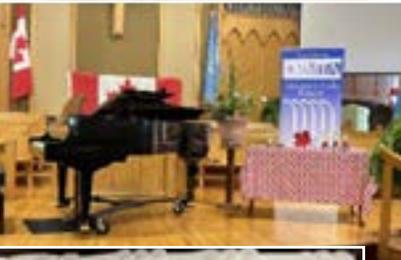


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Inclusion of items in this journal does not imply endorsement or approval by the CFMTA/FCAPM.

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

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laura Gray



Hello Music Teacher Friends & Colleagues!

What unusual objects do you have in your music room? As I sit by the fireplace on this chilly, dark night I can see a piano teapot on my shelf. It was a gift from my students at the end of my first year of teaching. I wasn't quite the tea-granny that I am now.

If you know me, you might be surprised that I have knick-knacks. But the piano studio seems to be the place where the most surprising things are kept. At a recent family gathering, two of our family littles were looking for something to do, and the studio was the place to be.

Chers amis et collègues professeurs de musique!

Des objets inusités décorent-ils votre studio de musique? Assise devant le foyer en cette soirée sombre et froide, mes yeux se posent sur une théière en forme de piano posée sur mon étagère : un cadeau d'élève lors de ma première année d'enseignement. Je n'étais pas encore la buveuse de thé que je suis aujourd'hui.

Ceux qui me connaissent pourraient s'étonner de savoir que j'ai des babioles. Mais ce studio de piano est un endroit où l'on trouve les choses les plus surprenantes. Lors d'une fête familiale, deux de nos petits bambins cherchaient quelque chose à faire pour se distraire et le studio de piano les a tout de suite intrigués. C'est ce qu'un

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



That's what a music room should be though, right? A place to find something unexpected, quirky, or fun! A place that is comforting to those who are working and those who are visiting. A place with a huge variety of music books, bins of bits and bobs that can be used in a hundred ways, drawers of game pieces and colourful pencils, and baskets of rhythm instruments.

Even though I've often admired other teachers' lovely displays of student work or seasonal incentives, I only have one bulletin board. On it I have a collection of post-it notes that I'm getting to one day, a photo of my daughter dancing, a favourite teaching quote, a palm cross, a Fa La La Christmas card that I just can't part with, a thank you note with a rather disproportionate drawing of a student and me at the piano, a musical card received from a friend over 25 years ago, and a CFMTA pin.

I wonder what a new student (and their parent) thinks when they first come to my music studio. I hope I appear organized and professional, without being uptight and dull. The words from a podcast stick in my mind: "If you have a vacuumed floor, they won't notice the floor...but if your floor looks all cruddy...you know, they're like I'm in someone's house and they haven't cleaned it!"

There are many things I'd prefer students to notice and be curious about. I want my music studio to be a place that students think of with fondness and energy, as well as a place that they open their hearts and souls to express themselves through music.

studio devrait être : un coin où dénicher toutes sortes de choses étranges, curieuses et amusantes! Un environnement réconfortant autant pour celui qui veut travailler que celui qui veut s'amuser. On peut y trouver une diversité de livres de musique, un assortiment de bidules et de trucs machin chouettes qui peuvent servir à toutes sortes de choses, des tiroirs de pièces de jeu et de crayons de couleur, des paniers d'instruments à percussion.

J'ai souvent eu l'occasion d'admirer, chez d'autres professeurs, de charmants étalages d'œuvres d'art d'élèves ou de décorations saisonnières. Pourtant, je n'ai qu'un tableau d'affichage. Épinglés sur ce tableau, on aperçoit une collection de notes adhésives, une photo de ma fille qui danse, une de mes citations favorites, une croix en rameaux, une épingle de la FCAPM/CFMTA une carte de Noël dont je ne peux me séparer, une carte de remerciement reçue il y a 25 ans affichant un dessin plutôt disproportionné de moi avec un élève.

Je me demande ce qu'un nouvel étudiant et son parent pensent lorsqu'ils entrent pour la première fois dans mon studio. J'espère que mon studio reflète mon professionnalisme et mon sens de l'organisation sans être trop austère. J'ai toujours en tête ces paroles entendues sur un balado : « Si ton plancher reluit, ils ne le remarqueront pas... mais si ton plancher est souillé, vous savez, ils penseront : « Ils m'invitent dans leur maison et ils ne l'ont même pas nettoyée! »

Il y a tellement de choses que j'espère que mes élèves remarqueront et qui les intrigueront. Je souhaite que mes élèves pensent à mon studio avec affection et vigueur, que ce soit pour eux un endroit où ils peuvent ouvrir tout grand leur cœur et leur âme et s'exprimer à travers la musique.





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

Dina Pollock



Hi Members,

I hope you all had a great holiday season and now back to teaching. I wish you all good things in 2024.

Now to work:

Magazine - Many interesting things in this issue for you to look forward to:

- Connecting Canada - July 5-6, 2024 session information will be included in the Spring issue.
- CFMTA/FCAPM National conference held in Montreal 2025 - *page 13*
- Branch and member programs - *page 26*

- Book reviews - I have included a lot reviews of books by Canadian composers, please enjoy.
- **Website** - National Piano Competition rules have been updated on the website, please do check them out.
- All program posters have been updated and can be download from this page - <https://www.cfmta.org/en/posters>

Thanks

Dina

On front cover . . .



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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 February 15, 2024
La date butoir des soumissions est le 15 février 2024



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Canada Music Week 2023

Semaine de la musique canadienne 2023



Québec



L'Association des professeurs de musique du Québec a célébré la « Semaine de la musique canadienne » en invitant tous les professeurs de l'association à inscrire leurs élèves à une série de récitals qui se sont tenus au cégep Saint-Laurent, le dimanche 19 novembre 2023.

Lors de ce « marathon » de récitals, les élèves ont interprété des œuvres de compositeurs canadiens. Tous ont reçu un certificat de participation ainsi qu'un crayon souvenir de la SMC. La pianiste et pédagogue Monique LeBlanc, juge invitée pour l'année 2023, a pris plaisir à auditionner tous ces jeunes et a fait une sélection de ses plus grands coups de cœur. Les élèves qui ont été sélectionnés se sont produits à nouveau lors du gala qui a eu lieu le samedi 25 novembre, événement couronnant la SMC. La préparation remarquable des étudiants, ainsi que la possibilité de se produire une deuxième fois à intervalle d'une semaine, avec plus d'assurance et de confiance ont fait de ce magnifique concert un grand succès.

Les musiciens et compositeurs présents ainsi que le public ont été très impressionnés par la qualité de ce concert. La salle était comble ! Ce fut un moment mémorable !

Chaque année, un montant recueilli pour la bourse Rose-Goldblatt, créée en mémoire de cette dernière, est octroyé en prix aux élèves choisis pour le gala, en plus des prix en argent donnés par la Fondation québécoise pour l'éducation musicale. Ces jeunes artistes nous assurent une relève impressionnante.

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

Longue vie à la Semaine de la musique canadienne!

Christiane Claude, coordonnatrice (APMQ)

The Quebec Music Teachers' Association celebrated Canada Music Week© by inviting its teachers to register their students for a series of four recitals that were held at Cegep Saint-Laurent on Sunday, November 19th, 2023.

At these recitals, students performed works by Canadian composers and received a participation certificate and a CMW souvenir pencil. Pianist and pedagogue Monique LeBlanc, guest judge for this year, took pleasure in auditioning these young musicians. A selected few performed again during the gala that crowned the event on Saturday, November 25th. This magnificent and memorable concert was a huge success with many attendees.

Each year, funds collected towards a bursary established in memory of Rose Goldblatt is awarded to the gala performers. The young musicians also received a cash prize from the Quebec Musical Education Foundation.

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

Long Live Canada Music Week!

Christiane Claude, Coordinator (QMTA)





Canada Music Week - cont. Semaine de la musique canadienne

Saskatchewan

The **Saskatoon** branch had a record breaking number of entries for their contemporary showcase with 113 entries. Stephanie Chua from Ontario was the adjudicator and was exceptional. She took time for each student to sit at the piano and work with her which was much appreciated by the students. There were twenty-three performances at the final recital.



Swift Current held their 2023 Canada Music concert earlier than the actual music week, because of pending renovations at their venue which was the Art Gallery.

On November 12th, there were sixteen performers, and the concert opened and closed with performances of *O Canada* on the piano. One rendition of our national anthem was a duet arranged by S. Wilson. Along with the pianists there were also three vocalists.

Although the **East Central** branch did not celebrate Canada Music Week during the specified week, three vocal students from this branch performed Canadian music in the Honour Choir on November 3rd, 2023 in Regina.

