

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 73 - NUMBER / NUMÉRO 3

APRIL / AVRIL 2022

BRANCHING OUT

Collaborating with the Arts and Beyond
ON SE RASSEMBLE



The 2022-2023 Branching Out initiative, **collaborating with the Arts and Beyond**, encourages teachers to host events and/or participate in events that connect music with visual arts, drama, dance and beyond.

CFMTA/CFMPC will award \$50,000 to each branch that hosts an event by March 31, 2023. Applications are to be submitted online at branchingout.org. Deadline for submissions is March 31, 2023. For more information, visit www.branchingout.org.

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

LE CONCOURS NATIONAL DE RÉDACTION

NATIONAL ESSAY COMPETITION



Le concours national de rédaction de CFMTA invite les enseignants de musique pour tous les niveaux à participer à l'établissement de la musique, à la pédagogie ou à la pratique de la performance.

Ce concours est ouvert à tous les enseignants caréens qui étudient actuellement aux niveaux secondaires de premier cycle de maîtrise et de doctorat. Il y a une limite de deux entrées.

Date limite: 31 mai 2022
Pour de plus amples renseignements: cfmta@cfmta.org
Catherine Filas Barone: cfmta@cfmta.org

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

CANADA MUSIC WEEK®

SEMAINE DE LA MUSIQUE CANADIENNE®



November 20-26, 2022

Celebrating the best of Canadian music, culture and creativity, with live performances and events across the country.

Visit cfmta.org for more details.

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

APPEL À COMPOSITIONS

qui seront jouées lors de la Semaine de la musique canadienne® du 19 au 25 Novembre 2023



3e-6e années / 3e-6e années

- Pop
- Instrumental avec accompagnement
- Chanson instrumentale

Date limite: 1er mai 2023
Frais d'inscription: Aucun

Le concours est ouvert à tous les enseignants caréens. Il faut être détenteur d'un diplôme de premier cycle de maîtrise ou de doctorat. Les compositions gagnantes seront jouées pendant la Semaine de la musique canadienne® du 19 au 25 novembre 2023.

La composition gagnante sera publiée en partie dans le *Journal de la musique canadienne* et en partie dans le *Journal de la musique canadienne*.

Pour envoyer une composition, visitez www.branchingout.org

pour plus d'informations: branchingout@cfmta.org

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

CONNECTING CANADA

VIRTUAL PROFESSIONAL DEVELOPMENT

REGISTER ONLINE! \$39

JULY 8 & 9, 2022
DU 8 ET 9 JUILLET
ANNUÉES
AVAILABLE FOR 30 DAYS
WOLFRIDGE ONTARIO



Jacques Arseneault
The Mind in the Hand

Valerie Dieck
Building Resilience: Critical Skills

Merlin B. Thompson
Gratitude in the Structure of a Global Profession

REGISTER ONLINE AT www.connectingcanada.org



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



BEAUTY + POWER

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

YAMAHA PLATINUM PIANO DEALERS

British Columbia

Tom Lee Music
728 Granville Street
Vancouver
604-685-8471

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

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

Alberta

Amadeus Music
17503 Stony Plain Rd
Edmonton
780-489-0289

Saskatchewan

St. John's Music
1420 Albert St
Regina
306-522-8501

Manitoba

St. John's Music
1570 Church Avenue
Winnipeg
204-694-1818



Ontario

Ottawa Piano & Organ
1412 Bank Street
Ottawa
613-731-5678

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

Toronto Piano Group
75 Watline Ave, Unit 140
Mississauga
905-361-5664

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

D & S Pianos
22499 Jefferies Rd
Komoka
(519) 641-4343

Quebec

Archambault
500 Rue Saint-Catherine E
Montreal
514-849-6201

Nova Scotia

Doctor Piano
6426 Bayers Road
Halifax
902-455-0880



Join the RCM's Most Popular Professional Development Course

Learn from master teachers and music pedagogues to gain insights into physical approaches, musicianship, repertoire, and artistry with RCM Piano Teacher Courses. Our flexible online courses are designed for teaching Elementary, Intermediate, and Advanced levels.

The new Self-Guided Elementary course can be started ANYTIME and completed on your schedule. Visit our website to see if this option is right for you.

rcmusic.com/PianoTeacherCourses

Guided Summer Session: June 8 – August 17, 2022 Registration Deadline: June 1, 2022

PUBLICATION INFORMATION

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

CIRCULATION approx. 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF

The Canadian Music Teacher
Le professeur de musique canadien

Fall (Automne) Canada Music Week® Edition 2022

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

Winter (Hiver) Edition 2023

- Publication: January 2023
- Submission Deadline: December 1, 2022

Spring (Printemps) Edition 2023

- Publication: May 2023
- Submission Deadline: April 1, 2023

SEND ALL MATERIALS FOR EDITIONS TO:

Dina Pollock
Phone 604.614.3298
editor@cfmta.org

ADVERTISING

Send all advertising inquiries and orders to:

Dina Pollock
Phone 604.614.3298
editor@cfmta.org

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

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

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

SUBSCRIPTIONS

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
- 10 Invitation to Serve with CFMTA/FCAPM
- 13 Call for Composition Winners 2022
Susan Griesdale
Kathleen Feenstra
Victor Avia
Lori Jede
- 18 2022 Connecting Canada
Virtual Professional Development
- 18 National Piano Competition Rules and Regulations
- 19 National Vocal Competition Rules and Regulations
- 20 Noticing the Unfamiliar
- 22 Systemization of Non-Western Music Teaching
in Canada: An Inquiry
- 26 Upcoming Programs & Competitions for members:
Memorial Pedagogy Award
Call for Compositions
National Essay Competition
Certificate of Recognition
- 29 Upcoming Programs & Competitions for branches:
Young Artist Tour
William Andrews Awards
Branching Out
- 32 What's New at the Conservatories?
- 34 Ask Lori: Teaching Tips for Everyday Lessons
- 35 Review of Publications
- 38 Upcoming Events - Provincial & National
Provincial ORMTA Provincial Conference
BCRMTA Provincial Conference
SRMTA Provincial Convention
National PD Professional Development
National Edmonton - 2023 Conference
- 44 Officers, Chairs, Co-ordinators, & Delegates
- 46 Please Support our Advertisers



Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laura Gray



Hello music teacher friends and colleagues. As I write this, it's starting to look like Spring is on the way here in Harriston. I know it can be a long, cold wait...but it feels like Spring is just around the corner!

Speaking of going around a corner, do we welcome the lifting of restrictions that have been imposed on us by the Covid pandemic? I hope that each of your studios and other musical endeavors have bright days around the corner, and that perhaps you'll even come out stronger, wiser, more creative, and more educated.

Many years ago, 'round-de-corner is the funny little phrase that my 18 month-old son always called out from the back seat of the van. Probably wise beyond his years...or months...he knew that he didn't need to worry about where we were going, and that my silly chatter to him from the driver's seat didn't actually require directions. Either that, or his thrill-seeking nature had him wishing that he was doing donuts in the parking lot with his dad...who knows!

But think on this perspective for a moment. When you have no specific destination or plans, go 'round-de-corner! When you are tired of seeing and doing the same thing, go 'round-de-corner! When the road ahead seems full of troubles and potholes that aren't yours to fix, go 'round-de-corner!

Musicians are often looking ahead, thinking about how our actions today are going to impact our future, and our students' futures.. But the truth is, we don't know what is around the corner. Yes, staying on the straight path feels safe, secure, and predictable. Sometimes we need that little voice saying go 'round-de-corner. Try something new! Go somewhere you haven't gone before. (Hint: that could be your Provincial or Territorial Conference this year, or your favourite lounge chair while engaging in the CFMTA Virtual Professional Development Days this July).

When you contemplate ways that you can contribute to music education on a bigger scale than your own studio, remember that CFMTA and its many programs and people are just 'round-de-corner. We would love to welcome you to a committee, where your ideas and skills will impact the national programs for music teachers and students!

Bonjour, chers amis professeurs de musique et collègues. Au moment d'écrire ces lignes chez nous, à Harriston, Ontario, le printemps se pointe le nez. La froidure va sans doute nous faire patienter encore un peu... mais le printemps est à nos portes.

Ce qui est à nos portes également et que nous anticipons avec impatience, c'est la levée des restrictions imposées par la pandémie de Covid-19. J'espère que des jours meilleurs attendent chacune de vos entreprises musicales et que vous en sortirez plus forts, plus sages, plus créatifs. Plus avisés aussi.

Il y a plusieurs années, j'entendais souvent mon petit garçon s'amuser à répéter la phrase « 'round de corner! » du siège arrière de notre fourgonnette. Une phrase empreinte de sagesse, du haut de ses 18 mois... Il savait bien qu'il n'avait pas à se soucier de quoi que ce soit, ni du lieu où on allait, ni de mon babillage incessant à partir du siège du conducteur... ou bien peut-être qu'il s'imaginait déjà en train de manger des beignes avec son père... qui sait?

Songez-y un instant. Lorsque vous n'avez pas de destination précise, quand vous êtes exaspéré de voir ou de faire les mêmes choses, lorsque votre route semble pleine d'embûches et de problèmes qui sont hors de votre contrôle, pensez : « 'round de corner! ». En français, on dirait « laissons ça derrière et passons à autre chose ».

En tant que musiciens, nous anticipons toujours ce qui vient, évaluant comment nos actions d'aujourd'hui influenceront notre avenir et celui de nos élèves. Mais, savons-nous vraiment de quoi demain sera fait? Bien entendu, les sentiers battus sont prévisibles... et sécuritaires. Mais parfois, il faut écouter cette petite voix qui nous dit d'essayer un autre chemin, d'oser quelque chose de nouveau... Par exemple, pourquoi ne pas assister à notre congrès ou aux journées de perfectionnement professionnel en juillet?

Si vous considérez différents moyens de contribuer à l'éducation musicale à une plus grande échelle que celle de votre propre studio, rappelez-vous que la FCAPM et ses différents programmes sont là, à votre portée. Nous serions enchantés de vous accueillir auprès d'un comité, où vos compétences et vos idées auront une incidence directe sur nos programmes nationaux, et ce, au profit de tous les professeurs de musique et leurs élèves!



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.

Donations may be made to CFMTA by cheque or e-transfer. Please contact Treasurer Lois Kerr at treasurer@cfmta.org for more information.

Donations may also be made by credit card at canadahelps.org.

Search for CFMTA and fill in the online form. Charitable Tax Receipts will be issued for all donations.

DONS COMMÉMORATIFS DE LA FCAPM

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

Les dons à la FCAPM peuvent être effectués par chèque ou virement. Pour plus d'informations, veuillez contacter la Lois Kerr, trésorière, à treasurer@cfmta.org.

Des dons peuvent également être faits par carte de crédit via canadahelps.org.

Recherchez CFMTA et remplissez le formulaire en ligne. Un reçu officiel pour don de bienfaisance sera émis pour toute contribution.

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: 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 : 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.



Introducing our **new** 1st Vice President Ann Germani

The CFMTA Officers are pleased to announce the appointment of 1st Vice President, Ann Germani.

Ann lives in Brandon, Manitoba and is a MRMTA Delegate to CFMTA and MRMTA Vice President. She has many years of leadership with her Brandon & Westman Branch, and experience with various music organizations. Ann teaches harp and piano, and is a Certified Clinical Musician. Please join us in welcoming Ann to this important role with CFMTA!



La direction de la FCAPM a le plaisir d'annoncer la nomination d'Ann Germani au poste de première vice-présidente.

