

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 74 - NUMBER / NUMÉRO 1

SEPTEMBER / SEPTEMBRE 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/CFMTC will award \$100.00 to each branch that hosts an event by March 31, 2023. Applications are to be submitted online at cfmta.org. Deadline for submissions is March 31, 2023. For more information, visit www.cfmtda.org.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CANADA MUSIC WEEK®

POSTER ART COMPETITION

Deadline November 15, 2022



CFMTA is calling all student artists to submit their artwork to be displayed on the 2022 Canada Music Week® Poster! Artwork must be an original work of the student, studying with a current CFMTA member and will be open to all students aged 18 and under.

Visit cfmta.org for more details or email Joyce Hehn - canadamusicweek@cfmta.org

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

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



Seuls artistes / Seuls artistes

- Piano
- Instrumental avec accompagnement
- Chant accompagné

Début finale - 1er mars 2023

Final "Flight" - Août

Le concours accueillera tous les niveaux scolaires. Il offre l'âge d'écriture flexible et permet aux compositeurs de choisir le format. Une sélection sera organisée par l'éditeur.

Nous allons publier la musique pour phase de votre composition sur notre site web et les médias sociaux.

La composition sélectionnée sera publiée et pourra être utilisée par le public, gratuitement, à partir de 2023.

CFMTA/CFMTC paie les droits de reproduction.

Pour en savoir plus, visitez www.cfmtda.org

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

2022 WESTERN YOUNG ARTIST CONCERT TOUR

JERRY HU



EDMONTON, ALBERTA
Thursday, November 27th 7:00 pm
Edmonton Symphony - 100th Anniversary
Tickets: 200 (includes 100th Anniversary)
110 (includes 100th Anniversary)
10 (includes 100th Anniversary)

WINNIPEG, MANITOBA
Friday, November 28th 7:00 pm
Edmonton Symphony - 100th Anniversary
Tickets: 200 (includes 100th Anniversary)
110 (includes 100th Anniversary)
10 (includes 100th Anniversary)

WEGYVILLE, SASKATCHEWAN
Saturday, November 29th 7:00 pm
Edmonton Symphony - 100th Anniversary
Tickets: 200 (includes 100th Anniversary)
110 (includes 100th Anniversary)
10 (includes 100th Anniversary)

REGINA, SASKATCHEWAN
Sunday, December 1st 7:00 pm
Edmonton Symphony - 100th Anniversary
Tickets: 200 (includes 100th Anniversary)
110 (includes 100th Anniversary)
10 (includes 100th Anniversary)

SASKATOON, SASKATCHEWAN
Monday, December 2nd 7:00 pm
Edmonton Symphony - 100th Anniversary
Tickets: 200 (includes 100th Anniversary)
110 (includes 100th Anniversary)
10 (includes 100th Anniversary)

PRINCE ALBERT, SASKATCHEWAN
Tuesday, December 3rd 7:00 pm
Edmonton Symphony - 100th Anniversary
Tickets: 200 (includes 100th Anniversary)
110 (includes 100th Anniversary)
10 (includes 100th Anniversary)

WYNDLEIGH, SASKATCHEWAN
Wednesday, December 4th 7:00 pm
Edmonton Symphony - 100th Anniversary
Tickets: 200 (includes 100th Anniversary)
110 (includes 100th Anniversary)
10 (includes 100th Anniversary)

Young Artist Series
CFMTA
Western Tour



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



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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.

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Winnipeg
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Ontario

Ottawa Piano & Organ
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Ottawa
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Toronto Piano Group
100 Steeles Ave West. Unit 35
Thornhill
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Remenyi House Of Music
109 Vanderhoof Ave
East York
(416) 961-3111

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

Quebec

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Montreal
514-849-6201

Nova Scotia

Doctor Piano
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Bedford
902-455-0880



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ENTRY IS FREE!

WHO:

North American piano students
of all ages and levels

WHEN:

Submit your video
October 1 – December 1, 2022

PRIZES:

Over \$150,000 in prizes, including
an acoustic grand piano from Yamaha

HOW:

Details at [rcmusic.com/festival](https://www.rcmusic.com/festival)



PUBLICATION INFORMATION

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

CIRCULATION approx. 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF

The Canadian Music Teacher
Le professeur de musique canadien

Winter (Hiver) Edition 2023

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

Spring (Printemps) Edition 2023

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

Fall (Automne)- Canada Music Week® Edition 2023

- Publication: September 2023
- Submission Deadline: August 15, 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
de professeurs de musique is published three times a year.
Its purpose is to inform music teachers about the Association's
activities, provide a forum for discussion and supply information
of topical interest.

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

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

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Dina Pollock
32908 Bevan Ave
Abbotsford, BC V2S 1T3

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For non Canadian Residents \$ 30.00 per year.

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By going online and ordering a subscription.

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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 a lovely August evening, and I'm thinking of the week ahead, in which I will attempt to finalize a teaching schedule for the coming school year. I think of this as a puzzle, where several of the pieces could fit in different places, while some of the pieces don't exist yet! Lesson scheduling is not my favourite thing about being a music teacher, but once it's in place, everything runs smoothly and starts to feel familiar.

CFMTA feels a bit like a puzzle right now too. We have a major review of our programs planned for this fall; we have started monthly music teacher chats with useful, actionable topics; we have a new national poster art competition for our Canada Music Week® program; plans for the 2023 national conference in Edmonton are moving fast; our E-Festival has been disbanded; we'll be hiring a new secretary this year, and looking to hire an administrative assistant next year. Those are a lot of puzzle pieces to fit together, and a few pieces that haven't taken shape yet! We want to know what members of CFMTA want and need, so please reach out through email, social media, or your provincial or territorial delegates to share your brilliant ideas with us!

Soon we will host CFMTA's first music teacher chat, Connecting Canada Year-Round. It will be over by the time this magazine is published, but the plan is to hold these chats for members each month. It's an opportunity for you to join teachers across Canada to hear a short presentation on a pedagogy topic and a studio business topic. You can share your ideas, ask questions, and take some time to connect with your CFMTA colleagues. This is free for any CFMTA member. Watch the *Of Note* newsletters for the topics, time, & zoom link each month.

Bonjour chers amis et collègues professeurs. Au moment d'écrire ces lignes, je profite d'une délicieuse soirée du mois d'août, et j'anticipe déjà la semaine à venir, où je tenterai de finaliser mon horaire de la rentrée. Je vois cela un peu comme un puzzle : certains morceaux peuvent convenir à plusieurs espaces et d'autres n'existent pas encore. L'élaboration d'un horaire de leçons n'est pas ma tâche préférée en tant que professeur de musique, mais je me dis qu'une fois en place, les choses vont me deviendront familières et tout tournera rondement.

Présentement, la FCAPM a tout autant l'aspect d'un puzzle. Cet automne, nous devons effectuer une rénovation majeure de tous nos programmes. Nous entamons des rencontres virtuelles entre professeurs avec des projets réalisables; nous avons organisé un concours de design pour l'affiche de la Semaine de la musique canadienne; nous mettons en place des projets pour le congrès de 2023 qui arrive à grands pas; et nous avons éliminé le Festival virtuel. Nous embaucherons un nouveau/nouvelle secrétaire cette année, et l'an prochain, ce sera un assistant administratif/une assistante administrative. Ce sont tous des morceaux de puzzle qui devront s'ajuster les uns dans les autres, une fois créés et mis au point. Nous sommes à l'affût des besoins et des désirs de nos membres. C'est pourquoi, n'hésitez pas à nous communiquer vos brillantes idées via courriel, média social ou votre délégué provincial.

Nous accueillerons sous peu la première discussion virtuelle dans le cadre du projet "Connectons le Canada toute l'année". Au moment où vous lirez ce magazine, elle aura déjà eu lieu, mais nous avons planifié répéter l'activité sur une base mensuelle. Ce sera pour tous une occasion de réseauter avec des professeurs à travers le Canada en assistant à de courtes présentations sur des sujets relatifs à la pédagogie et à l'organisation d'un studio. Ainsi, nous pourrons partager nos idées, soulever des questions et développer notre réseau avec nos collègues, et ce, tout à fait gratuitement pour tous les membres de la FCAPM. Les sujets ainsi que les coordonnées, jours, heures et liens Zoom, apparaîtront chaque mois dans le mémo "Prenez note".



Canada Music Week® will be here before we know it, and I'm sure there is excitement in several Branches as we hold on to the best part of virtual events while planning to return to in person events. Remember to consider applying for the William Andrews Award, and capture your Canada Music Week® events to share in future publications.

Dream big and plan a Branching Out event with your branch. The 2022-2023 theme is **Collaborating with the Arts and Beyond**. Visit our website for ideas and more details.

CFMTA has a wonderful team of Chairs, Delegates, and Officers who work to bring the best opportunities to Canadian music teachers. CFMTA depends on its members to join committees to bring diverse and interesting programs to our teachers and students. If you are interested in working with a CFMTA Committee Chair, please reach out to me.

La Semaine de la musique canadienne^{MD} sera là dans le temps de le dire et je suis certaine qu'il y a de l'effervescence dans nos associations provinciales respectives alors que nous profitons du meilleur des deux mondes : le virtuel et le présentiel. N'oubliez pas de poser votre candidature pour le prix William-Andrews et de capturer tous les bons moments de votre Semaine de la musique canadienne^{MD} pour pouvoir les partager dans toute notre collectivité enseignante.

Pourquoi ne pas voir plus grand et planifier un événement pour le prochain "On se rassemble"? Le thème pour 2022-2023 est **Collaborons dans les arts et au-delà**. Visitez notre site Web pour un aperçu.

