

# THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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JANUARY / JANVIER 2022



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- Submission Deadline: April 1, 2022

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- Submission Deadline: August 15, 2022

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- Publication: January 2023
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Inclusion of items in this journal does not imply endorsement or approval by the CFMTA/FCAPM.

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

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# Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laura Gray



Happy New Year Friends and Colleagues! 2022 has a lovely ring to it! CFMTA has much to look forward to, as well as events to reflect on. I'll save my reflections for the 5<sup>th</sup> anniversary of *A Year In Review CMT*.

So on we go. Cheers to 2022, a year of growing, rebuilding, and renewing!

**Grow....** Perhaps your studio will grow in size as more students find lasting value in the music lessons you have to offer. Perhaps you will experience personal growth in your family life or in embracing an opportunity to live out your dreams. Perhaps you will take a course, learn something new, and grow in your professional development. Perhaps you will come to understand that your career doesn't have to be big and splashy to provide deep personal satisfaction.

**Rebuild....** Many teachers struggled with student retention through the pandemic. Many families lost the opportunities to participate in lessons, sports, celebrations, and more. Many individuals faced financial strain. Now is a good time to examine what and who you value, and how to bring this into your life.

**Renew....** A popular children's book talks about how we can fill other buckets, and in turn, our own bucket is filled. Surround yourself with colleagues who care and support you. Listen to the voices that encourage you. Focus on the students who thrive under your instruction. Join in your local branch activities and reach out to CFMTA colleagues through our social media pages. Enjoy the wonderful articles throughout this magazine and engage in the programs and events that are offered to you, a very valued member of CFMTA.

Une bonne et heureuse année à tous, chers amis et collègues! 2022 sonne bien à mes oreilles! La FCAPM peut maintenant porter à la fois un regard de fierté sur ce qu'elle a accompli et un regard d'anticipation sur l'année à venir. Je vous ferai part de mes considérations dans le numéro spécial 5<sup>e</sup> anniversaire du magazine PMC.

Allons donc de l'avant. Je lève mon verre à 2022, une année de croissance, de restructuration et de renouveau!

**Croissance...** Peut-être que votre studio prendra de l'ampleur à mesure qu'un nombre grandissant d'élèves prendront conscience de la valeur impérissable des leçons de musique que vous avez à offrir. Peut-être que votre vie personnelle ou familiale s'enrichira ou une occasion d'accomplir vos rêves se présentera sur votre parcours. Peut-être que vous suivrez un cours ou apprendrez quelque chose de nouveau qui vous épanouira du point de vue professionnel. Peut-être en viendrez-vous simplement à réaliser que votre carrière n'a pas besoin d'être flamboyante pour être gratifiante.

**Restructuration...** Les professeurs n'ont ménagé aucun effort pour optimiser la fidélisation de leurs élèves durant la pandémie. Quant aux familles, elles ont dû renoncer à des cours, des activités sportives, des fêtes d'amis, et plus encore. Plusieurs ont dû faire face à des contraintes d'ordre financier. C'est maintenant l'heure de considérer les choses qui nous tiennent vraiment à cœur et à la façon dont on va les accueillir.

**Renouveau...** Un ouvrage pour enfants bien connu explique, grâce à l'analogie d'un seau que l'on remplit, combien on gagne à donner. Entourez-vous de collègues qui se soucient de vous et qui vous appuient. Prêtez attention aux voix qui vous motivent. Focalisez sur les élèves qui progressent sous votre influence. Participez aux activités de votre association locale et tendez la main à vos pairs au moyen de nos médias sociaux. Profitez des excellents articles de ce magazine et prenez part aux programmes et aux événements qui s'offrent à vous, membre très estimé de la FCAPM.

# *Congratulations - Félicitations*



Congratulations to **Bruce Xiaoyu Liu**, winner of the prestigious XVIII Chopin Competition in Warsaw. His many awards include first place in the 2013 CFMTA National Piano Competition. Bruce graduated from the Montreal Conservatory of Music, where he studied with QMTA and CFMTA member, Richard Raymond.

Félicitations à **Bruce Xiaoyu Liu**, grand vainqueur de la 18<sup>e</sup> édition du prestigieux Concours international de piano Chopin à Varsovie. Parmi ses nombreux prix figure également le Concours national de piano de la FCAPM en 2013. Bruce est diplômé du Conservatoire de musique de Montréal, où il a étudié avec Richard Raymond, professeur membre de l'APMQ.

## 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.

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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<sup>MD</sup>, 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).

## 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

## 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



Happy New Year to Everyone,

You see my face as the editor of this magazine but there are so many members that help in the background getting this magazine together. I would really like to acknowledge them and thank them.

Thank you to the all officers I have worked with, Anita - for all the help, Lois - with keeping me on track, to all the chairpersons getting me the reports I request for the magazine, and to all the members that have done book reviews for the magazine. There have been so many amazing members that I have been blessed to work with - thank you!

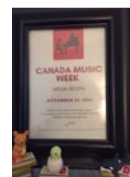
## So to work. . .

**Website** - I have included all the upcoming programs and competitions in this issue. Posters have been updated as well. If you need something and you cannot find it - please let me know.

**Magazine** - We have only included provincial conference/convention posters in the digital version of the magazine.

Enjoy!  
*Dina*

## On front cover . . .



William Andrews Winner  
Coquitlam/Maple Ridge BCRMTA



Canada Music Week®  
Manitoba



Canada Music Week®  
Newfoundland & Labrador



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*Thank you*



# Invitation to Serve with CFMTA

## Une invitation à servir dans la FCAPM

Laureen Kells

### Strategic Planning

Greetings,

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](mailto:nominations@cfmta.org)

### Planification stratégique

Chers,

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.

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# Canada Music Week® Semaine de la musique canadienne<sup>MD</sup> Coast to Coast to Coast

## Alberta

Coordinator - Tamara Bowie

The **Lethbridge** Branch held a virtual Canada Music Week® Recital. There were 19 video submissions from students performing music composed by Canadian composers. Interspersed throughout the virtual recital, were slides containing information about different Canadian composers. The students printed off a scavenger hunt before the watch party, and answered the scavenger hunt questions as they watched. Completed scavenger hunts were handed in, and a draw will take place for 10 gift cards. Students receiving awards for First Class Honour marks on exams were also recognized at this virtual recital. Students performing in this recital also received Canada Music Week® pencils.

*Submitted by Lorrie Wittke*

The **Edmonton** Contemporary Showcase Festival happens annually as part of celebrations for Canada Music Week®. It is a student festival exclusively for Canadian music and this year was another exciting and successful event. Just over 100 students participated in voice, strings, winds, piano and creative music categories throughout the weekend of Nov. 19 - 21. Due to the pandemic, classes were held in a hybrid format, both live and online via Zoom. The final concert of the students who had created compositions in the Young Composers Workshop was also presented during the festival weekend. The gala held Nov. 26th, featuring performances from the festival, was a stunning display of the fine students and teachers in our region.

The festival is supported by many donors, including the Alberta Registered Music Teachers (ARMTA) - Edmonton Branch, and many of their teachers enter students in the festival. Their support helps Contemporary Showcase Edmonton present the festival and also makes it possible to commission composers to write new student level works for the festival. This year's commissioned composers were Allan Gilliland writing for flute and Jodi Penner, writing for treble voice.

This year also included a joint memorial project between ARMTA and Contemporary Showcase Edmonton. Leslie Bai, who is generously active on the boards of both organizations suffered the very tragic loss of her daughter, Erin, in 2020. ARMTA collected donations from members of both organizations and arranged for a new work to be written by Lynette Sawatsky in Erin's memory – *RemembERING*. A scholarship was also made available by ARMTA for the best performance of the piece at the festival.

*Submitted by Sylvia Shadick-Taylor* 🌀

## Yukon

Coordinator - Ellen Thompson

The Yukon Registered Music Teachers' Association hosted an online concert to celebrate the 61<sup>st</sup> Anniversary of Canada Music Week® this year. We heard a variety of levels of Piano and Voice this year that included solos, duets, and trios! This year our concert featured three young students composers sharing their pieces along with, Nancy Telfer and Stephen Chatman. Canada Music Week® is always a highlight of our year, we are lucky to be able to get together (virtually) and celebrate all the wonderful Canadian composers.

Our Canada Music Week® Video can be found on our website [YRMTA.ca](http://YRMTA.ca) 🌀



# Manitoba

Coordinator - Melissa Gingrich

Manitoba held three student events in different regions of the province featuring local composers and celebrating the Canadian music scene.

The **Brandon & Westman** Music Teacher Association made special mention of Manitoba's 150<sup>th</sup> birthday as they hosted a student concert including a tribute to the late Brandon composer, Ken Nichols. Nichols' family was in attendance and the audience reached beyond Manitoba to Alberta, Ontario, the Ukraine and Italy. A second featured composer, Sid Robinovitch, was in CMW celebration in Brandon.

The **Winnipeg** Branch hosted an online student recital on November 21<sup>st</sup>. Like last year, it felt the safest and most inclusive approach to share a recital of pre-recorded student performances. Beginner through late intermediate students shared Canadian compositions with a generous display of Winnipeg composer Julianne Warkentin's student works. Several students also shared their own compositions including 2021 Student Composer Competition winners who shared the inspiration behind their winning pieces. The recital concluded with a piano quartet - a rare treat in COVID times to see students able to play together! The recital is receiving a growing number of views on the MRMTA's YouTube and Facebook pages.

