

THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

2020



A Year in Review / Un an en reveiw



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Greetings from the CFMTA President Salutations de la Présidente de la FCAPM

Laureen Kells



Greetings Colleagues

Welcome to the Year in Review Edition of the Canadian Music Teacher! Dina has again put forward an excellent magazine for all our individual members to pour over.

At this time, we are all reviewing 2020..... although for a lot it will be a year best left forgotten. None of us were immune from the sufferings and tragedy our fellow Canadians have experienced in 2020 and as we turn into the new year, many are still experiencing difficulties.

Having said that we can be thankful for many things – our governments ability to assist us financially as much as possible, our tremendous health care system that, even though they have been pushed to the brink, have continued to care for all of us, and our 21st century pharmaceutical companies that have given us much reason to hope as they have worked tirelessly on a vaccine. No doubt you all have things in your life and family that you have been thankful for this past year – I encourage you to hang on to those things. Being hopeful is an essential element in surviving any difficulty and I hope all of you are experiencing that hope.

2020 has been a busy year for CFMTA – with 9 new chairs and a new Vice President there has been a lot of action! All of your chairs as well as the officers have been meeting and communicating regularly. With so many new faces comes a lot of new ideas and changes. This has been exciting to be part of. Video conferencing has allowed us to more easily put a name to a face and despite the physical distances between all of us, I have a greater sense of the CFMTA community than in previous years. This sense of community has served to bring us closer together which then provides the basis for a much more efficient working relationship.

Chers collègues,

J'ai le plaisir de vous présenter le numéro spécial du « Professeur de musique canadien » : Rétrospective de l'année 2020 ». Une fois de plus, Dina nous propose un excellent magazine que nous prendrons plaisir à explorer.

Nul n'a été à l'abri des tragédies et des tourments que nos compatriotes canadiens ont subis en 2020. À l'aube de cette nouvelle année, beaucoup continuent à éprouver diverses difficultés. Nous passons en revue une année qui pour plusieurs, ferait mieux d'être oubliée.

Cela dit, il y a quand même des choses pour lesquelles nous pouvons être reconnaissants, notamment les efforts du gouvernement pour nous fournir de l'aide financière, un formidable système de soins de santé qui a tenu le coup malgré des contraintes extrêmes, sans parler de nos compagnies pharmaceutiques à la fine pointe du 21^e siècle qui ont travaillé sans relâche pour nous offrir des vaccins. Chacun de nous, sans doute, peut se compter heureux pour nombre de bonnes choses survenues dans notre vie personnelle ou familiale. C'est à ces choses que je vous invite à vous cramponner, car l'espérance est un élément essentiel pour traverser les épreuves. J'espère que vous avez cette attitude d'esprit.

L'année 2020 a été une année trépidante pour la FCAPM. Avec la mise en place de neuf nouveaux présidents et présidentes de comités et d'une nouvelle vice-présidente, disons qu'il y a eu beaucoup d'action! Tous les présidents et présidentes de comités ont été assidûment en contact avec les dirigeants au cours de l'année, et j'ai trouvé très palpitant d'assister aux nouvelles initiatives et innovations qui ont été proposées. Les plateformes de visioconférence nous ont permis de mettre des noms sur des visages, et en dépit de la distance physique, j'ai l'impression d'être, plus que jamais, étroitement connectée à la communauté de la FCAPM. Ceci donne lieu au sentiment d'étroite appartenance qui est à la base d'une relation de travail des plus efficaces.





Greetings from the CFMTA President Salutations de la Présidente de la FCAPM

As you read through this issue I urge you to make the connection between the activity and the chair person and committee members who have worked so hard to make these activities possible. For every winner of a competition, for every article written, for every cheque presented, there is a person, or a team who have provided that opportunity for ourselves and our students. CFMTA is a busy organization with many moving parts. These parts are represented by your fellow members. These members have chosen to give of themselves their time and talents to make CFMTA attractive for all. I now encourage all of you who may be thinking of taking a larger role to step up. There is no talent too small. All energies and personalities are welcome. Just as we encourage all our students to participate fully in our music studios, we can encourage each other to do the same in our professional organization.

Although I am disappointed we will not be seeing each other in July I am looking forward to connecting with all the delegates at our AEM. And as always the officers welcome feedback from all members at any time.

With that I wish you all the best in 2021! Stay well, stay optimistic, keep in contact with loved ones and your peers, reach out, and most important – keep the music going!

With best wishes

Laureen Kells

Au moment où vous lisez ces lignes, je vous propose de faire le lien entre l'activité et la personne responsable du comité qui l'a mise en place. Derrière chaque prix de concours, chaque article, chaque paiement envoyé, il y a une personne, ou une équipe, qui a rendu cette chose possible pour nous et nos étudiants. La FCAPM est une organisation très active comportant plusieurs modules représentés par ses membres. Ceux-ci ont choisi d'offrir leur temps et leurs talents au profit de notre association et de la rendre attrayante pour tous. J'encourage dès lors à ceux qui aimeraient assumer un rôle plus substantiel à proposer leur candidature. Il n'y a pas de talent trop modeste. Toutes les individualités sont accueillies. De même que nous incitons tous nos étudiants à prendre pleinement part aux activités de notre studio, nous nous encourageons mutuellement à nous investir au sein de notre organisation professionnelle.

Bien que je regrette de ne pouvoir vous rencontrer en personne en juillet, j'ai hâte de me connecter avec tous les délégués lors de notre assemblée générale annuelle. Comme toujours, les dirigeants sont prêts en tout temps à recueillir les commentaires des membres.

Sur ce, je vous souhaite tout ce qu'il y a de meilleur en 2021! Gardez-vous en santé et confiants en l'avenir. Demeurez en contact avec vos êtres chers, tendez la main à vos pairs et – disons-le plus que jamais – en avant la musique!

Avec mes meilleurs voeux,

Laureen Kells





Officers, Chairs and Provincial Delegates - AGM July 2020



1st Row Left to Right:

Patricia Niekamp - SRMTA 2nd Delegate, Dina Pollock - Communications Coordinator, Marlane Osgood - ARMTA 1st Delegate, Nancy Dale - ORMTA 2nd Delegate, Laura Gray - ORMTA 1st Delegate, David Coté - QMTA 1st Delegate

2nd Row Left to Right:

Joyce Hein - PEIRMTA 2nd Delegate, Lynn Gagne - QMTA 2nd Delegate, Laureen Kells - President, Tiffany Wilson - Past President, Henry Klassen - YRMTA 2nd Delegate, Lorna Wanzel - NSRMTA 1st Delegate

3rd Row Left to Right:

Anita Perry - Secretary, Karen Turpin - NSRMTA 2nd Delegate, Lois Kerr - Treasurer, Catherine Bartlett - NBRMTA 2nd Delegate, Charline Farrell - Archive, Andrea Ellis - PEIRMTA 1st Delegate

4th Row Left to Right:

Nick Arsenault SRMTA 2nd Delegate, Sue Jone - Competitions & Awards Chair, Evageline Keeley - MRMTA 1st Delegate, Joanne Loughheed - BCRMTA 1st Delegate, Rita Raymond-Millet - NBRMTA 2nd Delegate, Anna Avery - YRMTA 1st Delegate

5th Row Left to Right:

Leanne Hiebert - MRMTA 2nd Delegate, Joan Woodrow - NLRMTA 1st Delegate, Po Yeh - Canada Music Week®, Michael Faulkner Social Media, Mimi Ho - BCRMTA 2nd Delegate, Barbara Long - Translation Committee, Chair

6th Row: Jennifer Benson - NLRMTA 2nd Delegate





Meet our **new** Vice President / Faites la connaissance de notre **nouvelle** vice-présidente

Laura Gray



Laura Gray lives in Harriston, Ontario with her husband and their son and daughter. She operates a busy teaching studio and volunteers in her community at the dance academy, theatre guild, local music festival, and public school. She also works as a church organist and volunteers as a Sunday school music director.

Laura holds a Bachelor of Music degree in piano performance, and an Associate Diploma in Piano Pedagogy and a Primary-Elementary Pedagogy Diploma with CNCM. She has trained and taught

the Music for Young Children™ program, and has a passion for life-long learning. In 2010 Laura was appointed to the CNCM Board of Examiners for Piano.

In 2015 Laura joined ORMTA Provincial Council as the North-Central Zone Rep and now serves as Provincial President and 1st Delegate to CFMTA/FCAPM.

Laura is excited to work with the CFMTA/FCAPM Officers and Delegates to maintain and improve the Professional Development and Research programs.



Meet our **new** Chairpersons

Lynn Ewing - Marlane Osgood

Awards & Competitions - Lynn Ewing



Lynn Ewing has taught piano, music theory, and singing for many years in Saskatoon. Of particular note has been her work with special needs students, including visually handicapped students and students with autism spectrum disorder. Her students have distinguished themselves locally, provincially and nationally as recipients of diplomas, scholarships and competition prizes.

In addition to teaching, Lynn enjoys performing both as singer and as pianist, and she works as a music adjudicator in Western Canada. A Fellow of Trinity College of London, UK, Lynn holds diplomas in piano and voice from the Royal Conservatory of Music, Toronto, and Trinity College of London. She has an M.A. from the University of Saskatchewan and a B. Ed. from the University of British Columbia. Singing with the Saskatoon Symphony Chorus has been a particularly joyful activity over the last few years.

By-Laws, Policies & Procedures Marlane Osgood



Marlane Osgood lives in Edmonton, Alberta and has taught piano and theory out of her home since 2000. She was president of ARMTA Edmonton Branch, its branch representative, and convenor of both its archives and its Clementi Sonata Project. As ARMTA Provincial president, she spearheaded the formation of the Collegiate Chapters and initiated the wellness convenorship to better support teachers and students with injuries. In addition to being the CFMTA/FCAPM delegate, Marlane is the provincial convenor of the Collegiate Chapters and Community Service Awards.

She is currently conference chair of the Edmonton-hosted CFMTA-FCAPM 2023 conference. Outside of her ARMTA activities, she has been involved with the Contemporary Showcase music festival, holding various positions including chair.