The **West Central** Branch hosted their Contemporary Showcase on November 17th and 18th. More than seventy students performed in Rosetown. Laurel Teichroeb was the clinician and adjudicator. The celebration began by Laurel offering two enriching workshops for teachers. One was on pre-piano students, and the second was on lead sheets.

A fellow branch member, Clayton Braybrook led a handbell workshop. A big thank you goes out to Long & McQuade who sponsored the prize draw.

The **Yorkton** branch decided to celebrate Canada Music Week early this year, due to two musical productions taking place in November. Lynette Sawatzky led an interactive group session with students. This was done with a variety of instruments and new pieces.

Friday evening was dedicated to composing a 16 measure work. By the end of the 2 ½ hour session, groups of students had completed a piece including chords, and were able to perform their work for everyone.

Patricia Niekamp - SRMTA Coordinator

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British Columbia

2023 saw a happy return to live student concerts from east to west across BC. Performers, teachers and audiences alike were happy to meet in person again to celebrate Canada Music Week.



The **Trail/Castlegar** Branch recital featured pianists, vocalists, and violinists of all ages in a wonderful evening of Canadian music, concluding with branch awards to students for top marks in examinations.



Moving west to the **South Okanagan**, where the branch's 44th annual CMW recital took place at the Penticton Lakeside Resort Hotel. Included in the program of Canadian music was repertoire by local composers.

Thirty-six piano, violin, and voice students performed works by eighteen Canadian composers at the CMW recital in **Chilliwack**, including four pieces by branch member Kathleen Feenstra.

On the north bank of the Fraser River, **Mission Branch** celebrated with a recital at Chartwell Carrington House. The four branch members entered eleven students, performing a variety of Canadian pieces.

At the recital in **Abbotsford**, awards were given to students who received the highest mark in each graded Level of practical and theoretical exams.

At the **South Fraser** Branch recital fifteen teachers entered a total of forty students. The program of Canadian composers was fun and diverse. The students ranged in skill level from preliminary to ARCT.

Richmond Branch reports that CMW started with a superb recital that showcased music written by eleven different Canadian composers. The recital included performances by fifty-six students taught by fifteen different teachers.



Vancouver/Burnaby Branch celebrated Canada Music Week with a CMW Festival at the Canadian Music Centre, one of the festival sponsors. Eighteen teachers entered sixty-seven students from Preparatory to Level 12.

Across the Strait of Georgia, the **Sunshine Coast** Branch held their recital at St. Hilda's Anglican Church in Sechelt. Eleven students performed pieces by Canadian composers. Two student composers performed their own piano compositions.



A ferry ride away on Vancouver Island, the **North Island** Branch held their recital at the Stan Hagen Theatre in Courtenay. Thirty-three performers presented the music of twenty-four Canadian composers. Student composer Kristopher Benoit performed his own composition.

In **Victoria**, the branch's annual Murray Adaskin Composition Competition marked CMW, in conjunction with a student recital. This year's adjudicator was Lorna Paterson.

It has been a pleasure to read the branch reports and be reminded of all the music making and creativity that sparks CMW celebrations at RMTA branches all across BC.



Canada Music Week - cont. Semaine de la musique canadienne -

Manitoba

Manitoba participated in Canada Music Week with gusto again this year, with our student events being among the most popular student event of the year. The **Winnipeg** region celebrated Canada Music Week on Sunday November 19th with a student recital of Canadian compositions. Twenty two students ranging from elementary through late intermediate level performed music for solo piano and voice. The students gave introductions to their selections explaining about the lives of the composers and the compositional aspects they've observed. It was wonderful to hear the students speak so well and, coupled with their polished performances, made for a marvelous show.

Four of the performers were student composers and spoke about their process in composition. Young composers Joshua Han and Heidi Reimer each received honourable mention and placement respectively at the national Student Composer Competition. It was exhilarating to witness the public premieres of their compositions. We see many good things to come!

The event was rounded out with Canada music trivia, improv and composition activities at keyboards around the facility, a sheet music fundraiser sale, red and white cake, and refreshments for all. It was a festive event with great spirit.

Melissa Gingrich - MRMTA CMW Representative



In Recognition of Canada Music Week, the **Brandon/Westman** RMT held a Masterclass and Student Recital on Friday November 24th at Brandon University. Our outstanding clinician, Dr. Daniel Tselyakov, Artistic Director of the Clear Lake Chamber Music Festival and teacher at the Brandon University School of Music, offered insight on musical interpretation for each of the twenty four masterclass performers covering a broad range of abilities. Incites were gained by all in attendance.

The celebration concluded with a recital of thirty four students performing Canadian compositions with a special emphasis on the compositions of our own branch president, Dianna Neufeld. Bridging the event was refreshments and snacks, a sheet music sale of used treasures from MRMTA members, certificates of participation for performers, door prizes, and awards for three outstanding students selected by Dr. Tselyakov. The event was a marvelous success with excellent support by committee members and volunteers and the participation of the community.

Prof. Alla Turbanova and MRMTA President, Maureen Baird



Yukon

Canada Music Week continues to be a popular recital hosted by YRMTA. Our annual recital was held on Sunday November 26th, 2023. This year we had twenty-two performers play repertoire from composers across Canada. Composers included Anne Crosby Gaudet, Clifford Poole, Violet Archer, Joni Mitchell, Donna Rhodenizer, and Rebekah Maxner. We also had a few young composers from our Composer Competition last spring join in our Canada Music Week Recital.

Performers ranged from beginner to advance levels and we had a variety of instrument such as piano, violin, voice, and drums! Some of the students did a poster project on their Canadian composers-these posters were displayed throughout the church which was a great way for audience members to learn more about them.

I thank long time member Annie Avery for organizing this event. As always, helping children to honour our composers creates an environment of respect and encouragement to compose.

Ellen Thompson - YRMTA Coordinator

New Brunswick

Moncton - held its annual Canada Music Week Recital on November 19th, 2023 at St Paul's United Church in Riverview, NB. It was well attended by family and friends of our twenty-nine pianists ranging from beginner to advanced. Each performer received a certificate, designed specifically for Canada Music Week, complete with the official CMW sticker. With Covid still being an issue in our area, we opted not to serve our traditional Canada Music Week cake and punch, after the recital.

Rita Raymond - NBRMTA Coordinator



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Canada Music Week - cont. Semaine de la musique canadienne -

Prince Edward Island



The PEIRMTA Canada Music Week Recital was extra special this year! As part of the event, we were pleased to present one of our long-time members, Frances McBurnie, with a 2023 CFMTA Hugheen Ferguson Distinguished Teacher Award in honour of her exemplary teaching career, her involvement with the PEIRMTA, and her commitment to the PEI classical music community. The recital featured piano and voice students from nine member studios and featured music of Canadian composers Nancy Telfer, Anne Crosby Gaudet, Violet Archer, Oscar Peterson, and others. The occasion was made more special by the participation of many of Fran McBurnie's own piano students.

Suzanne Campbell - PEIRMTA Coordinator



Pictured from left to right are Fran and her piano students: Vivian Qiao, Steve Shi, Jasper Murphy, Fran McBurnie, Sophia Liu, Hanaye Ono, Mainu Lawt.

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

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

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Des dons peuvent également être faits par carte de crédit via canadahelps.org. Recherchez CFMTA et remplissez le formulaire en ligne. Un reçu officiel pour don de bienfaisance sera émis pour toute contribution.



Nova Scotia



The **Halifax** Chapter celebrated Canada Music Week with a concert on November 26th in the lovely Lilian Piercey Concert Hall at the Maritime Conservatory of Performing Arts. We shared the afternoon with the Contemporary Showcase Festival Maritimes. Our guest speaker was Amy Brandon, who teaches composition at the Fountain School of Performing Arts at Dalhousie University. Ms. Brandon has received both Canadian and international composition awards. She spoke to the audience about how she enjoys working with the qualities of sound that are possible, using many different instruments. She advised our students to start using whatever instrument they are playing, including voice, to experiment with composing. We had thirty-three students from nine different studios performing all Canadian compositions as well as original compositions, including a piece for voice and piano by Ameerah Alao, a student of Skippy Mardon, that won first place in the national Composer Competition.

Diana Torbert

On November 18th, 2023, nearly 50 students from the **Yarmouth** area met with their friends and families to enjoy a recital of music by Canadian Composers. The afternoon began with the Music Club from the local Elementary School leading us in the singing of *O Canada*. The students performed each musical selection well and showed the variety of style and genre being composed in our country. Thanks to both students and teachers for their efforts! See you again next year!

On Sunday, November 19th, 2023 the Valley Chapter of the **Annapolis Valley** Chapter held their annual Canada Music Week recital at Kentville Baptist Church, featuring the students of Misty Banyard-Kelley, Rebekah Price-Maxner, Jasmine Moran, Heather Price-Regan and Marilyn Whiteway.