**Southwestern** Manitoba's held its 16<sup>th</sup> Annual *Composers & Kids* event on October 16<sup>th</sup>, in Boissevain. Despite Covid restrictions, we were able to enjoy another successful event. The featured composer was Saskatoon's Wes Froese who enthusiastically received student performances of his works through the day. Groups were smaller and physically distanced, yet 25 students were able to participate. It was an exciting time of sharing ideas and love of music. Wes is a great storyteller and provided interesting information and inspiration.

Contributors: Alla Turbanova and Tenley Dyck. 🎵



More photos will be included in the Year In Review 2021





# Canada Music Week® Semaine de la musique canadienne<sup>MD</sup> Coast to Coast to Coast

## Prince Edward Island

Coordinator - Suzanne Campbell

The PEIRMTA Young Musicians' Recital Series returned with roaring success following a 21-month COVID-induced hiatus. Our Canada Music Week Recital, held on Saturday, November 20, was met with great enthusiasm by our community, with 35 students of piano, voice, and violin representing eight studios. Due to enhanced COVID protocols and a desire for a limited audience size, the young musicians were divided into two short in-person recitals and one virtual recital which was shared online. Students who performed Canadian music as part of the recital received stickers and pencils in celebration of Canada Music Week. What a treat to hear the music of well-loved Canadian composers such as Anne Crosby Gaudet, Christine Donkin, Teresa Richert, Debra Wanless, and Rebekah Maxner performed live on the UPEI Music Department's brand new grand piano! In addition to our recital, teachers, parents, and



students were invited to bring non-perishable food items which allowed the PEIRMTA to make a donation of two totes full of groceries to the Upper Room Hospitality Ministry for the holiday season. 🌀 ▶

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# Newfoundland & Labrador

Coordinator - Tiffany Pinhorn Smith

This year, the NLRMTA Celebrated Canada Music Week® with our first in-person event in almost two years: a recital called “Canada’s Contemporary Composers”. The recital took place in Suncor Energy Hall at Memorial University’s School of Music on Saturday, November 27<sup>th</sup>. The committee members who created and organized this event were: Alyssa Hicks, Grace Nolan, Joan Woodrow, and Tiffany Pinhorn Smith (committee chair).

The recital highlighted our chosen featured Canadian composer, Rebekah Maxner. Six of Rebekah’s pieces were performed throughout the recital, and Rebekah joined us live via Zoom for a Question & Answer period to kick off the evening. Some of the questions for this section of the recital were sent in from the performers, and questions included: “Do you like being a composer?”, “Where do you get your inspiration from?”, and “What advice would you give someone who wants to start composing but doesn’t know where to start?”. This proved to be an interesting and enjoyable experience for our students and audience members alike.

There were 29 performances representing 19 different Canadian composers. When the original call for performers was sent, the committee suggested that there be an emphasis on contemporary Canadian composers. The idea behind this was to encourage teachers and their students to explore music that is currently being written as the scope of Canadian music and composition continues to expand and grow. Learning from the successes of almost two years of virtually-adapted events and performances, the committee offered the option of virtual participation for students who would like to perform from areas outside of the St. John’s vicinity. This event was also live-streamed on the NLRMTA’s Facebook page so that family and friends who may not have been able to attend live could still enjoy the recital in real time.

The NLRMTA was thrilled to be able to offer a live recital and experience an evening of learning and music with a group of wonderful young musicians. 🌀

# Northwest Territories

Coordinator - Susan Shantora

No Canada Music Week® events were held this year. 🌀





# Canada Music Week® Semaine de la musique canadienne<sup>MD</sup> Coast to Coast to Coast

## British Columbia

Coordinator - Sonia Hauser

This year, I received eight Canada Music Week® reports from the many Branches in BC. The on-going Pandemic has certainly restricted the nature and variety of events we usually host.

Nonetheless, the **South Okanagan** Branch braved a live, face-to-face Recital in honor of their 42<sup>nd</sup> Canada Music Week® celebration at the lovely Penticton Lakeside Resort Hotel! Over sixty attendees applauded works by Canadian Composers as well as their local composers, Anita Perry and Ernst Schnieder. At the end of the Recital, over \$1500 dollars worth of scholarships were presented. Joey Cheng received the Madame Janisch Award for his excellence in music as well as his community service. The Monica Craig-Fisher Cup was awarded to Anna Mitchell for having achieved the highest mark in Grade eight. Finally, the Lynne Carmichael scholarship was awarded to a most deserving adult. This was a very well enjoyed event by all in attendance!

The other Branches that sent me a report, all celebrated with Zoom Concerts. Fortunately, this method of allowing our students to celebrate Canadian Music has become more utilized in these months of the Pandemic!

**Abbotsford** Branch enjoyed 14 piano solos and one vocal number entered by five of their Teachers. Their theme was *Diversity* and showcased five Canadian Compositions. A list of the Branch's students who received marks higher than 80% were displayed on the back of the Programmes which were sent to all of the Teachers. Dina Pollock created a video in which students who received the highest marks in their discipline were presented with the appropriate medallion. This was shown at the end of the Recital.

The **Coquitlam/Maple Ridge** Branch used the funds allocated for venue expenses to create an "Anime" style poster to be displayed by the various teachers. They had a "prize draw" for four Canadian Collections of music, as well as a 'Welcome' card with a small package of treats to be given to all of the participating students. Ingrid Fast recorded an interview with Rebekah Maxner which also was viewed mid-Concert.


**North Island** enjoyed a Zoom Recital with 21 performances on an otherwise gloomy Saturday! The Recital had a touch of Inter-Provincial flavour with three performances that originated in Calgary. Here, at least, is one of the Silver Lining of the Pandemic. Our reach as Teachers need not be restricted to limited geographical area.

**Richmond** Branch enjoyed two one-hour recitals which featured 37 student performances on piano, guitar and voice. Two of the Branch's Composition Students admirably presented their own compositions! Wonderful celebration of Canadian Music! During the second Recital, Linda Niamath was honoured while her husband and daughters were in the audience!

The third annual CMW Festival was hosted by the **Vancouver/Burnaby** Branch. The Adjudicator was Michelle Mares who viewed the performances on-line via YouTube recordings followed by live adjudications. There were 33 piano entries from Prep to Advanced Levels. The Branch provided cash scholarships as well as certificates for the top placing students.

**Chilliwack** Branch held a Zoom Recital which included students outside of the community. There were 26 piano students as well 3 violin students who delighted the audience with their performances of Canadian Compositions. Three students played compositions by their own teacher, Kathleen Feenstra. Students achieving 80% and above in exams were recognized in the programme. The President announced bursary winners for Junior, Intermediate and Senior levels in the practical exams at the end of the Concert.

**Victoria** Branch held their annual Murray Adaskin Composition Competition in conjunction with their Canada Music Week Concert. Their Adjudicator was composer Jan Randall who heard these entries performed at the online Concert. This included solo piano, solo violin, and chamber music of other Canadian Composers as well as works by Mr. Randall himself. The Adjudicator then treated the audience to a picture show of Canadian Composers accompanied by his own music.

Many thanks to the Branches that celebrated Canada Music Week®! 



# Ontario

Coordinator - Jacqueline Huffman-Kriza

Canada Music Week® is alive and well in Ontario.

Numerous polished recital performances of music by Canadian Composers often included up to 10% of students presenting their own creations. To encourage their promising composers,

**Newmarket and Area Branch** consolidated their students' compositions into a book entitled: "Our Shooting "Stars" Compositions" for which they received a CFMTA William Andrews Award. Congratulations! (*Complete report on page 24*)

In **London**, a virtual festival of video performances adjudicated by Ina Dykstra plus an exclusive in-person community competition of only Canadian works adjudicated by Dr. Marnie Van Weelden took place concluding with their CMW Recital and Awards Ceremony.

**Brantford** Branch hosted a successful improvisation workshop for students and teachers with Suzuki violin teacher/clinician, Laura Nirenberg.

**Hamilton-Halton** Branch began their events by live streaming two Guest Speakers. Canadian Music Centre Ontario director, Matthew Fava discussed CMC's available resources. "Composer Next Door" by David Jaeger provided valuable insight regarding Violet Archer, Steven Chapman, Alexina Louie and Ann Southam. The week concluded with two live streamed, consecutive, quality recitals.

Students in the **Ottawa Region** Branch displayed their talents with an online concert of video submissions while the **Barrie** Branch produced a YouTube movie of students' videos concluding with recognition of students who achieved the highest exam marks.

**Hanover-Walkerton** Branch hosted a hands on experience of music by Canadian Composers. Member Laura Gray, gave students the opportunity to sight read and perform duets while playing on the many pianos at Pianovations in Blyth.

**Kitchener-Waterloo** Branch took pride in providing a live full day masterclass with capable clinician, Emily Hamper. John Burge adjudicated Kingston's virtual mini-festival from which eighteen performances were shared in a highlights recital.

The support and enthusiasm of the ORMTA Council to spotlight music by Canadian composers on Social Media provided an opportunity to showcase materials of ten talented individuals with November Music Mondays and throughout the celebratory week. Composers included John Burge, Abigail Richardson-Schulte, Wendy Edwards Beardall-Norton, Calixa Lavallee courtesy KW Glee, Ian Green, Jacques Hitu, Keisha Bell-Kovacs, Anne Crosby Gaudet, Alice Dearden, Katerina Gimon, and Oscar Peterson.

