

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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SEPTEMBER / SEPTEMBRE 2023

CANADA MUSIC WEEK®
POSTER ART COMPETITION
Deadline
November 15, 2023



CFMATA is calling all student artists to submit their artwork to be displayed on the 2024 Canada Music Week® Poster! Artwork must be an original work of the student, studying with a current CFMATA member and will be open to all students aged 18 and under. The student should consider the theme *Canadian Geography* in their artwork. Visit cfmata.org for more details. Or email Sophie Martin canadamusicweek@cfmata.org.
CANADIAN FEDERATION OF MUSIC TEACHERS ASSOCIATIONS
FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

SEMAINE DE LA MUSIQUE CANADIENNE
CANADA MUSIC WEEK®
Du 19 au 25 novembre 2023



Célébrez le meilleur de la musique, de la culture et de la créativité canadiennes. Des présentations et des événements en direct partout à travers le pays.
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FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE
CANADIAN FEDERATION OF MUSIC TEACHERS ASSOCIATIONS

BRANCHING OUT
Random Acts of Music
ON SE RASSEMBLE



The 2023-2024 Branching Out initiative, "Random Acts of Music," encourages educators to send 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.
CFMATA will award \$100,000 to each branch that hosts an event by March 31, 2024. Applications will be submitted online at cfmata.org.
Deadline for applications is March 31, 2024.
For more information, contact branchingout@cfmata.org.
CANADIAN FEDERATION OF MUSIC TEACHERS ASSOCIATIONS

APPEL À COMPOSITIONS
qui seront jouées lors de la Semaine de la musique canadienne



De 16 ans et / De 16 ans et plus
• Personne
• Instrumental ou accompagnement
• Chant instrumental

Dans le cadre / In the scope of
Week d'inspiration / Week of inspiration

Le concours vise à promouvoir la créativité et à encourager les étudiants à composer de la musique originale pour être jouée lors de la Semaine de la musique canadienne. Les compositions doivent être originales et être jouées lors de la Semaine de la musique canadienne. Les compositions doivent être envoyées au plus tard le 15 novembre 2023.
This competition aims to promote creativity and encourage students to compose original music to be performed during Canada Music Week. The compositions must be original and be performed during Canada Music Week. The compositions must be submitted by November 15, 2023.
For more information, visit cfmata.org.

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

NATIONAL ESSAY COMPETITION
LE CONCOURS NATIONAL D'ESSAI LITTÉRAIRE



The National CFMATA 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 middle and secondary school and university students. There is no fee to enter.
Deadline: May 1, 2024
For more details, visit cfmata.org.
Contact: essay@cfmata.org

CANADIAN FEDERATION OF MUSIC TEACHERS ASSOCIATIONS
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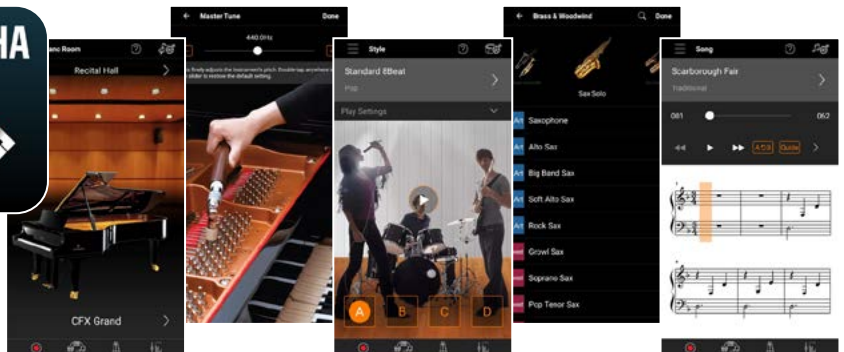


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PUBLICATION INFORMATION

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The Canadian Music Teacher
Le professeur de musique canadien

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

Spring (Printemps) Edition 2024

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

Fall (Automne)- Canada Music Week® Edition 2024

- Publication: September 2024
- Submission Deadline: August 15, 2024

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

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

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By going online and ordering a subscription

<https://www.cfmta.org/en/canadian-music-teacher-magazine-subscription/>

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laura Gray



Hello Music Teacher Friends & Colleagues!

I absolutely LOVE the National Lampoon's Vacation movies, and at the end of Christmas Vacation Clark Griswold stands alone, smiling dreamily, and sighs, "I did it." Oh, the warm fuzzy feelings that this brings! July 2023 was one of those times when I had that feeling. And while it's true that "I did it" came to mind, a simple glance around the Chateau Lacombe or MacEwan Conservatory reminded me, "No...WE did it."

The feeling of working together with amazing teachers from all across the country is one that I'm going to hold on to for a long time! Everybody was there to socialize, talk shop, share vulnerabilities, and pitch in to do whatever was needed to support one another. Thank you, all. Hold on to this. In our profession, we have no need to feel alone!

Whether we love them or we simply tolerate them, Zoom meetings sure have made it easier for committees who are scattered across the city, province, or country to share their ideas and take care of business. As I'm not a "numbers person" I cannot start to tally the astounding number of Zoom meetings, hours, or volunteers that were needed to plan the conference & competitions, and put all the other CFMTA business & programs in place every year.

But what I do know from Zoom meetings is that Lois has the same CD player/stereo as me; Marlaine's doorbell sometimes rings and gives us all a little reprise to fill our mugs; Nathene joins us from the kitchen making coffee, then heads upstairs to her studio; Laureen has a ceiling fan in her studio that seems to spin no matter what time of year; Evangeline sometimes Zooms from her kitchen and sometimes from her camper; Heather's cat always makes an appearance and sometimes even plays us a tune.

While this is far from a complete list of the CFMTA Members that I've had the pleasure to work with, these people pop into my life through my laptop very frequently. I can only imagine how they might describe a Zoom meeting with me... luckily, they don't get to write a column in this magazine!

Bonjour, chers amis professeurs de musique et collègues!

J'adore les films National Lampoon's Vacation [Bonjour les vacances], particulièrement la réplique à la fin de Christmas Vacation [Le sapin a des boules], où Clark Griswold se retrouve seul et soupire, un vague sourire aux lèvres : « I did it » [j'ai réussi]. Oh, et quelle émotion cela provoque! Juillet 2023 est une de ces occasions où j'ai ressenti la même chose. Il est vrai que ma première pensée a été « j'ai réussi », mais un simple coup d'œil au château Lacombe ou au conservatoire MacEwan a suffi pour que je me reprenne aussitôt : « Non! NOUS avons réussi ».

Le souvenir d'avoir travaillé ensemble, avec des professeurs remarquables de partout au pays, en est un que je vais chérir infiniment. Tous étaient disposés à socialiser, parler « boutique », se confier nos points faibles, et faire tout pour s'épauler. Merci à tous. Apprécions ces moments. Dans notre profession, nous ne devrions jamais nous sentir seuls!

Qu'on les aime, ou simplement qu'on les tolère, il ne fait aucun doute que les réunions Zoom ont favorisé les échanges entre les différents comités disséminés aux quatre coins de la ville, de la province, ou du pays. Comme je ne suis pas une spécialiste en statistiques, il m'est difficile d'évaluer le nombre de réunions Zoom, la quantité d'heures ou de bénévoles requis pour la planification du congrès et des concours, ainsi que pour l'opération de tous les programmes de la FCAPM.

Ce que j'ai appris aux réunions Zoom, par contre, c'est que Lois a le même lecteur de CD que moi; que la sonnette de Marlaine sonne de temps en temps, ce qui nous donne l'occasion de remplir nos tasses; Nathene nous rejoint de sa cuisine auprès de sa cafetière avant de monter dans son bureau; le ventilateur du studio de Laureen tourne et tourne, peu importe le temps de l'année; Evangeline se branche à partir de sa cuisine, et parfois de sa roulotte; et le chat de Heather peut soudain apparaître à la caméra et même nous jouer un petit air au piano.

Ceci est une liste bien incomplète de tous ces membres de la FCAPM avec qui j'ai eu le plaisir de travailler, ces gens qui souvent sont entrés dans ma vie à travers mon portable. Je me demande comment ils décriraient une réunion Zoom avec moi... heureusement, ils n'iront pas l'écrire dans ce magazine!



Zoom meetings with CFMTA Chairs & Officers are full of amazing ideas and perspective, and this results in a fantastic array of programs for our Members!