Ann réside à Brandon, Manitoba, et sert en tant que déléguée de la FCAPM et vice-présidente de la MRMTA. Elle possède plusieurs années d'expérience au sein de la filiale de Brandon & Westman, ainsi qu'auprès de divers autres organisations musicales. Ann enseigne la harpe et le piano, et détient la certification de musicienne clinicienne. Accueillons chaleureusement Ann dans son nouveau rôle dans la FCAPM!

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

Dina Pollock



Hi Everyone,

Here in British Columbia, spring has come. I am enjoying the flowers, the warmer weather, the longer days, and summer just a few months away.

Enjoy this issue of CMT - there is information about upcoming programs, competitions, articles and a few reviews.

Thanks

Dina

On front cover . . .



Poster
Branching Out 2022 / 2023



Poster
Essay Competition 2022



Poster
Canada Music Week 2022



Poster
Call for Compositions 2023



Poster
Virtual Professional Development





The **High Note** in Music Learning™

"I love being an MYC teacher. The program curriculum allows me to share my love of music with children knowing that I am providing a solid foundation in music education in a really fun and engaging way. Through the Covid-19 pandemic I have been so thankful to have the support of MYC and other MYC teachers as I transitioned to a successful year of online and hybrid lessons!"

Wendy McMillan (Vancouver, BC)

Music for Young Children® is the only child-centered music-learning system that integrates keyboard, creative movement, rhythm, and singing, ear training, sight reading, music theory and composition. **MYC** is ideal for teachers who meet specific piano-performance and music-theory qualifications, and are energetic, enthusiastic and passionate about music.

Enhance your studio with the MYC® method!

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

Follow us on:  

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

1.800.561.1MYC



Invitation to Serve with CFMTA

Une invitation à servir dans la FCAPM

Tiffany A. Wilson - Nominations Chair

SECOND VICE PRESIDENT - To be elected in July 2022

- The Second Vice President shall be elected by the Executive Committee in even numbered years and will serve a one-year term.

NOMINATIONS CHAIR – To be elected in July 2022

- The Nominations Chair is responsible for receiving nominations for all elected positions. The Nominations Chair may not let his/her name stand for any office.

STRATEGIC PLANNING CHAIR – vacant

- 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 of, or has been a member of the Executive Committee.

Greetings Registered Music Teachers

Thank you for your interest in becoming involved with the CFMTA on the National level. Listed above are the positions for which we are currently accepting nominations. Any individual CFMTA member is welcome to join a committee. To Chair a committee, an RMT must meet the requirements listed in the CFMTA Policies and Procedures and be a member in good standing with their provincial or territorial association.

While we recommended that you begin your experience as a member of a committee and learn its importance in the organization, it is also possible to take on a chair position if the applicant meets the requirements necessary to fill the portfolio.

First Vice President – Qualifications to be elected are:

- a. current RMT delegates who have attended 2 AEM's
- b. past RMT delegates who have attended 2 AEM's
- c. current RMT Chairs (who have served a minimum of 4 years)
- d. current or past RMT Provincial/Territorial Presidents. See the P&P for more details about an officers' duties.

DEUXIÈME VICE-PRÉSIDENT – élu en juillet 2022

- Le deuxième vice-président est élu par le comité de direction chaque année paire et sert pour un terme d'un an.

PRÉSIDENT DU COMITÉ DE NOMINATIONS ET ÉLECTIONS élu en juillet 2022

- Le président du comité de nominations a pour mandat de recevoir les nominations pour tous les postes élus. Le président du comité de nomination ne peut poser sa candidature pour aucune fonction.

PRÉSIDENT DE LA PLANIFICATION STRATÉGIQUE – vacant

- Le président du comité planification stratégique examine les pratiques courantes et les orientations futures de la FCAPM afin de guider le comité de direction dans sa planification annuelle. Le président du comité planification stratégique doit être ou avoir été membre du comité de direction.

Chers professeurs de musique,

Merci de considérer vous impliquer avec la FCAPM au niveau national. Vous pouvez voir plus haut la liste des postes pour lesquels nous acceptons présentement des candidatures. Tout professeur membre de la FCAPM peut se joindre au comité, à condition de se conformer aux exigences telles que définies dans le manuel des politiques et procédures de la FCAPM et d'être membre en règle de l'association provinciale à laquelle il appartient.

Bien qu'il soit recommandé de faire ses premiers pas comme membre d'un comité afin d'en apprendre les bases et les principes, nous pourrions accepter tout candidat qui remplit les conditions requises pour remplir le poste.

Premier vice-président – La personne élue doit :

- a. être présentement un délégué ayant assisté à au moins deux assemblées générales annuelles du comité de direction
- b. avoir été par le passé un délégué ayant assisté à au moins deux assemblées générales annuelles du comité de direction
- c. être président d'un comité de la FCAPM et avoir servi un minimum de quatre ans
- d. être président d'une association provinciale/territoriale affiliée. Voir le manuel des Politiques et procédures pour la description de tâches.



VOLUNTEERS NEEDED

SECOND VICE PRESIDENT

NOMINATIONS

STRATEGIC PLANNING



CANADIAN FEDERATION OF
MUSIC TEACHERS' ASSOCIATIONS

FÉDÉRATION CANADIENNE DES
ASSOCIATIONS DE PROFESSEURS DE MUSIQUE



Second Vice President – An historical first, this position will be elected this coming summer at the 2022 AEM. Applications now being accepted until May 1st or from the floor in July 2022. A nominations form must be completed and sent to the nominations chair from the Provincial or Territorial executive to which the applicant is a member. See the P&P for more details.

Strategic Planning Chair - 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. See the P&P for more details.

Nominations Chair – This portfolio will be vacant in July 2022. Applications now being accepted until May 1st or from the floor in July 2022. A nominations form must be completed and sent to the nominations chair from the Provincial or Territorial executive to which the applicant is a member. See the P&P for more details.

Deuxième vice-président – Ce poste, qui présente un intérêt historique, sera pourvu à l'assemblée générale annuelle de l'été 2022. Les candidatures sont acceptées jusqu'au 1er mai, ou peuvent se faire en direct sur place en juillet 2022. Un formulaire de nominations doit être rempli et envoyé au président du comité de nominations par le président de la filiale provinciale/territoriale à laquelle le candidat appartient. Voir le manuel des Politiques et procédures pour plus de détails.

Président du comité de planification stratégique – Au cours des années passées, la FCAPM s'est investie dans divers projets mis en place par le comité avec l'aide d'une firme de planification stratégique. Ce travail inestimable a permis à la FCMTA d'envisager de multiples programmes, opérations, projets de commercialisation et autres objectifs. En juillet 2020, ce comité a été mis en pause à cause du manque de direction, situation qui s'est répétée en 2021. Voir le manuel des Politiques et procédures pour plus de détails.

Comité de nominations et élections – Ce poste sera vacant en juillet 2022. Les candidatures sont acceptées jusqu'au 1er mai, ou peuvent se faire en direct sur place en juillet 2022. Un formulaire de nomination doit être rempli et envoyé au président du comité de nominations par le président de la filiale provinciale/territoriale à laquelle le candidat appartient. Voir le manuel des Politiques et procédures pour plus de détails.



Invitation to Serve with CFMTA

Une invitation à servir dans la FCAPM

Tiffany A. Wilson - Nominations Chair

OTHER POSITIONS AVAILABLE to be elected and/or re-elected in July, 2022.

- Archives Chair
- Awards and Competitions Chair
- Bylaws and Policy and Procedures Chair
- Canada Music Week Chair
- Conference Resource Consultant
- E-Festival Chair
- Essay Competition Chair
- Professional Development and Research Chair
- Program Funding & Grant Application Chair
- Public Relations and Marketing Chair
- Social Media Chair
- Translation Chair
- Young Artist Chair

If you are interested and fit the criteria listed in the Policies & Procedures for any of these positions, please reach out to the current officers and/or **CFMTA Nominations Chair, Tiffany A. Wilson** for more details. nominations@cfmta.org.

AUTRES POSTES OUVERTS à l'élection ou la réélection dès juillet 2022

- Archives
- Concours et distinctions
- Règlements, politiques et interventions
- Semaine de la musique canadienne
- Congrès
- Festival virtuel
- Concours d'essai littéraire (rédaction)
- Perfectionnement professionnel et recherche
- Relations publiques et marketing
- Réseaux sociaux
- Financement des programmes et demandes de subventions
- Traduction
- Concerts "Jeune artiste"

Si l'un de ces postes vous intéresse et que vous répondez aux critères tels que décrits dans les Politiques et procédures, svp contactez la personne responsable du comité en question ou **Tiffany A. Wilson, présidente du comité de nominations** à nominations@cfmta.org.

Policies & Procedures - English / Politiques et procédures - French

https://www.cfmta.org/docs/p-p/CFMTA_FCAPM-2021-2022-Policies-and-Procedures-Manual.pdf

Link to the Nomination Form / Lien d'accès au formulaire de nomination : <https://www.cfmta.org/en/forms/>



Call for Composition - **Winners** 2022

Appel à compositions - **Gagnants** 2022



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, instrumental and vocal works. Selected compositions are available for all to enjoy at <https://www.cfmfta.org/en/call-for-composition-2022/>.

The following works were selected for the 2022 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

Chaque année, la FCAPM organise un appel à compositions à l'occasion de la Semaine de la musique canadienne. Tous les compositeurs canadiens sont invités à soumettre des œuvres inédites, vocales ou instrumentales. L'écoute de ces compositions est disponible pour le public sur le site Web <https://www.cfmfta.org/fr/appele-a-compositions-gagnants-2022/>

Pour l'appel à compositions de 2022, les œuvres suivantes ont été sélectionnées. Félicitations et merci à tous les compositeurs d'avoir partagé leurs créations avec nous.

Instrumental with accompaniment / Compositions instrumentales avec accompagnement

Level / Niveaux 3 - 4

For the Children (Susan Griesdale, Ontario)

Level / Niveaux 5 - 6

Shipwreck Beach (Lori Jede, Manitoba)

Vocal with accompaniment / Compositions vocales avec accompagnement

Level / Niveaux 3 - 4

May There be Bells of Joy (Lori Jede, Manitoba)

Level / Niveaux 5 - 6

Birds of Spring (Victor Avila, Ontario)

Piano / Piano

Level / Niveaux 3 - 4

Tiptoe through the Snow (Lori Jede, Manitoba)

Level / Niveaux 5 - 6

Maple Syrup Moon (Kathleen Feenstra, BC)

Links to Music, YouTube, and bios are on the website - Enjoy !