These students, aged 3 through 16, presented a varied program piano and voice works from prevalent Canadian Composers such as Anne Crosby Gaudet, Linda Niamath, Nancy Telfer, Martha Hill Duncan, and many others. Audience and participants alike were delighted as students performed for their first to fiftieth times, with great success all around. We are providing some pictures, so that others in CFMTA and NSRMTA can enjoy the day as much as we did. We are really looking forward to hearing what these talented students present next year.

Misty Banyard-Kelley



Canada Music Week - cont. Semaine de la musique canadienne -

Ontario



For Canada Music Week 2023, ORMTA **Central Toronto** Branch hosted an Introduction to Film Composition Workshop at the Toronto Canadian Music Centre, led by film composer Erica Procnier. Participants included teachers and students from across the city. They learned about the pillars of scoring, essential tools and scoring concepts and had a lot of great questions. Erica showed examples of some of her projects, completed and in process. A follow-up workshop is planned for January 2024.

CMW was championed with a **Hamilton-Halton** Members' Round Table Discussion with RCM's Elaine Rusk plus a well attended recital by twenty-six students of fourteen teachers. Piano performances interspersed with guitar and voice presentations provided a balanced program showcasing Canadian Composers.

Kingston Branch celebrated Canada Music Week 2023 with



a mini festival adjudicated by Kingston's own composer, teacher and choral conductor Martha Hill Duncan. They had the pleasure of hearing several

pianists, vocalists and a flutist as well as a number of original student compositions. The students' talents as well as their obvious connections to and affection for Canadian compositions were on display.

Niagara Falls celebrated Canada Music Week launching it with the First Class Honours Recital as a chance to highlight Canadian music, making special note of it with Canadian flags throughout the program. After highlighting the importance of Canadian



music by our Branch President, each of two consecutive recitals highlighted performances from these students, including Canadian works.

Ottawa Region Branch, the Canada Music Week Recital has always been a special, non- competitive event in the month



of November. There were eleven teachers who prepared thirty-two students of various instruments to perform works by twenty-three different Canadian composers, including Anita Schlarb, a member of their branch. The Recital started with *O Canada*, played by a violin student, with his teacher accompanying him on the piano, while all present joined heartily in singing our national anthem. At the end, the students were awarded special Canada Music Week certificates and an iced muffin treat.

Peterborough branch is happy to report that the recently revived branch held their first event since the virus, a recital to

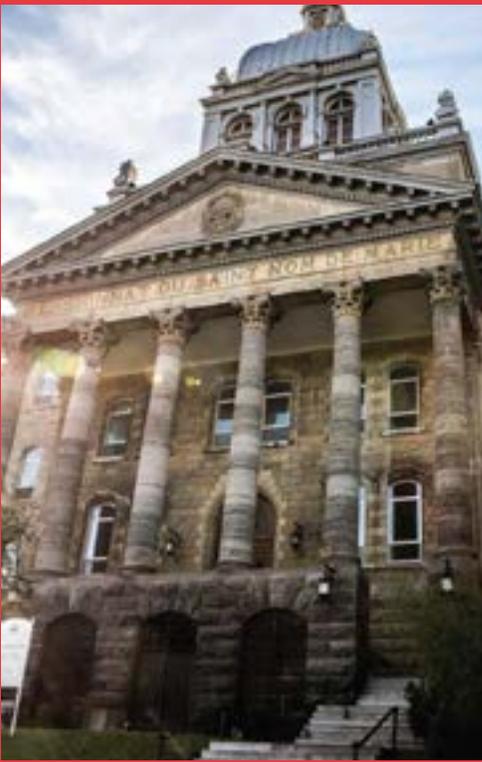


kick off Canada Music Week on Sunday November 19th, at St. Luke's Anglican Church, Peterborough. Very successful, with lots of good comments from teachers, pupils, and parents.

Rebecca Goode - ORMTA Coordinator

*Please note - no report was submitted for:
Alberta, Newfoundland & Labrador, Northwest Territories.*





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

The winning design
Antonina Vranic, ON
age 14



Antonina Vranic was born in Chicago, IL and currently attends Assumption College Catholic High School (Grade 9) in the City of Windsor, ON. In her free-time, she enjoys drawing and playing the piano, oboe, and tenor saxophone.

After taking lessons with Mrs. Mary Jeanne Peters for 4 years, she is level 8 in the Royal Conservatory. Antonina is also taking oboe lessons with Ms. Faith Scholfield, plays the oboe in her school's Junior Band, and has recently been invited to join the school's Jazz Band.

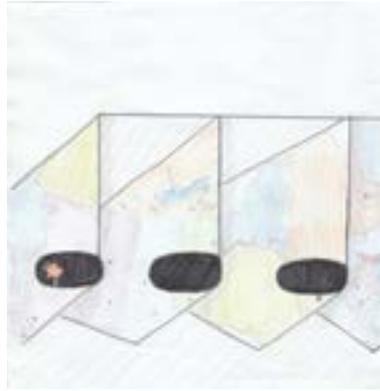
Some of her accomplishments include winning the Tecumseh "Gallery Without Walls" banner contest thrice in a row, winning numerous awards in the annual Kiwanis Music Festival, and being awarded the title of "Most Promising Junior Pianist."



Please enjoy all the entries. . . .



Alexander Wong-Ma (BC) - age 17



Amelia Ye (BC) - age 11



Ayesha Francheska Farwelo (QC) - age 8



Claire Mindell (BC) - age 15



Jack Reiche (SK) - age 7



Zoe Rivera (BC) - age 10

Posters for 2024



Poster - French



Social Media Post



Poster - English



Reflective Partnership Teaching: Three Essential Steps for Successful Music Instruction

by Merlin B. Thompson (PhD, MA, BMus)

Every minute in a music lesson is precious. Given the timeconstraints of weekly lessons, what can music teachers do to maximize students' learning? How can music teachers provide effective guidance for their students' personal and musical journey? In this article, my goal is to shed light on Reflective Partnership Teaching as practical and timely solution to these questions. Reflective Partnership Teaching may be defined as a student-centered instructional approach built on the reflective input of collaborative teachers and students.

To get things underway, please examine two music teaching scenarios involving a junior music student.

Scenario A - Teacher says, "Let's take a look at your newest piece. Go ahead and play it." Student performs one page with many stops. Teacher says, "Thanks so much. I see you got to the end of page one. We should probably check bar X."

Scenario B - Teacher says, "Let's take a look at your newest piece. Tell me, what was your focus over the last week?" Student explains their practice goals and routine for the week. Student performs one page with many stops. Teacher says, "Thanks for that. Tell me, how did your performance compare with what you did at home?"

Teachers in both scenarios generate improvements in their students with obvious differences in how they achieve successful outcomes. Teacher A initiates improvements by passing on the knowledge and expertise necessary for successful performance. Teacher B recognizes student's ownership of their musical journey as the foundation for exploration, using the student's reflections to shed light on what kind of teacher reflections will be most valuable and practical. With Teacher A, we see a Teacher-Directed approach where the teacher takes charge of the student's musical journey. With Teacher B, the Reflective Partnership Teaching approach involves teacher and student as partners in figuring out what's going on and what to do in order to successfully move forward.

When we deconstruct Teacher-Directed and Reflective Partnership Teaching, we find the following characteristics:

Reflective Partnership Teaching	Teacher-Directed Teaching
Information circulates between teachers and students	Information flows from teachers to students
Teachers invite students' input to determine processes and goals	Teachers determine processes and goals
Teachers recognize errors as part of realistic growth	Teachers keep errors to a minimum
Teachers find out where students are coming from moment by moment	Teachers assume everything is going according to their plan
Teachers make sure students have ownership of musical development	Teachers take charge of students' musical development
Teachers empower students to make decisions	Students look to teachers to make their decisions
Teachers do a lot of listening	Teachers do a lot of talking
Teachers share students' journey	Teachers control students' journey
Teachers create success through a reflective partnership	Teachers create success by telling students what to do



Which Approach?

How do teachers decide to incorporate Teacher-Directed or Reflective Partnership Teaching? Some teachers may only be familiar with a Teacher-Directed approach, having experienced this approach when they were students. Their background reinforces the idea that teachers' primary responsibility is making sure students progress with the right information at the right time. Teachers may also feel pressure from external sources (students, parents, colleagues) to demonstrate their vast musical knowledge and skills as proof of their teacher status. For others, Reflective Partnership Teaching matches the way teachers naturally interact with others. They're genuinely curious about other people's experience - so of course, they facilitate meaningful discussions that draw on students' thoughts. They also recognize that students have a lot going on behind the scenes and it's important to gather pertinent information on an ongoing basis. Furthermore, teachers may have grown up in a Teacher-Directed setting and decided they did not want to continue with that teaching approach. Or they might have observed a colleague's teaching and recognized the positive potential of Reflective Partnership Teaching. No matter where teachers are coming from, they may take advantage of what Reflective Partnership Teaching has to offer.

