

# THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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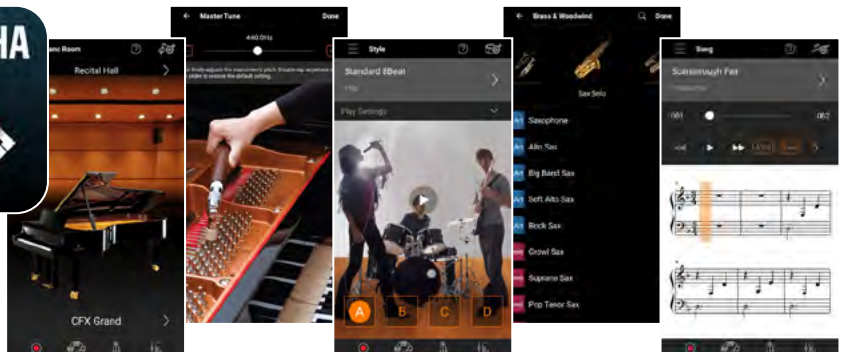


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- Submission Deadline: April 1, 2023

#### Fall (Automne) - Canada Music Week® Edition 2023

- Publication: September 2023
- Submission Deadline: August 15, 2023

#### Winter (Hiver) Edition 2024

- Publication: January 2024
- Submission Deadline: December 1, 2023

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

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

Laura Gray



Hello music teacher friends and colleagues

*If I had asked people what they wanted, they would have said faster horses.<sup>1</sup>*

- attributed to Henry Ford

I often reflect on this quote in my work as a piano teacher, and my role of CFMTA President. Did anyone imagine they wanted an automobile before they saw it; felt it; experienced it? Yes, indeed! For me, this quote frees the imagination and lights the spark!

## Part 1:

Think back to your earliest memories of music lessons. For many of us it was before we saw it; felt it; experienced it. Our parents enrolled us with a local music teacher, and if she or he had asked you what you wanted, you might have said: to have fun; to learn how to play the instrument or sing; to know how to read music.

- Did you imagine yourself performing Handel's Oratorios or Beethoven's Sonatas?
- Did you imagine yourself saving money for a sought-after instrument?
- Did you imagine yourself in a concert?
- Maybe not. But your music teacher did.

I don't have to tell you that your music teacher had a vision for you. Skilled music teachers have both short and long-term goals for their students, and they have various ways to help students achieve their fullest potential. Not the potential that the student sees, but the vision of the teacher.

I encourage each of you, as teachers, to consider this important role that you have been given, and take time to put your vision for your students into place and into action! Sometimes we get bogged down by the amount

Chers professeurs de musique et collègues

*Si j'avais demandé aux gens ce qu'ils voulaient, ils m'auraient répondu des chevaux plus rapides.<sup>1</sup>*

- attribué à Henry Ford

Au cours de mes activités en tant que professeure de musique et de présidente de la FCAPM, il m'arrive de réfléchir sur cette citation : pouvait-on imaginer vouloir une automobile avant d'en avoir vue une et l'avoir essayée? Pourquoi pas? Quant à moi, cette citation allume l'étincelle de mon imagination!

## Première partie :

Rappelons-nous nos premières leçons de musique. Dans plusieurs cas, nos parents nous ont inscrit chez un professeur de notre région bien avant qu'on ait pu voir, sentir, expérimenter et désirer ces leçons. Si on nous avait demandé alors ce que nous voulions, nous aurions dit apprendre à chanter ou à jouer d'un instrument, apprendre à lire la musique, bref, avoir du plaisir.

- Aurait-on pu, à ce moment-là, s'imaginer chantant un oratorio de Handel, ou jouant une sonate de Beethoven?
- S'imaginer épargnant notre argent pour se procurer un instrument de haute qualité?
- S'imaginer donnant un récital?
- Sans doute pas. Mais notre professeur, oui.

Sans doute, notre professeur de musique avait des aspirations pour nous. Un professeur de musique inspiré définit des objectifs à court et à long terme pour son élève et recherche différents moyens pour lui ou elle d'atteindre la plénitude de son potentiel. Non le potentiel que l'élève voit, mais celui qui correspond à la vision de son professeur.

J'encourage chacun et chacune de vous à réfléchir à ce mandat important qui vous a été confié, et à résolument mettre en place tous les éléments qui permettront à vos élèves de réaliser les objectifs que vous envisagez pour eux. Il est facile de s'enliser dans



of repertoire to choose from. Sometimes we lose the big picture in the tiny, important, details. Sometimes we fail to achieve the emotional connection required for a convincing performance. Sometimes 'life gets in the way'.

Go back to your instincts, and remember that music is breath, time, beauty, inspiration, and all things good for the soul. Approach every day with the vision to use music to enhance someone's life. Make music together and be assured that something wonderful is happening.

Each student who comes into a music teacher's life holds a special place. Each student we work with has an impact on us as a person. Often students are far more important to us than we are to them. And when the teacher's vision is cut short or pushed aside, it can sting a little. If we can look back and know that we did our very best to inspire and build a young musician, we go on, knowing that, in the time we had, we made a difference.

*Watch for Part 2 of this message in the CMT 2022 Year In Review.*

les petits détails comme le choix du répertoire, et perdre notre vue d'ensemble. Nous passons à côté du lien émotionnel essentiel à une interprétation convaincante. Parfois, la vie se met en travers de notre chemin.

Écoutez votre instinct, et rappelez-vous que la musique est inspiration, mouvement, beauté et tout ce qui est bon pour l'âme. Abordez chaque nouvelle journée avec l'objectif d'enrichir la vie de quelqu'un au moyen de la musique. Chaque fois que vous faites de la musique avec d'autres, soyez persuadé qu'il se passe quelque chose de magnifique.

Chaque étudiant qui entre dans la vie d'un professeur y tient une place privilégiée. Chaque étudiant avec qui on travaille nous touche en tant que personne. Souvent, nos étudiants sont plus importants pour nous que nous le sommes pour eux et quand on ferme la porte ou on coupe court à notre vision, cela nous affecte. Mais, il faut continuer en se disant que, même pour une courte durée, lorsqu'on fait de notre mieux pour inspirer et édifier un jeune musicien, on fait toujours une « différence ».

*Lisez la deuxième partie de ce message dans la revue de l'année 2022 du Professeur de musique canadien.*

1. Vlaskovits, Patrick. "Henry Ford, Innovation, and That "Faster Horse" Quote." Harvard Business Review, 8 December 2022, <https://hbr.org/2011/08/henry-ford-never-said-the-fast>



## 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

Veillez 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,

Happy New Year and all the best in 2023!  
I hope you all had some great times with your families - and now the push towards exams and festivals.

### To work . . .

**Magazine** - I am still looking for members that are willing to review some new issues:

- Classical Guitar Music
- Keyboard Harmony - I should mention this is completely different than the written harmony - so if anyone is interested, please let me know.

Please do enjoy this issue, information about the upcoming programs, competitions and conference are all included.

**Website** - I am working on streamlining the website. To make it easier to find things and hopefully bring down the page count. It is hard to believe that the English site is 148 pages.

On each of the program pages, if you scroll down, you will find quick links to most things you will need. This is a work in progress and will take a few months to finish. Please do let me know if you cannot find what you are looking for. Links could be broken as I move things around.

*Dina*

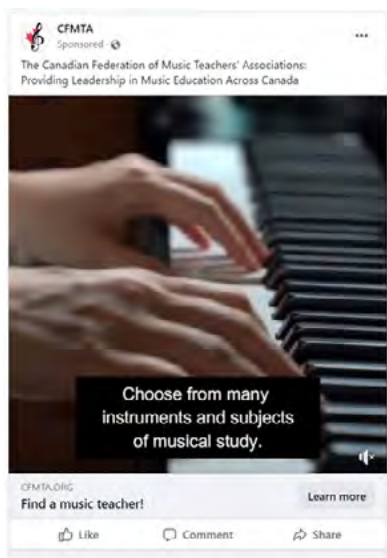
## On front cover . . .



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## FACEBOOK VIDEO ADVERTISING CAMPAIGN CAMPAGNE PUBLICITAIRE VIDEO FACEBOOK



CFMTA/FCAPM has begun a video 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](https://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](https://cfmta.org/fr/trouver-un-professeur-enregistre). Surveillez ces annonces sur votre fil d'actualité!



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# Meet our **New** Chairpersons:

Awards and Competitions

Professional Development and Research

Danielle McIntyre

Laura Liu



## Danielle McIntyre

Danielle has been an active member of the Ottawa music community where she has a full and active studio. In addition to her own teaching, Danielle enjoys working as an adjudicator in festivals and giving masterclasses. Danielle is currently the President of the Ottawa branch of the Ontario Registered Music Teachers' Association (ORMTA). Her latest project is developing a student Concerto Competition with ORMTA Ottawa and the Ottawa Symphony Orchestra. In her spare time, Danielle and her bernedoodle, Lola, volunteer with Ottawa Therapy Dogs.



## Laura Liu

Before Laura came to Canada, she had accumulated twenty years of experience as a music educator, mentor, adjudicator, examiner, and senior instructor in China. Laura has been teaching piano to students across Canada for eight years. She was nominated and started her contribution as an executive member of MRMTA in 2017 and has served as a Professional Development and Research Committee member since 2021.