Marlane likes to spend time with her family and pet bunny, and has recently started violin lessons. Her hobbies include gardening – a remnant of her B.Sc. (Agric.) – photography, reading, walking, working out and, of course, music.





Meet our **new** Chairpersons

Cindy Taylor - Liz Craig

Canada Music Week® - Cindy Taylor



Cindy lives in Campbell River, BC, where she has a full and active music teaching studio. Many of her colleagues will recognize Cindy as the Past President of BCRMTA and CFMTA/FCAPM. Cindy is passionate about Canadian Music and Canadian Composers. She has been involved with planning many CMW concerts and events locally and continues to be active in her North Island Branch assisting the present CMW coordinator.

Experience as the BCRMTA Canada Music Week® Chair from 2002 – 2010 will be an

asset as Cindy steps into the role of the national CFMTA/FCAPM Canada Music Week Coordinator.

Over the past three years Cindy has been working closely with former CMW coordinator Po Yeh helping with the work of administering the Student Composer Competition, the William Andrews Award, and the Call For Compositions.

Cindy is member of the BC Registered Music Teachers' Association (BCRMTA) since 1978.

E-Festival - Liz Craig



Liz Craig (B.Mus, ARCT, RMT) is an award winning, Toronto-based pianist with a passion for making every event special through live music. She has played for over 500 weddings & events in southern Ontario as well as teaching music full time since 2006. Liz has been interviewed on both the Top Music and Full Voice podcasts due to her unique perspective as an entrepreneur in both the wedding and teaching industries. She has been known to put her passions into words for

the CMT Magazine, Notes Magazine and the topmusic.co blog. Liz keeps her finger on the pulse of current music education trends by attending and presenting at conferences throughout North America. Since 2015, Liz has adjudicated at nine different music festivals and became a member of both the CFMAA and the RCM College of Examiners. She is an active member of ORMTA where she serves as Past President of the Central Toronto Branch.





Meet our **new** Chairpersons

Amy Boyes - Muriel Smith

Public Relations & Marketing

Amy Boyes



Amy Boyes is a piano and theory teacher from Ottawa, Ontario. She holds Associate Diplomas in performance and teaching from the Royal Conservatory, a Licentiate in performance from Trinity College (UK), a B Mus from Brandon University and a M Mus from the University of Alberta.

Amy's writing has been featured in the European Piano Teachers' Association's Piano Professional, MTNA's Music Teacher Magazine, the Frances Clark Center's Piano Magazine, the Canadian Music Teacher Magazine, among others.

A council member for the Canadian Music Festival Adjudicators' Association, Amy has adjudicated music festivals from Prince Edward Island to Manitoba. Amy is also a member of the Royal Conservatory's College of Examiners.

As a speaker, Amy has presented at CFMTA/FCAPM National Conference (2019), with Dr. Janet Lopinski for the Royal Conservatory (2018), and at the MTNA Conference (2012).

She is Vice President of ORMTA and Past-President of the Ottawa Region Branch.

Program Funding and Grant Application

Dr. Muriel Smith



Dr. Muriel Smith is a music educator, author and editor who engages with the wider community through private studio teaching and writings on music and society. In 2015, she was awarded the SOCAN/MusCan Award for writings on Canadian music. Muriel is the author of *Sound Connections: The Manitoba Registered Music Teachers' Association, 1919-2019 (2019)*, a discourse on the association's influence on culture in Manitoba. Her most recent article "Autism, Technology, and the Singing Voice: Adjustments in the Time of

COVID-19" is forthcoming in *The Journal of Music, Health and Wellbeing (Spring 2021)*.

While studying for her PhD in musicology (2016), Muriel honed her editorial and grant writing skills. She has written numerous successful grant applications in support of arts organizations and is an associate editor for two peer-reviewed journals.

Muriel lives in Gimli, Manitoba, where she enjoys kayaking, sailing, skiing and the dog sports of agility and mushing.





Meet our **new** Chairpersons

David Côté - Catherine Fitch Bartlett

Translation - David Côté



Boursier du fonds Les Amis de l'Art, la Fondation canadienne pour l'avancement de la recherche, du New-Brunswick Festival of Music et le Concours de

musique du Canada, David Côté est titulaire d'une maîtrise en musique (interprétation piano) de l'Université de Montréal. Il s'est fait entendre à la radio de Radio-Canada et en récital au Nouveau-Brunswick et à Montréal. Depuis 2004, David Côté occupe le poste de directeur-gérant de la Coopérative Vincent-d'Indy, un magasin de musique situé dans l'arrondissement Outremont à Montréal. Il enseigne également le piano, est membre de jury pour les examens officiels et concours et il joue régulièrement en tant qu'accompagnateur et soliste. Professeur affilié à l'École de musique Vincent-d'Indy, il collabore à la rédaction du nouveau programme de piano publié en 2015 de cette même école. David Côté est aussi depuis plusieurs années le président de l'Association des professeurs de musique du Québec, du Festival de musique classique de Montréal et il y a publié deux compositions qui figurent au programme d'examen de l'École de musique Vincent-d'Indy.

A recipient of the Les Amis de l'Art foundation, the Canadian Foundation for Research Advancement, the New Brunswick Festival of Music and the Canadian Music Competition, David Côté holds a Master's degree in music (piano performance) from the Université de Montréal. He was heard on CBC Radio and in recitals in New Brunswick and the Montreal area. Since 2004, David Côté is Manager-Director of Co-op Vincent-d'Indy, a music store located in the Montreal borough of Outremont. He also teaches privately, is an adjudicator for official examinations and competitions and plays regularly as accompanist and soloist. Affiliated teacher of École de musique Vincent-d'Indy, he is a collaborator of the piano syllabus of this School published in 2015. David Côté is also the President of the Quebec Music Teachers Association, the Montreal Classical Music Festival and has self published two works which are both currently listed in the École de musique Vincent d'Indy syllabus.

Essay Competition Admin Catherine Fitch Bartlett



Catherine Bartlett (nee Fitch), president of NBRMTA, and native of Moncton, New Brunswick, sees the importance of encouraging and rewarding young academic researchers in the field of music research and writing. Catherine holds Bachelor of Music and Bachelor of Education Degrees from Mount Allison University and a Master of Music Degree (Voice Performance – Soprano) from the University of British Columbia. She taught voice and vocal pedagogy at the School of Music of Memorial University for twelve years. Catherine has performed across

Canada and in the UK and has adjudicated music festivals/ competitions in Atlantic Canada. Catherine has served on staff in churches in Vancouver, Toronto, and in St. John's, Newfoundland as Organist and/or Choir Director. She has been the Sanctuary choir director at First Baptist Church, Moncton since 2012 . She is currently an active music teacher in Moncton and is married to Rev. J. Blake Bartlett. They have two adult children, Ruth (28) (Toronto) and John (26) who lives with his wife, Hannah in PEI.





CFMTA Call for **Compositions** 2020

Appel à **compositions** 2020 de la FCAPM

CFMTA holds a Call for Compositions each year to celebrate Canada Music Week®. CFMTA invites submissions of new unpublished pieces for students studying at the specified conservatory grade level. Selected compositions are available to be downloaded for all to enjoy at www.cfmta.org.

The following works were selected for the 2020 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

Piano grade 3-4 level

The Greater Snow Goose by Josée Allard (QC)

Piano grade 5-6 level (tied)

High Tide by Valerie Carreau (QC)

A New Horizon by Scott Frederick Bills (MB)



Chaque année, la FCAPM lance un Appel à compositions pour célébrer la Semaine de la musique canadienne^{md}. La FCAPM accepte la soumission de nouvelles œuvres qui n'ont pas encore été publiées et composées par des élèves étudiant au niveau de conservatoire spécifié. Les compositions sélectionnées peuvent ensuite être téléchargées sur le site www.cfmta.org pour que tous puissent en bénéficier.

Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2020. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

3e et 4e années de piano

La Grande Oie des neiges par Josée Allard (QC)

5e et 6e années de piano

Marée haute par Valérie Carreau (QC)

A New Horizon par Scott Frederick Bills (MB)





CFMTA Call for **Compositions** 2020

Appel à **compositions** 2020 de la FCAPM

Piano grade 3-4 level

Josée Allard (QC)

The Greater Snow Goose / La Grande Oie des neiges



From a young age, Josée Allard naturally composed her piano pieces. She continued her classical training thereafter and got her Bachelor's degree from the University of Montreal in 1993. She distinguished herself in various national competitions, including the OSM Competition, where she won a 1st prize in 1987.

She then gave several concerts, among others at the Montreal International Piano Festival, the Lachine International Festival and the Piano Nobile at Place des Arts. In 1988, she performed the concerto for 3 pianos of Mozart with the OSM alongside Alain Lefèvre and Charles Dutoit.

In addition to her teaching at Jean-de-Brébeuf College and her private studio for 25 years, she turned to improvisation and in 2008, completed a 4-year training course in Leadership and Musicianship with Music for People. The beneficial impacts of this training led her to collaborate in the writing of songs which feature on the album of singer-songwriter Nathalie Déry, launched in September 2010. In 2015, she launched a "Live" improvisation album with fellow violinist Norman Nawrocki. In addition, two of her piano compositions are included in the Piano Program of the Vincent- d'Indy School of Music.

She led improvisation workshops in institutions such as the Preparatory School of Uqam, The Vincent-d'Indy Music School and Laval University in order to share her love of creativity with teachers and music students.

Josée Allard is an affiliated professor at the Vincent d'Indy School of Music and a member of the APMQ.

Website: www.musiquecreative.com ✨

Dès un jeune âge, Josée Allard composait naturellement ses pièces pour piano. Elle a poursuivi sa formation classique par la suite et a obtenu son Baccalauréat de l' Université de Montréal en 1993. Elle s'est distinguée lors de différents concours nationaux, dont le Concours OSM, où elle a obtenu un 1er prix en 1987. Elle a ensuite donné plusieurs concerts, entre autres au Festival International de piano de Montréal, au Festival International de Lachine et au Piano Nobile de la Place des Arts. En 1988, elle a interprété le concerto pour 3 pianos de Mozart avec l'OSM aux côtés d'Alain Lefèvre et Charles Dutoit.