Panelists - Rosemarie Horne - Peggy L'Hoir - Ernst Schneider





Call for Composition - **Winners** 2022

Appel à compositions - **Gagnants** 2022

Instrumental with accompaniment / Compositions instrumentales avec accompagnement - Level / Niveaux 3 - 4

For the Children (Susan Griesdale, Ontario)



Susan Griesdale is an award winning Composer, Piano Teacher, Clinician, and Adjudicator. She earned her ARCT from the Royal Conservatory of Music, and studied Composition with Composers Heather Schmidt, Michael J. Rudman and Julian Miran. An Associate Composer of the Canadian Music Centre (CMC), Susan has published collections for piano, violin, flute, and choral works. You will find her violin music in the 2021 RCM Violin Series, her piano music in the 2015 RCM Piano Syllabus and Celebration Series, the Conservatory Canada Syllabus and the ACNMP's Contemporary Showcase Syllabus. She also has many pieces published in the Canadian National Conservatory's Northern Lights Publications. Her piano music is also included in the US National Federation of Music Teachers Bulletin and MusIQ Club software program - an after school program developed for schools across the USA and Canada. Susan has presented piano repertoire at National, State and Provincial Conventions. 🌀

Piano / Piano - Level / Niveaux 5 - 6

Maple Syrup Moon (Kathleen Feenstra, BC)



Kathleen Feenstra has been teaching piano and theory in BC's Fraser Valley since 2001. Accredited by The Royal Conservatory of Music with an ARCT in Piano Performance (2010) and also an ARCT in Piano Pedagogy (2019), Kathleen is a member of the British Columbia Registered Music Teachers Association. She enjoys teaching, composing, and arranging, and is passionate about seeing her students succeed in their musical studies. 🌀

Vocal with accompaniment / Compositions vocales avec accompagnement - Level / Niveaux 5 - 6

Birds of Spring (Victor Avila, Ontario)



Victor is an active performer, piano teacher, and piano collaborator who achieved a wide piano repertoire, playing anything from Baroque to contemporary music styles throughout Canada, the United States, and Mexico. Victor holds a Bachelor's Degree in Music, a Diploma in Piano Performance, and a Master's in Music. As a pedagogue, Victor is a member of the Suzuki Association of the Americas, certified in composition, counterpoint, and piano teaching by the Ontario Registered Music Teachers Association. He lives in downtown Ottawa where he has his private studio and collaborates with the local scene. 🌀

Selected compositions are available for all to enjoy at
<https://www.cfmta.org/en/call-for-composition-2022/>

L'écoute de ces compositions est disponible pour le public sur le site Web
<https://www.cfmta.org/fr/appele-a-compositions-gagnants-2022/>

Instrumental with accompaniment / Compositions instrumentales avec accompagnement - Level / Niveaux 5 - 6

Shipwreck Beach (Lori Jede, Manitoba)

Vocal with accompaniment / Compositions vocales avec accompagnement - Level / Niveaux 3 - 4

May There be Bells of Joy (Lori Jede, Manitoba)

Piano / Piano - Level / Niveaux 3 - 4

Tiptoe through the Snow (Lori Jede, Manitoba)



Lori holds a Bachelor of Arts Degree in Music from the University of Winnipeg/ Concord College as well as a Flute Performance diploma from the Western Board of Music. She is a certified teacher with the Manitoba Registered Music Teachers Association and the Royal Conservatory of Music for flute, piano and theory, and is an adjudicator with Associated Manitoba Arts Festivals. Other professional development has been received through Noa Kageyama's Beyond Practicing Course and the RCM piano pedagogy courses. Lori currently enjoys teaching in her home studio, in addition to being the treasurer of the Syrinx Flute Festival and the Secretary Treasurer on the executive of the MRMTA. Her pandemic passions have been composing music for her students and co-founding the Manitoba Flute Association. She lives in Winnipeg with her husband, two daughters and four pugs. 🐾



The Best Student Music from your Favorite Composers!

Red Leaf Pianoworks

Teresa Richert
Joanne Bender
Wynn-Anne Rossi
June Armstrong
Rebekah Maxner
Martha Hill Duncan



Janet Gieck
John Burge
Beverly Porter
Irene Voros
Peter Rudzik
Susan Griesdale
Amy Stephens

Coming July 2022!

REGISTER
ONLINE!
\$39



STEPHANIE ARCHER
Cognitive Cousins: Music and Math

Injury Prevention: Strategies for Every Stage of Piano Study



DR. JOHN BURGE
Finding and Using the Heart of a Composition

Dr. Burge explains how and why 'The Heart of a Composition' appropriate can be effectively applied to private online teaching.



ESTHER BING
MoveMusic: The Power of Movement (For Pianists, Teachers and Students)

This session challenges preconceived notions around injury prevention and mitigation as it pertains to the life of a pianist, teacher and student.



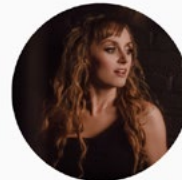
AMY BOYES
Ready for a Music Examination? Practical Specific Indicators

This session discusses the motivation, pitfalls and rewards of preparing students for music examinations



GLORIA CHU
Learning Power: Develop Intentional Music Habits in the Digital Age

This session will discuss the 5 steps to take action to establish intentional music habits in the digital age



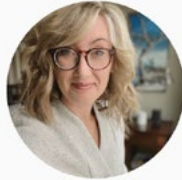
HALEY MARIE DONALD
Succeeding in a New Setting: Essay-writing in online history examinations

This session will navigate common misconceptions students have about online history examination essays-writing



DIANA DUMLAUVWALLA, RICARDO POZENATTO & MELODY MORRISON

Post-Pandemic Piano Pedagogy: Connecting with Generation Z and Alpha Students in the 2022 Music Studio



KAREN GERELUS
The 'I' in Why: musical identities and student retention

This session explores results from a doctoral study which investigated how piano students shaped their musical identities and understood themselves as musicians



ANN GERMANI
The Well-Tempered (ONLINE) Music Studio

A presentation on using technology to design online music experiences that reflect the therapeutic value of learning and playing the harp, as well as other music instruments.



DR. TOM GREBOUSKI
Maintaining Diatonic Harmony in Music Education: Balancing the mental and physical aspects of learning



BRENDAN JACKLIN
Perceiving Time and Rhythm

Collaborating with Computers



DR. ANDREW KIZAS
Creating a Living Resource Bank

This session guides teachers through the process of creating a living curriculum resource bank in support of culturally and historically responsive pedagogy



CHRISTINA LAI
Transparency in College Music Classes

This presentation will focus on creating an equitable environment through transparently designed assignments for all college students, including first-generation and low-income students.



JAMES CARL LAGMAN
Conversing Piano Pedagogy with Socially Responsible Repertoire

Pedagogical Analysis of Gubitt-Tugtugin (Musical Sketches) by Augusto Espino



ALICIA MIGHTY
Arranging Vocal Music Digitally

Audience members will master how to sing their vocal parts and arrange them onto an instrumental backing track via BandLab (free music software program)



CHRISTOPHER NORTON
Playing better, getting fluent with chord playing and improvising - all at once!

The session describes using a piece to get better as a player as well as understanding the chords and chord progression of the piece, leading to improvisation.



DR. ERIN PARKES
Anxiety and Music Learning: Supportive Strategies for Students

Supports for behavioural, emotional and cognitive aspects of anxiety will be explored.



DR. GEORGE WADDELL
The Art, Science, and Practice of Evaluating Music Performance

The Future of Technology Enhanced Music Instruction



Ukova

2022 Connecting Canada - Virtual Professional Development July 8-9, 2020 - cfmta.org/en/connecting-canada-2022

Presentations:

- **The Bend in the Road - Spotlight Artist - In Conversation with Jacques Arsenault**
LIVE Spotlight Artist
- **Navigating Pandemic Culture Shock - Speaker: Valerie Dueck**
LIVE - Invited Speaker
- **Gratitude in the Shadow of a Global Pandemic - Speaker: Merlin B. Thompson**
LIVE - Invited Speaker
- **Round Table - LIVE**
- Anxiety and Music Learning: Supportive Strategies for Students - Speaker: Dr. Erin Parkes
- Arranging Vocal Music Digitally - Speaker: Alicia Mighty - LIVE
- Cognitive Cousins: Music and Math - Speaker: Stephanie Archer
- Collaborating with Computers - Speaker: Brendan Jacklin
- Conversing Piano Pedagogy with Socially Responsible Repertoire: Pedagogical Analysis of Guhit-Tugtugin (Musical Sketches) by Augusto Espino Speaker: James Carl L. Osorio
- Creating a Living Resource Bank in Support of Culturally and Historically Responsive Pedagogy - Speaker: Dr. Andrew Kizas
- Finding and Using the Heart of a Composition as an Effective Approach to Teaching Online. - Speaker: Dr. John Burge
- Injury Prevention: Strategies for Every Stage of Piano Study - Speaker: Stephanie Archer
- Learning Power: Develop Intentional Music Habits in the Digital Age - Speaker: Gloria Chu
- Maintaining Diatonic Harmony in Music Education: Balancing the mental and physical aspects of learning - Speaker: Dr. Tom Grebouski
- MoveMuse: The Power of Movement for Pianists, Teachers and Students - Speaker: Esther Bing
- Perceiving Time and Rhythm - Speaker: Brendan Jacklin
- Playing better, getting fluent with chord playing and improvising - all at once! - Speaker: Christopher Norton
- Post-Pandemic Piano Pedagogy: Connecting with Generation Z and Alpha Students in the 2022 Music Studio - Speakers: Dr. Diana Dumlavwalla, Dr. Ricardo Pozenatto, Melody Morrison
- Ready for a Music Examination? Practical, Specific Indicators - Speaker: Amy Boyes
- Succeeding in a New Setting: Essay-Writing in Online History Exams - Speaker: Haley Marie
- The art, science, and practice of evaluating music performance - Speaker: Dr. George Waddell
- The future of technology enhanced music instruction - Speaker: Dr. George Waddell
- The 'I' in Why: musical identities and student retention - Speaker: Karen Gerelus
- The Well - Tempered (ON-LINE) Music Studio - Speaker: Ann Germani
- Transparency in College Music Classes - Speaker: Christina Lai
- Teaching with Student Diversity In Mind: Why Curriculum Makes a Difference - Speaker: Merlin B. Thompson





National **Piano** Competition - July 2023

Rules and Regulations

Application deadline is May 1, 2023

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

1. The National Piano Competition is limited to Competitors studying at the undergraduate level or lower as of the date of application. Competitors must not have reached their 25th birthday by January 1, 2023. They must be Canadian citizens or landed immigrants.

2. Competitors must be students of a Member of CFMTA at the time of application.

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

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

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

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

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

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

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

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

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

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

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

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

Awards presented at the conclusion of the Final Round:

First Place: \$5,000.00

Second Place: \$3,000.00

Third Place: \$2,000.00

5. FINANCIAL RESPONSIBILITIES

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

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

6. ONLINE APPLICATION FORM

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

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



National **Vocal** Competition - July 2023

Rules and Regulations

Application deadline is May 1, 2023



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

1. The National Vocal Competition is limited to competitors studying at the undergraduate level or lower as of the date of application. Competitors must be 19-33 years of age as of January 1, 2023. They must be Canadian citizens or landed immigrants.
2. Competitors must be students of a Member of CFMTA at the time of application.

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

a) Competitors in the CFMTA/FCAPM National Semi-final Round must present a program of 25 minute minimum to a 30 minute maximum, consisting of the following:

- *One Operatic aria*
- *One selection must be in Italian*
- *One selection by a Canadian composer*
- *A variety of shorter works to form a well-balanced program*

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

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

Tiffany A. Wilson Italian Award: \$750.00 - for the best performance of a selection in Italian

ARMTA Provincial Vocal Award: \$750.00 - for the best performance of a Canadian composition

** To be eligible for the Tiffany A. Wilson Award, the Semi-Final program must include a selection in Italian

** To be eligible for the ARMTA Provincial Vocal Award, the Semi-Final program must include a work from a Canadian Composer

4. FINAL ROUND - No changes in repertoire are permitted once the selection has been submitted.

Finalist must present a program of 30 minute minimum to a 40 minute maximum, consisting of the following:

- *One Operatic aria*
- *A variety of shorter works to form a well-balanced program*
- *May repeat ONE selection from the Semi-Final Round*

Awards presented at the conclusion of the Final Round:

First Place: \$5,000.00

Second Place: \$3,000.00

Third Place: \$2,000.00

5. FINANCIAL RESPONSIBILITIES

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

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

6. ONLINE APPLICATION FORM

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

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





Noticing the Unfamiliar

by Sandra Mogensen

Would you be more likely to try a new restaurant if someone you know had recommended it, or would you take the risk and just give it a try?