Laura enjoys working with students of all ages and skill levels. Her music education concept focuses on the student's long-term development. Besides structured teaching on piano theory and skills, she always encourages her students to challenge themselves and gain confidence through attending music festivals, exams, competitions, and volunteer activities. She believes that successful music education should not only support students to excel in music but should also support students' personal development and social well-being. Laura is honoured to have the opportunity to work with the fantastic team of the CFMTA/FCAPM to start a new journey.



# William Andrews **Award** Announcement 2022

## Annonce du **prix** William-Andrews 2022

Joyce Hein

Congratulations to **Central Toronto Branch of ORMTA** and the **Halifax Branch of NSRMTA** for receiving the William Andrews Award for their innovative Canada Music Week events. Please read their full reports and details of their creative events in this issue.

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

### Central Toronto - ORMTA

For the last several years, ORMTA Central Toronto Branch has held a Composition Master Class during Canada Music Week®, with highly accomplished composer/educators as clinicians. At the request of member teachers, the branch decided to move the master class to January and prepare for it with a composition workshop for teachers. This workshop, held during the 2022 Canada Music Week® and led by branch member Avila Lotoski, showed teachers how to introduce composition projects into regular music lessons. Avila outlined guidelines for designing composition projects and described past projects from her studio. Participants studied some of Avila's past studio composition projects, played through examples of completed student works, and watched videos of performances of some of these student works. The workshop ended with teachers creating composition prompts and starting to look for inspiration for their own studio composition projects. Emphasis was placed on listening and exploring; differentiating between theory assignments and composition assignments; and being a gentle guide in the composition process.

With new skills in hand, branch teachers will be able to encourage composing in their studio, in a manageable amount of time, and then be able to enter their students into the branch

Félicitations à la **ORMTA (division Toronto Centre)** et à la **NSRMTA (division Halifax)** pour les événements innovateurs qui leur ont mérité l'attribution du prix William-Andrews. Lisez le compte-rendu complet de leurs idées créatives dans le numéro d'hiver du magazine « Le professeur de musique canadien ».

Cette année, nous avons reçu trois idées créatrices et originales. La décision a été rendue par un panel indépendant formé de trois professeurs de l'extérieur des provinces des concurrents.

Composition Master Class. The next step for these students is the provincial Music Writing Competition in March. With these three, connected composing events, students will be able to create and connect with Canadian composers throughout the teaching year.

The workshop took place in a newly established Avenue Road Music & Dance Performance Academy in central Toronto, which has a brand-new keyboard lab perfect for this kind of event, allowing teachers to work individually and in groups. A fortuitous Canada Music Week® connection: most teachers showed up early and were treated to a tour of the venue, which included viewing Gordon Lightfoot's signed grand piano, the star of an intimate performance space at the front of the school.

Next year and beyond, ORMTA Central Toronto Branch plans to replace the composition workshop for teachers with a composition workshop for students. Both the CMW Composition Workshop and the January Composition Master Class would then feature the same composer clinician, giving the students even more time with the people that are creating Canada's inspiring musical landscape!

*Respectfully submitted by Avila Lotoski - Convenor*



## Halifax - NSRMTA

Halifax Chapter of NSRMTA celebrated Canada Music Week® this year with a special concert on Sunday, November 27, 2:00 PM at the Maritime Conservatory of Performing Arts.

This concert was a collaborative event with the Contemporary Showcase Festival - Maritimes, and we were delighted to join forces and to be able to perform in the lovely Lilian Pierce Concert Hall.

Our joint recital featured twelve student performers from the Festival, including a wonderful traditional ensemble performance from the Halifax Institute of Traditional and Early Music.

The second half of the program featured twenty performers from nine teachers of our Halifax Chapter, including three young composers and a vocalist.

The repertoire included compositions from nine different Canadian composers as well as three of our young composers who had won awards in the Student Composer Competition this year.

We also presented our guest artist Jennifer King, a well known pianist, educator and recording artist. She is also a member of NSRMTA. Ms. King introduced and performed excerpts from her latest recording - *O Mistress Moon: Canadian Edition*. This recording features twelve contemporary piano works, some of which Ms. King commissioned. The pieces are linked to the monthly full moons and their names in both folklore and Mi'kmaq culture and tradition. We were so delighted to have Ms. King present and perform this important Canadian music!

The Halifax Chapter is thrilled to have received a Williams Andrews Award this year for our Canada Music Week® program! Thank you for encouraging and supporting our efforts and celebration of Canadian music!

The **Contemporary Showcase Festival** was initiated by the Alliance for Canadian Music Projects and is held every year across our country during Canada Music Week®.

It is the only festival of its kind in Canada, devoted entirely to music by Canadian composers. It is non-competitive in that no marks are awarded, no ranking given and the adjudications take place in a master class atmosphere designed to be informative and supportive. Outstanding performers are further encouraged through scholarship recognition. Many scholarship recipients of the past festivals have gone on to make their mark in the music world.

Here is more about **Jennifer King**, In 2022 - 2023 Jennifer is curating, hosting and performing in eight Cecilia Concerts Sensory Accessible Concert Series and also performing chamber music at Sunday in the Garden Room Series at Acadia University, Music at Trinity and the Scotia Festival Chamber Players Series in Nova Scotia.

*Respectfully submitted by Diana Torbert - Convenor*



◀ Jennifer King



### Newfoundland & Labrador

The NLRMTA 2022 Canada Music Week® celebrations took place from November 20 - November 26, 2022. The committee members that helped create and organize this event were: Jennifer Benson (committee chair), Alyssa Hicks, Lisa Giles, and Alison McHugh.

The following list includes highlights from our Canada Music Week® celebrations:

#### (1) Canada Music Week Recital

The annual Canada Music Week® recital was held on Sunday, November 20 as a 'kick-off' event for Canada Music Week®. The recital saw 14 performances representing 9 different Canadian composers. The performers included 13 pianists and one violinist from local private teachers. One student performed his own composition.

Canadian composer Christine Donkin attended our recital via Zoom. After the performances, she spoke to the performers and audience about her compositions that were performed, and about her approach to composing. After her address, there was a brief Q&A session with Christine.

#### (2) Canada Music Week Video Performance Project

After the recital, the NLRMTA continued our Canada Music Week® celebrations with our annual 'Canada Music Week® Video Project'. This project was formed in an effort to promote Canadian music and composers, and also to allow teachers from rural areas of Newfoundland to more easily contribute to the CMW celebrations and showcase their students and studios. Teachers of the NLRMTA were invited to send video clips of young artists performing Canadian works to NLRMTA Canada Music Week® committee members. We received 7 videos and media consent forms from parents. From sharing the videos on Facebook and our website ([www.nlrmta.ca](http://www.nlrmta.ca)), thousands of people were reached, and our goal of promoting Canadian music to the community was certainly reached.

*Jennifer Benson - Committee Chair*

### Nova Scotia

#### Halifax Chapter

William Andrews Award Winner - see page 15

#### Valley Chapter

Kentville United Baptist Church was the setting for the NSRMTA Valley Chapter's Canada Music Week® Recital the afternoon of Sunday, November 20. Nineteen students from beginner to intermediate levels presented a delightful program of Canadian music featuring composers Lavalée, Niamath, Markow, Crosby Gaudet, Maxner, Richart, Chapman, Campbell, Donkin, Kenins and Burge. There were piano solos and duets and two traditional fiddle sets.

Rev. Devin Johnstone welcomed us to the church and then Marlene Jackson spoke to us about Canada Music Week®. She asked the performers to introduce themselves and their pieces before they played and to bow when finished. The children were excited to be performing, especially on a grand piano! Nathan Woo opened the program by accompanying our singing of *O Canada* and Brian Johnstone ended the program with his accompaniment for *God Save the King*.

Before the end of the concert a special presentation was made by The Annapolis Valley Music Festival's President Wendy LaPierre and General Manager Misty Banyard-Kelley.

*Submitted by Heather Pineo Regan*

#### Yarmouth

Teachers in Yarmouth, NS presented a Canada Music Week® recital with 25 students who all performed pieces by Canadian composers.

*Diana Torbert - Coordinator*



## Québec

L'Association des professeurs de musique du Québec a célébré la «Semaine de la musique canadienneMD» en invitant tous les professeurs de l'association à inscrire leurs élèves à une série de quatre récitals qui se sont tenus au cégep Saint-Laurent, le dimanche 20 novembre 2022.

Lors de ce « marathon » de récitals, les élèves ont interprété des œuvres de 35 compositeurs canadiens. Tous ont reçu un certificat de participation. Le pianiste et pédagogue Julio Gonzalo, juge invité pour l'année 2021, a pris plaisir à auditionner tous ces jeunes et a fait une sélection de ses plus grands coups de cœur. Les élèves qui ont été sélectionnés se sont produits à nouveau lors du gala qui a toujours lieu le samedi qui couronne cet événement. Ce magnifique concert fut un grand succès. La salle était remplie à pleine capacité ! Ce fut un moment mémorable ! Les jeunes et parfois très jeunes musiciens ont tous reçu un prix en argent donné par la Fondation québécoise pour l'éducation musicale. Ces jeunes artistes nous assurent une relève impressionnante

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

Longue vie à la Semaine de la musique canadienneMD !