Parallèlement à son enseignement aux Collèges Jean-de-Brébeuf ainsi qu'à son studio privé depuis 25 ans, elle s'est tournée vers l'improvisation et a complété en 2008 une formation de 4 ans en Improvisation et Animation musicale auprès de Music for People. Les impacts bénéfiques de cette formation l'ont amenée à collaborer à l'écriture de chansons qui comptent parmi les titres de l'album de l'auteure-compositeure-interprète Nathalie Déry, lancé en septembre 2010. En 2015, elle a lancé un album d'improvisations «Live» avec son collègue violoniste Norman Nawrocki. De plus, deux de ses compositions pour piano figurent dans le Programme de piano de l'École de musique Vincent- d'Indy.

Elle a animé des ateliers d'improvisation dans des institutions telles que l'École préparatoire de l'Uqam, L'École de musique Vincent-d'Indy et l'université Laval afin de partager son amour de la créativité auprès d'enseignants et étudiants en musique.

Josée Allard est professeure affiliée à l'École de musique Vincent d'Indy et membre de l'APMQ.

Website: www.musiquecreative.com ✨





CFMTA Call for **Compositions** 2020

Appel à **compositions** 2020 de la FCAPM

Piano grade 5-6 level (tied)

Valerie Carreau (QC) *High Tide / Marée haute*



Montreal pianist, composer and pedagogue, Valérie Carreau is a graduate of École de musique Vincent-d'Indy and Université du Québec à Montréal (UQAM). Since 1992, she has been teaching piano in many institutions as well as collective piano classes in elementary school. The creativity and passion that she transmits

to her students are what distinguish her as an inspiring and appreciated teacher.

To offer melodious Canadian works to pianists of all levels, Valérie Carreau composes various piano pieces, including the piano books *Le vent se lève*, *Petites fleurs*, as well as *Les puces musicales*, a collection of songs for young children. These works are part of the program of École de musique Vincent-d'Indy and École préparatoire de musique de l'UQAM, and are regularly played in various music festivals.

In addition to her activities as a piano teacher and composer, Valérie Carreau is a jury member for piano competitions and exams at École de musique Vincent-d'Indy, École préparatoire de musique de l'UQAM and Académie de musique du Québec. She also gives lectures, master classes and is pursuing a Master's Degree in Arts Education. Her piano CD *Le vent se lève* is broadcast on Radio-Classique, 99.5 FM, Montreal.

High Tide is her third piece awarded by CFMTA. The piano duet *The Starry Night* was awarded in 2019 and her piano solo *Envolée* was published by CFMTA in 2017. Valérie Carreau wants her works to inspire young pianists and encourage them to develop their pleasure in playing the piano. ✨

Pianiste, compositrice et pédagogue originaire de Montréal, Valérie Carreau est diplômée de l'École de musique Vincent-d'Indy et de l'Université du Québec à Montréal. Depuis 1992, elle enseigne le piano dans divers établissements ainsi que le piano collectif à l'école primaire. Sa créativité et la passion qu'elle transmet à ses élèves en font une pédagogue très appréciée.

Valérie Carreau est l'auteure de plusieurs pièces pour piano, dont les recueils *Petites fleurs*, *Le vent se lève*, ainsi que le recueil de chansons pour les tout-petits intitulés *Les puces musicales*. Ses œuvres sont régulièrement jouées dans des festivals et font partie des programmes de l'École de musique Vincent-d'Indy et de l'École préparatoire de musique de l'Université du Québec à Montréal (UQAM).

Depuis 2013, Valérie Carreau fait partie des jurys de concours et examens de piano de l'École de musique Vincent-d'Indy, de l'École préparatoire de musique de l'UQAM et de l'Académie de musique du Québec. Elle donne aussi des conférences, des classes de maître et poursuit une maîtrise en enseignement des arts. On peut entendre son disque compact *Le vent se lève* sur les ondes de Radio-Classique, 99,5 FM, Montréal.

Marée haute est la troisième œuvre de Valérie Carreau primée par la FCAPM. Sa pièce *Envolée* a été publiée par la FCAPM en 2017 et *La nuit étoilée* a été choisie dans la catégorie piano 4 mains en 2019. Valérie Carreau souhaite que ses œuvres inspirent les jeunes pianistes et leur permettent de développer le plaisir de jouer du piano. ✨





CFMTA Call for **Compositions** 2020

Appel à **compositions** 2020 de la FCAPM

Piano grade 3-4 level

Josée Allard (QC)

The Greater Snow Goose / La Grande Oie des neiges

Lointain ♩ = 90
Distant

Piano grade 5-6 level (tied)

Valerie Carreau (QC)

High Tide / Marée haute

Andantino ♩ = 100





CFMTA Call for **Compositions** 2020

Appel à **compositions** 2020 de la FCAPM

Piano grade 5-6 level (tied)

Scott Frederick Bills (MB)

A New Horizon



Scott Bills was born and raised in Winnipeg, Manitoba. He has been passionate about creating music ever since childhood. Scott studied classical piano growing up and completed Grade 8 from The Royal Conservatory of Music. He studied music composition and theory during his high school years. He spent 18 years as the

music director for a local church. Recently, he has been creating scores and audio recordings of his piano pieces. Scott and his wife Mychell have been married for 20 years. They have two children and enjoy spending time as a family. ✨

Scott Bills est né et a grandi à Winnipeg, au Manitoba. Il se passionne pour la création musicale depuis son enfance. Scott a étudié le piano classique dans sa jeunesse et a terminé le niveau 8 du Conservatoire royal de musique. Il a étudié la composition musicale et la théorie pendant ses études secondaires. Il a été directeur musical pour son église locale pendant 18 ans. Depuis quelque temps, il se consacre à la création de partitions et à l'enregistrement de ses œuvres pour piano. Scott et son épouse Mychell sont mariés depuis 20 ans. Ils ont deux enfants et aiment passer du temps en famille. ✨

Piano grade 5-6 level (tied)

Scott Frederick Bills (MB)

A New Horizon

Lento ♩ = 61



CFMTA Call for **Compositions** Panelists

Rosemarie Horne



Rosemarie Horne is a passionate teacher who has been teaching for over 40 years. She holds a Bachelor Degree in Piano Pedagogy as well as ARCT Performers and Teachers degrees. As a Registered Music Teacher she teaches piano, history and theory with her students winning at the local and provincial levels. However, what she enjoys most is helping students reach levels of perfection that they thought were nearly impossible. The success of her students and the joy they receive through serious music studies is what sustains her devotion to music education. In addition to her teaching, she enjoys accompanying various soloists and groups and is very involved in her church music. Rosemarie is an avid community member and looks for ways to improve her community through her music and as a volunteer. She was a three-term president of the Fort McMurray Music Teachers Association where she lived for over twenty years and currently is president of the Edmonton Branch of the Alberta Registered Music Teachers Association. When not at the piano, or out in the community, you can find her pursuing various athletic endeavours from yoga to golf to scuba diving.

Peggy L'Hoir



Peggy L'Hoir is an experienced and innovative teacher, clinician, adjudicator, examiner, collaborative artist and composer. Peggy has been sharing her enthusiasm for music with her expansive music community for over four decades. Her network of friends and colleagues reaches far and wide, allowing her to share mentorship, friendship and encouragement with many.

While at home in Biggar, Saskatchewan, a culturally active community of 2500 people, Peggy guides a diverse class of students through piano, theory, accompanying and composition, from beginner to Associate level. Her goals as a teacher and mentor are to enthuse, educate and empower - enriching lives of students, families and communities, with and through music. Her teacher related activities include composing music for her students and friends. As well, Peggy is a strong believer in consistent professional development, regularly attending conventions to further her knowledge. She most recently attended the Classical Music Festival in Eisenstadt, Austria, where she attended as a participant as well as a presenter.

Cindy Taylor



Cindy lives in Campbell River, BC, where she has a full and active music teaching studio. Many of her colleagues will recognize Cindy as the Past President of BCRMTA and CFMTA/FCAPM. Cindy is passionate about Canadian Music and Canadian Composers. She has been involved with planning many CMW concerts and events locally and continues to be active in her North Island Branch assisting the present CMW coordinator.

Experience as the BCRMTA Canada Music Week® Chair from 2002 – 2010 will be an asset as Cindy steps into the role of the national CFMTA/FCAPM Canada Music Week Coordinator.

Over the past three years Cindy has been working closely with former CMW coordinator Po Yeh helping with the work of administering the Student Composer Competition, the William Andrews Awards, and the Call For Compositions.

In 2017 Cindy was part of the team that created the 2017 Call For Compositions book involved in decisions about music and artwork inclusions and proofreading the final product. She has been one of the musicians who perused the entries of the Call For Compositions over the past few years.