All Summer long new Chairs & Directors are learning their roles, and I'm excited to have Barbara Siemens as the new 2nd Vice President of CFMTA. A Task Force has been working to consider some exciting changes to our performance competitions. The Edmonton Conference Committee has had time to unwind and wrap up, while attendees are still able to enjoy the quality video sessions from the conference, and the photos on the website bring smiles and memories rushing back!

This Fall while your students are practicing their Canadian repertoire and creating Canada Music Week Poster Art, you could be preparing to submit your own proposal to present at the 2024 Virtual PD Days, Connecting Canada: Building Strong Foundations.

When Winter arrives, get your students tapping out tunes and enter their compositions in our National Student Composer Competition, through your Provincial or Territorial Association. Spend a frosty morning taking in one of the Professional Development sessions in our Video Library, then gather with your local teachers to discuss what you learned.

Before Spring arrives, rally your Branch to host a "Random Acts of Music" event that branches out to share music with your community, and receive \$100 for your Branch from CFMTA.

Once the snow melts and flowers start to bloom, expand your creative writing skills by entering students' works in the CFMTA Essay Writing Competition. Remember to apply for our Memorial Pedagogy Award, too.

There is so much to do as a Member of the Canadian Federation of Music Teachers' Associations! Follow along and share your studio incentives and questions in our Members Facebook Group, or better yet, write to one of our Directors or Chairs and tell them that you appreciate all they do to bring music education to the forefront in our beautiful country!

Enjoy the articles, resources, and photos in this issue of The Canadian Music Teacher Magazine. I hope to see YOU on Zoom at the monthly Connecting Canada Year Round teacher chats!

Until then, on we go! - Laura

Les réunions Zoom avec les directeurs et les responsables de comités sont toujours remplies d'idées et de visions formidables qui se traduisent par un prodigieux éventail de programmes pour nos membres!

Les nouveaux directeurs et responsables de comités ont profité de la pause estivale pour prendre connaissance de leurs rôles. Ainsi, j'ai eu le plaisir d'accueillir Barbara Siemens comme seconde vice-présidente de la FCAPM.

Une équipe de travail s'est affairée à proposer des idées palpitantes pour rénover nos concours nationaux. Le comité du congrès d'Edmonton a pu reprendre haleine pendant que les participants s'en remémoraient les meilleurs moments en visionnant les séances vidéo et les nombreuses photos partagées sur le site Web.

Cet automne, pendant que vos étudiants préparent leur répertoire de musique canadienne et soumettent leurs créations pour le concours de conception d'affiche publicitaire de la « Semaine de la musique canadienne », vous pourriez envoyer vos propres inscriptions aux journées de perfectionnement professionnel 2024 [Virtual PD Days] « Connectons le Canada : bâtissons des fondations solides ».

Avec l'arrivée de l'hiver, encouragez vos élèves à inscrire le fruit de leurs improvisations au « Concours pour jeunes compositeurs », par l'entremise de votre association provinciale ou territoriale. Par un matin frisquet, profitez d'une séance de perfectionnement professionnel de notre vidéothèque, puis partagez ce que vous avez appris avec vos collègues locaux.

Au printemps, joignez-vous à votre association provinciale pour organiser un événement Random Acts of Music [des gestes spontanés musicaux], qui vise à faire rayonner la musique à travers nos communautés. Cette initiative vaudra à votre association la récompense de 100 \$ de la part de la FCAPM.

Lorsque la neige fondra et les boutons commenceront à fleurir, vous pourriez déployer vos talents d'écrivain en inscrivant vos élèves au « Concours national d'essai littéraire ». Sans oublier de soumettre votre candidature pour le « Prix commémoratif de pédagogie ».

Il y a tellement de choses à faire en tant que membre de la Fédération canadienne des associations de professeurs de musique! Suivez-nous sur le groupe de membres Facebook, et partagez votre belle motivation. Mieux encore : pourquoi ne pas écrire à un (ou une) de nos responsables de comité et lui dire à quel point vous appréciez son dévouement pour promouvoir l'éducation musicale dans notre beau pays!

Profitez bien des articles, ressources et photos offertes dans ce numéro du Professeur de musique canadien. J'ai hâte de VOUS voir sur Zoom à la prochaine rencontre mensuelle de « Connectons le Canada toute l'année »!

D'ici là, en avant toute! - Laura





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

Dina Pollock



Hi Everyone,

Hope you all had a great summer. It was so good to be at the conference this summer - to reconnect with friends, to hear live workshops, to hear live music - it was amazing. Thank you to everyone that worked on the conference it was truly a great time. Looking forward to Montreal in 2025.

Now to work:

Magazine - lots to read about the competitions and about the conference, please enjoy!!

Conference photos are available for viewing and/or download (contact me for the password) on our photo website <https://cfmta-fcapm.smugmug.com>

Website - all the programs and competitions have been updated for the 2023 - 2024 year. Posters for most programs are available for download. There are a few that are still in progress. If you find any errors or cannot find something, please let me know.

Thanks

Dina

On front cover . . .



Canada Music Week
Poster Art Competition



Canada Music Week



Branching Out
2023 - 2024



Call for Compositions



Essay Competition



2024 BOARD MEETING

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 3, 2024

Dates: July 3 - 4, 2024

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

Announcing the 2024 Annual General Meeting for Members:

Date: July 3 at 9:00 am Mountain Time

2024 RÉUNION DU CONSEIL D'ADMINISTRATION

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 : 3 février 2024

Rendez-vous : 3 - 4 juillet 2024

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.

Avis. Assemblée générale annuelle 2024 :

Rendez-vous : 3 juillet à 9 h heure normale des Rocheuses





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CALL FOR PROPOSALS / APPEL À PROPOSITIONS

As music teachers, we must ensure that our students have strong foundations on which to build skills and increase understanding. Connecting Canada 2024 explores the creative ways that we can reinforce the fundamentals of technique and musicianship while encouraging healthy performance skills and a love for music. Sessions are available for thirty days and will feature pedagogues and speakers from across Canada and the world.

Connecting Canada 2024: Virtual Professional Development is an opportunity for music teachers to learn from each other and gain fresh insights from experts. We invite presenters whose topics center on creative ways to reinforce the fundamentals of music teaching.

En tant que professeur.e.s de musique, nous voulons nous assurer que nos élèves soient en mesure d'édifier leurs compétences et de développer leurs connaissances sur des fondements solides. Lors de l'activité Connectons le Canada 2024, on explorera quelques outils créatifs qui renforceront les bases de la technique et de la musicalité tout en favorisant les habiletés d'interprète et l'amour de la musique. Les sessions, qui mettront en vedette différents conférenciers et pédagogues de partout au pays, sont offertes pour une période de trente jours.

Connectons le Canada 2024 : Perfectionnement professionnel virtuel est une belle occasion pour tout professeur de musique d'apprendre au contact des autres et de bénéficier d'idées innovantes de la part d'experts. Nous convoquons des présentateurs dont le sujet touche les principes fondamentaux de l'enseignement musical.

Details and proposal submission: cfmta.org/en/connecting-canada-2024

Détails et s'inscrire : cfmta.org/fr/connectons-le-canada-2024

Deadline: 11:59 pm EST on Monday, January 31, 2024

La date butoir des soumissions est le 31 janvier 2024



Financial Report Rapport financier

Lois Kerr - Treasurer

CFMTA/FCAPM is required by its Bylaws to have an annual audit. The audited Statement of Financial Position as at the year end March 31, 2023 and the audited Statement of Revenue and Expenditures for the fiscal year April 1, 2022 to March 31, 2023 are on the following page. The complete audited Financial Statements may be found on the website under Resources Reports.

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



CFMTA/FCAPM is hiring an Administrative Program Assistant.

Successful applicants will have strong management skills to liaise with and support Officers and Program Chairs, as well as provide consistency for our programs and initiatives across the country.