Three Essential Steps

Students' musical journeys are most likely filled with achievements, setbacks, follow-through, and forgot-to-do. Reflective Partnership teachers gather pertinent information and promote student involvement through three essential steps: 1. Get the background, 2. Explore current perspectives, and 3. Determine future actions.

In Step 1. Get the background, teachers invite students' input. By asking students to share reflections on aspects of their home practice, teachers send an important message to students - that what happens next depends on what went on at home. Students' home practice is where the bulk of students' development takes place and during a week of practicing, lots can happen - forward, backwards, sideways, stuck in place. Whether students have concerns or confidence is essential for teachers to know about. To followup on my beginner student's home practice, Luke, I start with simple inquiries like "What was the hardest (easiest, most fun) part of your practice?" For my teenage Arthur working on advanced repertoire, I might start with "Where do you need my assistance the most?" Or "Give me a summary of where things are with your technical requirements." For all students, age- and level-appropriate interactions are paramount.



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Reflective Partnership Teaching: Three Essential Steps for Successful Music Instruction - cont.

In Step 2. Explore current perspectives, teachers facilitate students' pre-performance goals (before they perform) and post-performance evaluations (after their performance). When students set goals, they acknowledge their readiness to incorporate developments from their home practice. On occasions when my junior student Angie indicates she's completely prepared with a "steady beat and shaping phrases", everyone may anticipate a confident performance. When 11-year-old Albert indicates he's uncertain how things will turn out, I offer encouragement with statements like "Let's see how things turn out" or "Give it your best shot". It's important to support students no matter the anticipated outcome.

With post-performance evaluations, teachers confirm how much they value students' reflective input - no matter how brief. When 7-year-old Max replies with one-word themes like "beat," or "dynamics," or "accuracy", I celebrate his involvement. When 16-year-old Janine points out how she lost focus on page 2 but regained the piece's mood at the top of page 3, this step allows me to assist with resolving rather than identifying her failures. When 9-year-old Alex indicates he's not sure what's going on, I take his cue to provide support with statements like "Thanks for that, I see where you're coming from" or "That's what you've got me for". In each case, the information gathered influences how teachers proceed.

In Step 3. Determine future actions, teachers combine students' reflections with their own reflections to determine meaningful followup. This means teachers recognize that students come with their own awareness, knowledge, and creativity. My job is to find ways to build on what they bring to their lessons, no matter how elementary/incomplete or advanced/sophisticated. For example, when beginner student Josh (5 years old) demonstrates how he can improve his accuracy by playing fast and loud, I let him know that effective practicing also includes two or three additional ways to increase accuracy (eyes closed, mixups, and moderately slow). With teenage Erica, because we have several years as reflective partners, I know that references to her experience as a dancer will have a positive influence on her ability to follow through on assignments and engage in meaningful musical explorations.

As students develop their musical fluency, I appreciate how their musical understanding evolves as a vibrant combination of student expression and teacher input. In this way, the three steps involved in Reflective Partnership Teaching are more

than just asking about students' practice at the beginning of their lesson and thinking that's enough. Teachers interweave students' efforts and awareness with their own expertise in order to enhance students' ongoing personal and musical evolution.

Benefits

Reflective Partnership Teaching has benefits for both teachers and students. When teachers use this approach, their teaching benefits because teachers have a much more accurate picture of students' musical journey. This aspect of teaching/learning is important because students' musical development is fluid and constantly evolving. They have good weeks and bad weeks. They experience plateaus, confusion, celebrations, forgetting, internalization - sometimes completely across everything they practice, sometimes with random inconsistencies, sometimes beautifully dependable. As William Westney points out, students grow through their own "individual, honest mistakes". By combining students' awareness and insight with teachers' knowledge and experience, teachers may eliminate guesswork and provide meaningful followup. Without students' input, teachers risk not only superficially addressing what students need, their guidance may take students in completely extraneous musical directions. Because Reflective Partnership teachers understand where their students are coming from and they welcome their students' reflective contributions, the combination of teachers' and students' cumulative thoughts will always outrank what teachers might accomplish on their own. How could it be anything otherwise?

For students, the benefit of Reflective Partnership Teaching is that they come away with a stronger, more personal relationship with music.

Students' relationships with music are multilayered encounters anchored in their personality, identity and culture, and also greatly influenced by students' awareness, preferences, knowledge, patterns, and imagination. When teachers embolden students with the confidence to examine their own musical experiences, they help students to shed light on the integrity of their musical contributions. Furthermore, when teachers expand students' musical understanding with collaborative strategies, students are introduced to a musical world larger than their own experiences and egos, a world that



expands their personal boundaries and understanding . The more often teachers engage students in reflective explorations, the better.

Learning to sing or play a musical instrument is more than teachers passing on their expertise. It's about invigorating the vital connections between music and our hearts and minds, our souls, our bodies, our thinking, and our communities . Reflective Partnership Teaching highlights the unique features of students' individual relationships with music and enhances students' emerging and evolving ownership of their musical journey.

Concluding Thoughts

My impression is that Reflective Partnership Teaching resonates across the long trajectory of music lessons because of a closely-held desire we all have for deep conversations. Our need to go beyond the surface level of small talk with people we see on a regular basis - like teachers and students. Reflective Partnership

Teaching has an extraordinarily positive impact on students' musical development because musical explorations aren't isolated from the rest of students' lives. Students' musical journeys are always connected to who they are, how they treat themselves, how they view the world, and what they do to make the world a better place for everyone. The goal in Reflective Partnership Teaching is to open spaces for deep conversations and thoughts to take place.

Music teachers teach for our love of music, for our dedication to the student, for our potential to overcome challenges and realize dreams as individuals and communities. Through endless reflective cycles wherein sharing and collaboration take place as natural occurrences, Reflective Partnership teachers invite students to discover, explore, and inhabit music and all it has to offer for living their own lives. We shouldn't be surprised in the least that Reflective Partnership Teaching could achieve such remarkable outcomes. ✨

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- i. For more on student-centered teaching (also known as student-directed learning and child-centered teaching) see: M. Montessori, *The Absorbent Mind* (New York, Henry Holt, 1995); C. Rogers & H.J. Freiberg, *Freedom to Learn* (New York: Macmillan College Publishing, 1994); G. McPherson, J.W. Davidson, & R. Faulkner, *Music in Our Lives* (Oxford, Oxford University Press, 2012); M. Thompson, *More than Music Lessons* (Lanham, Rowman & Littlefield, 2022); R. Woody, *Becoming a Real Musician* (Lanham, Rowman & Littlefield, 2019).
 - ii. For more on teacher-directed teaching/learning see: B. Davis, *Inventions of Teaching* (New York, Routledge, 2004/2009). For a critique of this approach see: R. Allsup, *Remixing the Classroom* (Bloomington, Indiana University Press, 2016).
 - iii. W. Westney, *The Perfect Wrong Note* (Pompton Plains, Amadeus Press, 2003): 61.
 - iv. L. Green, *How Popular Musicians Learn* (New York, Routledge, 2002/2016).
 - v. K. Hendricks, *Compassionate Music Teaching* (London, Rowman & Littlefield, 2018).
 - vi. D. Littleton, *When Music Goes to School* (Lanham, Rowman & Littlefield, 2015).



Award-winning music educator Merlin B. Thompson (PhD, MA, BMus) is the Founder of Teach Music 21C - a professional development program for music teachers. He has worked with hundreds of teachers, students and parents throughout Canada, USA, China, New Zealand, Australia, Japan, Finland, and Brazil.. He is author of More than Music Lessons: A Studio Teacher's Guide to Parents, Practicing, Projects, and Character.

For more info see: merlinthompson.com & teachmusic21c.com .





Upcoming Programs & Competitions

À venir : Programmes et concours

- Branching Out / On se rassemble
- Call for Compositions / Appel à compositions
- National Essay Competition
- Memorial Pedagogy Award

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.

Branching Out donations of \$100.00 each will be distributed by random draw to participating Branches after March 31, 2024. All submissions will be acknowledged in the CMT Year in Review.

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 auditorios renouvelés.

Les dons de Branching Out de 100,00 \$ chacun seront distribués par tirage au sort aux succursales participantes après le 31 mars 2024. Toutes les soumissions seront reconnues dans le bilan de l’année CMT.

La date limite d’envoi est le 31 mars 2024.
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.

Grades 3 - 4 / Grades 5 - 6

- Piano
- Instrumental with accompaniment
- Vocal with accompaniment

Deadline Date: March 1, 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.