CFMTA **Student** Composer Competition

Concours de la FCAPM pour élèves compositeurs

The CFMTA/FCAPM Student Composer Competition is a national competition for winners of Provincial composition competitions. Entries are submitted by Provincial Canada Music Week® Coordinators for Canada-wide judging before June 1 each year. Scholarships are awarded to winners in each category, and the Helen Dahlstrom Award is given annually to the best national composition as selected by the adjudicator. Helen Dahlstrom was the founder of Canada Music Week®. ❁

Le Concours de composition pour élèves de la FCAPM/CFMTA est un concours national réservé aux lauréats des concours de composition provinciaux. Les œuvres sont soumises à un jury pancanadien par les coordonnateurs provinciaux de la Semaine de la musique canadienne^{md} avant le 1er juin de chaque an. Des bourses d'études sont remises aux lauréats de chacune des catégories et le prix Helen Dahlstrom est remis annuellement pour la meilleure composition nationale sélectionnée par le juge. Helen Dahlstrom est la fondatrice de la Semaine de la musique canadienne^{md}. ❁



CFMTA congratulates the following winners of the 2020 Student Composer Competition:
 La FCAPM félicite les lauréats suivants du Concours pour élèves compositeurs 2020 :



CFMTA **Student** Composer Competition

Concours de la FCAPM pour élèves compositeurs

PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under / 8 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place

Anjelia Rao (NS)

Première place

Sneaky

2nd place TIE

Raya Campbell (ON)

Deuxième place

The Elephant Dance

Junbo Gao (SK)

Etude in A Minor (Lego Battles)

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

No Entries

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place

Isidora Uhlman (BC)

Première place

Swans

2nd place

YunEn (Ryan) Gu (SK)

Deuxième place

Sonatina in D minor

Honourable mention

Oliver Lo (ON)

Mention d'honneur

Helicopter Ride over Coronado Bay

Natasha Webb (Que)

The Farewell Waltz

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place

Not Awarded

Première place

2nd place

Anthony Morasutti (ON)

Deuxième place

God is The Great

CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place

Sointu Aalto (AB)

Première place

Spider Web

2nd place TIE

Antoine Villeger (BC)

Deuxième place

North Shore Waltz Op 12

Sean Sneddon (NS)

Scherzo in D minor

Honourable mention

Sky Yang (ON)

Mention d'honneur

Superfluous

Markus Bitner (SK)

The Fortress of Magnama

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place

Sointu Aalto (AB)

Première place

Yosinfonia, 1

2nd place

Marissa Gosse (ON)

Deuxième place

Watch Me Fly

CATEGORY C / NIVEAU C

19 years and under / 19 ans et moins

1st place

Eric Bouchard (ON)

Première place

Fantasy for Concert Band

2nd place TIE

Graham Nash (MB)

Deuxième place

Ataraxia

Angela Li (AB)

Atonement

CATEGORY D / NIVEAU D

Open / Ouvert

1st place

William Lin (BC)

Première place

Elegy

2nd place TIE

Lilianne Li (Que)

Deuxième place

Candor for Orchestra

Anna Schwartz (MB)

Prairie Sunrise



PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

CLASS 1 Composition for solo instrument
1st place Anjelia Rao (NS) *Sneaky*

Anjelia started piano lessons at the age of three and a half with Skippy Mardon. She has participated in the Student Composer Competition four times and each year her compositions are longer and more detailed. This is her second time taking first place.

Anjelia is turning 9 in June and is going into Grade 4 at BLT Sr. Elementary School in Timberlea, Nova Scotia, where she's in French immersion. Besides music, Anjelia also takes figure skating and swimming lessons. She loves to play soccer and climb trees and is an avid reader and writer of stories. Anjelia has recently started learning to draw and is quickly becoming accomplished at drawing what she sees. 🌟



SNEAKY!

Allegro ♩ = 168





CATEGORY A / NIVEAU A

11 years and under - 11 ans et moins

CLASS 1` Composition for solo instrument
1st place Isidora Uhlman (BC) *Swans*

Isidora started playing violin 2 months before her fourth birthday, and wrote her first song when she was six years old. She likes to create stories and expresses them through her music. She likes to read and draw and is interested in animals and astronomy. She enjoys her composition lessons with Ms. Donkin. ✨



Swans

(Note to adjudicator: music composed by student; score created by instructor with input from student)

Happy trumpeting swans

senza misura

Isidora Uhlman



Swans "dancing" on the water in synchronized rotations

Andante





CATEGORY B / NIVEAU B

15 years and under - 15 ans et moi

CLASS 1 *Composition for solo instrument*
1st place Sointu Aalto (AB) *Spider Web*

Described as a delightful musician with flair, Sointu Aalto (b.2004 in Helsinki) is a passionate cellist and composer. Her original music is characterised by intense atmospheres and disturbing beauty. She studies cello with Josephine van Lier, and composition with Heather Hindman. She is a member of the EYO and the Jams string quartet. She also loves philosophy and science. Her passion is her driving motivation to work hard and face new challenges. As an artist, her objectives are to spread love for contemporary music, to stretch the boundaries of art to maximize expression, and to eliminate prejudice through music.



Spider Web
 I - Raindrops on Webs

Moderato ♩ = 60

Violino

Violoncello

Piano
 hit metal inside piano with drumstick
 lift pedal when sound fades

Vln. *sul tasto* *PPP*

Vc. *sul tasto* *PPP*

Pno.



CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 2 Composition for voice
1st place Sointu Aalto (AB) *Yosinfonia, 1*

Described as a delightful musician with flair, Sointu Aalto (b.2004 in Helsinki) is a passionate cellist and composer. Her original music is characterised by intense atmospheres and disturbing beauty. She studies cello with Josephine van Lier, and composition with Heather Hindman. She is a member of the EYO and the Jams string quartet. She also loves philosophy and science. Her passion is her driving motivation to work hard and face new challenges. As an artist, her objectives are to spread love for contemporary music, to stretch the boundaries of art to maximize expression, and to eliminate prejudice through music.



Yösinfonia, I

Kirsi Kunnas

$\text{♩} = 46$
 grave, dehors

6



CATEGORY C / NIVEAU C

19 years and under - 19 ans et moins

1st place Eric Bouchard (ON) *Fantasy for Concert Band*

Fantasy for Concert Band

Eric Bouchard



Born in 2003, Eric Alexander Bouchard started playing tunes on the piano at the age of 2, and began composing piano music at the age of 7. When he was little, he spent hours watching his dad play piano and listening to recorded music. He likes to compose in a romantic or neo-romantic style, and now writes for piano, French horn, chamber music, entire wind and percussion ensembles, and symphonic orchestra. He started taking piano lessons with Carolyn Solberg at the age of 6, and has been taking lessons with Catherine Donkin since the age of 11. Eric took up the French horn in 2015, and is now first horn in the OSJOF orchestra and the De La Salle Wind Ensemble, and was 3rd horn with the University of Ottawa wind ensemble in 2019/2020. Outside of music, Eric loves nature and biology, and likes to design things. He also loves good food, especially when it's spicy. 🌶️



CATEGORY D / NIVEAU D

Open - Ouvert

1st place William Lin (BC) *Elegy*

William is currently a third year Pharmacology student at UBC. He is currently studying for his ARCT level in piano. In his free time, he enjoys cooking and playing the piano. His favourite composers include Debussy, Scriabin, and Rachmaninoff. ✨



Elegy

William Lin

Andante ♩ = 90

Piano

pp dolce

mp

con pedale

5

dim.



OUR ADJUDICATOR - *David L. McIntyre*

Composer and pianist David L. McIntyre (b. 1950) has spent most of his life on the Canadian prairies. For three years he served as composer-in-residence with the Regina Symphony Orchestra and his association with the orchestra over many years has led to the creation of his first Symphony, Piano Concerto, Violin Concerto and several orchestral overtures.

One of the country's leading composers of music for the piano, he is himself a respected solo pianist and frequent collaborator with many fine singers and instrumentalists. Pianists such as Angela Hewitt and Catherine Vickers have premiered his works, and his piano competition pieces *Butterflies & Bobcats* (Eckhardt Gramatté 2004) and *A Wild Innocence* (Montreal International 2011) have garnered a worldwide reputation.

With well over 200 published works to his credit David's catalogue of piano, organ and vocal and instrumental works continues to grow. His music continues to be recorded by a wide variety of artists in Canada and the USA, most recently the duo Meagan & Amy with his *Sonata No. 1 for Violin & Piano*. Singers such as Sophie Bouffard, Lynn Channing, William Clark and Leslie Fagan, Ben Heppner and Andrea Ludwig have premiered or recorded his songs.

In November 2019 David was honoured to receive Saskatchewan Arts Award for Artistic Excellence.





The CFMTA COVID-19 E-Festival went VIRAL!

The CFMTA COVID-19 E-Festival was truly a NATIONAL E-Festival as entries came in from every Province and Territory that has a Provincial Registered Music Teachers' Association! Thank you to the Provincial Associations for your communications and support to your teachers!

There were approximately 400 entries across multiple disciplines and levels in the 6 days that entries were accepted. Some of the entries included disciplines such as Woodwinds, Strings and Speech Arts in addition to Voice and Piano classes.

There were 34 Bronze Seals, 205 Silver Seals and 150 Gold Seals awarded. Many adjudicators noted that the performances were at an exceptionally high performance level and that the students were very well prepared for their local festival performances. The CFMTA E-Festival Committee congratulates all the participants on their performances and successes in this special E-Festival event!

The CFMTA E-Festival Committee would also like to thank the adjudicators for investing and sharing their time, energy and knowledge with the participants in this relatively new format. There were over 70 adjudicators registered, and we are grateful that so many Registered Music Teachers from across Canada were interested in helping students continue their musical learning and growth during this time of great learning curves.

Best wishes for safety and wellness to all!

Lorna Wanzel,
CFMTA E-Festival Chair
Terri-Lynn McNichol
CFMTA E-Festival Administrator

Le Festival virtuel COVID-19 de la FCAPM a eu un effet VIRAL!

Les participants du Festival virtuel COVID-19 provenaient littéralement de toutes les provinces et territoires canadiens où l'on trouve des associations de professeurs de musique accrédités! Un grand merci aux associations provinciales qui ont transmis les informations à leurs professeurs et les ont si bien appuyés!

L'événement a regroupé près de 400 participants répartis dans plusieurs disciplines et niveaux qui se sont inscrits lors des six jours où il était possible de le faire. Certaines prestations incluaient des instruments à cordes, des bois et de l'art oratoire, en plus des catégories chant et piano.

34 sceaux bronze, 205 sceaux argent et 150 sceaux or ont été attribués. Certains juges ont remarqué que les prestations étaient d'un niveau exceptionnellement élevé et que les élèves s'étaient vraiment bien préparés à se produire au sein de leur festival régional. Le comité du Festival virtuel de la FCAPM félicite tous les participants pour leurs prestations et leurs réussites lors de ce festival virtuel!

Le comité du Festival virtuel souhaite également remercier les juges qui ont investi leur temps, consacré leur énergie et partagé leurs connaissances avec les participants dans le cadre de cet événement au format relativement nouveau. 70 juges se sont inscrits et nous sommes reconnaissants qu'un si grand nombre de professeurs de musique accrédités, provenant de l'ensemble du Canada, se soient portés volontaires pour aider les élèves à poursuivre leur apprentissage et croissance musicale dans cette période où nous devons nous adapter et apprendre tellement de choses.