Members' MPPs were contacted to promote CMW resulting in one MPP adding a performance on her social media page to share with all her constituents. The Proclamation of the week as Canada Music Week® by North Bay's Mayor was also posted on Social Media promoting further awareness.

ORMTA looks forward to enhancing CMW Celebrations in the future. 🌀

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# Canada Music Week®

## Semaine de la musique canadienne<sup>MD</sup>

### Coast to Coast to Coast

## Québec

Coordinator - Christiane Claude

L'Association des professeurs de musique du Québec a célébré la «Semaine de la musique canadienne<sup>MD</sup>» en invitant tous les professeurs de l'Association à inscrire leurs élèves à une série de quatre récitals qui se sont tenus au cégep Saint-Laurent, le dimanche 21 novembre 2021.

Lors de ce « marathon » de récitals, les élèves ont interprété des œuvres de 34 compositeurs canadiens. Tous ont reçu un certificat de participation. Le pianiste et pédagogue Julio Gonzalo, juge invité pour l'année 2021, a pris plaisir à auditionner tous ces jeunes et a fait une sélection de ses plus grands coups de cœur. Les élèves qui ont été sélectionnés se sont produits à nouveau lors du gala qui a toujours lieu le samedi qui couronne cet événement. Ce magnifique concert fut un grand succès. La salle était remplie au maximum de sa capacité ! Ce fut un moment mémorable ! Les jeunes et parfois très jeunes musiciens ont tous reçu un prix en argent offert par la Fondation québécoise pour l'éducation musicale. Ces jeunes artistes nous assurent une relève impressionnante.

Je remercie sincèrement tous les bénévoles qui ont fait de cet événement une réussite : Solange Bellemare coordonnatrice adjointe, Danielle Langevin registraire et coordonnatrice Web, Patrycia Meunier trésorière de l'APMQ.

Longue vie à la Semaine de la musique canadienne<sup>MD</sup> !

The Quebec Music Teachers' Association celebrated Canada Music Week® by inviting all its teachers to enroll their students for a series of four recitals held at Cegep Saint-Laurent on Sunday, November 21, 2021.

The students were excited to perform pieces by 34 Canadian composers. All received certificates of participation. Pianist Julio Gonzalo, guest judge for the year 2021, enjoyed listening to all these young people and made a selection of his greatest favourites. The selected students performed once more at the gala, which as usual crowns the week on Saturday. The concert hall was filled to capacity. This magnificent concert was a roaring success and a memorable moment.

All young - and sometimes very young - musicians received cash prizes from the Quebec Musical Education Foundation. Those young artists are the promise of an impressive next generation of musicians!

I sincerely thank all the volunteers who made this event possible: Assistant Coordinator Solange Bellemare, Registrar & Web Coordinator Danielle Langevin, and QMTA Treasurer Patrycia Meunier.

Long Live Canada Music Week®! 🌀

## New Brunswick

Coordinator - Barbara Long

Although we were not able to gather provincially, many teachers had small Canada Music Week® celebrations within their studios as well as some branch celebrations. In Fredericton, they had a poster display in some downtown stores. Students did a drawing or painting of a piece they were learning by a Canadian composer. The **Moncton** branch hosted a Viva Voce workshop. Canada Music Week® events in **Sackville** were at Mount Allison university. They were a Canada Music Week® Collegium featuring performances of Canadian works by students from the Department of Music and an Ensemble Concert featuring the Mount Allison New Music Ensemble. 🌀



# Nova Scotia

Coordinator - Diana Torbert

The **Halifax** Chapter hosted a Canada Music Week® recital and presentation on Sunday, November 21<sup>st</sup> at the Calvin Presbyterian Church in Halifax. This was an in-person event for the first time since 2019! We heard performances from 36 students of piano, violin and guitar. Everyone played pieces by Canadian composers or their original compositions. The students were from 8 studios of the Halifax Chapter. Our presenter was Daniel MacNeil and his presentation was called "HARNESSING INSPIRATION". Daniel is a multi-instrumentalist, composer, and educator based in Halifax. He works within a diverse range of world music genres. He is the founder and director of Nova Scotia's New World Music Ensemble, for which he composes and performs on guitar and oud. In his talk, Daniel reminded us to think about inspiration - what it means and where it comes from. Inspiration can come from anywhere and from anything that sparks our imagination! He also talked about how our inner thoughts can influence us in positive and negative ways. It is a good practice to recognize that our thoughts are not who we are, and that we can benefit from listening to supportive thoughts rather than judgmental ones. Daniel then performed two of his own compositions for guitar. Everyone enjoyed this inspiring event! It was wonderful to hear live music from our students. *Diana Torbert*

**Yarmouth** Chapter - I can only speak of my own studio in the Yarmouth area but my students collected information on their chosen composer and then I posted some of their performances of Canadian compositions on my social media page. *Karen Turpin*

The **Valley** Chapter was pleased to host the first Canada Music Week® since 2019. Marilyn Whiteway and Marlene Jackson organized the concert, which took place at Kentville Baptist Church on their beautiful new Yamaha. The concert primarily featured a variety of Canadian Composers and around 18 students from three of our member's studios in the Kentville-Berwick area. It was absolutely lovely to have in-person music again, particularly all our students' fantastic Canadian music! *Jasmine McMorran* 🌀



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# Canada Music Week® Semaine de la musique canadienne<sup>MD</sup> Coast to Coast to Coast

## Saskatchewan

Coordinator - Patricia Niekamp

In honour of celebrating our Canada Music Week®, a Zoom workshop was hosted by the SRMTA **West Central** branch on November 19<sup>th</sup> with guest speaker Martha Hill Duncan. Martha spoke on “teaching by heart” and “demystifying the score”. The contemporary showcase festival was held on November 20<sup>th</sup> along with a full day of piano entries. An added treat was a class with a family of cellists. There was also a special class featured with music solely written by Duncan. She adjudicated the pre-recorded performances live on zoom.

On November 23<sup>rd</sup>, the Majestic Theatre in Biggar was the venue of a live concert which included Canadian vocal music. The groups sang French Canadian folk songs and ancient Saskatchewanian songs. There was also a piano duet by Duncan played along with a variety of other entertaining performances.

The **Saskatoon** Contemporary Showcase for 2021 included separate competitions for strings on September 18<sup>th</sup> and the piano dates were November 19<sup>th</sup> and 20<sup>th</sup>. Live audience was welcome and masks were required at the door. There were 95 entries from 17 teachers. The piano adjudicator was Karen Gerelus and Simon Fryer adjudicated the strings competition. The final concert took place live on November 28<sup>th</sup> at the Grace Westminster United Church. Everyone attending and performing over 12 years of age were required to be fully vaccinated.

The **Yorkton** branch hosted a Musical Cultural and Diversity workshop on November 20<sup>th</sup> at the Yorkton Regional High School. The pieces critiqued were pretaught from books arranged and published by Laureen Kells entitled *For Many Happy Years* and *Let Us Be Joyful*. Ten students took part and played these works together on keyboards. After the workshop they learned the Ukrainian words to go along with the music and sang accompanied by a local Ukrainian band. Even a few parents from the audience sang along.

Members of the **East Central** RMTA promoted Canada Music Week® in a variety of ways. One teacher had each student write up a short report about the Canadian composer that had composed the piece they were working on. The next step was to draw a picture depicting the title or feelings that the music brought about. Another teacher assisted her students in finding information about composers and found a link on YouTube that had a lesson taught by Oscar Peterson. The same teacher enlightened her students and parents with information about Saint Cecilia day which is on November 22<sup>nd</sup>. Saint Cecilia died as a martyr in 220 AD in Italy. She is considered to be the patroness of music and musicians and also of blindness. Canada Music Week® is held in the third week of November partially to help celebrate Saint Cecilia day. 🎵



## Canada Music Week® 2022 November 20 - 26



# Canada Music Week® Semaine de la musique canadienne<sup>MD</sup>

## William Andrews Award Winners



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

Congratulations to the Newmarket Branch of ORMFTA and the Coquitlam/Maple Ridge Branch of BCRMTA for receiving the William Andrews Award for their innovative Canada Music Week events.

This year we received four innovative and creative applications. An independent panel of three RMT's from outside the applicants' provinces made the decision for the recipient of the William Andrews Award.

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

Félicitations à la filiale Newmarket de la ORMFTA et à la filiale Coquitlam/Maple Ridge de la BRMTA pour avoir remporté le prix William-Andrews grâce à leurs idées innovantes sur la célébration de la Semaine de la musique canadienne<sup>md</sup>.