*Christiane Claude - coordonnatrice*

The Music Teachers' Association celebrated, the Canada Music Week® by inviting all its teachers to register their students for a series of four recitals held at Cégep Saint-Laurent on Sunday, November 20, 2022.

During these recitals, students performed pieces by 35 Canadian composers. All received a certificate of participation. The pianist Julio Gonzalo, guest judge for the year 2021, took pleasure in auditioning all these young people and made a selection of his greatest favorites. The students who were selected performed again at the gala that still takes place on the Saturday that crowns this week. This magnificent concert was a great success. The concert hall was full to capacity. It was a memorable moment.

Young and sometimes very young musicians all received a cash prize given by the Quebec Musical Education Foundation. Those young artists are the promise of an impressive next generation of musicians.

I sincerely thank all our volunteers who made this event a success: Solange Bellemare Assistant Coordinator, Danielle Langevin Registrar & Web Coordinator, Patricia Meunier QMTA Treasurer.

Long Live Canadian Music Week !

*Christiane Claude - Coordinator*



## Ontario

CMW continues to thrive in Ontario.

The **Ajax/Pickering** Branch began CMW with two successful live concerts with performances by 50 students at various levels.

The **Barrie** Branch celebrated CMW with their first, in-person recital in 3 years. Sub-divided into two recitals, they showcased performances by 70 students (piano and vocal) which was highlighted with an awards ceremony recognizing exam excellence.

We congratulate **Central Toronto** Branch on being a 2022 William Andrews Award recipient for their hands-on workshop by Avila Lotoski for members and non-members to explore teaching composition techniques. *More on page 10*

**Hamilton-Halton's** CMW professional development included Martha Hill Duncan's virtual "Canadian Composers" presentation and Dr. Amelia Yates' Ann Southam podcast. For their Recital, eight teachers registered thirty elementary to diploma level students at which Aidan Lao, ORMTA's 2022 Young Artist delighted the audience with his performance of Alexina Louie's *Fast Forward*.

**Kingston** was thrilled to host a live mini-festival. Nearly 50 students performed an eclectic range of Canadian music for piano, voice, flute and violin, including pieces by local composers and an original student composition. Local composer, Daniel McConnachie adjudicated and was inspired by the potential in these eager musicians.

The **Kitchener-Waterloo** Branch began CMW with a day of masterclasses adjudicated by Amber Morphy. Midday, she performed a recital of composer Jennifer Lanthier Smith's book, "Cottage Country". They concluded the day with a recital featuring complimentary student selected images.

ORMTA's **London** Branch hosted virtual and in-person events adjudicated by Joanne Bender and Rebekah Maxner which culminated in a final CMW recital that recognized high exam achievers.

The **Newmarket and Area** Branch provided, "A Celebration of Canadian Music and Composers". Thirty three performers, featuring piano, violin and vocals gathered at Newmarket's Old Town Hall to once again perform in-person. Thank you was extended to all for making this a wonderful success.

The **North Bay** Branch was pleased to display their Mayor's "Proclamation of CMW November 20 - 26, 2022 in North Bay". This ORMTA Branch annually celebrates CMW in February as part of their "Honour Recital".

This year, ORMTA's **Ottawa** Branch had 11 teachers' 53 students perform pieces by 28 different Canadian composers in celebration of CMW. The Branch was appreciative of the hard work of individual participants and of the opportunity to provide this live performance celebration.

The **Whitby** ORMTA Branch held a professional development meeting to celebrate CMW. Each teacher presented a work by a Canadian composer, giving biographical information as well as pedagogical perspectives on each work. It was an engaging and informative session, celebrating composers from our country.

The ORMTA Council shared ten social media posts of performances of works by Canadian composers: Leon Dubinsky, Martha Hill Duncan, Linda Fletcher, Susan Griesdale, Frank Horvat, Sophia Huang, Ally Jiang, Marjan Mozetich, Christopher Norton, and Jana Skarecky.

Each Branch's CMW contributions were commendable and appreciated.

*Jacqueline Huffman-Krisza - Coordinator*



*London Branch*



*Ottawa Branch*



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*Alice Dearden (Toronto, ON)*

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## Manitoba

Manitoba Registered Music Teachers celebrated Canada Music Week® with student learning and performance events in Brandon and Winnipeg. The **Brandon and Westman** Branch held a workshop and recital on November 25<sup>th</sup>, in Brandon University's Lorne Watson Auditorium. The workshop was comprised of two sessions broken into younger and then more advanced students and was conducted by Theresa Thordarson a composer, collaborative pianist and performer who currently lives and works in Winnipeg. Ms. Thordarson's creative workshop used an interactive format to help students develop their musical ideas into compositions and then work together with other students in a joint compositional activity. At 7pm, eighteen students came together to present a recital of music by Canadian composers. The pieces varied from beginner to advanced with involvement from a wide age range of students. This enjoyable event was broadcast via ZOOM to anyone interested in tuning-in.



The **Winnipeg and Area** region hosted two events bracketing Canada Music Week®. On Sunday November 20<sup>th</sup>, eighteen students performed Canadian compositions highlighted by our 2022 Category C 19 and under Student Composer Winner Caeli Palmer performing her winning flute composition *Meadow*. Performers gave introductory comments on their pieces and the composers, and it was wonderful to discover all the points of connection we have in common with the composers as fellow Canadians. To close the week, local composer, instructor, and clinician Julianne Warkentin gave a masterclass for intermediate level piano students with a focus on compositional techniques and personal expression. Students shared Canadian compositions and Julianne guided the group through compositional techniques used by the composers and helped students explore how to improvise and expand their pieces. It was impressive to witness these young musicians' ability to improvise on pieces they knew so well. Julianne pointed out that being a Canadian composer may not be so far away for these young, but capable performers.



*Melissa Gingrich - Coordinator*

Thank you to all the branch and Provincial Coordinators that sent in Canada Music Week® reports, unfortunately, no reports were received from:  
Alberta, British Columbia, New Brunswick,  
Northwest Territories and Yukon.

When received they will be included in  
*The Year in Review 2022*



## Prince Edward Island

The PEIRMTA Canada Music Week® Recital was small but mighty with piano, voice, and violin students from five studios. Audience members were treated to some Canadian classics such as *Freddie the Frog* by Anne Crosby Gaudet and *Goodnight, Dolls* by Linda Niamath, while everyone's toes were a-tapping as we listened to *Little Sombrero* by Samuel Dolin and *Peace Country Hoedown* by Christine Donkin. *Halley's Comet* by Nancy Telfer and *Little Sparrow* by Alexina Louie had us feeling dreamy, and performances of Allistair MacGillvray's *Song for the Mira* and Gordon Lightfoot's *Pussy Willows, Cat-tails* made at least one audience member feel more than a little nostalgic. It was a delightful event made all the more special as it was a first recital experience for several of the students. Everyone went home with a little thank you package with CMW pencils and stickers.

*Suzanne Campbell - Coordinator*



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**More For Your Music**

## Saskatchewan

The Registered Music Teachers of **Swift Current** held their Canada Music Week® concert on Nov 27/22 at the Swift Current Art Gallery. We have not held a concert for a few years so it was refreshing to have students able to perform for an audience. The concert was short as several students were ill and had to cancel. We did have ten performances with three teachers entering their students to play and sing. Five of the selections were by Canadian composers. Notable was a piano piece entitled *Wet Shoes* by Janet Gieck, a member of our branch. We were delighted by a performance of *Clair de Lune* by Michael Liu. Michael has received a RCM Gold medal for his Level 8 Performance exam in combination with his Level 8 Theory Co-requisite. Congratulations to teacher Marilyn Kin.

At Contemporary Showcase in **Saskatoon** this year, we had another record level of entrants to celebrate Canada Music Week®. Over 110! We were delighted to have our adjudicator Kathleen Lohrenz Gable inspire our students with new and fun ideas. Preparatory through Advanced levels were represented and students showed a high calibre of ability and preparedness in sharing their music, several students being nominated for national scholarships. The hard work of organizers and

volunteers ensured a smooth running and successful event. We recognize Hannah Marple, Lynette Sawatsky, Bernadette Fanner, Willette Neijmeijer, Bonnie Nicholson, Nick Arsenaault, Jhena Dela Cruz, and Adrienne Bank for their contributions.

On the following weekend, the Saskatoon Branch hosted a Canada Music Week® Recital to cap off the festivities with many wonderfully varied pieces and Canadian compositions once again on full display. We were treated to performances of piano and vocal students, representing several different studios within the branch. Many of the performers from the Showcase Festival received recommendations from the adjudicator to play again in this recital – a valuable performance experience for them. Thank you to Matthew Praksas, Lynn Ewing and Laurien Gibson for organizing and facilitating this recital.

The **West Central** branch had a great time celebrating Canada Music Week® together this year, hosting the Contemporary Showcase on Nov. 18-19 in Rosetown. It was our first live showcase since COVID, and we were honored to have Gregory Chase from Regina as our clinician and adjudicator.

