

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 76 - NUMBER / NUMÉRO 1

SEPTEMBER / SEPTEMBRE 2024



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Joyce Han canadainformation@cmta.org

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levels. There is no fee to enter.
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CANADIAN FEDERATION OF MUSIC TEACHER ASSOCIATIONS

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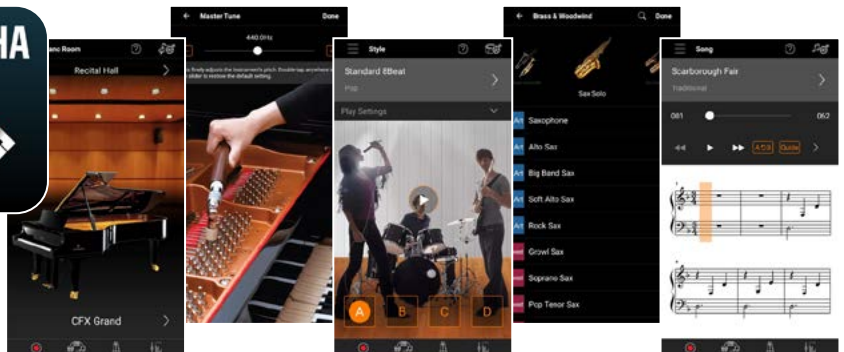


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ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

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UPCOMING EDITIONS OF

The Canadian Music Teacher
Le professeur de musique canadien

Winter (Hiver) Edition 2025

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

Spring (Printemps) Edition 2025

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

Fall (Automne)- Canada Music Week Edition 2025

- Publication: September 2025
- Submission Deadline: August 15, 2025

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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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Dina Pollock
32908 Bevan Ave
Abbotsford, BC V2S 1T3

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OR

By going online and ordering a subscription

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

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Marlaine Osgood



Happy Autumn Greetings. As incoming President, I look forward to meeting the membership and continuing the work we on the CFMTA Board have been doing.

This past summer, CFMTA ran Connecting Canada Virtual Professional Development with sessions made available to us over summer. Next summer we look forward to meeting each other in Montreal as they host the 2025 CFMTA Conference "A Meeting of Musical Cultures." Look for updates in the Canadian Music Teacher magazine, Of Note, and on the conference website.

In July, we also had our first open AGM. All CFMTA members are welcome to attend the AGM, meet the Provincial Delegates and Officers that make up the Board, go through the financials, and hear of changes to existing programs.

This year, we've adjusted the Young Artist Tour, and are continuing our work revamping the National Piano Competition into an inclusive music competition for 2027. Browse the website, where you'll find a cleaner look with member-specific items moved to the members -only page.

The CFMTA has many programs, and each of these programs has a committee. If you would like to meet colleagues from around the country and contribute to the running of the CFMTA, fill out the volunteer survey or reach out to one of the Officers. We'll put you in touch with a Chair whose program interests you and your time requirement fits within your schedule.

As teachers, we look forward to the freshness of the new teaching year - new pieces to introduce to our students, a different teaching schedule, and learning opportunities, for both ourselves through local conferences, workshops, and Connecting Canada Year Round, and for our students through festivals and masterclasses. Wishing you a happy year of teaching.

Marlaine Osgood

Salutations automnales ! En tant que présidente désignée, j'ai hâte de rencontrer les membres et de poursuivre le travail que nous effectuons au sein du conseil d'administration de la FCAPM.

Cet été, la FCAPM a organisé le développement professionnel virtuel Connectons le Canada, avec des séances accessibles tout au long de l'été. L'été prochain, nous nous réjouissons de nous retrouver à Montréal pour assister au congrès FCAPM 2025, intitulé « Un rendez-vous de cultures musicales ». Consultez les mises à jour dans la revue Le professeur de musique canadien, Prenez note, et sur le site web du congrès.

En juillet, nous avons également organisé notre première assemblée générale annuelle (AGA) ouverte à tous. Tous les membres de la FCAPM sont invités à assister à l'AGA, rencontrer les délégués provinciaux et les dirigeants qui composent le conseil, examiner les finances et prendre connaissance des modifications apportées aux programmes existants.

Cette année, nous avons ajusté la tournée Jeune artiste et poursuivons notre travail de refonte du Concours national de piano pour en faire une compétition musicale inclusive en 2027. Parcourez le site web, où vous trouverez une présentation plus épurée, avec certains éléments spécifiques aux membres déplacés sur la page réservée aux membres.

La FCAPM propose de nombreux programmes, et chacun de ces programmes possède un comité. Si vous souhaitez rencontrer des collègues à travers le pays et contribuer au fonctionnement de la FCAPM, remplissez le sondage de bénévolat ou contactez l'un des dirigeants. Nous vous mettrons en contact avec un président de comité dont le programme vous intéresse et dont les exigences en termes de temps correspondent à votre emploi du temps.

En tant qu'enseignants, nous attendons avec impatience la fraîcheur de la nouvelle année scolaire: de nouvelles pièces à proposer à nos élèves, un emploi du temps différent, et des opportunités d'apprentissage, tant pour nous à travers des conférences locales, des ateliers, et Connectons le Canada toute l'année, que pour nos élèves à travers des festivals et des cours de maître. Nous vous souhaitons une année d'enseignement épanouissante.

Marlaine Osgood



CFMTA MEMORIAL DONATIONS

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

Donations may be made to CFMTA by cheque or e-transfer.

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

Donations may also be made by credit card at canadahelps.org.

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DONS COMMÉMORATIFS DE LA FCAPM

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.

Les dons à la FCAPM peuvent être effectués par chèque ou virement.

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

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.

THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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

But what does being a member of CFMTA really mean?

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

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

LA FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

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

Que signifie devenir membre de la FCAPM?

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

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



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

Dina Pollock



Hi Everyone,

Here we are at the end of the summer and ready to go back to teaching. I do hope you all had some time to relax and enjoy time with family and friends.

To Work:

Magazine - The results from the National Essay Competition and Student Composer Competition are included in this issue. The results are also included on the website. Congratulations to all.

Information about the 2025 Conference in Montreal and the Call for Proposals start on page number 26. I am looking forward to being there.

Website - You may have noticed a few changes on the website. Pages have moved and a new section added - a Members only section. To access this page you will need a password - please send me an email if you need the password - webmaster@cfmta.org (*Hint - it is the same as the video library password*).

If you find anything that is not working or a page that is not linked, please let me know.

That is all for now, take care.

Dina



Branching Out

Call for Compositions

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Canada Music Week

Essay Competition

Young Artist Tour



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Thank you

Minutes of the CFMTA/FCAPM Annual General Meeting

Virtual Meeting via Zoom

July 3, 2024



Officers:

President	Laura Gray
1 st Vice President	Marlaine Osgood
2 nd Vice President	Barbara Siemens
Treasurer	Lois Kerr
Secretary	Heather Fyffe

Delegates Present:

ARMTA	Nathene Arthur
BCRMTA	Joyce Janzen
MRMTA	Maureen Baird
	Laura Liu
NBRMTA	Rita Raymond-Millett
NSRMTA	Cindy Thong
NWTMTA	Susan Shantora
ORMTA	Tania Granata
PEIRMTA	Joyce Hein
QMTA	David Côté
SRMTA	Laureen Kells
	Laurel Teichrob
YRMTA	Ellen Thompson

Members and Guests Present:

Amy Boyes
Karen Broadhurst
Lee-Ann Brodeur
Alexandra Delgado
Lillian Chan
Renee Chan
Charline Farrell
Adrienne Fischer
Carolyn Garritano
Nancy Gosset
Iris Hung
Jennifer Levitan
Louisa Lu
Rebekah Maxner
Gloria Jean Nagy
Anita Perry
Dina Pollock

1. Call to Order, Welcome and Introduction of Board of Directors

President Laura Gray called the meeting to order at 11:03 am Eastern Time. Guest members were welcomed and thanked for their interest in their national association, in our first open AGM under our new governance structure. Those present were informed of meeting procedures, including the fact that the meeting is recorded for the purpose of taking the minutes, and were reminded that according to CFMTA By-laws, only Delegates and voting Officers have voting privileges.

Laura introduced Provincial/Territorial Delegates, Officers, and Meeting Facilitator Carolyn Garritano.

MOTION: That Carolyn Garritano and Barbara Siemens be appointed as scrutineers for the entirety of this meeting. Moved: Tania Granata. Seconded: Laureen Kells. **Carried.**

2. Acceptance of the Agenda

MOTION: That the agenda be accepted as circulated. Moved: Laureen Kells. Seconded: Rita Raymond Millett. **Carried.**

3. Acceptance of the Financial Statements for the 2023-2024 Year

Treasurer Lois Kerr highlighted some important details about the Financial Statements and audit requirements for those present. Auditors from the accounting firm Tompkins Wozny LLP have offered the opinion that our Financial Statements present fairly the financial position of the Association in accordance with Canadian accounting standards for Not-for-Profit organizations.