Cette année, nous avons reçu quatre candidatures plus créatives les unes que les autres. Le récipiendaire du prix William-Andrews a été désigné par un panel indépendant constitué de trois professeurs certifiés provenant de l'extérieur de la province des candidats. ▶

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Canada Music Week®

Semaine de la musique canadienne<sup>MD</sup>

# William Andrews Award Winners

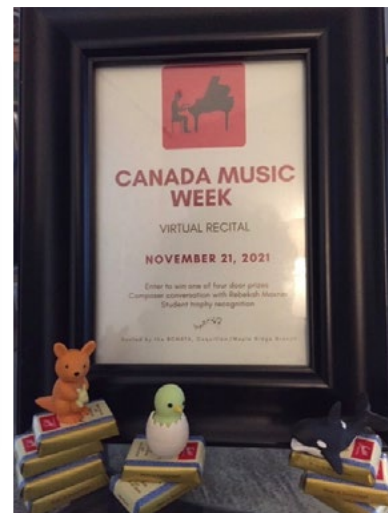
## Coquitlam/Maple Ridge BCRMTA

Karen Wood and Ingrid Fast

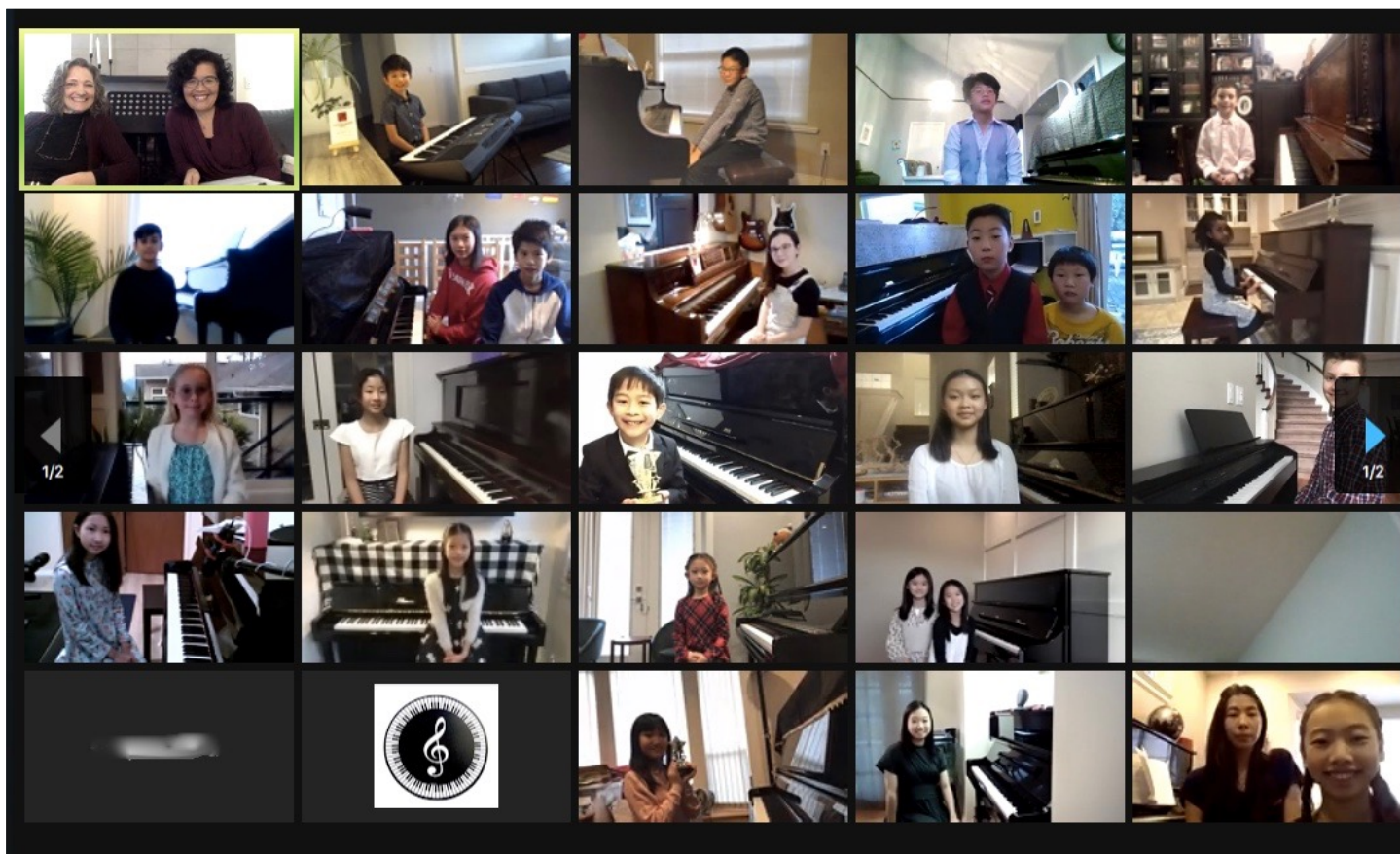
This year, we took some time to re-think our yearly Canada Music Week® recital. Traditionally, this recital has always had a two pronged approach. One, to draw students and parents attention to Canadian Music and two, to acknowledge exceptional practical and theoretical exam marks. This two pronged approach was continued but with some added ideas. We decided to do a “live - virtual” recital with the purpose of giving our students the best venue to acknowledge student achievement and also perform and listen to others perform as well. Our usual venue expense was reallocated to add some excitement to our recital.



CMW trophies



'Welcome' treats

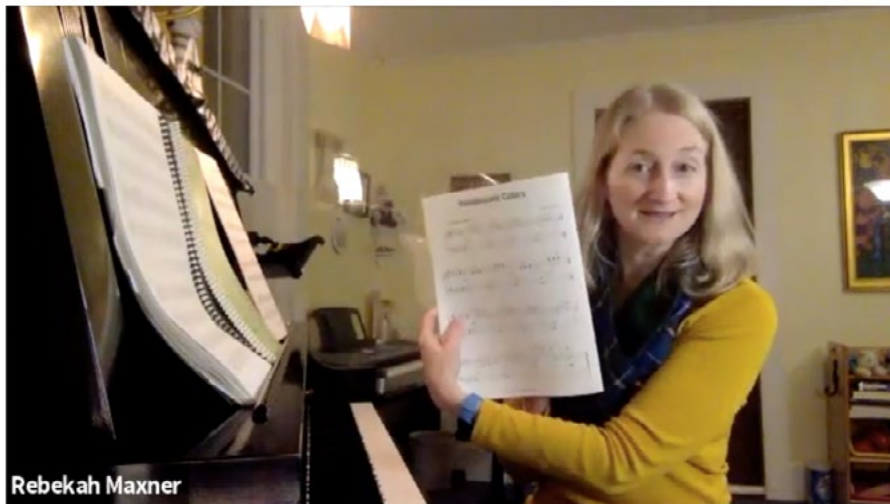


# Coquitlam/Maple Ridge BCRMTA - cont.

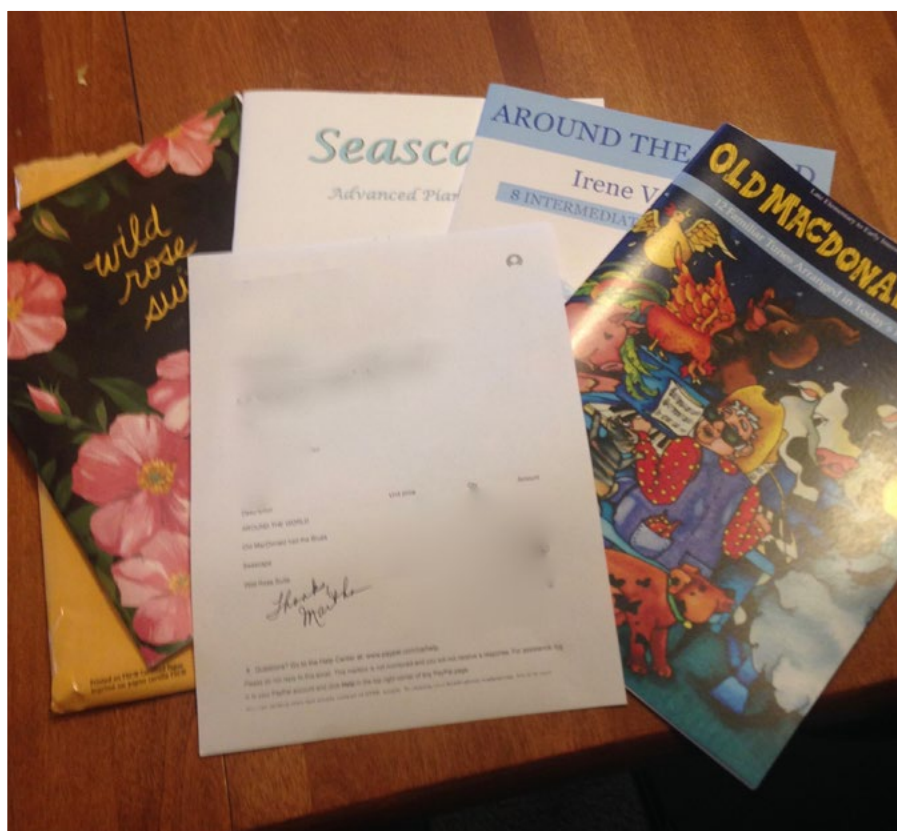
In October, an e-mailed poster in anime style was created for teachers to display in their studios or share with students. After student registrations were complete, we sent out welcome cards and assembled a small package with some treats (chocolate or Japanese erasers) to thank the students for their registration and create anticipation for the event. Our virtual recital took place on Nov. 21, 2021, hosted from one of our homes over Zoom. We had 30 participants from beginner to associate level, and awarded 23 trophies for practical piano and theory exams to some very hard-working and talented students. Spotlighting each performer during their performance and allowing for applause after each piece gave a genuine recital experience. We included a prize draw to win one of four Canadian collections of music from Red Leaf Pianoworks. Featured composers were - Rebekah Maxner, Irene Voros, Teresa Richert and Peter Rudzik. At the midpoint of our recital, we shared a prerecorded composer conversation of Rebekah Maxner sharing her first experiences with composition and also her valuable insight and suggestions to students wishing to begin the composition process. We ended our event with a screenshot of our time together. The feedback from teachers and students after the event, indicated that the effort to connect with participants and to include variety in the recital created an engaging and positive experience for all.