Nous vous souhaitons de rester en santé, soyez prudents!

Lorna Wanzel,
responsable du Festival virtuel de la FCAPM
Terri-Lynn McNichol
administratrice du Festival virtuel de la FCAPM





Gold Seals were awarded to (multiple listing means a Gold Seal was awarded for additional performances adjudicated)

Oliver Gao	Adele Kushner
Yu Xin (Tracy) Yang	Adele Kushner
Camryn Winnicky-Lewis	Madoc Sullivan
Camryn Winnicky-Lewis	Seamus Sullivan
Melada Abusada	Maxen Morrison
Sameer Abusada	Elisa Li
Alan Xu	Lucas Tang
Leah Siu	Zhanghan Hu
Ayumi Sinclair	Anna Korol
Austin Wang	Cassius Ford
Nozomu Sinclair	Cassius Ford
Emily Hou	Cassius Ford
Youji William Li	Brenda Lam
Frank Lu	Brenda Lam
Frank Lu	Mariya Korol
MIRIAM SARARU	Bridget Graham
Caelan Prescott	Sumedha Ray
Maverick Shannon	Sumedha Ray
Chloe MacNay	Anya Delafield
Kevin Liu	Kaya Piotrowski
Mijia Li	Damian Piotrowski
Kasha Anne	Haoyue Tang
Tia Wong	Hannele Agbunag
Daniel Hai	Hannele Agbunag
Daniel Hai	Tiger Chen
Rowan Sawatski	Audrey Chang
Myles Terry	Audrey Chang
Stephen Palma	Lara Khaddaj
Baiyu An	Julian Kapalanga
Baran Farhangnia	Jinelle An
Layla Yerama	Olivia Hou
Madison Mulherin	MEGAN YIRU MAO
Daniel Claudepierre	Misha Bagrianski
Fen Krotz Adams	Samuel Lacy
Indi Tisoy	Jacqueline O’Keeffe
Malcolm Warkentin	Vivian Gardner
Malcolm Warkentin	Caroline Gardner
Brandon Mulherin	Caroline Gardner

Des sceaux or furent attribués à (plusieurs mentions signifient qu’un sceau or a été attribué pour l’évaluation de prestations additionnelles) :

Russelle Mulat	Alba Vincelli
Jerry Jierui Li	Cara Vincelli
Jacob Small	Ella Gao
Kyle Pierre	Owen Chow
Anthony Morassutti	Owen Chow
Veronika Kozinski	Aira Shyam
Cassidy Wieler	Briana Elizabeth Perrone
Cassidy Wieler	Anista De Matas Payne
Cassidy Wieler	Melody Zhu
Haley Anne Power	Melody Zhu
Haley Anne Power	Emily Nelson
Brian Fei	Romulus Lubdong
Jonathan Urschel	Matthew Mintsis
Annie Li	Nathaniel Hou
Victor Rasiga	Nathaniel Hou
Victor Rasiga	Nathaniel Hou
Edward Yan	Erwin Keresztes
Edward Yan	Erwin Keresztes
Adam Luu	Tegwen Sak
Natalie Bourne	Tiffany Nguyen
Cyrus Shobeir	Anais Asra Lavenir
Sara Shobeir	Lilliana Tong
Tianyi Yu (Ryan)	Seamus Zirnheldt
Tianyi Yu (Ryan)	Alexander Bai
Tianyi Yu (Ryan)	Ava Lee
Urvi Ghose	Avery Ma
Leif Montgomery	Daniel Mao
Charis Li	Daniel Mao
Sophia Metallinos	Ava Ma
Christy Hung	Huiyi Jia
Sofia Nicole Conway	Lily-anne Hein
Justin Jiang	Kaia Boseovski
Justin Jiang	Rowan Dawn Dixon
Bufan Sun	Tedrick Sak
Bufan Sun	Lucy Nicholls
Sissi He	Anna Kiss
Arthur Bridson	
Elliot Bridson	





Report on the Canada Music Week® E-Festival

- Liz Craig, E-Festival Chair

My experience running the 2020 Canada Music Week® E-Festival was a great one, and full of lots of creative music making from around our great country. The E-Festival, started by Past-President Tiffany Wilson, has been running for a few years now. Of course when it was first started, it wasn't thought of as a replacement for a traditional festival as it has become now with COVID-19. The need to share our music and our student's achievements is still as important as ever, and this platform does just that.

Here is a little run down of the festival for those who are interested in how it went and may want to send in students to the spring festival in March.

The first step was to think of a vision statement for the festival. This was late summer, and it was (is) a time of great uncertainty for both the health of our country's people and cultures. We didn't need another competition, we needed a safe space. We also wanted to feature Canadian music and have the festival during Canada Music Week®. We knew there was a lot of music out there that wasn't being performed at festivals because it wasn't in a syllabus, didn't have a grade/level associated with it, or didn't exist yet. We wanted to hear compositions, covers, arrangements, folk tunes, and improvisations – the works. We wanted to celebrate the breadth and diversity of all Canadian music, culture and the students and teachers who make up the mosaic.

Our vision statement became: "Be part of a national celebration of Canadian diversity through the learning and sharing of music."

We got rid of the following: marks, standings (gold, silver, etc.), the need to have a score included, the need to memorize. All those things that get in the way and increase self-doubt in some students. Getting rid of the barriers that stop many students from participating in this kind of opportunity made much more music possible.

Rapport sur le Festival virtuel de la Semaine de la musique canadienne^{MD}

- Liz Craig, coordonnatrice du Festival virtuel

Ce fut pour moi une superbe expérience de coordonner le Festival virtuel de la Semaine de la musique canadienne^{MD} et de découvrir cette belle musique pittoresque des quatre coins de notre grand pays. Le festival virtuel a été instauré par la présidente sortante Tiffany Wilson il y a quelques années. Bien sûr, au départ, cette activité n'avait pas été conçue pour remplacer un festival sous sa forme habituelle, comme cela a été le cas cette fois-ci à cause de la Covid-19. Notre désir de partager notre musique et les réalisations de nos élèves est toujours aussi vif et cette plateforme y répond parfaitement.

Voici un petit compte-rendu du festival pour ceux qui souhaitent avoir des nouvelles du déroulement de l'activité et qui envisagent de faire participer leurs élèves au Festival du printemps qui aura lieu en mars.

Le premier pas fut de penser à l'objectif que voulions atteindre avec ce festival. L'été tirait à sa fin et le peuple canadien vivait une période d'instabilité, tant du point de vue sanitaire que culturel. Nous n'avions pas besoin d'un autre concours; nous cherchions une zone neutre. Nous voulions organiser le festival durant la Semaine de la musique canadienne^{MD} afin de mieux promouvoir la musique canadienne. Nous étions conscients qu'il existe beaucoup de musique qui n'est jamais diffusée parce qu'elle ne fait partie d'aucun plan de cours, qu'on n'y a pas associé de niveau musical précis, ou qu'elle n'a pas encore été composée. On voulait entendre des compositions, des arrangements, des reprises (covers) d'artistes, des airs folkloriques, des improvisations — de tout. Nous voulions célébrer l'ampleur de la diversité de notre musique et de notre culture, ainsi que des élèves et des professeurs qui en composent la mosaïque.

Notre énoncé de mission est donc devenu : « Célébrons la diversité canadienne par l'apprentissage et le partage de la musique ».

Nous avons renoncé aux notes, aux systèmes d'évaluation (or, argent, etc.), aux partitions et à la mémorisation obligatoires, choses qui entravent parfois les étudiants. La levée de ces barrières qui empêchent beaucoup d'étudiants de participer a élargi les possibilités musicales.





Next we posted a need for adjudicators. We gave registered music teachers who have always wanted to adjudicate the opportunity to and to give them experience if they are applying for other festivals later on. We ended up with 24 adjudicators from almost all provinces and territories who were excellent judges. They were kind, they gave encouragement and also lots of helpful suggestions on the performances. New this year, we gave the adjudicators the option to do a written or a video response

Then the students' got to work making their videos. We had many creative entries, over 260 of them! We heard a lot of original compositions, lots of adults and students of all ages, ensemble work, pianists, violinists, fiddlers, singers, and more. We saw videos made in Canada's backyard, with horses, mountains and oceans in the background. We heard personal stories from many students about why they love Canadian music and even stories of how this festival introduced them to Canadian music as a newcomer to this country.

We heard tributes to lives lost in Nova Scotia, deaths due to COVID-19, and new songs of hope.

We have so much talent and passion in our great country, and it was an honour to facilitate a platform by which it could be shared.

Nous avons ensuite publié un appel à jury. Nous avons offert à des professeurs qui ont toujours voulu évaluer des concours l'opportunité de le faire, et leur avons ainsi fourni de l'expérience au cas où ils voudraient soumettre leurs candidatures à ce titre lors d'autres festivals.

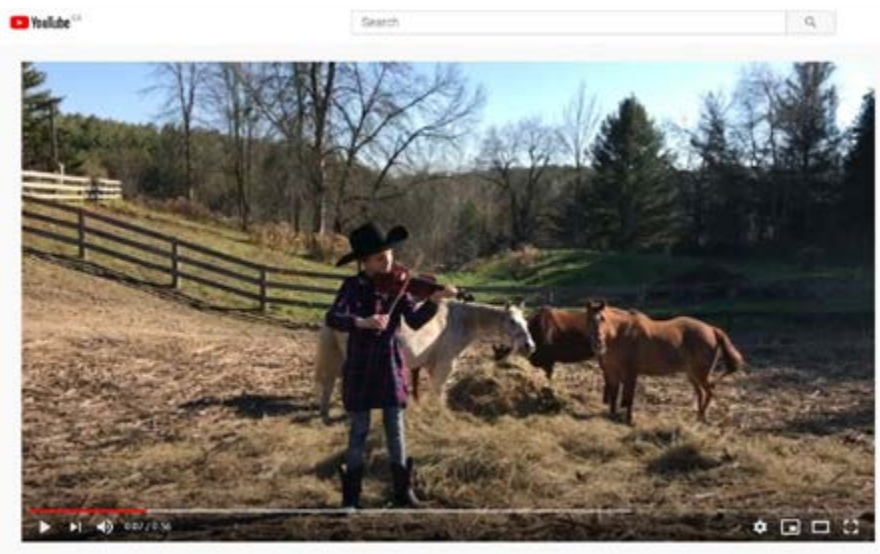
Résultat, nous avons eu 24 juges issus de presque toutes les provinces et territoires, qui ont tous fait un excellent travail. Ils ont été bons et généreux, leurs commentaires encourageants et ont offert d'excellents conseils sur les prestations. Nouveauté de cette année : les juges avaient le choix d'écrire ou d'enregistrer leurs commentaires par vidéo.