3e-4e années / 5e-6e années

- Piano
- Instrumental avec accompagnement
- Chant accompagné

Date limite : 1er mars 2024

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



National Essay Competition / Concours national d'essai littéraire 2024

The CFMTA/FCAPM Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. This competition is open to all Canadian residents currently studying at the high school, undergraduate, masters and doctoral university graduate levels. There is no fee to enter.

The doctoral level prize has been given by CFMTA/FCAPM to honor Dr. Lorna Wanzel, Essay Competition founder and major contributor.

The prizes for the graduate, undergraduate and high school levels this year are provided by generous donors.

Deadline May 1, 2024

For more information:

essaycompetition@cfmta.org

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.

Le prix du niveau doctorat a été offert par la FCAPM en l'honneur de Lorna Wanzel, D.Mus., fondatrice et principale contributrice du concours d'essai littéraire.

Cette année, les prix des cycles supérieurs, du premier cycle et du secondaire sont offerts par de généreux donateurs.

Date limite le 1er mai 2024

Pour envoyer une œuvre ou obtenir de plus amples informations :

essaycompetition@cfmta.org

Memorial Pedagogy Award / Prix commémoratif de pédagogie 2024

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

Deadline May 1, 2024

For more information: competitions@cfmta.org

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

Date limite le 1 mai 2024

Pour plus d'informations se il vous plaît contacter :

competitions@cfmta.org



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NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

Fall has passed quickly and the crispness of winter weather has arrived along with the countdown to the New Year. Music fills the air as we reflect on the recent events at CNCM.

On November 23rd, 2023 CNCM celebrated Canada Music Week with an engaging live streamed You tube chat lead by Sandra Mogensen. Eleven composers whose compositions are included in the Northern Lights Conservatory of Music Grade 9 Repertoire and Etudes book participated and interacted in an informative discussion of the Grade 9 repertoire book, that was first available at the CNCM Summer Sizzle event held in Biggar, Saskatchewan, July 11th-12th, 2023. You may watch the video on our CNCM You Tube channel.

We continue to enhance our video library, and pieces from the new Grade 9 book are now included. Visit <https://www.cncm.ca> (publications).

CNCM is also excited to announce the addition of a new grade 10 piano solo, *Farewell* by Canadian composer Ernst Schneider. It is available for purchase at our website <https://www.cncm.ca> (publications)

Looking forward to spring, CNCM will be hosting its 3rd annual On-line Piano Festival. The closing date for entries will be May 1st, 2024. Selections to be chosen from the Northern Lights Canadian National Conservatory of Music publications. Further details are available on the website: <https://www.cncm.ca/> (events).

As always, our office maybe contacted for further assistance (cncmoffice@gmail.com)

Best wishes for a successful, musical 2024!



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Conservatory Canada held its Convocation and Awards Ceremony in London, ON this past November with students and teachers attending from across the country. In addition to awarding Medals for Excellence to the students receiving the highest marks in each province for each discipline, and ACCM Diplomas to our graduates, we also awarded \$30,000 in scholarships. The event was live streamed and anyone can watch the replay on the CCTV YouTube channel, where you can also watch our teacher webinars live or on replay, held most Fridays at 12:00 ET:

<https://www.youtube.com/@conservatorycanadatv>

We are planning to hold in person exams once again in June 2024 in select centres across Canada. A list of centres will be available in our teacher and student portals early in 2024. Anyone wishing to hold in person exams in their region should reach out to our office in advance to inquire.

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 are currently working on replacing our **New Millennium Series Piano** publications which have been in print since 1999, sometime in the summer of 2024. The old series will continue to be available for the next few months until stock is depleted, with new books ready for next academic year. We will continue to publish our NMS Voice repertoire albums as well as the Theory for Students and Canadian Contemporary Repertoire Series publications for the foreseeable future.

Find all the information you need on our website:
[conservatorycanada.ca](https://www.conservatorycanada.ca)

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.

Subscribe today: [rcmusic.com/EarTraining-SightReading](https://www.rcmusic.com/EarTraining-SightReading)

RCM Online Strings Teacher Course

Launching in 2024, The RCM's Online Strings Teacher Course provides opportunities to refine techniques for teaching Violin, Viola, and Cello at the Elementary levels, and gain new insights and perspectives shared by leading pedagogues. The course presents innovative teaching strategies and outlines a systemized curriculum to support the development of well-rounded musicians.

Course highlights include:

- 50 hours of learning over the 10-week course.
- A strong pedagogical foundation from The RCM Violin, Viola, and Cello Syllabi and Series Preparatory Level to Level 4, linking technique to etudes and repertoire.
- Insights from leading pedagogues including Martin Beaver, Rebecca Henry, Barry Shiffman, and others.

Course launching in 2024!

RCM Examinations

Exam registration for the May/June session is open from January 16th to March 5th! Registration is on a first-come, first served basis. Register your students early to ensure they secure their preferred date and time!

- Registration Deadline: March 5, 2024
- Theory Examination Dates: May 10 & 11, 2024
- Practical Examination Dates: June 3-22, 2024

RCM Remote Exams are also available all year 'round! Students can complete their practical 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, please visit [rcmusic.com/Exams](https://www.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 help my students to not rush and speed up the tempo?

A. Rushing the tempo is a common challenge that many students encounter. There are many musical circumstances where rushing often occurs, such as crescendos, 16th note passages, phrases that rise in pitch, musically intense sections, and numerous others. Performance anxiety can also bring on rushing and rhythmic unsteadiness. Worrying about having a memory slip is another common trigger for speeding up and rushing. Here are some tips to keep the tempo from rushing:

Slow everything down. Practice at a slow tempo, separate hands and together. Try to feel in control of everything. Then do slow practice with the metronome. Find the places where you feel like the metronome is holding you back, as these are usually the places that are rushing. At these spots, pencil in “no rushing” so you will be reminded of this when you turn the metronome off.

Do a tapping exercise. Play the right hand and tap your left hand on your lap. This way you can really feel the main pulse and have a physical motion to keep this steady. Then switch and tap your right hand and play your left hand. Do the tapping exercise at the passages where you usually speed up and focus on the steady pulse.

Check for tension in the hands, arms, and shoulders. Tension and stiffness inhibit the natural rhythmic flow. The more relaxed you are the better.

Spot check with the metronome. Play the piece up to tempo and turn on the metronome here and there to make sure you are maintaining a steady tempo. Pencil in your tempo, especially after passages that often speed up. Seeing the tempo in the score can be a reminder to slow down.

Make a recording. It can be very helpful to make a recording and listen to yourself. It’s much easier to hear what’s going on when you’re not playing. Listen for any spots that are rushing and remind yourself to hold back. It’s also useful to make a recording with the metronome and play along with it. That’s a surefire way to know that you’re steady.

Here are some types of musical passages to watch for, particularly in Baroque and Classical pieces, where rushing commonly occurs:

- Scale passage – think of holding back.
- 16th note passages – don’t let these race away!
- Crescendos – try not to speed up as you get louder.
- Phrases that rise in pitch – don’t get faster.
- Intense emotional passages – don’t speed up unless you have a musical plan to *accelerando*.
- Check that the rests are full value – count aloud through the rests.
- Hold the long notes the full value – count these also.
- Watch that the ends of the notes are rhythmic – lift the hands and arms rhythmically.

Here are some more ways to work on not rushing:

- Count aloud – this always helps!
- Staccato practice. Each note must be played clearly.
- Staccato practice with the metronome.
- No pedal practice – try to hear every note clearly.
- Keep the LH like an anchor for the tempo and rhythm.



Debra Wanless Music



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For 16th note passages, try these ways:

- Accent practice
 - ONE 2 3 4
 - 1 TWO 3 4
 - 1 2 THREE 4
 - 1 2 3 FOUR. Do this staccato and legato.
- Practice in the low register, legato and staccato.
- Lift fingers higher, especially fingers 3, 4 and 5. Listen for no blurring or skidding. ✱



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



THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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



Review of Publications

Critique de publications

SAILING ON THE SOLAR WIND

Martha Hill Duncan

Intermediate

Red Leaf Pianoworks

This book of ten intermediate piano solos is the second in a series of four volumes that marry astronomy and music. Each piece has an astrophysical insight



by Dr. Martin Duncan which students will love to read and use to influence their understanding of playing the piece. This Volume focuses on the sun, where as Volume 1 (for elementary piano) focuses on stars. The composer creatively uses a wide variety of articulations, dynamics, rhythms, and accidentals to help create the mood for each individual piece.

Atmosphere is a free and expressive piece where the composer draws on the multiple definitions of atmosphere. It is a personal favourite with a range of moods which are clearly written and described for the performer.

Solar Wind is a billowing piece with an interesting and fun ostinato in the LH. This piece provides students with a good opportunity to practice rubato.

Comet Tails is a shorter piece, but mysterious and fun ending in a white-key glissando.