Thank you to the CFMTA for choosing our branch to be one of this year's recipients of the William Andrew's award.

*Respectfully submitted by Karen Wood and Ingrid Fast CMW recital co-ordinators*



**Rebekah Maxner Interview Oct 2021**





Canada Music Week®  
Semaine de la musique canadienne<sup>MD</sup>

## William Andrews Award Winners

### Newmarket & Area ORMTA

Sheila McLean

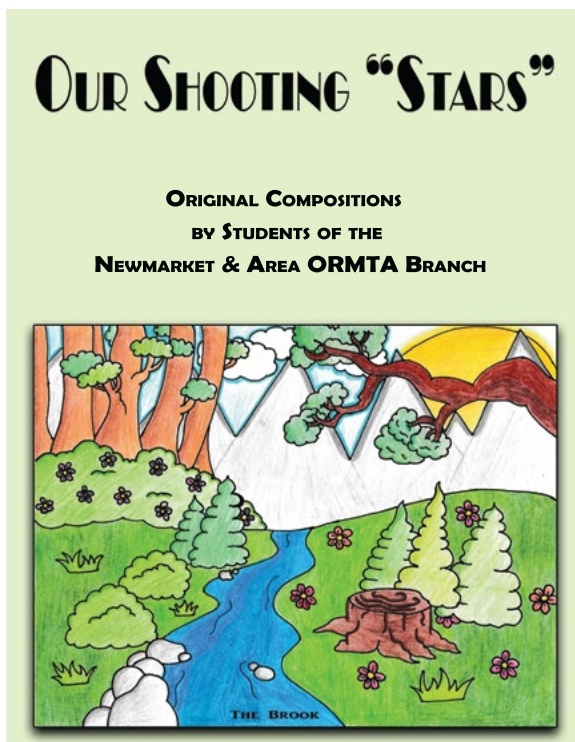
The Newmarket & Area branch is honoured to receive the 2021 CFMTA William Andrews Scholarship, and thanks the CFMTA for the yearly opportunities to take part.

Since COVID has impacted the camaraderie and support from peers that many students enjoy at in person concerts and music events, our branch decided to allow the students to become involved in a different manner, by publishing a first book of original compositions entitled **Our Shooting “Stars”** - Original Compositions by the students of the ORMTA Newmarket & Area Branch.

Compositions for piano, violin, harp and guitar were submitted, with creative titles such as, *A New Future*, *Dogs, Dogs, Dogs!!!*, *These Cool Shoes*, and *La nuit de romance*.

The compositional techniques of creating, listening, playing, and notating, allowed participating students to utilize theory knowledge, compositional techniques, and overall musicianship skills. It has provided a wonderful opportunity for their creativity to shine! At present, more than 60 copies of this treasury of compositions have been sold!

Several of our young composers also performed their compositions in our Canada Music Week® concert (virtual) that has become available for viewing on our website ([ormta.org](http://ormta.org) **Newmarket and Area Branch**) scroll down to the event, and as well, on YouTube.





# Newmarket & Area ORMTA - cont.

Our CMW concert also featured compositions by veteran Canadian composers such as Maurice Dela, Susan Griesdale, Donna Rhodenizer, Martha Hill Duncan, and David MacIntyre.

Both digital and hard copies of **Our Shooting "Stars"**, are available to all CFMTA members. Information is available at the end of the virtual concert. We invite you to watch our concert!

[ormta.org](http://ormta.org) Newmarket and Area Branch

Musically,  
Sheila McLean - Newmarket & Area CMW Convenor

27

Freedom

Layne Ripley

Allegro  $\text{♩} = 172$

Piano

meno mosso  $\text{♩} = 132$



Layne Ripley - Composition Freedom



Nathew Yu - Composition Dinghy Sailing



Vivian Welsby - Composition Waterfall



Canada Music Week®  
Semaine de la musique canadienne<sup>MD</sup>

## William Andrews Award Panelist



Annie Avery

Annie Avery has been formally schooled in horsemanship, music composition and music education, and experientially schooled in all aspects of a musical life; playing, writing and arranging, recording, touring and teaching. Over thirty years in the Yukon have led to many exciting and fulfilling projects, such as writing for orchestra, shredding on blues organ, accompanying for Fiddleheads, and representing the Yukon Music Teachers in the CFMTA.



Kimerica Parr

Kimerica Parr is a versatile artist and a sought after performer in many operas, oratorios, musicals and concerts in Canada, the USA, Europe and most recently Asia. She has been seen performing on the Cable Network feature *Time Out for Opera* and on the YTV series *Deke Wilson's Mini-Mysteries*. As a young artist apprentice at the Michigan Opera Theatre, she performed in *Faust*, *The Magic Flute*, *Don Giovanni*, *Rigoletto*, and *The Gala Opening Concert of the Detroit Opera House featuring Luciano Pavarotti*. Kim has also performed with the Michigan Opera Theater Community Outreach Program, the Windsor Symphony Orchestra, the Windsor Community Orchestra, the Detroit Chamber Winds and Strings, and the AIMS Orchestra under the baton of Maestro Edoardo Müller.



Joan Woodrow

A native of St. John's, Newfoundland, Joan Woodrow received her early musical training from the Sisters of Mercy. She obtained her Bachelor of Music degree from Mount Allison University and went on to further her studies at Ithaca College, New York, University of Wisconsin, as well as Queen's University, Kingston.

Joan is a past member of the Newfoundland Symphony Orchestra, having played in this Orchestra as principal cellist in its beginnings as the St. John's Orchestra. She has also worked as Instrumental instructor with the Roman Catholic School Board of St. John's.

Mrs. Woodrow has composed a collection of pedagogical pieces for children entitled "A Stroll Through Old St. John's". These compositions are performed frequently at local festivals and have received national coverage on CBC Radio.

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## Upcoming Programs & Competitions:

- Memorial Pedagogy Award / Prix commémoratif de pédagogie
  - Call for Compositions / Appel à compositions
  - National Essay Competition / Concours national d'essai
  - Certificate of Recognition for Professional Achievement / Certificat d'accréditation FCAPM
  - Branching Out / On se rassemble

### Memorial Pedagogy Award / Prix commémoratif de pédagogie

#### WHO CAN APPLY

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

#### HOW TO APPLY

Along with an official transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and interim teaching, which will be considered in the case of a tie. The Memorial Pedagogy Award will be presented biannually during an even numbered year and will be governed by the Awards and Competitions Chairperson. The closing date for applications to be received by the Chairperson will be June 1, 2022. Anyone who has completed the requirements during January 2020 to January 2022 will be eligible to apply.

Please direct submissions and questions to: Lynn Ewing  
[competitions@cfmta.org](mailto:competitions@cfmta.org)  
[cfmta.org/en/memorial-pedagogy-award](http://cfmta.org/en/memorial-pedagogy-award)

#### QUI PEUT EN FAIRE LA DEMANDE?

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

#### COMMENT POSER UNE CANDIDATURE

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

Pour plus d'informations se il vous plaît contacter : Lynn Ewing  
[competitions@cfmta.org](mailto:competitions@cfmta.org)  
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For performance during Canada Music Week®

Seront jouées lors de la semaine de la musique canadienne<sup>MD</sup>

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](mailto: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](mailto: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 1<sup>st</sup>, 2022

For more information please contact:

Catherine Fitch Bartlett

[essaycompetition@cfmta.org](mailto:essaycompetition@cfmta.org)

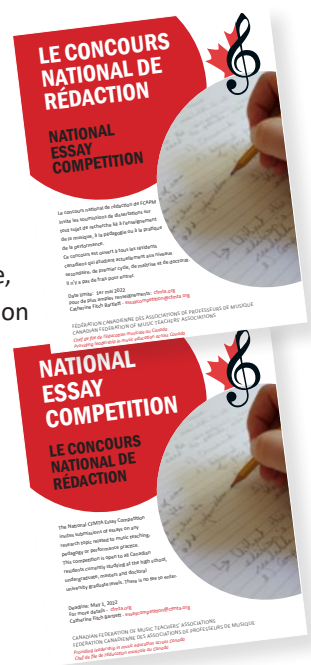
Le concours national de rédaction de la FCAPM accepte la soumission de textes sur les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens qui étudient actuellement aux niveaux école secondaire, du premier cycle,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

Date butoir d'inscription : 1<sup>er</sup> mai 2022

Pour envoyer une œuvre ou obtenir de plus amples informations :

Catherine Finch Bartlett

[essaycompetition@cfmta.org](mailto:essaycompetition@cfmta.org)





## Upcoming Programs & Competitions:

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- Call for Compositions / Appel à compositions
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- Certificate of Recognition for Professional Achievement / Certificat d'accréditation FCAPM
- Branching Out / On se rassemble

### Certificate of Recognition for Professional Achievement/Certificat d'accréditation FCAPM

The Canadian Federation of Music Teachers' Associations has set up a program in which those who show professional development/practice throughout the year be rewarded with a certificate. This would be renewable every two years. A fee of \$20.00 to cover the administrative cost, certificate and postage would accompany the application form. These high quality certificates could be displayed in studios and the recognition used in advertising. Please note that this is a voluntary program for individual members and is in no way part of the membership process, which is handled by our provincial organizations.