Visit our website, Positions Available, for full details. Applications should be submitted by email to president@cfmta.org by December 1, 2023

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

STATEMENT OF FINANCIAL POSITION

As of March 31

	2023					2022	
	Operating	Young	Awards and	Other	Endowment	Total	Total
	Fund	Artists	Competitions	Program			
\$	\$	\$	\$	\$	\$	\$	
ASSETS							
Current							
Cash	158,117	—	—	12,789	—	170,906	361,894
Short-term deposits [note 2]	104,023	56,961	40,000	50,861	14,479	266,324	—
Accounts receivable [note 3]	5,946	—	—	—	—	5,946	10,166
Deposits	—	—	—	—	—	—	10,083
Prepaid expenses	9,931	—	—	—	—	9,931	3,451
Inter-fund receivable (payable)	14,080	6,523	(10,970)	(9,388)	(245)	—	—
Total current assets	292,097	63,484	29,030	54,262	14,234	453,107	385,594
Conference loan, non interest bearing	10,000	—	—	—	—	10,000	10,000
Long-term deposits [note 2]	—	—	—	—	25,000	25,000	44,192
	302,097	63,484	29,030	54,262	39,234	488,107	439,786
LIABILITIES							
Current							
Accounts payable and accrued liabilities	5,819	—	—	—	—	5,819	5,821
Deferred revenue	26,147	—	—	—	—	26,147	26,129
Total liabilities	31,966	—	—	—	—	31,966	31,950
FUND BALANCES [note 4]	270,131	63,484	29,030	54,262	39,234	456,141	407,836
	302,097	63,484	29,030	54,262	39,234	488,107	439,786

STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES

As of March 31

	2023					2022	
	Operating	Young	Awards and	Other	Endowment	Total	Total
	Fund	Artists	Competitions	Program			
\$	\$	\$	\$	\$	\$	\$	
REVENUE							
Annual fees [schedule 1]	96,896	3,028	12,112	—	—	112,036	113,923
Donations	7,317	500	—	23,560	(267)	31,110	51,469
Newsletter	13,859	—	—	—	—	13,859	13,625
Event fees	10,233	—	—	—	—	10,233	6,785
Other income	1,221	1,359	3,194	—	—	5,774	5,991
Interest	3,780	1,992	905	—	—	6,677	1,558
	133,306	6,879	16,211	23,560	(267)	179,689	193,351
EXPENDITURES							
Awards, bursaries and prizes	9,000	—	—	25,492	—	34,492	70,556
Executive - administrators [note 6]	28,048	—	—	—	—	28,048	23,000
Office and other	9,850	1,426	—	—	—	11,276	11,707
Newsletter production	15,234	—	—	—	—	15,234	16,187
Professional fees	12,247	—	—	—	—	12,247	6,229
Executive - honoraria [note 6]	6,709	—	—	—	—	6,709	4,367
Travel and meetings	7,613	2,709	—	—	—	10,322	2,945
Website maintenance	5,595	—	—	—	—	5,595	5,884
Insurance	1,438	—	—	—	—	1,438	1,494
Advertising	2,378	—	—	—	—	2,378	2,755
Bank charges	190	—	—	—	—	190	290
Event costs	3,455	—	—	—	—	3,455	2,605
Competition jury	—	—	—	—	—	—	6,000
	101,757	4,135	—	25,492	—	131,384	154,019
Excess (deficiency) of revenue over expenditures for the year	31,549	2,744	16,211	(1,932)	(267)	48,305	39,332
Fund balances, beginning of year	238,582	60,740	12,819	56,194	39,501	407,836	368,504
Fund balances, end of year	270,131	63,484	29,030	54,262	39,234	456,141	407,836



CFMTA **Welcomes** our new 2nd Vice President Barbara Siemens

We are pleased to introduce Barbara Siemens as the 2nd Vice President of CFMTA. Barbara has been an active member of the BCRMTA since she first joined the Association many years ago. She has served on the Vancouver/Burnaby Branch Executive in various capacities including President and Treasurer, and she was the Provincial Secretary from 1997 to 2005. As the current BCRMTA President, she became a CFMTA delegate in February 2022 and she stepped into the role of CFMTA Strategic Planning Committee Chair later that same year. In addition to her volunteer and teaching activities, Barbara has travelled the country as an adjudicator and RCME senior examiner. She very much looks forward to meeting more of her CFMTA colleagues from coast to coast to coast.



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Thank you

National **Essay** Competition 2023

Concours national **d'essai** littéraire 2023

Catherine Fitch Bartlett



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.

The Dr. Lorna Wanzel Prizes are awarded to the first-place recipients in both the doctorate and master's degree categories. The prizes for the undergraduate and high school levels this year are provided by The New Brunswick Registered Music Teachers Association and donors Joanne Loughheed, Leanne Hiebert, Nathene Arthur and Catherine Bartlett.

CFMTA is pleased to congratulate the winners of the 2023 National Essay Competition.

Le Concours national d'essai littéraire de la CFMTA/FCAPM vous invite à soumettre un essai ayant pour thème une recherche sur l'enseignement de la musique, la pédagogie ou l'interprétation musicale. Le concours est ouvert à tous les résidents du Canada qui sont en cours de formation académique aux niveaux secondaire, collégial, ou universitaire.

Les prix Dr. Lorna-Wanzel seront octroyés aux lauréats des deux catégories doctorat et maîtrise. Les prix pour les catégories secondaire, collégial et baccalauréat sont offerts cette année par l'Association des professeurs de musique du Nouveau-Brunswick (NBRMTA) et les donateurs Joanne Loughheed, Leanne Hiebert, Nathene Arthur et Catherine Bartlett.

La FCAPM a le plaisir de féliciter les gagnants du concours d'essai littéraire de 2023.

University Doctoral Level / Niveau universitaire doctoral

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

CO winner: **Bronwyn Schuman**, McGill University - *Free Musical Play and Children's Musical Development*

CO winner: **Olivia Adams**, Ottawa University - *Playing Off Key: Gender and Race Disparity in Piano Literature*

University Graduate Level / Niveau universitaire – deuxième cycle

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

Rebekah Dennis, McGill University

Shifting the Field of Western Music from Colonization Project to a Decolonization Project

University Undergraduate / Premier cycle universitaire

1st place (\$1000.00) / Sponsored by Joanne Loughheed, Karen Turpin, NBRMTA, and Catherine Bartlett.

Graeme Dyck, University of Saskatchewan

Continuing Cage: Ambient Music as Listener Indeterminacy

High School / Élèves du secondaire

1st place (\$500.00) / Sponsored by Nathene Arthur, and Leanne Hiebert.

Alex Ketchum, Ecole Sir John Franklin High School, Yellowknife, NT

Out of Tune: An Exploration of the Evolution of Tuning in Western Music

* Essays are available for download on the website - Winning Essays will be included in *The Year in Review 2023*

* Les essais peuvent être téléchargés sur le site Web – Les essais gagnants seront publiés dans la *Rétrospective de l'année 2023*

A thank you to our judges for 2023:

Dr. David Rogosin - Prof. David Cote - Dr. Maureen Volk - Dr. Terence Dawson

Dr. Bethany Turpin - Lori Lynn Penney, MA - Sandra DiCenzio, MA - Ms. Maryan Threndyle. M. Mus





Student **Composer** Competition 2023

Concours pour jeunes compositeurs 2023

Rebekah Maxner

CFMTA congratulates the following winners of the 2023 Student Composer Competition:
La FCAPM félicite les lauréats suivants du Concours pour jeunes compositeurs 2023 :

Our adjudicator - Dr. John Burge

PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under / 8 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Jia He Andy Zhang (QC) *Prelude in G major*

Second place

Davin Chan (AB) *The Crime Guys*

Third place

Shuxin Zhang (SK) *The Lamb's New Journey*

Honourable Mention

Ari Johnston-Urey (YT) *Desert Doom*

Filip Ilea (BC) *The Secret Spy Mission*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Saylee Mori (AB) *Save My Life*

Second place

Timisire Falode (NS) *I Love Daisies*

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Ruben Slobogean (YT) *Tricks of the Mind*

Second place

Mason Green (AB) *Upsurge*

Third place

Louis Guo (BC) *Bounce*

Honourable Mention

Joshua Han (MB) *March in C Major*

Sébastien Frenette (NB) *Sweet Memories*

Matthew Banda (SK) *Cats and Kittens*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Sara Dietrich (AB) *The Sea*

Thank you to all composers

Congratulations to the winners for 2023



CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Mark Rico-Lam (AB) *Fiesta de Verano*

Second place

Joanna Peng (BC) *Orange Blossom*

Third place

Gaoyuan Thomas Cheng (SK)
Sunset over Spain - A Spanish Rhapsody

Honourable Mention

Marko Vukovic (QC) *Rondo in E^b major*

Favour Adelani (MB) *The March of the Mighty Trees*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