Assets at the end of the fiscal year were \$505,361, which is higher than last year despite many activities and programs. The excess of Revenue over Expenditures was \$16,473, indicating a surplus. Thus we are in a strong financial position to be able to continue to offer our programs.

MOTION: That the Audited Financial Statements for the year ending March 31, 2024 be accepted. Moved: Joyce Janzen. Seconded: Nathene Arthur. **Carried.**

4. Reappointment of the Incumbent Public Accountant

Motion: That the CFMTA/FCAPM acknowledges that the auditing firm of Tompkins Wozny LLP is independent and objective with respect to CFMTA/FCAPM. Moved: Laurel Teichrob. Seconded: Nathene Arthur. **Carried.**

Motion: That Tompkins Wozny LLP be reappointed as the auditor for CFMTA/FCAPM for the 2024-2025 fiscal year. Moved: Rita Raymond Millett. Seconded: Ellen Thompson. **Carried.**



Minutes of the CFMTA/FCAPM **Annual General Meeting**

Virtual Meeting via Zoom - July 3, 2024

5. President's Report and Presentations

President Laura Gray shared many ways in which CFMTA has seen positive growth and change over the past few years, including: stronger communication, responsible fiscal policies and financial stability, a major overhaul of the By-laws and Policies & Procedures, a streamlined Of Note newsletter, and in-progress and upcoming improvements to the website. She praised the work of staff members Lois Kerr, Heather Fyffe, CMT Editor and Webmaster Dina Pollock, and new Administrative Program Assistant Lee-Ann Brodeur.

Committee Chairs in attendance were introduced, and all Chairs were thanked for their work. Please see the attached President's Report for the full current list of Chairs.

Laura highlighted the work of the National Music Competition ad hoc committee, and the Young Artist task force, who have produced excellent proposals for improving and revitalizing these programs.

Information was shared regarding the upcoming 2025 Conference in Montreal. More details will be forthcoming in Of Note, the CMT magazine, and via our social media.

6. Open Forum

Questions from the general membership were submitted prior to the meeting.

A request was made for more Professional Development and workshop opportunities. President Laura Gray drew attention to the monthly Connecting Canada Chats which are held year-round.

Treasurer Lois Kerr addressed a question regarding transparency around travel expenses. The audited Financial Statements, which are accessible to all members, give the total expenditures for travel and meetings by program. The Delegates also receive internal financial statements which break expenses down in more detail. All expense claims are paid out in accordance with our Policies and Procedures as well as our By-laws, and all claims are checked by the Treasurer for legitimacy and accuracy, and then by the Finance Committee for approval and payment. The auditors verified a sample by examining full documentation and found nothing out of order. Lois concluded by stating that CFMTA takes the responsibility of managing our members' fees very seriously, while also fairly compensating our volunteers and staff for out-of-pocket expenses.

7. Adjournment

The meeting was adjourned at 11:41am Eastern Time.

NEXT MEETING

The next AGM will be held on July 2, 2025.

AGM President's Report - July 3, 2024

CFMTA has been a busy place of growth and change over the past few years. Stronger communication and connection with members, responsible fiscal policies, up-to-date Policies & Procedures and Bylaws documents, and equality for all committee chairs have all been positive strides forward in my 3 years as President.

CFMTA has experienced great stability and fiscal responsibility over the last 8 years with Lois Kerr in the treasurer's position. Lois is endlessly patient with her finance chairs and program chairs and always punctual and organized.

In early 2023, upon the resignation of Anita Perry as our secretary, we were fortunate to land Heather Fyffe, who has brought efficiency and fresh energy to our head office. I'm sure that anyone who has contacted Heather has found her to be a welcoming and helpful resource.

Our most recent staff addition is an Assistant Program Administrator. Several years ago, there was a proposal that CFMTA hire an Executive Director. While the scope of this proved to be beyond the needs and budget of CFMTA, which relies so much on a spirit of generous volunteers and the mighty camaraderie of a group of music teachers, we could still see the need for someone with training and skills in not-for-profit business to guide us and assist our program chairs and officers. Upon receiving over 90 applications for this position, we were thrilled to hire Lee-Ann Brodeur. Working with Lee-Ann is fantastic. She is a great listener and will be a source of organization and information to those who run CFMTA programs.

This past winter our monthly e-newsletter, Of Note, got a fresh look. If you do not currently find CFMTA's Of Note in your inbox on the 1st



of every month, be sure to contact our office to be added to the email list. You will find it to be a quick read, highlighting our programs and opportunities for members to be involved. Many thanks to Anita Perry for her years as our Of Note Editor. We'll miss you!

Additional exciting accomplishments this past year at CFMTA include starting to create a cleaner and better functioning website, streamlining application and payment processes for our national competitions, and a commitment to funding for 3 levels of the national essay competition.

If you're looking for more details on programs, or interesting articles to further your knowledge, I hope you are reading our Winter, Spring, and Fall issues of the Canadian Music Teacher, available to members free online, or with a paid annual subscription in print. Our website and magazine are managed by Dina Pollock, who has been a staple and a friendly face to CFMTA for years. Under the guidance of Dina, many of you join in the monthly chats with music colleagues, known as Connecting Canada Year-Round. This program has run for two years now and remains strong.

And if you're looking for a deeper dive into your professional development, we'll see you at Connecting Canada, Building Strong Foundations this summer.

I'd like to acknowledge each of our program chairs who worked hard through the 2023-24 year, and thank them for volunteering their time and abilities to create and sustain national programs and support for music teachers.

- Charlene Farrell ORMTA
Archives Chair
- Danielle McIntyre ORMTA
Awards & Competitions Chair
- Misty Banyard Kelley NSRMTA
Policies & Procedures / Bylaws Chair
- Joyce Hein PEIRMTA
Canada Music Week Chair
- Dina Pollock BCRMTA & Amy Boyes SRMTA - *Connecting Canada Co-Chairs*
- Carolyn Garritano ARMTA *Conference Resource Person*
- Catherine Bartlett NBRMTA
Essay Competition Chair
- Marlaine Osgood 1st VP, ARMTA
Finance Chair
- David Côté QMTA
National Conference 2025 Chair
- Maureen Baird, Catherine Bartlett & Laura Gray, *Nominations Committee*
- Nathene Arthur ARMTA & Leanne Hiebert MRMTA - *Program Funding & Grant Applications co-Chairs*
- Laura Liu MRMTA
Professional Development Chair
- Amy Boyes SRMTA
Public Relations & Marketing Chair
- Ellen Thompson YRMTA
Social Media Chair
- Barbara Siemens 2nd VP, BCRMTA
Strategic Planning Chair
- Rebekah Maxner NSRMTA
Student Composer Competition Chair
- David Côté
Translation Chair
- Louisa Lu ARMTA
Young Artist Tour Chair

These Chairs are the reason that CFMTA continues to thrive and offer relevant programs for Canadian music teachers and their students. Thank you so much!

I know that many of you have strong and vibrant committee members who support the work and generate new ideas. Please know that each committee member is valued and appreciated at CFMTA.

I have already introduced our Board of Directors to you, a busy group of teachers who juggle local and provincial or territorial duties, while keeping up with business and activities at CFMTA. We appreciate you and all that you have to give the music community across this country.

In addition to the time spent hiring this past year, we have had two ad-hoc committees which have done some great research and brainstorming, and have reports for the Board's consideration at our upcoming meeting.

First, we anticipate an exciting development in the national competition. Traditionally CFMTA holds a National Piano Competition. In 2019 CFMTA voted to financially support a Second National Competition, which would be held at the discretion of the Conference Host Committee. Now, CFMTA proposes to move toward a single, multi-disciplinary competition by 2027, allowing more advanced performance students and their teachers to participate. Watch for announcements on the outcome of this proposal.

The long-standing Young Artist Tour Program anticipates a revitalization for the 2024-25 year. The ad-hoc committee examined areas of financial barriers, outreach, and publicity that may be used to gain interest and enthusiasm.





Minutes of the CFMTA/FCAPM **Annual General Meeting**

Virtual Meeting via Zoom - July 3, 2024

Our hope is that Young Artist students in each region will experience the full benefit of a concert tour and that teachers and their students will be inspired by attending concerts in their cities and towns. We also hope that the Young Artist Tours will raise the profile of CFMTA and our mission.

A memorable highlight of 2023 was the long-awaited National Conference in Edmonton, Alberta. The joy of being together, the engaging pedagogy presentations, and inspiring performance competitions remain happy memories. I often carry my hand-made swag bag and I smile when I come across a couple of special souvenirs. Thanks again to the Alberta Conference Committee for a wonderful experience, and for hosting the first CFMTA hybrid conference!