The applicants for the recognition certificates will be required to complete an "Online Documentation of Professionalism". The certificates will be issued by the CFMTA/FCAPM Secretary upon vetting by the Professional Development & Research Chair. The certificate can be renewed every two years.

#### BENEFITS

- Commitment to continued growth in your chosen profession of music instruction
- Commitment to providing our membership with goals of personal professional achievement as music instructors
- Commitment to validating and rewarding those who show personal professional achievement
- Enhancing the quality of musical instruction for Canadian students through continuing education
- Increasing participation and leadership in musical events at the national, provincial and branch level
- Promoting professionalism through contributing to the profession, building partnerships, student involvement and personal evaluation
- Promoting mentorship and partnering with pedagogy advocates

CFMTA/FCAPM is committed to the promotion of professionalism and professional development for our membership. For more information contact: Andrew Kizas  
[pro-dev.research@cfmta.org](mailto:pro-dev.research@cfmta.org)  
[cfmta.org/en/cfmta-certificate-of-certification](http://cfmta.org/en/cfmta-certificate-of-certification)

La Fédération canadienne des associations de professeurs de musique a mis sur pied un programme visant à récompenser les individus qui se perfectionnent professionnellement et de façon concrète tout au long de l'année en leur remettant ce certificat. Le certificat est renouvelable tous les deux ans. Un montant de 20,00 \$ visant à couvrir les frais afférents à l'administration, au certificat et à l'envoi postal doit accompagner le formulaire de demande. Ces attestations de qualité supérieure peuvent être affichées dans les studios et leur attribution peut être soulignée à des fins publicitaires. Veuillez prendre note que la participation des membres individuels à ce programme se fait sur une base volontaire et ne fait d'aucune façon partie du processus d'adhésion à la FCAPM qui relève de nos associations provinciales.

Les candidats aux certificats de reconnaissance devront remplir une « Documentation en ligne du professionnalisme ». Les certificats seront délivrés par le secrétaire du CFMTA / FCAPM après vérification par le président des prix et compétitions. Le certificat peut être renouvelé tous les deux ans.

#### AVANTAGES

- Engagement envers la formation continue en enseignement de la musique
- Engagement à fournir à nos membres des objectifs professionnels personnels en tant que professeurs de musique
- Engagement à valider et à récompenser ceux qui atteignent la réussite professionnelle
- Amélioration de la qualité de l'enseignement musical offert aux élèves canadiens par le biais de la formation continue
- Augmentation de la participation et renforcement du leadership lors des événements musicaux nationaux, provinciaux et régionaux
- Promotion du professionnalisme en contribuant au progrès de la profession, en établissant des partenariats, en favorisant la participation des élèves et l'autoévaluation
- Promotion du mentorat et établissement de partenariats avec des défenseurs de la pédagogie

La CFMTA/FCAPM s'est engagée à promouvoir le professionnalisme et le perfectionnement professionnel auprès de ses membres. Pour plus d'informations, contactez: Andrew Kizas  
[pro-dev.research@cfmta.org](mailto:pro-dev.research@cfmta.org)  
[cfmta.org/fr/certificat-daccreditation-fcapm](http://cfmta.org/fr/certificat-daccreditation-fcapm)



# Branching Out / On se rassemble

Celebrating Musical Multiculturalism and Diversity in our Communities

Célébrons le multiculturalisme et la diversité dans nos collectivités.

# 2021 / 2022

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](http://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](http://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.





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



We have been holding teacher webinars every Friday on a variety of topics such as improvisation, technological innovations like SuperScore and the new Musicology app, and a live composition masterclass with Christopher Norton. One of our most popular webinars over the past few months has been the unveiling of over 250 pieces of music by women and BIPOC composers in our classical piano syllabus. CC aims to advocate for inclusion and equity while driving social change by expanding our repertoire lists to include this music that has been previously forgotten or suppressed.

If you are curious to learn more about getting your students involved in the performing of music by women and BIPOC composers, have a look at this informative article, which provides four

great avenues for discovery: <https://conservatorycanada.ca/news/piano-music-by-women-and-bipoc-composers/>

You can keep up to date with the schedule and topics for our Friday webinars on the Conservatory Canada Teacher's Facebook page, as well as through our email list.

In addition to weekly webinars (every Friday at 12:00 ET), we will also be launching teacher meeting groups in the New Year that focus on specific topics of interest. These will be informal regular meetings of teachers interested in topics such as music by women composers, teaching Contemporary Idioms™, preparing for CC exams, and teaching CC Theory.




## Debra Wanless Music

### All Your Creative Teaching Needs

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




[debra@debrawanless.ca](mailto:debra@debrawanless.ca)  
[debrawanless.com](http://debrawanless.com)





## NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

As we move into the winter season, we can reflect on the year behind us. While pandemic restrictions continue to be a necessary fact of life at the present, there is optimism for the future. At **Northern Lights Canadian National Conservatory of Music (CNCM)**, we continue to review our practices and are grateful for everyone's understanding and flexibility as we offer virtual programs and exams until we can safely resume in-person events.

We have been pleased with teachers' and students' support and engagement with the online version of our **Composers at Work** series. These programs have been designed to connect composers, teachers and students through three practical and interactive online options – **Composers and Educators; Composers and Composition; and Composers and Kids**. Because these exciting programs connect Canadian composers and participants anywhere in the country, they help build more equitable access and participation. Details about these workshops can be found on our website ([https://www.cncm.ca/composers\\_at\\_work.html](https://www.cncm.ca/composers_at_work.html)).

Remember to visit our website (<https://www.cncm.ca/>) for updates and links to resources such as exam preparation materials, a free download of our syllabus, and more. Check out our CNCM Video channel on YouTube (link is on our website), and for teachers wanting to know more about CNCM, we are available and happy to support you. Our office is available to answer any questions ([cncmoffice@gmail.com](mailto:cncmoffice@gmail.com)), or if you require more in-depth information or discussion, we will gladly set up a virtual meeting to meet your needs.

Finally, we look forward to 2022 when we will celebrate CNCM's 20<sup>th</sup> anniversary, so stay tuned for news. Best wishes to everyone for a safe and wonderful holiday season!



### NEW Celebration Series®, Sixth Edition

Launching in April 2022, the all-new sixth edition of the Celebration Series® offers a rich diversity of styles you won't find anywhere else. With 514 pieces by composers from over 20 countries, we're celebrating today's favorite composers with exclusive commissions along with beloved classics from the Baroque, Classical, and Romantic periods.

Sign up to be the first in line when the books are available for pre-order at [rcmusic.com/Piano2022](https://rcmusic.com/Piano2022).

### Online Piano Teacher Courses

Our online Piano Teacher Courses give you the opportunity to focus on your teaching practice and gain valuable knowledge from master teachers, to help take your teaching to the next level. For \$499, less than \$50 a week, learn from the comfort of your home or anywhere with internet access - any time of the day or night. Course graduates have the opportunity to become an RCM Certified Teacher.

Learn more and enroll for our upcoming sessions at [rcmusic.com/PianoTeacherCourses](https://rcmusic.com/PianoTeacherCourses).

### May/June Examination Session

Almost two years have passed since public health measures aimed at restricting the transmission of COVID-19 were implemented across Canada. During this time, music teachers across the country have displayed remarkable determination in ensuring that students continued to progress in their studies. At the beginning of the pandemic, The Royal Conservatory of Music initiated online practical exams for the first time in our history as a means of supporting teachers and providing motivation for students to continue their studies.

We are pleased to now share our plans to offer both options, remote and in-person, for practical exams commencing this May/June session. To learn more about in-person exams for the May/June session, please visit [rcmusic.com/ExamNews](https://rcmusic.com/ExamNews).

# Ask Lori: Teaching Tips for Everyday Lessons

by Lori Elder

*Q. How are you managing to keep a sense of order and normality with your teaching during the COVID pandemic? I'd appreciate any pointers.*

A. First of all, we can't help but wonder, what is normal?! We are almost two years into this pandemic and many things in our daily lives have changed. We've all been through a lot of upheaval and adjustment, but gradually we are moving forward. Like many teachers I've spoken to, I'm doing a hybrid teaching format with some lessons online and some in person. Some teachers are doing all online and some are doing all in person. It is important to find what works best for you. Here are some thoughts:

**Online lessons are here to stay.** This is part of our new normal. And there are advantages to this. (Did I just say that?) With the student and I each in our own homes is it convenient for finding lesson times, there's less driving, bad weather doesn't matter, minor illnesses, and all sorts of reasons. Some days the sound quality drives me insane, but we press on. And do you know what I really enjoy on Zoom? We don't have to wear masks and I can see my students' faces and smiles! Who knew a smile was so precious and endearing?

**Lesson structure.** I try to keep the lesson structure similar if we are doing online or in person. I usually start with technique, with some lessons being longer on this than others. I like to check on Ear and Sight and usually do one or the other, or both, and make sure their practice assignment is clear. Then we move on to pieces. We'll work on some pieces in more detail than others, but I try to get through most pieces every lesson, or certainly every second lesson. And if I missed hearing one in a lesson, I'll usually start with that at the next lesson.

**Set goals.** Having goals to work toward has been a challenging aspect during the pandemic. It's wonderful to have some in person recitals and events coming back, so I'm adding these to my students' schedules as we are able. But online exams, festivals, and zoom recitals have been a great way to continue. Plus, many students enjoy posting videos and sharing music on social media, so this is good too.