The Red One refers to Mars. It's a gentle flowing piece with more opportunity to explore rubato and a wide range of dynamics.

Asteroid 6115 is a piece that is tributed to Dr. Martin Duncan as in 1996 the International Astronomical Union named Asteroid 6115 "martinduncan" in honor of his contributions to planetary dynamics. The character of the piece is delicately suspended, with plenty of hand-over-hand playing over a smooth and gentle motive.

Lucy and the Trojans is a triumphant piece with time changes, fun accents, and rhythms.

Saturn's Rings is a swirling, shimmering, legato three-page piece that provides students the opportunity to focus on legato between hands.

Pluto and Charon is one of the more advanced pieces in the book that is tender and expressive. It provides students with both key and time signature changes.

The last piece in the volume is *Arrokothe Snowman* which is another piece providing students with key signature changes. It has an ancient feel and is heavily notated with accidentals.

These collections of pieces are sure to be a pupil saver for those students who are interested in astronomy!

Joyce Hein - PEIRMTA

REFLECTIVE PIANO SOLOS

Eugenie Rocherolle

Intermediate – Early Advanced

Hal Leonard HL 001145674

This is a collection of 11 absolutely beautiful piano pieces written in various moods and styles. Seven are Rocherolle's own compositions.



The rest are well-known traditional pieces, such as *Beautiful Dreamer* by Stephen Foster, *Water is Wide* (traditional Scottish), and *Shenandoah* (traditional American). In the preface, the composer writes, "The word reflective could mean a type of meditation, a mood, or a thought about a memorable incident; it could also be a plan for the future". I thought this was significant, especially the "...plan for the future" part. I had always thought that reflective pieces were necessarily slow, but in this case, some of Rocherolle's pieces are not slow.

Big Tease, for example, is to be played "with humour" at a tempo of quarter note = 100, and there are 16th-note passages here which will make the piece seem decidedly fast for the advancing player. *Southwestern Skies* has the same tempo marking, but it is marked "easy-going". The left-hand part is a pattern that is reminiscent of a horse clip-clopping along at a relaxed pace.



DREAMS AND DRAGONS

June Armstrong

Intermediate

Red Leaf Pianoworks

REFLECTIVE PIANO SOLOS - cont.

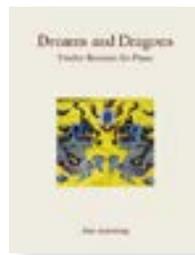
Many of these inspiring, creative compositions, which range from 1 – 4 pages each, have fantastic, well-placed key changes that add to the excitement of the music. What struck me most as I played through this book is that the harmonies are very rich even though the actual level of difficulty of most of the pieces isn't high. For this reason, these pieces would make excellent performance choices; they are sure to please both audience and pianist alike.

An interesting fact about this prolific composer is that while spending a rewarding year studying in Paris, she attended classes with Nadia Boulanger. Imagine being able to say that!

In my opinion, all eleven pieces in this publication are outstanding and well worth learning. For teachers who have students who need more practice playing in an expressive style, this is the book to get.

Celeste-tina Hernandez - BCRMTA

These twelve reveries for piano are at the Intermediate standard (UK Grade 5 to Grade 6). The premise behind this collection was to take a single musical idea and create from it both a dream and a dragon, presented as a pair of pieces. Many of the pieces contain both elements – dream and dragon. Pedaling for the pieces is at the discretion of the performer and the composer encourages any musical interpretation and that the metronome speed is only for guidance.



There are free audio tracks that are available, as well as a video guide to each of the pieces available on YouTube and the composer's website.

Breeze on the Lake and *Knight-at-Arm* was inspired by Keats' ballad *La Belle Dame sans Merci*. *Breeze on the Lake* is a rather eerie, barren piece with a poignant feeling of regret. This is a beautiful piece to use rubato freely throughout. *Knight-at-Arm* is a more heroic, and bold piece. The piece is a study for the right in thirds, which requires very clean and crisp articulation and commitment to a bright tone colour. *The Dream* is very fluid throughout and should be incorporated with lots of rubato. The harmony turns edgy, disturbing, and interesting in measure 16 perhaps evoking one's imagination to believe the dream is about a dragon. The *Snow Queen* is a four-page piece based on Hans Christian Andersen's fairy tale and requires clean and even finger work throughout. Its chilling mood requires dynamics to create the drama throughout. *Daybreak* is a gentle

and quiet piece which is suited to the very still, untouched atmosphere of the very early morning. This piece is another wonderful opportunity to explore the extensive use of rubato. *Thor God of Thunder* is a thundering and rumbling piece in D flat major and is a stark contrast to *Daybreak*. *Sea Spray* and *The Enchanted Forest* are wonderful pieces to explore and build on skills of playing with one hand. *Sea Spray* conveys the movement of water and the dramatic of splashing waves against the rocks, while *Enchanted Forest* is uneasy and sinister and evokes the feeling of a forest containing a dragon. *A Midsummer Night* is in reference to Shakespeare's famous play and is a humorous, mischievous piece that is portrayed through the rapid sixteenth throughout the piece. *Circe the Sorceress* is an enchanting piece that has a dream-like and hypnotic quality where rubato is an essential element. *Dragonflies* is an exquisite and graceful piece that evokes the image of a darting, hovering and finally vanishing dragonfly through the use of a variety of articulation, rhythms, and time signature changes. *The Dragon's Lair* is the last piece of the book and is menacingly dark, dank, and fearful. Played only in the bass clef, a variety of tempos, dynamics and rhythms are used to help students gain more confidence in rubato playing.

This book will be sure to engage your students' imagination while promoting technical development.

Joyce Hein PEIRMTA



Review of Publications

Critique de publications

CONTEMPORARY PIANO COLLECTION Volume 2

Intermediate to Advanced Levels 4 - 9

Lorna Paterson

<https://www.long-mcquade.com/?SearchTxt=lorna%20paterson%20composer&page=search-print>

I enjoyed playing the 12 solos and 6 duets that make up this second volume of contemporary piano music. I never cease to marvel at the creativity and imagination



that composers showcase in their compositions! The fun for us playing it begins with the title and immediately the message starts transmitting. This is why I enjoy doing these book reviews.....I get to discover something unique and brilliant about the composer and experience new music!

The new 2022 RCM Syllabus, Conservatory Canada Syllabus, and the Alliance for Canadian New Music Projects Piano Syllabus include some of the pieces from this collection. This album has new pieces as well as favourites from previously published collections.

I love promoting duets in my studio so I decided to showcase them in the review.

On the Bay is beautifully written with the secondo featuring broken chords for the most part. The primo has a cantabile melody with the hands playing in harmony whenever they are moving in parallel motion.

Fun and Games is energetic and incorporates mostly sixteenth notes. When the secondo has a moment of melody the primo plays a trill like passage that compliments the secondo perfectly. The secondo plays primarily a rhythmic and melodic ostinato while the primo has dotted eighth sixteenth sections as well as a variety of rhythmic groupings involving sixteenth and eighth notes.

Hot off the Press has a catchy melody that transports you to a world of playfulness! There is a variety of articulation in both parts keeping the players on their toes.

Nocturne is a lovely duet in d minor which has the melody moving between the two parts. There are no complex rhythms and is very playable.

Exotic Voyage, written in f minor, has numerous repeating patterns and includes rolls. The melody draws in the listener!

Too Cool is fun to play and hear! There are many chromatic minor seconds and is mostly staccato. The rhythm drives the piece forward and is slightly more complex in the primo than the secondo. This is very cool!

The remaining 12 solos are varied and provide styles that can match all our students. Some are fast and others slow. There are hand crossings and register changes prevalent in some. *Cathedral Grove* features the melody in the LH. *The Loon* is mesmerizing! Overall the rhythms are very playable and the keys move between major and minor. *Just a Second!* features changing meter and many chords of seconds. *Ostinato* also has changing meter and many open chords of fifths and sixths. *Burlesca* is the most difficult rhythmically of all the pieces. It is fun to play and would be perfect in a recital! There is some changing meter and the glissando is a great attraction all the while having a ramped up tempo.

The mp3 recordings showcase the pieces well! As you can see this collection is full of everything! Volume 2 is a delightful creation for us to experience!

Jean Ritter - BCRMTA

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



BLOSSOMS OF COLOUR

Late Intermediate & Advanced Piano Solos
Kathleen Feenstra

https://80dayspublishing.com/products/kathleen-feenstra-blossoms-of-colour?_pos=2&_psq=feenstra&_ss=e&_v=1.0

It has been my distinct pleasure to be able to review all four of these books by Ms. Feenstra! This is the latest one and I have enjoyed this so much I have played through it numerous times. I



decided to investigate the website where Ms. Feenstra plays all of her pieces! What a bonus for students and teachers to be able to watch the video performances of these compositions and more at www.sardispiano.com/compositions. Having technology work for us in our studios is such an asset!