And speaking of national conferences, save the dates, July 3, 4 and 5 of 2025 and book your travels to Montreal. Congrès National de la FCAPM 2025 | APMQMTA .

We will be treated to “A Meeting of Musical Cultures” in the heart of Quebec. The planning is well-underway. Watch our socials, newsletters, and magazine for updates, a Call for Proposals, vendor opportunities, and registration information. The newly-renovated École de musique Vincent d’Indy will be our venue, rich in music performance history and surrounded by culture in the centre of Montreal.

In conclusion, CFMTA is an exciting place to be, a place where Canadian music teachers can expand and grow, where all of our students have opportunities, and

where your colleagues will be alongside you in this amazing career that has chosen you.

Tomorrow afternoon I will happily pass the CFMTA gavel to Marlane Osgood. I know that she is going to make an excellent president for you because she is smart, thoughtful, and deeply dedicated to the betterment of music education for all.

I want to thank you for the opportunity to serve CFMTA Members as your President. I have really learned so much from my time, and I truly hope that each of you will be able to experience the full benefit of membership, as your time allows you.

Respectfully submitted,
Laura Gray



2025 CFMTA MEETINGS

Take notice that the following Meetings are scheduled to take place in 2025:

Semi-Annual Board of Directors Meeting: **February 1, 2025**, Virtual Zoom Meeting

Annual Board of Directors Meeting: **July 2 - 3, 2025**, Hybrid Meeting, Montreal/Zoom

Annual General Meeting for all Members: **July 2, 2025**, Hybrid Meeting, Montreal/Zoom

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

By order of Marlane Osgood, President - Heather Fyffe, Secretary

RÉUNIONS DE LA FCAPM 2025

Veillez noter que les réunions suivantes sont prévues pour l'année 2025 :

Réunion semestrielle du conseil de direction : **1er février 2025**, réunion virtuelle via Zoom

Réunion annuelle du conseil de direction : **2 - 3 juillet 2025**, réunion hybride à Montréal/Zoom

Assemblée générale annuelle pour tous les membres : **2 juillet 2025**, réunion hybride à Montréal/Zoom

Les affaires à traiter incluent :

Poursuivre les affaires de l'année en cours

Traiter les questions soumises à l'ordre du jour de la réunion

Par ordre de Marlane Osgood, Présidente - Heather Fyffe, Secrétaire



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

STATEMENT OF FINANCIAL POSITION

As of March 31

	2024					2023	
	Operating Fund	Young Artists Fund	Awards and Competitions Fund	Other Program Fund	Endowment Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$
ASSETS							
Current							
Cash	109,289	—	—	9,715	—	119,004	170,906
Short-term deposits [note 2]	175,682	63,484	40,000	49,548	12,074	340,788	266,324
Accounts receivable [note 3]	16,077	—	—	—	—	16,077	5,946
Prepaid expenses	4,492	—	—	—	—	4,492	9,931
Inter-fund receivable (payable)	27,904	4,607	(24,410)	(10,475)	2,374	—	—
Total current assets	333,444	68,091	15,590	48,788	14,448	480,361	453,107
Conference loan, non interest bearing	—	—	—	—	—	—	10,000
Long-term deposits [note 2]	—	—	—	—	25,000	25,000	25,000
	333,444	68,091	15,590	48,788	39,448	505,361	488,107
LIABILITIES							
Current							
Accounts payable and accrued liabilities	7,707	—	—	—	—	7,707	5,819
Deferred revenue	25,040	—	—	—	—	25,040	26,147
Total liabilities	32,747	—	—	—	—	32,747	31,966
FUND BALANCES [note 4]	300,697	68,091	15,590	48,788	39,448	472,614	456,141
	333,444	68,091	15,590	48,788	39,448	505,361	488,107

STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES

Year ending March 31

	2024					2023	
	Operating Fund	Young Artists Fund	Awards and Competitions Fund	Other Program Fund	Endowment Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$
REVENUE							
Annual fees [schedule 1]	108,955	2,940	11,760	—	—	123,655	112,036
Donations	10,098	500	7,750	40,510	214	59,072	31,110
Newsletter	14,753	—	—	—	—	14,753	13,859
Event fees	5,833	—	3,250	—	—	9,083	10,233
Other income	539	2,354	3,239	—	—	6,132	5,774
Interest	8,282	3,792	1,736	—	—	13,810	6,677
	148,460	9,586	27,735	40,510	214	226,505	179,689
EXPENDITURES							
Awards, bursaries and prizes	8,175	—	26,500	45,984	—	80,659	34,492
Executive - administrators [note 6]	28,000	—	—	—	—	28,000	28,048
Office and other	6,776	2,800	8,822	—	—	18,398	11,276
Newsletter production	17,754	—	—	—	—	17,754	15,234
Professional fees	8,025	—	—	—	—	8,025	12,247
Executive - honoraria [note 6]	7,000	—	—	—	—	7,000	6,709
Travel and meetings	31,522	2,179	2,853	—	—	36,554	10,322
Website maintenance	5,753	—	—	—	—	5,753	5,595
Insurance	1,460	—	—	—	—	1,460	1,438
Advertising	1,776	—	—	—	—	1,776	2,378
Bank charges	278	—	—	—	—	278	190
Event costs	1,375	—	—	—	—	1,375	3,455
Competition jury	—	—	3,000	—	—	3,000	—
	117,894	4,979	41,175	45,984	—	210,032	131,384
Excess (deficiency) of revenue over expenditures for the year	30,566	4,607	(13,440)	(5,474)	214	16,473	48,305
Fund balances, beginning of year	270,131	63,484	29,030	54,262	39,234	456,141	407,836
Fund balances, end of year	300,697	68,091	15,590	48,788	39,448	472,614	456,141



Canada Music Week Supplies

Pencils - pencils are bilingual - lots of stock

Stickers

English - sticker B only

French - all versions are in stock

Posters

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- with text

<https://www.cfmta.org/en/cmww/>





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Meet our new Chair Positions:

Canada Music Week Coordinator - Carol Ditner-Wilson
Awards & Competitions - Alde Calongcagong



Canada Music Week National Coordinator - Carol Ditner-Wilson

Carol Ditner-Wilson (she/her) is a musician, church organist, and researcher from Kitchener Ontario, where she enjoyed teaching piano and theoretical subjects to people of all ages for more than forty years.

While reassessing her life during pandemic lockdowns, she wrapped up her private studio and returned to academia - something she had always wanted to do.

Supported by a full scholarship, she completed her MA in Ethnomusicology (Traditional and World Music) at the University of Sheffield where she acquired a global perspective on many aspects of music in society.

She has the experience to perform the duties of Canada Music Week chair, having held several executive positions at the branch level of Kitchener Waterloo (branch of) Ontario Registered Music Teachers Association, and acted as Central Zone Rep with Music Writing Competition portfolio at the Provincial level from 2017-2019.

Carol is excited to join the CFMTA team and looks forward to meeting both teachers and students all across our great country.



Awards and Competitions Chair - Alde Calongcagong

Alde Calongcagong obtained his Bachelors of Music in piano performance from the University of Windsor and his Masters of Music at Western University. His principal piano instructors include Dr. E. Gregory Butler and Ronald Turini.

Alde maintains a successful music studio in the Windsor area and is a member of the Ontario Registered Music Teachers' Association where he served on Provincial Council.

Many of his students have entered university music programs and have won top prizes and scholarships at local, provincial and national music competitions. Alde has been active as an adjudicator, piano tutor at the Walkerville Centre for the Creative Arts, sessional instructor at the University of Windsor, choral accompanist for both choirs at the university and an examiner for the Royal Conservatory of Music.

Highlights include piano soloist with the Windsor Symphony Orchestra performing Beethoven's Choral Fantasy and performances at the Glenn Gould Studio and Koerner Hall.