No entries

CATEGORY C / NIVEAU C

19 years and under/19 ans et moins

First place

Charlie Eaton (AB) *Ruminate*

Second place

Kangkyi Torneing Filion (QC)
Les Jardins de Babylone

Third place

Markus Bitner (SK) *Remember Dreslen*

Honourable Mention

Heidi Reimer (MB) *Betrayal*

CATEGORY D / NIVEAU D

Open/Ouvert

First place

Krithika Venkataramadas (AB)
Aurora

Second place

Heidi Reimer (MB) *Falling Stars*

HELEN DAHLSTROM AWARD

PRIX HELEN DAHLSTROM

Houtian Zhong (BC) *Poem of Transcendence*



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PREPARATORY LEVEL - 8 years and under

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*

First place Jia He Andy Zhang (QC) *Prelude in G major*

Jia He Andy Zhang est né le 19 mai 2014 à Pincourt Québec. Il a commencé à pratiquer le piano à l'âge de cinq ans. Il poursuit actuellement son cours de composition, de

piano et de violoncelle dans l'Ensemble de violoncelles de Montréal. Andy aime bien la musique classique. Il est très intéressé par de nombreux instruments de musique.*



Prelude in G major

Op.8, No.1

♩ = 120

pp *mf* *p* *f*

CLASS 2 / CATÉGORIE 2 *Composition for voice*

First place Saylee Mori (AB) *Save My Life*

Saylee Mori began playing piano at the age of six, under her teacher Mrs. Jaime Deibert. Saylee has enjoyed playing at small performance recitals locally. Saylee has received the Rising Star Award in 2022 and

2023 in her class. Saylee's highlight this year was receiving first prize in the 2023 ARMTA Student Composer Competition for the 8 & U Preparatory P2 Category.*



Save my Life

♩ = 147

Voice

Piano

p *mp* *mf*

Find a way to save my

CATEGORY A LEVEL - 11 years and under

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*

First place Ruben Slobogean (YT) *Tricks of the Mind*

Ruben is an 11 year old Whitehorse boy who has been playing piano for four years. He takes lessons with Annie Avery, and thoroughly enjoys his time with her. He is also a passionate break dancer. His love of dance

influences the type of music he creates, and he likes to improvise and jam with others as well as compose and play pieces by other composers.*



Tricks of the Mind

mm100

mp

simile

CLASS 2 / CATÉGORIE 2 *Composition for voice*

First place Sara Dietrich (AB) *The Sea*

My name is Sara and I'm 9 years old. I have been taking piano lessons off and on for the

past 4 years. I like creating original songs. I also participate in choir and enjoy soccer.*



The Sea

Calmly
♩=120
mp

The sea is al - ways blu - er _____ When we see it to - ge - ther _____ I

9

look at the waves wash - ing up to me. _____ The sea is

mf

CATEGORY B - 13 years and under

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*

First place Mark Rico-Lam (AB) *Fiesta de Verano*

A native Edmontonian, Mark started piano lessons at age six and began composing shortly afterwards. Recently he has taken up organ lessons.

Mark has been working on his own "Four Seasons" compilation for piano, and his latest work, *Fiesta de Verano*, was inspired by summertime in Spain. He has won awards

for his compositions at the Edmonton Contemporary Showcase Festival and the Edmonton Music and Speech Art Festival. Besides music, Mark is an elite national level diver, and can be found most afternoons training at the pool. In his spare time, he likes to play chess and to crochet.*



Fiesta de Verano: Tema y Variaciones

Summer Fiesta: Theme and Variations

Tema ♩ = 116 - 120

mp

Con pedale

CATEGORY C LEVEL - 15 years and under

First place Charlie Eaton (AB) *Ruminate*

Charlie has been playing the piano for ten years, and composing since age eleven. He has been mentored by Mari Alice Conrad, Marnie Giesbrecht on the organ, and Brad and Lavinia Parker. He especially loves composing music to play with his 5 siblings. As his grade 12 project he had his

compositions professionally recorded to share on his website, thewoodenpiano.com. Charlie took his Grade 10 RCM Practical Piano exam in November of 2021 and received First Class Honours with Distinction. When not playing music,

he enjoys being outside, snowboarding, reading, and playing basketball. Charlie will be serving a church mission this coming year and he is looking forward to the many new opportunities to share music that will bring.*

Ruminate

For Cello and Piano

♩ = 60

Cello

p rubato

p rubato

Ped.

CATEGORY D LEVEL - Open

First place

Krithika Venkataramadas (AB) *Aurora*

Krithika is pursuing a Bachelor of Science with a biology major and a music minor at the University of Alberta. The arts have always been a huge part of her life, she loves music, dance, and acting.

Before university, she would regularly compete in the local music festival in the piano, composition, voice, and speech arts categories. She also loved to act and participated in her school's musicals and

plays. *Aurora* is her 11th composition. Special thanks to all those who have brought her to this moment and helped her grow; mom, dad, teachers, and professors for all the support. ✨

Aurora

The musical score is for the piece "Aurora" and is written for Flute and Clarinet in Bb. It is in 4/4 time with a tempo of 60 beats per minute. The Flute part begins with a note marked "n." (no breath) and "mp" (mezzo-piano). It features a triplet of eighth notes and a long note marked "n." and "p" (piano). Above the staff, there are "ad lib. air shapes" indicated by a wavy line, and a dashed line labeled "Air" spans the length of the piece. The Clarinet part also starts with a note marked "n." and "mp", followed by a triplet of eighth notes and a long note marked "n." and "mp". A dashed line labeled "Air" is present above the staff, and a "bend" instruction is written below the staff. A dashed line labeled "Pitch" is also present above the staff.

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HELEN DAHLSTROM AWARD

Houtian Zhong (BC) *Poem of Transcendence*

Houtian Zhong is a 16-year-old living in Victoria BC. Over the past several years, he has succeeded in attaining the RCM Associate Diploma in Piano Performance. He has experimented with music compositions ranging from solo to full orchestra. He has won multiple awards in the Murray Adaskin Composition Competition, the

Greater Victoria Performing Arts Festival, the BC Student Composer Competition, and the national CFMTA Student Composer Competition (ages 12-15) from 2018 to 2022. He loves to compose music because it allows for self-expression and reflection. His favourite composers are Beethoven, Mahler, and Scriabin. ✨



Poem of Transcendence

Adagio (Tempo I) ♩ = 66

Violin 1

Violin 2

Viola

Violoncello

Contrabass

pp *divisi* *p* *pp* *pp*



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Hugheen Ferguson Distinguished Teacher Awards 2023

Prix Hugheen-Ferguson du professeur distingué 2023



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.

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).

Recipients for 2023



Annette Poirier-Bradley, ARMTA



Peggy L'Hoir, SRMTA



Frances McBurnie, PEIRMTA

Joanne Lougheed, BCRMTA





Our Rhythm Runs Through It

CFMTA/FCAPM National Conference 2023

Marlaine Osgood



At the end of the busy two and a half days in early July, it was hard to believe the CFMTA 2023 Edmonton Conference *Our Rhythm Runs Through It* was over. The Conference Planning Committee spent countless hours detailing the first CFMTA hybrid conference and we have you, the people who joined us in-person and online, to thank for making the work worthwhile. Throughout the Conference space, there were many smiles and laughs, hugs and conversations.

For the hybrid portion, we livestreamed sessions, workshops, masterclasses, and the Gala Concert, and decided to extend the time available to view these events online to August 31. For anyone who missed the conference, four conference sessions were selected for the CFMTA video library:

- Olivia Adams – *Hand it to Them*
- Kevin Ngo – *On Teaching Unnotated Ornamentation in Mozart*
- Josian Leder Sears – *The Space Between the Notes*
- Karen Gerelus – *PROPer Piano Pedagogy Part 2.*

The personalized conference bags were a hit. Voice judge Gordon Gietz commented, “...speaking of welcome, I cherish the bag I was given. So beautiful. It’s the small details that make such a huge difference.”

The Albertiad ran as an in-person only event. Conference Delegates and Trade Show vendors had a fun and relaxing evening sharing skills and talents. We hope we’ve started a trend for future conferences.

The Conference Planning Committee would like to give a big thank-you to the many volunteers, both CFMTA and non-CFMTA members, who stepped forward to manage the jobs required to keep the conference moving. Without you, the conference would not have been as welcoming and personable.

The Conference Planning committee:

- Marlaine Osgood - Chair
- Vicki Martin - Treasurer and Registrar
- Carolyn Garritano - Webmaster and Registrar
- Judith Ammann - Hospitality, Scheduling, and Gala Concert
- Bev Moore - Trade Show
- Beth Raycroft - Sponsorship
- Twila Bakker - Sessions
- Nathene Arthur - Voice Competition
- Jennifer Thomas - Volunteers
- Eleanor Tsui - Piano Judge Liaison.