Nous avons eu plus de 260 inscriptions très originales. Nous avons pu entendre plusieurs compositions, beaucoup d'étudiants adultes de tous les âges, des ensembles, des pianistes, violonistes, « violoneux », chanteurs et plus encore. Nous avons vu des vidéos ayant en arrière-plan des paysages canadiens : des jardins, des chevaux, les montagnes ou la mer.

Nous avons également entendu plusieurs étudiants exprimer leur appréciation de la musique canadienne. De nouveaux arrivants nous ont même raconté comment ce festival les a introduits à la musique canadienne.

De la Nouvelle-Écosse, nous avons pu entendre de nouveaux chants d'espérance en hommage à des vies fauchées par la Covid-19.

Notre pays regorge de talents et de passion et ce fut un honneur pour moi de mettre en place cette plateforme pour les manifester.





CFMFTA 2020 National **Essay** Competition

Concours national de **dissertation** de la FCAPM

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

The Lorna Wanzel Prizes are awarded to the first and second place recipients in each category. Thank you to Dale Wheeler and Christopher Hahn, for serving on the adjudication panel this year.

CFMFTA is pleased to congratulate the winners of the 2020 National Essay Competition:

High School

1st place (\$500)

Jessica Song, University Hill Secondary

It's Complicated: Exploring Relationships between AI and our Music Classrooms of the Future

2nd place (\$250)

Kiara Louw, Penticton Secondary

The Power of Vocalises

University Undergraduate Level

1st place (\$1,000)

Reanne Vander Brink, University of Lethbridge

Stained Glass: Robert Schumann and the Lens of Mental Illness

2nd place (\$500)

Emma Cameron, Mount Allison University

Lacking an Original Voice: Neoclassicism in Henri Dutilleaux's Au Gre des Ondes

University Graduate Level

1st place (\$1,000)

Bo-rum Hammond, McGill University

Approaches to Social Justice in Community Music Settings

2nd place (\$500)

Jarren Dunn, McGill University

The Role of the Piano in Mov. 1 of Brahms's Piano Concerto in D minor Op.15

** Please note - the 2nd place essays, please click the hyperlinks to view.

Le concours national de dissertation de la FCAPM accepte la soumission de textes sur tous les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens faisant actuellement des études secondaires ou de premier ou deuxième cycles universitaires. L'inscription est gratuite.

Les prix Lorna Wanzel sont attribués aux lauréats des premier et deuxième prix de chaque catégorie. Nous remercions Dale Wheeler et Christopher Hahn, qui composaient le jury cette année.

La FCAPM est heureuse de féliciter les lauréats du concours national de dissertation de 2020:

Niveau secondaire

1^{er} prix (500 \$)

2^e prix (250 \$)

Premier cycle universitaire

1^{er} prix (1 000 \$)

2^e prix (500 \$)

Deuxième cycle universitaire

1^{er} prix (1 000 \$)

2^e prix (500 \$)





It's Complicated: *Exploring Relationships between AI and our Classrooms of the Future*

by Jessica Song University Hill Secondary

High School
1st place



Jessica Song is a 10th grade student at University Hill Secondary in Vancouver, BC. She has played the flute since age 11 and is an active participant in the school Senior Wind Ensemble. Jessica has seen firsthand how music can transform a person's life, bringing joy, pride, and freedom. When she discovered the CFMTA essay competition while visiting the UBC School of Music, she realized that this was the perfect opportunity to showcase her love of music combined with a passion for writing. Additionally, her interest in technology and science has inspired her to write about the impacts of AI on music education, a topic that is becoming increasingly more relevant today. When she is not practicing her flute, you can find Jessica reading, swimming, or exploring the city with her camera.

Introduction

As artificial intelligence and ground-breaking new advancements in science spawn the sixth wave of technology, transforming our lives as we live them, one cannot help but wonder what implications this has on the field of music. Indeed, no industry has been exempt from the far-reaching changes that technology has brought forth — music and education are no exception. In this essay, we will examine the profound and far-reaching impacts that artificial intelligence (henceforth referred to as AI) technology will have on our future music classrooms. We firstly will define what today's secondary school music classroom looks like, then begin a thorough evaluation of currently-existing AI approaches to music pedagogy. Next, we will analyze these AI-based learning approaches as case studies, discussing their current abilities and effectiveness. This detailed and systematic approach allows us to finally conclude the impact of AI-based learning approaches in our very own music classrooms of today, and of the future.

Defining our Music Classroom

The musical experience is introduced firstly in elementary school, where students are exposed to musical instruments — typically recorders and keyboards — as well as choral singing. As students graduate and move into secondary school education, they are given the choice to pursue a fine art — whether it be Visual Arts, Writing, or of course, Music. Under this label of “Music,” we see courses centred around ensemble performance, which includes orchestra, choir, concert band, and jazz band. Depending on the funding and resources available for the school, some or all of these programs may be offered. For the purposes of this essay, non-standard Canadian curricula, such as Advanced Placement courses or the International Baccalaureate Diploma, will not be discussed. Rather, our music classroom is defined as “a place of learning in Canadian secondary school institutions that enables young musicians to learn and develop their ensemble performance skills.”



The Reality of Artificial Intelligence

Upon hearing the term “AI,” it is no uncommon for a hypothetical scenario to pop into mind — hyper- intelligent robots becoming self-aware and enslaving the human race. This is primarily due to the improper portrayal of AI in pop culture, with many movies depicting highly exaggerated and unrealistic doomsday scenarios. Indeed, prior to properly researching the highly fascinating field of this technology, I harboured many misconceptions surrounding AI. Here, a concise explanation of AI and its function will be provided to establish the foundational information that will allow us to review and analyze upcoming case studies accurately.

Firstly, we must define artificial intelligence. The term refers to “the simulation of intelligent human behaviour in machines.” Artificially intelligent machines ideally will use its ability to learn and modify new behavior to achieve a specific goal through the best means possible. The skills of AI can be broken down into three steps: learning, reasoning, and self-correction. *Learning processes* of AI are designed to acquire large amounts of data and detect patterns in the environment, creating instructions for itself that turns the data into actionable information. This provides the machine with step-by-step instructions for completing a specific task. The set of instructions is created through the *reasoning process*, which enables a computer to choose the right instructions that will achieve a favourable outcome. Lastly, the algorithm is continuously refined through *self-correction*, which fine-tunes instructions to produce the best possible result. While the mechanisms of artificial intelligence sound dry and unartistic, that is not to say AI cannot serve a creative purpose — scientists at SONY CSL Research Lab have created the world’s first- ever AI composed song, “Daddy’s Car.” Certainly, AI’s potential impacts on the music industry are far- reaching and limitless. However, in the context of music education, the applications of AI include training pre-service student teachers as they work towards teaching certificates, as well as providing personalized feedback to students outside of the classroom. We will now examine these AI-based learning approaches in detail.

Case Study #1: *FirstClass*

In 2016, music professor Dr. Ann Clements of Penn State University developed *FirstClass*, a virtual reality classroom featuring AI “students.” The AI-driven virtual classroom is used to train pre-service student teachers that will become our music teachers of the next generation. The virtual classroom accurately simulates conditions found in a real-world classroom, with the exception that the students are all AI, of course. According to Kyle Bowen, director of Teaching and Learning with Technology (TLT) at Penn State, “This technology provides students with an immersive experience where they can make meaningful mistakes in a low-stakes environment. Through repetition and practice in a virtual classroom, future teachers can find their voice and make the most of their time in the live classroom.”

FirstClass has been tested by a pre-service student majoring in music education, Brandon Buterbaugh. The pre-service student teacher practiced their teaching skills and techniques by interacting with AI students. Tasks involved taking attendance, making eye contact, and engaging with students who became disinterested or disruptive. Buterbaugh tested three introductory modules offered

by *FirstClass*: Line of sight, student greetings, and proximity control. Each module focused on developing a specific aspect of Buterbaugh’s teaching ability. After completing the three modules, Buterbaugh taught a lesson to the AI students, who were given a yes-or-no assessment at the very end of class to determine their proficiency in the new topic. This assessment was *FirstClass*’s method of evaluating Buterbaugh’s teaching ability. Buterbaugh commented on this assessment, stating: “Based on how well I did, that is how well the virtual students answered the questions. Their score on the test was really my score for how well I did teaching the lesson.”

Dr. Clements stresses that *FirstClass* is not designed as a replacement for in-person student teaching in a real-world classroom. Rather, the technology is meant to help pre-service student teachers understand and prepare for situations that may occur in the classroom, allowing them to gain practical experience in the world of music education.





It's Complicated: *Exploring Relationships between AI and our Classrooms of the Future - cont.*

In the case of *FirstClass*, it appears that AI technology can be used in a creative new application — teaching future music teachers. Through simulating students and challenges that are found in teaching a real-world class, *FirstClass* displays the promising and very positive impact AI may have on the music classroom. While the opportunity to gain teaching experience is invaluable towards a future teacher's growth and development of teaching skills, there is no doubt that pre-service student teachers face difficulties accessing this kind of real-world classroom experience. Exams and high-stakes testing in secondary schools can last weeks, a time during which the classroom is entirely barred off to student teachers looking to improve their abilities. However, *FirstClass* presents a unique and innovative solution to this problem — the virtual classroom will allow student teachers in training to put pedagogical theories into practice. In this low-stakes yet realistic classroom, the student-teacher will be able to improve their teaching ability, which will ultimately benefit the classroom of human students the teacher will work with in the future.