Student **Composer** Competition 2024

Concours pour jeunes compositeurs 2024

Rebekah Maxner

CFMTA congratulates the following winners of the 2024 Student Composer Competition:
La FCAPM félicite les lauréats suivants du Concours pour jeunes compositeurs 2024 :

Our adjudicator - Dr. Stephen Chatman

PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under / 8 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Garrett Rostek (BC) *When the Sun Rises*

Second place

Esther Leyenhorst (SK) *Rainy Day*

Third Place

Daniel Sutherland (ON) *Daddy Fell Into the Pond*

Honourable Mention

Jeremy Chau (AB) *Spy in the Dark*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Timisire Falode (NS) *Spring is Coming*

Second place

Emily Dietrich (AB) *Nature*

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Davin Chan (AB) *The Thunderstorm*

Second place

Shanti Lin (BC) *Variations for Sugar & Meowchi*

Third Place

Jia He Andy Zhang (QC) *Rondo in e minor*

Honourable Mention

Grace Shevkenek (SK) *Blooming*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Ameerah Alao (NS) *I See the Moonlight*

Second place

Nathaniel Mercer (MB) *Fun With the Cinnamon Bun*

Third Place

Saylee Mori (AB) *Shining Stars*

Thank you to all the composers

Congratulations to the winners for 2024





CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Mark Rico-Lam (AB) *Poèmes d'automne*

Second place

Gaoyuan Cheng (SK) *Réflexions sur le lac*

Third Place

Joanna Peng (BC) *Waltz at Midnight*

Honourable Mention

Favour Adelani (MB) *The Jolly Wayfarer Variations*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First Place

Mark Rico-Lam (AB) *Fugue for Choir and Organ*

CATEGORY C / NIVEAU C

19 years and under/19 ans et moins

First place

Eason Fan (SK) *Trio "Festival"*

Second place

Théo Curras (QC) *Sonate*

Third Place

Anders Currah (AB) *Undercover*

Honourable Mention

Heidi Reimer (MB) *Under Our Stars*

CATEGORY D / NIVEAU D

Open/Ouvert

First place

Griffin Hook (ON) *Rocky Mountain Portraits*

Second place

Ezzra Cage (BC) *Nocturne no.1 "Pastel Dreams"*

Third Place

Rochelle Ireland (AB) *Summerlong*

Honourable Mention

Sarah Mercer (MB) *Up to Me*

HELEN DAHLSTROM AWARD

PRIX HELEN DAHLSTROM

Mark Rico-Lam (AB) *Poèmes d'automne*

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PREPARATORY LEVEL - 8 years and under

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*
First place Garrett Rostek (BC) *When the Sun Rises*

Garrett is avid hockey player, soccer lover, and book reader who is always humming a tune. He asks the questions we are all thinking and the ones no one has thought of before. He lives with his Mom, Dad, twin sister, and big sister. ✨



When the Sun Rises

Gently ♩ = 108

mp

Garrett Rostek

CLASS 2 / CATÉGORIE 2 *Composition for voice*
First place Timisire Falode (NS) *Spring is Coming*

I am seven years old and in Grade One in French Immersion. I like music and my favourite thing is writing my own songs. In school, I like to do crafts and art. ✨



SPRING IS COMING

♩ = 110-120

mp

Spring is com-ing, Com-ing soon. Ground-hog says it's com-ing soon,

Timisire Falode

CATEGORY A LEVEL - 11 years and under

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*
First place Davin Chan (AB) *The Thunderstorm*

Davin Chan, a 9-year-old in grade 4, started taking piano lessons from Linda Kundert at the age of 5. He is currently working on his RCM Piano Level 7. Davin has won several piano and composition awards and scholarships from the Contemporary Showcase and the Highwood Lions Music Festivals. He received First Class Honors with Distinction on his last three piano exams. In his spare time, Davin enjoys composing music, participating in Scouts, and playing soccer. *



The Thunderstorm

Davin Chan

$\text{♩} = 73-88$

Legato *Light Rain*

CLASS 2 / CATÉGORIE 2 *Composition for voice*
First place Ameerah Alao (NS) *I see the Moonlight*

Ameerah is a young music lover with passion for learning Piano and violin. She draws inspiration from things around her and came up with the song moonlight from going outside at night to see the moon. *



I see the Moonlight

Ameerah Alao

Andante $\text{♩} = 130$

INTRO

Piano *mp* *poco rit*

con Pedale

CATEGORY B - 13 years and under

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*
First place Mark Rico-Lam (AB) *Poèmes d'automne*

CLASS 2 / CATÉGORIE 2 *Composition for voice*
First place Mark Rico-Lam (AB) *Fiesta de Verano*



Mark Rico-Lam is a native Edmontonian. At age 6 he started taking Suzuki piano lessons. Since then, Mark also plays the trumpet with his school band, and the pipe organ.

Mark's composition, *Poèmes d'automne*, is a suite of 3 pieces for solo piano. It was written as part of a larger collection of season-representative works for solo piano. *Poèmes d'automne* explores characteristics of the fall season through various techniques and motives on the keyboard. Each piece of the suite illustrates - in colour and detail, comparable to a written poem - the mysterious, vivid, contrasting, and exciting features of autumn. ✨



Poèmes d'Automne I: Le vent et les feuilles

Grave
♩ = 72-76

Mark Rico-Lam

con pedale

Fiesta de Verano

Andante con Grave

Mark Rico-Lam

Organ

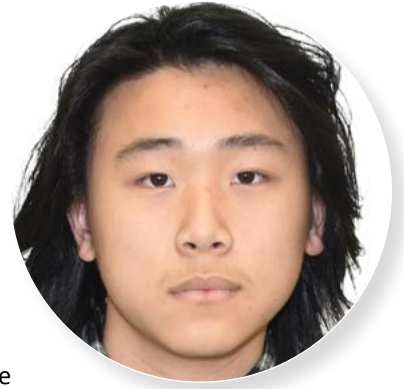
CATEGORY C LEVEL - 15 years and under

First place

Eason Fan (SK)

Trio "Festival"

I am Eason Fan from Saskatoon, honored to present my composition in this competition. My passion for music drives me to explore, compose, and share my musical narrative. This piece, a single-movement sonata in C major, uses the motif A-G-F-E throughout. The second theme in C major appears twice, followed by a chromatic piano passage leading to a gentle Development section. Variations on the initial motif conclude in E-flat major. The Recapitulation mirrors the exposition with pronounced dynamics, ending with a swift Coda.



Inspired by Ravel and Holst, my composition reflects their harmonic and textural influences. I studied their works to understand emotional expression, hoping to develop my own style. I chose a trio for its sonic characteristics, adding a cello to overcome limitations of a duo. The subtitle "Festival" reflects my fascination with distant festivals, incorporating dance rhythms and banquet-like themes. *

Trio 1. Festival

Allegretto $\text{♩} = 112$ Eason Fan

The musical score is for a Trio in 3/4 time, marked Allegretto with a tempo of 112 beats per minute. It features three staves: Violin, Violoncello, and Piano. The Violin part starts with a pizzicato (pizz.) section, followed by an arco section. The Violoncello part begins with a forte (f) dynamic. The Piano part starts with a mezzo-forte (mf) dynamic. The score includes various musical notations such as accents (>), slurs, and dynamic markings. At the bottom of the piano staff, there are markings for 'Red.' repeated several times.

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CATEGORY D LEVEL - Open

First place

Griffin Hook (ON)

Rocky Mountain Portraits

Score

Rocky Mountain Portraits

Griffin Hook



Rocky Mountain Portraits is a breathtaking musical work that captures the awe-inspiring beauty of the Canadian Rockies and the diverse wonders of nature found within their peaks and valleys. This concert band piece unfolds in three captivating sections, each painting a vivid sonic picture of the majestic landscapes and vibrant wildlife. ✨

Majestically (♩ = 98)

The score is for a concert band piece titled 'Rocky Mountain Portraits' by Griffin Hook. It is marked 'Majestically' with a tempo of quarter note = 98. The score is arranged for a large ensemble including Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Bassoon, Clarinet in E♭, Clarinet in B♭ 1 and 2, Bass Clarinet, Contrabassoon, Alto Sax 1 and 2, Tenor Sax, Baritone Sax, Piano, Trumpet in B♭ 1 and 2, Horn in F 1 and 2, Trombone 1 and 2, Bass Trombone, Euphonium, Tuba, Double Bass, Timpani, Cymbals, Mallets 1 and 2, Percussion 1 and 2, Accessories, and Chime Tree. The score includes various dynamics such as *mf*, *p*, *pp*, and *ppp*.





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National **Essay** Competition 2024

Concours national **d'essai** littéraire 2024

Catherine Fitch Bartlett

The National CFMTA Essay Competition invites submissions of essays on any research topic related to music teaching, pedagogy or performance practice. This competition is open to all Canadian residents currently studying at the high school, undergraduate, masters and doctoral university levels.

CFMTA is pleased to congratulate the winners of the 2024 National Essay Competition.

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

La FCAPM a le plaisir de féliciter les gagnants du concours d'essai littéraire de 2024.