La FCAPM profite d'une équipe formidable de directeurs, présidents de comités et délégués qui travaillent fort dans le but de présenter aux professeurs canadiens les meilleures opportunités possible. La FCAPM compte sur ses membres pour former les comités qui fournissent aux professeurs et leurs étudiants divers programmes plus intéressants les uns que les autres. Si l'un de ces comités vous interpelle, si le défi vous intéresse, n'hésitez pas à me faire signe.



EXECUTIVE MEETINGS 2023

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

Dates: February 4, 2023

Venue: Zoom Meeting

Dates: July 4 - 5, 2023

Venue: Edmonton, Alberta

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 EXÉCUTIVE 2023

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 : 4 February 2023

Lieu : Zoom meeting

Rendez-vous : 4 - 5 Juillet 2023

Lieu : Edmonton, Alberta

Voici les points qui seront abordés :

- Continuer les affaires de l'année en cours
- Traiter des sujets qui seront soumis avant la rencontre
- Par ordre de la présidente, Laura Gray - Anita Perry, secrétaire.





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

Dina Pollock



Hi Everyone,

I hope you enjoy this issue of CMT, there is information about the conference in Edmonton July 2023, competition winners, upcoming programs, and reviews.

So to work,

Magazine - I am looking for members that would like to review any of the following:

- a series for piano by Kathleen Feenstra
- a series on Keyboard Harmony
- a guitar ensemble book (with recordings)
- choral music
- unaccompanied studies/pieces for trumpet, clarinet or tuba.

If you are interested please email me and I can send you the book(s) editor@cfmta.org.

Website - All the programs on the website have been updated with the current rules and posters. Student Composer Competition posters for 2023 for each province should be up by September 15th.

Have a great fall and hope to see you at the Connecting Canada Year-Round sessions.

Thanks

Dina

On front cover . . .



Poster
Branching Out 2022 / 2023



Poster
Poster Art Competition 2022



Poster
Canada Music Week 2022



Poster
Call for Compositions 2023



Poster
Young Artist Tour - Western 2022



Financial Report Rapport financier

Lois Kerr - Treasurer

CFMTA/FCAPM is required by its Bylaws to have an annual audit. The audited Statement of Financial Position as at the year end March 31, 2022 and the audited Statement of Revenue and Expenditures for the fiscal year April 1, 2021 to March 31, 2022 are on the following page. The complete audited Financial Statements may be found on the website under Resources Reports.

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



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

STATEMENT OF FINANCIAL POSITION

As of March 31	2022					2021	
	Operating Fund	Young Artists Fund	Awards and Competitions Fund	Other Program Fund	Endowment Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$
ASSETS							
Current							
Cash	302,404	—	—	59,490	—	361,894	102,406
Short-term deposits [note 2]	—	—	—	—	—	—	224,941
Accounts receivable [note 3]	10,166	—	—	—	—	10,166	7,236
Deposits	10,083	—	—	—	—	10,083	—
Prepaid expenses	3,451	—	—	—	—	3,451	18,751
Inter-fund receivable (payable)	(75,572)	60,740	12,819	(3,296)	5,309	—	—
	250,532	60,740	12,819	56,194	5,309	385,594	353,334
Conference loan, non interest bearing	10,000	—	—	—	—	10,000	—
Long-term deposits [note 2]	10,000	—	—	—	34,192	44,192	44,192
	270,532	60,740	12,819	56,194	39,501	439,786	397,526
LIABILITIES							
Current							
Accounts payable and accrued liabilities	5,821	—	—	—	—	5,821	5,941
Deferred revenue	26,129	—	—	—	—	26,129	22,021
Due to virtual conference	—	—	—	—	—	—	1,060
	31,950	—	—	—	—	31,950	29,022
	31,950	—	—	—	—	31,950	29,022
FUND BALANCES [note 4]	238,582	60,740	12,819	56,194	39,501	407,836	368,504
	270,532	60,740	12,819	56,194	39,501	439,786	397,526

STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES

As of March 31	2022					2021	
	Operating Fund	Young Artists Fund	Awards and Competitions Fund	Other Program Fund	Endowment Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$
REVENUE							
Annual fees [schedule 1]	98,528	3,079	12,316	—	—	113,923	117,142
Donations	6,250	500	5,000	39,719	—	51,469	42,385
Newsletter	13,625	—	—	—	—	13,625	14,063
Event fees	4,285	—	2,500	—	—	6,785	20,835
Other income	2,163	450	3,378	—	—	5,991	3,827
Interest	1,558	—	—	—	—	1,558	2,275
	126,409	4,029	23,194	39,719	—	193,351	200,527
EXPENDITURES							
Awards, bursaries and prizes	7,020	—	25,000	38,286	250	70,556	37,621
Executive - administrators [note 6]	23,000	—	—	—	—	23,000	24,000
Newsletter production	16,187	—	—	—	—	16,187	16,562
Office and other	11,707	—	—	—	—	11,707	13,121
Professional fees	6,229	—	—	—	—	6,229	9,507
Competition jury	—	—	6,000	—	—	6,000	—
Website maintenance	5,884	—	—	—	—	5,884	5,139
Executive - honoraria [note 6]	3,767	250	350	—	—	4,367	4,200
Travel and meetings	2,945	—	—	—	—	2,945	1,570
Advertising	2,755	—	—	—	—	2,755	2,413
Event costs	2,605	—	—	—	—	2,605	18,476
Insurance	1,494	—	—	—	—	1,494	1,108
Bank charges	290	—	—	—	—	290	597
	83,883	250	31,350	38,286	250	154,019	134,314
Excess (deficiency) of revenue over expenditures for the year	42,526	3,779	(8,156)	1,433	(250)	39,332	66,213
Fund balances, beginning of year	196,056	56,961	20,975	54,761	39,751	368,504	302,291
Fund balances, end of year	238,582	60,740	12,819	56,194	39,501	407,836	368,504



Invitation to Serve with CFMTA

Une invitation à servir dans la FCAPM

Thank you for your interest in becoming involved with music education on the National level. Any individual CFMTA member is welcome to join a committee. To Chair a committee, Members 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 recommend 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.

NOMINATIONS CHAIR Vacant as of 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.

AWARDS & COMPETITIONS CHAIR - Vacant as of July 2022

- The Awards and Competitions Chair shall direct all phases of the CFMTA Awards and Competitions including but not limited to the National Piano Competition, the Memorial Pedagogy Award, and the Hugheen Ferguson Distinguished Teacher Award.

If you are interested and fit the criteria listed in the Policies & Procedures for any of these positions a nominations form must be completed and sent to the President (president@cfmta.org) from the Provincial or Territorial executive of which the applicant is a member.

Nous vous remercions de démontrer votre intérêt pour l'éducation musicale en vous investissant au niveau national. Tout membre individuel de la FCAPM est bienvenu de se joindre à un comité. Pour pouvoir présider un comité, le membre doit répondre aux critères tels que décrits dans les Règlements et politiques de la FCAPM et son statut doit être en règle auprès de son association provinciale ou territoriale.

Bien que nous lui recommandions de bâtir son expérience en s'engageant d'abord en tant que membre du comité pour bien comprendre sa dimension stratégique au sein de l'organisation, il est possible pour le candidat ou la candidate de se voir attribuer le mandat en question si les exigences de poste sont atteintes.

COMITÉ DES NOMINATIONS ET ÉLECTIONS – Vacant depuis juillet 2022

- Le président ou la présidente du comité a pour mandat de recevoir les nominations pour tous les postes élus. Cette personne ne peut poser sa candidature à aucun de ces postes.

COMITÉ CONCOURS ET DISTINCTIONS – Vacant depuis juillet 2022

- Le président du comité concours et distinctions devra coordonner tous les aspects du dossier, y compris, sans s'y limiter, le Concours national de piano, le prix commémoratif de pédagogie et le prix Hugheen-Ferguson du professeur distingué.

Si le défi vous intéresse et que vous répondez aux critères tels que décrits dans les Politiques et procédures de la FCAPM, l'association provinciale ou territoriale dont vous êtes membre devra remplir un formulaire de nomination et le faire parvenir à notre présidente à president@cfmta.org.

Link to the CFMTA Policies & Procedures / Politiques et procédures :

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

Link to the Nomination Form / Formulaire de nomination :

<https://www.cfmata.org/en/forms/>



BE A PART OF OUR TEAM!

DESCRIPTION

- The CFMTA is seeking a person for the Position of Secretary, commencing April 1st, 2023
- This position is to help facilitate the work, programs, events and operations of the Association in the capacity of Secretary, as stipulated in the Policies and Procedures Manual 2022-2023 on the CFMTA website

WHAT TO EXPECT

- The Secretary shall be a non-voting Officer of the CFMTA, to be selected and directed by the Executive Committee
- Hours are flexible, and will average about 40 hours a month, but will vary from month to month, depending on the timing of programs, events and activities of the Association. The job will be conducted remotely; required equipment is listed in the P&P.

SALARY EXPECTATIONS

- There will be a training and transition period from January to March 2023
- A paid monthly salary will start on April 1st, 2023, to be contracted at the rate of \$14,000.00 per annum

SKILLS AND QUALIFICATIONS

- Successful candidates will have experience with taking minutes, office management, record keeping, and responding to general inquiries by phone and email
- Have strong written and verbal communication skills, as well as interpersonal and organizational skills
- Have good internet technology and computer skills, keeping current on emerging technologies that support our necessary computer programs and communication platforms
- Be well versed with Robert's Rules of Order for meetings

Applicants should send a cover letter, resume, and three letters of recommendation to Ann Germani, 1st Vice President at 1stvicepresident@cfmta.org

Review of applications will begin in November 2022 and continue until the position is filled.