Would you spend the money to see a movie at the cinema if you didn't know of any of its actors or director, and had not seen the trailer?

Would your interest in attending a symphony concert be piqued more if the program was comprised of works by well-known composers of the standard repertoire, or if several of the composers were unknown to you?

While there are no doubt areas in all of our lives where we are more adventurous in our choices, in general, humans seem to have a preference for familiarity. After all, trying something new and unknown can present risks: money wasted, lost time, general discomfort, or even (heaven forbid!) food-poisoning.

In the last three years, I have become very focused on discovering and promoting music composed by women. Although this repertoire is enjoying more and more attention recently, the obstacles to bringing some of this music into the standard repertoire are still very evident. Our training and indeed the music world in general has tended to ignore the fact that many women have written wonderful music throughout music history, and this belief still informs the attitudes of many. Additional challenges due to the difficulty in finding scores composed by women, and the need for much more musicological research on female composers unfortunately mean that deserving compositions are not performed as often as those by male composers.

Additionally, one obstacle that I have found particularly challenging is the unconscious tendency toward preferring the familiar, resulting in reluctance to explore composers whose names are not known to us. Even amongst my network of people who are themselves promoting diversity and equality, I can see from the engagement on various social media posts that the more famous women composers get a much larger response than composers whose works are nearly never played.

Although I personally have a preference for hearing works that are new to me, I know I am guilty of this familiarity-preference in other areas of life. I am much less likely to click on something that has no resonance with anything that is already known to me. Commenting on a study on the "Big Five" personality traits, journalist Tom Hale says:

"'Open to experience' is one of the Big Five Personality Traits. It denotes our sense of curiosity, our preference for variety, our appreciation of aesthetics, and our desire to experience unknown things. Since this trait appears to decline with age, it could explain why our music habits become more rigid as we get older" (Hale, 2018).

According to a recent study by Deezer, people's musical preferences tend to be formed by age 30, such that the tendency is to seldom explore new artists or styles of music after that.

I therefore propose that in order to achieve more gender balance in the world of musical performance and pedagogy, each of us must try to make a deliberate effort to pay attention to composers and works who are not known to us. Although it is much easier to scroll on by until something we recognize catches our attention, this is a disservice not only to the composers of the past, but also to ourselves and to future generations of musicians and music-lovers.

As a starting point, I offer five exquisite piano works* that my colleague, Erica Sipes, and I have come across while working on our 'Piano Music She Wrote' projects:

1. American composer Mary Howe's *Nocturne*
2. British composer Frances Allitsen's *Nocturne*
3. French composer Marie Jaëll's twin suites *Les beaux jours and Les jours pluvieux*
4. Norwegian composer Elise Wiel's *Romance, Opus 2 #3*
5. Polish composer Helena Łopuska's *Song without Words, Opus 2*




The Howe *Nocturne* (Level 10) is wonderfully brooding and melodic. A contrasting dreamy middle section displays unexpected harmonic twists which lead back to the opening material. The Allitsen *Nocturne* (Level 10) is also dark and melancholic, while also intensely passionate. Both of the Jaëll sets (Level 4-8) are fine examples of well-written miniatures and character pieces that brilliantly capture ordinary moments in time. Jaëll's writing is colourful, imaginative, and unique. Wiel's *Romance* (Level 8) unfolds from a single note across the keyboard in a lush song without words in true Romantic style. The Łopuska (Level 9) evokes an Eastern European sound of orthodox liturgical music. All five of these composers wrote with a deep understanding of the instrument, and capitalized on the piano's wide range of tonal colours.

Let us get creative in finding substitutions for some of the 'tried and true' repertoire. How about Louise Farrenc's Impromptu pour piano in place of *Für Elise*? Minuets by Anna Bon di Venezia, Elisabeth Jacquet de la Guerre, or Elisabetta de Gambarini rather than the usual fare? Florence Price's *Summer Moon* instead of *Clair de lune*?

Reference

Hale, T. (2018, June 8) Something Strange Happens To Your Taste In Music At Age 30. IFLScience. <https://www.iflscience.com/brain/we-stop-discovering-new-music-at-a-certain-age-heres-why/>



Sandra Mogensen—pianist—was born in Sarnia, Ontario, Canada. Her early musical studies were with her mother; she continued with further training at the University of Western Ontario, the Mozarteum in Salzburg, the Royal Danish Conservatory of Music in Copenhagen, and at Westminster Choir College in Princeton, NJ. As a performer, Sandra works both as solo pianist and in collaboration with singers. She has played in concert in both capacities in Canada, the USA, the UK, and Europe. As a pedagogue, she has several decades of experience teaching and coaching students of all ages and levels. Since January 2019, Sandra's main focus has been on researching, performing, recording, teaching, and promoting the repertoire of female composers. Her six-album project, en pleine lumière, saw the release of Volume 1 (composers born in mid-19th century) in December of 2019. Subsequent volumes are planned for 2022 and beyond. During the pandemic, Sandra Mogensen & American pianist, Erica Sipes co-created a project, 'Piano Music She Wrote' in order to help pianists discover compositions by women. For more information, please see pianomusicshewrote.com and sandramogensen.com 

When we start searching and exploring, the choices are endless, as is the joy and satisfaction of discovery. When we share our discoveries with our students, the benefits are immeasurable. Little by little the pendulum swings toward more equity and balance.

** Scores for each of these works are free to download at imslp.org. Performances are available to listen to at youtube.com/pianomusicshewrote.*

Links to Scores:

- [https://imslp.org/wiki/Nocturne_\(Howe%2C_Mary\)](https://imslp.org/wiki/Nocturne_(Howe%2C_Mary))
- [https://imslp.org/wiki/Nocturne_\(Allitsen%2C_Frances\)](https://imslp.org/wiki/Nocturne_(Allitsen%2C_Frances))
- [https://imslp.org/wiki/Les_Beaux_jours_\(Ja%C3%ABII%2C_Marie\)](https://imslp.org/wiki/Les_Beaux_jours_(Ja%C3%ABII%2C_Marie))
- [https://imslp.org/wiki/Les_Jours_pluvieux_\(Ja%C3%ABII%2C_Marie\)](https://imslp.org/wiki/Les_Jours_pluvieux_(Ja%C3%ABII%2C_Marie))
- [https://imslp.org/wiki/5_Sm%C3%A5_Klaverstykker%2C_Op.2_\(Wiel%2C_Elise\)](https://imslp.org/wiki/5_Sm%C3%A5_Klaverstykker%2C_Op.2_(Wiel%2C_Elise))
- [https://imslp.org/wiki/Chanson_sans_paroles%2C_Op.2_\(%C5%81opuska%2C_Helena\)](https://imslp.org/wiki/Chanson_sans_paroles%2C_Op.2_(%C5%81opuska%2C_Helena))



Systematization of Non-Western Music Teaching in Canada: An Inquiry by Subash Giri

Introduction

On November 19, 2020, I received an inquiry from a prospective student who wanted to learn Hindustani Classical Voice with me. The student inquired “what is the course duration, and will you provide any certificate of completion after the course?” Despite being a registered music teacher with the Alberta Registered Music Teachers’ Association (ARMTA) and a member of the Canadian Federation of Music Teachers’ Association (CFMTA), I did not have an official certification system to offer in this area of music study. I could offer a certificate from my studio, but that is not what the student was referring to in the question. In another instance, a brilliant 12-year old student of mine had to quit his music lessons in September 2020, which he had been taking with me for over 2 years; his single mother could no longer afford to continue as she lost her job because of the COVID-19 pandemic. She sought resources (awards, scholarships, bursaries) that could help her son to continue his music education. Unfortunately, he was not eligible for any awards, scholarships, or bursaries run by the local, provincial, or national level of music education institutions or music teacher associations in Canada, as none of these recognize the music education that he was pursuing.

Non-Western music teachers often encounter this dilemma with new and existing students who are accustomed to the Canadian curriculum and Conservatory examination and certification, and who want study support and opportunities to compete and perform for recognized certification. Students have every right to be concerned about how their progress and achievement will be gauged; they want a platform to explore their talents; they seek awards, scholarships, or bursaries to affirm their study and reward their efforts. Highly qualified Non-Western music teachers dream of supporting themselves through studio teaching, as this is where their passion lies, and they want to make a career in Canada. However, there is no national institution or body that can presently assist in this regard.

Based on insight drawn from my personal experience as a Non-Western music teacher in Canada for the past four and half years; my two years in an executive role as the Vice President at the ARMTA Edmonton branch; my formal and informal communication with some Non-Western music teachers; and, internet-based data sources, this article discusses the challenges of Non-Western music teaching in Canada. Further, it makes inquiries into any potential avenues and possibilities of making Non-Western music teaching recognized and systematized in Canada and bridging the gap between marginalized Non-Western music teaching and well-established Western music teaching.

Snapshot: Non-Western Music or World Music



Figure 1: Author performing Hindustani music with students in the Fusion Festival, Edmonton, AB, October 30-31, 2021.

Historically, Non-Western music has been lumped together and defined with the vague term “world music” (Kalia, 2019). Coined in the 1960s, these two words were sometimes replaced with “ethnic music” or “developing world music”. But what do these words mean? The Canadian Encyclopedia of Music states: “... Broadly interpreted, ‘world music’ can mean the traditional music of cultures outside North America and Western Europe, or contemporary versions of traditional music” (King, 2014, para 1).





conservatory
C A N A D A™

In recent decades, many artists, educators, and scholars have found the term “world music” to be problematic. It creates a stereotype which implies it is less evolved music, unworthy music, and music without a theoretical foundation. Many have argued that the term “world music” is outdated and have called for its redefinition (Kalia, 2019). As the debate regarding exactly what to call it goes on and on, Non-Western music teaching is not being well served.

My Connection to ARMTA and CFMTA

My journey in South Asian music teaching, specifically Hindustani Classical music (voice and instruments) in Canada began in fall 2016 after I first arrived in Edmonton. Prior coming to Canada, I spent more than a decade teaching in Nepal, including at the Tribhuvan University of Nepal; at several local and international schools; and, in a private studio. Coming from a small city of a small country compared to Canada, my first year was an overwhelming encounter with new cultures; a new environment; new weather; feeling the pain of separation from the homeland; and, several immigration-related challenges. Driven by the passion of music teaching, I was desperately looking for people and institutions for help and guidance with developing my career in professional studio music teaching.

A year passed and I found out about the ARMTA Edmonton branch from one of my classmates at the University of Alberta in December 2017. I applied to join the association in January 2018. In February 2018, I received a full membership at ARMTA, and registered in a new subject area called “Ethnomusicology”. After joining the organization, I got a chance to meet Judith Ammann—the president at that time—at the University of Alberta, Students Union Building (SUB) food court. During the meeting, she informed me of the vacant positions at the ARMTA Edmonton branch. I expressed my interest in serving in the organization, and in June 2018 I became Vice President, and served in that position until June 2021.

Later, in July 2019, I had the opportunity to attend the CFMTA national biannual conference (July 3 – 6) in Winnipeg. This was the first time that I got a chance to learn more about the CFMTA and participate in the conference. Currently, I serve as a member of the CFMTA 2023 Edmonton conference planning committee.

“ Progressive and innovative music education, assessment and performance training for students across Canada



New syllabi available for free download



Flexible repertoire options and free approvals



Flexible scheduling with Flex Theory and eExams



Contemporary Idioms™ exams cater to diverse interests

Discover the Difference
www.conservatorycanada.ca

 1.800.461.5367

More For Your Music





Systematization of Non-Western Music Teaching in Canada: An Inquiry - cont.

