

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 75 - NUMBER / NUMÉRO 3

MAY / MAI 2024

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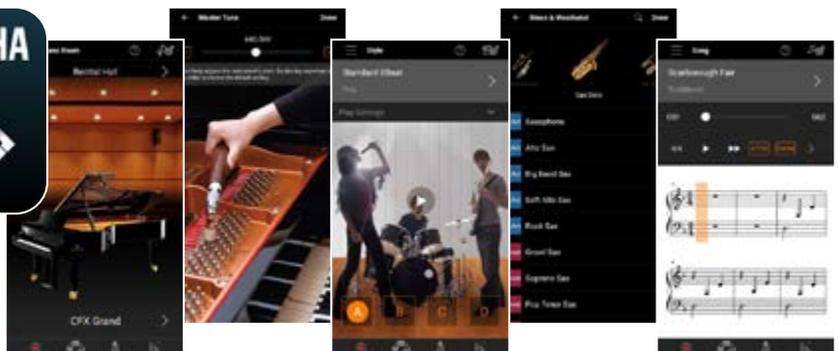


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PUBLICATION INFORMATION

Official Journal of the CANADIAN FEDERATION OF MUSIC
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Fall (Automne) Canada Music Week Edition 2024

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

Winter (Hiver) Edition 2025

- Publication: January 2025
- Submission Deadline: December 1, 2024

Spring (Printemps) Edition 2025

- Publication: May 2025
- Submission Deadline: April 1, 2025

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

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

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

SUBSCRIPTIONS

For a print copy of the magazine- Members or Non-Members may receive a subscription by submitting an annual fee to:

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The fee for Canadian Residents \$ 35.00 per year,
For non Canadian Residents \$ 45.00 per year.

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laura Gray



Hello Friends and Colleagues,

As I write my greetings to you for the final time as your President, I'm travelling along the country roads seeing signs of Spring. So much work is happening all around us! At a glance road construction is beginning, new houses are being built, and fields lie in wait for planting. The efforts of the Earth are revealed as maple sap is collected, trees begin to bud, and the first daffodils poke up along the roadside.

It's also the time of year where work in the music studio is happening in abundance. We put the polish on students' festival pieces, register for exams, and plan recitals. Perhaps you notice the deeper work that has happened too. Secure knowledge of theory and technical elements, confidence in improvising or composing, and artistic phrasing all start to blossom. Through fresh, exciting repertoire each student's personality comes shining through!

CFMTA moves through seasons too, and this one promises to be bright! We have finally found a wonderful support in our new Administrative Program Assistant, Lee-Ann Brodeur. The Officers and Chairs will benefit from her executive skills and creative thinking, and so will our members. As we anticipate the 2024 Professional Development Days, Connecting Canada, I hope to see you at our largest online event, which will be bursting with information on everything in the music teacher world. The CFMTA gavel will be passed to Marlane Osgood, and preparations to gather in Montreal July 1 - 5, 2025 will continue to develop.

Thank you for the opportunity to serve the CFMTA as your President. Stay in touch, stay active in your local, provincial, and national associations, and stay true to your mission in this most beautiful profession of making music!

Laura Gray - President, CFMTA

Chères amies, chers amis et collègues,

C'est sur une route de campagne à observer les premières manifestations du printemps que je vous envoie mes salutations pour la dernière fois en tant que présidente. Autour de nous, tellement d'activité ! D'un coup d'œil, on peut observer une rue en construction, de nouvelles maisons érigées et des champs prêts pour les semailles. La Terre dévoile son travail intense à travers la collecte de l'eau d'érable, les arbres qui commencent à bourgeonner, et les timides jonquilles qui se pointent le nez en bordure de la route.

C'est le temps de l'année où notre activité musicale est aussi la plus intense. On figole les pièces de festival de nos élèves, on les inscrit aux examens et on planifie nos récitals. C'est là qu'on est le plus susceptible de contempler les résultats profonds de notre enseignement : une compréhension plus solide des notions théoriques, une confiance accrue en improvisation ou en composition, ou des tentatives de phrasé artistique qui se mettent à éclore. La personnalité de chaque élève se déploie ainsi grâce aux nouvelles pièces de répertoire que nous leur proposons.

La FCAPM traverse les saisons aussi, et celle-ci est des plus prometteuses ! Nous avons trouvé un merveilleux support en la personne de Lee-Ann Brodeur, notre nouvelle adjointe aux programmes administratifs. Le conseil de direction et les comités, ainsi que tous nos membres, profiteront de ses compétences exécutives et ses idées créatives. Nous anticipons avec joie les Journées de perfectionnement professionnel – Connectons le Canada 2024. J'espère vous retrouver en grand nombre à l'évènement virtuel le plus important de l'année, qui foisonnera d'informations clés sur tout ce que le monde de l'enseignement musical a à nous offrir. Le flambeau de la FCAPM passe maintenant aux mains de Marlane Osgood, alors que nous nous préparons au grand rassemblement au congrès de Montréal, du 1er au 5 juillet 2025.

Je profite de l'occasion pour vous remercier de m'avoir donné l'opportunité de servir en tant que présidente de la FCAPM. Demeurez connecté-e-s, demeurez affairé-e-s au sein de vos associations locales, provinciales ou nationales, et demeurez engagé-e-s envers votre mission, dans ce fabuleux monde de l'enseignement musical.

Laura Gray - Présidente de la FCAPM



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Please contact Treasurer Lois Kerr at treasurer@cfmfta.org for more information.

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Search for CFMFTA and fill in the online form. Charitable Tax Receipts will be issued for all donations.

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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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Pour plus d'informations, veuillez contacter la Lois Kerr, trésorière, à treasurer@cfmfta.org.

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Recherchez CFMFTA et remplissez le formulaire en ligne. Un reçu officiel pour don de bienfaisance sera émis pour toute contribution.

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: 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

Veuillez prendre note que la Réunion annuelle des membres de la Fédération canadienne des associations de professeurs de musique aura lieu avec l'application Zoom.

Rendez-vous : 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



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

Dina Pollock



Hi Everyone,

As we move into spring and see all the new growth in nature, I am eager to get outside and enjoy the changes. I hope I bring the same energy to my students - to grow in music, to be more.

So to work:

Magazine - this issue is full of great articles and reviews - I hope you enjoy them and get some helpful hints and ideas.

Website - do check out the website since some of the programs have been updated. If you see anything that is not correct, please let me know.

I do hope you join us at *Connecting Canada Virtual Professional Development* in July - there are some amazing sessions, and you have access for 60 days.

Thanks,

Dina



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Thank you

Meet our new Administrative Program Assistant Lee-Ann Brodeur



After several years of planning and discussion, CFMTA has finally found the right fit to support our Officers, Board, and Program Chairs! We are thrilled to introduce Lee-Ann Brodeur, our Administrative Program Assistant.

Lee-Ann will be collaborating with the Chairs and Officers to define and grow our programs, provide consistency across national and regional CFMTA initiatives, and engage our members with relevant and interesting opportunities for music teachers.

Welcome Lee-Ann!

Après plusieurs années de planification et de discussion, la FCAPM a finalement trouvé la perle rare pour soutenir notre conseil et nos comités. Nous sommes enchantés de vous présenter Lee-Ann Brodeur, notre adjointe aux programmes administratifs.

Lee-Ann sera en étroite collaboration avec le conseil de direction afin de définir et développer au mieux nos programmes, assurer la cohérence des initiatives régionales et nationales de la FCAPM et offrir à nos membres les meilleurs avantages dont un professeur de musique puisse profiter.

Bienvenue, Lee-Ann !

***Lee-Ann Brodeur** is a classically-trained pianist, teacher, inspirational novelist, wife, homeschool mom, and lover of the arts. After graduating from Mohawk College's applied music program, she studied piano pedagogy through the RCM launching her teaching and freelancing career. Lee-Ann eventually fell into the world of non-profit where she stayed for nearly a decade, helping charities live out their vision through fundraising, special event planning, and grant writing. Lee-Ann lives in rural south Ottawa with her husband, four children and whoodle, where she continues to play and teach music, and write stories to inspire.*





2024 CONNECTING CANADA

VIRTUAL PROFESSIONAL DEVELOPMENT

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Merlin B. Thompson

Twenty Years From Now: What Will Your Music Students Be Doing?

