

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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MAY / MAI 2023

2023 National Conference
July 5-7, Edmonton, AB

Keynote Address
From Anxiety to Excitement: A 3-Part Performance to Facilitate Music Performance Experiences

Workshop
Spinning Fables for Peak Performance

Strings Masterclass
Challenges in the Practice Room & on Stage

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Deadline: November 15, 2023

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Visit cmta.org for more details.

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The CMTA Student Composer Competition invites submissions of original compositions for the piano, voice, or combination of voice and instrument in the following categories:

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- Category C - 10 years and under
- Category D - 11 years and under
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- Category F - 13 years and under
- Category G - Open Category

Prize winners in each class, recommended submissions will advance to the CMTA/CMTF National Student Composer Competition.

For complete information including physical regulations, awards, events, entry fees and entry requirements, visit cmta.org or contact HELP@CMTA.ORG or contact HELP@CMTF.ORG.

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Interested teachers and students should submit their applications to branchingout@cmta.org by the deadline of March 31, 2023. Random Acts of Music will be held in November 2023.

For more information, visit cmta.org.

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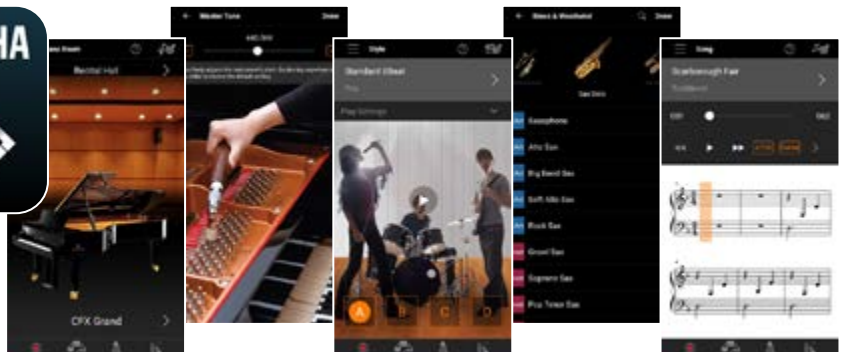


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PUBLICATION INFORMATION

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

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Le professeur de musique canadien

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- Publication: September 2022
- Submission Deadline: August 15, 2023

Winter (Hiver) Edition 2024

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

Spring (Printemps) Edition 2024

- Publication: May 2024
- Submission Deadline: April 1, 2024

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

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

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

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laura Gray



Greetings to friends and colleagues across the country!

Life in the music studio and life at CFMTA have a lot of parallels, and both bring a rich harmony to our teaching careers. Great works of music can be used to describe some of the great work of music teachers.

Some days flow pristine and predictable, like Mozart's Sonata K 545. Programs run seamlessly, and participation far outweighs the costs. Everything is in its place, creating balance and harmony. The timing is perfect. Congratulations to the committee chairs, students, and teachers who experience this! We must realize that it's due to hard work, organization, and a touch of genius.

Other days are more like Ives' From Hanover Square North. Before one thought is complete, another strain calls out for attention. Navigating the tasks can have us stretched to maximum tension. There is just no way to predict what might land in the inbox. And although we think we're built for multi-tasking...we're not. Lucky for us, musicians are masters at breaking things down!

Then there are those projects that resemble Wagner's Ring Cycle. Either you feel like it is the absolute best thing in the world and you never want it to end, or you can't believe that it's still not finished.

John Cage's 4' 33" is that magic time after the last lesson of the day...before you fully return to the busy world. Or sometimes it's the squirming, uncomfortable silence when you ask for a volunteer to help with a committee.

The CFMTA Strategic Planning Committee has circulated a survey for members to provide their feedback on our programs, and I appreciate those who took a few minutes to respond. The results and thoughtful comments will be used to inform our choices for programs that the members value, and consider how to improve.

Salutations à tous nos amis et collègues à travers le pays!

Notre réalité en studio de musique et celle de la FCAPM ont beaucoup en commun. Les deux apportent une riche harmonie à nos carrières d'enseignants. Illustrons le travail d'un professeur de musique en les comparant à des œuvres musicales.

Certains jours filent de façon impeccable et prévisible, comme la Sonate K. 545 de Mozart. Tout est en place, en équilibre, en parfaite harmonie. Bravo à tous les présidents de comités, aux professeurs et aux élèves qui vivent cette situation grâce à un travail assidu, un solide sens de l'organisation et même un brin de génie.

D'autres jours roulent plutôt carrés, comme le « From Hanover Square North » d'Ives. On n'a pas le temps d'aller jusqu'au bout d'une pensée qu'une autre requiert notre attention : on ne sait jamais ce qui nous attend d'un instant à l'autre. Alors que nous pensions être faits pour le multitâche, nous réalisons que nous ne le sommes pas du tout! Heureusement, les professeurs de musique sont des experts en morcellement de tâches!

Ensuite, il y a les projets qui ressemblent à « l'Anneau du Nibelung » de Wagner. Ou bien on est si émerveillé qu'on voudrait le voir durer à l'infini... ou bien on n'en peut plus de voir qu'il ne finit plus d'en finir.

Le « 4' 33" » de John Cage est le petit moment zen après le dernier cours de la journée... avant de retourner dans le flot de nos occupations. Ou peut-être ce petit silence malaisant qui fait suite à une demande d'aide bénévole dans un comité...

Le Comité de planification stratégique a fait circuler un sondage parmi les membres, afin de recueillir leurs avis sur nos différents programmes. Nous remercions d'ailleurs ceux qui ont pris le temps d'y répondre. Ces commentaires éclairés nous permettront de constater lesquels de nos différents programmes sont les plus appréciés, et aussi de réfléchir aux façons de les améliorer.



We look forward to our first HYBRID CONFERENCE this July 5-7. All attendees have access to the recordings for the entire month, so you won't have to miss a thing! Teachers who cannot be there in person will have an interactive virtual platform to connect with other members and view workshops, both pre-recorded, and in real-time. If you can make the trip to Edmonton, I'd love to see you there. I know you will enjoy the events, the people, and the atmosphere. The city is amazing, and we can hope for lovely weather to take in the sights alongside our friends and colleagues!

Nous avons bien hâte de vous voir au congrès hybride du 5 au 7 juillet. Aucune raison d'en manquer la moindre parcelle, car tous les participants auront accès aux enregistrements pour tout le reste du mois. Les professeurs qui ne peuvent y assister en personne profiteront d'une plateforme virtuelle pour se connecter entre eux et pour visionner les ateliers préenregistrés et en direct. Si le voyage à Edmonton est dans vos possibilités, j'aimerais beaucoup vous voir. Je suis persuadée que vous aimerez les événements, les gens et l'atmosphère. Cette ville est incroyable. De plus, nous anticipons un beau climat pour profiter des paysages en compagnie de nos amis et collègues.



EXECUTIVE MEETINGS 2023 - 2024

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

Dates: July 4 - 5, 2023

Venue: Edmonton, Alberta

Dates: February 2024

Venue: Zoom Meeting

Business to be conducted includes:

- Continue the business of the current year
- Transact business as it is brought before the meeting
- By order of Laura Gray, President - Heather Fyffe, Secretary

RÉUNION EXÉCUTIVE 2023 2024

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 - 5 Juillet 2023

Lieu : Edmonton, Alberta

Rendez-vous : February 2024

Lieu : Zoom meeting

Voici les points qui seront abordés :

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



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

Dina Pollock



On front cover . . .

Hi Everyone,

I hope you are all well, busy with prepping students for exams and festivals. Summer is almost here! It's been a crazy winter with weather across Canada.

Looking forward to the conference in Edmonton in July. To anyone attending the conference - if you are interested in writing a review of a session, or an event, and you would like to share - please send me your thoughts and feedback.

So to work:

Magazine - the schedule for the conference is included in this issue - way too many good ones to choose from. So pleased that full registration gives you access to videos of the sessions for the month of July.

Website - you may notice a bit of a change in the layout for programs and competition. To accommodate tablets and phones, I have all the information on a single page with a section of 'quick links', hope this works better for everyone.

Dina



2023 Conference
Edmonton Alberta July 5-7

Canada Music Week®
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Student Composer Competition

Branching Out
2023 - 2024

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Thank you

CFMTA says **Goodbye** to Anita Perry and **Welcome** to Heather Fyffe



You may have noticed a new signature or voice on the end of correspondence with the CFMTA Office lately. We will be missing Anita Perry's cheerful and knowledgeable replies, and at the same time, we are excited to have Heather Fyffe join the team as our new Secretary.

Here are a few thoughts from these lovely ladies!