Curriculum Systematization, Examination, and Certification



Figure 2: Author's students performing Hindustani classical raga in a 1st Indian Music Heritage Festival held on December 19, 2021.

The Royal Conservatory of Music (RCM) is the educational institution that provides “*the definitive standard of excellence in curriculum design, assessment, performance training, [and] teacher arts-based social programs*” (The Royal Conservatory of Music, 2021) for music students and teachers in Canada and in some of the United States. Based on its elementary, intermediate, and advanced level curriculums, it offers a national standard practical and theory examination system for a wide range of Western instruments and voice (The Royal Conservatory of Music, 2022).

Similarly, Conservatory Canada is used across Canada. It provides a national standard syllabus for Western music and offers examinations and certifications for various levels, including graduate diplomas in a range of classical, contemporary, and theory areas (Conservatory Canada, 2022). Importantly, its courses are equivalent to RCM examinations and High School Accreditation. Conservatory Canada examinations are recognized by most ministries of education across Canada (Conservatory Canada, 2022). These curriculums, examination systems, and credentials (certificates and diplomas) are recognized nationally and internationally.

Compared to the RCM and Conservatory Canada curriculums, examination systems, and certifications, there is a significant gap in Non-Western music teaching and learning in Canada. Despite the tremendous interest of many Canadian students and the availability of qualified music educators, a systematic teaching and learning structure for Non-Western music does not exist.

Impacts and Challenges

This non-existence of systematic teaching and learning of Non-Western music in Canada has directly impacted both students and teachers. Canadian students who have a profound desire for and interest in exploring Non-Western music and wish to achieve a certain level of certification—one that can potentially help them in their pursuit of higher education or even help them develop a career in Non-Western music performance or teaching—are facing a huge barrier due to a lack of systematic music teaching and learning. Neither is there a national standard curriculum or any examination system that awards certification after the completion of any level of learning that helps to track student progress and develop self-confidence. Students who take exams under Conservatory Canada also have the benefit of transferring their credits to other comparable institutions, which assist them in pursuing higher education in music or the arts. In contrast, Non-Western music students are always excluded from this opportunity.

There are abundant opportunities (awards, competitions, and performances) for students who wish to pursue any Western music study, as well as for teachers who seek certification and want to enhance their skills. For example, Conservatory Canada offers the medal of excellence, scholarships, and travel awards. Similarly, CFMTA provides a platform for students to perform at national-level competitions. Other provincial and local registered music teachers’ associations (ARMTA in Alberta, where I do my studio teaching), and other institutions, offer a range of awards, competitions, and performance opportunities. Unfortunately, Non-Western music students do not meet any criteria set by these organizations and lack eligibility for these opportunities.

In addition, RCM Teacher Certification provides multiple opportunities such as teachers’ access to professional development resources; connections to their peer community; and, inclusion in the National Music Teacher Directory (The Royal Conservatory, 2022). Likewise, CFMTA and provincial and local registered music teachers’ associations offer multiple opportunities for professional development training and awards. However, these are all primarily centered around development opportunities for Western music instructors. In the case of



Non-Western music teachers, because of the absence of official certification, recognition, and professional development opportunities, there are uncertainties and challenges in their career, teaching practice, and professional development.

Conclusion

Canada is home to diverse cultures and communities. Multiculturalism became an official policy in 1971. In The Canadian Multiculturalism Act of 1988, it states that Canada “will foster the recognition and appreciation of the diverse cultures of Canadian society and will promote the reflection and the evolving expressions of those cultures” (Government of Canada, 2021). Ironically, while some music cultures are thriving, many others are suffering. Through my own experience, as I developed my own teaching studio in Edmonton, I learned that there is tremendous potential for professional Non-Western music teaching in Canada. A quick google search will display a notable number of music schools/professionals that offer a wide

range of Non-Western music instruction across Canada. Many have a virtual presence and teach online; others are teaching music privately in their home studios. Canadian students seem open to exploring and appreciating different music traditions. I believe the key issue is that there is no systematic teaching and learning structure, nor any institution that provides examination and certification, for Non-Western music teaching in Canada. Educators and students are both in search of a path that can guide them in the right direction in this regard.

On one hand, we often pride ourselves on how well we include, celebrate, and advocate for multiculturalism in Canada. On the other hand, we are not aware of how some cultures and music traditions face barriers based on race, colour, and ethnicity. Perhaps we could be the catalyst that finds a way to systematize, recognize, and honor Non-Western music instruction and study in Canada and become keystones to bridge this otherness. Could this be the time to start opening some doors?

Reference

- CFMTA. (2021, November 1). The CFMTA mission statement. <https://www.cfmta.org/en/who-we-are/>
- Conservatory Canada. (2022, January 3). Conservatory Canada. <https://conservatorycanada.ca/>. (2022, January 3). Transcripts & Credits. <https://conservatorycanada.ca/examination-information/transcripts-credits/>
- Government of Canada. (1988, July 21). Multiculturalism Policy of Canada. Justice Law Website. <https://laws-lois.justice.gc.ca/eng/acts/c-18.7/page-1.html>
- Kalia, A. (2019, July 24). ‘So flawed and problematic: why the term ‘world music’ is dead. The Guardian. <https://www.theguardian.com/music/2019/jul/24/guardian-world-music-outdated-global>
- King, B. N. (2014, July 27). World Music. The Canadian Encyclopedia. <https://www.thecanadianencyclopedia.ca/en/article/world-music>
- The Royal Conservatory of Music. (2021, October 25). About Us. <https://www.rcmusic.com/about-us>. (2022, January 3). Curriculum and Disciplines. <https://www.rcmusic.com/learning/about-the-royal-conservatory-certificate-program/curriculum-and-disciplines>. (2022, January 3). RCM Teacher Certification. <https://www.rcmusic.com/teaching/rcm-teacher-certification>



Subash is a Ph.D. candidate in ethnomusicology at the Department of Music University of Alberta. He holds three Master's Degrees: Hindustani Classical Voice (M MUS) and Sociology (MA) from University of Nepal, and Music Management (M MUS MGMT) from University of Agder, Norway. He is an Assistant Lecturer of the Indian Music Ensemble (IME) at the Department of Music, University of Alberta. His research focuses on South Asia, particularly on Nepal and India. His main areas of research interest are applied ethnomusicology; traditional music of South Asia; music and diaspora, music sustainability and cultural continuity; music and community well-being. 🌀





Upcoming Programs & Competitions for members:

- 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

Memorial Pedagogy Award / Prix commémoratif de pédagogie 2022

WHO CAN APPLY

The CFMTA shall be responsible for this award of \$500.00 to be presented in even-numbered years to the applicant receiving the highest mark in a Diploma Level Pedagogy Exam from a national based teaching institution which offers exams in every province/territory. Eligible students must be studying pedagogy with an individual member of CFMTA.

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
cfmta.org/en/memorial-pedagogy-award

QUI PEUT EN FAIRE LA DEMANDE?

La FCAPM est responsable de ce prix de 500,00 \$ qui est remis chaque année paire au candidat qui obtient la plus haute note à un examen de pédagogie dans le cadre d'un programme d'obtention de diplôme d'un établissement d'enseignement national qui permet de passer des examens dans chaque province/territoire. Les élèves admissibles doivent étudier la pédagogie auprès d'un membre de la FCAPM.

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 2022. Toute personne ayant satisfait aux exigences entre janvier 2020 et janvier 2022 est admissible et peut soumettre sa candidature.

Pour plus d'informations se il vous plaît contacter : Lynn Ewing
competitions@cfmta.org
cfmta.org/fr/prix-commemoratif-de-pedagogie

Where the Music Begins

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



Long & McQuade
MUSICAL INSTRUMENTS 

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

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

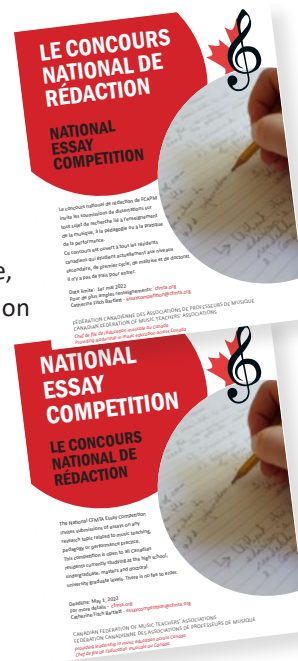
Le concours national de rédaction de la FCAPM accepte la soumission de textes sur les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens qui étudient actuellement aux niveaux école secondaire, du premier cycle,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



Call for Compositions / Appel à compositions 2023

For performance during Canada Music Week®

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

November 19 - 25, 2023

Grades 3 - 4 / Grades 5 - 6

- Piano
- Instrumental with accompaniment
- Vocal with accompaniment

Deadline Date: March 1, 2023

Entry fee: None

We encourage you to be inspired by our vast Canadian landscape and geography as the theme of your piece. 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 19-25 novembre 2023

3e-4e années / 5e-6e années

- Piano
- Instrumental avec accompagnement
- Chant accompagné

Date limite : 1er mars 2023

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





Upcoming Programs & Competitions for members:

- 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

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
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
cfmta.org/fr/certificat-daccreditation-fcapm



Upcoming Programs & Competitions for branches:

- Young Artist Tour / Série de concerts « Jeune artiste »
- William Andrews Awards / Le prix William-Andrews
- Branching Out / On se rassemble



Young Artist Series National Committee is looking for volunteers!

The Young Artist Series is a national program of the CFMTA, and is open to all students studying with a member of the CFMTA/FCAPM. The Series consists of regional competitions/auditions and performing tours. Musicians in all disciplines have the opportunity to apply for the Young Artist Series and although the majority of Young Artists have been pianists, many vocalists, violinists, cellists and other instrumentalists have been represented in the Young Artist Series. The tours have national, regional and local convenors. For more information, visit <https://www.cfmta.org/en/young-artist-tour/>

Currently, the Young Artist Series National Committee is looking for volunteers who are passionate about finding ways to support and share young musical talent in their communities on a national level. No prior experience is required to join the team. Volunteers will be assisting the National Young Artist Tour Chair to communicate with local and provincial convenors and manage regional tours across the nation.

For more information, please contact Louisa Lu at youngartist@cfmta.org

my music staff

Late payments giving you treble?

Set up **automated payments** with My Music Staff!

30-DAY FREE TRIAL | Get started today at www.mymusicstaff.com



Upcoming Programs & Competitions for branches:

- Young Artists Tour / Série de concerts « Jeune artiste »
- William Andrews Awards / Le prix William-Andrews
- Branching Out / On se rassemble

William Andrews Awards - Le prix William-Andrews

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, 2022.

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, Ontario.

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 2022.

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



Branching Out / On se rassemble

Collaborating with the Arts and Beyond
Collaborons dans les arts et au-delà

2022/2023

Collaborating with the Arts and Beyond / Collaborons dans les arts et au-delà

The 2022-2023 Branching Out initiative, **Collaborating with the Arts and Beyond**, encourages branches to host and/or participate in events that connect music with visual arts, drama, dance, and beyond. With a goal of blending music with another sector or organization, both will be enhanced and inspired by the exchange of ideas, perspectives, and creative thought. Events may be live in-person, live-streamed, or pre-recorded for broadcast at the discretion of the Branch and/or participants.