Students' future music making may involve entertainment, curiosity, and interconnection. Join this session to examine how music teachers may sow the seeds of personal exploration, facilitate meaningful conversations, and help students establish lifetime music making habits.

PLUS
Working with Parents: Past, Present, Future



Kathleen Prochnau

Do You Hear What I Hear? Thinking in Music: Foundations and Development of Aural Skills

What are the foundational aural skills that should be developed in a musician? How can teachers fill in the missing links when a conservatory-level student struggles to meet their ear requirements on practical exams?



Iris Hung

Smooth or Crunchy: Touch-based Approach for Legato-Playing in Beginning Pianists

Informed by *Dispokinesis*, a pedagogical and therapeutic methodology that places touch sensitivity at the heart of musicianship and technical development.

15 SESSIONS

Alessandra D'Cienzo

From Expert to Beginner: How the science of sight reading can improve beginner sight reading

By adapting strategies used by expert sight readers, beginner sight reading skills can be nurtured in a fun and creative ways.



**Dr. Erin Parkes
and Jeffrey Sabo**

Taking a Trauma-Informed Approach to Music Teaching

Trauma is surprisingly common, so it is important for music teachers to understand how to adapt one's teaching accordingly. This presentation will outline how that trauma can impact music students and strategies to support them.



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CONNECTING CANADA



Chee Hyeon Choi

Pedagogical Perspectives on Piano Works by Korean Women Composers

This session will introduce remarkable piano works by Korean women composers. These pieces can be incorporated into teaching studios at different levels. The presentation will discuss sample repertoire and showcase videos of both student and professional performances.



Amy Boyes

Starting Up or Starting Over

For all teachers, building a private studio is a career-long endeavour. Not just at the beginning of a career, or after a move, but throughout a career, the need for renewal and growth is always present. The session explores mindsets and approaches for realistic studio building.



Karen Gerelus

Interested & Involved: Piano Studio Parents

Research suggests that parents establish the environment which shapes a child's musical success. However, less discussion concerns how to support parents in creating those musical environments. Parents have an important role to play in modelling behaviours which support the study of music, and teachers need to develop a better understanding of how to encourage their involvement.



Le Binh Anh Nguyen

Innovative Teaching in Piano Learning Apps

The recent, remarkable growth in piano learning apps is evident from the impressive number of app store ratings, such as Simply Piano boasting half a million ratings. The key to their remarkable success predominantly lies in how these apps leverage technology to make the process of learning music genuinely enjoyable and habit-forming. This session investigates the innovative teaching approaches by four piano learning applications: Flowkey, Piano Marvel, Simply Piano, Pianote.



Linda and Susan Gould

Fresh Take on Teaching Piano Technique

Our presentation will focus on innovative and effective techniques for developing piano skills, featuring three fresh ideas designed to enhance piano technique.



Gloria Chu

Secrets to Music Expression with your FACE

Learn how to empower facial expression to become the toolbox for infinite colour choice in timbre on any instrument. This session will uncover the secrets of how using eyebrows, nose, lips and cheeks can become the transformative power to change notes into expressive stories.



Amy Stephens

'Round the Key Circle We Go

Looking at historical examples from the standard keyboard repertoire as well as contemporary examples by living piano composers, we'll introduce all 12 keys and the circle of 5ths in the primary stages and include improvisation as soon as possible in the learning process.

PLUS: It's All in the Elbows



Lana Djordan

Using Various Approaches to Teach the Group Piano Class to Young Students

This presentation will discuss different approaches to teaching young students the piano in a group setting and will introduce a multi-layered approach to teaching.

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Call for Compositions - **Winners** 2024

Appel à compositions - **Gagnants** 2024



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

The following works were selected for the 2024 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

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

Pour l'appel à compositions de 2024, les œuvres suivantes ont été sélectionnées. Félicitations et merci à tous les compositeurs d'avoir partagé leurs créations avec nous.

Instrumental with accompaniment / Compositions instrumentales avec accompagnement

Level / Niveaux 3 - 4

Carefree – Gloria Chu

Level / Niveaux 5 - 6

Tears of Hope – Gloria Chu

Piano / Piano

Level / Niveaux 3 - 4

Glide of the Two Terns - Dana Baitz

Level / Niveaux 5 - 6

Whiskeyjack - Maria Case

Vocal with accompaniment / Chant accompagné

Level / Niveaux 5 - 6

Monarch Butterfly - Katy Dosman

Selected compositions are available until November 30, 2024 for all to enjoy.

Panelists - Marlane Osgood - Anita Perry - Heather Waldner





Call for Compositions - **Winners** 2024

Appel à compositions - **Gagnants** 2024



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

Level / Niveaux 3 - 4, 5 - 6

Gloria Chu is a dedicated composer, pedagogue, adjudicator, examiner, speaker, and performer. She is a multi-award winning composer of chamber, violin, cello, and piano works. Her compositions have been praised to “transport [the audience] into a heavenly world” by International Youth Music Competitions. Several of her pedagogical works have been featured in the Alliance for Canadian New Music Projects Contemporary Showcase syllabus. Her awards and recognitions include six Winning Awards from Alberta Piano Teachers Association Creative Music Writing Competition, Canadian Folk Song Arrangement Prize, First Place at the USA Modern and Contemporary Competition and First Place in Provincial Alberta Registered Music Teachers’ Association Student Composition. Gloria holds two master’s degrees: MA in Piano (University of Ottawa) and MA in Strings (University of Chichester). She has been recognized by Steinway & Sons with a Top Teacher Award and is the recipient of the Royal Conservatory of Music Teacher of Distinction Award for her leadership as a music educator. Gloria has given presentations at city, provincial and national conferences on music learning topics. Her innovative teaching methods and pedagogy compositions motivate students to develop confidence in expressing their unique voice in both music and life. www.gloriachumusic.com



Piano / Piano **Level / Niveaux 5 - 6**

Maria Case is a highly regarded artist and educator in Toronto’s music community, working as a pianist, singer, choral conductor, and composer. The majority of her compositions celebrate the voice, and are inspired by texts from a wide range of eras and cultural traditions. Her art songs and piano works are published by Plangere editions. Maria maintains a busy private studio and is active as an adjudicator and lecturer on subjects related to musicianship and piano/theory pedagogy. She served as Chief Examiner of Theoretical Subjects for the Royal Conservatory from 2006 to 2013. She is co-author of the Celebrate Theory series, and has designed curriculum for theory, music history, piano pedagogy, and musicianship. Maria is the Artistic Director of The Annex Singers, leading this 60-voice auditioned choir with dynamic and imaginative programming. She is also the Minister of Music at Glebe Road United Church in Toronto.



Piano / Piano **Level / Niveaux 3 - 4**

Dana Baitz is a piano teacher, composer and performer living in Toronto. She holds a PhD in musicology, a piano performers’ ARCT diploma, and degree in music theory and composition. She has contributed to over a dozen commercially available albums, and occasionally plays piano in jazz ensembles and violin in klezmer ensembles. Her breadth of her musical interests leads her to foster a similar range of skills in her students: her teaching incorporates improvisation, music theory, composition / songwriting, electronic music production and developing original arrangements of various pieces. Dr Baitz’s academic work focuses on music analysis, funk music, and the study of gender in music. She is a mother and sometimes trapeze artist.





Vocal with accompaniment
Chant accompagné
Level / Niveaux 5 - 6

Katy Dosman is Canadian composer, pianist, and singer originally from Toronto, Ontario. She obtained an A.R.C.T. in piano performance and a bachelor's degree in music from York University before obtaining her master's degree in occupational therapy at the University of Western Ontario. A long-time participant in choral singing, she is an alum of the Toronto Children's chorus, the University of Guelph Chamber Singers, and Concerto Della Donna. She is currently a member of Choeur Adleisia in Montreal, where she also works as a collaborative pianist. Katy has composed several songs for voice and piano/guitar as well as incidental music for the York University theatre production of 'Les Belles Soeurs'. Fluent in French and English, she currently lives with her family in Montreal, Quebec.