Anita

I have enjoyed being CFMTA Secretary for the past six years. Using Excel, Zoom, and Mailchimp and perfecting my word-processing skills pushed me to expand my horizons, proving that an old dog can learn new tricks. I can now sit and roll over.



Being part of an organization committed to excellence in music teaching has been rewarding and stimulating. The best part of my job has been being able to connect with fellow music teachers across the country. I've been inspired by the ideas and creativity shared in emails, through comments to *Of Note*, and through *Branching Out* submissions. CFMTA is fired by passionate and dedicated music teachers from coast to coast to coast, whether their studio has three students or fifty-three students. I've learned that success isn't about how many students go on to teaching careers, but whether a student finally understands the connection between the sound they are making and the answering vibration in their heart.

I am stepping down as secretary due to complications from COVID Long Haul. I will, however, continue to write and edit *Of Note*. Future plans include spending more time writing music and working on my cabin in B.C.'s Cariboo region.

Heather

Hi there, I'm Heather Fyffe! I'm a musician, teacher, conductor, and collaborative pianist with a passion for music education and performance. I hold a BMus degree from Acadia University and an MMus degree from the University of Victoria, and I've been an RMT for three decades across three provinces, where I have often served on the executives of local branches. I'm now based in my beautiful home town of Fredericton, New Brunswick, and I currently sit on the Council of the NBRMTA.



As a versatile musician, I play trombone with the Fredericton Symphony Orchestra and STU Jazz, serve as a church organist, and work as a collaborative pianist with both students and professionals. I'm also proud to conduct the Fredericton Concert and Marching Band and the Fredericton Choral Society, and I'm very involved in local musical theatre productions, whether as Musical Director or playing in the pit.

Teaching has always been an important part of my musical career. I've taught private piano and theory lessons, and I currently serve on the Fine Arts faculty at St Thomas University. I also believe in the value of continuing education and professional growth, and so I recently branched out into a new career direction, earning a Certificate in Contemporary Management in Arts & Culture. I'm passionate about music education and dedicated to achieving the goals of the Canadian Federation of Music Teachers' Associations (CFMTA), and so I am excited to serve the vision of the CFMTA as its new Secretary. I wish to thank outgoing Secretary Anita Perry for her kindness and her wisdom as she has helped me prepare for this role over the past few months.





Be a part of our team!
Faites partie de l'équipe !

SECOND VICE PRESIDENT - to be elected in July 2023

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

Thank you for your interest in becoming involved with the CFMTA on the National level. Listed is the position for which we are currently accepting nominations. 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. Any individual CFMTA member is welcome to join a committee.

Second Vice President – Qualifications to be elected are:

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

If you are interested and fit the criteria listed in the Policies & Procedures for any of these positions, please reach out to:

Laura Gray - president@cfmta.org

SECOND.E VICE-PRÉSIDENT.E – Élections : juillet 2023

Le ou la second.e vice-président.e sera élu.e par le comité exécutif et servira pour un terme d'un an.

Nous vous sommes reconnaissants de vous impliquer dans la FCAPM au niveau national. Vous trouverez plus bas la liste des postes pour lesquels nous acceptons des candidatures. Pour devenir président de comité, le ou la candidat.e doit rencontrer les critères d'éligibilité tels que décrits dans le manuel de politiques et procédures de la FCAPM et être membre en règle de son association provinciale/territoriale. Tout membre de la FCAPM est invité à se joindre à un comité.

Second.e Vice-président.e – Les critères d'éligibilité au poste de second.e vice-président.e sont :

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

Si un de ces postes vous intéresse et que vous répondez aux critères d'éligibilité tels que définis dans le manuel de politiques et procédures de la FCAPM, veuillez contacter :

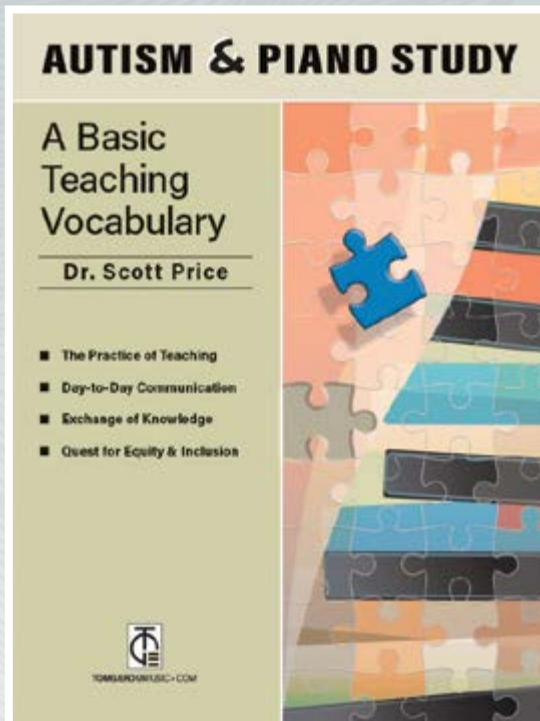
Laura Gray president@cfmta.org.

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by **Dr. Scott Price**



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- **Day-to-Day Communication /**
Communication quotidien
- **Exchange of Knowledge /**
Échange de connaissances
- **Quest for Equity & Inclusion /**
Quête d'équité et d'inclusion

Dr. Scott Price is internationally recognized for his work with students with autism and other special needs. As Carolina Distinguished Professor of Music at The University of South Carolina School of Music and founder and director of the Carolina LifeSong Initiative, he is dedicated to the musical welfare of these special students. / *Le Dr Scott Price est reconnu internationalement pour son travail auprès des étudiants autistes et autres besoins spéciaux. En tant que professeur distingué en musique à l'École de musique de l'Université de Caroline du Sud et fondateur et directeur de l'initiative Carolina LifeSong, il est dévoué au bien-être musical de ces étudiants spéciaux.*

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Novellas

IN PERSON & ONLINE

Hybrid Event

National Conference July 5-7, Edmonton, AB



Our rhythm runs through it

Keynote Address

From Anxious to Excited: A 3-Part Technique to Facilitate More Positive Performance Experiences

Elite athletes and coaches have known for decades that physical preparation alone is not enough to perform optimally under pressure. And increasingly, musicians too are engaging in mental skills training and ways of practicing and preparing which can lead to more consistent, inspired, and engaged performances. In this session, we'll explore the two components of performance anxiety and experiment live with a 3-part strategy designed to help your students perform up to their full abilities when it counts.

**Noa
Kageyama**
The Bulletproof
Musician



Strings Masterclass

Challenges in the Practice Room & On Stage

Workshop

Optimizing Focus for Peak Performance

Optimizing Focus for Peak Performance
In this workshop, you'll learn the two causes of "choking" under pressure, and we'll experiment with techniques designed to quiet your inner critic and facilitate a more optimal state of mental flow, so your students can play more like themselves when it matters most.

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, & "bulletproof" musician, I'd love to share with you what I've learned.

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Featured Presenter - Emily Logan

When Music Performance Anxiety Interrupts the Natural Rhythm of Performance:
An exploration and presentation of managing Music Performance Anxiety in the music studio.

How do we manage a student who just cannot seem to shake the nerves or who always has slips in performance? Why does the rhythm and flow of their performance seem to vary greatly depending on the day?



Do they just need to buckle down and practice more, prepare harder, and have more exposure to the stage?

This presentation will explore rhythm in a more figurative sense, demonstrating how biology, genetics, and experiences can all interrupt the natural flow of performance and the enjoyment of music. Researcher, recent doctoral music grad, pianist, piano teacher, and post-secondary music educator, Emily Logan will help other teachers gain insight into guiding students towards a healthier and more sustainable performance path.

Featured Presenter - Sheryl Iott

Rhythm: From Body to Mind

Understanding and effective performance of rhythm begins in the body.

From teaching rhythm audiation and building a vocabulary of rhythm patterns to beginners, the presentation will progress to using that foundation to teach accurate and insightful reading of rhythm notation through simple movement and chanting activities. Sheryl Iott will discuss practice strategies that utilize our recognition and awareness of the body's contribution to our rhythmic understanding, as well as scaffolding strategies that are particularly beneficial to learning and rehearsing complex rhythms.



**24
sessions
for studio
teachers!**

Featured Presenter - Merlin B. Thompson

What Every Music Teacher Should Know About Practicing

Research from the fields of neuroscience, positive psychology, creativity, and education have revealed that successful practicing is less straightforward and more personal than teachers previously might have imagined. The cyclical process of practicing, the role of varied practicing, understanding repetition and growth/rest, and the influence of students' learning experience are essential for successful practicing. Merlin B. Thompson's goal is to fill in the gaps created by previous generations' focus on efficiency and linear learning processes. Today's music teachers need an accurate picture of successful practice strategies.