Back Row - Bev Moore, Vicki Martin, Carolyn Garritano, Nathene Artur, Judith Ammann, Marlaine Osgood

Front Row - Elizabeth Raycroft, Twila Bakker, Jennifer Thomas





Hosting Province
Alberta - ARMTA



Manitoba - MRMTA

Meet some of the Attendees



Ontario - ORMTA



Prince Edward Island - PERMTA



Northwest Territories- NTRMTA



Yukon - YRMTA



Saskatchewan - SRMTA



British Columbia - BCRMTA



Quebec - APMQMTA



Newfoundland & Labrador NLRMTA



Nova Scotia - NSRMTA



New Brunswick - APMNBRMTA



Our Rhythm Runs Through It

CFMTA/FCAPM National Conference 2023

Comments and Session Reviews

Thank you for putting together a wonderful few days of learning. I thoroughly enjoyed the gala concert Wednesday night. It was very helpful to see the Tabla presentation online ahead of time. I also learned a lot about how diverse Edmonton has become. The Thursday /Friday streaming was very well planned. Only a few presentations were very quiet. Thank you again for hosting a successful event.

Kathy Normandeau

I really enjoyed the speakers and the nice simple set up! Things ran so smoothly. Congratulations on a wonderful conference! Please pass on a big congratulations to all planners, volunteers, speakers and vendors!!

Teena Trick-Wilks

I just wish to write and say how Wonderful Merlin's workshop was. I heard him teach about 20 years ago in a music summer camp in Langley B.C. and I never forgot. I remembered because he was so inspiring and he really made the young people there feel good about themselves. This workshop was similar in the way that it was very practical and had down-to-earth strategies at the same time. Merlin Approached teaching children in a very human way, even his advice for dealing with the parents. I love how he was focusing on how to inspire them to want to make music all their lives.

Jean Brown

Let me begin by admitting I'm a big fan of music conferences. They're a great way to visit a new and often unexplored city, meet old and new friends and colleagues and, not least, learn more about developments in the art and science of teaching. CFMTA Edmonton 2023 did all of that and one thing more. Edmonton 2023 was hybrid, with each session simultaneously available in person and online. I enjoyed that virtual advantage when I got home again, using the 30-day grace period to watch sessions missed or in my estimation worth a repeat.

Ann Babin

When Music Performance Anxiety (MPA) Interrupts the Natural Rhythm of Performance: An exploration and presentation of managing Music Performance Anxiety in the Music Studio.

On Thursday July 6, Dr. Emily Logan of the Vancouver/Burnaby BCRMTA Branch presented the results of her research into music performance anxiety (MPA). The session was engaging and informative, so much so that a paragraph here will hardly do it justice but it will certainly give a taste of the event. Dr. Logan first gave some history into our understanding of MPA, why it may happen, and some of its physical, cognitive, behavioural and affective manifestations. She underlined the fact that the reasons an individual may experience MPA are multilayered but she also provided practical strategies for recognizing the signs and responding to the situation. Sports psychology techniques she has investigated are also a valuable resource as much research has occurred in this area and its crosses over effectively into music performance. If this tweaks your curiosity, Dr. Logan's DMA thesis is available for reading through the UBC digital library.

Barbara Siemens



Congrès national de la FCAPM 2025

CFMTA 2025 National Conference

4-6 juillet 2025 / July 4-6, 2025

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National Piano Competition 2023 Concours national de piano 2023

Danielle McIntyre - Awards and Competition Chair

Our 2023 CFMTA National Piano Competitions were held in Edmonton, Alberta, at Muttart Hall, in the MacEwan Conservatory, with adjudicators:

- Dr. Peter Green - Glendale, California, USA
- Dr. Patricia Tao - Kelowna, British Columbia
- Dr. Avan Yu - Berlin, Germany

CFMTA is grateful for their expertise and kindness that they provided in their adjudications and their masterclasses.

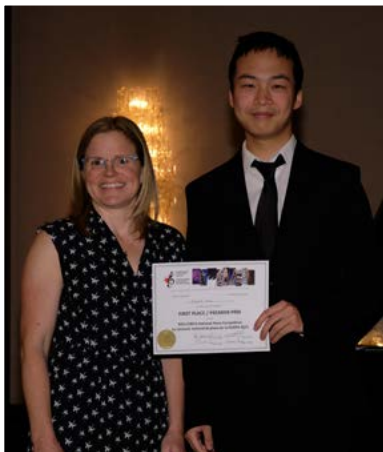
Our seven competitors (teacher's name in parentheses) were:

- British Columbia Edward Duan (*Ralph Markham*)
- Alberta Erich Herchen (*Colleen Athparia*)
- Saskatchewan Jerry Hu (*Bonnie Nicholson*)
- Manitoba Raymond Ding (*Shirley Elias*)
- Ontario Aidan Lao (*Dr. Michael Esch*)
- Quebec Grégoire Abadie (*Richard Raymond*)
- Nova Scotia Alex Yang (*Lynn Stodola*)



L to R - Erich Herchen, Raymond Ding, Aidan Lao, Edward Duan, Alex Yang, Grégoire Abadie, Jerry Hu

The following awards were presented at the end of the Final Round of the competition:



First Prize \$5000
Edward Duan (British Columbia)
Sponsored by the CFMTA/FCAPM
Presented by Laura Gray
President CFMTA/FCAPM



Second Prize \$3000
Grégoire Abadie (Quebec)
Sponsored by the CFMTA/FCAPM
Presented by Laura Gray



Third Prize \$2000
Alex Yang (Nova Scotia)
Sponsored by the CFMTA/FCAPM
Presented by Laura Gray



Awards, chosen from the Semi-Final Round:

Ernst Schneider Canadian Music Award \$1000

Edward Duan (British Columbia)

For the best performance of a Canadian Composition
(generously donated by Ernst Schneider)

Presented by Laura Gray



The Canadian Chopin Society Award \$1000

Alex Yang (Nova Scotia)

For the best performance of a Chopin Composition
(generously donated by the Canadian Chopin Society)

Presented by Dr. Janet Lopinski

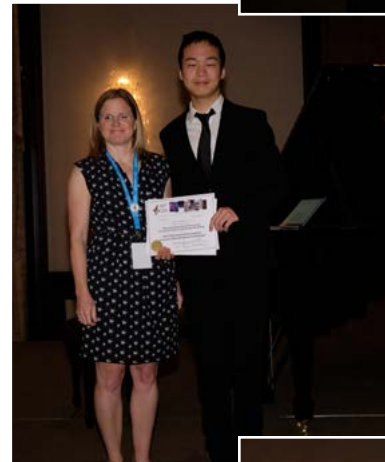


The Willard Schultz Baroque Music Memorial Award \$1500

Edward Duan (British Columbia)

For the best performance of a Baroque composition

Presented by Laura Gray



The Willard Schultz Most Promising Artist Memorial Award \$1500

Alex Yang (Nova Scotia)

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

Presented by Laura Gray

Bravo to all of the competitors: your dedication, professionalism, and commitment to your art is to be commended. Bravo to all of the teachers and families for your support and encouragement.

A big thank you to the CFMTA Conference Planning Committee for the amazing conference, venue, and to the CFMTA Executive, CFMTA Delegates and Volunteers. Your experience, kindness willingness to help was greatly appreciated.

See you all in Montreal 2025 !





National Voice Competition 2023 Concours national de chant 2023

Nathene Arthur - National Voice Competition Chair

The CFMTA National Voice Competition was held on July 6th (PCL Hall) and 7th (Muttart Hall) in Alberta College, downtown Edmonton. We had a great week with our three judges:

- Gordon Gietz - Chicago, Illinois, USA
- Andrea Hill - Calgary, Alberta
- Steven Henrikson - Guelph, Ontario

We thank them for sharing their time and expertise during the competition. Andrea sang at the Wednesday night Gala, Steven presented *The Aging Voice* and Gordon was our masterclass clinician (and hosted “Ask me anything!”).

Our CFMTA 2023 National Voice Competition Committee consisted of ARMTA members:

- Elaine Case
- Mireille Rijavec
- Shanika-Marie Adamkewicz
- Nathene Arthur

We enjoyed hundreds of volunteer hours including the creation of the new national voice competition guidelines. We gratefully acknowledge Marlaine Osgood whose assistance was invaluable at our meetings, as well as Allen Case and James Osgood, our tabulators.