JOIGNEZ-VOUS À NOTRE ÉQUIPE

DESCRIPTION

- La FCAPM est à la recherche d'un candidat ou d'une candidate pour remplir le poste de secrétaire à compter du 1er avril 2023.
- La fonction consiste à assurer l'ensemble des activités, programmes, événements et autres devoirs de l'Association en tant que secrétaire, tel que stipulé dans le manuel des Politiques et procédures 2022-23 publié sur le site Web de la FCAPM.

CE À QUOI S'ATTENDRE

- Le ou la secrétaire est un membre non votant de la FCAPM choisi et dirigé par le comité de direction.
- Les heures de travail, qui sont flexibles, sont estimées à 40 heures par mois en moyenne, et leur variabilité dépend essentiellement du calendrier des activités de l'Association. Le travail s'effectuera à distance. La liste du matériel nécessaire figure dans le manuel de Politiques et procédures.

PRÉVISIONS SALARIALES

- Il y aura une période transitoire de formation de janvier à mars 2023.
- À compter du 1er avril 2023, une rémunération salariale mensuelle sera versée sur une base contractuelle, au tarif de 14,000\$ par an.

APTITUDES ET COMPÉTENCES

- Les candidats qualifiés devront avoir de l'expérience dans la préparation et le maintien des procès-verbaux, la tenue de registres, la gestion de bureau, et la communication par téléphone et par courriel.
- Avoir d'habiles capacités en communication, à l'oral comme à l'écrit, ainsi que des qualités interpersonnelles et organisationnelles.
- Posséder de solides aptitudes en informatique et une connaissance à jour de l'Internet et de la technologie qui sous-tend nos différents programmes et plateformes de communication.
- Connaître à fond les Règles de procédure Robert pour les assemblées.

Les candidats doivent envoyer une lettre de présentation, un CV, ainsi que trois lettres de recommandation à Ann Germani, première vice-présidente à 1stvicepresident@cfmta.org.

L'examen des candidatures commencera le 22 novembre et se poursuivra jusqu'à l'attribution du poste.





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Alice Dearden (Toronto, ON)

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National **Essay** Competition 2022

Concours national **d'essai** littéraire 2022

Catherine Fitch Bartlett

The CFMTA/FCAPM Essay Competition invites submissions of essays on any 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.

The Dr. Lorna Wanzel Prizes are awarded to the first-place recipients in both the Doctorate and Master's level categories. The prizes for the undergraduate and high school levels this year are provided by generous donors. Thank you to our adjudicators for their fine work. CFMTA is pleased to congratulate the winners of the 2022 National Essay Competition.

Le concours national d'essai littéraire de la FCAPM accepte des textes ayant pour thème l'enseignement, la pédagogie de la musique ou l'interprétation musicale. Ce concours est ouvert à tous les résidents du Canada qui sont aux études au niveau secondaire/collégial, de premier (baccalauréat), deuxième (maîtrise) ou troisième (doctorat) cycles universitaires. Il y a aucuns frais d'inscription.

Les prix Dr.-Lorna-Wanzel sont remis aux lauréats des niveaux maîtrise et doctorat. Les prix attribués aux gagnants des catégories secondaire/collégial et baccalauréat ont été offerts par les généreux donateurs. C'est avec joie que la FCAPM félicite les lauréats du Concours national de rédaction de 2023.

University Doctoral Level / Niveau universitaire doctoral

1st place (\$3000.00) / Sponsored by Dr. Lorna Wanzel

Bronwyn Schuman, McGill University, Quebec

Facilitating the Development of Imagined Musical Worlds in Children's Music Lessons

University Graduate Level / Niveau universitaire – deuxième cycle

1st place (\$2,000.00) / Sponsored by Dr. Lorna Wanzel

Jonathan Hicks, Memorial University of NL

Decolonization in Canadian High School Music Education: Some Perspectives From a Settler-Teacher

University Undergraduate / Premier cycle universitaire

1st place (\$1000.00) / Sponsored by NWT Music Teachers Association and Parr Academy of the Arts

Emma Cameron, Mount Allison University, NB

Interruption and Contra-Structural Melodic Impulses in Haydn's Rondo Themes

High School / Élèves du secondaire

1st place (\$500.00) / Sponsored by generous donors and supporters of the arts and education

Evan Yin, Old Scona Academic High School, Edmonton, Alberta

Light and Dark; The dual nature of tritones in establishing tonal brightness

* Essays are available for download on website - Winning Essays will be included in *The Year in Review 2022*

* Les essais peuvent être téléchargés sur le site Web – Les essais gagnants seront publiés dans *la Rétrospective de l'année 2022*

A thank you to our judges for 2022:

Dr. Terence E. Dawson - Lynn Johnson - Dr. Emily Logan - Susan Shantora

Dr. Bethany Turpin - Maryan Threndyle - Dr. Maureen Volk





Student **Composer** Competition 2022

Concours pour jeunes compositeurs 2022

Rebekah Maxner

CFMTA congratulates the following winners of the 2022 Student Composer Competition:
La FCAPM félicite les lauréats suivants du Concours pour jeunes compositeurs 2022 :

PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under / 8 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Davin Chan (AB) *Activity Suite*

Second place

Tyjin Wittayabundit (ON) *Spring Song*

Honorable Mention

Fisayomi Oduwole (NS) *Dark Knight*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Ameerah Alao (NS) *Best Friends Forever*

Second place

Esme Costar (AB) *I Love Icing So Much!*

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Olivia Zhang (PE) *The Puppy Dance*

Second place

Connor Mahon (ON) *Nocturne no. 1 in c sharp minor*

Honorable Mention

Demilade Oduwole (NS) *Valley*

Thomas Ivanovic (BC) *Battle of the Galaxies*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Tessa Pritchett-White (ON) *Say You Can*

Second place

Olive Costar (AB) *Horseback Riding*

Honorable Mention

Harley Spencer-Lowe (NS) *Nowhere to Hide*

CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Gaoyuan (Thomas) Cheng (SK) *Christmas Jazz*

Second place

Houtian Zhong (BC) *Winter Fantasy*

Honorable Mention

Onkit Saha (NB) *Lightning through the Harrowing Forest*

Ally Jiang (ON) *Canadian Cereal*

Anders Currah (AB) *A Dance of Light and Darkness*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Audrey Franssen Keenan (ON) *Spring and Fall*

CATEGORY C / NIVEAU C

19 years and under/19 ans et moins

First place

Christopher Elwell (BC) *Scherzo and Trio for Maya*

Second place

Matthew Wall (AB) *Caricatures of a Chessboard, Volume 1, Op. 9*

Honorable Mention

Sophie Huang (ON) *Le Pêcheur et le Bateau*

Hugo Denis (QC) *Nocturne « Un soir que je regardais le ciel »*

CATEGORY D / NIVEAU D

Open/Ouvert

First place

Ryan Miralles (AB) *Everlasting Twilight*

Second place

Kayla Whipple (ON) *Aslan's Song*

Honorable Mention

Zongyi Li (QC) *Rivière remplie d'extraterrestres*

HELEN DAHLSTROM AWARD / PRIX HELEN DAHLSTROM

Christopher Elwell (BC) *Scherzo and Trio for Maya*



PREPARATORY LEVEL - 8 years and under

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*
First place Davin Chan (AB) *Activity Suite*

Davin Chan is a 7-year-old who is in grade 2. He started piano lessons with Linda Kundert at age 5 and is currently working on his RCM Level 5. Davin likes to play songs

he hears from movies by ear, make up new musical riffs and jam with his family. Outside of music, Davin's favorite activities are swimming, soccer, chess, and biking. *



Activity Suite I. Swimming

swimmers warm up

mf

START!

sfz

Detailed description: The musical score is for a piano piece titled 'swimmers warm up'. It is in 4/4 time and consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). The music begins with a mezzo-forte (mf) dynamic. The first four measures feature a triplet of eighth notes in the right hand, with a quarter rest in the left hand. The next four measures continue this pattern. A double bar line follows. The piece then changes to 2/4 time for two measures, then back to 4/4 time. The final section is marked 'START!' and begins with a fortissimo (sfz) dynamic, featuring a single eighth note in the right hand and a quarter rest in the left hand.

CLASS 2 / CATÉGORIE 2 *Composition for voice*
First place Ameerah Alao (NS) *Best Friends Forever*

Ameerah is in Grade 2 and has taken piano lessons since February 2021. She likes to make up songs by writing the words first

and then singing it to figure out the notes. Her other interest is swimming lessons. *



Best Friends Forever

Moderato

$\text{♩} = 107-120$

mp

Wooo

Wooo

Wooo

Wooo

con pedale

Detailed description: The musical score is for a piano piece titled 'Best Friends Forever'. It is in 4/4 time and consists of two staves. The key signature is one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 107-120 beats per minute. The music begins with a mezzo-piano (mp) dynamic. The first four measures feature a vocal line in the right hand with the word 'Wooo' written below it, and a piano accompaniment in the left hand. The vocal line consists of a quarter note followed by a dotted quarter note. The piano accompaniment consists of a quarter note followed by a dotted quarter note. The piece ends with a 'con pedale' instruction.