Featured Presenter - Laurel Teichroeb



Stepping Through the Window

There is a small window of opportunity in a young child to develop a music listening vocabulary. This session will explore songs, chants and patterns all designed to give a holistic approach to the young child of ages 3-6 before embarking on formal instrumental instruction. Using an interactive approach, we will explore the movement essential to gain an inner sense of rhythm for the 3-6 year old child. Three areas will be explored by demonstrating chosen songs and chants - movement, tonal, and rhythm patterns.

Workshop - Steven Henrickson

The Aging Voice

The Aging Voice is usually thought as an issue for "Older Folks." However, changes also occur at earlier points in a singer's life. Managing all changes well can lead to a surprisingly long singing career.



Workshop - Gordon Gietz

Ask Me Anything

Pull back the curtain on the life of a singer who has made his career over three decades on the international stage. No subject (almost!) is off-limits: Early days, backstage antics, repertoire choices, the joys and woes of life on the road. Come with your questions and leave with new insights into one singer's experience that may well inform your own journey, musical or otherwise.



IN PERSON & ONLINE

Hybrid Event

National Conference July 5-7, Edmonton, AB



CFMATA 2023

Edmonton

Our rhythm runs through it

What's more fun than a barrel of baritones, a tuba toss and a bagpipe concerto all combined? An Albertiad!

Please bring your favourite music and poetry to this Thursday evening event. The salon music of the 19th Century European Schubertiads created social circles in support of music, art and poetry. We will have a large room with chairs/tables, a grand piano, a microphone, and a cash bar. Bring along your instruments, solos, ensembles, compositions, improvisational materials. What happens at our Albertiad will stay at our Albertiad and these will be unrecorded live performances.

Everyone welcome! Bring instruments!



Albertiad

Thursday, July 6

In-Person
Events

Albertiad
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All Receptions
Piano Competition
Voice Competition
All Hybrid Events

Hybrid
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4 Workshops
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CFMATA Information Meeting

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Piano



Voice

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until May 31

June 1 or later

IN PERSON Full Package (Wed, Thu, Fri) **Includes 30 day access**

- Includes all hybrid & in person events, lunches & receptions for full conference and 30 day access to event recordings on free Whova app.

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

IN PERSON Single Day (Thursday or Friday)

- Includes all hybrid & in person events, lunch, reception for the day you register. Note that this package does NOT include 30 day access to event recordings.

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

Online Attendee - includes hybrid events **Includes 30 day access**

- Includes Gala, sessions, masterclasses, keynote speaker, CFMTA meeting and 30 day access to event recordings on free Whova app.
- Does NOT include piano/voice competitions, lunches or receptions.

CFMTA or MTNA 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
Competition Finals & Reception (Piano & Voice)	\$45
Masterclass - Voice	\$30
Masterclass - Piano	\$30
Masterclass - Strings	\$30
Additional Thursday Lunch Ticket	\$35
Additional Friday Lunch Ticket	\$35

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cfmta2023.ca

Pay by e-transfer/cheque/credit card.

Questions? Send an email to registration@cfmta2023.ca

Hybrid Event
In person & online options



Conference July 5-7, 2023 Edmonton, AB



Wednesday, July 5

2pm - Sabo & Parkes: Empathy-Based Behaviour Support in Music Teaching

An empathy-based approach to music education, which provides problem-solving strategies to understand the causes of behaviours and respond effectively.

3pm - Maxner: Fingers Uncrossed: A new intuitive approach to teaching piano scales by pattern and rote

Want an easy way to teach piano scales? This new approach uses memorable key patterns and rote teaching to get unforgettable results! Students become fluent in a variety of keys.

Thursday, July 6

8am - Wu: Connect, Don't Correct: The Natural Rhythm of Flow Theory in Music Performance

This presentation situates optimal music performance experiences within flow theory, a positive psychology construct.

9am - RCM Workshop with Elaine Rusk & Dr. Janet Lopinski

Highlights of new syllabus requirements, Teacher Portal resources, and the new RCM Online Sight-Reading Tool along with samples of repertoire from the Celebration Series.

10:45am - Olson: Rhythm for All!

We all have potential to develop an inner sense of rhythm that will translate into flowing, expressive music making with a consistent tempo. Explore practical strategies for building confident rhythm skills through movement and improvisation activities.

12pm - Kageyama: From Anxious to Excited: A 3-Part Technique to Facilitate More Positive Performance Experiences (Keynote Lunch)

Elite athletes and coaches have known for decades that physical preparation alone is not enough to perform optimally under pressure. And increasingly, musicians too are engaging in mental skills training and ways of practicing and preparing which can lead to more consistent, inspired, and engaged performances. Explore the two components of performance anxiety and experiment live with a 3-part strategy designed to help your students perform up to their full abilities when it counts.

1:15pm - Myatt: Improvisation & composition skills using Orff-Schulwerk for instrumental & piano teachers.

Using an Orff-Schulwerk approach teachers will be introduced to three improvisation teaching ideas.

3:15pm - Sears: Space Between the Notes: Movement in Music

Many students struggle to develop a strong internal sense of rhythm. We will examine the use of Laban movement efforts - flow, weight, time, and space - to address this issue and increase musicality.

4pm - Keung: Translating from Tabla to Western Percussion Ensemble: A Case Study on Cross-cultural Collaboration

This paper demonstrates the importance and potential of combining Western and non-Western music styles and pedagogies through a case study of the collaboration between the Toronto Tabla Ensemble and Western University Percussion Ensemble.

7pm - Gala Concert & Reception

An exciting evening filled with African drumming, Indigenous dancers, Nepalese music, Vocal Minority Choir, German & Latin dance, French-Canadian dance, piano, voice & violin.

8am - Rajabzadeh: Our rhythm runs through it

Samuel Coleridge-Taylor's inter-genre borrowings between artsong genre and Sorrow Songs (slave songs) will be discussed as it connects to the Six Sorrow Songs, Op. 57 cycle.

9:15am - Logan: When Music Performance Anxiety Interrupts the Natural Rhythm of Performance: An exploration and presentation of managing Music Performance Anxiety in the music studio.

Explore rhythm in a more figurative sense, demonstrating how biology, genetics, and experiences can all interrupt the natural flow of performance and the enjoyment of music.

10:45am - Schuurman-Olson, Hawkins & Hiebert: "Making Conscious" the Unconscious: Pedagogical and Philosophical Considerations within Different Music Contexts

Merge Kodály-inspired and personal teaching philosophies through critical and practical strategies within varied music education settings.

1:15pm - Chase: Developing Musicianship through Movement

Learn why students rush a passage and have rhythmic issues, and how to aid students in overcoming these issues. This session will give practical guidance in how to help students to feel musical movement which will then transfer to their performance.

1:45pm - Kageyama: Optimizing Focus for Peak Performance

In this workshop, you'll learn the two causes of "choking" under pressure, and we'll experiment with techniques designed to quiet your inner critic and facilitate a more optimal state of mental flow, so your students can play more like themselves when it matters most.

July 5-7, 2023 in Edmonton, AB

4:15 - Thompson: What Every Music Teacher Should Know About Practicing

Research from the fields of neuroscience, positive psychology, creativity, and education have revealed that successful practicing is less straightforward and more personal than teachers previously might have imagined. The cyclical process of practicing, the role of varied practicing, understanding repetition and growth/rest, and the influence of students' learning experience are essential for successful practicing.

7pm - Albertiad - Everyone welcome! Bring instruments!

We will have a grand piano, a microphone, room for other instruments, many chairs and a cash bar. So go ahead and bring something you want to share - solos, ensembles, compositional ideas, music comedies, improvisational materials. You can even sketch or dance while listening to others.

Friday, July 7

8am - Gietz: Ask Me Anything

Pull back the curtain on the life of a singer who has made his career over three decades on the international stage. No subject (almost!) is off-limits: Early days, backstage antics, repertoire choices, the joys and woes of life on the road.

8am - Ngo: On Teaching Unnotated Ornamentation in Mozart to Piano Students Today

This paper examines the role of ornamentation in Mozart's time and offers an approach that allows a modern pianist to develop original embellishments for Mozart's slow movements without any formal training in improvisation.

9:15am - Sharpe: In Search of a Formula for Rhythmic Vitality:

Overcoming Common Rhythmic Pitfalls in RCM Piano Exams
An interactive presentation involving local piano students in some rhythmic challenges, to bring a heightened sense of vitality in the musical presentation.