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Tapping into Curiosity: How Titles Can Ignite Learning

by René W. Johnson, NCTM, CAGO



René W. Johnson, NCTM, CAGO, from Arlington, Virginia, U.S.A., is a former Northern Virginia Music Teachers Association President and current Virginia Music Teachers Association secretary. During 2022-2023, she became passionate about the Albert Rozin (1907-1987) project and preserving his history and music. The AR team created a website and are working to post over 100 newly discovered pieces by Albert Rozin which are available to the public to download. She runs a busy piano studio with students of all ages in Northern Virginia. She enjoys backpacking, biking, and reading, speaking Spanish, and as an avid organist, just completed a goal of 1000 hours of practice at the organ between November 2021-November 2023.

Does a catchy title inspire your students to choose certain pieces of music? Have you seen how a title can pique the enthusiasm of your students to take on different pieces? Bartok, Gurlitt, Tchaikovsky, Pinto, and Schumann all knew the value of captivating a piano student's imagination. As a young piano student I enjoyed the collection of pieces by Octavio Pinto including "Run, Run!" and "March Little Soldier." The intensity of the melodies and the gripping rhythms made them fun to play. I could create a scene in my mind as I performed those pieces.

Composer and teacher Albert Rozin (1907-1987) knew that titles were an important part of the piano student's experience. As a composer, his music imaginatively reflected the titles he created. (Rozin, 1963) As a teacher, he composed and assigned pieces that would be engaging and delightful to his students in addition to providing teaching opportunities. His titles were a gateway to both mastering technique and finding joy in playing.

A quick glance through Albert Rozin's titles gives a sense of his creativity: Falling Leaves; Rush Hour in Rio; Waltz of the Winds; Circus Parade; Hurricane Hilda. These titles, unlike many titled pieces assigned to students (think Canon in D, Sonata No. 14, or Prelude No. 1 in C Major) draw the student in – make them curious to hear how it sounds. By mastering the piece, they also master the technique Rozin put into it.

In 2023, the life and works of Albert Rozin were rediscovered and over one hundred recently-found unpublished compositions were made available to the public on his website (albertrozin.com). Rozin's vast portfolio of compositions offers music teachers wonderful new content for their students. Following are a few examples of creative ways to use his pieces and insight into the technical skills students can focus on while teaching or learning these pieces. The topics are organized thematically by events, geography, and animals.



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Tapping into Curiosity: How Titles Can Ignite Learning - cont.

Putting Rozin’s Pedagogy into Practice

Marathon (Toccatina)

Albert Rozin



Titles Associated with Events

Rozin’s composition, “Marathon” provides a theme for discussion. Marathons and piano playing have similarities. Both require practicing consistently and setting goals. Marathon runners usually plan out their training so that they are ready for the race just like pianists pace their learning and memorizing of pieces for a recital. A marathon training schedule includes months of long runs, core training, cross-training, and rest days. Each week includes longer distances until the runner knows she will be able to complete 26 miles. Likewise, a piano performer will plan out her preparation for a performance. As an example, in preparation for a recent performance I set tempo targets so I would be ready for a performance at the end of June.

Tempo Chart							
		May 30	June 3	June 10	June 17	June 24	Performance
Faure Dolly Suite	Le Pas Espagnol	160	170	180	190	201	Ready

Marathons and piano playing both require endurance and stamina. Sometimes professional pianists will practice 2-3 hours before taking a break. Similarly, serious marathoners will run for hours at a time. Runners rely on mental practice and visualization (Wade, 2020) to prepare for race-day challenges, thinking about the marathon’s route and mentally preparing for some tough hills or other difficulties such as high or low temperatures or rain. Similarly, pianists should prepare for performances with similar dedication. Pianists can imagine what it will be like to be on stage performing for an audience. (Wilson, 2017) They can prepare for memory slips. Practice performances for friends and neighbors help with overcoming performance fears and gaining confidence.

Rozin’s piece, “Marathon,” is an energetic toccatina, played with lively animation. The vibrant and spirited character to this piece can provide a background for the student’s imagination for completing a marathon. Setting up a tempo chart is a fun (and apropos) technique for students to learn this piece.

Teaching Points in “Marathon”

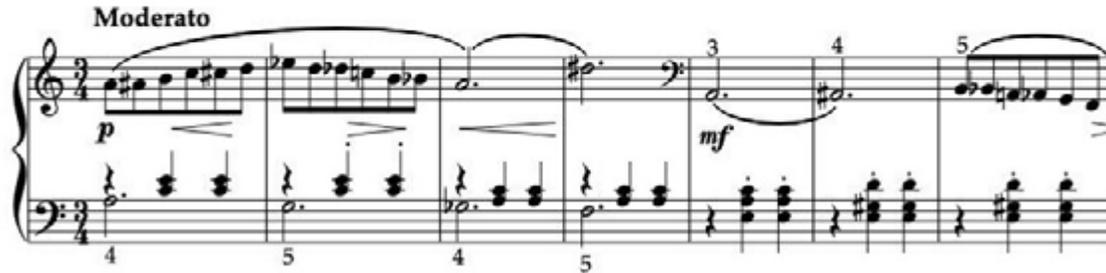
Cut time, articulation, steady beat, quick tempo, accents, intervals, dynamics



Weather events are the topic of a unique set of descriptive pieces composed by Albert Rozin called “The Weather Suite.” Titles in this suite include: “Fair and Warm,” “ Hurricane Hilda,” “Mist in the Night,” “Overcast,” “Summer Showers,” and “ Waltz of the Winds.” These pieces are particularly descriptive in their compositional style for capturing the variations in weather.

To Miss Elsa Ebeling
Waltz of the Winds
 from The Weather Suite

Albert Rozin (1956)



When introducing “The Weather Suite” to a student with an interest in science, I like to capture the student’s interest with a short discussion or trivia questions about barometric pressure (Woodford, 2022) such as the following:

1. Barometric pressure is measured in inches of _____ (mercury).
2. High Pressure means GOOD or BAD weather? (good weather)
3. Low pressure means GOOD or BAD weather? (bad weather i.e. possible storms)
4. A rapid drop in barometric pressure means what is coming? (storm)
5. Rising barometric pressure means what is coming? (good weather)

Bonus point: Red at night _____ (Sailor’s delight).
 Red in the morning _____ (Sailor’s warning).

Teaching Points in “The Weather Suite”

Chromatic scales, holding a dotted half note through the measure while playing other notes with the same hand, 1st and 2nd endings, hands crossing over each other

Titles Associated with Geography and Culture

Flamenco

To Helene V. Malloy

Albert Rozin





Tapping into Curiosity: How Titles Can Ignite Learning - cont.

Rozin often incorporated geography and culture into his titles. While it is unclear whether Rozin visited any of the countries captured in his titles, his Russian origin, Jewish culture, and his home in Bronx, New York all likely provided inspiration for his compositions. “Flamenco” is one of several Spanish-themed titles in his collection. Bronx, New York was a melting pot for immigrants and diverse ethnic groups from all over the world. Each of these groups had their own traditions of music and dance and this likely influenced these musical compositions. His unpublished Spanish titles, which are available on his website, include “Flamenco,” “Holiday in Spain,” and “Senorita Conchita.”

“Flamenco” provides a wonderful opportunity to build on a student’s current interest in the world and broaden his geographic perspective. This piece might also broaden a student’s interest in performing arts and dance. The lesson could begin by opening a map and locating Spain and the Iberian Peninsula, finding out what countries are nearby, and where Spain is relative to where you live.

Flamenco style reflects the historical and cultural diversity of the Iberian Peninsula. It is a treasured cultural tradition of Spain.

The piece Rozin composed in Flamenco style is lively and played with lots of spirit through accents that make one want to dance! For the interlude between the B section and the final A section would be fun to use castanets and look at a YouTube video of someone using them in flamenco style music.

Teaching Points in “Flamenco”

Octaves, grace notes, consecutive thirds, accents and dynamics, alberti style left hand patterns.

To Paul

Cherry Blossom Time

A visit to Washington during the cherry blossom season. A Spring dance.