*Patricia Niekamp - Coordinator*



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# Canada Music Week® Poster Competition Winner

## Concours de conception d'affiche publicitaire de la Semaine de la musique canadienne



Posters for 2023 are now available for download on the website



### Antonina Vranic

Antonina Vranic was born in Chicago, IL and currently attends Assumption Middle School in the City of Windsor, ON. In her free-time, she enjoys drawing and playing the piano. After taking lessons with Mrs. Mary Jeanne Peters for 3 years, she is level 7 in the Royal Conservatory.

Some of her accomplishments include winning the Tecumseh "Gallery Without Walls" banner contest thrice in a row, winning numerous awards in the annual Kiwanis Music Festival and being awarded the title of "Most Promising Junior Pianist."

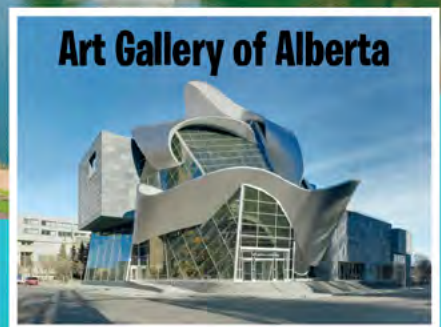
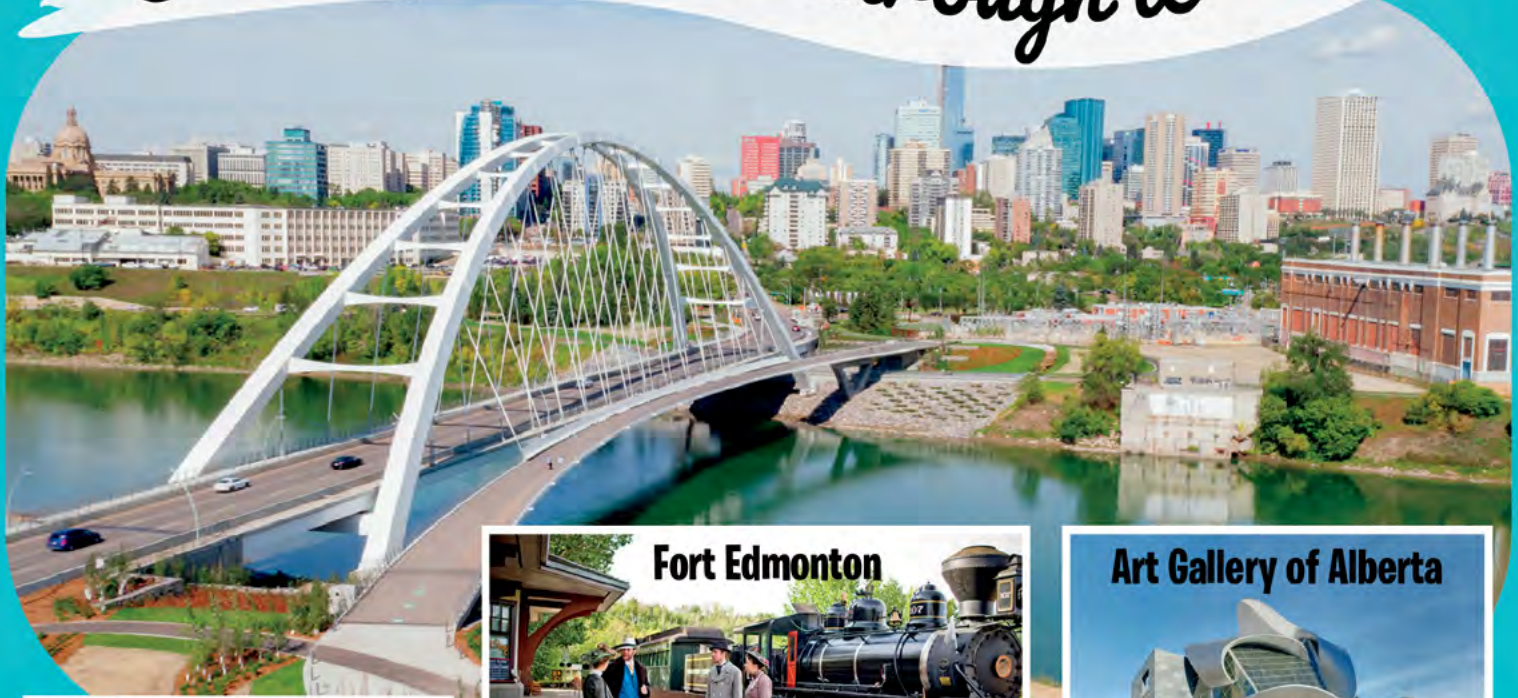
**Hybrid Event**  
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# CFMTA 2023 Conference

## July 5-7, 2023

### Edmonton, Alberta

*Our rhythm runs through it*



*While you are here..*



# Keynote Speaker



## **Noa Kageyama** The Bulletproof Musician

- **Keynote Speaker** •
- **Strings Masterclass** •
- **Strings Session** •

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

### **Hi! I'm Noa Kageyama**

I first picked up the violin at age 2, and spent the next 20+ years battling performance anxiety and wondering why I couldn't play on stage like I did in the practice room.

Then, I went to Juilliard and discovered sport psychology - which totally changed my playing and opened my eyes to a whole new world to explore. After graduation, I put my violin down to get a Ph.D. in psychology. And now, I'm back at Juilliard, but on the faculty, where I teach musicians how to utilize the same skills and techniques that elite athletes have used for decades.

If you'd like to become a more confident, skilled, and "bulletproof" musician, I'd love to share with you what I've learned.

## Voice Competition Judges



### Gordon Gietz - Chicago, Illinois, USA

Calgary-born Gordon Gietz started out on Alberta stages, and soon his career took him to the major opera houses and concert halls of North America, Europe and Asia. He was privileged to work with many of the finest conductors of his generation, from Riccardo Muti to Christoph Eschenbach to Sir Simon Rattle, as well as directors like Sir Trevor Nunn and Francesca Zambello.

He received a Grammy Award for Wozzeck with the Houston Symphony. A frequent guest artist at the Paris Opera, Saito Kinen Festival and La Scala in Milan, Gietz sang in several world premières, including Maw's Sophie's Choice at Covent Garden.



### Steven Henrikson - Windsor, Ontario, Canada

Bass-baritone Steven Henrikson performed opera with, among others, the Vancouver Opera Association, Canadian Opera Company, the Manitoba Opera Association, and the Michigan Theatre (Detroit); Concert and Oratorio performances with the Detroit Symphony, Vancouver Symphony, Kitchener-Waterloo Symphony; and as soloist throughout Canada and the USA. He participated in European performances of Opera and Oratorio in Augsburg, Coburg, Innsbruck, Munich, Vienna and the Richard Wagner Festival in Bayreuth, Germany. Steven enjoyed a two-year sojourn in the Toronto PHANTOM OF THE OPERA production in the role of Joseph Buquet.

Professor Henrikson is constantly in demand as a Festival Adjudicator and has traveled to Newfoundland, New Brunswick, Nova Scotia, Michigan, Ontario, and Alberta in this capacity. During his tenure in "Phantom of the Opera" a colleague inquired: "I will soon have an operation for vocal nodules. Will you help me?" This request led to Professor Henrikson's 25+ year connection as a Vocal Specialist in a medical clinic in Toronto. He has helped many singers back to vocal health.

Granted the title of Associate Professor Emeritus, he taught voice at Malaspina College, the University of British Columbia, and St. Clair College Music Theatre Programme; taught level courses in Opera for Central Michigan University; and for thirty-two years was Professor of Opera, Music Theatre, and Chair of Vocal Studies, University of Windsor.



### Andrea Hill - Calgary, Alberta, Canada

Born in Calgary, Canada, Andrea Hill completed a Bachelor's of Music at McGill University, and a Master's of Music at the University of Maryland. In 2007, after making her European début singing the title role of Rossini's La Cenerentola in Hof, Germany, she would join the Atelier Lyrique of the Paris National Opera, debuting professionally on the stage of the Palais Garnier as Varvara in Janacek's Katia Kabanova in 2011.

Ms Hill's operatic career includes performances in Paris, Barcelona, London, and New York City. Back in Canada, Andrea has most recently sung Rosina in Rossini's Il Barbiere di Siviglia, both with Calgary and Manitoba Operas.

# July 5-7, 2023 in Edmonton, AB

[www.cfmta2023.ca](http://www.cfmta2023.ca)

## Piano Competition Judges

### Patricia Tao - Kelowna, British Columbia, Canada

Patricia Tao leads an active life as a performer, teacher, and concert organizer. On completion of her studies in Boston, Indiana, and New York, she performed throughout the U.S. and Europe for ten years with the award-winning Guild Trio, and as a soloist, she toured the U.S. for Columbia Artists' Community Concert series and overseas as an Artistic Ambassador for the USIA. She also performed for many years with Trio Voce (Jasmine Lin, violin, Marina Hoover, cello), releasing two critically-acclaimed CDs. Trio Voce's live performances were broadcast frequently on Chicago's classical music station, WFMT.