Examples include:

- Partnering with another arts organization to create something unique and innovative.
- Recital showcasing some of an art gallery's exhibits accompanied by appropriate music (music and art from eras such as Impressionism, Classical, modern)
- Collaborative music & dance performances
- Student compositions inspired by art/dance/nature (the beyond?)
- An artist creating a painting or pottery to music
- Spoken word/music performances
- Animal/Nature conservancies
- Planetarium or Science Centres
- Panel discussion or seminar on performance anxiety as it relates to both sports and music

CFMTA/FCAPM will donate \$100.00 to each branch that hosts an event by March 15, 2023.

Applications are to be submitted online at www.cfmta.org and must include a write-up of the event, a photo, and a completed photo release form. The deadline for submissions is March 31, 2023.

For more information: Anita Perry admin@cfmta.org

Le programme de rayonnement « On se rassemble 2022-2023 : **Collaborons dans les arts et au-delà** » propose aux filiales d'accueillir des événements qui relient la musique avec les arts visuels, le théâtre, la danse et autres. Lorsque la musique fusionne avec un autre domaine, les deux sont enrichis et inspirés par l'échange d'idées, de points de vue et de concepts innovants. On peut organiser les événements en personne, en direct (en streaming) ou préenregistrés pour une diffusion ultérieure à la discrétion des filiales et des participants.



Voici des exemples :

- Association avec une autre organisation pour créer quelque chose d'inédit
- Organisation d'une exposition d'art visuel avec musique de fond appropriée au style (classicisme, impressionnisme, modernisme)
- Présentation d'un spectacle de musique accompagné de danse
- Récital de compositions d'élèves inspirées de l'art, la danse, la nature (le "au-delà"?)
- Démonstration d'un artiste qui peint ou qui crée une pièce d'art au son de la musique
- Déclamation de poèmes ou de textes au son de la musique
- Discussion sur la protection de la nature ou de la faune
- Visite ou exposition dans un planétarium ou un centre des sciences
- Panel de discussion ou un atelier sur l'anxiété de performance, ce qui s'applique aussi bien aux sports qu'à la musique

La FCAPM offrira 100 \$ à toute filiale qui organisera un événement dans le cadre de ce projet avant le 15 mars 2023.

Les candidatures doivent être soumises en ligne sur www.cfmta.org, et doivent inclure la description par écrit du projet, une photo ainsi qu'un formulaire d'autorisation de diffusion de photos dûment rempli. La date butoir pour l'envoi est le 31 mars 2023.

Pour plus d'informations, veuillez contacter Anita Perry au admin@cfmta.org





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



conservatory
C A N A D A™

Conservatory Canada continues to schedule exams for practical and theory on a flex basis. Students can schedule their exams whenever they are ready with only two weeks notice. Practical exams can be held using either MIDI software to connect two digital pianos remotely, or using Zoom for acoustic pianos. For the foreseeable future, we will continue to schedule exams on a flex basis preserving the option for students to take their exam from any location that they deem convenient and safe. This includes student's homes.

Our Executive Director, Derek Oger hosts a live webinar online every Friday at 12:00 pm ET on a variety of topics of interest to studio teachers. We have many different guest panelists presenting with the mission to connect teachers and create a community space to share ideas related to studio teaching and preparing students for CC exams. For an updated schedule of webinars with registration links, please refer to our Conservatory Canada Teacher's Facebook page, or reach out to us to be placed on our email list.

We are poised to host some webinars this spring that give teachers a firsthand look at the examining process through Mock Exams, the first of which takes place on April 22. Also of interest is a series of sessions on performance practice suggestions using music by women composers, led by Eleanor Gummer, Cecile Desrosiers and Olivia Adams. On May 6, they will be looking at articulation, phrasing, dynamics and ornamentation of the Romantic era. You can get on our email list simply by registering for that webinar here: https://us02web.zoom.us/webinar/register/WN_q3-sy-raRXCrmqqRI39T3w

All registrants receive links to join our webinars live where you can ask questions of the panelists, and you will also receive a replay link to watch later.

derek@conservatorycanada.ca



Debra Wanless Music

All Your Creative Teaching Needs

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



debra@debrawanless.ca
debrawanless.com



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

Greetings everyone! Finally, Spring is on the calendar, and we are all looking forward to warmer, sunnier days. Across the country we are adjusting to a gradual return to more familiar activities, while continuing to be flexible and attentive to good practices designed to maintain health and wellness.

This year, we at **Northern Lights Canadian National Conservatory of Music** are excited to be celebrating our 20th anniversary. Milestones provide an opportunity to celebrate progress, while also encouraging us to look to the future. While change and adaptation is necessary in any organization, our guiding principle has always been to promote a grass-roots culture that celebrates the Canadian musical landscape. To mark the occasion of our 20th anniversary, we are inviting you to participate in two special events.

The first, a fun chance to put your mark on CNCM, is a “Name That Piece Challenge”. Hopefully, you have had a chance to explore our videos. The theme music used for each video was written by Canadian composer Wes Froese, and in this challenge, you can submit your suggested title for the piece. We continue to add to the collection, which can be viewed and shared from <https://www.youtube.com/channel/UCiOYK9iRahu0WLjHTG9cOzQ>.

The second opportunity to celebrate with us is an online piano festival. This non-competitive festival is open to any students, regardless of experience with CNCM programs and will serve to shine a spotlight on a variety of Canadian compositions.

Details about these events, as well as more information about CNCM can be found on our website (<https://www.cncm.ca/>). As well, we are available to answer any questions (cncmoffice@gmail.com). All the best to everyone!



NEW Celebration Series®, Sixth Edition

Launched on April 27, 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 favourite composers with exclusive commissions along with beloved classics from the Baroque, Classical, and Romantic periods. Order today at rcmusic.com/Piano2022.

In addition to the launch of the new Celebration Series®, the RCM Piano Syllabus, 2022 Edition is now available. You can view this syllabus now at 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.

August Examination Session

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 as a means of supporting teachers and providing motivation for students to continue their studies.

We are pleased to announce that in-person practical exams are now available for all levels! To learn more about in-person exams for the August session, please visit rcmusic.com/ExamNews.



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

by Lori Elder

Q. *How do you help a student who is not motivated to practice to get more done?*

A. We have all been there. You're in a lesson with a student, and not a lot is moving forward. Everything sounds the same as it did last week, and maybe even the week before that, and progress is completely stalled. You start to wonder how long it will be until the student quits. Well, hopefully they won't!

Talk with the student and the parents about their expectations for studying the piano. Is it to learn musical basics, to reach a certain level of accomplishment, to improve study skills, or mostly for recreation? Try to have a clear understanding of what the purpose is, then come up with a plan to work toward this.

Ask the student what they do and don't like about playing the piano. Is it not interesting, too difficult, they don't enjoy the pieces, don't like practicing, they'd rather be doing something else? Getting to the root of the problem can be very illuminating and helpful for coming up with solutions.

Here are some suggestions:

Practice with the student in the lessons. Do separate hand work, showing them exactly what to focus on at home. Count aloud together, then have the student count by themselves. Write in some dynamics and try them. Break the piece into sections, then do 3 times RH/ 3 times LH/ 5 times together, and this kind of thing. Have a clear practice plan that is easy to follow.

Find a piece they really like. This could be an easier piece, or a more challenging piece, or a piece in a style they enjoy. Try a different genre, such as pop, jazz, movie themes, etc. Many of my students bring in pieces they have downloaded, and the variety can be really enjoyable. Or do a project like nature pieces, marches, animal pieces - whatever appeals to them!

Explore a composer. Learn about their life and play a variety of their pieces. Delve into Bach, Clementi, Boris Berlin, or any composer who captures the student's interest. This is all time well spent.

Set a goal, such as playing in a recital, a festival, or doing an exam. Who can do anything without a deadline? I know I can't!

Make a video of a favourite piece to send to friends and family.

Set an amount of time to practice. Ask the student how many minutes they will commit to. Then have a plan for how many minutes to spend on each piece, technique, Ear Training and Sight Reading. Check off each component as they are done.

Use a practice calendar. Check off or put a sticker on each day that practicing is done. I use a practice calendar myself if I have a lot of pieces to work on, and I find it really helps. I don't use stickers, but hey, it might help!

Try a practice app. This can help students to track how long they've practiced, rate their own practice, or try a music game.

Find a duet partner. Making music together can be really fun.

Go to a concert. With live performances coming back, this can be a good motivator.

Give lots of praise. We all need encouragement, and this can really help someone who is struggling.

Be enthusiastic yourself. It is important to set an enjoyable and positive atmosphere for learning.

Play for your students. Many students are interested and inspired by watching their teacher play.

Be interested in the student as a person. Ask them about their school work, activities, hobbies, interests, etc. Having something to chat about when they arrive and leave can be very engaging for the student. Show them that you care.



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter.

She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.

Ask Lori a question email

lori@cfmta.org



Review of Publications

Critique de publications



Mini Overtures - Elementary HL00365978
Magical Overtures - Late Elementary to Early Intermediate HL00369327
Magnificent Overtures – Intermediate to Later Intermediate HL00369328
arranged by Dennis Alexander
Hal Leonard

These three books form a lovely series, and are part of Hal Leonard's "Composer Showcase". They feature appealing covers, and intriguing names, all of which appeal to the young student.

First in the series are the **Mini Overtures** and include 17 well known folk tunes for easy piano. Students love these pieces and in this collection the teacher will find a great supplement to any method series. Selections include *Alouette*, *Ency Weency Spider* and *Little Miss Muffet* among many others. Lyrics are included and a lovely bonus are beautifully arranged teacher duets. This collection would work for the early reader as well as the teacher looking to teach by ear, with the notation as an added resource.

Second in the series is the **Magical Overtures**. The arranger has included mixed meters, Lydian modes, Impressionistic, Romantic, Contemporary and Boogie Woogie styles. Performance notes are included to assist the teacher. Minimal rhythmic challenges make each piece easily approachable. A lovely collection of ten pieces for the second to third year student.

To round out the series is **Magnificent Overtures**. This collection is for the advanced student. Performance notes are also included in this book. Captivating titles such as *Serenity*, *Whimsy* and *Boundless Joy* will attract the attention of all. There are nine pieces in this book. Key signatures are well within reach, but some teachers may be looking for more challenge in this area.

Individually or as a collection, this is a lovely series by a well known composer and would be an asset to any library.

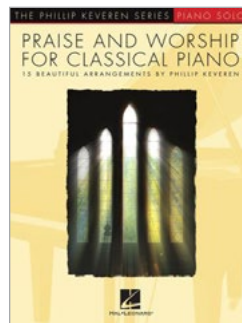
Laureen Kells - SRMTA





Review of Publications Critique de publications

Praise and Worship for Classical Piano
arr P Keveren
Hal Leonard HL00386709



This attractive book features 15 beautiful contemporary worship songs for piano. Although listed as Intermediate Level, there is quite a wide range of technical challenge from simple notes in each hand to more difficult sections with arpeggiated chords, wide range of register and some large four note chord passages. Key signatures range from three sharps to five flats. Pieces are between 2 and 4 pages long, often with an unexpected key change. *He is Exalted* moves from F major to D flat major, *Lord I Lift Your Name* moves from G major to A major. Melody is often presented first in the upper voice, and then in the lower voice, sometimes appearing in an inner voice as well. Six of the pieces are from the 1980's – *As the Deer*, *He is Exalted*, *Living Hope*, *Lord I Lift Your Name on High*, *Majesty* and *There is a Redeemer*. *As the Deer* is presented simply with some broken chord accompaniment. *He is Exalted* features a busy running 16th note LH ostinato joined later by the RH melody in 16^{ths} as well. The last verse features big chords with large leaps in the LH. *Majesty* also makes use of large chords mostly in the RH with octaves in the LH. Triplet quarter notes create the distinctive rhythm for which this piece is known. *There is a Redeemer* is set in $\frac{12}{8}$ time with three eighth notes accompanying each melody

note creating a sense of fluid movement. The remaining eight songs were written between 2001 and 2018 – *Ancient Words*, *Build Your Kingdom Here*, *Here I Am to Worship*, *O Church Arise*, *Our God*, *Revelation Song*, *Speak O Lord*, *Yet Not I but Through Christ in Me*, and *Your Name*. *Ancient Words* has a rather challenging ostinato-like LH 16th note accompaniment while *Build Your Kingdom* relies on an Alberti-bass LH after an energetic 16th note introduction and *Here I am to Worship* features an arpeggiated chord LH. *Revelation Song* begins gently with eighth note LH broken chord accompaniment and then moves to 16th notes as the piece builds in emotional intensity. The RH also builds with bigger chords and 16th note runs. *Your Name* captures the lyricism and tenderness of the text and avoids virtuosity. *Yet Not I* has a hypnotic LH broken chord ostinato-like pattern which has to be played in a very subdued manner to not overwhelm the simple single note melody. As always, Keveren showcases his considerable talent in the variety of his pianistic arranging skills.