Albert Rozin

Joyfully (♩=108)

Another of Rozin’s titles referencing geography or culture is “Cherry Blossom Time: A visit to Washington during cherry blossom season. A Spring Dance.” The title inspires questions such as where one could see the cherry blossoms, how many trees there are, how they became such an icon in Washington D.C. The story all began in 1889 with a young woman named Eliza Skidmore who had a vision of planting cherry trees in D.C. after taking a trip to Japan. It took many years for her dream to be fulfilled, but each spring thousands of people stroll around the tidal basin in Washington D.C. to enjoy the beauty of the blossoming cherry trees. (More, 2023). The trees, many gifted from Japan, line the tidal basin and provide a dramatic outline to the water’s edge. Interestingly, cherry blossoms symbolize both life and death, beauty and violence. As the coming of spring promises new life, so the blooming of cherry blossoms brings a sense of life and joy. At the same time, their short lifespan of about a week is a reminder that life is fleeting.



Teachers could share the Japanese song, Sakura, for another beautiful example of music depicting a scene. They could show photos of the cherry blossoms.

“Cherry Blossom Time” begins very innocently and joyfully and then some harmonic surprises occur in the music. Having experienced the cherry blossoms in Washington D.C. many times, these interesting harmonic surprises make me remember the awe I felt as I looked around and absorbed the amazing views. The lilting mood of the music is reminiscent of nature’s beauty.

Teaching Points for “Cherry Blossom Time”

6/8 time signature, compound duple meter, pedaling, left hand crossing over the right hand

Compositions using Animal themes

The Camel Trail

To Rita Kuo

Albert Rozin

Slowly

p

mf

1 2 5 4

Penguins

To Carole Edwards

Albert Rozin

Steady (♩ = 80)

mf

p

1 2 1 2 1 2

Students love pieces that imitate. Many composers have written music to imitate animals such as Daquin’s Le Coucou and Bernstein’s Birds (“The Purple Finch,” “The Hummingbird,” “The Woodpecker,” “The SeaGull,” “The Chickadee,” “The Vulture,” “The Penguin,” “The Eagle”). Saint-Saens’s Carnival of the Animals conjures up vivid images of lions, kangaroos, turtles, and even fossils. And of course, the “Flight of the Bumblebee ” is a lively descriptive piece by Rimsky-Korsakov.

Albert Rozin also featured animals in his compositions. Two examples of his titles that demonstrate imitation include Camel Trail and Penguins. To explore these pieces with students, I like to show YouTube clips of the animals and observe how they move and learn about where they live. I enjoy describing a camel ride I took in Egypt---and especially how it feels when the camel stands up from a seated position. One must hold on tight to avoid being catapulted off! Rozin captures the rhythm of the camel’s lope as well as the penguin’s awkward, comical waddle.



Tapping into Curiosity: How Titles Can Ignite Learning - cont.

Fun facts about Camels:

1. Some camels have one hump; others have two. The humps are not for water storage, but are fat reservoirs that provide energy when food and water are scarce.
2. Camels can drink about 40 gallons of water at a time.
3. Their large curly eyelashes help protect their eyes from the desert wind and sand.
4. Camels are often called “ships of the desert” because they are important in facilitating trade and transportation in desert areas.

Fun facts about Penguins:

1. Penguins are birds, but they can't fly. Their wings evolved into flippers which they use in the ocean for swimming.
2. The males incubate the eggs on their feet while the females go out to sea to feed.
3. Penguins have a special layer of feathers that trap a layer of air which acts as a natural wetsuit and keeps them warm in the cold ocean.
4. Many penguins have colorful beaks.

Both pieces describe the movements of these animals. Students can choose an appropriate tempo to help create the mood for the piece.

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Tapping into Curiosity: How Titles Can Ignite Learning - cont.

The “Camel Train”, the piece begins with a left-hand rhythm that imitates the slow walk of the camel. The piece lulls the listener into a state of relaxation. “Penguins” is simply quirky and students can find humor in some of the accidentals in the piece and the waddy sound of the music.

Teaching Points in “The Camel Trail” and “Penguins”

“The Camel Trail: *legato transitions between chords, balance between hands*

“Penguins”: *16th notes, slurs, arpeggio patterns, left hand switching between treble and bass clefs, contrast between repetitions for interest, wrist action on slurs, fermatas*

Conclusion

Music with catchy titles can inspire curiosity and inspire the teacher and the student to delve into deeper learning by researching various topics, looking at maps, figuring out barometers, or creating pictures in the minds of the listeners. These musically-inspired experiences are to be treasured! This collection of Albert Rozin’s pieces which were recently uncovered will delight your students and provide interesting conversations during lessons.

Author’s Note: Prior to 2023, virtually no data was available on the internet about Albert Rozin. The only information found was on a 1940 census. (Ancestry.com) Through a series of serendipitous events and collaboration between the author and one of her adult piano students, Sheila Herrling, they were able to make connections with Albert’s son, Paul Rozin and Albert’s grandson, Lex Rozin. Paul is a retired UPenn psychology professor. Lex is a Music Theory professor at West Chester University in Philadelphia, PA. Interviews by Sheila and René with Paul and Lex brought Albert’s history to life and can be read at AlbertRozin.com. The full backstory, also written by Sheila Herrling, is available on the website (albertrozin.com). Most importantly, over one hundred unpublished compositions were discovered and can be downloaded from the website. Thank you to Sheila for generating the idea for the subject of this article. ✨

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Image Thinking in Music: Emotion & Mastery

by Paul Mark

The power of music can be truly transformative, allowing us to connect with our emotions and express ourselves in a way that words cannot. But as a music teacher, I often see my students struggle to fully engage with the music they are playing. They get bogged down in technicalities and lose sight of the emotional connection that is so vital to a truly compelling performance. That's why I employ a technique known as "image thinking," which assists students in generating vivid mental pictures of various moments within a musical piece.

By tapping into their imaginations and associating the music with real-life situations, my students are able to unlock a new level of emotional depth and technical proficiency in their playing. It's a simple yet powerful technique that can make all the difference in a student's music education.

Its essence lies in the fact that I create a figurative picture of a particular moment in a phrase or in a whole passage of a piece of music, associating it with some situation that the student can imagine or that he has encountered in life. For example, in one technically and rhythmically difficult spot, I saw that my student was focusing his attention on technique and trying to win the rhythm and play the right notes, which were not in a simple combination and were very inconveniently connected. Trying to play accurately and correctly, the musical aspect was leaving the image that the composer had created. The performance sounded overly simplistic and academic, and I was on edge, waiting for it to finally snap and fall out of rhythm.

Then I stopped the student and gave him an example of what I see as an image in this passage. I asked him if he had ever seen the reaction of hens with chickens in a barn when a person came to them. The student said that they begin to fuss, run in different directions, panic and make sounds: squeak and cackle anxiously like they're really scared or something. I asked him to imitate this by playing the same excerpt from the play. To my surprise, the music passages were played without tension or panic, even though the task was to perform like panicked chickens in a barn. Technical moments faded into the background and did not fall out on the ears of the listener. Everything sounded harmonious and easy. The student himself admitted that by thinking about the image and not about technical difficulties, he easily overcame them.

Another example is one of my students was having trouble playing a piece of music that required making a contrast in dynamics. He was struggling to make abruptly quiet (*subito piano*), and it did not sound as expressive as it could be. So, I asked the student to imagine themselves standing outside a room and listening to the sounds coming from within. Then, I asked them to imagine the door suddenly slamming shut, and the sound becomes muffled. I encouraged them to focus on the dynamics, making a soft sound without preparation and imagining the music being played from behind a closed door. The student began to play the music with more feeling and emotion, using the imagery to connect with the muffled sounds in the music.

As a teacher or instructor, it can be challenging to keep students engaged and motivated to learn. One effective way to enhance learning is to incorporate creative teaching methods that encourage students to use their imaginations and think outside the box.

My students said that such a technique (image thinking) makes their studies more interesting and motivates their music lessons.