10:45am - Gerelus: PROPer Piano Pedagogy: Part 2

Good teaching matters. How can a game-board spinner, alphabet cards, sticky notes, and a 20-sided dice lead to better teaching and more meaningful learning? Explore the teaching 'tickle trunk' in this session full of new ideas and demonstrations.

12pm - Lunch with CFMTA

Meet your CFMTA Executive & learn more about the Canadian Federation of Music Teachers' Associations.

1pm - Adams: Hand it to Them

Looks at piano music for one hand, addressing the need for piano literature for pianists with limb difference and includes access to a free database of levelled repertoire for one hand.

3:15pm - Buker & Lai: Demystifying rhythm in Canadian compositions: an inside look at the song cycles of composer Joseph Chuekman Lai

There is an unspoken myth that Canadian compositions with rhythmic complexity can be unapproachable and hard to learn. This workshop looks at the compositional process of Edmonton composer Joseph Lai's two song cycles from the viewpoint of the composer, as well as the performer and teacher.

4:15pm - Giri: Don't Stop the Rhythm!: Drumming Nepalese Hand Drum in Canada

Attendees will learn how to play this unique Nepalese hand drum. Together with an introduction to this drum, attendees will also gain pedagogical knowledge that can be applied and used with the Western drumming art form.

8am - Bassett & Tremblay: "I feel like an artist": Elementary student experiences making electronic music

Come and see how meaningful creating electronic music can be. Listen to amazing tracks made by elementary students.

9:15am - Henrickson: The Aging Voice

The Aging Voice is usually thought as an issue for "Older Folks." However, changes also occur at earlier points in a singer's life. Managing all changes well can lead to a surprisingly long singing career.

9:15am - Iott: Rhythm: From Body to Mind

From teaching rhythm audiation and building a vocabulary of rhythm patterns to beginners, the presentation will progress to using that foundation to teach accurate and insightful reading of rhythm notation through simple movement and chanting activities.

10:45am - Teichroeb: Stepping Through the Window

This session will explore songs, chants and patterns all designed to give a holistic approach to the young child of ages 3-6 before embarking on formal instrumental instruction.

1pm - Shadick-Taylor: From See to Sound to See

A fascinating concert exploring how Alberta composers hear visual art and how Alberta artists see music, touching on the rhythms found in both. Contemporary pianist, Sylvia Shadick-Taylor, performs with accompanying videos.

2:15pm - Chu: The Secret to Playing the Piano with Your Feet: Engaging Core Energy in Piano Pedagogy

Learn how to blast off into the rhythmic pulse of any piece engaging the core energy. Naming the notes on the page is easy. Deciphering the rhythmic division is moderately difficult. Playing with engaged energy is challenging. This session will discuss the 3 steps to transform imagination into energetic tone.





Thank you to our Program Donors and Sponsors

National Piano Competition

First Place Prize \$5,000.00

Second Place Prize \$3,000.00

Third Place Prize \$2,000.00

Willard Schultz Baroque Music Memorial Award \$1,500.00

to the performer whose reading of Baroque music best communicates the intentions of the composer

Willard Schultz Most Promising Artist Memorial Award \$1,500.00

to the performer who shows the most promise overall as a performing artist

Donated by CFMTA/FCAPM

The Ernst Schneider Canadian Music Award \$1,000.00

for the best performance of a Canadian composition

Donated by Ernst Schneider

The Chopin Award \$1,000.00

for the best performance of a Chopin composition

Donated by The Canadian Chopin Society

National Voice Competition

First Place Prize \$5,000.00

Donated by ARMTA Edmonton Branch

Third Place Prize \$2,000.00 Joan B. Heels Vocal Award

Donated through the Hamilton Community Foundation

Tiffany A. Wilson Italian Award: \$750

for the best performance of a selection in Italian

Donated by Tiffany A. Willson

ARMTA Provincial Canadian Award: \$750

for the best performance of a selection by a Canadian composer

Donated by ARMTA Provincial

Manitoba RMT (MRMTA) - \$500

National Association of Teachers of Singing (NATS)

Chapter - Southern Alberta - \$500

Essay Competition

Founder/ Donor of the CFMTA/FCAPM Essay Competition 2013-2023

Dr. Lorna Wanzel grew up in England and now lives in Halifax Nova Scotia, where she maintained a very successful private piano teaching studio. She had over 40 years of experience teaching piano skills, rudiments, history of music, harmony, counterpoint, analysis, composition and piano pedagogy to students of all ages. She is also an experienced examiner, clinician, adjudicator and researcher.



Dr. Wanzel is a former President of the CFMTA and of the NSRMTA. She started the NSRMTA Research Group, the first of its kind in the world and has presented research papers on various topics, including motivation and retention of students in the private music studio. She has presented at conferences in Australia, Portugal, Italy, Latvia, China, Greece, UK, USA and Canada. She is a recipient of the CFMTA Distinguished Teachers Award and is a Life Member of the NSRMTA.

The CFMTA/FCAPM Essay Competition was founded by Dr. Wanzel who provided substantial cash prizes and an avenue for young scholars to submit unpublished works on any topic related to music teaching, pedagogy or performance practice. The annual competition has been open to all Canadian residents currently studying at graduate and doctoral levels and now includes the undergraduate and high school levels. The competition's adjudicators provide recognition for scholarly writing and have provided valuable feedback for each entrant. The Dr. Lorna Wanzel Prizes have been awarded to the first place recipients in both the Doctorate and Masters degree categories each year. We would like to recognize the incredible contribution of prize monies of \$41,000.00 by Dr. Wanzel to date for the encouragement of her valuable contribution to the CFMTA Essay Competition for 11 years.





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Music Teachers National Association March 2023 Reno, Nevada

Laureen Kells

On March 25th I was pleased to be able to travel to Reno Nevada to attend the Music Teachers National Association Conference. This trip was made possible by the generosity of the CFMTA as during my Presidency, which coincided with Covid, all travel was prohibited. I would like to thank the CFMTA for this opportunity!

After a day of travel, I arrived at *"The Biggest Little City in the World"* and was pleased to see the smiling face of our current president Laura Gray in the crowd. I quickly got my bearings in the hotel – which was the lovely Nugget Casino Resort, and was ready for Sunday's full schedule.

Sunday morning started with the familiar face of Randall Faber of *"The Piano Adventures"* series which I am very familiar with. The Faber series is celebrating 30 years of publications and is considered a favourite among the private music teachers.

Following that was an informative Elementary Masterclass hosted by Melody Bober. It was very interesting to watch Ms Bober work with the young people who attended.

The next session I chose was called *"Me, Myself and Motivation"* presented by Evan Mitchell from the University of Florida. He made mention of a book that I have put on my "to purchase list" by Roger Hock called *"50 Studies that Changed Psychology"*. Mr. Mitchell discussed how we can apply social psychology research to the science of pedagogy.

In between these sessions were opportunities to meet with our American colleagues over coffee and lunch and of course, spend time in the trade fair!

Monday morning started with some familiar Canadian faces as I took in an exhibitor showcase by our own Martha Hill Duncan and Red Leaf Pianoworks. Both Laura and I were pleased to support our Canadian colleague.

Following that I took in a presentation that discussed a new phenomena we are seeing called FOMO – Fear of Missing Out. How many of us have students (and parents) that are involved in everything going, for "fear of missing out"? Presenter Marie Lee of Nevada provided attendees with a list of retention strategies designed to capture and keep your student attention.

These ideas ranged from monthly performance classes, hosting a private facebook page, putting up a wall of fame poster, to student mentoring and practice challenges. She also listed two must read books *"The Dynamic Studio"* by Phillip Johnston and *"The Savvy Music Teacher"* by David Cutter.

This presentation was one in a full morning of 20 minute presentations designed to introduce attendees to the topic. The next one I attended was one I wish was much longer – that being *"How to Play a Mazurka"* given by Wojciech Kocyan of Loyola Marymount University in Los Angeles CA. The one idea I came away with from this presentation was the word, in Polish, *smutny*, which means sad. Mr Kocyan elaborated that *smutny*, although it translates as sad, doesn't have the same connotation as the English sad. *Smutny* indicates an inner sadness that all Polish people have. It is that emotion that Chopin carried with him and brought forward in his music.

From there I quickly shifted gears to attend a workshop on Adjudication given by Clinton Pratt of Cincinnati. Mr. Pratt provided an excellent adjudication vocabulary sheet designed to assist the adjudicator in more succinctly describing what they hear.

Other workshops I attended included *"Worship Service Improv Skills for Classical Pianists"*, *"When Rewards and Punishments Fail"*, an absolutely delightful advanced masterclass with Angela Cheng and Alvin Chow of Oberlin Conservatory as well as an intermediate masterclass with Dennis Alexander.