Our five vocal competitors (teacher’s name in parentheses) were:

- Alberta Zoe McCormick (Wendolin Munroe)
- British Columbia Paige Kaps (Donna Falcone)
- Manitoba Sonia Campbell
(Monica Huisman & Tracy Dahl)
- Northwest Territories Diana Rockwell (John Tessier)
- Quebec Marianne Bertrand (Adrienne Savoie)

Our talented collaborative pianists were:

- Jeremy Spurgeon
- Shannon Hiebert
- Matthew Dane Peavoy.

We also thank all the CFMTA conference board members who assisted us in many other ways.

See you again in Montreal 2025 !



L to R: Paige Kaps, Marianne Bertrand, Diana Rockwell, Zoe McCormick, Sonia Campbell



L to R: Marlaine Osgood, Nathene Arthur, Marianne Bertrand, Diana Rockwell, Zoe McCormick, Mireille Rijavec, Shanika-Marie Adamkewicz



The following Prizes were awarded:

First Place Prize \$5,000

Diana Rockwell (Northwest Territories)

Sponsored by the ARMTA Edmonton Branch

Presented by Heather McGuire

Past President ARMTA Edmonton



Second Place Prize \$3,000

Marianne Bertrand (Quebec)

Sponsored by the MRMTA, NATS Southern Alberta

and ARMTA Recognition Fund

Presented by Judith Ammann, Nathene Arthur, Leanne Hiebert



Third Place Prize \$2,000

Zoe McCormick (Alberta)

Sponsored by the The Joan B. Heels Vocal Award donated
through the Hamilton Community Foundation

Presented by Mireille Rijavec on behalf of Joan B. Heels



The Tiffany A. Wilson

"Italian Award" \$750

Marianne Bertrand (Quebec)

Sponsored and presented by

Tiffany A. Wilson



The ARMTA Provincial

"Canadian Award" \$750

Sonia Campbell (Manitoba)

Presented by Rosemarie Horne

President ARMTA Provincial



**The Firebird Symphony
and Chorus Prize \$1,250**

*(in addition to the live performance in
Calgary May 2024)*

Zoe McCormick (Alberta)

Presented by Nathene Arthur on behalf of
John Goulart, Conductor





CFMTA 2023 Survey ~ The Results are In!

Barbara Siemens

In March 2023 the CFMTA Strategic Planning Committee (SPC) sent out a Survey to collect opinions on various programs and to gather ideas for future directions. The resulting document is quite extensive and can be viewed at <https://tinyurl.com/yc7zjsv7> a link will also be included in the coming edition "Of Note". All branches are encourage to read the document as there are many good ideas that can be applied locally as well as nationally.

As a thank you to those who took the 10 minute Survey, a chance to win one of four \$100 gift cards was offered. The draw was held at the CFMTA Luncheon on Friday July 7 during the Edmonton Conference.

The winners of the **Long & McQuade** gift cards:

- Olivia Adams
- Doris Kung-Wong

The winners of the **Tom Lee Steinway Canada** gift cards:

- Pamela Gilbert
- Frances Gray.

The SPC sincerely thanks both Long & McQuade and Tom Lee Steinway Canada for their generous and unstinting support!



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Upcoming Programs & Competitions

À venir : Programmes et concours

- Branching Out / On se rassemble
- Call for Compositions / Appel à compositions



Branching Out / On se rassemble 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.

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.

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

Call for Compositions / Appel à compositions 2024

For performance during Canada Music Week® / Seront jouées lors de la semaine de la musique canadienne

We encourage you to be inspired by the amazing animals of Canada 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, 2024.

For information contact: Joyce Hein
canadamusicweek@cfmta.org

Nous vous invitons à adopter pour thème de votre composition les magnifiques animaux canadiens. La composition sélectionnée sera publiée et pourra être téléchargée par le public directement sur le site de la CFMTA/FCAPM jusqu’au 30 novembre 2024.

Pour plus d’informations, veuillez contacter : Joyce Hein
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Canada Music Week Poster Competition 2024

Concours de conception d’affiche publicitaire de la Semaine de la musique canadienne

CFMTA is calling all student artists to submit their artwork to be displayed on the 2024 Canada Music Week Poster!

The student should consider the theme “Canadian Geography” in their artwork.

For information contact: Joyce Hein
canadamusicweek@cfmta.org

La FCAPM invite tous les élèves artistes à soumettre leurs œuvres d’art pour l’affiche 2024 de la Semaine de la musique canadienne.

Le thème de la géographie canadienne peut être inclus dans le projet.

Pour plus d’informations, veuillez contacter : Joyce Hein
canadamusicweek@cfmta.org





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



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

The Northern Lights CNCM 'Summer Sizzle Keyboard Kamp' for students age 8-17 took place in July in Biggar, Saskatchewan. Over fifty students interacted with established composers from across Canada in workshops on composition, harmonization, improvisation and performance. Each student was able to learn by doing, guided by the composers. The two days were jam-packed with opportunities for collaboration and creativity while working toward a common goal.

Concurrently, teachers and composers from five provinces took part in the Pedagogy Symposium. Teachers attended twelve workshops, a music trade fair, and performances by the Keyboard Kamp students and clinicians. All of these elements contributed to a stimulating and inspiring educational environment for emerging and established teachers, as expressed by some of their comments here:

"Even after 50 years of teaching, I learned so much at the pedagogy sessions...I came away with so much wonderful Canadian repertoire to entice my students with - I am so pumped and invigorated! Best of all, it was the hometown warmth and camaraderie that was so evident and so uplifting."

"Thanks for the wonderful symposium which your group put on. I enjoyed myself and have quite a bit to digest and think on coming out of it, as well as a lot of music to read through!"

"...an absolutely outstanding, fun, over-the top, one-of-a-kind piano camp! It was incredibly well organized and thought out. It was humbling and surreal to be in the presence of so many amazing musicians, teachers and composers."

There has also been excitement at CNCM over the new addition to the 'Northern Lights' series of books for piano students. Launched in July, the new Grade 9 solo collection includes twenty-two works by 22 composers from across Canada. A wide variety of repertoire and etudes make this a must-have collection for advancing pianists and teachers. The Northern Lights series provides teachers and students with a complete, holistic program of Canadian repertoire.

For more information, please see cncm.ca

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Conservatory Canada celebrated a return to in-person exams by sending examiners to 17 different centres across Canada this past June! Despite the majority of students preferring to hold their exam online (using Zoom or MIDI software for digital pianos), we will continue holding in-person exams in centres where the number of students makes it feasible. Please reach out to us: officeadmin@conservatorycanada.ca to learn more about exams in your centre.

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 will be holding teacher webinars to better inform you of our online exam protocols as part of our Friday Teacher Webinar Series, which will begin in September. These webinars are simulcast on our CCTV YouTube channel (live at Noon ET) where you can also watch all past webinar replays. We have some exciting new guests to present this year!

For students that are unable to commit to the rigors of the traditional exam, Conservatory Canada Digital Badges offer a simpler solution for students who want the challenge of a performance goal while receiving a more detailed assessment of their playing. Available for piano repertoire, students simply pre-record their ideal performances of three separate pieces to be submitted online for review at any level. An examiner watches the videos, provides meaningful detailed feedback, and the student is awarded a digital badge with a Gold, Silver or Bronze standing. Watch for our launch of Digital Badges for Voice and Guitar repertoire later in the year.

We will be holding our annual Convocation and Awards Ceremony in London this November 18, 2023 where we honour our ACCM graduates and award \$30,000 in Scholarships! This will mark the first time since 2019 that we have been able to hold this event. We look forward to celebrating once again with our students, their families, teachers and examiners from across the country.

For more information on our exam syllabi, Digital Badges, Convocation and other online content, visit conservatorycanada.ca

NEW RCM Ear Training & Sight Reading

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 an engaging and interactive, multimedia approach that will provide outstanding preparation for RCM practical examinations. This tool is optimized to support piano students' and teachers of all levels.

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RCM Online Piano Teacher Courses

RCM Online Piano Teacher Courses provide an excellent opportunity for ongoing professional development. You will discover engaging ideas for enriching your students' lessons and expanding your teaching horizons. Join us and take your teaching to the next level.