University Doctoral Level / Niveau universitaire doctoral

1st place (\$1000.00) / Sponsored by CFMTA/FCAPM in honor of founder and major donor, Dr. Lorna Wanzel

Changchun Du, McGill University Schulich School of Music

*Exploration of Cultivating Children's Musical Expressiveness in Piano Playing:
A musical case study of Robert Schumann's Album for the Young Op. 68*

University Graduate Level / Niveau universitaire – deuxième cycle

1st place (\$1,000.00) / Sponsored by Donors: Joanne Lougheed, Karen Turpin, Leanne Hiebert, Catherine Bartlett

Co-winner: **Charmaine Iormetti**, University of Western Ontario

At the Beginning of Phonation: Creation of Vocal Colours through Glottal Configuration and Vocal Tract Filtering

Co-winner: **Julia Perry**, Memorial University of Newfoundland

*When I'm Holding a Trumpet, I Don't Get Misgendered:
Exploring the Intersections between Instrument-Gender Associations and the Transgender Experience*

University Undergraduate / Premier cycle universitaire

1st place (\$500.00) / Sponsored by Music Teachers' Association of the Northwest Territories

Sophia Kagolovskaya, Wilfrid Laurier University

Clara Schumann's Career and Gender: The Masculine Gender Role and the Werkreue Paradigm

High School / Élèves du secondaire

Not presented in 2024

* Essays are available for download on the website - Winning Essays will be included in *The Year in Review 2024*

* Les essais peuvent être téléchargés sur le site Web – Les essais gagnants seront publiés dans *la Rétrospective de l'année 2024*

Our adjudicators for the 2024 competition were: Olivia Adams MA, Dr. Emily Logan, Dr. Lori Lynn Penny, Bronwyn Schuman, MM, Susan Shantora, MMus, NATS, Dr. Bethany Turpin



Young **Artist** Tour

Série de concerts « Jeune **artiste** »

Louisa Lou



The Young Artist Tours are held in all regions of Canada. The tours recognize the talent of young Canadian performers and gives them the opportunity to be the performing artist in a concert tour arranged for their region.

The Host Branch or group of CFMTA/FCAPM members is responsible for arranging and paying for:

- Rental of a concert venue
- Piano tuning
- Printing of programs and tickets
- Advertising
- Meals for the Young Artis

The CFMTA will reimburse the Host Branch for:

- One night hotel accommodation for the Young Artist
- Professional printing of posters
- Local transportation for the Young Artist

An exciting change to the 2024 -2025 Young Artist Tour in celebration of CFMTA/FCAPM's 90th birthday: For the upcoming Tour, the Host Branch or group of CFMTA/FCAPM members receives a **\$200 subsidy** for each tour they arrange.

The Young Artist now receives **\$250 per concert**.

Each Collaborative Artist now receives **\$150 per concert**.

The Young Artist Tour is also excited to announce a new social media initiative, where the Host Branch and the Young Artist, as part of the Tour, will be creating social media content for promotional purposes. A short 1-minute video is all that's needed for posting on the CFMTA social media sites.

For more information contact:
Louisa Lu - youngartist@cfmta.org

or

Marlaine Osgood - president@cfmta.org

Les tournées Jeune Artiste ont lieu dans toutes les régions du Canada. Cette initiative met en valeur le talent des jeunes interprètes canadiens et leur donne l'occasion d'être la vedette de leur région en leur organisant des tournées de concerts.

La filiale provinciale/territoriale est responsable de :

- La location d'une salle de concert
- L'accordage du piano
- L'impression des programmes et des billets
- La publicité
- Les repas du/de la « jeune artiste »

La FCAPM rembourse :

- Une nuit d'hébergement à l'hôtel pour le/la « jeune artiste »
- L'impression professionnelle des affiches
- Le transport local du/de la « jeune artiste »

Voici un changement intéressant pour la tournée Jeune Artiste 2024-2025, en honneur du 90^e anniversaire de la FCAPM : pour la prochaine tournée, la filiale recevra une subvention de **200 \$** pour chaque tournée qu'ils organisent.

Le Jeune Artiste recevra désormais **250 \$ par concert**.

Les artistes collaborateurs recevront **150 \$ par concert**.

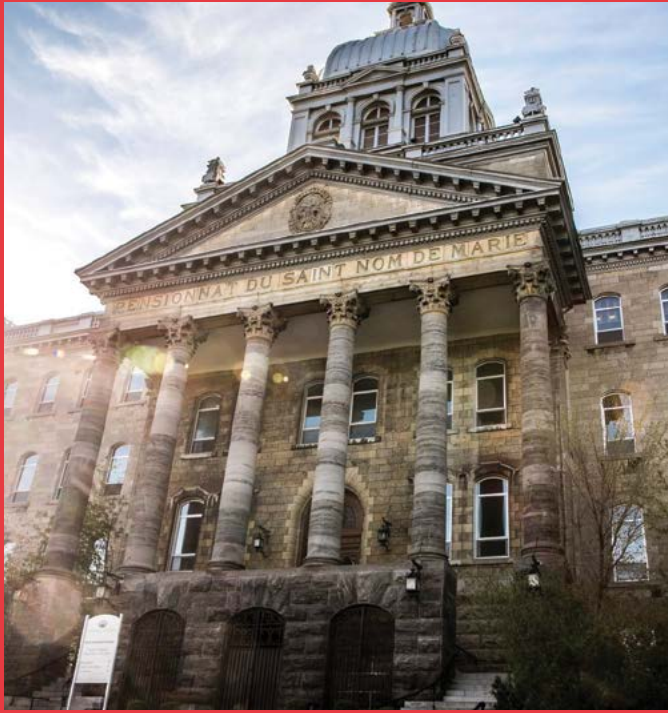
Le comité de la tournée Jeune Artiste est également ravi d'annoncer une nouvelle initiative sur les réseaux sociaux. Dans le cadre de la tournée, la filiale et le/la « jeune artiste » seront invités à créer du contenu pour les réseaux sociaux à des fins promotionnelles. Une courte vidéo d'une minute suffit pour être publiée sur les sites de la FCAPM.

Pour plus d'informations, contactez
Louisa Lu youngartist@cfmta.org

ou

Marlaine Osgood president@cfmta.org





Congrès national de la FCAPM 2025

Un rendez-vous de cultures musicales

CFMTA 2025 National Conference

A Meeting of Musical Cultures

3-5 juillet 2025 / July 3-5, 2025

présenté à
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Congrès national de la FCAPM 2025

Un rendez-vous de cultures musicales

CFMTA 2025 National Conference

A Meeting of Musical Cultures

3-5 juillet 2025 / July 3-5, 2025

Conférencier invité Keynote Speaker

Avec le coach de préparation à la performance et auteur du livre *Atteindre sa zone d'excellence* Claude Webster, apprenez à gérer la pression et améliorer vos performances de façon remarquable.

Author of *The Performance Handbook*, Claude Webster is recognized as one of the leading opera coaches in North America and Europe. Throughout his professional career, he has developed a unique and successful method to help performers overcome their anxieties, fears, and stress.



Claude Webster

claudewebster.com

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Stella Adjokê



Randall Faber



Francis Dubé



FCAPM-CFMTA 2025
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Congrès national de la FCAPM 2025

Un rendez-vous de cultures musicales

CFMTA 2025 National Conference

A Meeting of Musical Cultures

3-5 juillet 2025 / July 3-5, 2025

Appel à propositions pour les ateliers

Les propositions doivent être soumises à l'aide du formulaire en ligne :

www.montreal2025.ca

Nous sommes très enthousiastes à l'idée de présenter le congrès national de la FCAPM dans la belle ville de Montréal. Les ateliers seront présentés dans les locaux historiques de l'École de musique Vincent-d'Indy en anglais et en français. Le congrès soulignera la diversité de nos cultures en célébrant ce qui nous rassemble tous : la musique. De plus amples informations concernant tout ce qui sera offert au congrès vous seront communiquées dans la prochaine édition de la revue *Professeur de musique canadien*. Nous avons tous hâte que vous vous joigniez à nous !

La date limite pour les soumissions est le 30 novembre au plus tard à 23 h 59 HAE.

- Les sessions doivent durer de 50 à 55 minutes, y compris les remarques d'introduction et de clôture, ainsi que les questions-réponses.
- Il n'est pas nécessaire d'être membre de la CFMTA-FCAPM pour soumettre une proposition ou présenter une session.
- La préférence sera donnée aux présentations qui reflètent le thème de la conférence, « Un rendez-vous de cultures musicales ».
- Toutes les présentations seront de nature non commerciale.
- Cependant, des possibilités de présentations commerciales sont possibles dans le cadre du salon professionnel qui se déroulera en même temps que le congrès. Pour plus d'informations, veuillez contacter : info@montreal2025.ca.

Veuillez noter que les présentateurs sélectionnés ne seront pas rémunérés. L'admission gratuite aux autres ateliers ou événements du congrès est offerte aux présentateurs, mais les repas ne sont pas compris.



FCAPM-CFMTA 2025
Montréal
www.montreal2025.ca

Congrès national de la FCAPM 2025

Un rendez-vous de cultures musicales

CFMTA 2025 National Conference

A Meeting of Musical Cultures

3-5 juillet 2025 / July 3-5, 2025

Call for Proposals

**Conference proposals should be submitted
through the online form:**

www.montreal2025.ca

We are very excited to present the CFMTA national conference in beautiful Montréal. Workshops will be presented in both English and French at the historic *École de musique Vincent-d'Indy*. The conference will highlight the diversity of our cultures by celebrating what brings us all together: music. We will have more details with everything that is being offered at the conference in the next edition of the *Canadian Music Teacher* magazine. We can't wait for you to join us!