This was the second MTNA conference I have had the privilege to attend – the first being in Baltimore in 2017. Next year has the MTNA conference in the city of Atlanta. This historic city is home to the Jimmy Carter Presidential Library. I encourage you, if at all possible, to attend at least one of these conferences. It is a joy to spend time with our American counterparts. They are always amazed at how far we travel to attend and without exception are curious about our examination systems.

Thanks again CFMTA for the opportunity to represent our Canadian teachers at this event!



Call for Composition - **Winners** 2023

Appel à compositions - **Gagnants** 2022



CFMFTA holds a Call for Compositions each year to celebrate Canada Music Week®. The Call is open to Canadian composers and invites submissions of new, unpublished piano, instrumental and vocal works. Selected compositions are available for all to enjoy at <https://www.cfmta.org/en/call-for-composition-2023/>

The following works were selected for the 2023 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

Instrumental with accompaniment / Compositions instrumentales avec accompagnement

Level / Niveaux 3 - 4

The Flow of Life – Gloria Chu

Piano / Piano

Level / Niveaux 3 - 4

Les champs de ble – Christina Kolos

Level / Niveaux 5 - 6

Lakeside Prayer – Kevin Gibson

Selected compositions are available until November 30, 2023 for all to enjoy.

Panelists - Anne Avery - Joyce Janzen - Jen Lanthier

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

Pour l'appel à compositions de 2023, les oeuvres suivantes ont été sélectionnées. Félicitations et merci à tous les compositeurs d'avoir partagé leurs créations avec nous.



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Call for Composition - **Winners** 2023

Appel à compositions - **Gagnants** 2022



**Instrumental with accompaniment /
Compositions instrumentales avec
accompagnement**

Level / Niveaux 3 - 4

The Flow of Life – Gloria Chu

Gloria Chu is a dedicated composer, pedagogue, Royal Conservatory of Music (RCM) examiner and performer. She holds two master's degrees, Master of Arts in Piano Pedagogy (Ottawa) and Master of Arts in Violin Pedagogy (Chichester). She has been recognized by Steinway & Sons with a Top Teacher Award and is the recipient of the 2022 RCM Teacher of Distinction Award for her leadership in the music community. Her compositions can be found in the Alliance for Canadian New Music Projects' Contemporary Showcase Syllabus. She enjoys composing to compliment her innovative teaching methods to motivate students to develop confidence in expressing their unique voice in both music and life.



Piano / Piano

Level / Niveaux 3 - 4

Les champs de ble – Christina Kolos

Christina Kolos is a multi-instrumentalist, music composer, and music educator from Edmonton, AB. She has ARCT's in Piano Performance and Piano Pedagogy from the Royal Conservatory of Music in Toronto and holds a diploma in Music Composition from Grant MacEwan University. As an active member of the Alberta Registered Music Teachers' Association, Christina currently runs the Edmonton Branch Pedagogy Group. In her piano studio, she teaches all ages and levels of piano and theory, as well as a variety of styles, including classical, jazz, pop/rock and improv. In her spare time she can be found learning new instruments to add to her arsenal, writing music and spending time with her family.



Piano / Piano

Level / Niveaux 5 - 6

Lakeside Prayer – Kevin Gibson

Kevin Gibson is a musician, composer, and teacher based in southwestern Ontario. He has been teaching piano for over seven years and holds an ARCT diploma in piano performance from the Royal Conservatory of Music. He graduated with a Masters degree in Music Composition from Western University in 2018. Under the guidance of Dr. Omar Daniel and Dr. Peter Paul Koprowski, he composed his master's thesis, an oratorio based on the biblical story of Job. In 2015, a major highlight in Kevin's undergraduate studies was the premiere of his composition *Das Schöne Mädchen*, performed by re-nowned piano quartet Ensemble Made in Canada. The following year, Kevin was the recipient of the 2016 Paul Akira Ohashi Summit Award, a scholarship dedicated to aspiring theory and composition students who exhibit high academic achievement and community involvement.



Here is just a sample - full scores are available on the website

Violin

The Flow of Life

Gloria Chu

Cantabile ♩ = 86-92

mp *cresc.* *mf*

Les champs de blé

Christina Kolos

(The Wheat Fields)

Animé ♩ = 92-104

mp *cresc.*

A Lakeside Prayer

Kevin Gibson

Freely

pp *meditative* *cresc.*





A bit of History of Canada Music Week® Taken from **In Retrospect** 1935 - 1985

Please note - this is an excerpt from a book that was printed in 1985 and does not reflect our current programs and events.

In 1957, Violet Isfeld, who was then President of the Canadian Federation of Music Teachers' Associations (CFMTA) proposed that a National Week for Music be initiated in 1960, to commemorate the 25th Anniversary of the founding of the Federation. The response was enthusiastic, and the celebration was so successful, that the next year it was decided by the CFMTA Council to make "Canada Music Week®" an annual event.

In 1963, Reginal Bedford, President, suggested the setting-up of a committee with a Convenor for Canada Music Week®. Sister M. Rodriguez Steel of Nova Scotia, and Eleanor Patch of BC were appointed as Co-convenors. (Arthur Putland succeeded Miss Patch in 1969). It was also decided at the same time, that Canada Music Week® be observed in the last full week of November, to coincide with St. Cecilia's Day (the Patron Saint of Music), thereby giving Church Musicians the opportunity to contribute to the special week.

In 1969, Flora Goulden, President, wrote to each Provincial Premier to ask for their initial interest and co-operation through their Ministers of Education, and thence to their schools. To achieve greater national unity in the observance of Canada Music Week®, A Poster Competition was undertaken on an annual basis with popular support.

For some years the directors of Canada Music Week® were chosen by the CFMTA Council. Now each Province is autonomous in its programming. Since 1970, Helen Dahlstrom has chaired the project and been Editor of the Canada Music Week® Brochure in its present format. Publicity material in the form of Seals, Poster and Buttons has continually increased in demand since that time.

Canada Music Week® is dedicated to Music in its fullest sense, but since 1967, particular stress has been focused on the Canadian Cultural content. The Music Writing Contest was introduced in 1971, in an effort to stimulate young people in the art of composition.



Members - I will be including excerpts from this book in the next few issues - great to read about how the programs we use started, and who started them.

- Dina



A bit of History of Canada Music Week®

Taken from **In Retrospect** 1935 - 1985 - cont.

This is open to all students of Members of CFMTA. A highlight was the performance of Four Winnipeg Original Compositions heard in Concert at the CFMTA Convention in Halifax in July, 1973. This special event was the result of a general invitation for all composers to compete, whether they be professional or amateur. The result was that Manuscripts were submitted from Canada, Czechoslovakia, Belgium, France, Norway, England, Scotland and Eire (Ireland). Judges have included Violet Archer, the late Robert Fleming, the late Godfrey Ridout, Jean Papineau-Couture, Talivaldis Kenins and Keith Bissell.

Canada Music Week® activity has now become a positive experience for thousands of Canadians, young and old. Radio and Television coverage, Press, Magazines, Libraries, Schools, Universities, Composer, Symphony Orchestras, Concert Societies, Church Choirs, Organists are all uniting in the ever-expanding promotion of Canada Music Week®. This is the direct result of a tremendous effort put forth by members of CFMTA, who have responded to the challenge with enthusiasm, and have created an air of musical awareness and festivity throughout the country.

In commemoration of the 25th anniversary of Canada Music Week®, a volume of short compositions was submitted in 1984 and published in 1985 under the title "Canada Music Week® Silver Anniversary".

CONTENTS

<i>Duet Between Hands</i>	Michael Miller
<i>Lament for Pushti</i>	Boyd McDonald
<i>Reverie</i>	Jean Ethridge
<i>Currents</i>	Mary Gardiner
<i>Strange Spaces No. 3</i>	Malcolm Finch
<i>Cancan</i>	Douglas Finch
<i>Traffic</i>	Michael Horwood
<i>Festival Toccata</i>	David Duke
<i>Prelude No. 7</i>	Jean Coulthard
<i>Sixth Etude</i>	Keith Tedman
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To quote Helen Dahlstrom, National Chairman:

This volume has been planned and prepared to give students and teachers the opportunity to expand their Canadian contemporary repertoire. It is also intended to be a miniature showcase of music of Canadian composers. The pieces have been carefully selected with regard to their educational value and are arranged in order of difficulty from beginner to advanced levels. The music was chosen by a panel of judges from submissions from all parts of Canada. It should prove useful for teaching and performing purposes, as well as festival and examination requirements.