Winter Session 2024: January 31 – April 10, 2024

Registration Deadline: January 24, 2024

Register today at rcmusic.com/PianoTeacherCourses

RCM Examinations

In-person exam registration for the December/January 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: November 7, 2023

Written Theory Examination Dates: December 8 & 9, 2023

In-Person Practical Examination Dates: January 15-27, 2024

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





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 left hand Alberti bass soft in my sonatina?

A. It can be challenging to get the LH soft in Alberti bass passages. The four 16th notes are already going to be louder because of the number of notes per beat. And the tenor and bass registers can be somewhat heavy, especially on a grand piano.

To start out, we work on the left hand alone. I check that the hand position is round and the fingers are curved. The thumb should be in a relaxed and comfortable position on the key. Check that the hand and wrist are not stiff, and that the arm is relaxed. From this starting position I assign slow practice to work on evenness and control at a soft dynamic level.

Next, I usually assign ghosting practice. I have my student play the passage two times ghosting on top of the keys, not even pressing them down. Then two times pressing the keys half down, but silent. Then two times pianissimo, pressing the keys down just to where the sound starts. So, instead of taking a loud sound and making it softer, you are starting with no sound and getting louder. I write it in their assignment book like this:

2 ghosting / 2 half down silent / 2 pp

We'll work on this for several weeks, then I usually assign some additional practice methods. Playing the Alberti bass in the low bass register is also helpful. It is harder to play softly in this register, so students have to really concentrate. Also, we'll do the passage in various rhythms and staccato practice very softly.

Here are some more tips:

- Use small finger motions.
- Keep the fingers close to the keys.
- Check that the fingers stay curved while playing, particularly fingers 3 and 2.
- Play straight into the keys – no pulling across the keys.
- Watch that the thumb is not stiff or out of position.
- Keep the thumb light – imagine that your thumb is filled with air!
- Think of using just the weight of your fingers, not your whole arm.
- Play somewhat shallow in the keys, not all the way to the bottom.

Then we put the piece hands together again, trying to keep the LH soft while the RH plays out. Play slowly and focus on keeping the LH light, loose and even. Do metronome practice, gradually building up to the required tempo. Keep doing separate hand practice and the various exercises until the LH feels comfortable at a soft level.



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



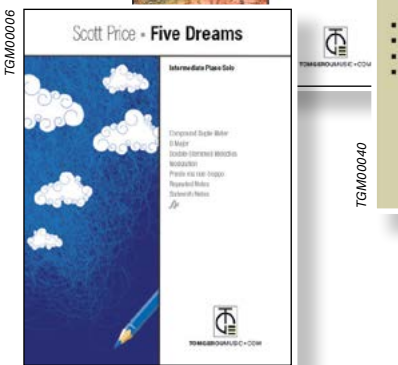
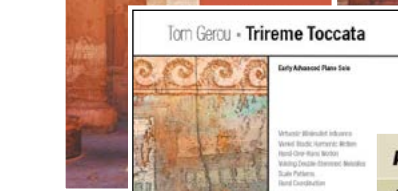
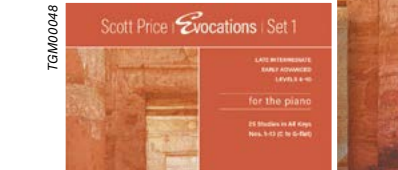
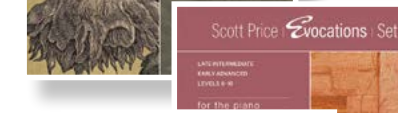
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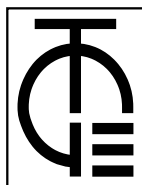
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Review of Publications Critique de publications

CONTEMPORARY PIANO COLLECTION

Volume 1

Elementary Levels 1 - 3

by Lorna Paterson

www.lornapaterson.com

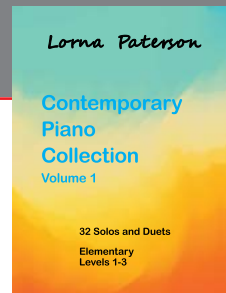
Playing through this collection of 30 solos and 2 duets was a real treat! Both the music and titles are fun and capture the imagination! It is no surprise that the 2022 RCM Piano Syllabus and the Alliance for Canadian New Music Projects Piano Syllabus include some of these pieces. This album has new pieces as well as favourites from previously published collections.

One great feature of this album is if you're looking for music for some of the special days and holidays in a year you can find it here. As I deliberated how to compose this review of pedagogical music I began listing the many concepts presented. Rather than discussing the specific solos I decided to list the concepts and the pieces that feature them.

- 2 bass clefs throughout: *Boo!*, *Waltzing Pandas*
- 2 treble clefs throughout: *Doves*, *Be My Valentine*, *March of the Meerkats*
- Damper pedal: *Waltz for Mom*, *Waltz*

for Dad, *Whale's Lament*, *Doves*, *Rainforest Nocturne*

- Changing Meter: *Bunny Hop*, *Rush Hour*
- 1 staff: *Two Monkeys*
- Hand crossing: *It Tickles!*, *Waltz for Dad*, *Pianimals*, *Rush Hour*, *Marmoset*
- Register shifts: *Toucan*, *Rainforest Nocturne*, *Happyface Spider*, *Boo!*
- Challenging rhythms: *Clown Fish*, *Ring-tailed Lemur*, *March of the Meerkats*
- Grace notes: *Marmoset*, *It Tickles!*
- Meter used: $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, cut time, $\frac{6}{8}$, $\frac{3}{2}$, $\frac{5}{4}$
- Some keys used: Cm, Gm, Dm, C, F, G, D
- 2 note slurs: *Boo!*, *Our Thanksgiving*, *It Tickles!*, *Waltz for Mom*, *School's Out*, *Clown Fish*, *Rush Hour*, *Whale's Lament*, *Happyface Spider*
- Ties: *The Wind's song*, *Waltz for Dad*, *Sheep Dog*, *Snowy Owl*, *Whale's Lament*, *Doves*, *Waltzing Pandas*, *Nothing up my Sleeve*



The dynamics are varied and interesting. The size of chords is appropriate for these levels: 2^{nds}, 3^{rds}, 4^{ths}, 5^{ths}, and 6^{ths}. Articulation includes: staccato, legato, a combination of the two, accents, tenuto, and hand claps.

There are two delightful duets: *Nothing Up My Sleeve* and *Petite Waltz*. These are both beautifully written and are in triple meter. Both parts are equally difficult and interesting to play. They would be level 3. The secondo is written with two bass clefs and the primo with two treble clefs. The middle section of *Nothing up My Sleeve* incorporates the damper pedal. It is very playful and uses many seconds. *Petite Waltz* is lyrical and includes the rhythm of dotted quarter and eighth note.

The mp3 recordings showcase the pieces well. As you can see this collection is a gold mine! There is something for every student in the elementary levels 1 - 3. I'm excited to play through Volume 2 to see what that album holds!

Jean Ritter - British Columbia



Debra Wanless Music



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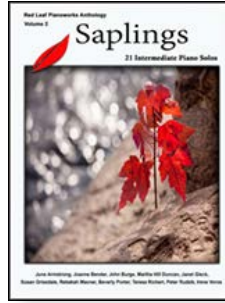
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SAPLINGS

Volume 2

Red Leaf Pianoworks PC002

<https://www.redleafpianoworks.com>



Sprouts, *Saplings* and *Branches* are the first anthologies published by Red Leaf Composers Collective. After the positive response to *Sprouts*, *Saplings* was presented in 2019. *Sprouts* was reviewed in Spring of 2023. *Branches* will be reviewed in the Winter 2024 edition of CMT.

Volume 2 of the Red Leaf Pianowork's anthology focuses on Levels 3 – 5 with 21 imaginative pieces by 11 composers. Each piece is two pages long with the exception of the *Sonatina in D minor* – which, with its 3 brief movements, is four pages long. 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.

In the wide variety of styles and images represented, students and teachers will surely find many things to interest them, to challenge them, and to draw them into the diversity of 21st century music!