Joyce Janzen - BCRMTA

Northern Lights Canadian National Conservatory of Music

Shaping Canada's Vast Musical Landscape



1-866-889-8807

www.cncm.ca

Nkoda App

Available on the Apple and Google Store

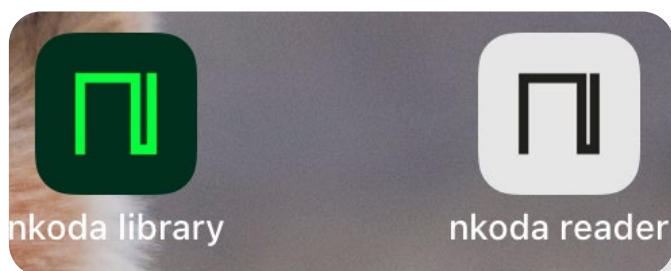
"Nkoda is a sheet music subscription service that can be accessed via app on your phone, tablet, or desktop giving you direct and unlimited access to the publishers' catalogues".

So begins my quest to discover and explore a music reading app for the very first time. One might argue that as a non-app user, I'm the least qualified to review this product, but I would disagree. It's about time that I, and many other music teachers of a certain age, tried out an app of this type. As a typical piano teacher who has been teaching for many decades, my stacks of music books and sheet music are about to overtake every bookshelf, nook and cranny of my studio. Don't modern musicians use their iPad these days instead of paper-based music? I wanted to find out if *nkoda*, a UK-based company, could convert me.

To begin, it's important to understand that you must download two apps: the *nkoda* music reader and the *nkoda* music library. Both can be easily downloaded from the app store. On my iPad, the two icons appeared side by side, and I quickly realized that it was crucial to memorize the fact that the music reader icon is grey with a simple black design on it, and the library icon is black with the same simple design but in green. I really wish that there was a more distinguishing feature on each icon, such as a big "L" for library and "R" for reader, as I continually clicked on the wrong one.

The library has thousands of music books, scores, sheet music, etc. representing more than 100 publishers such as Boosey & Hawkes, Faber Music, Chester Music, and more. The collection is staggering and impressive! You can search for music in various ways. Use the "Find" option to locate a score. Use "Explore" if you want to browse the catalogue. For me, this was the most useful option, as you can search by title or "artist", a word that stood out for this classically trained teacher who is more used to the word "composer". This is in no way a criticism, just an observation.

Categories of music include Orchestral Music, Harmony and Counterpoint, Evolution of the Orchestra, Opera, Chamber Music, etc. I found music for piano, guitar, alto sax, organ, cello, choral, flute, xylophone, duets, various ensemble music collections, and more. I was curious to see if there might be any current pop music, so I searched for Havana by Camilla Cabello. It wasn't there, but I did find a few songs by Michael Jackson, Ed Sheeran, Justin Bieber, and Michael Bublé. I found Scott Joplin and some other ragtime and jazz composers as well.



The very first item that appeared on my homepage was J.S. Bach *Keyboard Works Well-Tempered Clavier I*. Simply click "Save to my library" or "Add to playlist", and you can then access the music via the reader. From the reader you can view sheet music from your library. You can also upload your own music from your device.

The Bach collection only took about a minute to load, which is excellent considering the size of this volume. My iPad is seven years old; perhaps the process would be even faster on a newer device. Once loaded, this score, and every other score that I accessed, was clear and legible.

You can control the view on your screen (e.g. landscape vs. portrait, full width, etc.). It is also possible to control the margins on your music, change how fast the pages turn, and more using the "Settings" tab. I experimented with different "views", and for my eyesight, even with my glasses on, I needed full width landscape. However, with this view I could only see two to three lines of music at a time, depending on the score. This was frustrating, but if you have a Bluetooth foot pedal, you can sync it for hands-free page turning.

I am used to being able to swipe when reading books on my iPad, but tapping works better with *nkoda*. Tap on the left side of the music and it flips back to the previous page. Tap on the right side and it goes forward.

Brainstorming a list of possible uses for this app for private music teachers, I came up with the following: If you want to compare your own existing sheet music to the same music in other editions, this app would be useful. If you want to thoroughly browse and play through music before selecting music that you intend to buy from your local music store or online service, *nkoda* would facilitate this. If you, unlike me, have a bluetooth foot pedal and don't require regular sheet music on your music stand, I recommend *nkoda*. You can't print music from the *nkoda* app. However, you can actually make notes on the digital music when in "annotation mode" in the app, a fact that amazes me.

There is a seven-day free trial for those who don't want to commit to the subscription fee of \$9.99/month or \$99.99/year. Give it a try and see if *nkoda* is for you!

Celestine-tina Hernandez - BCRMTA





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



Ontario - Provincial 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



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

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



THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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

But what does being a member of CFMTA really mean?

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

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

LA FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

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

Que signifie devenir membre de la FCAPM?

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

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

ORMTA 2022 Convention



PASSAGES

*Navigating the Waves
of Musical Change*



July 22-24, 2022

Isabel Bader Centre for the Performing Arts

CFMFTA members are invited 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, 7:00–9:00 p.m.

FRIDAY EVENING RECITAL, with four featured artists

SATURDAY GALA BANQUET, Valery Lloyd-Watts, key-note speaker

SUNDAY YOUNG ARTISTS RECEPTION

ALL WEEKEND

VENDOR SHOW

MASTERCLASSES

WORKSHOPS

COMPETITIONS

INVITED ARTISTS AND SPEAKERS:

Tricia Baldwin, Colleen Renihan, Yessica Rivera Belsham,
Patricia O'Callaghan, Lesley Andrew, Opera InReach,
Robb MacKay, Michel Fournier, Valery Lloyd-Watts,
Bicycle Opera Project

New for 2022:

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

CONFIRMED VENDORS: RCM, Musicology, Red Leaf Pianoworks, Long & McQuade, Music for Young Children, Ultimate Music Theory, One Eye Publications, Creative Muskoka Cards, CFMFTA, Magnopere Corporation, Counterpoint Music Library Services, and Region 16 Sweet Adelines

**To register at the ORMTA member rate by the early bird deadline of May 1, 2022,
please visit the ORMTA website: 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

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

2022 CONNECTING CANADA VIRTUAL PROFESSIONAL DEVELOPMENT

REGISTER
ONLINE!
\$39



JULY 8 & 9,
2022



WATCH FROM
ANYWHERE



AVAILABLE
FOR 30 DAYS



WORLDWIDE
EXPERTS

SPOTLIGHT ARTIST



Jacques Arsenault

Tenor, Accordionist

The Bend in the Road



Valerie Dueck

Pianist, Coach, Teacher, & Arts Administrator

**Navigating Pandemic
Culture Shock**



Merlin B. Thompson

Teacher, Teacher Consultant, Writer

**Gratitude in the Shadow of
a Global Pandemic**

STEPHANIE ARCHER

*Cognitive Cousins:
Music and Math*

*Injury Prevention: Strategies for
Every Stage of Piano Study*

ESTHER BING

*MoveMuse: The Power of
Movement (for Pianists,
Teachers and Students)*

AMY BOYES

*Ready for a Music
Examination?
Practical, Specific Indicators*

DR. JOHN BURGE

*Finding and Using the Heart of
a Composition as an Effective
Approach to Teaching Online.*

GLORIA CHU

*Learning Power: Develop
Intentional Music Habits in the
Digital Age*

HALEY MARIE DONALD

*Succeeding in a New Setting:
Essay-Writing in Online History
Exams*

DIANA DURLAVWALLA, MELODY MORRISON, RICARDO POZENATTO

Post-Pandemic Piano Pedagogy

KAREN GERELUS

*The 'I' in Why: musical
identities and student retention*

ANN GERMANI

*The Well-Tempered (ON-LINE)
Music Studio*

DR. TOM GREBOUSKI

*Maintaining Diatonic
Harmony in Music Education*

BRENDAN M. JACKLIN

Perceiving Time and Rhythm

Composing with Computers

DR. ANDREW KIZAS

*Creating a Living Resource
Bank in Support of Culturally
and Historically Responsive
Pedagogy*

JAMES CARL LAGMAN

*Conversing Piano Pedagogy
with Socially Responsible
Repertoire*

CHRISTINA LAI

*Transparency in College
Music Classes*

ALICIA MIGHTY

*Arranging Vocal Music
Digitally*

CHRISTOPHER NORTON

*Playing Better. Getting Fluent
with Chord Playing and
Improvising*

ERIN PARKES

*Anxiety and Music Learning:
Supportive Strategies for
Students*

DR. GEORGE WADDELL

*The Art, Science, and Practice of
Evaluating Music Performance*

*The Future of Technology
Enhanced Music Instruction*

PLUS VIRTUAL MEET & GREET



REGISTER ONLINE AT
cfmmta.org/en/connecting-canada-2022

Ukova

CFMTA/FCAPM

PRESIDENT	Laura Gray	president@cfmta.org
VICE PRESIDENT	Ann Germani	1stvicepresident@cfmta.org
PAST PRESIDENT	Laureen Kells	pastpresident@cfmta.org
SECRETARY 250.328.2198	Anita Perry PO Box 814	admin@cfmta.org Summerland, BC V0H 1Z0
TREASURER	Lois Kerr	treasurer@cfmta.org

CANADA MUSIC WEEK®
SEMAINE DE LA MUSIQUE CANADIENNE^{MD}

Canada Music Week®

Semaine de la musique canadienne

Alberta	Tamara Bowie	tamara.bowie11@gmail.com
British Columbia	Sonia Hauser	cmw@bcmrta.bc.ca
Manitoba	Melissa Gingrich	gingrich.melissa@ymail.com
Northwest Territories	TBA	
New Brunswick	Doris Sabena	secretary@nbrmta.com
Newfoundland	Jennifer Benson	Jennifer.benson1988@gmail.com
Nova Scotia	Diana Torbert	dianatorbert@gmail.com
Ontario	Jacqueline Huffman-Krisza	j.huffmankrisza@ormta.org
Prince Edward Island	Suzanne Campbell	singingonpei@gmail.com
Québec	Christiane Claude	chris.c0912@hotmail.com
Saskatchewan	Patricia Niekamp	922nep@gmail.com
Yukon	Ellen Thompson	ethompson.music.studio@gmail.com