The deadline for submissions is no later than November 30th at 11:59 pm EST.

- Sessions must be 50-55 minutes long, including introductory and closing remarks, and Q&A.
- Membership in CFMTA-FCAPM is not required to submit a proposal or present a session.
- Preference will be given to presentations that reflect the conference theme, "A Meeting of Musical Cultures".
- All presentations will be non-commercial in nature.
- Opportunities for paid commercial presentations are available through the trade show. For more information please contact: info@montreal2025.ca.

It is understood that the chosen lecturers will not be remunerated for their presentation. Admission to attend other parts of the conference workshops or sessions is offered to presenters, though meals are not covered.



**FCAPM-CFMTA 2025
Montréal**
www.montreal2025.ca

Congrès national de la FCAPM 2025

Un rendez-vous de cultures musicales

CFMTA 2025 National Conference

A Meeting of Musical Cultures

3-5 juillet 2025 / July 3-5, 2025

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Inscription hôte	\$400,00	Early Bird Registrations
Étudiants	\$200,00	Students

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Valide jusqu'au 21 mai, 2025
Valid until May 21, 2025

*Un service de navette gratuit entre l'hôtel et
le lieu du congrès sera disponible.
Free shuttle service will be provided to and from the venue.*




École de musique
Vincent-d'Indy



FCAPM-CFMTA 2025
Montréal
www.montreal2025.ca

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

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

by Lori Elder



Q. *I have some students who dislike sonatinas and are reluctant to play them. How can I get them on board with these?*

A. I look through their current Conservatory book and numerous back issues and find pieces that aren't called sonatinas. There are lots of lovely pieces that are titled Romance, Minuet and Trio, Andantino and this kind of thing. Then I play them for the students and try to interest them in one of these. I give them a choice of about three pieces, then I say something like "let's just start one, you don't have to play it forever." Often, I find the piece will actually grow on them! I'll be very enthusiastic about it myself and usually this helps too.

Also, I'll ask them what it is they don't like about sonatinas. If they don't want anything too fast, I'll find a piece in an andante

or moderato tempo. A slow movement of a sonatina is often a good choice, especially if you add touches of pedal to warm up the sound.

If students want something fast, there's lots to choose from. A Rondo is a good choice as it repeats a lot, and you get a lot of bang for your buck in terms of learning the notes. Sometimes I'll avoid pieces that have lots of 16th notes so the student isn't put off by that. Fortunately, there are many delightful classical pieces at the junior and intermediate levels, and usually a selection can be found. 🌸

Q. *I'm noticing that my students vary in their ability to put pieces hands together. How can I help them with this?*

A. Students do vary a great deal in this skill. Some students find putting a piece hands together quite easy, some find it challenging but manageable, and some find it a difficult bar by bar process.

It's important to be patient with students during this stage. I remind myself that there are lots of things I'm not particularly fast or good at, like knitting for instance. But I will learn much more easily if the person teaching me is patient.

Here are some tips to help students to get their pieces hands together:

- Get each hand secure first with all the correct notes, fingering and articulation.
- Highlight or circle important fingerings.
- Pencil in the counting.
- Highlight or circle rests that are easy to miss.
- Memorize the hard passages separate hands.
- Break the piece into two to four bar sections and do lots of repetitions, such as three times RH / three times LH / five times together.
- Do metronome practice at a slow tempo to help the student to keep going and build fluency.

- Make a recording in the lesson at a working tempo so the student can play along with this at home.
- Gradually build up the tempo and add some dynamics, pedal and other details.
- Work on sight reading skills as this will make everything quicker to get off the page.
- Improve bass clef reading if this is a weak area.
- Try to get faster at identifying ledger lines, perhaps by doing flashcards.
- Improve key signature sight reading skills.
- Do quick study pieces at a lower level in a variety of styles and try to get these sounding musical and stylistic as quickly as possible. 🌸



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



Upcoming Programs & Competitions

À venir : Programmes et concours

- Branching Out / On se rassemble
- Student Composer Competition / Concours pour jeunes compositeurs
- National Piano Competition 2025

Branching Out / On se rassemble 2024 - 2025

Choose Your Own Adventure / Choisissez votre aventure

The 2024 - 2025 Branching Out initiative, "**Choose Your Own Adventure**". Raise awareness of your local music teachers' Branch.

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, 2025. All submissions will be acknowledged in the CMT Year in Review.

The deadline for submissions is March 31, 2025.

For more information: Heather Fyffe admin@cfmta.org

Le programme « On se rassemble » de 2024-2025, intitulé « **Choisissez votre aventure** », 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 auditoriums renouvelés.

Des dons "On se rassemble" de 100\$ seront tirés au hasard parmi les associations provinciales après le 31 mars 2025. Toutes les propositions seront publiées dans le numéro de revue de l'année du PMC.

La date limite d'envoi est le 31 mars 2025.

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

Canada Music Week Poster Competition 2024

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

CFMTA is calling all student artists to submit their artwork to be displayed on the 2025 Canada Music Week Poster! The student should consider the theme "Canadian Animals" in their artwork.

For information contact: Carol
canadamusicweek@cfmta.org

La FCAPM invite tous les élèves artistes à soumettre leurs œuvres d'art pour l'affiche 2025 de la Semaine de la musique canadienne.

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

Pour plus d'informations, veuillez contacter : Carol
canadamusicweek@cfmta.org



Upcoming Programs & Competitions À venir : Programmes et concours

Mark your Calendar
Marquez votre calendrier



2025 National Piano Competition

Online applications open January 1, 2025

NEW Deadline of March 1, 2025

In 2025, the National Piano Competition takes place in historic Montreal, Quebec.

- In order to participate in this national competition, you must have been selected by your provincial/territorial association.
- The CFMTA National Piano Competition is open to competitors who have not reached their 25th birthday by January 1, 2025. They must be Canadian citizen or legal resident of Canada.
- Competitors must be students of a member of CFMTA, in good standing, at the time of application and competition.

A complete list of the Rules and Regulations for the Semi-Final Round and Final Round are on the website - <https://www.cfmta.org/en/national-piano-competition-rules-and-regulations/>

Prizes awarded at the conclusion of the Final Round:

First Place:	\$5,000.00
Second Place:	\$3,000.00
Third Place:	\$2,000.00

If you have any questions, please contact
Alde Calongcagong competitions@cfmta.org



Connecting Canada Year-Round

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Canada Music Week Poster Competition

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

Deadline November 15, 2024

Canada Music Week

Semaine de la musique canadienne

November 17 - 23, 2024

6th Chopin Piano Competition

Toronto January 9 - 14, 2025

COMPETITION DETAILS

Applications open: May 1, 2024

Application deadline: September 15, 2024

Virtual Preliminary Round: October 17 - 25, 2024

In-Person Competition (Toronto): January 9 - 14, 2025

For more information - [Click here](#)

Call for Compositions

Appel à compositions - *Deadline March 1, 2025*

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



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



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C A N A D A™

Conservatory Canada is currently in the midst of publishing and releasing our new piano repertoire series, the *Mosaics Collection*, which will feature many new pieces not previously published in conservatory albums. It will contain both historical (including recently discovered music previously suppressed by women and BIPOC composers), as well as newly written music by living composers in modern styles.

The **Pre-Grade 1 - Grade 3** levels will be available by the beginning of September through our publisher, **Harbridge Publishing House** (who also run the Debra Wanless Music website), and we plan to release the subsequent Grade 4 - Grade 8 books throughout the coming academic year, as they are ready.

Copies can be purchased through the andrewharbridge.com website with anticipated availability through the Long and McQuade chain, or your favourite retailer in the weeks to come.

Going forward, students can also still use our *New Millennium Series* repertoire books until they slowly run out of print and become unavailable through the retail chains over the coming year. Teachers and students are encouraged to use whichever series is accessible to them until the whole *Mosaics Collection* is available. For CC exams, students will always be able to use repertoire from either series, as part of our mission to give you infinite control over students' exam repertoire. Repertoire from the former NMS will not be removed from our syllabus lists.

We are planning to continue holding our Friday Teacher Webinars beginning this September, featuring presentations most Fridays at noon ET on a variety of pedagogical topics. One of our main focuses this fall will be repertoire sessions led by Executive Director, Derek Oger, that highlight pieces from the new *Mosaics Collection* while providing specific pedagogical insights for teaching each of the pieces.

Please check out the replays of the past webinars on our [@ConservatoryCanadaTV](https://www.youtube.com/channel/UC...) YouTube Channel, where you can also watch the Friday sessions live.



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

We have had another exciting season of sharing music together, and inspiring students and teachers alike with some of our recent events.

CNCM is thrilled about the success of the Mini Summer Sizzler events taking place this summer!