CATEGORY A - 11 years and under

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*
First place Olivia Zhang (PE) *The Puppy Dance*



Hi, I'm Olivia Zhang from PEI. I'm 11 years old. I started learning around age of 6. I like improvisation and composition, I also wrote several popular songs when I was 9. Besides music, I like drawing,

snowboarding, sailing, creative writing and dancing. I'm a short track speed skater as well. I'm hoping to compete 2027 Canada Winter Games for PEI. I believe that every one should be proud

of their differences and creativity has no limits. ✨

The Puppy Dance

Piano

(♩ = 120)

CLASS 2 / CATÉGORIE 2 *Composition for voice*
First place Tessa Pritchett-White (ON) *Say You Can*



Tessa Pritchett-White loves every opportunity to perform! She trains in voice and musical theatre with Rachelle Courtney at The Voice Studio in London, Ontario. During the pandemic, while eagerly awaiting her return to live performing, she took full advantage of virtual exams and festivals, recently placing 1st and Best in Class in musical theater at the Provincial finals of

Ontario Music Festival. This year, with encouragement from her vocal teacher, she composed her first original song "Say you Can", and a spark for writing was ignited. Tessa is also a competitive gymnast and national level diver, so she draws on her competitive experience and seeks to fuse artistry and athleticism in her performances. Tessa hopes that the addition of her gymnastics skills will make

her a "quadruple threat" and fuel her dream of one day performing on Broadway! ✨

Say You Can

5 C G/B Ami

mf When you have one but you need two, just know that
 When life gives you a million reasons to cry, you don't have to be

CATEGORY B - 15 years and under

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*
First place Gaoyuan (Thomas) Cheng (SK) *Christmas Jazz*

I'm Gaoyuan, turned to 12 in May. I currently study under Sarah Konecsni, through Rachel Xiao's referral. I really enjoy composing and submitted multiple entries this year. *A Nostalgic Waltz* is a sequel to my earlier composition *Nostalgia*. The other two pieces are *Christmas Jazz* & *Northern Lights – A Saskatchewan Sonata*.

Some of my musical achievements during the past year include: I completed RCM Level 7 piano exam with theory score of 100 and practical score of 96; was granted SRMTA Student Composer Competition First Place and CFMTA Student Composer Competition Honorable Mention; received multiple scholarships at Regina & Saskatchewan



Music Festivals; attained absolute winner award, gold trophies, gold & silver medals at several International Music Competitions in Canada, USA, and UK. *

Christmas Jazz

♩ = 106

p *mp*

Red. * Red. * Red. * Red. *

CLASS 2 / CATÉGORIE 2 *Composition for voice*
First place Audrey Franssen Keenan (ON) *Spring and Fall*

Audrey lives in Scarborough, spending her summers in Chatham-Kent, Ontario. She is a voice student of Dr Robert Loewen at the Taylor Performance Academy for Young Artists, where she studied composition with Mr Kevin Lau. She studies piano (Mr James Prosser) and violin (Ms Laurel Mascarenhas) and dabbles in guitar and Celtic lap

harp. Audrey was a ten-year member of the Bach Children's Chorus under Linda Beaupré and Charissa Bagan. She composes music in many genres and enjoys writing lyrics as well the challenge of setting poetic texts in unconventional metre, like the "sprung rhythm" of Hopkins' "Spring and Fall". Learning to read and scan classical Latin and ancient



Greek verse at the Abelard School has deepened her appreciation of the connection between poetry and music. *

Spring and Fall

To a Young Child

Audrey Franssen Keenan
 Gerald Manley Hopkins

Soprano

♩ = 90

p

Mar - gar - et are you griev - ing ov - er Gold - en - grove un - leav - ing? Leaves like things of man,

CATEGORY C - 19 years and under

Composition for solo instrument

First place Christopher Elwell (BC) *Scherzo and Trio for Maya*

Christopher started composing little pieces at the age of 7. He will be attending UBC's Engineering program in the Fall. He is currently working on a grade 10 Practical Piano exam as well as the Harmony and Counterpoint

required for a complete 10th RCM designation. He hopes to continue his Music studies while attending University. His is most inspired by the compositions of Chopin, Liszt, and Rachmaninoff. ✨

**Helen Dahlstrom
Award**

Scherzo and Trio for Maya



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The advertisement features a blue background with musical notes and dollar signs. It shows two hands holding smartphones. The left hand holds a phone with a calendar icon and a dollar sign, representing a late payment. The right hand holds a phone with a 'PAID' sticker, representing an automated payment. A curved arrow points from the left phone to the right phone, indicating the transition from manual to automated payments.

CATEGORY D - Open

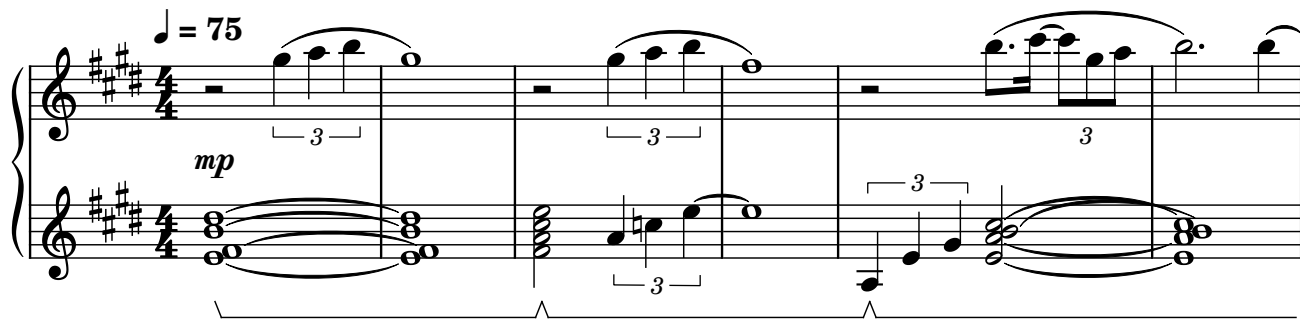
CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*
First place Ryan Miralles (AB) *Everlasting Twilight*

Hi, my name is Ryan Miralles and I am an aspiring composer and a pianist. I have been playing piano since I was 10 years old, and I was encouraged by my teacher to compose music. I have loved composing music and it is always fascinating to learn different styles of music and how I can absorb the important qualities I like about the music and make them

become my own. I have grown to enjoy jazz, funk, and Japanese music. I have played my previous compositions in provincials and have placed 1st in 2013 and 2017. I am very excited to see how far I can go. Thank you. ✨



Everlasting Twilight



Our adjudicator - Judith Snowdon

Judith Snowdon was born in England and moved to Canada as a child. She grew up in Ontario, but has lived in Saskatchewan, Manitoba and now in rural New Brunswick, close to the ocean. Judith taught herself to play the piano as a child and began to study music seriously as an adult. She has received ARCT Diplomas from The Royal Conservatory of Music of Toronto in both Piano Performance and Piano Pedagogy, and has a B Mus. with a major in Composition, specializing in choral work. Judith has many published hymns, choral pieces and piano pieces. She has won awards for some her choral work from Amadeus Choir, Exultate Singers and Pax Christie Chorale. She currently teaches piano in Moncton, New Brunswick. ✨



Congratulations to all the composers



Hybrid Event

In person & online options

CFMTA 2023 Conference

July 5-8, 2023

Edmonton, Alberta

Our rhythm runs through it

www.cfmta2023.ca



Rogers Place



Art Gallery of Alberta



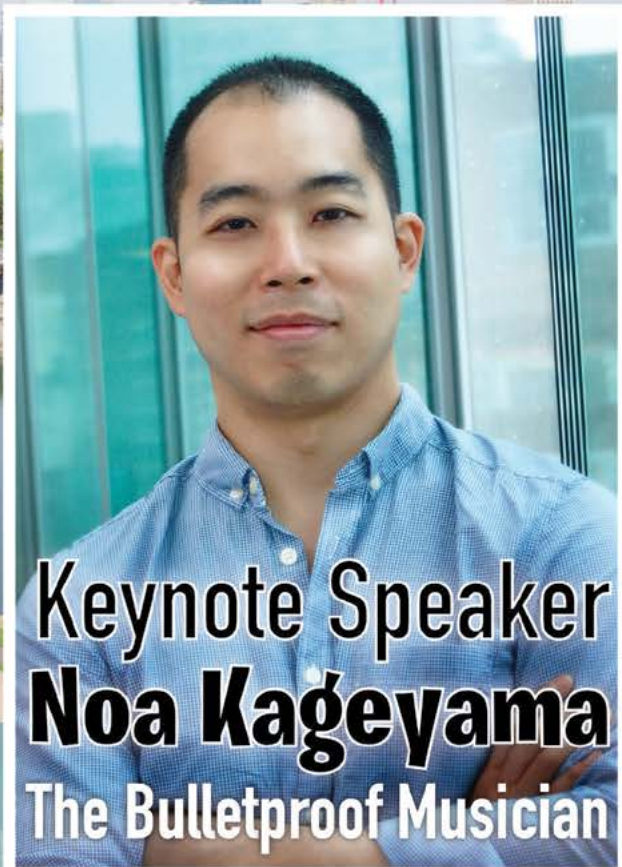
West Edmonton Mall



Jasper



Fort Edmonton



Keynote Speaker
Noa Kageyama
The Bulletproof Musician





CFMTA 2023 Conference July 5-8, 2023 Edmonton, Alberta

Our rhythm runs through it

Call for Proposals

CFMTA-FCAPM 2023 National Conference

“Our rhythm runs through it” JULY 5–8, 2023 in Edmonton, Alberta

Presentation proposals must be submitted via email (sessions@cfmta2023.ca) by November 15, 2022 by midnight Mountain Standard Time.

- Topics should, if possible, reflect the conference theme, “Our rhythm runs through it”. In particular, we are interested in proposals focused on rhythm: rhythm pedagogy, rhythm in different world cultures, rhythm on and of indigenous, western and eastern world instruments.
- All presentations will be non-commercial in nature. Opportunities for commercial presentations are available through the Trade Show. For more information email: tradeshows@cfmta2023.ca
- Membership in CFMTA-FCAPM is not required to submit a proposal or present.
- Selected presenters may present only for “no charge”. Presenters may attend other parts of the conference workshops/sessions. Meals are not covered.