Student Composer Competition

Concours pour jeunes compositeurs

Alberta	Christine Rogers	c4rogers@telus.net
British Columbia	Sonia Hauser	cmw@bcmrta.bc.ca
Manitoba	Melissa Gingrich	Gingrich.melissa@ymail.com
Northwest Territories	Susan Shantora	nwtmusicteachers@gmail.com
New Brunswick	Christian Berube	xchin@fastmail.com
Newfoundland	Tiffany Pinhorn-Smith	tiffanypinhornsmith@gmail.com
Nova Scotia	Skippy Mardon	skippym@eastlink.ca
Ontario	Matthew Tam	m.tam@ormta.org
Prince Edward Island	Valerie MacKenzie	vmack@eastlink.ca
Québec	Jean-Michel Rousseau	jeanmichelrousseau@hotmail.com
Saskatchewan	Diane Jones	dianejones75@gmail.com
Yukon	Andrea McColeman	amccoleman88@gmail.com

Archives	archives@cfmta.org Charline Farrell
Awards & Competitions	competitions@cfmta.org Lynn Ewing
By-Laws, Policies & Procedures	bylaws@cfmta.org Marlaine Osgood
Canada Music Week®	canadamusicweek@cfmta.org Joyce Hein
Canadian Music Teacher	editor@cfmta.org Dina Pollock
Conference Resource Person	conferenceresource@cfmta.org Evangline Keeley
E-Festival	efestival@cfmta.org Abigail Freeman
Essay Writing Competition	essaycompetition@cfmta.org Catherine Finch Bartlett
Finance Chair	1stvicepresident@cfmta.org Ann Germani
Nominations & Elections	nominations@cfmta.org Tiffany A. Wilson
Professional Development & Research	pro-dev.research@cfmta.org Andrew Kizas
Program Funding & Grant Application	funding.grant@cfmta.org Nathene Arthur/Leanne Hiebert
Public Relations & Marketing	publicrelations.marketing@cfmta.org Amy Boyes
Social Media	socialmedia@cfmta.org Alessandra Matthews
Strategic Planning	VACANT
Translations	translations@cfmta.org David Côté
Webmaster	webmaster@cfmta.org Dina Pollock

YOUNG ARTIST
JEUNE ARTISTE



National Chairperson	Louisa Lu	youngartist@cfmta.org
Alberta Tour	Louisa Lu	louisa.lu1997@gmail.com
British Columbia Tour	Sonia Hauser	youngartist@bcmrta.bc.ca
Western Tour	Rachel Dueck	piano.with.rachel@gmail.com
Ontario Tour	TBA	
Quebec Tour	TBA	
Atlantic Tour	Lynn Johnson	competitions@nbrmta.com

ALBERTA

1st Delegate - Past President Kimerica Parr
kimericap@gmail.com

2nd Delegate - President Nathene Arthur
narthur@telus.net

Provincial Administrator Tamara Bowie
admin@armta.ca

Editor - Tempo Lisa Ng
armta.tempo.editor@gmail.com

BRITISH COLUMBIA

1st Delegate - President Mimi Ho
president@bcmrta.bc.ca

2nd Delegate - Vice President Barbara Siemens
1stvicepresident@bcmrta.bc.ca

Secretary Anita Perry
secretary@bcmrta.bc.ca

Treasurer Matthew Chan
treasurer@bcmrta.bc.ca

Registrar Joyce Janzen
registrar@bcmrta.bc.ca

Editor - Progressions Dina Pollock
editor@bcmrta.bc.ca

MANITOBA

1st Delegate - President Evangeline Keeley
president@mrrmta.org

2nd Delegate - Vice President Ann Germani
themusicstudio.940@gmail.com

Secretary/Treasurer Lori Jede
treasurer@mrrmta.org

Registrar Gina Wedel
registrar@mrrmta.org

Editor - Take Note Rachel Dueck
editor@mrrmta.org

NEW BRUNSWICK

1st Delegate - President Rita Raymond-Millet
president@nbrmta.com

2nd Delegate - Past President Catherine Fitch Bartlett
pastpresident@nbrmta.com

Secretary Doris Sabena
secretary@nbrmta.com

Treasurer/Registrar Christopher Lane
treasurer@nbrmta.com

Webmaster/Editor Terri Lynn McNichol
webmaster@nbrmta.com
editor@nbrmta.com

NEWFOUNDLAND & LABRADOR

1st Delegate Joan Woodrow
joanwoodrow1@gmail.com

2nd Delegate - President Tiffany Pinhorn Smith
tiffanypinhornsmith@gmail.com

Vice President

Secretary Alyssa Hicks
nlrmtainfo@gmail.com

Treasurer/Registrar Catherine Cornick
cbcornick@gmail.com

NORTHWEST TERRITORIES

1st Delegate - President Susan Shantora
nwtmusicteachers@gmail.com

Secretary Lisa Rayner
mta.nwt.secretary@gmail.com

Treasurer Karen Hamre
mta.nwt.treasurer@gmail.com

NOVA SCOTIA

1st Delegate - President Karen Turpin
turpinstudio@hotmail.com

2nd Delegate - Vice President Jason Davis
jsdavis@hotmail.com

Secretary Nicole Barrett
nicoleebarrett@gmail.com

Treasurer/Registrar Laura Marriott
leadingnotestudio@gmail.com

ONTARIO

1st Delegate - 1st Vice President Joyce Co
1stvicepresident@ormta.org

2nd Delegate - 2nd Vice President Lynne Oliver
2ndvicepresident@ormta.org

Secretary/Registrar Sandra DiCienzo
secretaryregistrar@ormta.org

Treasurer Nancy Dale
treasurer@ormta.org

Editor - Notes Patrick McCormick
paddy@coppernoise.com

PRINCE EDWARD ISLAND

1st Delegate - President Joyce Hein
president@peirmta.ca

2nd Delegate - Vice President Magdalena von Eccher
mvoneccher@upi.ca

Secretary Jiani Wu
info@peirmta.ca

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

Registrar Laura Onos
registrar@peirmta.ca

QUÉBEC

1^{er} délégué - Président David Côté
davidgcote@videotron.ca

2^e déléguée - Vice Président Suzane Beauchamp
suzane.beauchamp@gmail.com

Secrétaire/Éditrice - MusiWeb Melissa Faustin
melfaust92@hotmail.com

Trésorière Patricia Meunier
meunierp_15@hotmail.com

Registraire Danielle Langevin
danielle@studioadlib.com

SASKATCHEWAN

1st Delegate - President Lauren Kells (intern)
lkells@sasktel.net

2nd Delegate Allison Luff
luff.allison@gmail.com

Registrar/Secretary/Treasurer Terri-Lynn Mitchell
srmta.registrar@gmail.com

Editor - Opus Dina Pollock
editor@srmta.com

YUKON

1st Delegate - President Ellen Thompson
ethompson.music.studio@gmail.com

2nd Delegate - Vice President Katie Avery
averykatie@hotmail.com

Treasurer / Editor Cheryl Wishart
cawishart66@gmail.com

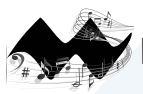
Webmaster Brenda Le Katerenchuk
bleekat@gmail.com

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



Conservatory Canada..... 23

www.conservatorycanada.ca



Debra Wanless Music..... 33

debrawanless.com



Long & McQuade Musical Instruments..... 26

www.long-mcquade.com



Music for Young Children..... 9

www.myc.com



My Music Staff..... 29

www.mymusicstaff.com



Northern Lights Canadian National Conservatory of Music..... 36

www.cncm.ca



Red Leaf Piano Works..... 15

www.redleafpianoworks.com



The Royal Conservatory..... 4 /48

www.rcmusic.ca



Yamaha Canada..... 2 / 3

www.yamaha.ca

Hybrid Event
In person & online options.

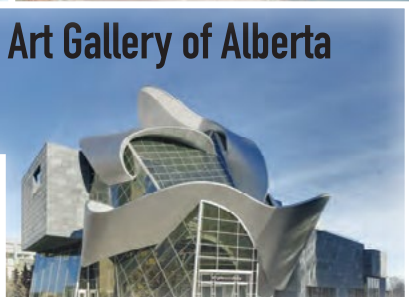
CFMTA 2023 Conference

July 5-8, 2023

Edmonton, Alberta

Our rhythm runs through it

www.cfmta2023.ca



Keynote Speaker
Noa Kageyama
The Bullet Proof Musician

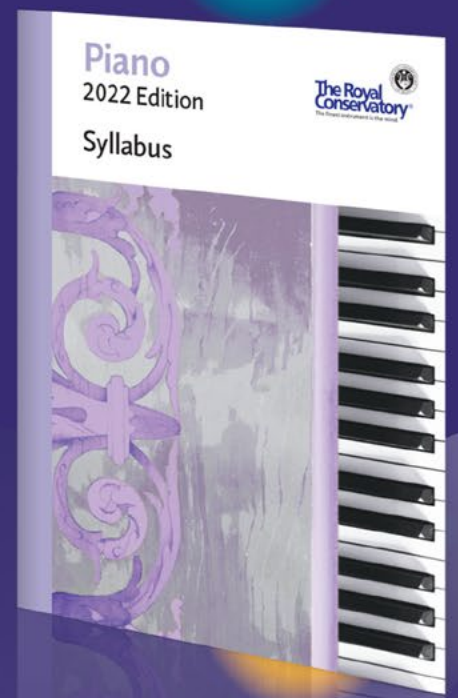
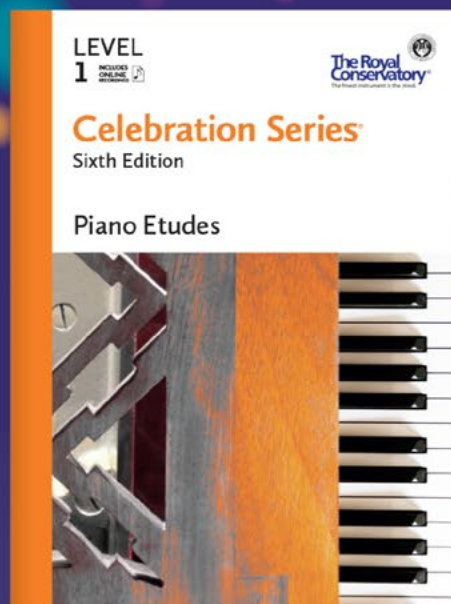
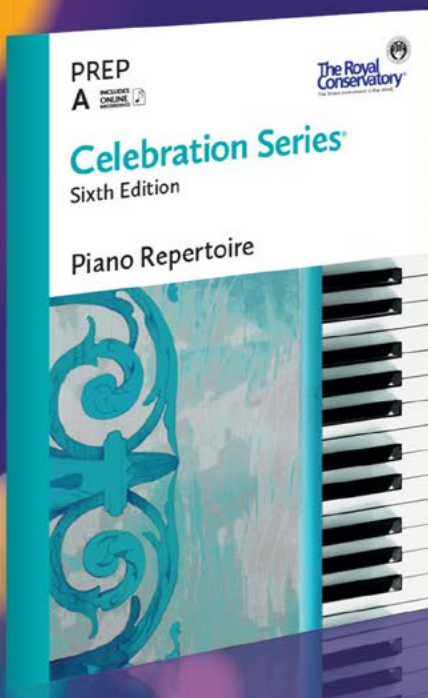


ALBERTA REGISTERED MUSIC
TEACHERS' ASSOCIATION



Celebration Series® Sixth Edition

A lifetime of joy from the very first note.



The 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. Join our online community to listen to recordings of every piece. Access is included with the purchase of any Repertoire or Etudes book.



Purchase today at rcmusic.com/Piano


The Royal Conservatory®
The finest instrument is the mind.