- On June 8, 2024, composers Wes Froese and Dianna Neufeld worked with students in Yorkton, Saskatchewan in fun-filled workshops and masterclasses.
- Another Mini Summer Sizzler will be coming to Millbank, Ontario on August 19, 2024 and will feature composers Andrew Harbridge, Joanne Bender, and Kevin and Angelina Gibson.

CNCM's Composers & Kids will return to Boissevain, Manitoba for its 19th year on October 18 - 19 with Wes Froese from Saskatoon, Saskatchewan as the guest composer.

Further details can be found on our website at:

www.cncm.ca/composers_and_kids.

We are looking forward to the annual in-person Christmas Music Festival in December taking place in Mount Forest, Ontario. It will be open to any piano students who are currently taking lessons. Stay tuned for more details coming early in the fall!

Be sure to watch for upcoming details about Canada Music Week!

Check out our website www.cncm.ca to view performance videos of the Northern Lights Canadian National Conservatory publications and to purchase our publications.

Information about all the programs CNCM offers to students can be found at www.cncm.ca/programs.

If you need further assistance, do not hesitate to reach out to our office at cncmoffice@gmail.com.

We wish you a wonderful and musical rest of your year!





Review of Publications Critique de publications

Thank you, Celeste-tina, 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

NOVELLAS BOOK 2

Early Advanced

By Tom Gerou

Tom Gerou **TGM00022**



Here are six original solos for the developing pianist. The pieces are fairly short, ranging from two to five pages each. Most of them are in $\frac{3}{4}$ or $\frac{4}{4}$ time, with one being in $\frac{12}{8}$ time. There are various key signatures, but nothing more than four sharps.

The six pieces are entitled *Arioso Varie*, *Evening on the River Nile*, *Folie a Deux*, *Petit Parley*, *Tango Ritornello*, and *Trireme Toccata*. Tom Gerou has provided a helpful commentary at the beginning of the book with a brief description of each piece and further tips on how to play each one.

There are a variety of styles represented in these very interesting works, but they are all reminiscent of 19th-century character pieces. Fingerings, pedaling, and other suggestions have been given to assist in technical facility and musicality.

The composer notes that all repeat signs are to be observed in order to balance the form of the pieces.

One piece in the collection that I particularly enjoyed playing is *Evening on the River Nile*. With its descriptive title, harmonic tension/release and melodic minor scale passages, I felt swept away in an exotic atmosphere. This seemed like perfect “movie music” to me! Another favourite of mine is *Trireme Toccata*. Marked “Prestissimo, non ma troppo”, there are exciting hand-over-hand crossings and abrupt chord changes that build tension and drive the relentless motion.

The music is well worth learning. I recommend it as a supplement to any method the early advanced student (Levels 7 – 8) may be using.

Celeste-tina Hernandez - BCRMTA



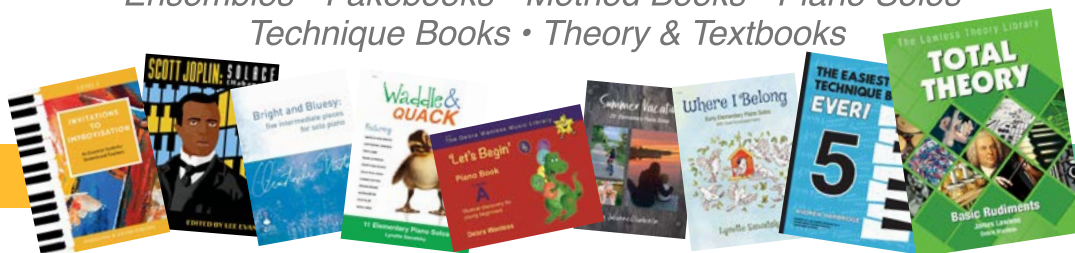
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Review of Publications Critique de publications

ANGULAR MEASURES - Solo Piano

Martha Hill Duncan

Red Leaf Pianoworks

MHD-P003



Angular Measures is a set of four piano solos which are graded in their levels. The combination of the works could make for an interesting exploration of sounds, colours, and rhythms in a performance class or recital.

Quadrangle is suggested to be at a level 6/7. The LH carries the melody in a long singing line while the RH plays repeated notes or clusters as the accompaniment. The marked fingering aids in developing the melodic line in the LH. Interest is created where the LH crosses over the right. Pedal marking is included. The dynamics range between *pp* and *ff* adding drama and flair.

Pentangle is level 8. This work covers various registers and the student must be aware of the clef changes. There are sections of pedal and others without. Changing meter is used to add intensity. "The focus is on strong driving rhythm and colourful drumming effects between the hands." The fast black key motives are perfect for the student wanting to display their technical skills and musicality. This piece is fast and includes clear tempo changes to add variety and contrast.

Triangle is graded as a level 7/8. This is to be played percussively and non legato. The time signature changes from $\frac{9}{4}$ to $\frac{12}{8}$ and then returns to $\frac{9}{4}$. Dynamic markings change frequently and

the tempo does as well incorporating accelerandos as well as ritardandos. The RH plays a number of full measure trills. The entire piece is written to be played in the treble clef and to imitate a triangle with percussive tingling. Pedal markings are clearly indicated to add special effects. This can be learned quickly because of the patterns and 5 finger positions but it sounds much more challenging to the listener!

Tangle is composed at a level 9. The key signature is 4 sharps but accidentals are scattered throughout. There are register changes and varied dynamics. The time signature is $\frac{9}{4}$ with a one measure departure to $\frac{3}{4}$. Gong effects are created by the bass making the sound more mystical and lyrical. The black and white keys become intertwined and tangled. Challenges include 2 against 3 rhythms, sophisticated voicing, balance and pedal. Dramatic use of *sfz*, fermatas and tempo changes add to the intensity.

These four pieces are colourfully written and add contrast to the music often played in these levels. All the intentions of Ms. Duncan are clearly indicated with a brief description of each piece at the beginning of the book.

Jean Ritter BCRM TA

Red Leaf Pianoworks

NEWS! We are Growing Again!

Red Leaf welcomes TWO new Composers!

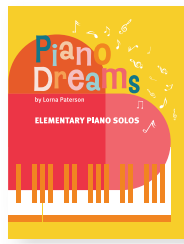
Red Leaf Anthologies - your best resource for students!

- Sprouts - Elementary**
- Saplings - Intermediate**
- Branches - Late Intermediate**

Ayumi Okada

Jen Smith Lanthier

PIANO DREAMS
Lorna Paterson
Lorna Paterson
Publication



Nine elementary one page piano solos with imaginative titles and pedagogically sound writing invite the young pianist to dive into learning! What student wouldn't want to take on the challenges of accidentals and rhythm to learn *Donkey Dreams?* *Morning Sun*, *Butterfly Wings*, and *Dream Away* are melodically driven; lyrical and expressive. *Periwinkle Sky* is written over 2 pages making it easy to read. Varying pick ups create variety to the phrases and help the student learn the rhythm of 'a dotted quarter followed by an eighth note' pattern. Accompaniments are melodic or chordal. *Springy*, *An Adventure*, and *Wind and Sea* have more rhythmic challenges and dynamic changes. *Inventing Time* is a canon with the hands playing follow the leader with the melody. Key signatures range from two sharps to two flats. Time signatures used are $\frac{2}{2}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$. Two of the pieces have both hands playing in the treble clef which is good duet preparation! Composer notes on each piece offer insight and helpful advice. This book is a great resource for supplementary pieces, festivals and recitals!

Joyce Janzen - BCRMTA

FABER PIANO ADVENTURES
ADULT PIANO ADVENTURES
Book 1: Literature for the Piano
Selected and edited by Nancy and Randall Faber
Hal Leonard HLO1445209



This book is formatted into four sections. Each presents authentic keyboard works that aren't arranged or simplified. Perhaps you have an adult reacquainting themselves with the keyboard or an adult beginning lesson for the first time. This book is a great option to help them on their way.

Section 1 begins with the 5 finger pattern on C major with a transposing option to G major. Parallel and contrary motion scales are introduced in the 5 finger pattern. The theory component introduces the half and whole steps. On the following page, tonic and dominant notes as well as solid and broken chords are shown. The concept of transposition is then explored. This is followed by fifteen pieces that all remain within the 5 finger pattern. Two of these are written as duets and another three include teacher duets.

Section 2 introduces the key of C major. The scale of C, some scales degree names, and the primary chords are explained. Then nine works all in the key of C follow. The adult is exposed to works by James Hook, Carl Czerny and Cornelius Gurlitt to name a few. The chords explained at the start of the section are used for various stylistic accompaniment patterns in the works selected. There are explanations on Baroque, Classical, and Romantic periods showing some stylistic features of these eras.

Section 3 presents the key of a minor in both the natural and harmonic forms. Again 5 finger patterns, full octave scales and the primary chords are established.