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Prix Hugheen-Ferguson du professeur distingué
Deadline May 1, 2023

National Piano Competition
Concours national de piano - *Deadline May 1, 2023*

National Vocal Competition
Concours national de chant - *Deadline May 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

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

Canada Music Week®
Semaine de la musique canadienne
November 19 - 25, 2023

Call for Compositions
Appel à compositions - *Deadline March 1, 2024*

For more information on the programs,
visit our website www.cfmta.org



The Canadian Music Teacher

Upcoming Programs & Competitions for branches

À venir : Programmes et concours pour les filiales

- Branching Out / On se rassemble



Branching Out / On se rassemble

Random Acts of Music

Des gestes spontanés musicaux

2023 / 2024

Random Acts of Music / Des gestes spontanés musicaux

The 2023-2024 Branching Out initiative, “**Random Acts of Music**”, encourages branches to step out into their communities!

The intent is to share music with others by finding inspiration in new and less usual places, and with new audiences, through unique and innovative presentations and events.

- Perform during intermission at a sporting event
- Arrange a “Colour by Music” event at a local art gallery, featuring student performances reflective of a current art exhibition
- Host a musical event in a local park
- Organize a “Candlelight Music” meditational evening at a church, combining music with poetry readings.
- Hold a recital in the library or art gallery
- Put on a concert at City Hall

Events may be live in-person, live-streamed, or pre-recorded.

CFMTA/FCAPM will donate \$100.00 to each branch that hosts an event by March 15, 2024.

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, 2024.

For more information: Heather Fyffe admin@cfmta.org

Le programme « On se rassemble » de 2023-2024, intitulé « **Des gestes spontanés musicaux** », est une initiative qui vise à encourager les filiales à s’impliquer activement dans leurs communautés.

L’objectif est de partager la musique au moyen de présentations audacieuses et originales, en s’inspirant de lieux inusités, moins fréquentés, et devant des auditoires renouvelés.

- Offrir une prestation au moment de l’entracte d’un événement sportif;
- Organiser un récital d’élèves dans une galerie d’art, autour du thème d’une exposition locale en cours;
- Accueillir des festivités musicales dans un parc de la région;
- Organiser un concert « à la chandelle » dans un lieu contemplatif comme une église, en accompagnant de musique une lecture de poèmes;
- Organiser un récital dans une bibliothèque, ou dans un hôtel de ville

Les événements peuvent avoir lieu en personne, en streaming, ou en séance préenregistrée.

La FCAPM offrira 100 \$ à toute filiale qui organisera un événement dans le cadre de ce projet avant le 15 mars 2024.

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 2024.

Pour plus d’informations, veuillez contacter Heather Fyffe au admin@cfmta.org





Upcoming Programs & Competitions for members

- Student Composer Competition / Concours pour jeunes compositeurs
- Call for Compositions / Appel à compositions

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.

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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 150th 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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plus amples informations : Joyce Hein

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

Le courrier de Lori : **Des astuces** pour vos leçons

by Lori Elder



Q. *What do you do about harsh tone? Some of my students want to give it everything they've got but the tone has a hard edge and isn't pleasant. How do you work on this?*

A. I know what you mean. I like to see my students playing with a lot of passion and enthusiasm, but they have to be producing a good tone.

Harsh tone is usually a two-fold issue: physical and musical. Physically, this is usually caused by tension. Often this is stiff hands and arms playing with too much force and speed into the keys and banging off the bottom. Students can get in the habit of playing this way and not even notice the tone they are making.

Musically, harsh tone is usually an issue of playing without listening. Sometimes students are concentrating on the things they need to be doing and they aren't really listening to the sound they are producing. (I once had a student who watched Seinfeld reruns while he was practicing - don't get me started!) Helping students to hear the difference between harsh tone and pleasant tone is a good starting point. Once they are listening, they can learn how it sounds and feels to produce good tone.

Here are some aspects to check:

- The student's posture. Their feet should be on the floor and their weight divided between their feet and the bench.
- The height of the bench. Sitting on a bench that is too high can bring on a lot of downward force.
- Watch for tension in the hands, wrists, forearms, and upper arms. Tightness and stiffness will cause the tone to be bangy from the impact of hitting the bottom of the keys, and the hammer hitting the strings. Watch that the forearm is not rigid and tight. Ideally, the hands, wrists and arms should be loose and supple. Also, the shoulders should be down and relaxed.
- For a forte tone that is full and rich, the upper arm should go forward. The wrist acts like a shock absorber and follows through going forward as well. Much like a golfer hitting a ball, or a baseball player taking a swing, it is a fluid motion that follows through and releases tension after impact.

- Watch that the attack into the keys isn't too fast.
- Don't start too high above the keys or you have the sound of the fingers hitting the keys.
- Be sure chords are voiced with the top note louder. Don't play louder than you can voice.
- Think of springing up off the keys instead of downward into the keys.
- Imagine lifting the sound out of the piano instead of down into the piano.

I often demonstrate for my students the difference between pleasant and bangy tone. I'll play something two ways and ask them to listen, then describe what they heard. Often, they will say the first way is warm and nice or something like that. Then the harsh tone they'll say is biting or forceful. Once they can clearly hear the difference, they have a better idea of what they are aiming for.

And, as they are leaving the lesson I'll say, "No banging!" Next lesson, I tell them "No banging!" Another week goes by, and I'll ask them "What are you supposed to remember?" And I wait for the reply "No banging!" Eventually, this sinks in!



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





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



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

Northern Lights Canadian National Conservatory of Music is known for creative approaches to music education, and those who have attended our summer program for piano students and teachers in the past know how true this is. Known as 'Summer Sizzle', this two-day event is unique in that it features both a 'Keyboard Kamp' for students age 7-20 and a Pedagogy Symposium for piano teachers. This year's 'Summer Sizzle' will be taking place on July 11 and 12 in Biggar, Saskatchewan; a friendly, small town that truly 'pulls out all the stops' for its visitors.

At the heart of the experiences for students is interaction with composers, such as Wes Froese, Lynette Sawatsky, Martha Hill Duncan, Christopher Norton, and many more. (Please see our website for the full list.) Students have fun with experiences of improvising, composing, playing lead sheets, choral singing, percussion, and more, with a focus on participation, rather than perfection. Students show up at 'Summer Sizzle' as piano players, and leave as musicians!

Meanwhile, piano teachers experience two full days of diverse workshops and interactions with Canadian composers, while connecting with colleagues from across Canada in a relaxed and congenial atmosphere.

Information and registration is found at cncm.ca.

We at CNCM are excited to expand our 'Northern Lights' series of graded repertoire books celebrating Canadian composers. Work is currently underway on the Grade 9 Solos collection which will be launched at 'Summer Sizzle'. The purpose of the 'Northern Lights' series is not only to be a voice for many Canadian composers but also to provide teachers and students with a complete, holistic program of Canadian repertoire.

Our website (<https://www.cncm.ca/>) exists to keep you up to date on news and as well as comprehensive information on our examination system. Be sure to 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.



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For more information on CC Digital Badges, visit 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.

Registration is always open for our flex practical and flex theory exams. Students can register for their exams at any time of year, whenever they are ready, with as little as two weeks notice. We are also committed to offering in-person exams once again and will be sending examiners to about 20 centres in select towns and cities across the country this June.

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The RCM has been dedicated to supporting teachers with curriculum and resources for more than 130 years. Our latest digital learning tool, RCM Online Ear Training & Sight Reading provides interactive activities to support progressive learning and independent practice at home and in lessons with teachers, while providing outstanding preparation for the RCM Practical Piano Exam. This tool is optimized to support piano students' success in their practical exams.

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Summer Session 2023: June 7 – August 16, 2023

Registration Deadline: May 31, 2023

Register today at rcmusic.com/PianoTeacherCourses

RCM Examinations

In-person exam registration for the August session is open! Registration is on a first come, first served basis. Consider registering your students today to ensure they secure their preferred date and time!

Registration Deadline: June 6, 2023

Written Theory Examination Dates: August 11 & 12, 2023

In-Person Practical Examination Dates: August 14–26, 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 as well.

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



Review of Publications Critique de publications

DAILY COMFORTS - Book 1

Wynn-Ann Rossi

Redleaf Pianoworks WCR-PC002

<https://www.redleafpianoworks.com>

The collection of pieces in Book One *Daily Comforts* is for the late elementary pianist. The author's goal is to "celebrate everyday comforts in our busy lives". She does this through the inspiration of poetry. Under the title of each piece is a Haiku poem to help set the rhythm, mood, and imagery for musical interpretation.