In conclusion, music is not just about playing the right notes or following the correct rhythm. It's about feeling the music and connecting with the audience through emotion. As a music teacher, I have found that using image thinking can help my students become more technically proficient while also developing their emotional connection to the music they play. By creating figurative pictures of different moments in a piece, students can associate them with situations they have encountered in life, making their studies more interesting and motivating. It's a simple but effective technique that I encourage all music teachers and students to try. ✿





As a highly skilled musician Paul Mark brings a wealth of education and experience to any role. With a Doctorate of Musical Arts and a Master of Music Degree in clarinet performance and teaching, as well as a Bachelor of Music Degree in clarinet performance, bandmaster, and clarinet teaching, he has a deep understanding of various musical genres and disciplines. He has gained extensive experience in teaching and coaching roles, including coaching woodwinds and group rehearsals for the Youth Symphonic and Band Grades 8-12, teaching clarinet, piano, and ensemble classes at the Schwartz/Reisman JCC, and running conductor classes at his private online music studio 'Sonatico'. He is proud of his achievements as the Director/Conductor of The Woodwind Community Band, for which he received a grant from the government of Canada's New Horizons program. He has also contributed to the world of music through his recordings and publications, including Latin American clarinet music in "Soul of Brazil" and gospel contemporary instrumental worship music in "Moment of Renewal."

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How to Achieve Peak Performance Through the Nine Dimensions of Flow

by Di Wu



Di Wu is a pianist and teacher. He believes the musical and psychological components of music learning are equally important. His research interest is in examining the role of optimal performance during musicians' creative processes to better understand musicians' performance experiences.

Introduction

First defined by Csikszentmihalyi (1975), the flow experience describes an optimal psychological state that promotes peak performance in musicians, while enhancing their intrinsic motivation, sense of achievement, well-being, and happiness (Tan & Sin, 2021). As musicians, we all know that our performance experiences can have two opposite extremes: maladaptive performance anxiety on the negative side and peak performance on the positive side. Entering the flow state during a performance enables musicians to leave performance anxiety behind, allowing them to experience an immersive, efficient, empowered, and anxiety-free state of pure joy.

Nine Dimensions of Flow

Flow has nine dimensions (Csikszentmihalyi, 1975; Nakamura & Csikszentmihalyi, 2020):

- (1) *Clear goals*, which entails having particular aims for the performance;
- (2) *Unambiguous feedback*, built on ongoing assessment of how well one is doing in the performance so one can adjust accordingly;
- (3) *Balanced challenge and skills*, which depends on recognizing that one's skills are sufficient to achieve the task;
- (4) *Integrated action and awareness*, so as to fluidly perform without overthinking;
- (5) *Intense concentration*, to maintain focus during the performance;
- (6) *A sense of control*, in that the musician confidently delivers the performance tasks;
- (7) *No self-consciousness*, so that internal and external judgments are irrelevant;
- (8) *Transformed time*, such that time moves differently during the performance; and
- (9) *Autotelic experience*, in that the performance is experienced and remembered as meaningful and satisfying.

The first three dimensions describe the preconditions of flow; the remaining six dimensions characterize the flow experience that can occur during performances (Barthelmäs & Keller, 2021). If we music teachers can distinguish between the first three preconditions and the remaining six aspects, we will be better able to help our students become familiar with both the concept and the experience of flow. Some students may have already experienced flow without knowing the concept, but invoking the preconditions of flow allows teachers to pave the way for students to enter the flow state. Furthermore, by using strategies based on the aspects of flow, we can help students extend and deepen their experiences of flow. The following strategies, summarized from my own teaching, may be useful for creating students' optimal performance experiences.



Three Preconditions to Enter the Flow State

Dimension 1: Clear Goals

Creating a safe space for students is fundamental. Within this space, students can engage in open and honest dialogue, which then allows teachers to establish a direct and clear understanding of what their students would like to achieve in their performance. I encourage my students to focus on one goal at a time. However, some ambitious students may have multiple performance goals in mind. This can often overwhelm these students since more goals create more challenges for them to address. In such cases, I encourage them to make a list and then choose the order in which they will practise to achieve these goals.

Dimension 2: Immediate and Unambiguous Feedback

I remind students to pay nonjudgmental attention to elements they perceive during their performances, such as the quality of the tone, awareness of their posture, the sensitivity of their touch on the keys, and so on. Using these elements as cues, I encourage them to trust their musicianship to make timely adjustments that make sense to them. As their teacher, I always make sure that my feedback is clear and supportive. Also, I remind my students that each of their performances is unique and holds its own value in contributing to their learning process, no matter how well they currently know the piece.

Dimension 3: Challenge Skill Balance

This dimension requires teachers to consult with students before assigning them new tasks. This ensures that students subjectively perceive a match between their skills and the performance tasks. For example, I usually discuss the musical or technical challenges students are hesitant to face, along with their uncertainties about the situation. Then, I direct them to embrace strategies they have already learned that could be useful to move them forward. During this step, I target three objectives. First, I determine that the challenges are meaningful and sufficient for them to explore and thus expand their abilities. Second, I help students understand that the challenges are not beyond their competence by explaining that challenges must be slightly beyond their current ability for the work to advance their skills. Finally, when students are brave enough to step out of their comfort zone and embrace new challenges, I validate their efforts and the courage they have shown. This is crucial. As a teacher, I aim to ensure that students feel supported and not overwhelmed.

Using “Connect, Don’t Correct” to Maintain the Six Aspects of the Flow State

Following the three preconditions just discussed, students are ready to take the next step and dive into their flow experiences. At this point, my role is to help them maintain their flow state for as long as possible. In this context, the principle of “connect, don’t correct” is particularly valuable. Using “connect, don’t correct” as my guiding principle, I focus on cultivating students’ connection to their flow experiences by limiting my corrections during their performance. However, I am careful not to neglect the essential musical and technical elements my students must learn, providing necessary feedback during our reflections before and after their performance. In my view, creating an authentic and powerful link between students and their flow experiences is both inspiring and immensely valuable, compared to merely correcting their wrong notes and rhythms. Indeed, I often tell them I am their “cruise control” system, on which they can rely. In other words, my job is to patiently witness their flow experiences unfold. This means that when they do not need me, I am “invisible,” but when they do, I am there.

Dimension 4: Merging Action with Awareness

I ensure students recognize and develop trust in their ability to connect their physical movements with their musical minds before the performance. The intention is to have students understand that when flow happens, an automatic alignment takes place between their mind and body so they can play the piece effortlessly. This connection fosters a deep sense of immersion in the creative space, allowing emotions and techniques to coalesce, which in turn elevates the quality of the performance experience.

Dimension 5: Concentration

Concentration is fundamental to maintaining the flow state, but this state of focus can be so easily broken: When I was working on my master’s degree in piano performance, I remember how often my focus during a masterclass was interrupted by the sound of my teacher’s lips smacking whenever I played a wrong note. At first, this unpleasant auditory cue made me feel guilty. Over time, it evolved into a deep-rooted sense of failure, eventually triggering a physical shutdown during my performances. This negative experience taught me that constantly interrupting students interferes with their ability to maintain concentration.





How to Achieve Peak Performance Through the Nine Dimensions of Flow - cont.

Therefore, it is important for teachers to allow a space for students to feel centred and discover their own pathways to success, following this maxim, “It is okay not to be okay.” I believe the “not being okay” part teaches students to address their performance mistakes with kindness rather than self-criticism, a more sustainable perspective towards learning.

Dimension 6: Sense of Control

Enhanced concentration can lead to a sense of control and empowerment so that students are patient and confident. Working with my students as partners, we collaboratively identify those elements they can and cannot control during performances. Moreover, I have noticed that encouraging them to give themselves “permission” to let go may open their minds to attend more directly to meaningful and achievable performance moments. “Letting go” can include things like not worrying about the lighting on the stage, the reaction from the audience, and the voice of their inner critic.

Dimension 7: Loss of Self-consciousness

This dimension underscores that students are not concerned about what other people think of their performance; nor are they bothered by their own critical voice. This requires that I help students differentiate between self-criticism and constructive feedback. By doing so, my goal is to foster a sense of freedom within themselves, shifting their focus away from internal or external criticisms. Additionally, discussing the value of the students’ subjective performance experiences, rather than the outcomes, can be helpful. This reminds the students, the parents, and myself to be less attached to their performance outcomes. Sometimes I challenge my students to practice a piece at a speed they have never played before so they can try out unique performance experiences without worrying about negative consequences.

Dimension 8: Time Transformation

An interesting quality of the flow state is that time becomes immaterial and of no consequence. If my students are curious about what time transformation feels like, I use a mindfulness approach to guide their practice, by having them focus on three principles: moment-to-moment awareness, openness with curiosity, and a nonjudgmental attitude (Shapiro et al., 2006).