Explanations for upper and lower case Roman numerals are provided for the functional chord symbols. This section has only five works and two have teacher duets. Imitation, grace notes, closed and extended positions, and gestures are discussed.

Section 4 is dedicated to the key of G major. This key is presented with scale degree names, parallel and contrary scales, and the primary chords. The six pieces here include a *Musette*, *Quadrille*, *Prelude*, and a *Chaconne* with its theme and variations.

Each piece provides written teaching tips including form, articulation, and explanations on terms and markings. At the back of the book there is a Dictionary of Musical Terms that takes up four pages. Each of these explanations include the page(s) that you find them on.

The most fascinating component is the QR codes that are found at the bottom of the page for each piece. These take you to a tutorial video that provides helpful hints for theory and technique as well as a performance link that serves as a model for artistic expression.

I quite like the layout and format of this adult piano book! I've never been a huge fan of most of them, but this is cleverly designed and the QR codes are definitely a fabulous way to make the teaching clearer!

Jean Ritter - BCRMTA



Review of Publications

Critique de publications

SPIRALS IN THE SKY

Martha Hill Duncan

Red Leaf Pianoworks **MHD-P022**



This slim volume of 4 pieces is the 4th volume in a series titled *The Pianist's Guide to the Universe*. Beginning with Volume 1 – *Stories of Stars* at an elementary level, moving through Volume 2 – *Sailing on Solar Winds* for Intermediate piano, and Volume 3 – *Dark for Late Intermediate* – we now come to *Spirals in the Sky* for Advanced Piano. The topics and titles were chosen for being poetic, inspiring, evocative or quirky; but mostly, for capturing the composer's imagination! I think that any pianist encountering this book will be drawn in by these same qualities.

The four pieces featured are *The Local Group*, *Redshift*, *Quasar*, and *Starburst Galaxy*. Each piece is 5 – 6 pages long, uses a variety of changing key signatures from 5 sharps to 6 flats, many added accidentals, and changing time signatures in simple, compound and irregular meter. Fingering, phrasing, articulation and pedalling are all clearly marked. Of great interest to me was the astrophysical commentary by the composer's husband Dr. Martin Duncan, as well as both of their biographies. Examples of each piece can be heard on YouTube at https://www.youtube.com/watch?v=IbG_bfzIA8w

The Local Group refers to the many galaxies which comprise the group of which we, on earth, are a part. This 'group' has a diameter of approximately 10 million light years. Musically, the piece features repeated eighth note triplets as a distant pulse and a projected melody with somewhat free rhythmic movement.

The melody becomes broader and more dramatic with chords in the RH and a wider register in the LH evoking galaxies passing and merging, swirling and echoing.

Redshift is a measure of how fast a galaxy is moving away from us. A rhythmic pulse with irregular rhythms is set up at the beginning and the end of the piece. The middle has a more fluid feeling with 3 against 4 rhythms between RH chordal melody and LH eighth notes.

Quasar is marked mysterious, *ad libitum* as it conjures these huge, distant and luminous galaxies.

Starburst Galaxy refers to exciting dramatic events as galaxies interact, collide and merge. The music begins softly and builds, expanding into brilliant, bright sound and finally; calming and ending *ppp*.

These are creative, inventive and visionary pieces, always pianistically written and imagined. The extra musical associations and descriptions make the 21st century sounds and harmonies accessible and logical to the pianist. Highly recommended!!

Joyce Janzen - BCRMTA

TOM GEROU - SCALES & ARPEGGIOS: PREPARATORY EXERCISES

Edited by Tom Gerou

Tom Gerou Music

TGM00024

This book is an introduction to warm-ups, blocking and playing scales and arpeggios for the piano. There are four units:



- preparatory exercise for scales
- preparatory exercises for arpeggios
- blocking scales and arpeggios
- chromatic scale.

These exercises prepare the hand for finger crossings and stretches and are selected from *Preparatory Exercises, Opus 16* by Aloys Schmitt and *The Virtuoso Pianist Book 2* by Charles-Louis Hanon. Developing proper form and technique is the mission. There are no exercises that require stretches beyond the developmental capabilities of students with small hands. Very useful practice suggestions are presented on the first page of the book.

Unit 1 begins with twenty-four exercises of passing the thumb under the given fingers in preparation for scales. It moves on to separate page exercises of passing the thumb under finger 2, then finger 3, and then 4. This is followed by scale preparation in parallel motion and then in contrary motion and lastly in alternating motion. There is suggestion to transpose these to all the major and minor keys.

**SCALES & ARPEGGIOS:
PREPARATORY EXERCISES
cont.**

Unit 2 consists of preparatory exercises for arpeggios. There are 16 hands together exercises and then three pages of hand separate work.

Unit 3 provides blocking patterns for both scales and arpeggios. I'm a fan of blocking but the patterns used here are for hands separate only where I always block hands together having the patterns altered slightly from this. All 24 keys have their scales and arpeggios written both blocked and separated with fingering provided.

Unit 4 consists of one page featuring the chromatic scale parallel motion as well as contrary motion.

There are some very useful tools in this book that can be applied in all our studios to make the development of skills easier to achieve for our students! This is a wonderful resource!

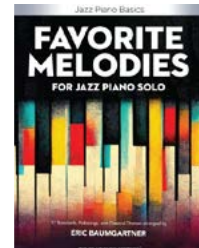
Jean Ritter - BCRMTA

FAVOURITE MELODIES FOR JAZZ PIANO SOLO
Arranged by Eric Baumgartner
Willis HL1349550

This is a collection of 17 standards, folk songs, and classical themes. They are all familiar and timeless pieces, but with a twist. They've all been reinvented through "playful melodic, harmonic, and rhythmic variation. In other words, they've been jazzed up!"

Pieces include All Through the Night, Blue Skies (Berlin), Bye Bye Blackbird (Henderson/Dixon), Habanera (Bizet), La Cucaracha, 'S Wonderful (Gershwin), Funeral March of a Marionette (Gounod), When the Saints Go Marching In, Danny Boy, Song for the New World (Dvorak), and more. I'm impressed by the variety here. No particular level is mentioned in the publication, but I'd put the pieces at a solid intermediate level.

Eric Baumgartner has expertly arranged these pieces so that it is not essential for the player to have had previous jazz experience in order to learn them successfully. For example, I noted that there are no chord symbols or sections requiring improvisation; every piece is fully arranged. Having said that, if the player is not familiar with the typical syncopated and swing rhythms, bluesy and chromatic melodic passages, etc., he/she will be challenged. Thus, Baumgartner suggests using his book in conjunction with an introductory jazz method book if the player is trying jazz for the first time on his/her own. Baumgartner does have a Jazz Piano Basics series for those in need of just such help.



Since the book is not sequenced in order of difficulty, I decided to start with La Cucaracha, the ninth piece in the book. I've been singing this Mexican Revolutionary Folksong in Spanish since I was a young child – what more could this arrangement offer me, I wondered? Plenty, it turns out! What delight this four-page piece provided! If you take an already syncopated piece and further jazz it up, you end up with pure gold. Even if a person is unfamiliar with La Cucaracha, they'll love to learn it. Written in 4/4 time with no key signature but with plenty of accidentals, players will enjoy the "shakes", accents, descending 6ths and 3rds, 7th chords, and the freedom to really get into it. I loved it!

Sugar Plum Funk (Tchaikovsky) is another favourite of mine in this book. It sounds just plain funky, exactly what we need at Christmastime or whenever one chooses to play it. This four-page piece is in the key of E minor, but as expected, many additional accidentals are employed. Students will have to watch for changing clefs, a brief change of time signature from 4/4 to 2/4 and quickly back to 4/4, and accents on unexpected beats.

From the attractive, artful cover to the end of the book, I didn't want to put it away! Anyone who wants to expand their repertoire to include jazz should try this publication. These pieces could be played at a recital, in a coffee shop, at a school jazz night, or anywhere, really. I can sum up this collection with one word: FUN!

Celeste-tina H BCRMTA



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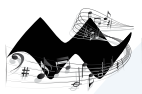
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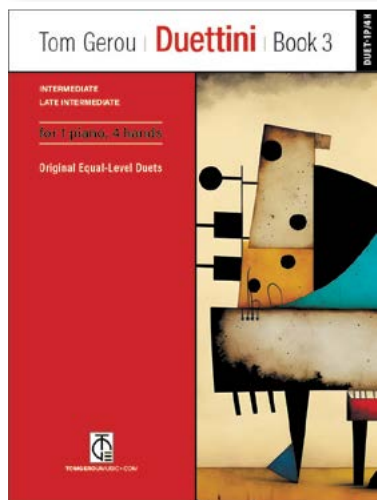


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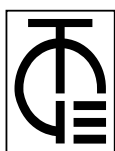
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