There are eleven imaginative pieces of suitable length for the level. Clear and detailed dynamic markings and articulations are given. Most pieces have simple, but interesting rhythms. Keys with up to one sharp and one flat are explored. *Purring Cat* is an excellent piece to strengthen the fluency of melody between the hands as well as hand balance. The piece doesn't venture too far from a fixed hand position making it easy for students to navigate the keyboard. *Chicken Noodle Soup* is a fun piece to play with hand-over-hand sections and interesting harmonic progressions. *Quiet Raindrops* is a quiet and gentle piece where both hands are playing the treble clef. Students will gain confidence in rhythm skills through the many rests and fermatas that are scattered through the piece. Warning: you will want to bake some chocolate chip cookies after reading through the Haiku poem and playing through *Warm Chocolate Chip Cookies!* This piece has a wonderful balance of articulations, harmonies, and rhythmic patterns in 3/4. *Ocean Ebb, Ocean Flow* is a flowing piece that will strengthen your students pedal skills. Students will explore the keyboard geography in addition to several hand-over-hand sections. While the dynamics are subtle, they will encourage a peaceful and rhythmic performance.

Sun on my Shoulder is a bright and sunny piece to explore changing time signatures, hand-over-hand sections, a wider range of dynamics, contrasting articulations and pedalling.

Cozy Blanket is a calm piece in E minor, despite the frequent sixteenth note patterns. Students will build skills in playing hand-over-hand sections as well as pedalling. In *Mystery Book* students will have ample opportunity to practice contrasting articulations and developing skills in both pedal and ottava. A large contrast of dynamics also helps the student to relate to this "spooky book". *Long, Slow Walk* is a comfortable imaginative piece where students can gain confidence in their pedal skills. The double thirds in the right hand with the relaxing ostinato in the left hand will help the student to build their aural skills and coordination. *Fresh Falling Leaves* gives students another chance to gain confidence in their hand over hand practice, while imagining the reds, oranges, golds, and greens falling from the trees. In the last piece of the book, *Crisp Mountain Air* a time signature change suits the mood of the piece as you can imagine yourself inhaling the crisp mountain air.

These pieces would make wonderful performance repertoire and build students artistic connection to the piece through the beautiful and unique haiku poems.

Joyce Hein - PEIRMTA



Thank you Celeste-tina, Jean, Joyce H., and Joyce J. 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



NOVELLAS BOOK 1

Late Intermediate

Level 6 Piano Solos

Tom Gerou

Tom Gerou Music

<https://tomgeroumusic.com>

<https://tomgeroumusic.com/product/novellas-book-1/>



Seven compositions of a variety of contemporary styles make up this collection. They offer unique technical challenges for the student and are musically satisfying. These pieces are well written in the similar style of character pieces of the Romantic era. They are short (3 are the longest featuring four pages) and leave room for interpretation. Some have descriptive titles providing a lovely guide for the performer.

I particularly like the concise write up of each work by Mr. Gerou. Both teacher and student can benefit from the tips provided to guide in the intended direction. One particularly helpful piece of information is the inclusion of the form of each work. Fingerings and other suggestions, if followed, will enhance the musicality and performance. Pedaling has been added. There are many repeat signs with the instruction to observe them to balance the form.

This collection treats you to a jazz waltz with swing, blues style, French neoclassicism, and more. Time signatures include simple time as well as one simple hybrid time. Forms vary providing great contrast between the works. You will find modulation, double dotted notes, LH crossovers, and ties. The key signatures remain within 3 sharps or flats.

I enjoyed playing through this book and found the variety of styles refreshing. The markings are clear guiding one to a musical experience. I'm looking forward to exposing this book to the Level 6 students in my studio.

These pieces could be used to supplement a student's study or to be used for performance opportunities. My students will enjoy the music by Tom Gerou!

Jean Ritter - BCRMTA

STANDOUT SOLOS FOR RECITALS

Melody Bober

Willis Music Company (Hal Leonard)

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<https://www.halleonard.com>

<https://www.halleonard.com/product/1100660/standout-solos-for-recitals>



Standout Solos for Recitals is a wonderful addition to any piano studio that provides ten engaging and exciting pieces for students at the Intermediate level to perform for recitals.

As is suited to the intermediate level, pieces range from two to three pages. Pieces are either in C major, A minor, G major or D major. Don't let the simple key signatures fool you though as many pieces have accidentals and lovely chromatic patterns such as *Moonlight Mystery*. As is stylistically typical of the composer in her collections, *Beneath the Stars* has a lovely key change in the middle section. There is ample opportunity for students to build their skills in pedalling as each piece has some form of pedal usage. *Celebration!* is truly a bright and fun piece exploring chords, fun rhythmic patterns, and some simple grace notes. *The Chase* is a humorous piece which your student will love to play. This piece explores not only a wide range of dynamics but also a wide range of notes on the keyboard. *Fair Winds* is a brisk piece where one feels as if they are sailing on the sea in $\frac{9}{8}$ time. Students can expect to play plenty of open fifths and some octaves. *The Falcon's Flight* is another energetic piece that has wonderful octaves that truly gives the piece an expansive feeling. *Prelude in A Minor* is a flowing piece in $\frac{9}{8}$ time. This piece will give students an opportunity to master voicing, hand balance and dynamic shaping of the line. *Fiesta Friday* is an energetic piece with some syncopation and fun chord patterns. Between the contrasting articulations and wide range of dynamics, students will have mastered a variety of musical elements. *A Sneaking Suspicion* has a driving bass pattern that helps create a stealthy mood. Both *A Sneaking Suspicion* and *Moonlight Mystery* have swinging eighth note patterns which suits the character of each piece well. *Snowy Wonderland* is a bright piece with falling chord patterns that are reminiscent of falling snowflakes.

As the title implies, your student will *Standout* in choosing one of these lovely pieces to perform at their next recital.

Joyce Hein - PEIRMTA



Review of Publications Critique de publications

BACH'S SONIC TAPESTRY

Robert Silverman

Friesen Press

<https://books.friesenpress.com/store/title/119734000286375392/Robert-Silverman-Bach%27s-Sonic-Tapestry>

In this slim 114 page volume, Robert Silverman – esteemed professor, musician and pianist – explores the Well-Tempered Clavier of 1722, Book 1. This is one of the ‘silver linings’ to come out of the pandemic, as Silverman embarked on the mega-project of studying, learning, teaching, performing and recording the entire first book of the WTC when his 2020-2021 performance season was cancelled. After a preface, the book is presented in 3 sections – Prelude, Interlude and Fugue.

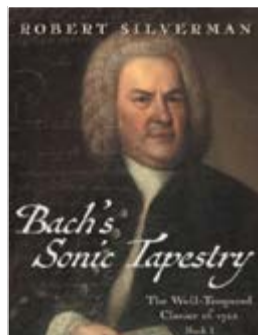
Prelude explores the development of counterpoint, the well-tempered tuning system, instruments for which the WTC was composed and an overview of the WTC. No biography of Bach is included as that is easily found in other sources.

Interlude answers questions received at recitals and lectures, and covers topics as diverse as editions, fingering, ornamentation, the learning process, pedalling and advice to aspiring pianists.

More than half the book is reserved for **Fugue** – a brief commentary on each Prelude and Fugue in WTC Bk 1, complete with information, opinions, suggestions on tempo and performance, along with small snippets of score with motifs highlighted.

A two page bibliography concludes the book. This volume reads like a novel – both compelling and interesting. The tone is that of a conversation – intelligent, witty, informative, humble and entertaining all at once. Every admirer of Bach and his genius (that’s ALL of us, right?) will find something to learn in this offering. Its very brevity is one of its assets. Not a sentence or description is ‘padding’ – every phrase is succinct and to the point. Information sought on specific topics can be found and accessed easily. One can only fervently hope that Dr. Silverman embarks on WTC Book 2 soon!

Joyce Janzen - BCRMTA



HANON & SCHMITT

PREPARATION FOR VIRTUOSITY

Tom Gerou Editor

Tom Gerou Music TGM00023

<https://tomgeroumusic.com>
<https://tomgeroumusic.com/product/hanon-schmitt-preparation-for-virtuosity/>

Here are multiple technical exercises for the development of strength and dexterity. The first half of the book includes selections of exercises by Aloys Schmitt, and the second half are selections from the traditional Hanon exercises, some of which have been shortened. The Schmitt exercises are just 1 – 2 lines long, while the Hanon exercises are 16 measures long each. The Schmitt exercises -

“form an effective introduction to the exercises found in The Virtuoso Pianist, Part 1. Their five-finger patterns fit well under small hands, requiring less stretching of the fingers...” (from the inside front cover).