This begins with first teaching students to realize that being fully present in their practice means being deeply engaged with each of their musical moments. They neither worry about the notes they have already played nor about the upcoming passages they will soon interpret. I then encourage students to focus on the quality of their practice with curiosity, rather than being concerned with the passing of time. When the experience of time becomes irrelevant, this opens a space for them to savour each expressive moment they make, which in turn allows them to embrace the possibility of exploring more diverse combinations of tone, touch, and time. Afterwards, I emphasize the value of exploration, letting the students go where the music takes them.

Dimension 9: Autotelic Experience

In 1975, Csikszentmihalyi included “the autotelic nature” as a dimension of flow, suggesting that after a person experiences the flow state, they are left with a deep and satisfied feeling, along with a great desire to relive this experience of flow again. Since the autotelic experience is highly linked to an individual’s intrinsic motivation, and because students only become aware of that autotelic quality after the performance is over, I encourage them to immediately reflect upon how they felt after they played and what they experienced while they played. With these thoughts in mind, I then ask them to write some brief reflections in a practice journal. By fostering introspection after important performance milestones, students can become increasingly aware of their own autotelic experiences and cultivate a desire to replicate their peak moments. In addition, they become attuned to the specific conditions and positive performance memories that may contribute to their flow states. More importantly, this journal can be useful when students are frustrated or discouraged in the learning process, because their notes may help them to recall successful performances and replicate them in the future.



Conclusion

Flow theory offers a transformative approach to music pedagogy by focusing on creating optimal psychological states to achieve peak performance. By understanding the nine dimensions of flow, music educators can foster environments that not only mitigate performance anxiety but also elevate their students' intrinsic motivation and joy. The three preconditions—clear goals, immediate feedback, and the balance between challenge and skill—are foundational and

set the stage for students to immerse themselves in the flow state. Once there, the principle of “connect, don't correct” allows students to deeply engage with their music without fear and anxiety. As music teachers, our role is not just to correct notes and rhythms but to empower students to connect deeply with their music, leading to sustainable, optimal, and joyful performance experiences. ✨

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Student Composer Competition / Concours pour jeunes compositeurs

Deadline June 1, 2024

- Only first place winning manuscripts at the Provincial/Territorial level may be forwarded by the coordinators to the Competition before June 1, 2024 in order to be included in the Canada-wide judging.
- Eligibility - Entrants must be: Canadian citizens or legal residents of Canada AND Currently studying with a CFMTA member.
- For complete rules - visit the website: <https://www.cfmta.org/en/student-composer-competition-rules-and-regulations/>
- Seuls les manuscrits provinciaux gagnants peuvent être transmis aux coordonnateurs de la Semaine de la musique canadienne afin d'être jugés dans le cadre du concours pancanadien, et ce avant le 1er juin 2024. Les versions enregistrées des œuvres sont optionnelles.
- Admissibilité - Le ou la concurrent.e doit être : citoyen.ne canadien.ne ou résident.e permanent.e du Canada suivre des études musicales avec un.e professeur.e membre de la FCAPM
- Pour le règlement complet, visitez le site Web : <https://www.cfmta.org/fr/representant-etudiant-regles-et-reglements-de-la-competition/>

Student Composer Competition Adjudicator - Christopher Mayo



Christopher Mayo (b. 1980) is a Toronto-based composer of orchestral, chamber, vocal and electronic music. His work, variously described as “cogent, haunting and...desperately poignant” (The Times) and “a steampunk collection of gnarly machine-like noises, flashy timbres, and explosive rhythms” (Classical Voice North America), is characterized by its distinctive rhythmic language and wide range of diverse and eclectic inspirations.

Christopher’s works have been commissioned and performed by leading ensembles worldwide, including London Symphony Orchestra, BBC Symphony Orchestra, BBC National Orchestra of Wales, National Youth Orchestra of Great Britain, Vancouver Symphony Orchestra, Victoria Symphony, London Sinfonietta, Crash Ensemble, Alarm Will Sound, Aurora Orchestra, Nouvel Ensemble Moderne, Ensemble contemporain de Montreal and Manchester Camerata where he was the Composer-in-Residence from 2012-13. His music has been conducted by artists such as Susanna Mälkki, François-Xavier Roth, Nicholas Collon and Bramwell Tovey. He has received performances at festivals including the Bang on a Can Summer Music Festival, Aldeburgh Festival, Cheltenham Festival, Nuit Blanche Toronto, and the Marrakech Biennale.

Also noted for his work as a versatile orchestrator and arranger, Christopher has collaborated with artists including Grammy-nominated pop singer-songwriter Carly Rae Jepsen, R&B duo DVSN, throat-singer Tanya Tagaq, DJ King Britt, folk rock band Whitehorse, electronic artist Matthew Herbert and drum and bass star Goldie among others.

Christopher’s music has been commercially recorded by the London Symphony Orchestra on their LSO Live label as well as by Aurora Orchestra for NMC Recordings. Christopher’s music has been widely broadcast on television and radio including multiple broadcasts on BBC 1 Television, BBC Radio 3 and CBC Radio 2.

Christopher is an Adjunct Assistant Professor of Sonic Arts, Composition, and Music Theory at Queen’s University in Kingston, Ontario, Canada.



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



Conservatory Canada is set to release its new piano repertoire series this summer! Called 'Mosaics', it is a curated collection of music spanning the ages as one may expect from a conservatory series, but we are making efforts to include a large proportion of music that has not been previously published in conservatory albums. We will be featuring a large number of works by forgotten women composers from the baroque to the modern era, music by some BIPOC composers as well as music freshly written for this series by various living composers familiar to the Harbridge-Wanless brand, who is publishing the series.

The 'Mosaics' collection will replace our New Millennium Series, which will slowly disappear from retail shelves in the coming months. It will feature Pre-Grade 1 through Grade 8 albums, available in hard copy as well as in TimeWarp Technologies

SuperScore app, available for iPad. Through SuperScore, users will have access to a variety of unique features including recording tracks (with variable speed), liquid digital display and various learning modes when connected to a digital keyboard.

The books will be available through your favourite retailers as well as online at Harbridge Publishing House. We will be broadcasting several live webinars starting in the fall to help teachers work through the new music, including pedagogical insights.

In the meantime, check out our Conservatory Canada TV YouTube Channel for more than two seasons' worth of teacher webinar replays on a variety of topics.



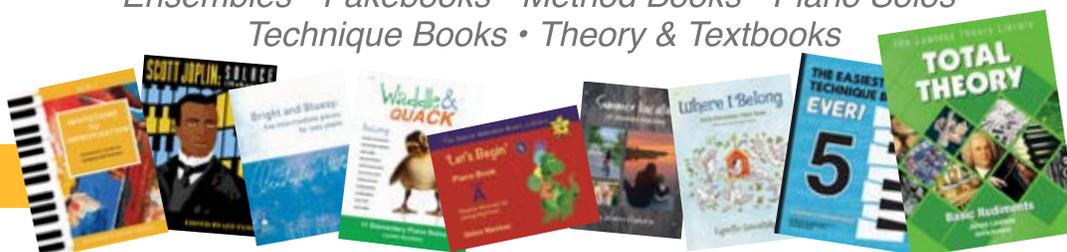
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NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

Northern Lights Canadian National Conservatory continues to provide unique musical experiences for piano students. This summer CNCM will launch “Mini Sizzler” events, one in Ontario and one in Saskatchewan. See our website for information <https://www.cncm.ca/events>

Participants at the “Mini Sizzler” will have an opportunity to spend the day working with Canadian composers in positive workshop format. Each participant will perform a piece of their own choice from the Northern Lights publications. In advance of the “Sizzler”, if they so choose, students may seek mentorship from the composer of their chosen repertoire. The exciting day will culminate with a concert and presentation of the Silver Medal Awards.

CNCM continues to expand its video library, access the library on our CNCM YouTube channel for viewing.

Visit our website (<https://www.cncm.ca>) for news and the latest updates on our programs and events. As always, we welcome inquiries regarding our examination programs and contact can be made at cncmoffice@gmail.com



NEW: RCM Elementary Theory Quiz

Aligned with The RCM Curriculum, the Elementary Theory Quiz is a digital test designed to reflect students’ current understanding of elementary music theory at their respective levels upon completion of their theory books with their teacher. This quiz serves as an educational milestone, allowing students to validate their progress and understanding of foundational music theory principles.