**Flexible attitude.** Being open to changes in the schedule and format of lessons is very important. I try to roll with things and do whatever changes we need to do. If we had planned to do

an in person lesson and have to change to online, whatever! We can still do our lesson. If our internet connection is bad, we can disconnect and try again. Being flexible can be challenging but it's necessary now.

**Stay positive.** Some days this is challenging, but I try to have a positive outlook. I remind myself of things I'm enjoying and things to be grateful for.

**Caring and connecting.** I always take a personal interest in each student. Having a bit of chit chat at the beginning and end of a lesson is a nice way to stay connected. I enjoy hearing about school and what else my students are involved in. Plus, kids say the cutest and funniest things – that's worth it right there!

**Stay in touch with other teachers.** I regularly text, email, call, or meet up for coffee with friends who teach to exchange ideas and solutions. Sharing tips, talking about online issues and general trends is very helpful.

**Manage stress.** I try to keep my personal stress level down, which I am more successful at some days than others. Take time to relax and enjoy activities that are enriching and uplifting for yourself.

Here's the thing: we are still making music with our students. We are spending quality time together - playing the piano, talking, working toward goals, and sharing this process together. Online or in person, we have this wonderful connection. I always enjoyed spending time with my students, but now I appreciate it even more.



*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](mailto:lori@cfmta.org)



# Review of Publications

## Critique de publications



### THINKING AND PLAYING MUSIC

Sheryl Iott

Rowman and Littlefield

[www.sheryliott.com](http://www.sheryliott.com) / [www.rowman.com](http://www.rowman.com)



The subtitle of this 260 page book – Intentional Strategies for Optimal Practice and Performance – draws us into the author's quest for combining the best teaching and learning methods for musicians of all ages with the most recent research in cognitive science that apply directly to musical development. From the author's description of practicing as *poking around in the dark with a stick* and *even when thinking, not listening*, my attention was captivated to follow her quest to *practice well*. It makes the best kind of sense that the way we teach must be the way that students learn. The author asserts that *'every single person can benefit from better structured practice, practice that works in parallel with the way our minds want to work anyway, and maximizes our productivity so we can learn more, faster, with more security, leaving room for more secure, flexible, and expressive performance.'*

The book is divided into four sections with its primary audience being musicians.

The book is divided into four sections with its primary audience being musicians.

#### Part 1

- The Beginning Musician: Practice is Play

#### Part 2

- The Intermediate Musician: Fluent Music Reading and Early Problem Solving
- Practice Strategies for Musicians of Burgeoning Independence
- Specific Practice Strategies for the Intermediate Musician

#### Part 3

- The Advanced Musician: The Cognition of Expertise
- Conceptual Solutions to Technical Problems (They are ALL Technical Problems)
- Practice Strategies for Solving Physical Problems

#### Part 4

- How Intentional Practice Benefits Performance
- Appendix A: Sample Lesson Plan and Practice Sheet: Beginning Musician
- Appendix B: Sample Practice Assignments: Intermediate Musician
- Appendix C: The Integrated Lesson
- Appendix D: Practice Strategies by Category and Finger Numbers
- Appendix E: Areas of the Brain Involved in Language and Music Production and Comprehension
- Appendix F: Workshop Templates

In accessible language, Iott imparts constructive, specific advice using over 100 musical examples and score images. In addition, there is an extensive bibliography and an index for ease of finding specific topics. As easy to read as it is practical and thought-provoking, this book contains much wisdom and specific instruction for students and teachers alike. Highly recommended for learners and teachers of every level!

Joyce Janzen - BCRMTA





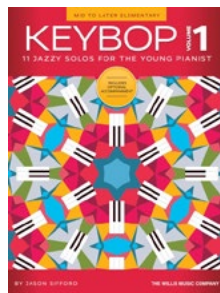
# Review of Publications Critique de publications

## KEYBOP VOLUME 1 & 2

by Jason Sifford

Willis Music - Hal Leonard

HL00368668 HL00368669



American pianist, teacher and composer, Jason Sifford, recently released “Keybop Volume 1 and 2: 11 Jazzy Solos for the Young Pianist”, published by Willis Music. Volume 1 is intended for mid to late elementary level students and Volume 2 is for Early Intermediate level students. The music is inspired by a variety of jazz and popular styles from ragtime to blues, rock and modern styles. Volume 1 contains student parts which may be played solo and or be accompanied by teacher duet parts. Volume 2 contains student solos only.

These books make an excellent addition to any pedagogue’s supplementary material library for two reasons: First, catchy melodies and a variety of different styles and moods make the pieces a joy to play and listen to. These pieces will stand out in any recital program and make excellent “student savers”. Secondly, the pieces cover a wide variety of foundational piano skills. For example, patterns of harmonic and melodic material tend to recur across several pieces in the books which will strengthen students’ reading abilities. As well, a wide variety of eighth note rhythms lend themselves to rote teaching

opportunities and will expand students’ rhythmic vocabulary beyond that of their regular repertoire books. Descriptive piece titles, such as *Speed Bump* in Volume 1, or *Bloom* and *Bobblehead* in Volume 2, make the music relatable and enticing for students’ imaginations. In Volume 2, the composer introduces each piece in a blurb that explains the inspiration or compositional elements of the pieces. These paragraphs are insightful into the thought process of the composer and will encourage students to compose or to improvise further. Sifford himself urges students to approach the pieces with an explorative mindset: “*Treat the printed music as a starting point and [to] feel free to make any changes that help the music fit your unique personality and point of view.*”

Overall, Keybop Volume 1 and 2 are wonderful assets to any piano pedagogue’s collection. If you would like to assign pleasing, contemporary styled pieces with thoughtful pedagogy to your students, then look no further than these collections.

Andrea Yau - ORMTA

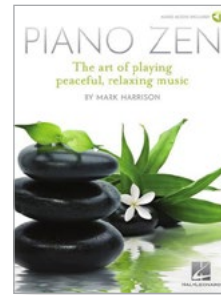


## PIANO ZEN

The art of playing peaceful, relaxing music

by Mark Harrison

Hal Leonard HL00350216



This is a fascinating book of seven chapters! With the purchase of the book you have access to the audio tracks that you can download. All the music examples in the book are supported by the audio which I feel is helpful to connect aural and visual. Left hand parts are featured on the left channel and the right hand parts on the right channel for easy hands separate practice. Each chapter contains little insets called: Theory Tips where a little more information is provided about what was introduced. Styles of Ludovico Einaudi, Paul Cardall, Yiruma, Phillip Glass, and Dustin O'Halloran are demonstrated throughout the chapters.

**Chapter one** explains what Piano Zen is.....a term used to reference the Calm Piano genre. Then there is a general summary of what is ahead.

**Chapter two** introduces patterns for the right hand. The chord is introduced, then arpeggiated in the RH. Progressions are presented along with a single note in the LH. Opportunity is given to improvise one's own progressions in the key of C. Inversions of the arpeggiated chords are taught for the RH. Midway through when C major is comfortable there is a shift to c minor. It is noted that staying on each chord for two measures before moving to the next creates a more relaxed feeling typical of Calm Piano styles.

In **Chapter three** triad patterns for the left hand are introduced. The damper pedal continues to play a strong role in this Calm Piano style. Once again inversions and chord progressions are presented in a manner similar to Chapter two for the RH. Open position triad arpeggio patterns are developed. Once the LH is comfortable RH chords are added. Syncopation and bass inversions are also put into play here. Then LH and RH arpeggios are combined. Finally, ninths are added into the mix along with RH octaves.

**Chapter four** works on creating melodies in the RH. After a sequence is created in the LH, improvising melodic ideas are demonstrated. The G pentatonic scale notes are used initially to create a melody using a variety of rhythms. I like that each step is broken down simply with the ability to use the audio tracks as accompaniment. Then  $\frac{5}{8}$  time is introduced along with movement to g minor. Using octaves in the RH melody imparts a bell-like quality used in Calm Piano styles. Movement to the minor pentatonic scale is a natural progression here. Melodic as well as rhythmic patterns are explored.

In **Chapter five**, four part or seventh chords are introduced and applied. To begin, one of the hands is generally arpeggiated but it then moves to LH chords and rhythmic melodies applying syncopation. Then the LH chords are split in  $\frac{3}{4}$  time into either a sustained single dotted half note with a half note triad or into the single dotted half note with quarter note triads like a waltz style. Various RH options are played with these.

**Chapter six** finds us with more advanced techniques. There is a LH device that splits a LH triad arpeggio with the lowest notes sustained while the upper notes alternate in an eighth note rhythm. If more texture is desired, an arpeggio pattern is played in the RH above the split LH. Rhythmic displacement is introduced. The use of repeated eighth note triads and suspensions can be played below the melody in the RH creating an insistent and hypnotic effect.

**Chapter seven** features five complete pieces in the Calm Piano style.

For the pianist looking to develop the skill of improvising, this is a fabulous guide beginning with the basics and then layering on top of it. This encourages experimentation while composing and improvising. Be creative and have some fun!

Jean Ritter - BCRMTA



# Review of Publications

## Critique de publications

### SCALING NEW HEIGHTS

by Laura Spitzer

[lauraspitzer.com/scaling-new-heights](http://lauraspitzer.com/scaling-new-heights)



Dr. Laura Spitzer, a pianist, teacher and adjudicator, explores a simple but profound concept – what if scales could be made more musical, more appealing to students?