Case Study #2: *Tonara*

A prevalent issue in high school music classrooms is the high pupil-teacher ratio. One music teacher may be in charge of over 30 young musicians, making it difficult to give detailed, personalized feedback.

Students are expected to learn their individual parts at home, assembling in the music classroom to rehearse and develop ensemble skills. This responsibility is made complicated by the fact that sometimes, students merely do not have the time or drive to practice. Oftentimes, even when students do practice at home, the music teacher is never there to correct mistakes or offer advice. Therefore, a young musician may use the wrong fingering, or sing out of tune, or make a rhythm mistake over and over, without even realizing it. *Tonara*, an AI-powered music tutoring software, attempts to solve this problem.

In July of 2018, *Tonara* announced the launch of its new startup — *Tonaro 360*. This desktop and mobile app features an AI-based scoring system that listens to how a student plays, then scores their performance by comparing it with a recording that the teacher has assigned or uploaded. *Tonaro 360* uses

AI machine learning to quickly detect errors in tone, rhythm, and technicality, providing feedback for what students need to improve on. The teacher is also able to access a student's performance progress through the "Teacher's Zone" feature — here, a music instructor will be able to listen to a student's recordings, give assignments, and send feedback. When examining the evidence of *Tonaro 360*, results speak in favour of the AI learning platform as well. During the stage of beta testing, music teachers reported up to a 68% increase in practice hours among students using *Tonaro 360*.

In a statement by *Tonara* CEO Ohad Golan, he stated: "Playing music has the unique ability to inspire those playing and listening, however, the process for teaching and learning how to play is broken. By using technology to help teachers more easily provide feedback and guidance to students, as well as providing students with the right environment to learn how to play music effectively, we are fixing music education by bringing joy back into the process, encouraging and supporting students to pursue their dreams of becoming musicians."

Indeed, it appears that *Tonaro 360* and its AI-based learning approach seems to yield many benefits in terms of outside-of-class practice. The capabilities of the platform can address and provide a solution for issues regarding lack of personalized feedback or productive at-home practice sessions. Thus, the evidence and data allow us to safely conclude that *Tonaro 360* yields benefits in regards to student incentivization and increased amounts of at-home practice.

Conclusion and Discussion

As we examine two of the most prevalent emerging AI-based technologies in music education, we see a common thread begin to emerge: AI may be able to prepare incoming student teachers to enter the music classroom, as shown through *FirstClass's* virtual students' simulation which prepares pre-service student teachers for the real-world classroom. And AI may be able to increase student practice times *outside* the music classroom, as shown through *Tonaro 360's* instant feedback and tips for improvement, which prepares students for rehearsal in the real-world classroom. However, within the music classroom, there is





It's Complicated: *Exploring Relationships between AI and our Classrooms of the Future - cont.*

little to be improved upon. Within the music classroom, teachers and young musicians work together to create beautifully expressive performances cultivated throughout months of practice and hard work.

Within the music classroom, humans, not machines, remain in the spotlight, working tirelessly to sing and play to the best of their musical ability. Our evidence and case studies demonstrate that while AI can work backstage to improve musicians and music

teachers, it cannot truly replace the music classroom. It cannot virtually simulate the magic of a successful performance, nor the human connections created in the music classrooms that we cherish for years to come. It remains an immovable fact that AI, while a useful tool to supplement secondary school music education, cannot truly replace the music classroom that we, as young musicians, know and love.

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"Stained Glass": Robert Schumann and the Lens of Mental Illness

by Reanne Vanden Brink University of Lethbridge

University
Under Graduate
1st place



Reanne Vanden Brink has recently graduated from the University of Lethbridge with a Bachelor of Music in Piano Performance, where she studied both solo and collaborative repertoire in the studio Dr. Deanna. In September 2020 she plans to continue her education by pursuing a Masters degree at Brandon University under Dr. Megumi Masaki. Music has remained a prominent feature of her life since childhood, studying both piano and violin before deciding to focus solely on piano. In the summer of 2019 she had the amazing experience of attending the Casalmaggiore International Music Festival in Northern Italy, where she was introduced to the global music communities spanning beyond Canadian borders. She has a keen interest in psychology and its relationship to musicology/performance, which has shaped much of her research in the past several years. In 2019, her paper discussing pedagogical approaches to performance anxiety was published by the CFMTA.

*"No great mind has existed without a touch of madness."*¹ Aristotle's words reflect the long-standing belief that creativity and psychopathology are intrinsically linked. When reviewing prominent artists throughout history, there appears to be some superficial foundation for these claims; many of the greatest creators were reported to have had complications with their mental health. However, immediately drawing these parallels leads to a dangerous mindset. This paper seeks neither to diagnose nor condemn those who diagnose: rather, to highlight the hazards of fixating upon such diagnoses. In her essay "Illness as Metaphor,"² Susan Sontag examines the redefinition of illness through metaphor, and the direct implications it holds for those living with illness. While there is no denying Robert Schumann struggled with his mental health, there are pitfalls when only viewing Schumann's music through the coloured lens of mental illness; sensationalizing the "tortured artist," and steering interpretations that are not necessarily supported by musical evidence. Schumann is reduced to his illness.

Over the last hundred and fifty years, musicologists and psychologists alike have been preoccupied with providing diagnoses to explain Schumann's mental state. However, when reviewing the countless theories proposed, we must bear in mind that we cannot provide any diagnosis with any degree of certainty. Apart from historical recollections, the only sources available on which diagnoses can be made are the diary entries of Robert, Clara and several individuals close to the family—none of whom were medical experts themselves. As well, attitudes towards mental wellness during the 19th century were much different than our current understanding of mental illness; we are forced to analyze the sources that are available through a filter of historical inaccuracies and biases. When making such posthumous diagnoses, extreme caution must be exercised. Historically, mental illness was often viewed as shameful: medicating patients with bizarre and useless remedies and often

1. Reddy, I. R., Ukrani, J., Indla, V., & Ukrani, V. "Creativity and psychopathology: Two sides of the same coin?" *Indian Journal of Psychiatry* 60, no. 2 (2018): 168

2. Sontag, Susan. "Illness as Metaphor." New York: Farrar, Straus and Giroux, 1978; 3.



tucking them neatly out of sight. When reading through the young Schumann’s diary entries we see a recurrent theme: he addresses an intense fear of ‘going mad,’ as is exemplified in his confession—“It seems to me that I’ll go mad one day, my heart pounds sickeningly and I feel as if I were dead... on the way back to Leipzig I seemed to be losing my mind: I did have my mind, yet I thought I had lost it.”³ It is not without reason that this was a concern to him as he lost both his oldest sister Emilie and cousin to suicide while he was still young, and his father was reported on numerous accounts to suffer from “melancholia.”⁴ His statement serves as a sort of grim foreshadowing of what would come, as he would later be faced with a multitude of diagnoses including syphilis, schizophrenia, and bipolar disorder.

Unlike the other illnesses that were assigned to Schumann, syphilis bears little mystery in its origins; it is contracted by a distinct and tangible means, namely, sexual contact with another affected individual. While early stages of the disease typically only manifest itself with physical symptoms, advanced syphilis may ultimately lead to mental incoherence—neurosyphilis—and cardiac failure. Dr. Franz Richarz, Schumann’s personal doctor at the Eendenich asylum, attributed the composer’s final demise to the tertiary stages of syphilis. During the 19th century, syphilis was frequently remedied using mercury or arsenic; however, the unknown toxicity of this treatment often exacerbated the issue and led to further mental degeneration. In his diaries, Schumann writes of such a prescription, mentioning that “in 1831, I was syphilitic but was cured with arsenic.”⁵ However, Holm-Hadulla debates the validity of the diagnosis of syphilis: neurological degeneration due to syphilis occurs in the final stages of the disease, often not appearing until years or decades after the initial infection—if even occurring at all. Therefore, it seems highly improbable that the sudden shifts in mood and anxieties documented by the young Schumann can be considered to be

the effects of syphilis gone rampant. It is hypothesized that what Schumann described as syphilis may have been a misdiagnosis of another sexually transmitted disease.⁶

The 19th century presented a duality of perspectives on syphilis: in her essays “Illness as Metaphor” and “AIDS and its Metaphors,” Susan Sontag discusses these perspectives and the metaphors that arise as a consequence. On one side, it was considered to be “not only a horrible disease but a demeaning, vulgar one... the grimmest of gifts,”⁷ due to the manner in which it was transmitted and its implications of moral perversion. In “AIDS and its Metaphors,” Sontag discusses the connotations of shame often attached to disease, particularly when it concerns one’s genitals. When illness is metaphorized, it is redefined as an entity distinctly separate from illness itself in order to perpetuate a specific belief. Especially in sexually transmitted diseases, these metaphors become more apparent. Through societally-ascribed metaphorization, syphilis *is* retribution, syphilis *is* conviction. It becomes more than simply a disease, becoming a tarnished witness of character and reputation as an ethical consequence. On the other side, syphilis acquired a “darkly positive association... when a link was made between syphilis and heightened (“feverish”) mental activity”⁸—one’s own physical health being deemed a worthy sacrifice in exchange for the heightened creativity associated with syphilis. We see echoes of this belief in the popular literature of the time: in Thomas Mann’s *Doctor Faustus*, the protagonist strikes a bargain with a demon, voluntarily contracting syphilis in exchange for twenty-four years of creative brilliance. With this perspective, syphilis is metaphorized in a similar way to mental illness in that its annihilation spurs creative output. Importantly, through syphilis, the mythology of Schumann is split between a dichotomously: the glorified creative romantic and the dehumanized sinner.

3. Ostwald, Peter F. “Schumann: The Inner Voices of a Musical Genius.” Boston: Northeastern University Press, 2010; 36.

4. Guu, Ta-Wei and Kuan-Pin Su. “Musical Creativity and Mood Bipolarity in Robert Schumann: A Tribute on the 200th Anniversary of the Composer’s Birth: Letters to the Editor.” *Psychiatry and Clinical Neurosciences* 65, no. 1 (2011): 114.