There are three Level 8 pieces and they are very contrasting. *Better Days are Coming Soon* includes many sustained notes, rolls, and some register changes. The cantabile melody begins after a brief introduction. This is written in the key of D major and is in $\frac{3}{4}$ time. The LH features some broken chords supporting the expressive melody played entirely in the RH.

Boreal Beauty is haunting and the perfect title for this work! Although written in the key of c minor there are momentary 'major' moments enhancing the beauty of this piece which ends with a tierce de Picardie. Both hands have numerous octave chords and stretches. There is some syncopation and dotted eighth sixteenth rhythms.

Lavender's Blue, the familiar English Folk Song, is written in theme and variations form. Here the four variations include changes to the tempo, keys, style, and melody movement between the hands.

The time signature remains the same throughout. Due to the size of some of the chords, the student would benefit from being able to reach the span of an octave.

There are four Level 9 pieces. *Across the Sky* is a ballad in the key of G major and in $\frac{3}{4}$ time. There is much use of sixteenth notes in a variety of patterns with cleverly placed triplets to connect the sections. Sustained notes are found throughout in both hands.

Bittersweet Memories is another ballad that changes register and has rhythmic variety including a momentary shift to $\frac{6}{4}$ from $\frac{3}{4}$. There are multiple mood and key shifts throughout. It would be interesting to add lyrics to this composition! This is a wonderful piece to help your student master the 2 against 3 rhythms.

Glimmering Moonlight is a dreamy work in d minor with some changing meter. There are runs in sixteenth notes, rolls, and modulations. The LH is largely arpeggiated lending to this dreamy and enchanting mood. This ends in D major.

I'll Be With You again features some 3 against 2. Here the melody takes some brief time in the LH adding a lovely mood. The LH is largely broken and arpeggiated chords and the RH includes solid chords of sevenths and octaves.

What a pleasure to review this book! The music is expressive and speaks distinctly and all of it lends itself to creating lyrics. I found myself being moved as I spent time at the piano and I'm sure you and your students will as well! We are truly fortunate to be exposed to such beautiful melodies and expressive harmonies!

Jean Ritter - BCRMTA

HALF AN ORANGE

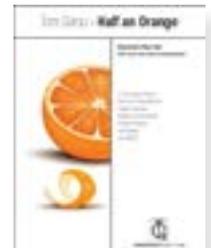
Tom Gerou

Tom Gerou Music

TGM00044

<https://tomgeroumusic.com/?s=TGM00044>

This is a delightful and fun Elementary piece that is 32 measures. There are lyrics to go along with the music, which helps the student understand the composer's intentions.



This piece has a bright and energetic melody that is in triple meter and is in the C five-finger position. There are sharps and naturals for the student be aware of, as well as detailed dynamic markings. This is an excellent piece for students to build their skills in projecting the melody, which can be found in both hands. There is both legato and staccato articulation, ending with a hand-over-hand motion.

There is an optional duet accompaniment which would be fun to play for a recital, but it can also be performed as a solo.

Joyce Hein - PEIRMTA





Review of Publications

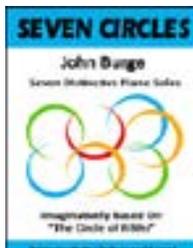
Critique de publications

SEVEN CIRCLES

J Burge

Red Leaf Pianoworks

John Burge has taught at Queen's University in Kingston, Ontario since 1987. He is active as a clinician and festival adjudicator of both piano and composition. For



more information on the music of John Burge visit www.johnburge.ca or www.redleafpianoworks.com.

Subtitled *Seven Distinctive Piano Solos* imaginatively based on the Circle of Fifths, the pieces range from Level 7 to Diploma and are from 2 to 9 minutes in length.

The book cover designed by composer and artist Susan Griesdale features an arrangement of coloured circles. Starting with the first piece in B, the pieces travel down through a series of fifths: E, A, D, G, C, with the final piece in F. Every piece has an interesting title that riffs on the circle theme. We are indebted to the composer for a page of explanation of the book as a whole and another page which clarified pertinent aspects of each piece. This goes a long way towards understanding the composer's intent and is a significant aid to both student and teacher. The pieces are presented in the circle of fifths rather than in the order of difficulty.

Minor Circle in B: A repetitive broken B minor triad in the piano's mid register creates a minimalistic effect while melodic lines are created above and below.

Shimmering Circle in E: The shimmering effect of the title is produced by rapid light broken chords in the RH over layered LH lines.

Swinging Circle in A: A walking bass line supports syncopated melodic fragments in swing time in the RH.

Linear Circle in D: More chordally based, this circle has multiple scale lines in different rhythmic values moving simultaneously in the same direction while anchored by long bass notes. Careful pedalling is required to achieve clarity of sound.

Major Circle in G: Marked con molto rubato, this piece has an improvisatory character with melodic fragments that are often shared between the hands over sustained bass chords.

Canonic Circle in C: Independence of the hands is vital to bring out the imitative nature of this circle. Written in $\frac{7}{8}$ time with accents marking out the groups of 3 + 2 + 2; articulation and quick tempo create a technical challenge.

Grand Circle in F: The longest and most virtuosic of these pieces, *Grand Circle in F* is 12 pages long with a quick tempo, key signature and time signature changes, sequences and exciting dynamic contrasts.

Joyce Janzen - BCRMTA

SUPER EASY SONGBOOK SERIES

Hal Leonard

<https://www.halleonard.com/search/search.action?keywords=super+easy+songbook&dt=item#products>

While at first glance, one might dismiss these books as too easy because of the note names printed inside the notes of the RH, the reality is that these accessible arrangements for piano, have a variety of uses. They make a good introduction to reading lead sheets as there is no bass clef, just chord symbols above the treble clef. Basic LH chord diagrams at the top of each piece provide quick reference. They can also be beneficial for adults or neurodiverse students who find note reading extremely challenging. Most of the pieces are vocal with words included but there are instrumental pieces and books as well. With many genres to choose from – 47 volumes in all! – Beatles, Broadway, Christmas, Disney, Gershwin, Taylor Swift, Dylan, Classical, Gospel etc. there is something for everyone. Perfect for players of all ages.

Joyce Janzen - BCRMTA



Tom Gerou Music

Sheet Music

Early Elementary - Late Intermediate Piano Solos

tomgeroumusic.com

I was given eleven pieces of sheet music to review so I'm going to write about them as they pertain to their levels instead of eleven individual compositions. This is the first time I have encountered sheet music that details all the pedagogical features on the front sheet making it incredibly useful when looking for music to help a student work on very specific areas where they are weak. It also provides a perfect checklist for the student to focus on as they move from learning through polish and performance. I won't list these focuses because you can discover those as you check out this music.

Early Elementary:

Around a Roundabout and *Square Wheels*.

These pieces include lyrics and a duet accompaniment. Both are written in $\frac{3}{4}$ and include accidentals. The shortest note value is the quarter note. There is some staccato in these mostly phrased pieces. Although written primarily for one hand at a time, there are areas in both pieces that have the hands playing together.

Elementary:

Songs from the Sky.

As in the early elementary pieces this also has lyrics and duet accompaniment. I'm sure you too have found that students love to read and often sing the lyrics "owning" the music more. When the hands play together, the LH has chords of 2^{nds}, 3^{ds}, 4th and 5th. Here too the shortest note value is the quarter note.

Late Elementary:

Dreamcatcher and *Overlapping Waves*.

All of the pieces in the elementary levels have been written in $\frac{3}{4}$ time and include accidentals rather than a key signature. The use of pedal is introduced here and the melodies move between the hands. Eighth notes and ties are presented and the hands move to different registers.

Early Intermediate:

Celestial Arches and *Heavenly Blue*.

These pieces are written in $\frac{3}{4}$ time and have pedal throughout. Both have crossing hands and include some broken chords. The piece in D major has a key signature. Both pieces lend themselves well to shaping the melodies and perfecting their use of dynamics to aid this.

Intermediate:

The Tritone Paradox and *Sequoia Gigantea*.

Both of these pieces are in $\frac{3}{4}$ time but that is probably the one thing they have in common! *The Tritone Paradox* is written in swing time and has spots of pedal for emphasis as well as slurring the chords of fourths and fifths. As I'm sure you've guessed, yes, there are many tritones! *Sequoia Gigantea* is a fanfare and has triads presented in all positions. Great fingering is provided to help with the chords of fourths that ascend for an octave. Here we pedal throughout.