Learn More: www.rcmusic.com/TheoryQuiz

NEW: RCM Online Strings Teacher Course

The inaugural course in The RCM Online Strings Teacher Courses series is designed to refine teaching techniques for teaching elementary-level violin students. This 10-week course includes innovative strategies and insights from esteemed pedagogues like Martin Beaver, Rebecca Henry, Barry Shiffman, Timothy Ying, Mimi Zweig, and others.

Course highlights include:

- 50 hours of learning over the 10-week course.
- A strong pedagogical foundation from The RCM Violin Syllabus and Series Preparatory Level to Level 4, linking technique to etudes and repertoire.
- Professional development within a network of up to 25 like-minded teachers dedicated to lifelong learning.

Learn More: www.rcmusic.com/STC

RCM Examinations

Exam registration for the August session is open! Registration is on a first-come, first served basis. Register your students early to ensure they secure their preferred date and time!

- Registration Deadline: June 4, 2024
- Theory Examination Dates: August 9 & 10, 2024
- Practical Examination Dates: August 12 - 24, 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



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

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

by Lori Elder

Q. I'm having issues teaching pedalling. I'll figure out how to pedal a piece, and it sounds fine when I play it. Then the student does what I tell him or her to do and it doesn't sound good at all. What should I do?

A. I know what you mean, and I have come across this same thing. First, double check that you have marked the pedal changes in the student's book with clear down/up brackets on the exact beats and chords that you have in mind. Then I go through the piece with the student at their lesson and I check what's going on at the keyboard. I hear the piece with no pedal, and these are some things I often find:

LH is too loud. This makes the pedal sound thick because there's too much tone to begin with. Assign some LH ghosting practice on top of the keys to lighten it up.

Inner voices are too loud. It could be the tenor and alto notes are too loud and making the texture heavy.

Chords are not being voiced. Generally, the top note should be louder and the lower notes softer.

Notes are not lifted up. If the student is holding through rests, not lifting at phrase ends, or not playing passages clearly this can all affect the pedalling.

Next, check what their foot is doing. Have the student play the piece again, this time with pedal. Here are some things to watch and listen for:

- Be sure their heel is on the floor and the pedal sits under the ball of their foot.
- Pedal slower. Some students pedal down/up too fast, then the dampers are not on the strings long enough to get a clear change. Practice doing slow foot motions.
- The pedal is not coming all the way up. The pedal rises part way up then is back down again, which doesn't completely clear the sound and the harmonies blur together.
- The pedal needs to stay in the up position longer to completely clear the sound.
- The pedal is coming in too early and catching some notes from the previous harmony in the new pedal.

- Students "rest" their foot on the pedal, but it's actually slightly down!
- Try using half pedalling, which is only putting the pedal half-way down. Often using only the top half of the pedal is a good solution in Baroque, Classical and certainly Impressionist pieces. Pedal changes can be quicker and cleaner.
- Do separate hand practice plus pedal at a slow tempo. Make sure the pedal changes are clear. Then try it at a little faster tempo to be sure it still works. Sometimes a pedal style that works well slowly must be modified to be clear at a faster tempo.
- Ask your student what their pedal is like at home, as pianos vary a great deal, including the pedals. Some students find it challenging adjusting to the height and firmness of a different pedal.
- Keep listening. Ask the student in the lesson if they heard that blurry passage that just happened. If they don't recognize it in the lesson they usually don't notice it home either! Listening for clarity is very important, as students can get used to a blurry sound and may not even notice it anymore.
- At all times, the hands, feet and ears have to work together.



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



Something New !

Review CD Recording



SCHUBERT - LATE PIANO WORKS

recorded by Christine Vanderkooy

This CD was recorded at Glenn Gould Studio, Canadian Broadcasting Centre on "Bertha", the 9 foot New York Steinway, during Toronto's pandemic lockdown in December 2020. Listening to this CD shortly after a brief hospital stay was extremely therapeutic and was just what I needed during my periods of rest. The music is exquisitely interpreted and musically sublime!

The cover is artistic and informative. The photography is perfection....aesthetically pleasing!

"Franz Schubert was composing feverishly in the months before illness ended his life in the Fall of 1828, completing some of his most sophisticated, poetic, and deeply felt works for the piano, including the Piano Sonata in C minor D.958, the first from his late sonata trilogy, and Drei Klavierstuecke, D. 946, his final set of impromptus."
- C. Vanderkooy



The CD opens with the Piano Sonata in C minor D.958. The notes are carefully placed and the exquisiteness is uplifting and transports you to an incredible place of beauty. At times it is reflective and then there are surprises that bring a smile to your soul! The music is delivered in a way that clearly shows us the heart of Schubert.....fully captured and carried to the listener! Great care is taken to respect the structure and present it in a way that is captivating. The clarity and precision of the execution of this work is truly magnificent! Great showmanship is evident here!

The Impromptu No. 1 in E^b Minor D.946 is a work of magic under the fingers of Ms. Vanderkooy! The tonal colors of the piano come alive under her fingers. Her technical skills convey a sense of ease and effortlessness which betray the difficulty of the music! I'm sure Schubert would be delighted with this interpretation knowing his intentions are being recognized!

The Impromptu No. 2 in E^b Major D.946 opens sweetly and tenderly. The heart of Schubert is captured here in this rendition and makes its way to our heart through the gentle guidance of the performance. The performance is full of flair and flamboyance! Passion and emotion weave the music into our minds and hearts.

The final work is Impromptu No. 3 in C Major D.946. The voicing is warm and here again Ms. Vanderkooy has definitely found the "many voices of the piano"!

This is a delightful CD to listen to at just over an hour in length. From the first time I heard it, I was amazed at the incredible precision and clarity of the playing! Brilliant musicianship! Be prepared to be seduced!

Jean Ritter - BCRMTA



Review of Publications Critique de publications

GIGGLES'N KIDS

Susan Griesdale

Redleaf Pianoworks **SGR-P012**



A coil bound book in landscape format, this attractive volume has a cover photo of a toddler with her chubby hand over her giggling mouth and with mischief in her eyes. Inside the book are 30 etudes from Prep A through Level 1 which address various technical challenges, moving from easier to more difficult. Each short etude focuses on a single musical aspect by introducing a musical sign, learning what it means and then playing it. The table of contents indicates the musical feature learned in each piece while extra instructions are given on each page. The first piece is *Stuck in the Mud* with the focus on keeping the fingers pointing down. It is suggested that the student imagines having velcro on their finger tips. Next comes *Prickly Possum* teaching staccato. *The Stomping in Galoshes* is perfect for accents while *Whacky Fingers!* uses intentionally awkward fingering to force accurate reading. *Lefty* is – appropriately enough – for left hand alone and *Snake Charmer* teaches legato touch as fingers cross over the thumb. *L'ill Drummer* uses 4 different types of body percussion together with played notes. *Purple Crayons* introduces quartal harmony in melodic and harmonic form. Other techniques taught are arm weight, hairpin dynamics, intervals larger than a 5th, trills, glissando, balance between the hands, hand over hand movement, fifth finger reinforcement and more. Titles are appealing to a child's sense of wonder and curiosity and are well paired with the concepts they illustrate – as in dissonant harmonies in *Spicy Fries*. Short enough to easily hold a student's interest and challenging enough to be useful for instruction, this book is a treasure trove for both learner and instructor. It could be used as a supplemental book for any method or learned from beginning to end. Highly recommended!

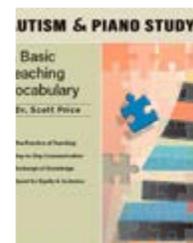
Joyce Janzen - BCRMTA

AUTISM & PIANO STUDY

A Basic Teaching Vocabulary

Dr. Scott Price

Tom Gerou Music **TGM0040**



When I was first asked to review this book, I was very excited because I have several family members diagnosed with autism who studied piano. My daughter is in her late 40s and my granddaughter in her mid 20s now. Both are extremely high functioning and have managed to sort of make it work without all the supports that are available at this time. Many things could have made their study of piano much easier to navigate had we known then what we know now! Books like this one highlight various alternate approaches to make piano study more successful and enjoyable for the student, the family, and the teacher.