Presentations will be 50 minutes long, including introductory and closing remarks, and the Q&A will be 10 minutes long. For a total of 60 minutes per presentation.

- Please submit proposals to: sessions@cfmta2023.ca

Research papers will be 20 minutes long, including introductory and closing remarks, and the Q&A will be an additional 10 minutes long. For a total of 30 minutes per paper.

Researchers submitting papers that desire peer review of their research should refer to the requirements detailed at www.cfmta.org using the Focus on Research link.

- Only Word and PDF submissions will be accepted.

Please include the following information in your submission:

- Contact email
- 250-word proposal (full description, including title)
- Any audio/visual requirements
- 35-word description of session to be printed in the program book

If you have any questions about the submission process, contact us at: sessions@cfmta2023.ca



www.cfmta2023.ca

Greetings from the 2023 CFMTA Conference Committee.

We've had quite the journey adjusting and navigating through the pandemic. Since our first Conference meeting in January 2019 the world has changed, technology has grown, and the expectations of a conference have expanded.

The committee is delighted to plan a hybrid conference, one where we can join in person with our old friends from across the country, meet new ones, and serve the needs of those who prefer not to travel. Just like the CFMTA conference in 2021 and Connecting Canada: 2022 Professional Development sessions, we will be using the Whova app.

For those attending in-person, the conference rate is all-inclusive: all lunches, receptions, and concerts are included.

The website is updated as information comes in.

More to come in the next issue of the Canadian Music Teacher.



Hybrid Event
In person & online options



www.cfmta2023.ca



Noa Kageyama is a performance psychologist, writer, podcaster, and blogger. He studied violin at The Juilliard School and is now on the faculty of both New World Symphony in Miami, Florida and The Juilliard School in New York City. Along with the keynote address, Mr. Kageyama will be running a session, and a masterclass, with a focus on challenges in the practice room and on stage. Read about his musical journey at the website bulletproofmusician.com.

In Person Events

Piano Competition
Voice Competition
All Receptions
All Lunches



Hybrid Events

Conference Sessions
Research Paper Sessions
Piano Masterclass
Voice Masterclass
Strings Masterclass
Keynote Speaker
CFMTA Information Meeting

Full Package Rate
\$445 Early Bird
\$225 Students

Includes ALL events
See full price list on the website.

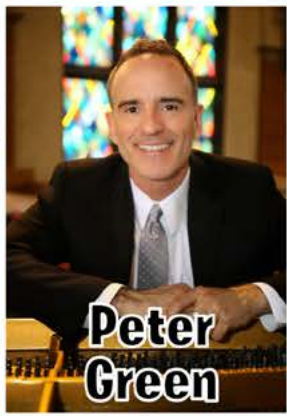
Online Rate: \$200
Includes only hybrid events.

Piano Competition *The Judges* Voice Competition

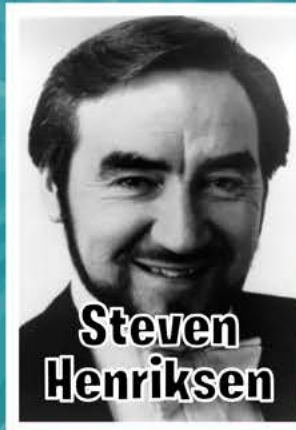
+ 1 more TBA



Patricia
Tao



Peter
Green



Steven
Henriksen



Andrea
Hill



Gordon
Gietz

We have booked the Chateau Lacombe Hotel, overlooking Edmonton's river valley, as the main conference space.

Standard room rates are \$139 + tax per night which includes parking for one vehicle and a full hot breakfast buffet.

Reservations must be received by June 5, 2023 to guarantee the room rate.

Our second conference space is conveniently located across the street at MacEwan University's Alberta College Campus.

www.cfmta2023.ca



Connecting Canada: Virtual Professional Development Connectons le Canada : Perfectionnement professionnel



This was a great way to present a conference! I doubt if I would have even considered attending a live conference, so am so happy that you and your team organized such a useful and helpful event.

My favourite two presentations were *Anxiety and Music Learning*, and *Navigating Pandemic Culture Shock*. I also gained some great ideas from John Burge's presentation on the *Heart of a Composition*, as well as Dr. George Waddell on evaluating music performances. Thank you for making these available for 30 days!!

Sincerely,
Sandra ✨

Thank you for many interesting sessions available in two days of sessions at the conference and some we can still watch. I know a lot of hard work was done to organize and set it all up. I am wondering if it is possible to get a copy of the talk Dr. Merlin Thompson gave on "gratitude". It was great to hear him and would be worth rereading for ourselves again. If this is legally possible where might I contact him?

Thanks again for all your hard work,
Virginia ✨

Just watched John Burge's *Finding & Using the Heart of a Composition* wasn't sure, since I don't teach students past Level 8, whether his focus on Advanced Students wouldn't be applicable to my teaching, but I was delighted to discover there were gems I can take away and use in the coming year.

Take care,
Beth ✨

Thank you for organizing this fabulous, stimulating event. It was amazing! Thanks in advance.
Nelly ✨

Thank you again for another wonderful virtual conference. The price is amazing and this opportunity for professional development is awesome!

Thank you again,
Marilyn ✨

Thank you for putting together this conference. It was both inspiring as well as uplifting.

The emphasis, unlike previous music conferences that I have attended, wasn't so much on what we teach but who we teach. Merlin Thompson's *Gratitude in the Shadow of a Global Pandemic* made for a wonderful concluding session (even though it wasn't the final class for me). Please thank all the presenters for me. I attended in person the 2001 Conference in Kelowna and the 2015 in Richmond, BC. The only thing that I missed at this conference was the piano competition. That was always a thrilling experience. For \$30 US funds this conference was a real bargain!

Have a great Summer!

John - Seattle, WA ✨

After two and a half years of Covid, and numerous virtual professional development sessions and conferences, I really did not want to spend 2 full days of summer in front of a computer watching workshops. It was possible to spread the sessions out over the month of July and watch one of them a day, but I already have several recorded workshops to watch in my "spare time".

So, I got the gardening done early, got "dressed up", did my hair and even added a bit of make up to make it feel like I was "going to a conference". For two days, from 9:00-5:00/5:30, I watched, listened and learned (but did not get so "dressed up" the second day!). The sessions were so interesting, that since the conference, I have gone back and watched some of the sessions I missed as they conflicted with other sessions, and also rewatched parts of some sessions that I had "attended"! . . .
The complete review will in the CMT Year in Review 2022

Barbara ✨

Session Review

Teaching with Student Diversity in Mind:
Why Curriculum Models Make a Difference
Friday July 8, 2022 – Merlin Thompson

Beginning with the ongoing issue of student engagement, Merlin Thompson presented four different curriculum models to address diversity among our students. He states that students come with their own personality and sense of self, musical aspirations and interests, cultural backdrop and capacity for learning. He encourages teachers to blend the expertise and knowledge they have with what students bring to the music journey for truly effective learning. The four curriculum models are: teacher-led curriculum, student-led curriculum, student-sensitive curriculum and shared curriculum. Teacher-led curriculum has a formal linear approach from beginner to advanced and uses sequential publications. Student-led curriculum is one in which students take charge; in which their musical interests are the major driver. Student-sensitive curriculum is for special needs students with physical and/or mental challenges where progress needs to take place through more manageable steps. Shared curriculum is a blend of teacher and student input. Teachers pass on skills and knowledge, building on the music that is in students' lives. Thompson affirms that he has experienced each of these models. He encourages the use of a shared curriculum as a teacher's basic model as student buy-in is an essential ingredient to student engagement. He shares his own sliding ratio in including repertoire that is already part of students' lives and reflects their own interests. With beginners, a $\frac{4}{1}$ ratio means that the teacher presents 4 pieces to 1 that the student chooses, with elementary students a $\frac{3}{1}$ ratio increases the student's choice, and with junior and above, the student and teacher share equally in repertoire choice. Exploring how this works out made for compelling listening and gave me useful tools for incorporating a shared curriculum in my studio.

Joyce ✨

Thank you for the many reviews of our Professional Development Sessions. They will all be included in the CMT Year in Review 2022.

Fall 2022



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Upcoming Programs & Competitions for members: À venir : Programmes et concours pour les members

- Canada Music Week Poster Competition / Concours de conception d'affiche publicitaire de la Semaine de la musique canadienne^{MD}
- Call for Compositions / Appel à compositions
- National Essay Competition / Concours national d'essai



Canada Music Week[®] Poster Competition

CFMFTA is calling all student artists to submit their artwork to be displayed on the 2023 Canada Music Week[®] Poster!

Artwork must be an original work of the student, studying with a current CFMFTA member and will be open to all students aged 18 and under.

Please submit your artwork, with your name, email, phone number, teacher and province by November 15th, 2022

Suggested size 15cm x 15 cm (6 inches x 6 inches)

Winning artist will be acknowledged.

For more information, visit cfmfta.org or contact Joyce Hein canadamusicweek@cfmfta.org



Concours de conception d'affiche publicitaire de la Semaine de la musique canadienne^{MD}

La FCAPM invite tous les élèves artistes à soumettre leurs œuvres d'art pour l'affiche 2023 de la Semaine de la musique canadienne^{MD}.

Le concours est ouvert aux étudiants des membres en règle de la FCAPM de 18 ans et moins. Le design du concurrent doit être son œuvre originale.

Veillez envoyer votre design en incluant vos noms, courriel, numéro de téléphone, ainsi que le nom de votre professeur et votre province, pour le 15 novembre 2022.