The result is 47 pages of major scales played in rhythms to become primo parts to well known classical pieces played as secondo. Each of the 21 one octave scale primo parts are printed separately for student practice. Eighteen duets in total – three of them with two optional secondo parts – span all twelve major keys following the circle of 5<sup>ths</sup>. Each selection used is in its original key with each primo part completing at least two ascending and descending runs of a single octave scale. Audio tracks of the full duet as well as secondo accompaniments are available at the author’s website. Three pages at the end of the book give scale fingerings in 3 different groupings – C scale, B scale and irregular. These creative duets are written to be played on one piano although access to a second keyboard or to a digital keyboard with different vocal or instrumental sounds only opens the door to greater experimentation. This is a unique and intriguing approach to scales, rhythm and imagination!

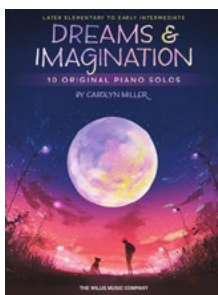
Joyce Janzen - BCRMTA

### DREAMS & IMAGINATION

Later Elementary to Early Intermediate

by Carolyn Miller

Hal Leonard HL00365988



This book of ten original solos was a delight to review! Tapping into a student's imagination is great fun and we know how important it is for developing musicality. The book includes performance notes from Ms. Miller to breakdown some of the challenges and provide helpful interpretive ideas.

*The Lonely Castle* includes the use of the damper pedal and is largely chords of fifths that move over various registers of the keyboard. These fifths truly contribute to the “loneliness”. Written in ¼ time this piece’s shortest note value is the quarter note. *Beautiful Day* is also in C major and ¼ and pedaled but that is where the similarity ends. The melody is largely in eighth notes and flows exquisitely! Beautiful, indeed! *Who’s That Knocking at My Door?* is made up of blocked and broken fifths for the most part. This is written in d minor and moves across the registers. Students will enjoy the tapping on the fallboard!

If you’ve ever imagined floating on cloud nine, this book contains a wonderful musical portrayal entitled just that! The ties and eighth note - dotted quarter patterns add a great lilt. *Midnight Reverie* expands the use of chords to sixths and sevenths. Although written in F major, accidentals are scattered about adding more colours. This work includes triplets. *Star Gazing* is dreamy and is mostly arpeggiated passages divided between the hands as well as eighth note runs. *Whispering Wind* and *Fountain in the Garden* are both in ¾ time and written in C major. They include beautiful melodies, hand crossings, ties, and movement over different registers. *Walking on Air* is the only piece without pedal and is 90% triplets. Plus, it is the only one with da capo! The finale is *Flying on a Broomstick* where we find ourselves in ⅞ time. This features key changes, hand crossings, tempo changes, and ends with a glissando! A great work to conclude a delightful book!

The student will enjoy all the use of the damper pedal! Many of the pieces sound more advanced than they are adding to the appeal. I am pleased to be able to offer this music in the new year when Christmas is over and everyone is waiting for Spring Break!

Jean Ritter - BCRMTA



# Upcoming Events / Événements à venir Provincial & National / Provinciaux & nationaux



## Alberta - Music Conference

### Building Diversity

- April 22 – 23, 2022
- Banff Centre for Arts and Creativity
- Subash Giri – Let's Drum Together – the Madal
- More sessions TBA



## Ontario - Music Convention

### PASSAGES - Navigating the waves of Musical Change

- July 22 - 24, 2022
- Kingston - Isabel Bader Centre for the Performing Arts
- Young Artist Competition / Sessions
- [www.ormta.org/2022-convention](http://www.ormta.org/2022-convention)



## British Columbia - Provincial Conference

### Sound Vision 2022

- September 16 - 17, 2022
- Tigh-Na-Mara Resort & Conference Centre
- Piano Competition / Sessions
- <https://soundvision2022.square.site>



## Saskatchewan Provincial Convention

### Foundations for Growth

- October 28 - 29, 2022
- Emmanuel Anglican Church - Saskatoon
- [srmta.com](http://srmta.com)

## 2022 CFMTA/FCAPM

### Virtual Professional Development

#### Connecting Canada

July 8 - 9, 2022



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: Professional Development is an opportunity for music teachers to learn from each other and gain fresh insights from experts.

## 2023 CFMTA/FCAPM Conference

Edmonton, Alberta

July 5 - 8, 2023 – *Our Rhythm Runs Through It!*

Chateau Lacombe and Alberta College

- **Keynote Speaker** – Noa Kageyama
- **Piano Judges** – Patricia Tao, Peter Green, Michael Esch
- **Voice Judges** – Gordon Gietz, Steven Henriksen, Andrea Hill
- Strings Masterclass
- Gala Concert



## CHOOSING CHANGE: THE POST-PANDEMIC MUSIC STUDIO

VIRTUAL PROFESSIONAL DEVELOPMENT - JULY 8 & 9, 2022

## FAVORISONS LE CHANGEMENT : LE STUDIO DE MUSIQUE POST-PANDÉMIE

PERFECTIONNEMENT PROFESSIONNEL – 8 ET 9 JUILLET 2022

### CALL FOR PROPOSALS / APPEL À PROPOSITIONS

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](https://cfmta.org/en/connecting-canada-2022)**

**Détails et s’inscrire : [cfmta.org/fr/connectons-le-canada-2022](https://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





# ORMTA 2022 Convention

  
**PASSAGES**  
*Navigating the Waves  
of Musical Change*



L'ASSOCIATION DES PROFESSEUR(E)S DE MUSIQUE DE L'ONTARIO  
**ORMTA**  
ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION



July 22-24, 2022  
Isabel Bader Centre for the Performing Arts

Welcome to Kingston for the 2022 ORMTA Convention!

**Passages – Navigating the Waves of Musical Change** will be the focus of this exciting three-day event held at Queen's University's Isabel Bader Centre for the Performing Arts. This world-class arts facility on the shores of Lake Ontario will be an inspiring and welcoming venue for reuniting with colleagues and enjoying all of the wonderful workshops, presentations, competitions, performances and vendor show.



**Patricia O'Callaghan**



**Lesley Andrew**



**Michel Fournier**



**Valery Lloyd-Watts**

## CONVENTION HIGHLIGHTS

### WELCOME TO KINGSTON, MEET-AND-GREET

THURSDAY, July 21, 2022, 7:00–9:00 p.m.

Reception with live music and cash bar will be held in the Bader Centre's glass-sided lobby.

### FRIDAY EVENING RECITAL – Solos and duets

performed by the convention's featured musicians: vocalists Lesley Andrew and Patricia O'Callaghan, and pianists Michel Fournier and Valery Lloyd-Watts.

### SATURDAY AWARDS LUNCHEON

GALA BANQUET

Key-note speaker, Valery Lloyd-Watts

### SUNDAY AGM With Boxed Lunches

YOUNG ARTIST COMPETITION RECEPTION

### ALL WEEKEND

VENDOR SHOW

MASTERCLASSES

WORKSHOPS

### **New for 2022:**

ORMTA/DAN School Music Theatre Performance Competition for Ontario High School Students

ORMTA Instrumental, Vocal and Young Artist Competitions

See the ORMTA website:

[www.ormta.org/2022-convention](http://www.ormta.org/2022-convention)

The ORMTA 2022 Convention in Kingston gratefully acknowledges the significant support provided by:



# ROOTED



## Foundations for Growth

Provincial Convention and AGM  
October 28th & 29th  
2022



Emmanuel Anglican Church  
609 Dufferin Avenue  
Saskatoon

SRMTA Celebrates 90 years!

[srmta.com](http://srmta.com)



# BCRMTA



## Sound Vision 2022

The Mid-Island Branch of the BC Registered Music Teachers Association would love to welcome you to the long-awaited Sound Vision conference on Vancouver Island.

**September 16 - 17, 2022**

Rescheduled-Retooled HYBRID Conference Available  
In-Person or On-Line

- Our keynote speaker and BC Piano Competition adjudicator is renowned pianist **Edwin Gndt**
- **David Duke** will discuss the significant contributions of women composers throughout musical development
- **Shamma Sabir** will enlighten us on the psychology of this complex art in which we are engaged
- **Rena Sharon** will bring insights into the extensive values of collaborative music-making
- **Heather Walker** will bring awareness to the role of Alexander Technique in our musical lives!

We will be hosting you at the renowned **Tigh-Na-Mara Resort** in Parksville, BC. This oceanfront resort boasts a fantastic treed property perfect for contemplative walks and relaxing quiet time. The conference rooms have natural daylight for an atmosphere of clarity and inspiration.

We hope you will join us in this beautiful setting for a weekend of learning, rejuvenation, and musical camaraderie.

<https://soundvision2022.square.site>



Edwin Gndt



David Duke



Shamma Sabir



Rena Sharon



Heather Walker

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**Concours pour jeunes compositeurs**

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*Our rhythm runs through it*

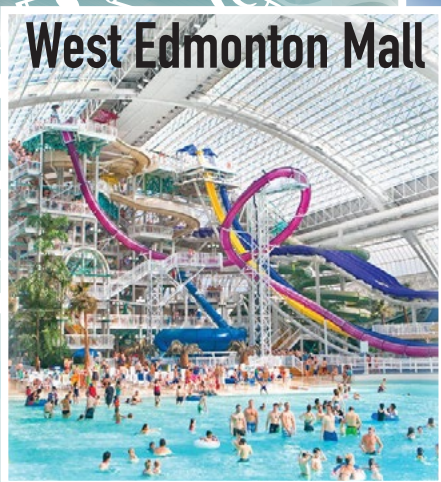


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