I found the following statements located in the Preface to really resonate with me.

“The field of piano pedagogy is, at its root, about the trust parents place in piano teachers in nurturing and developing the intrinsic music aptitude in all children. At its very heart, piano pedagogy is about the responsibility teachers have in nurturing and supporting young people, providing opportunities for musical and personal growth, validation, and lifelong learning and enjoyment through music making.”

I think it is a rare studio these days where there are no neurodivergent students! With all the knowledge and testing available, more and more individuals have ‘labels’. I believe labels can be extremely positive if used correctly. It makes our work as teachers much easier when we are aware of what we’re dealing with. These people often see life so differently and if we are willing to be their students, we can learn an incredible amount about ourselves and the world around us from their perspective. Hence, the value of this book!

“This book is about the practice of teaching. It is about the day-to-day struggles in communication, exchange of knowledge, and the quest for equity and inclusion for students with autism.”



AUTISM & PIANO STUDY - cont.

Dr. Price includes personal experiences with numerous students that he had the pleasure of studying with. These shared stories are revealing and clarifying and definitely eye-opening.

Chapter 3 includes four tenets of teaching. They are:

1. Music aptitude does not discriminate, and neither should the teacher or the community.
2. The student is the teacher, and the teacher is the student.
3. Use vocabulary that is age-appropriate, and student-specific.
4. Say what you mean, and mean what you say.

He explains how this applies in lessons and how to avoid catastrophes with students with autism. Although, these do apply to all our teaching!

The heading of **Chapter 4** is 'Person-First and Identity-First Language'. Some students prefer to be thought of as "girl with autism" and others as "autistic girl". Each family has their preference.

Chapter 5 deals with studio environment and Dr. Price goes into unwelcome distractions and welcomed distractions, and parent involvement.

This is followed by studio communication in the next chapter. How often do we think about our breathing, voice usage, facial expression, body language and vocabulary? Even the most subtle changes can impact our students that are on high alert to these forms of communication.

In **Chapter 7**, routines are visited: macro and micro.

I really identified with **Chapter 8** that discusses teaching finger numbers and right and left hands. Is our student ready? Am I ready as a teacher? The instructional procedures for teaching this are great. Then we deal with the challenges for students conceptualizing finger numbers.

Chapter 9 goes into music counting and different approaches to having success. The classification system of music notation symbols we use in our studio differs with students with autism. How that is communicated is essential! We have to be sure of our teaching process as well as the practice process. This is discussed in **Chapter 10**.

Chapter 11 includes a 5 step plan he has for dealing with the details in the teaching of repertoire. What useful gems are provided for our help!

The chapter on technique and artistry is really important and focuses on the mechanics: terms and teaching strategies. These are helpful regardless of student's ability. Dr. Price has developed a list of Five Factors that inform and govern his pedagogy as he works through the process of opening the world of mechanics and artistry in piano pedagogy. Then he presents the expressive terms and teaching strategies that are part of technique. He includes pedaling explanations.

In **Chapter 13** the topic of recitals and adjudicated events is discussed in great detail. The final chapter is about student communication and this is full of personal examples which are enlightening.

I have found this book to be very useful and inspiring! We want to make our studios a safe place for all our students. Understanding them, respecting them, and allowing them to be who they are is so essential. If you are looking for some great guidelines for your autistic students or simply wish to be an informed teacher ready for all students, this is a wonderful resource!

Jean Ritter - BCRMTA

*Thank you, Jean, and Joyce, for time and effort in writing these reviews.
Members - if anyone is interested in doing a few reviews, please let me know.*

Dina



Review of Publications Critique de publications

DAILY COMFORTS BOOK 2

Wynn-Anne Rossi

Redleaf Pianoworks

WCR-PC003



If you were to list 10 of your favorite 'daily comforts', you likely would find some of them in this book! Rossi takes the haiku poem printed at the top of every piece as an inspiration for the music that reflects each title. Using rhythms from the poetry in the music, and finding imaginative ways to express and evoke an image, the composer draws the performer into her world in creating an atmosphere to soothe the spirit and refresh the mind. Most of these miniatures are two pages long with the last two works being three pages. The first piece presented is *Dark Chocolate Truffle* – a good place to start! The poem uses words such as luscious, decadent and silky with the music reflecting them in LH eighth notes played against dotted half note RH chords. *Surprise* is expressed with a new rhythm that travels from the RH to the LH. *Lavender Bouquet* uses a 'skipping' rhythm of a dotted eighth followed by a sixteenth note and long notes on the second beat of $\frac{3}{4}$ to create a carefree mood. *A Perfect Cup of Tea* is high on my list of everyday comforts! A very fluid pattern of eighth notes passing from one hand to another has a liquid effect. Time signature changes from $\frac{3}{4}$ to $\frac{2}{4}$ and then $\frac{4}{4}$ enhance the mobility of the

music. Bouncing staccato chords, changing time signatures – including $\frac{5}{4}$ – and a more chordal structure evoke the fun of *Puppy Time*. Marked 'regal, royal', *Silver Moon Shadows* conjures a peaceful nighttime landscape. *Clean White Sheets* contrasts crisp staccatos with eighth notes in an imagery of a 'spin-cycle of dreams'. The fast and sinuous movement of eighth notes represents *Green Growing Things*. Most of the pieces in this book use 0 – 2 sharps or 1 flat in the key signature but *Long Hot Shower* has 3 sharps. Once again, time signature changes add to the flexibility, and syncopation creates an unexpected lilt to the rhythm. *Snowflake* uses high register and damper pedal to effect a sense of space and sky. *Candle by the Piano* ends the book in a reflective mood with accidentals adding an expanded tonality. Time signature changes every measure reflect the movement of a flickering flame.

Each of these early intermediate pieces is perfect for sparking imaginative and enthusiastic playing. Check them out – you and your students will be glad you did!

Joyce Janzen - BCRMTA



Mark your Calendar

Marquez votre calendrier



PIANO ETUDES FOR DEVELOPING MUSICALITY BOOK 2

Gerou/Clarfield

Tom Gerou Music

TGM00031



To quote from the forward to this book – The advancement of piano technique depends on physical strength and dexterity to implement musical expression. Piano Etudes for Developing Musicality Book 2 presents a collection . . . incorporating particular techniques that support a musically artistic approach to playing.

The book is divided into 10 units – each of which addresses specific techniques. The level is Intermediate to Late Intermediate with careful attention to choice of meter, keys and complexity. Pieces are organized in progressive order by difficulty and are chosen from the many many etudes in 19th century literature. Composers represented are Czerny, Streabbog, Burgmuller, Heller, Gurlitt, Berens, Le Couppey, and Concone. Metronome markings, dynamics, pedaling, slurs and phrase markings are included. Pedagogical suggestions and comments are presented for each piece describing how to use physical gestures to achieve a desired musical result as well as how to resolve technical challenges. The techniques addressed in Units 1 – 9 are: evenness and control of melodies requiring crossing of the hands, control and shaping of melodies divided between the hands, evenness and control of melodies based on arpeggios, projecting and shaping melodies over broken chords or intervals, voicing chordal, double notes and double-stemmed melodies, clarity and shaping of repeated note patterns, evenness and velocity playing chromatic and diatonic scales, clarity in execution of ornaments, trills and grace notes, and clarity and velocity of melodies requiring rotation. Unit 10 contains 4 original recital etudes composed by Tom Gerou for this book incorporating multiple techniques from consecutive units. What a wealth of pedagogical wisdom is presented in this 72 page volume! Students, beginning teachers, and seasoned veterans all have something to learn from this well crafted publication.

Joyce Janzen - BCMRTA

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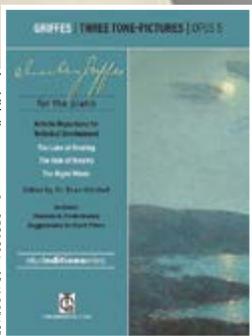
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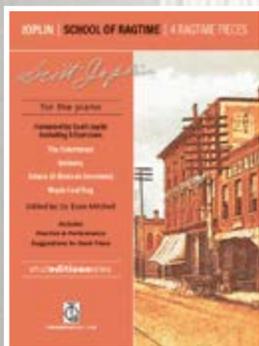
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