Format suggéré : 15 cm x 15 cm (6 pouces x 6 pouces)

Le nom du gagnant ou de la gagnante sera annoncé et son œuvre sera créditée.

Pour plus de précisions, visitez cfmfta.org ou contactez Joyce Hein canadamusicweek@cfmfta.org

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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 compositions will be published on the CFMTA/FCAPM website until November 30, 2023.

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 2023.

Pour envoyer une œuvre ou obtenir de plus amples informations :

canadamusicweek@cfmta.org



National Essay Competition 2023 / Concours national d'essai 2023

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, 2023

For more information please contact:

Catherine Fitch Bartlett

essaycompetition@cfmta.org

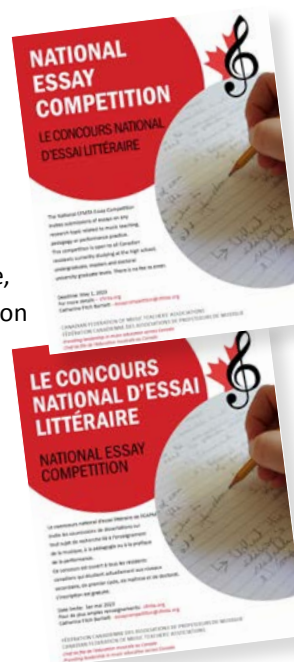
Le concours national de rédaction de la FCAPM accepte la soumission de textes sur les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens qui étudient actuellement aux niveaux école secondaire, du premier cycle,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

Date butoir d'inscription : 1^{er} mai 2023

Pour envoyer une œuvre ou obtenir de plus amples informations :

Catherine Finch Bartlett

essaycompetition@cfmta.org





Upcoming Programs & Competitions for branches: À venir : Programmes et concours pour les filiales

- 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 ?



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

Sunny greetings to everyone! Although August sees us creeping closer to fall routines there is hopefully lots of summer left yet, providing everyone with some recharge time.

This summer has seen a variety of happenings at Northern Lights Canadian National Conservatory of Music where we continue to mark our 20th anniversary year.

Within the organization itself, we are pleased to have expanded our team with the addition of Sandra Mogensen and Wes Froese as Executive Co-directors. They both bring new ideas with their positive energy as they build on CNCM's philosophies of holistic programming and grass roots engagement. You can learn more about their stories on our website.

While another pandemic year saw our in-person Summer Sizzle event sidelined, our Composers at Play virtual workshops allowed participants to explore and develop their musical understanding and skills directly from some

of Canada's composers and music personalities; this year's event closed out with a Love! Live! Music! live concert on Facebook, hosted by Wes Froese and Sandra Mogensen. The presentation included entertaining performances by some of the workshop participants, as well as Sandra and Wes themselves. We look forward to the future when we will return to a live Summer Sizzle format.

As always, we encourage you to visit our website often <https://www.cncm.ca/> to keep up to date on news and happenings. You can also find us on Facebook, YouTube and now on Instagram, with links on our website. If you have questions or would like a more in-depth discussion about what we can offer, we are always happy to help.

Wishing everyone all the best!



Red Leaf Anthologies with all your Favorite Composers!



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

All available at redleafpianoworks.com



conservatory
C A N A D A™

As we move forward into a new academic year, Conservatory Canada has a number of new initiatives including its Digital Badge Assessments. Students can now register for a Digital Repertoire Badge in Piano, where they can submit video recordings of 3 pieces at any Level (1-10) for assessment. Students will receive helpful comments as well as a Gold, Silver or Bronze standing along with a Jpeg of a 'Digital Badge' as a reward for their efforts.

We will be holding live teacher webinars every Friday at 12 noon ET once again this year, with replays available on our new **Conservatory Canada TV YouTube** page. The first webinar on Friday September 9 will be dedicated to learning more about our Digital Badges. More information, including our syllabi for our certificate exams are available on our website, conservatorycanada.ca. You can also follow our Conservatory Canada Teacher's Facebook group page for updated webinar schedules.

We will be launching our new teacher and student portals as part of our new database project in mid-September. All teachers will be asked to login to fill out a new profile and password as part of this process. Everything including students' academic reports will be available as before, but with a new look, and examiners will now be filling out forms electronically for faster processing of results.



**The Royal
Conservatory**®

The RCM Music Lights the Way Piano Festival

Be a part of the first-ever Music Lights the Way Piano Festival. This Piano Festival is free to enter for piano students of all ages and levels. Starting on October 1, 2022, students can submit a video performance of any piece from the Celebration Series®, Sixth Edition repertoire books (Etudes excluded). A panel of judges will select the finalists that will make it to the Grande Finale that will be held live in Koerner Hall from March 21-22, 2023. Over \$150,000 worth of prizing is available!

You can learn more about The RCM Music Lights the Way Piano Festival at rcmusic.com/festival

Explore The New RCM Piano Teacher Course

The RCM's most popular professional development course now includes the new Celebration Series®, Sixth Edition. The RCM Piano Teacher Courses for teaching Elementary, Intermediate, and Advanced levels have been updated with the new series for the winter session.

Learn from master teachers and music pedagogues to gain insights into physical approaches, musicianship, repertoire, artistry, and more.

Winter Session 2023: February 1 – April 12, 2023

Registration Deadline: January 25, 2023

Also, the Self-Guided Elementary course can be started anytime and completed on your schedule. Visit our website to see which option is right for you.

Register today at rcmusic.com/PianoTeacherCourses

Winter In-Person Examinations

In-person exam registration is now open for the December/January session! For this session, in-person examinations for practical and theory are available. Registration is on a first-come, first-served basis, so consider registering your students today!

Registration Opens: September 13, 2022

Registration Deadline: November 1, 2022

For more information on exams, please visit rcmusic.com/Exams



Ask Lori: **Teaching Tips** for Everyday Lessons Le courrier de Lori : **Des astuces** pour vos leçons

by Lori Elder

Q. *I find it hard to do the fingering the same way each time when I'm practicing my sonata. Do you have some tips for me to be more consistent and secure?*

A. It can be challenging to practice a piece doing the fingering the same each time. But practicing with random fingerings and playing things differently is a recipe for disaster. It makes memorizing harder, causes insecure passages, stumbles, breaks in the legato and a whole pile of other problems. Believe me, you don't want to go there! Here are some strategies that I recommend:

Decide on the fingering at the very beginning. Practice slowly, separate hands, and try some fingerings. Use the fingering in your book and see how it feels. Consult other editions if you have them or use online resources. Decide on the fingering that is most comfortable for your hand and pencil it in. I know this can seem kind of slow, but it is worth it. And if you skip this stage, it will come back to bite you. Practice with no pedal so you can hear everything clearly. Here are some things to consider during this process:

- Decide which finger you'll use to start each phrase. You want to get the desired tone and set your hand up for the notes that follow.
- Watch for patterns and repeated phrases and use the same fingering. Don't make your hand and brain learn two fingerings when one will do.
- Choose fingering that suits the articulation and also the character of the phrase. Use strong fingers on main beats and important notes.
- Practice slowly overall but try the 16th note passages at a faster tempo to be sure that the fingering still works and feels comfortable.
- For difficult passages write in every fingering. I used to think this was overkill, but it actually works.
- For chords, write in the fingering, especially the inner notes. Writing in the top note finger can also be helpful for voicing.
- For scales, broken chords, and arpeggio passages use the same fingering that you practice for your technique.
- Change fingers on fast repeated notes. Write these in.

- For slow, melodic repeated notes changing fingers can give an expressive, nuanced tone. It's worth trying.

Grind in your fingering. Now is the time to go over and over your piece using the *same* fingering. There are three principles at play now: repetition, repetition, repetition! This builds a foundation for technical security and fluency, and really helps with memorizing too. Here are some tips:

- Circle or highlight important fingerings, such as at the beginning of phrases, complex passages, climax points, etc.
- For 16th notes and scale passages highlight the crossover fingerings. Practice with rhythms and staccato.
- Isolate difficult passages and spend extra time on these.
- Say important finger numbers aloud.
- Make a recording at a slow working tempo to play along with. Record the RH and play along with the LH, then switch. This gives you an idea of what you are aiming for.

Sometimes though, even with the best laid plans, you end up having to change your fingering. You may be getting an uneven passage, unexpected stumble, accent in the wrong place, or something like that. I don't recommend changing fingering right before a performance or exam though, just make the best of it. But, if you do end up changing fingering, pencil in the new choices then try to stick to those. ✨



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

A Cornucopia of **Canadiana**

When one begins to look for resources to promote Canadian content or Canadian composers, one is overwhelmed with the amount and the quality of material available! I would like to showcase just a few of these for your consideration in playing, teaching and for use in performance.

O Canada

Northern Lights Canadian National Conservatory of Music
Debra Wanless Music

This is an awesome idea – a collection of five piano solo and four duet arrangements of our national anthem. The styles are varied from straightforward and tonal to sonatina style; from incorporating other patriotic tunes (*The Maple Leaf Forever*) to more chromatic versions. The difficulty ranges from elementary to advanced level.

Piano Styles Book 1 and 2

Andrew Harbridge
Debra Wanless Music – AH 201, AH 202

Each of these books has a table of contents which identifies each piece according to its genre – blues, swing, rock, Latin, calypso, ceremonial, anthem, neo-classical or impressionism. Performances of the pieces are available on YouTube. Each book corresponds to its matching RCM level. The pieces are challenging in that they incorporate swing rhythm, triplets and syncopation but they sound interesting, mature and sophisticated. With intriguing titles like *Jazz Cat Blues*, *March of the Wind-up Tin Soldier*, *Friday Night Fever*, *El Torero y El Toro* and *Alien Invasion*, these books are engaging and pedagogically sound supplementary repertoire; sure to appeal to students.