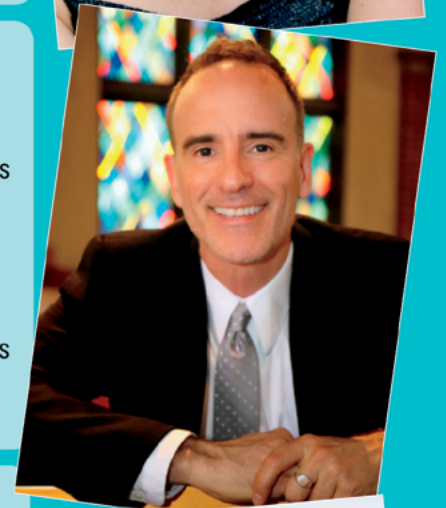
Patricia has given master classes in North America, Europe and Asia and frequently adjudicates festivals in Canada. She was an Artist-in-Resident at the University of Virginia for two years, taught at Western Washington University, and was on the faculty at the University of Alberta since 2002. She retired in 2022 and now lives in Kelowna and serves as Artistic Director of Chamber Music Kelowna.



### Peter Green - Glendale, California, USA

Dr. Peter Green was born in Newfoundland. He received his Master of Music and Doctor of Musical Arts from the University of Southern California under the direction of Stewart Gordon, where he also served as Assistant Lecturer of Piano. In July 1989, he received first prize in the national piano competition of the Canadian Federation of Music Teachers Associations in Edmonton, Alberta.

Dr. Green currently serves as Chair of the Visual & Performing Arts Division at Glendale College, directs the Glendale College Concert Singers, and is Director of Music at San Marino Community Church, California. Dr. Green has recorded a CD of music for piano, horn, and flute, released in May 2008, that was nominated for a Grammy Award. Dr. Green is also a frequent recitalist, adjudicator, and clinician in both piano and choral music throughout Canada and the USA.



### Avan Yu - Berlin, Germany

Dr. Avan Yu holds Diplom and Konzertexamen degrees from the Universität der Künste Berlin, where he studied with Klaus Hellwig, and a Doctor of Musical Arts degree from the Manhattan School of Music, where he studied with Horacio Gutiérrez. Since winning the Sydney International Piano Competition, and the Silver Medal at the Paloma O'Shea Santander International Piano Competition, he has appeared on many of the world's important stages, including Carnegie Hall, Sydney Opera House, Berliner Philharmonie and Royal Concertgebouw.

Equally adept in solo and collaborative settings, Avan Yu has performed with Yo-Yo Ma, Pinchas Zukerman, Rafael Frühbeck de Burgos, Bramwell Tovey, National Arts Centre Orchestra of Canada, Dresden Philharmonie, Vancouver Symphony and Sydney Symphony. For two consecutive seasons, he has appeared as soloist with the Hong Kong Philharmonic under Jaap van Zweden, most recently in September 2022.

Immigrated to Canada from Hong Kong at the age of nine, Dr. Yu studied privately with Kut Kau Sum, Kenneth Broadway and Ralph Markham in Vancouver. He has given masterclasses around the world and teaches currently at the Universität der Künste Berlin.





# National Conference

## July 5-7, 2023

### Edmonton, AB

*Our rhythm runs through it*

#### **In Person Events**

**Piano Competition**

**Voice Competition**

**All Receptions**

**All Lunches**

**All Hybrid Events**

#### **Hybrid Events**

**Gala Concert**

**Keynote Speaker**

**Conference Sessions**

**Research Paper Sessions**

**Piano Masterclass**

**Voice Masterclass**

**Strings Masterclass**

**CFMTA Information Meeting**

**In Person & Online full conference attendees will have access to all hybrid event recordings for 30 days through the free Whova app.**

**The Chateau Lacombe Hotel, overlooking Edmonton's river valley, is 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](http://www.cfmta2023.ca)





Before April 1

April 1 - May 31

June 1 or later

**IN PERSON Full Package (Wed, Thu, Fri)**

Includes 30 day access to event recordings on FREE Whoova app.

- Includes all hybrid & in person events, lunches & receptions for full conference.

CFMTA Member	\$445	\$495	\$545
non-member	\$545	\$595	\$645
Student (must have ID)	\$225	\$250	\$275

**IN PERSON Single Day (Thursday or Friday)**

- Includes all hybrid & in person events, lunch & reception for the day you register.

CFMTA Member	\$225	\$250	\$275
non-member	\$275	\$300	\$325
Student (must have ID)	\$100	\$125	\$150

**Online Attendee - includes hybrid events**

Includes 30 day access to event recordings on FREE Whoova app.

- Includes Gala, sessions, masterclasses, keynote speaker, CFMTA meeting.
- Does NOT include piano/voice competitions, lunches or receptions.

CFMTA Member	\$200
non-member	\$220
Student (must have ID)	\$60

**IN PERSON Single Tickets**

- Includes pass to Tradeshow.

Opening Night Gala Concert & Reception	\$45
Opening Night Gala & Reception - STUDENT	\$25
Piano Competition Semi-Finals	\$30
Vocal Competition Semi-Finals	\$30
Piano Competition Finals & Reception	\$45
Vocal Competition Finals	\$30
Masterclass - Voice	\$30
Masterclass - Piano	\$30
Masterclass - Strings	\$30
Additional Thursday Lunch Ticket	\$35
Additional Friday Lunch Ticket	\$35

# Register Online

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Questions? Send an email to [registration@cfmta2023.ca](mailto:registration@cfmta2023.ca)

**Hybrid Event**  
In person & online options



## Conference

### July 5-7, 2023

### Edmonton, AB





# Upcoming Programs & Competitions for branches

## À venir : Programmes et concours pour les filiales

- The Hugheen Ferguson Award / Prix Hugheen-Ferguson du professeur distingué
- Branching Out / On se rassemble
- Young Artist Tour / Série de concerts « Jeune artiste »

### The Hugheen Ferguson Award

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

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

The following criteria for recommending a teacher are offered as a guideline:

- They have made a significant impact in their community.
- They have demonstrated exemplary service to the organization.
- They have had an exemplary teaching career.
- Recipients of these awards will be recognized at the biennial CFMTA National Convention. Each would receive a complimentary ticket to the Gala banquet and an attractive CFMTA - Hugheen Ferguson Award certificate.
- Also, new recipients would be prominently recognized in the Canada Music Week® (Winter) Edition of the Canadian Music Teacher.
- Deadline May 1, 2023

For more information: Danielle McIntyre  
[competitions@cfmta.org](mailto:competitions@cfmta.org)

### Prix Hugheen-Ferguson du professeur distingué

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

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

Les critères ci-dessous sont fournis à titre d'exemple pour aider dans le choix de la candidature d'un professeur :

- il ou elle a influencé sa communauté de façon importante.
- il ou elle a fait preuve d'un service exemplaire au sein de son organisation.
- sa carrière dans l'enseignement a été exemplaire.
- Ces prix seront décernés aux lauréats lors du congrès national bisannuel de la FCAPM. Les lauréats reçoivent un billet de faveur pour leur participation au banquet ainsi qu'un très beau certificat soulignant l'attribution du Prix Hugheen Ferguson de la FCAPM.
- De plus, les nouveaux lauréats occupent une place de choix dans l'édition Semaine de la musique canadienne du magazine (Hiver) Canadian Music Teacher.
- Date limite du 1er mai 2023

Pour plus d'informations, contactez: Danielle McIntyre  
[competitions@cfmta.org](mailto:competitions@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.

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](http://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](mailto: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.

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](http://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](mailto:admin@cfmta.org)

## Young Artist Tour

With the change of season upon us and the wintry winds blowing, also signals the beginning of a new season of the Young Artist Tour Series! Many of our regions have already begun their tours, and we eagerly anticipate upcoming Tours across the country as well. At the 2022 Western Young Artist Tour, **Jerry Hu of Saskatoon** recently toured Saskatchewan and Manitoba and shared his talent with many excited and amazed audiences.

Over at the 2022 ORMTA Young Artist Tour, **Aiden Lao of Markham** has been dazzling audiences across multiple venues in Ontario.

Keep updated for future Tours to begin over the next few months, with some of these young performers set to represent their regions in the 2023 CFMTA National Conference in Edmonton from July 5 - 7!

For more information - Louisa Lu  
[youngartist@cfmta.org](mailto:youngartist@cfmta.org)



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# Upcoming Programs & Competitions for members

- Student Composer Competition / Concours pour jeunes compositeurs
- Memorial Pedagogy Award / Prix commémoratif de pédagogie
- Call for Compositions / Appel à compositions
- National Essay Competition / Concours national d'essai

## News on the Student Composer Competition

### Communiqué au sujet du Concours pour jeunes compositeurs

We are set to have a wonderful contest in 2023, with Dr. John Burge signed up to be our adjudicator. Thank-you to the provincial coordinators, whose work makes the national competition possible. It is my hope that teachers nationwide will encourage their students to compose and to enter the contest. Please note these rules and guidelines to help the competition run smoothly, so that each child can get the most out of it.

Updates on the submission process:

- **Student names** - Please remove the student's name entirely from the submission. The student's name should not appear at the top of the score, in a copyright notice, or in the name of the notation or audio file (what the files are saved as).
- **Please note** - Entries that contain student names (in full or in part) will be eligible for comments only, and will not be eligible for prizes. Names will not be removed by the CFMTA after submission. It is the responsibility of provincial coordinators to spread awareness of this rule, and for names to be removed completely prior to this level of competition.
- **Media permissions** - The regional coordinators are responsible for submitting the winning entries from their province/territory on behalf of the students, and must submit a media release on their behalf when completing the entry form.
- **Submitting files** - For scores with multiple pages, please submit one PDF file for each single composition, bundling multiple pages into one document, rather than submitting each page as a single upload.
- **Audio file** - The audio file is optional, not required.
- **Student photo** - Including a student photo file is optional, not required.
- **Extra information** - It isn't necessary to provide the level of the music or a cover letter. Student biographies should not exceed 100 words in length.

