtual workshops.

Composers at Work has been created to provide opportunities to teachers and students alike to develop their interests and skills in a variety of areas, using an online format where they can meet and interact with Canadian composers. Two programs from the series - Composers and Educators, and Virtual Composers and Kids – were launched in mid-July, and we were pleased with the positive response from participants and composers. Composers and Composition is the third title in the series and will be available soon. Information about these workshops can be found on our website

(https://www.cncm.ca/composers_at_work.html).

Also, don't forget to keep checking our website (<https://www.cncm.ca/>) for updates and links to resources such as our YouTube video series, exam preparation resources, a free download of our syllabus, and much more. 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 do you know when it's time to move on from a piece? I initially wanted my beginner students to master all the concepts that the piece could teach them including technique, proper hand position, musicality, style, and memorize it before retiring a piece. However, I notice that some students get sick of a piece after a few weeks of playing it, and there seems to be a plateau of mastery of the concepts. Should I find other ways to teach something until they get it, or move on to a different piece and hope for better luck there?

A. You listed many important things that ideally should be done before a piece is put down. But it is true that some students get bored before that is done. And sometimes if they keep practicing a piece it gets worse instead of better! It would be great to achieve all those things, but realistically, it might not happen on every piece.

Here's what I do: I insist on one thing being better next week, and if it is better, then we will leave that piece. I pick out one important aspect for the student to think about for one more week, such as curving their fingers, holding the half notes longer, or lifting for all the rests. They need something to concentrate on to give them a reason to practice it. Then I hear the piece at the next lesson, and often I find that the one aspect they focussed on is better. Then I usually let it go at that. When we move on to another piece that requires that same skill the student will be starting from a higher technical level. I can see that on each piece, little by little, the technical and musical skills are improving.



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

Q. I have never played a piece that uses the inside of the piano, but I've seen this on YouTube and I would like to try. How do I go about this?

A. Playing inside the piano is super fun! The pieces come off well in performance as the audience is interested in the unique sound being created and the visual effect of the performer. The score may look different than pieces you have played before so study it carefully. If the composer has given performance instructions be sure to follow these closely too. Here are a few general tips:

- wash your hands before touching the strings
- put dot stickers on the dampers with the note names written on them so you can find the notes you need
- you will do a lot of standing up and sitting down, so practice this at home and write it in your score
- to get a glissando effect, strum across the strings using the pads of your fingers or the palm of your hand
- for a brighter, metallic glissando use your fingernails
- to mute or dampen the strings lay your hand gently on the strings
- to pluck the strings use your fingernails
- to slap the strings, gently use flat fingers or your palm
- if performing with the score, remove the music rack and put the music on the iron frame

Two wonderful Canadian pieces that involve playing inside the piano are *Memories In An Ancient Garden* by Alexina Louie and *Slam Dunk Dancing* by David McIntyre. I hope you give these a try!



Review of Publications Critique de publications



Dance, Danse, Danza Vol 3

by Susan Greisdale

Redleaf Pianoworks

The publication of this work – *Scatter Dance* – completes the collection of *Dance, Danse, Danza* in three volumes. Together, they offer a variety of 7 original dances from Level 7 through to ARCT. (You can find reviews of volume 1 – Levels 7 through 9; and volume 2 – Levels 10 – ARCT; in previous editions of CMT.)

The *Performance Note* at the beginning of this work explains its percussive nature, as well as the importance of articulation, syncopation and melodic fragments. While the piece is written without a key signature, a mix of both sharps and flats as accidentals increases legibility and avoids using double sharps and double flats. A virtuosic showpiece, this is an energetic and powerful advanced atonal piano solo at an ARCT/Diploma Level. At 10 pages long, the energy and attention to detail required to perform this piece is significant! Marked *spirito* in cut time, the tempo given is for the half beat as the basic unit of measure while the notes used in the piece range from sixteenths to half notes. The first 3 pages are energetic bursts of sound which cover a wide register and explore a dynamic range from *p* to *ff*.

Many of the chords involve 5^{ths} with an added 2nd. Pages 4 and 5 feature motifs with many groups of repeated notes. This climaxes with two measures of continuous sixteenth note patterns in groups of 4 repeated chords segueing into an even louder and more percussive section with markings of *fff* and *sffz*. The LH drives this segment with longer RH note values offset rhythmically, even including a measure in $\frac{5}{4}$ time. This moves into 3 pages of material more similar to the first 3 culminating in a wildly exuberant last page and the finale of 6 *fff* eighth note chords, a final repeating 16th note pattern and a crowning vigorous *sffz* chord of 2^{nds} and 5^{ths}!

Joyce Janzen - British Columbia



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