Late Intermediate:

Rondino volante and *The Beautiful Temptation*. *The Beautiful Temptation* opens and closes with the same four lento chords that set the tone in this piece. Written in G minor and $\frac{3}{4}$ time, this pedaled work showcases a cantabile melody over broken chords. *Rondino volante* is written in $\frac{6}{8}$ time and the key of D major. This is the first time sixteenth notes appear and they're in various combinations with eighth notes. This is very fast and incorporates tenuto, accents, modulations and a wide range of dynamics.

These solos are great sheets for recitals, quick studies, and appropriate for all our studios! The music is enjoyable and the levels well placed. I would encourage you to be on the lookout for these pieces from *The Solo Project* by Tom Gerou!

Jean Ritter - BCRMTA



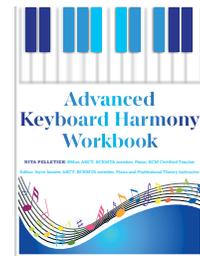


Review of Publications Critique de publications

ADVANCED KEYBOARD HARMONY WORKBOOK - Advanced
Nita Pelletier

For inquiries regarding purchase of digital copies, including studio licenses.

Please contact joycejanzen@gmail.com



This is the final workbook in Nita's excellent series on Keyboard Harmony. It has five chapters and an appendix, which provides a review of some of the previous information.

Melodic Improvisation: Advanced Keyboard Harmony builds on the Intermediate level, which taught us how to create an A section of a 4 phrase (16 measure) binary dance, modulating to a suitable key by the end of phrase 2. We learn how to create a B section, with sequential material in phrase 3 and a return to the tonic in phrase 4. As in the Intermediate level, phrase 1 has a Left Hand counterpoint part and the LH is used at cadences only for phrases 2 through 4.

Sequence: At this level we learn to play a sequence of chromatic descending 5th chords around the Circle of Fifths.

Chords: Provides a review of 3 note chords, 4 note chords, extensions of V⁷ (9, 11, 13) then introduces new chords like the Neapolitan 6, Augmented 6 chords (Italian, French and German), Common tone diminished 7th, and Secondary or applied V⁷ and vii⁰⁷ chords. I call this the "everything but the kitchen sink" of harmony!

Realization of a Continuo bass: Learn to create a Baroque type accompaniment to a solo part. The left hand plays single notes and the right hand plays simple chords (no melody) with smooth voice leading below the solo part - you don't want to "bury" it!

Accompaniment: This should reflect a mature, stylized approach in creating an accompaniment to a given melody. Some chords are given, but suitable chords are added where missing. Important to follow the phrase structure and cadences and to add some of the more advanced chords - perhaps some Secondary V⁷ or vii⁰⁷ chords. Reading root quality chord symbols gives the knowledge and skills to play complex lead sheets.

12 Bar Melody with Modulation: We are given a phrase which we have to analyze then we learn to modulate to a distant key in the second phrase! We are used to modulating to a closely related key on the Circle of Fifths but going to a distant key is challenging. We use some of our new chords as pivots - N⁶, b⁶, Ger⁶, vii⁰⁷. In the third phrase we pivot back to the original key.

Keyboard Harmony Workbook is an excellent substitute to written harmony. Today's students are pressed for time and keyboard harmony requires less practice time than written harmony homework. Keyboard Harmony Workbook works on sight reading, ear training and the very practical skill of creating an accompaniment to melodies. Perhaps teachers have avoided teaching keyboard harmony due to a shortage of printed material but Nita's books fill this gap. Her books are clear and well put together. They give lots of examples and exercises to practice.

Liz Munro - BCRMTA



BRANCHES Vol 3
Various
Red Leaf Pianoworks
RLP PC003



Sprouts, Saplings and Branches are the first anthologies published by Red Leaf Composers Collective. *Sprouts* and *Saplings* were reviewed in the two previous (Spring and Fall) editions of CMT. *Branches* was published in 2022 and presents 13 new pieces for Levels 6 and 7 by the 13 composers of Red Leaf Pianoworks. Each piece is 2 – 4 pages long. Composer notes on the pieces and brief bios help to 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. As in the previous two books, a stunning color cover draws us to explore the riches within.

Sunlight and Shadows portrays the contrasts of the title in a legato LH 16th note pattern while a RH melody unfolds above. On the second page the LH pattern seamlessly transfers to the RH and the melody – which now includes some LH crossing over the RH – explores the lower register. As the piece draws to its close the hands join in 16th thirds and then end in muted doubled thirds.

Danzon is an infectious Cuban dance with cross rhythms and accents.

A 5-note motif is at the heart of *Midnight Mind Games*. It creates a walking bass over which the RH explores in quarter notes, chords and ‘swung’ 8th notes.

Chopsticks Variations begins with the familiar theme stated simply, followed by 4 variations – one, light and cool with tangy accidentals; two, reduced to long mysterious chords; three, with the theme in the LH and the RH crossing back and forth humorously; and four in bombastic style.

Sunday Drive utilizes chords, triplets and swing 8^{ths} to create a laid back, jazzy outing with a somewhat Aeolian sound.

Raindrop Rhapsody begins and ends with a random raindrop staccato pattern over held pedal. In between these two bookends, the RH dances in hypnotic intervallic 8th note patterns occasionally taken over by the LH.

Twelve note rising and falling 16th note scale patterns in various tonalities evoke the ceaseless movement of flight in *Seabirds at Sunset*. The piece is written with accidentals and would be a great challenge for accurate, effortless legato playing!

Lady of the Lake conjures a mysterious and magical place. The melody in $\frac{6}{8}$ time is marked with a repeated motif of a 16th note followed by a dotted 8th and another 8th note. The LH supports the melody with flowing 8th note patterns. The use of 16th notes and a higher register creates momentum.

Snow on Snow reminds me of doing a puzzle with a wintry scene – one had no idea that snow had so many different hues and shades! The use of octaves, fifths and two note repeated patterns with long held LH notes create a sense of stillness and space. The landscape is transformed with widely spaced LH broken chord patterns which move from eighth notes to triple eighth notes. The dynamic moves from *pianissimo* to *mezzo piano* and back again in an evocative tone picture.

The Hummingbirds is a lyrical and imaginative eighth note study for either RH alone or LH alone. Wide ranging in dynamics and register, fingering and 6 note rolled chords create a challenge.

Elissa, inspired by a poem, is a creative and improvisatory daydream which moves through various key signatures and time signatures without disturbing the flow or tonality. Careful and sensitive playing is required to achieve the composer’s intention of ‘wistfully restrained.’

How could you not play swing rhythm in a piece titled *Swinging Circle in A*? Jazz-like melodic fragments in swing rhythm and triplets play above a walking bass which changes chromatically to move through different harmonies.

Lastly, *Elysian Fields* creates a peaceful and ethereal landscape with a LH which moves from beneath the RH melody to above it. This is written in 3 staves for clarity. Subtle and carefully colored, this mystical scene is a perfect way to end this book!

It is worthwhile to take the time to get to know each of these pieces. As in the first two books, 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 expanding student’s knowledge of 21st century composers and repertoire. This volume is sure to delight both student and teacher alike!

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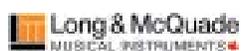
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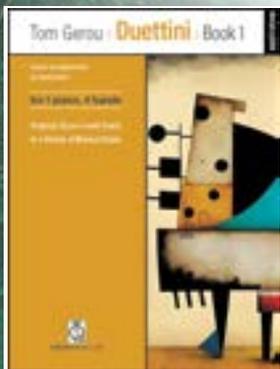
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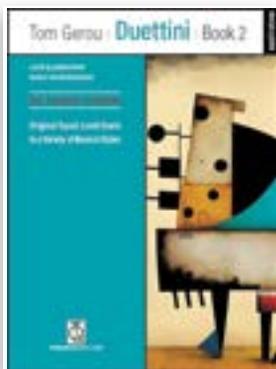
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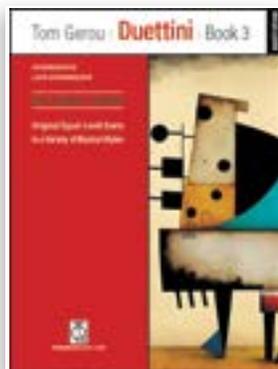
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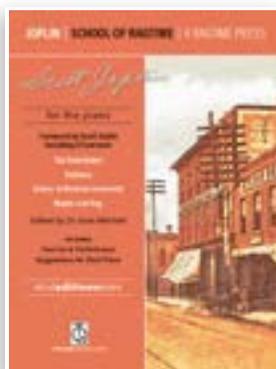
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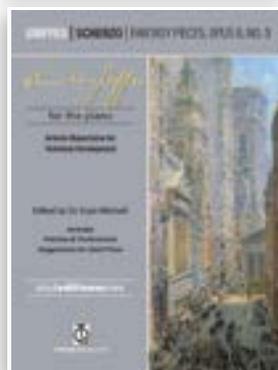
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