Avec Dr John Burge comme juge invité, nous pouvons anticiper un magnifique concours pour 2023. Nos remerciements à tous les coordonnateurs provinciaux qui, grâce à leur travail soutenu, ont rendu possible la tenue de ce concours. Je compte sur tous les professeurs à travers le pays pour inciter leurs élèves à composer et à s'inscrire. Veuillez prendre note des quelques consignes qui suivent, afin que l'activité se déroule de façon à ce que chaque enfant en tire le meilleur profit.

Mise à jour du processus d'inscription :

- **Noms des élèves** - Veuillez vous assurer que le nom de l'élève n'apparaisse nulle part dans son inscription, soit dans le titre, en entête ou en bas de page, dans l'avis de droit d'auteur (copyright notice), dans les appellations de fichiers (documents ou audio), ou à tout autre endroit.
- **Notez** - Toutes les soumissions sur lesquelles apparaîtront les noms des élèves, en tout ou en partie, auront droit à des commentaires, mais ne seront admissibles à aucun prix. La FCAPM n'enlèvera pas les noms : il est par conséquent de la responsabilité des coordonnateurs provinciaux d'informer les concurrents de cette règle, et de s'assurer que tous les noms sont complètement enlevés avant cette étape du concours.
- **Autorisations des médias** - Les coordonnateurs régionaux sont responsables de soumettre les inscriptions gagnantes de leur province/territoire au nom des élèves et doivent soumettre un communiqué de presse en leur nom lorsqu'ils remplissent le formulaire d'inscription.
- **Soumission des fichiers** - Pour les partitions comportant de multiples pages, veuillez combiner toutes les pages afin de soumettre par téléversement un seul PDF plutôt que chaque page individuelle.
- **Fichier audio** - La soumission d'un fichier audio est facultative (non requise).
- **Information** - Il n'est pas nécessaire de fournir le niveau de difficulté de la pièce ou une lettre d'introduction. Les biographies des candidats ne doivent pas excéder 100 mots.



## Our 2023 Adjudicator

**Dr. John Burge** was born in Dryden, Ontario in 1961. While still in high school, he received his Associate Diploma from the Royal Conservatory of Toronto in Piano Performance. He also holds degrees in Composition and Theory from the University of Toronto and the University of British Columbia. Since 1987 he has been teaching at Queen's University in Kingston, Ontario, where he currently holds the position of Full Professor and has served as Director of the School of Music. In recognition of his very successful career as a composer, John Burge was awarded a Queen's University Excellence in Research and Scholarship Prize in 2013. In 2014 he was inducted as a Fellow into the Royal Society of Canada.

Burge also has a strong affinity in writing for string instruments, having composed over a dozen works for string orchestra. Sinfonia Toronto's recording of his composition, *Flanders Fields Reflections*, received the 2009 Juno Award for the Best Canadian Classical Composition. Continued Juno recognition was received in 2015 with a nomination of his Piano Quartet, as recorded by Ensemble Made In Canada, in the same category.

His orchestral compositions include a number of concertos and two symphonies. With titles like *Snowdrift*, *Rocky Mountain Overture*, *Upper Canada Fiddle Suite*, and *The Canadian Shield*, it is obvious that many of his works for large ensemble draw their influence from a distinctively Canadian perspective. One of the more recent additions to this collection, *Four Seasons of the Canadian Flag*, is a work commissioned and performed in 2017 by three Canadian orchestras in recognition of the 150<sup>th</sup> anniversary of the confederation of Canada.

A passionate advocate for Canadian music, Burge was a member of the executive council of the Canadian League of Composers from 1993 - 2007, serving as President from 1998-2006. He is currently a board member for the SOCAN Foundation. An active music festival adjudicator and clinician, John Burge enjoys working with musicians young and old, greatly enjoying the opportunity to share musical ideas and insights.



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# Memorial Pedagogy Award / Prix commémoratif de pédagogie

Deadline May 1, 2023 - Date limite 1er mai 2023

## THE AWARD

The Memorial Pedagogy Award was initiated upon the passing of Robert Pounder, the first honorary President of CFMTA from 1975 to 1996. It is awarded annually by the CFMTA to the applicant receiving the highest mark in an Associate Diploma Level Pedagogy Exam from a national based teaching institution which offers exams in every province/territory. The award is a \$500 scholarship and a registration to the next CFMTA Connecting Canada PD Virtual Event.

## WHO CAN APPLY

- Applicants must be studying pedagogy with an individual member of CFMTA.
- Applicants must be a Canadian citizen or landed immigrant.
- Applicants must have achieved a minimum mark required of 85% on a completed Associate Diploma Written Exam.
- The pedagogy exam can be for any discipline, through any national based teaching institution which offers Associate Pedagogy exams in every province/territory.
- Exam dates from January to December of the previous year will be considered.
- Applicants can only win this award once.

## HOW TO APPLY

- Submit your application online by May 1 of each year, with the following information:
- A digital transcript, screenshot, or scan of the applicant's final mark on the completed Associate Diploma Written Pedagogy Exam.
- A confirmation letter from the applicant's CFMTA teacher.
- A summary from the applicant outlining their music training, interim teaching, and future teaching plans, which will be considered in the case of a tie.

Please direct submissions and questions to:

Awards & Competitions Chair  
Danielle McIntyre  
[competitions@cfmta.org](mailto:competitions@cfmta.org)

## LE PRIX

Le Prix commémoratif de pédagogie a été instauré lors du décès de Robert Pounder, premier président honoraire de la FCAPM, de 1975 à 1996. La FCAPM octroie ce prix annuel au candidat qui reçoit la plus haute note à l'examen écrit de pédagogie de diplôme d'associé d'une institution d'enseignement de niveau national offrant des examens dans toutes les provinces et territoires. Le prix se compose d'une bourse de 500 \$ et d'une inscription à la prochaine séance pédagogique virtuelle de "Connectons le Canada".

## QUI PEUT S'INSCRIRE

- Le candidat doit étudier la pédagogie avec un membre individuel de la FCAPM;
- Le candidat doit être citoyen canadien ou résident permanent (statut d'immigrant reçu) du Canada;
- Le candidat doit avoir reçu la note minimale de 85 % à un examen écrit de pédagogie d'un diplôme d'associé;
- L'examen doit avoir été soumis par une institution d'enseignement de niveau national offrant des examens dans toutes les provinces et territoires. Toutes disciplines pédagogiques sont acceptées.
- Les dates d'examen de janvier à décembre de l'année précédente pourront être approuvées.
- Un candidat ne peut gagner ce prix plus d'une fois.

## COMMENT S'INSCRIRE

- Les candidats doivent soumettre leurs candidatures en ligne avant le 1er mai de chaque année, en ayant soin d'inclure les documents suivants :
- Une transcription numérique, capture d'écran, ou télécopie du relevé de note obtenu à l'examen écrit de diplôme associé en pédagogie.
- Une lettre de confirmation de la part du professeur membre de la FCAPM qui parraine le candidat.
- Les grandes lignes du parcours du candidat : formation musicale, expérience d'enseignement intérimaire et plan de carrière, au cas où il y aurait ex aequo.

Pour plus d'informations se il vous plaît contacter :  
Présidente du prix et concours  
Danielle McIntyre  
[competitions@cfmta.org](mailto:competitions@cfmta.org)



# Call for Compositions / Appel à compositions 2023

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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:

Joyce Hein

[canadamusicweek@cfmta.org](mailto: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 :

Joyce Hein

[canadamusicweek@cfmta.org](mailto: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 1<sup>st</sup>, 2023

For more information please contact:

Catherine Fitch Bartlett

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

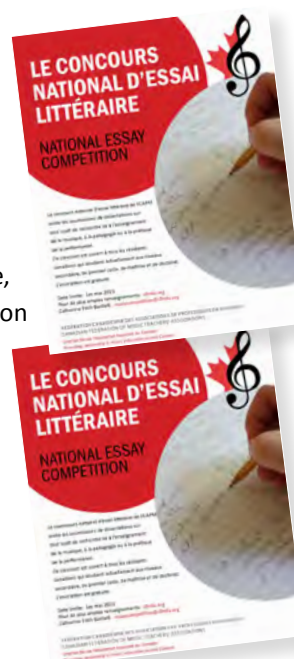
Le concours national de rédaction de la FCAPM accepte la soumission de textes sur les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens qui étudient actuellement aux niveaux école secondaire, du premier cycle,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

Date butoir d'inscription : 1<sup>er</sup> mai 2023

Pour envoyer une œuvre ou obtenir de plus amples informations :

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



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

Lots is happening at CNCM, and we are excited about continuing our work in 2023 in 'shaping the musical landscape' for students and teachers across this great country.