Flutter and Blink

Lynette Sawatsky
Debra Wanless Music – LS 106

Eleven animal tunes in this collection inspire pre-reading students and teachers by being easy to learn and motivating to play. A simple diagram shows hand positions. Each piece comes with an optional duet, a simple ready-to-color illustration and instructions for optional rote learning. From *Prickly Hedgehog* and *Smiling Crocodile* to *Hefty Hippopotamus* and *Rascally Raccoon*, there is a lot to enjoy!

Voyageur Book 1 and 2

Beth Hamilton and Jen Smith Lanthier
Debra Wanless Music – HSL 102, HSL 103

Book 1 – An elementary collection (Levels 1 through 3) of twelve piano solos and one duet inspired by unique landmarks and attractions from every province and territory across Canada, these pieces explore a variety of keys and modalities, tempi, meter and styles. Each piece has a brief introduction which sets the stage for an understanding of the work. *Hopewell Rocks* (New Brunswick) has a RH improvisation section with the rhythm suggested. *Bottle Houses* (PEI) consists of 5 lines of music – each with a different tonal center and some with different time signatures. The lines can be played in any order and register. *Shadows of Thor* (Nunavut) is a musical exploration of a mountain with Earth's greatest vertical drop. The piece is written as a duet and features a steady pulse, open fifths and a primitive sound.

Book 2 – A late elementary collection (Levels 3 through 5) of twelve piano solos and one duet continues the theme of Book 1 with pieces inspired by some of Canada's unique place names influenced by water. A wide variety of styles and techniques – including a lead sheet for Dawson City – make this a wonderful resource. *Mermaid* (PEI) is in hybrid meter and built on a pentatonic scale played on the black keys. Each piece has a brief introduction which helps the performer to understand the context and the intent of the composers. ▶



Debra Wanless Music

All Your Creative Teaching Needs

Ensembles • Fakebooks • Method Books

Piano Solos • Technique Books
Theory & Textbooks



debra@debrawanless.ca
debrawanless.com





Review of Publications Critique de publications

Not only do these books provide an interesting and compelling tour of our country, the pieces are refreshingly attractive and playable; and sure to capture the attention of students!

Canadian Folksongs Volume 1 and 2

Northern Lights Canadian National Conservatory of Music
Debra Wanless Music

Volume 1 contains seven piano solos and one duet of Canadian folksongs arranged by eight Canadian composers at an elementary to intermediate level. Volume 2 contains six piano solos and one duet arranged by seven Canadian composers at a late intermediate to advanced level. For both books, original melodies and lyrics are available online and brief biographies of the arrangers are provided. I thoroughly enjoyed exploring these folksong arrangements and look forward to incorporating them into lessons and recitals. I especially appreciate the more difficult pieces for students at higher levels. Thoughtfully arranged and pedagogically sound, this resource comes highly recommended!

Purr-fectly Meow-sical

Karen Rowell
Debra Wanless Music – KMR 139

Karen Rowell has written eleven elementary piano solos and 1 duet which will appeal to the cat lovers at Levels 1 through 4 – or to those students at higher levels who roll their eyes at the thought of sight reading. The writing in these pieces explores mousing, purring, twitching, patches of sunlight and more. Students will enjoy both the the challenge of learning and the appeal to their imaginations! The composer has brief notes for each piece.

Place Settings and Place Settings II

Randy Demmon
Debra Wanless Music – RD 100, RD 101

Two books of original piano music explore Canadian places. Brief notes by the composer explain the title and the choice. In the words of the composer his music is in a ‘contemporary tonal style in which simple melodies with a more complex harmonic treatment are the norm’. The layout of these books has root/ quality chord symbols above the music in the first half of the book and lead sheets for the same pieces in the second half of the book allowing the performer to play the pieces as originally written or with their own interpretation and improvisation. Book I has eleven pieces, Book II has twelve solos and one duet. This is a unique and welcome resource for intermediate and late intermediate pianists.

Two piano solos - Ernst Schneider

Debra Wanless Music

She’s Like the Swallow – Early Advanced – pdf download

The charming and wistful character of this beautiful Newfoundland folk song is well captured in this lovely arrangement. Seven measures using a wide keyboard range, hand crossings and triplet figures create a free and contemplative introduction followed by the melody played in the RH. The LH continues using a wide range in its accompaniment. The melody moves into the LH at one point and then finds its way back to the upper voice. Set in 3 flats, the piece is modal with few accidentals. At a comfortable length of 3 pages, this would make a lovely performance piece for a variety of occasions.

Nocturne – Advanced – pdf download

While traditional in creating a contemplative and melodic work, this Nocturne is more challenging in terms of expanded harmonies. Written with no key signature and copious accidentals, the opening widely spaced LH figures suggest an F minor tonality. Marked *lento molto rubato*, the piece begins with a cantabile melody of quarter notes, eighth notes and eighth note triplets. By the middle of the second page, the LH is using triplet eighth notes and the RH is using sixteenth notes culminating in triplet sixteenths in the RH on the third page. Frequent use of polyrhythms and rubato create free and emotional expression. Nocturne is a great choice for recitals, festivals and examinations.

Joyce Janzen - British Columbia

Northern Lights Canadian National Conservatory of Music

Shaping Canada's Vast Musical Landscape



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Review of Publications

Critique de publications

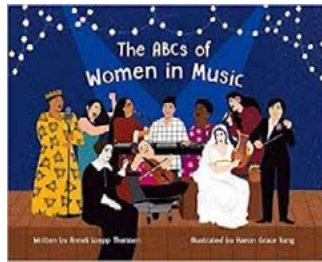
The ABCs of Women in Music

Written by Anneli Loepp

Thiessen

Illustrated by Haeon Grace Kang

GIA Publications, Inc. G10547



The ABCs of Women in Music is an inspiring picture book to add to your music studio. This book covers 1,000 years of women in music history from A to Z. Anneli Loepp Thiessen does a masterful job of including pop, jazz, country, electronic, and classical artists, as well as musicologists, throat singers, and opera singers, aiming to break down any stereotypes of who belongs in music. Each letter of the alphabet is associated with a different female musician, including a brief description of a lesson they teach us, their dates and vocation alongside a stunning illustration. The book includes musicians from across the globe, with varying careers, and with different physical abilities, while Kang's vivid illustrations illuminate each musician in action.

The back of the book includes interactive questions for children and teachers or parents to engage with. GIA's webpage for the book has free downloadable colouring pages, worksheets, and a Spotify playlist with music from each of the musicians featured. The book's endorsers include Tanya Tagaq (Inuk throat singer), Quilla (Music Producer), and Gabriella Di Laccio (Founder of Donne). This resource is well-suited for Kindermusik, Music for Young Children®, or primary & elementary-aged music lessons. GIA is also releasing an edition in French, translated by Vanessa Blais-Tremblay, which includes several francophone artists. Loepp Thiessen and Kang do an phenomenal job of demonstrating that "women in music are brilliant, creative, brave, and resilient."

Olivia Adams - Ontario

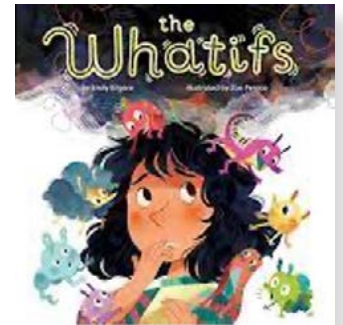
The Whatifs

Written by Emily Kilgore

Illustrated by Zoe Persico

Little Bee Books

ISBN: 97801-4998-1029-5



Now, perhaps more than ever, children are aware of the world's uncertainty, and the "whatifs" can consume their thoughts.

This picture book is for all the kids who struggle with stage-fright, performance anxiety, or even have "the butterflies" when they get ready to perform. The Whatifs personifies anxiety through multicoloured fantastical bug characters called "the whatifs." Cora, the main character, is preparing for her first piano recital, but "the whatifs" keep sneaking up on her and weighing her down with anxious thoughts. This story deals with Music Performance Anxiety (MPA) and mistakes. Cora is anxious about her upcoming piano recital, displaying classic signs of MPA – finger shaking, making mistakes, fear of the audience, and fear of humiliation.

Kilgore's book helps to normalize MPA and mistakes in music. As Cora sits down to play, her "whatifs" disappear until she hits a wrong note. The main character takes a breath, re-affirms herself, and continues playing. The normalization of making a mistake on stage and continuing is something teachers need to address with young performers. Another value of this book is that it centres on a non-famous, non-prodigious, young musician at a piano recital, highlighting the recital experience and what can happen. The use of Cora as a main character rather than a child-prodigy makes the ideas relatable for young students to grasp and apply. This picture book, with its vibrant illustrations is an excellent addition to any music resource library to help young students prepare for their first recital and battle their own "whatifs" about music performances.

Olivia Adams - Ontario

Thank you Jean, Joyce and Olivia for time and effort in writing these reviews.

Members - if anyone is interested in doing a few reviews, please let me know

thank you

Dina



Review of Publications Critique de publications

Right Before Your Eyes:

A Fresh Approach to Interpreting a Piano Score

By Ruth Price

Hal Leonard Publishing

From the moment I pulled this book out of the tote I was drawn to it. Perhaps it was the magnifying glass on the cover over specific notes....

I frequently have resorted to a magnifying glass in my studio when students repeatedly miss important information provided on the score.

Often I have offered my glasses to the student challenging that they need them more than I do! I'm certain that I'm not alone in these experiences!

I find summer to be a perfect time to take in an extra webinar or workshop, or as is the case here, a book with the hope that I will find inspiration to pass on to the students returning in September all "refreshed" from their change in routines. As teachers we hope that some of the bad habits will have been lost as they mostly ignored the piano.