Autumn Wind evokes the feeling of fall with triple grace notes and with running 16th notes. *Sand in my Shoes* is marked *sauntering* and is played in swing eighths, using staccatos and a bit of chromaticism to establish character. *Dance from the Past* evokes the rhythms and styles of yesteryear with sequences, imitation, ornamentation, articulation and a few sharps to keep the harmonies fresh. Both

The Road Goes On and *The Highlander's Journey* take us on a ballad-like melodic trip – *The Highlander's Journey* needs some careful rhythmic preparation! Beginning with both hands in the treble, *Icicles* uses register, articulation and accidentals to show us the melting ice sliding to the ground. Articulation, off beat eighth note chords and hand crossings creates a lot of sparkle in *Birthday Cake Sprinkles*. *Gargoyle's Night Out* evokes the image of a small, strange stone figure climbing down off its perch to go dancing. Low register and a contrasting triple meter section in the middle add to the depiction. *Dreamy Day* uses chromaticism to create a lazy, hazy atmosphere. Triplets, repetition and the damper pedal explore a minimalist sound in *Ripple Effect*. *Twilight*, with its long held notes and hands moving from higher to lower register, produces a calm dusky scenario. *Dancing in the Stars* uses two note figures in each hand, held notes, cross rhythms and quick triplet 'twirls' to conjure up the image of Spanish dancers. *Little Gypsy Reel* is a great piece for students with ears liberated enough to enjoy the spicy tang of chromaticism together with rhythmic accents. *Eagle Rays* has a melody embedded in the flowing eighth note patterns that move from one hand to the other. Expressive playing will suggest the graceful movement of these winged fish through the water. *Chillin'*, with its stride bass, syncopated accents and swing rhythm defines 'cool'! Fast atonal music tells the

story of *A Toad That Became a Prince*. Staccato articulation and sequential patterns create momentum while a half note LH melody with punctuated cluster chords in the RH elicits the hopping toad. Peaceful, serene and thoughtful music in *Paper Cranes* takes us to the symbolism of hope and peace expressed in folded cranes. The quick running 16th notes of *Spring Shower* are light and invigorating. The title *Perilous* could refer to either the playing of this piece or to the drama implied! Written in $\frac{7}{8}$ time, the LH drives this piece forward with RH creating punctuation and melody. Accents, sharp staccatos, wide range of register and dynamics forge an exciting mood. In sharp contrast, *Atmosphere* floats freely and expressively, ending with a downwards arpeggiated chord. The last piece is *Sonatina in D minor*, in a neo-classical style presented in 3 brief movements. The first movement is more melodic with quarter notes in one hand and running eighth note figures in the other. A two line second movement is based on a major 7th chord in 3rd inversion. The third movement is scherzo like with an opening quintuplet figure and bright staccatos.

As in the first book, the extensive variety and diversity of moods and styles gives wide scope for using this music for challenge pieces, recital and festival work, and for expending student's knowledge of 21st century composers and repertoire. This volume is sure to fire the imagination of both student and teacher alike!

Joyce Janzen - British Columbia



Review of Publications Critique de publications

BASIC KEYBOARD HARMONY WORKBOOK - Intermediate

Nita Pelletier

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

This workbook is second in the series of Keyboard Harmony Workbooks by Nita Pelletier. It builds on the skills learned in the first workbook - Basic Keyboard Harmony.

Keyboard Harmony teaches fabulous skills to students - the ability to think and act quickly, improvise when needed, sight read and use their ears!

This workbook is arranged in 6 chapters, each covering a different topic. There are handy Assignment Sheets and an Appendix. The exercises use keys up to 3 sharps and 3 flats, major and minor.

Melodic improvisation: Counterpoint is applied by adding a Left Hand to the given phrase. The second phrase modulates - a major key would modulate to the dominant, a minor key would modulate to the relative major. One second phrase would be parallel and one would contrast. At the end of the second phrase, left hand notes are added at the cadence only.

Chords: New chord progressions including adding 7^{ths} to all chords and the V⁹, V¹¹ and V¹³. Common idioms are discussed, these are frequently used chord progressions. Secondary or applied V⁷ and vⁱⁱ⁰⁷ chords are learned. Sequences of descending 5^{ths} using diatonic 7th chords are practised, with the chords alternating between complete and incomplete.

Chorale harmonization: This progresses in Intermediate Keyboard Harmony with the use of more Secondary V⁷ and vii07 chords.



Accompaniment:

This valuable skill encourages the advancing student to identify the style of the melody and create an accompaniment that will capture the mood and character of it. Phrases and cadences should be identified, repetition noted. Chords could be played in the Left Hand or in “keyboard style” (chords in the Right Hand) while experimenting with interesting Left Hand patterns.

Naming root quality and functional chords:

Students identify chords in melodies - what a great skill to learn! Helps in memorization and understanding piano repertoire. Non-chord tones create interesting melodies and the types used are expanded.

Analysis: There is a review of basic forms like binary and ternary, before the more complex structural forms are introduced. These include sonata, compound ternary, rondo and fugue. It is very important to understand these forms so we can truly understand the repertoire we play.

Teachers have perhaps been reticent to teach Keyboard Harmony due to a lack of text. I encourage all teachers to explore these workbooks as they fill the gap. Refer to a relevant syllabus for examination preparation.

Liz Munro - BCRMTA

IN STYLE ROMANTIQUE

by Tom Gerou

Intermediate/Late Intermediate

Tom Gerou Music

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<https://tomgeroumusic.com/product/in-style-romantique/>

Here are ten original, Romantic-style, multi-technique piano studies for practice and performance, suitable for Levels 5 – 8. The fantastic thing about the pieces is that the student may well not realize that these are “studies”, for they are not boring or repetitive at all. On the contrary, each of them is interesting; just as the pianist gets used to one particular pattern, another, totally different one emerges from the music. The unexpectedness of the multiple technical and musical challenges is what keeps the pianist on his/her toes.

In the Table of Contents, the exact technical skill to be worked on is listed. For example, *Modelli di cinque* (Patterns of Five), includes diatonic scales, double notes and double-stemmed melodies, and melodic five-finger patterns. The tempo is *Allegro brio*, and it’s in the key of F major. *Archi celesti* (Celestial Arches), includes broken chord triads, melodies divided between the hands, and melodies requiring crossing of the hands. The tempo is *Allegro con moto*, and it’s in C major with liberal accidentals scattered throughout. *La tempesta* (The Storm), includes exciting chromatic scales, grace notes, and passages requiring rotation. The tempo is *Allegro macabre*. It’s in ¾ time with triplet 8th notes throughout. Numerous accidentals are to be played in addition to the one sharp that is in the



Thank you, Celeste-tina, Jean, Joyce H., Joyce J., and Liz for time and effort in writing these reviews.

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

Dina



key signature. The key is, appropriately, E minor; the piece really does sound like a storm!

These pieces range from two to four pages in length and have no more than two sharps in their key signature. The book itself lies flat when open for ease of use, and I appreciate that the staves are not crowded at all. The fact that there are so many levels of music in this book means that if a student purchases it, the book can be used for years to come. Or, this publication would be a useful addition to any piano teacher's lending library. If a student needs to work on a particular technical skill, the teacher is sure to find an appropriate piece within this collection. I recommend it!

Celeste-tina Hernandez - BCRMTA

CLASSICS MADE NEW

Wynn-Anne Rossi

Red Leaf Pianoworks WCR-PC001

<https://www.redleafpianoworks.com>

What a fun collection of classical solos with a jazzy twist! In this book the composer takes six of her favourite classical piano solos from when she was a young student and gives them a jazzy update.

This intermediate to late intermediate collection includes *Jazzier Prelude in C Major* (based on Prelude in C Major, WTC Book 1, by J.S. Bach), *Dragonfly Solfeggetto* (based on Solfeggio in C minor by C.P.E. Bach), *Last Minute Minuet* (based on Minuet in F major by L. Mozart), *Spinning Rag* (based on Spinning Song by A. Ellmenreich), *Boldface Ballade* (based on Ballade, Op.100, No.15 by J.F. Burgmüller) and *Sonatina in C Modern* (based on Sonatina in C, Op.36, No.1 by M. Clementi).

Jazzier Prelude in C major is subtly jazzy with little dynamics notated, leaving the performer freedom of interpretation. *Dragonfly Solfeggetto* is jazzier and



has some really fun accidentals and twists.

Last Minute Minuet is fun and has lots of dynamic direction. *Spinning Rag* is five-pages with plenty of fun jazzy twists and unexpected turns. *Boldface Ballade* is my personal favourite. It is beautiful, bold, and has a fun ending with a jazzy solid sforzando chord. The last piece in the book, *Sonatina in C Modern*, has all three movements included. I love the modern twist on this classic – what a way to spice up a piece we've all heard countless times!

I truly enjoyed playing every piece in this book and look forward to having students perform both versions in upcoming recitals. In Wynn-Ann Rossi's words – "Mix the nostalgia of the past with refreshing new sounds for the 21st century."

Joyce Hein - PEIRMTA



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