This fall we have continued celebrating the 20<sup>th</sup> anniversary of the Canadian National Conservatory of Music with an online networking social for our examiners, and a fascinating chat with some of our composers. (*Find it on our YouTube channel: "CNCM Video".*)

Our new Executive Co-directors, Wes Froese and Sandra Mogensen, are busy with various activities as they integrate into the CNCM leadership team. Wes has attended live events with music teachers in Saskatchewan. Both Wes and Sandra keen to spread the word about all of the wonderful things that CNCM offers, and are available to give CNCM presentations either live or virtually to groups of interested teachers across the country.

October saw a successful 'Composers and Kids' workshop in Manitoba. Composer Lynette Sawatsky provided insights, inspiration, and encouragement to a group of keen students.

The annual Northern Lights Christmas Festival took place in late November in Ontario, with Becky Reesor adjudicating. Ms. Reesor observed a "beautiful, student-centred and supportive atmosphere based on growth and constructive formation". Great to hear that the vision of CNCM is alive and well.

The Silver Medal winners for excellence in CNCM examinations were announced listed on our website.. Congratulations to all nine students and their teachers!

We look forward with great excitement to our 'Summer Sizzle' event, which takes place IN PERSON for the first time since 2019, in Biggar, Saskatchewan July 11 - 12, 2023. Plans are well underway for exciting sessions for students with composers, plus events for teachers. All the information on this fun and enriching summer experience will be available early in 2023.

Visit our website often <https://www.cncm.ca/> to keep up to date on news and happenings. Look us up and follow us on Facebook, YouTube, and Instagram. If you have questions or would like a more in-depth discussion about what we offer, we are always happy to help.

Best wishes for 2023!



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Conservatory Canada Digital Badges offer students a performance/learning goal when there isn't enough time or motivation to sit a full certificate exam. Students use video recording to develop critical listening skills as they seek to create their ideal performances over time to be submitted for unbiased feedback and a digital badge, issued with either a Gold, Silver or Bronze standing. Students submit any three pieces at any Level (1 through 10) commensurate with our existing Classical or Contemporary Idioms syllabus grade/levels.

Digital Badges are currently available for piano repertoire and we hope to expand to voice repertoire later this year. They are perfect for students looking for a simpler performance goal without having to prepare repertoire and skills to play all at once on an exam. The submission is entirely digital and the feedback is more detailed, much like a festival adjudication.

For more information on CC Digital Badges, visit [conservatorycanada.ca](http://conservatorycanada.ca) for the full syllabus, or check out our Digital Badge webinars on our Conservatory Canada TV YouTube Channel, where we simulcast live pedagogy webinars for teachers every Friday at 12 noon ET. You can also find replays for all webinars at CCTV which include Mock Exams, repertoire sessions, and sessions on pedagogical research.

Teachers can register for these Zoom webinars in advance where they are able to ask questions live, or they can simply watch on the YouTube channel. More information on upcoming webinars can be found on the CC Teacher's Facebook Group, or by registering in our Teacher's Portal to receive updates to your email inbox.

<https://conservatorycanada.ca>



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### **The RCM Music Lights the Way Piano Festival**

Submissions to the first-ever Music Lights the Way Piano Festival has now closed. However, teachers, students, and parents are now invited to view, enjoy, and vote for their favourite performances submitted by participants from all over Canada and the United States. Participants that receive the most votes in their division by January 30<sup>th</sup>, 2023, will receive an Audience Choice reward!

Celebrate the joy of music and vote for your favourite recording at [rcmusic.com/festival](http://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. Learn from master teachers and music pedagogues to gain insights into physical approaches, musicianship, repertoire, artistry, and more.

**Summer Session 2023:** June 7 – August 16, 2023

**Registration Deadline:** May 31, 2023

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](http://rcmusic.com/PianoTeacherCourses)

### **RCM Examinations**

In-person exam registration for the May/June session opens on January 17, 2023! For this session, in-person examinations for practical and theory are available. Registration is on a first-come, first-served basis.

**Registration Opens:** January 17, 2023

**Registration Deadline:** March 7, 2023

RCM Remote Exams are also still available all year 'round! There is no deadline to register for Remote Exams and they can be taken whenever the student is ready. Students can complete their practical (instrumental) exams, on their own instrument at a time and place that is convenient for them. All Intermediate Theory and History Exams can be completed online.

For more information on exams, please visit [rcmusic.com/Exams](http://rcmusic.com/Exams)



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

by Lori Elder

**Q.** How can I get my students to hold long notes for the full value and not cut them short?

**A.** I know what you mean, and my students do this too. It can be hard to be patient through a long note. I explain to my students that when playing the piano, it is easy to push a note down and think that you're done. But musically, nothing could be further from the truth! When you sing a long note, you have to maintain your breath through the length of the note. Or, with a wind or brass instrument, you have to blow air through the note. And, on a string instrument you have to draw your bow. In all these cases, it takes energy and focus just to make a long note happen. On the piano however, all you have to do is hold your finger down or use the pedal. This makes it seem deceptively easy to hold a long note, when in fact, there may be a lot going on musically during that note.

Here some ways I work with my students on this:

- Count aloud through the long notes.
- Count a subdivision of the beat, such as the 8<sup>th</sup> notes. Who knew all those little beats were in there?
- Find a RH long note that has a LH accompaniment of 8<sup>th</sup> or 16<sup>th</sup> notes and show them that when they play with this accompaniment, the RH note is held the whole time. Then, on all the long notes imagine the 8th and 16th notes, even if they're not being played.
- Add words. For a two-count note say, "hold it". For a three-count note say, "hold this note". For a four-count note say, "hold it longer". This works!
- Listen through to the end of the long note.
- Play one hand and tap the counts on your lap with the other hand.
- Play with the metronome set to the main beat. Practice with the metronome separate hands and together. Then, set it to a subdivision of the beat, such as the 8th notes.
- For a long note with a fermata over it I tell my students that they have two choices for how long to hold that note: long or longer! Shorter is not a choice! Believe me, it will sound just right in performance.

**Q.** When your students play in a Music Festival do they play the repeats in their pieces? My student wants to perform a Brahms Intermezzo in the Festival. The piece has two sections with first and second endings. Would you have him play the first endings and do the repeats, or play the second endings?

**A.** For Music Festivals my students usually do not play the repeats, and they do the second endings. But this is definitely not written in stone. Some pieces sound more musically complete when the repeats are done. And, if you do the repeats, it can be very stylistic and expressive, and a way to delve more deeply into the music.

I would suggest that you have the student do something different musically on the repeats. For example, on the repeats he could bring out the bass line or feature an inner voice. Perhaps he could vary the phrase shaping, change the rubato, use the *una corda*, and this kind of thing. Doing the repeats is a wonderful way to show many thoughtful and beautiful aspects of the piece.

Also, be sure to check the rules of the festival regarding repeats, and the time limit for the class being entered.



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

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

## Ask Lori a question email

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



# Mark your **Calendar** Marquez votre **calendrier**



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Appel à compositions - *Deadline March 1, 2023*

Branching Out  
On se rassemble - *Deadline March 15, 2023*  
Online submission - *Deadline March 31, 2023*

National Essay Competition  
Concours national d'essai littéraire - *Deadline May 1, 2023*

Hugheen Ferguson Distinguished Teacher Award  
Prix Hugheen-Ferguson du professeur distingué  
*Deadline May 1, 2023*

National Piano Competition  
Concours national de piano - *Deadline May 1, 2023*  
Online Application - *Opens January 1, 2023*

National Vocal Competition  
Concours national de chant - *Deadline May 1, 2023*  
Online Application - *Opens January 1, 2023*

Memorial Pedagogy Award  
Prix commémoratif de pédagogie - *Deadline May 1, 2023*

CFMTA Student Composer Competition  
Concours pour jeunes compositeurs  
*Deadline June 1, 2023*

CFMTA/FCAPM 2023 Conference  
*Our rhythm runs through it - July 5 - 7, 2023*

William Andrews Canada Music Week® Awards  
Le Prix William-Andrews - *Deadline October 15, 2023*

Canada Music Week Poster Competition  
Concours de conception d'affiche publicitaire de la  
Semaine de la musique canadienne  
*Deadline November 15, 2023*

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# Review of Publications Critique de publications

## MORE THAN MUSIC LESSONS

Merlin Thompson

Rowman & Littlefield

Available through Amazon

After listening with interest to the two presentations the author made to the 2021 Connecting Canada online national CFMTA convention, I was eager to discover what Merlin Thompson had to say in this 200 page volume. The title – More than Music Lessons – is explained in the subtitle – A studio teacher's guide to parents, practicing, projects and character. If I was interested before, now I was intrigued! Given the title, it is not too surprising that this is not a book about curriculum, methodology or technique. The four topics listed in the subtitle are each given a section and subdivided into chapters which include personal and teaching experience from the author; insight, comments and suggestions as well as questions to ponder and finally, a teaching tip which synthesizes the chapter into practical action.

**Part 1** deals with parents – recognizing their importance in a wholistic view of a student as well as the need for a teacher to respect and include parents in the broader aspect of interaction with the student and their family in the learning process.

**Part 2** divides practicing into five human needs – autonomy, fluency, purpose, relatedness and reflection. Far more than a 'how-to', this section explores relating practicing to one or more of these needs to create self validation.

**Part 3** considers non-performance projects which expand a student's relationship with music and amplifies their musical persona.