When I read the Introduction, I became delighted with the fact that I had just been handed the topic for my first group class of the year in my studio. Ms. Price has three main questions about the piece of music: What is the character? How is it created? What does this imply for my interpretation? These questions take us away from our emotional response through objective score exploration and finally to an interpretation that evolves from both. More questions follow: Where are the surprises in the music? How can I get comfortable with transitions? How does score study affect my choice of tempo? How does phrase-length influence my interpretation?

This book is divided into two parts.

Part 1: Easy Entrances to the Score includes seven chapters where she uses portions of specific compositions to demonstrate her points.

Part 2: Applying the Methods to Intermediate Repertoire. Here are eight chapters focusing on one composition per chapter to highlight questions asked for that piece.



Chapter 1 provides in detail the Three-Step Method by applying it first to Beethoven's Sonata Op 2, No. 1.

- Step 1: What is the character?
- Step 2: What in the score creates that character?
- Step 3: What does this imply for my interpretation?

After exploring the opening and answering those 3 questions we move on and find surprises....what we didn't expect to come next. Here observations are brought to life by her versions of how it could have been harmonized or phrased. Very cleverly done! I never considered that the rolled chord was just a condensed version of the rocket theme bars in earlier measures! She shows how a single measure has both diminution and augmentation side by side that creates great intensity. When looking at bars 41 - 48 of Chopin's *Fantasia-Impromptu Op 66*, we once again begin with the 3 main questions. How does the entrance of the second phrase on the 3rd beat of bar 44 create a feeling of urgency and passion? Noting the fluid bar structure of 3 ½ + 4 ½ bar phrases she demonstrates the effectiveness compared to 4 + 4 bar phrases. Chopin created a flow and seamlessness that give a feeling of freedom. If you tackle all the sections in this thoughtful process, you use both sides of the brain and find a deeper connection with the music. When you take all these discoveries into performance, you can't help but feel secure and "own" the interpretation.

Chapter 2 is entitled "Phrases of Odd Lengths: Beauty, Humor, and Passion". The goal is to find phrases that aren't the standard length. What is the effect on the listener of an odd phrase length? How would it have sounded if it was more standard? How can I bring this out in my interpretation? We explore Schubert's *Impromptu, Op 90 No 1 (D899)* bars 1 - 9, Haydn's *Sonata in C, Hob XVI/50* 3rd movement bars 1 - 24 and Mozart's *Sonata in A Minor, K. 310*. Each of these examples draws us deeper into the effect of odd length phrases and of course in so doing we discover the texture, character, harmony and surprises.

Chapter 3: "Surprises". As Ms. Price takes us through some of Mozart's *Sonata in F Major K. 332*, Debussy's *Clair de lune*, and Chopin's *Prelude in e minor Op 28, No. 4*, our attention is drawn to find unpredictable moments and not just obvious surprises.



Review of Publications Critique de publications

Avoid stressing the downbeat here and hear the hemiola; notice the “floating” rhythm creating a hazy sound; feel the linear direction. Ah, what manner of goods we discover when we see what is “right before our eyes”!

Chapter 4: “Your Favorite Part” is followed by **Chapter 5:** “I Hate This Part!”

One must ask oneself: why is this my favorite, or why do I hate this? Sometimes there are joyful passages packed next to serious moments or perhaps we find something different from what our ear expected and we are drawn to it. Discovering these little nuggets pulls us deeper into the score only to notice something we missed. But when we get to passages we don’t find appealing in any way we end up fighting the music and struggling to interpret it because we haven’t stopped and found the character etc! Analyzing the score can take us to a place of making peace with it and not avoiding or dreading it any longer.

Chapter 6 is “Tempo”. Because tempo is ultimately subjective, many factors should be considered apart from the tempo marking provided. The music itself, the harmonic rhythm, the character and various compositional features need to be evaluated to determine the tempo. Sometimes phrase lengths provide clues as do texture, rhythm, and range.

Chapter 7: “Which came first: the climax or the forte?” Although forte or fortissimo might indicate the climax that alone doesn’t create it. Sometimes the first two themes are combined creating a striking harmony. Perhaps the themes in a sonata form unite.

It may be the highest note but that doesn’t dictate the climax either. To truly find the climax, one must study the score closely and investigate texture, faster rhythm, or any surprises that present themselves.

Part 2, Chapters 8 through 15 applies the methods to Intermediate Repertoire. This section explores very specific compositions in much closer detail. These are: Prokofiev’s *Tarantella, Op. 65, No. 4*; Mozart *Allegro, K.3*; Beethoven *Sonatina in G*; Gurlitt *Etude, Op. 82, No. 65*; Mozart *Minuet, K.1*; Burgmuller *Arabesque, Op. 100, No. 2*; and Burgmuller *Ballade, Op. 100, No. 15*.

In conclusion, the author states, “I am learning that studying the score is a conscious decision. Otherwise I find myself just practicing technical passages or using musical instinct only.” Her former teacher, Gyorgy Sebok said: “Look at a page of the score and list everything you see.” “It’s right before your eyes.”

How would that impact our students if we required that? What if we created pages for the music like the “Explore the Repertoire” we find in the RCM theory books at the end of each unit? We would reinforce how theory and practical really must go together but also teach our students to search for details!

This book provides food for thought and can be applied to most of the students in our studios!

Jean Ritter - British Columbia



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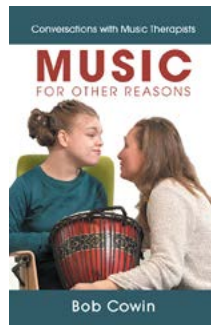
Music for Other Reasons

Bob Cowin
Friesen Press

Music therapy is defined as music without the ego – or – using music for reasons other than performance or entertainment. Music is a part of life and it should come as no surprise to music teachers that it has the ability to unlock a person's physical, cognitive, or emotional capabilities!

Music therapists use music intentionally to achieve non-musical goals. Their clients range from children on the autism spectrum to those with various developmental disabilities, from adults recovering from brain injuries, complications of surgery or addiction, to seniors with depression, dementia or degenerative disease and those who are dying. Although accomplished musicians, their therapeutic efforts are quite separate from what they do in other settings as performers or teachers.

This eminently readable book of 139 pages offers an insight into the fascinating field of music therapy through conversations



with its practitioners. While touching on neuroscience, the book focuses primarily on the therapists who use this knowledge to benefit others: how they came to work in the field, what they do each day, and some of their joys and challenges.

The book is divided into two sections. The first, titled Setting the Stage, explores the author's curiosity with the subject, online glimpses, neuroscience, becoming a therapist and snippets from laypeople. The second section is transcribed interactions of the author with three music therapists who work in different and varied settings. These dialogues reveal both the challenges, the opportunities and the successes experienced by the participants. Published in 2021, the conversations include the deleterious effect of the global pandemic on the workplace and on therapy.

Whatever one's musical experience or background, this book is sure to both inform and inspire. Highly recommended.

Joyce Janzen - British Columbia

From my **Bookcase**

Five-Star Solos

Book 6: Late Intermediate

By Dennis Alexander
Alfred Music 44956

Sometimes we're scrambling because a student wants a "special" piece for a school talent show or needs to have a new piece for a family get together. If you ever find yourself in a pinch this book is a great fit for just about all those later intermediate students. There are 6 solos and if you're familiar with Dennis Alexander music you'll know there will be a variety of styles. This book doesn't disappoint!

Scherzo Capriccioso begins in $\frac{3}{8}$ time but then moves through $\frac{5}{8}$, $\frac{2}{8}$, and $\frac{6}{8}$. The articulation and flourishes keep the player on their toes! Although written in the key of d minor it modulates and then finally ends with a tierce de Picardie!

The stately *Sarabande Elegante* contains rolled chords and register changes. Pedal is required and good fingering is essential. The rhythm is very doable for the intermediate student. Some sections contain syncopation. *Distant Thoughts* has LH crossovers and is full of mellow colours that draw you in



and wrap you up! Beautifully reflective!! The RH of *On Golden Wings* is written primarily in 16th notes with upper melody notes marked tenuto. The LH is supportive in those passages until the melody moves to the LH. It begins in a minor but changes key before making its way back. My all time favorite is *Rebel Rouser!* and I recently had a student perform this at our year end concert. When I explained it needed some attitude she obliged and it was a smashing hit! The range of dynamics and articulation changes and changing meter make this dramatic. The hands both change registers and the molto presto is very energizing! The last work is *La Magia de la Rumba* and is to be played Spiritoso. Great rhythm with some fancy finger work makes this a fun piece to conclude this book of gems!

I find works by Dennis Alexander never disappoint because his music has variety and is full of life and character!

Jean Ritter - British Columbia





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



Saskatchewan Provincial Convention

Foundations for Growth

- October 28 - 29, 2022
- Emmanuel Anglican Church - Saskatoon
- srmta.com

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
- **Voice Judges** – Gordon Gietz, Steven Henriksen, Andrea Hill
- Strings Masterclass
- Gala Concert

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CFMTA/FCAPM has begun an online advertising campaign. Our goal is to inform parents that private music teachers can be found through Registered Music Teachers' Associations across Canada. The advertisements link to cfmta.org/en/find-a-registered-teacher Watch for these ads on your newsfeed!



La CFMTA/FCAPM a inauguré une campagne publicitaire en ligne. Notre but est d'informer les parents qu'ils peuvent trouver des professeurs de musique indépendants partout à travers le Canada, sous le lien publicitaire cfmta.org/fr/trouver-un-professeur-enregistre. Surveillez ces annonces sur votre fil d'actualité!



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