I would add that if a teacher assigns these three-measure exercises to his/her students, the students would find them less intimidating than a longer exercise due to the short length. All of the exercises in this book are arranged from easy – more difficult. Another factor that makes the exercises seem less difficult is the editor’s choice to change the sixteenth-note rhythmic values in the original editions into eighth notes. There is ample use of white space in the layout, which further gives the impression that these exercises are “easy”. For teachers looking for a basic, essential, and accessible tool for technical development in their students, this book is a must, especially for pianists with medium and small hands.

Celeste-tina Hernandez - BCRMTA



Sprouts, *Saplings* and *Branches* are the first anthologies published by Red Leaf Composers Collective. *Sprouts* was launched in 2017 to coincide with Canada's 150th birthday and the joint conference of Canadian and US music teachers in Baltimore. *Saplings* and *Branches* will be reviewed in the fall and winter editions of CMT.

SPROUTS VOLUME 1

Various

Red Leaf RLP PC001

<https://www.redleafpianoworks.com>

<https://www.redleafpianoworks.com/music.php?sort=g21&start=50>

The close-up cover picture of healthy green sprouts invites the learner to look inside – where they will find a cornucopia of 20 preliminary to Level 2 pieces – most of them new, and to this point, unpublished. Ten composers are represented, offering pieces with rhythmic, reading and interpretive challenges in rote, early reading, aural and tactile teaching styles. Composer notes on the pieces and brief bios enhance the learning experience. Pieces are presented in increasing level of difficulty and would be appropriate for both the levels indicated, as well as for quick study and sight reading at higher levels. All pieces with the exception of the last three are one page long.

Catching Frogs is written with 6 flats – but can be rote taught on the black keys. The two and three note motifs hop up and down teaching both two and three note slurs, as well as staccato articulation.

Beside the Brook has triadic patterns that move up and down requiring careful attention to fingering to maintain legato. *Slumber Song* features open fifths and a melody that droops down like heavy eyelids, first in the RH and then the LH. Shifting meter creates the wobble in *Wonky-Tonk* while dynamics and a high register create the mood in *Ghostly Games*. Twirling is written with 5 sharps – another rote black note piece, with slurs between RH and LH cluster chords as well as a long held LH chord underneath a RH melody. *Giraffe* establishes a sense of distance with widely spaced notes in low to high register, while open fifths and chromatic notes create the atmosphere in *Midnight Spell*. *The Sad Clown Waltzes Alone* with a minor melody mostly in LH requiring careful listening and balance. *Icy Reflections* mirrors patterns around middle C and has long held cluster chords. *Mischievous Imp*, *Catch Me If You Can* and *Tiddlywinks* use articulation to create a playful mood. *Orange Cat*, *Black Cat* is marked to be played with delicate paws –

careful attention to detail is needed to create the effects intended by the written articulation and dynamics.

Chimpanzee uses two note slurs ending in staccatos – some on their own, and some followed by staccato notes to generate the motion of an energetic brachiator. The ostinato eighth note RH with the LH playing half notes first in low register, then crossing over into high register generates the cold clear atmosphere of *Winter Sun*. *Ebony and Ivory* could be titled *So You Think You Can Read Notation?* as it alternates between white and black notes. All those accidentals could look a bit daunting to a student! A bit of careful study reveals that it's not as hard as it looks! Still – fingering will need to be adhered to carefully. The ending climax is a forte cluster chord. *A Simple Waltz* is written in the key of D major with a few friendly B^b's thrown in for good measure. A recurring rhythm of dotted quarter note followed by 3 eighth notes carries the melody through most of the dance. *Polaris* is written in ½ time across 3 staves establishing a sense of space and time. Most of the 3rd upper staff is played with LH crossing over the RH patterns. *Blue Elf* mixes a key signature of two flats in a general G minor tonality with a sprinkling of other accidentals, both flats and sharps. The result is a somewhat quirky sound appropriate to the title.

The lavish variety of titles, styles, techniques and moods makes this book a relevant resource in material for students of all ages. It also serves as a springboard to exploring each of the accomplished and creative composers represented, and the contemporary piano repertoire they write. Teachers as well as students will enjoy and benefit from the wealth in these pieces.

Joyce Janzen - BCRMTA





Review of Publications Critique de publications

SPROUTS OF CURIOSITY

Elementary Piano Solos

Kathleen Feenstra

<http://sardispiano.com/books>

This is the second book of Kathleen's that I have the privilege of reviewing. The music is arranged by level: 1, 2, and 3. There are twelve pieces in total: two in Level 1, six in Level 2, and four in Level 3. All of the titles are descriptive and encourage imagination.

Level 1: *Polar Bear March* is written in $\frac{6}{8}$ and in the key of A minor. The student challenge will be playing staccato in one hand while the other is legato. It is largely pattern based which will help the student discover the effectiveness of changing dynamics to add contrast while the RH moves up an octave. The B section makes a short shift into C major reinforcing the use of theory concepts in the music. It is marked *Lumbering* which definitely aids the imagination of the student. *Winter Sunrise* is exquisitely written and is distinctly stark! Here the use of the damper pedal enhances the musicality. Again, the distinct patterns will help the student navigate the score. Here Ms. Feenstra uses hand crossings and movement across numerous registers. There are a couple of harmonic 6^{ths} and 7^{ths} in the RH.

Level 2: This level captures the imagination with titles such as *Birthday Morning* and *Puddle Jumping*. Both of these compositions include swing rhythm and are full of life and playfulness! There is some syncopation as well as contrasting articulation; grace notes and register shifts are also here. *My Heart* is cantabile and pedaled. It is written in $\frac{3}{4}$ time and is extremely expressive. The LH includes finger pedal and provides a beautiful accompaniment to the expressive melody. *School's Out!* features swing and is in B^b major. You can hear the joy of students' out for the summer in the cheerfulness of this melody! Some delightful syncopation is found here as well. *The Cheerful Woodpecker* is fast and moves between staccato and short slurs. Very energetic and delightful! *The Middle of Nowhere* is built primarily on harmonic and melodic fifths. Hands alternate in areas and the piece is pedaled throughout. Those hollow parallel fifths definitely make the stark sound that is noted.

Level 3: *Ice Cream Sundae* is written with lively swing and has a catchy tune. There is a rhythmic motive with ties creating syncopation. A few grace notes and accents on the second half of beat 2 add interest. *Starlight* is written in Aeolian Mode and features some crossing of hands. This is to be played in the higher registers of the keyboard and with pedal adding to the mood of the piece. There are *rits* as well as *and* where the instruction is to play freely. *Wandering Clouds* is pedaled and includes hand crossings. The introduction and ending have solid three note chords but the remainder is mostly broken chords. You can definitely visualize the clouds as wandering in the sky! The final composition, *Wild Horse Rampage*, is in C minor and has the gallop created with the two note slurs in the LH and the grace notes in the RH. Energy flows through this piece! This is an appropriate last piece for the book.....leading us on toward the next book which levels up!

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. It has been a joy to play this collection of pieces by Ms. Feenstra! There is more to come!

Jean Ritter - BCRMATA



BASIC KEYBOARD HARMONY WORKBOOK - Book 1

Nita Pellettier

For inquiries regarding purchase of digital copies, including studio licenses, please contact joycejanz@gmail.com

This workbook fills a gap in what has been available in Keyboard Harmony publications. It has 11 chapters plus an Appendix. Each chapter covers the basic topics of Keyboard Harmony, systematically adding more information with increasing complexity.

Harmonization:

Introduces basic chords and cadences, then Dominant 7th chords, and other chords - ii, vi, vii^o, Secondary V⁷ and their use in resolving Bach Chorales. Root quality and functional chord symbols are shown. The concept of keyboard style, with chords in the right hand, is explained.

Melodic ornamentation:

Demonstrates unaccented non-chord tones first then adds appoggiatura, suspension and other applicable non-chord tones, explaining how to identify them and add to a basic melody.

Melodic improvisation:

How to add an answering phrase to a given one - then how to add decorative notes to it, in major and minor keys.

Accompaniment:

Starts with the use of IV and I chords, then V chord etc. Left hand patterns are shown, with smooth voice leading, then chords are added in the right hand when the harmony changes. This is such excellent practice for Ear Training and a great skill for a versatile musician to have.

Structural analysis:

How to identify phrases and cadences in closely related keys, applying this to analyzing Baroque dances.

A separate chapter teaches the concept of basic counterpoint - adding an upper or lower part to a 2 part composition.

Each chapter has lots and lots of exercises to practice on!

Keyboard Harmony is a valuable skill for any musician and can be used as a substitute for Written Harmony. This workbook should encourage teachers to try teaching Keyboard Harmony!

It is important that teachers refer to a relevant syllabus for examination preparation.

Liz Munro - BCRMTA



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