**Part 4** focuses on character – drawing on concepts of personal authenticity, calling, life force, soul, fate and sense of self; and then examines the practical connection between these concepts and life skills to gain awareness and experience in expressing their own authentic voice.

Research from various fields of study are used throughout. Resources for student focused/person focused teaching are included, particularly in the Appendices.

**Appendix A** lists challenges for elementary, junior and all levels of students – tone challenges, visual challenges, physical challenges, tempo challenges, beat challenges, playing with the score challenges and creativity challenges.

**Appendix B** has two sample letters. First is a sample parent letter in which the teacher invites reflection on musical goals, life skills, and music in family home life. The parents are asked to create a chart with the student in which each of these areas are listed and then examined as to what is currently in place and what is going to be worked on. Second is a similar sample letter to a teenage student.

**Appendix C** gives suggestions for EMC projects – Everyday Musical Connections Projects.

**Appendix D** is a list of Character Cards. This is followed by an extensive bibliography and a thorough index.

This book is multi-layered and needs to be absorbed in small doses. Reading a small section, pondering the ideas expressed, choosing one idea to pursue and integrate intentionally, engaging with other teachers in conversation, returning to the book and repeating each step is sure to fire some creative circuits in the brain and to re-energize the teaching/learning process. I highly recommend this book, as any teacher – regardless of age or experience – will benefit from its thoughtful, insightful approach.

Joyce Janzen - BCRMTA



## HOW TO PRACTICE MUSIC

by Andrew Eales

Hal Leonard - HL00399541

This compact (4 x 7 inches) volume of just 80 pages is a wonderfully concise and practical guide. Author Andrew Eales is a leading piano teacher, author, composer, and music consultant in the UK ([www.pianodao.com](http://www.pianodao.com)). Although the book can be read cover to cover, the reader may also pick and choose from a wide variety of topics. As ideas may resonate at different times in the development of musicianship, this book can be re-read regularly for fresh insights and inspiration. Mr. Eales gives general advice that could be applied by all musicians regardless of which instrument they play. Both novice and professional musicians will find ideas for motivation, practicing and performing. Teachers will find many topics for discussion with students. The index is well laid out presenting the following topics: how to be motivated, planning your practice, warming up, practicing core skills, practicing pieces, mindful practice, how to practice performing. Subsections of each topic are listed clearly so one can quickly find a hint of inspiration. I particularly enjoyed information on breathing exercises, critical listening skills, developing flow, and memorizing. Regarding improvisation Mr. Eales writes:

*"... the theory and harmony knowledge, aural training, and practice strategies that I developed in my student years helped me to consolidate my learning. . . through my playful messing around . . . I learned my most enduring skills. . . it is through play that my love of music grew and became the driving force of my life."*

Nita Pelletier - BCRMTA



## WOMEN COMPOSERS BOOK 3

Melanie Spanswick

Schott - Hal Leonard - ED23475

Melanie Spanswick ([www.melaniespanswick.com](http://www.melaniespanswick.com)) is a pianist, author teacher, and composer from the UK. Ms. Spanswick has compiled a three-volume set of works by women composers from the 17<sup>th</sup> century to the present day. A variety of musical styles and genres from Baroque and Classical sonatas through to jazz, swing, and modern music is included. Book three contains 12 pieces (level 7 to advanced) by 12 composers past and present. Familiar names such as Fanny Hensel, Clara Schumann and Amy Beach are showcased along with contemporary composers. Several composers wrote pieces especially for this collection. A well researched biography of each composer is included along with program notes explaining each piece and giving suggestions for practice and performance. *Prelude in D flat* by Lili Boulanger explores sonorous textures and harmonies. Pedal markings are very precise with wavy lines representing flutter pedalling. *Little Dance* by Tatjana Komarova ranges over the keyboard and features spikey articulations and changing meters. *Between Dawn, Noon and Midnight* by Mai Fukasawa paints an interesting sound picture with its minimalistic style. Many countries are represented in this volume: Spain, Austria, Germany, Brazil, USA, France, Russia, Japan, Venezuela, Czech Republic, and Israel making this an international collection of composers.

Nita Pelletier - BCRMTA



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## SEEDS OF IMAGINATION

### Early Elementary Piano Solos & Duets

by Kathleen Feenstra

This delightful book contains ten solos and two duets. The Table of Contents divides the pieces into levels: Prep A, Prep B, and Level 1. Having multiple levels makes this a perfect supplementary book for any method books your students are in. All the dynamic markings are indicated to guide the student to understand the composer's intentions and to encourage imagination!

The **Prep A** pieces: *Raindrops* and *Snowflakes* are built on simple patterns that are easy to identify and could be taught by rote. The lyrics make the rhythm comfortable to navigate. The damper pedal is held down for the entire piece.....something all young students love! Ms. Feenstra has written these pieces on the grand staff and keeps them primarily in a 5 finger pattern. *Raindrops* is marked to be played 2 octaves higher with both hands for twelve bars and then at bar thirteen both hands move an octave lower. Moving over various registers is also in *Snowflakes*. I love the glissando at the end of this piece!

There are three **Prep B** level pieces to be explored. *Falling Snow* is in cut time providing an opportunity to incorporate rhythm discussion. In this work the hands don't ever play together. There are accents on most of the beat ones to help encourage the drive through the measure. The piece is a great exercise in intervals in the RH while the LH plays only G and C in response in each bar. This ends with a glissando in the high register. *Fog* is built on broken fifths for much of the piece with hands alternating and crossing over; the RH on black keys and the LH on white. The second page begins with a line of fourths covering four octaves. The last line has a repeating motive that accelerates and then slows. Both the damper and una corda pedals are required for this colourful piece full of shading. The final piece at this level: *Lemon Shark*, is hands together and to be played mysteriously. The RH has repeating patterns of only whole tones while the LH travels through various registers on the keyboard using notes that are part of the C whole tone scale. The use of the damper pedal is very effective!

Five pieces represent **Level 1**. These works contain many elements to develop a variety of skills. *A Little Dance* is written in D major and has 2 and 3 note slurs, staccato and two endings at the close of both the

sections. *Alpine Meadow* finds the LH holding the first note through the bar for most of the measures adding a finger pedal element even though the damper pedal is used throughout. The many ties across beats will demand the need to count. The middle section has a pattern of hand crossings as does the ending. *Dance With Me* is in cut time and it feels like a conversation between the hands with 2 note slurs and longer phrases in this gentle piece. *Long Long Ago* features LH half note chords in fifths and is written in G minor. The RH has a lovely melody in phrases that a student would likely enjoy writing lyrics to! *Loch Ness Lunch* is marked to be played ominously! It contains portions of pedal as well as time signature changes. The LH enjoys chromatic passages and the RH is treated to chords of thirds moving chromatically until near the end where there are five note clusters in the right with three note clusters in the left accompanied by foot stomps! Lots of fun and variety here for the student to explore and experience!

The last two works are duets using the material of the first two pieces in this book! What a clever concept to make *Raindrops Duet* and *Snowflakes Duet*!! It's great to partner up students in the studio or siblings studying with the same teacher. Developing the ability to play with someone else is such a great skill to learn at this early level!

An extra bonus for students and teachers is the ability to watch the video performances of these works and more at [www.sardispiano.com/compositions](http://www.sardispiano.com/compositions). I believe we will see many more collections by Ms. Feenstra in the future, so keep an eye out for her collections of imaginative piano works!

Jean Ritter - BCRMTA



*Thank you Jean, Joyce and Nita 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*



## CFMTA MEMORIAL DONATIONS

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

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

Donations may also be made by credit card at [canadahelps.org](http://canadahelps.org).

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## THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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

But what does being a member of CFMTA really mean?

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

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

## LA FEDERATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

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

Que signifie devenir membre de la FCAPM?

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

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

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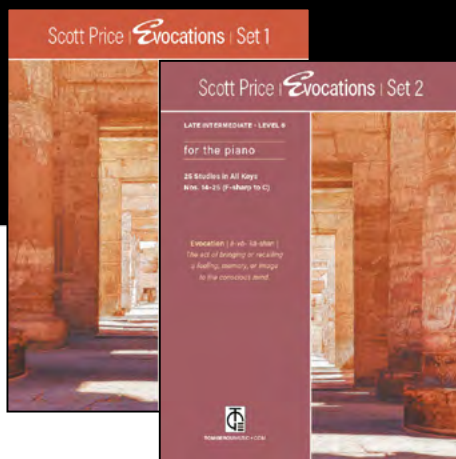
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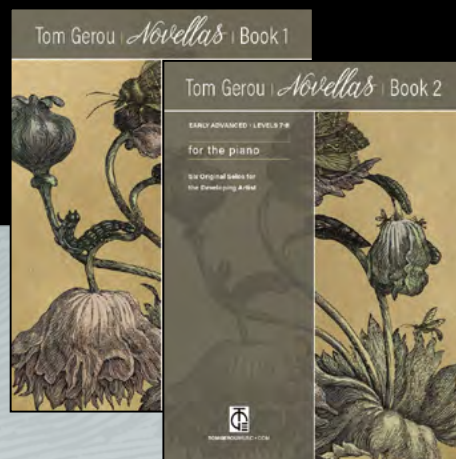
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