5. Franzen, C. “Syphilis in composers and musicians—Mozart, Beethoven, Paganini, Schubert, Schumann, Smetana.” *Eur J Clin Microbiol Infect Dis* 27, (2008): 1152-1153.

6. Holm-Hadulla, Rainer & Koutsoukou-Argyriaki, Asimina. “Bipolar Disorder and/or Creative Bipolarity: Robert Schumann’s Exemplary Psychopathology - Combining Symptomatology and Psychosocial Perspectives with Creativity Research.” *Psychopathology* 50, no. 6 (2017): 2.

7. Sontag, “Illness as Metaphor,” 59-60.

8. Sontag, Susan. “AIDS and its Metaphors.” New York; Farrar, Straus and Giroux, 1989; 22-23.



There has been a longstanding tradition of posthumously diagnosing the late Schumann. Schumann was posthumously diagnosed with dementia praecox—more commonly recognised by its contemporary terminology, schizophrenia—by German psychologist Dr. Paul Möbius in 1906. His diagnosis was founded on several key symptoms: “bad temper, bizarre behavior, a tendency towards silence, distrust, auditory hallucinations, speech difficulties, [and] progressive intellectual decline.”⁹ In response to his hypothesis, Dr. Constance Pascal presented a topic at a psychology conference in 1908 in which she refuted several of the symptoms identified by Möbius. By asserting that “a tendency towards silence” and “speech difficulties” demonstrates the presence of schizophrenia, a fine line between personal character and psychopathological tendencies may be breached. Schumann was by personality a quiet and reserved man, and often struggled to express himself in words: he himself confessed that “if I could say everything in music, I would amaze the world with my thoughts.”¹⁰ However, these traits are present in many and not necessarily indicative of mental illness. Pascal also points out how Schumann continued to compose and develop his musical gifts—at least until his final breakdown; often those with untreated schizophrenia lose their ability to creatively function as before the onset of the disorder.

However, one of the major symptoms accredited to the diagnosis of schizophrenia—as well as advanced syphilis—was the presence of auditory hallucinations. There is some argument whether a diagnosis of schizophrenia can be justified through the evidence of auditory hallucinations, as symptoms “have to appear continuously for over one month for this diagnosis to be convincing.”¹¹ In the final years of Schumann’s life we see several documentations of such hallucinations, often occurring during times of high stress or intoxication. In several instances,

these visions provided direct inspiration for his compositions. He titled his final surviving work, the E^b Major variations, *Geistervariationen*—variations dictated by spirits. Of their inspiration, Clara wrote the following:

*He lay down again and all night long he was picturing things to himself, gazing towards heaven with wide-open eyes; he was firmly convinced that angels hovered round him revealing glories to him in wonderful music. They bade us welcome, and before a year had passed we should be united and with them.*¹²

However, the glorious theme that Schumann was hearing was neither original nor divinely inspired: this same theme appears in the second movements of both the Op. 41 No. 2 String Quartet and his D Minor Violin Concerto, both of which precede the *Geistervariationen*. The fact that Schumann heard music being dictated to him was not necessarily a reason for alarm, as many composers admit to have received the inspiration for their music in such a manner. Stravinsky wrote of his seminal work *Le Sacre du Printemps*: “I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.”¹³ Think also of Hildegard von Bingen, who received all musical inspiration by the means of religious visions, and regarded herself as a channel through which music was sent from God to men. However, as expressed by musicologist John Worthen, the concern with Schumann lay in the fact that he was hearing his music and not recognising it as his own: “his relation with his own music was impaired.”¹⁴ While, during the romantic era, melancholia and tuberculosis were perceived as a mark of refinement and its patients as ethereal—these beliefs being perpetuated by the metaphors that mark it as “diseased love... a passion that consumes”—¹⁵ there was little to romanticise about “madness;” there was no presence of creative transcendence or sophisticated agony, but

9. Gordon, Felicia. “Robert Schumann’s Mental Illnesses. (Genius and Madness),” by Mlle Dr Pascal (1908a).” *History of Psychiatry* 26, no. 3 (2015): 366.

10. Ibid, 367.

11. Holm-Hadulla & Koutsoukou-Argraki, “Bipolar Disorder and/or Creative Bipolarity:” 3.

12. Litzmann, Berthold. “Clara Schumann: An Artist’s Life.” London: Macmillan & Co, 1913; 73.

13. Worthen, John. “Robert Schumann: Life and Death of a Musician.” New Haven, [Conn.]: Yale University Press, 2010; 349.

14. Ibid.

15. Sontag, “Illness as Metaphor,” 20.





a wary sensationalized fascination toward those who suffered. As discussed by Sontag, “sickness was a way of making people interesting.”¹⁶ When illness robs a patient of mental clarity these positive depictions of illness are replaced with those of fear and apprehension, but the curiosity remains: think only of the Bedlam Asylum in London, where in the 18th century public tours created a social spectacle of “madness” at the expense of those held within.¹⁷ This fascination with the unknown can easily be sensationalized, but only serves to further the concept of “otherness” for those who struggle with mental health. In terms of musical interpretation, caution must be exercised to avoid ascribing unwarranted themes of mental illness to music and providing illustrations that are not necessarily supported by the music itself.

Bipolar disorder also presents itself as a frequent diagnosis of Schumann—however, the former title of manic depression has largely been abandoned due to its degrading suggestion of creating “maniacs.” This diagnosis in particular presents an interesting case, as scholars often pull their supporting evidence from Schumann’s music itself. As musical interpretation is often quite abstract and highly subjective, this carries the potential of leading to conclusions that are coloured by personal experience and taste. In her article, “Schumann’s Doppelgänger: Florestan and Eusebius Revisited,” Judith Chernaik addresses the common misconception that the harsh juxtaposition of characters presented in his works *Kreiseriana*, *Papillons*, *Faschingsschwank aus Wien*, and *Carnaval* demonstrate mental instability and bipolar tendencies. The best known example would be that of Eusebius and Florestan, two diametrically opposing characters that sprung from the imagination of Schumann and wove their distinct voices throughout many of his compositions. While Eusebius was introverted, passive and thoughtful, Florestan was his foil—extroverted, passionate and spontaneous. However, the presence of these wildly contrasting characters in Schumann’s

compositions cannot be presented as evidence of his mental instability. Chernaik argues that these characters function a much lighter role: “His invented characters, inspired first by literary models, take on transformative power in music. They enable Schumann to create his own voice even while he is imitating and quoting his predecessors...”¹⁸ Catherine Kautsky echoes similar research in her article “Eusebius, Florestan and Friends: Schumann and the Doppelgänger Tradition in German Literature,” where she explores the theme of doppelgängers and how they relate to Schumann’s compositional voice. This literary concept was not an invention of his, but had been extensively explored in the writings of Lord Byron, Hoffmann and Heine. Schumann held a lifelong appreciation for literature and held the works of these authors in great regard, and would have been familiar with these highly popular publications. The mythology that surrounded the doppelgänger was held in fascination by much of Europe, and fulfilled a very distinct function: “they personified memory, they joined extreme personality types in one individual, they imparted an aura of the supernatural to the otherwise ordinary and they allowed a cautious flirtation with madness.”¹⁹ Schubert delved into this realm of mythology as well; in his song cycle *Schwanengesang* he makes use of Heine’s poetry in his notorious lied *Der Doppelgänger*, which remains one of the most prominent musical examples of the doppelgänger in the musical canon. While Kautsky presents an excellent analysis of the role of the literary devices in Schumann’s compositions, her statement that “Schizophrenia, manic-depression, multiple personality disorder, bipolar illness - what are these but the doppelgänger run rampant?”²⁰ presents an extraordinarily one-dimensional perspective on mental illness: such conditions cannot be reduced to a fictional literary figure or simply the imagination run wild. By doing so, those living with mental illness are degraded and disregarded. As well, her implication that Schumann invented these personalities as a “safer alternative... [to] going mad”²¹

16. Ibid, 30.

17. Cross, Simon. “Bedlam in Mind: Seeing and Reading Historical Images of Madness.” *European Journal of Cultural Studies* 15, no. 1 (2012): 23.

18. Chernaik, Judith. “Schumann’s Doppelgänger: Florestan and Eusebius Revisited.” *The Musical Times* 152, no. 1917, 2011: 54.

19. Kautsky, Catherine. “Eusebius, Florestan and Friends: Schumann and the Doppelgänger Tradition in German Literature.” *The American Music Teacher* 61, no. 2 (2011): 31.

20. Ibid,34.

21. Ibid,33.





provides a highly subjective analysis of both his music and mental health, further permeating the metaphors that surround him—this *is* his madness, this *is* his escape. However, in his essay “Bipolar Disorder and/or Creative Bipolarity: Robert Schumann’s Exemplary Psychopathology,” Rainer Holm-Hadulla suggests a redirecting of the diagnosis of bipolar disorder in Schumann to that of creative bipolarity. Creative bipolarity displays many of the common symptoms present in bipolar disorder, but differs in that it provides the ability to “withstand affective dissonances, contradictory feelings, and mood swings... and at the same time transform cognitive inconsistencies and unusual—and often disturbing—inspirations into extraordinary creative achievements.”²² As discussed earlier with the diagnosis of schizophrenia, those living with severe mental illnesses often experience a debilitation of productivity and creative expression. In Schumann’s case, there is no traceable decline in quality when critiquing his later works. This is echoed by musicologist John Daverio, who argues that the late works of Schumann are “remarkably varied in style and content... whoever hears signs of decay in the late music simply does not know it well.”²³ Creative bipolarity addresses these concerns, and provides a definition that does not inhibit creativity but rather functions as a conduit for expression.

The aestheticization of mental illness was not novel to the 19th century—in ancient times Hippocrates referred to melancholia as “a special state of the soul affecting extraordinary people... [increasing] creativity and [enabling] the ‘highest concentration of the spirit.’”²⁴ The belief that a fragile mental state and creative intelligence are intrinsically linked has existed for millennia—but is there any scientific grounding for these claims? According to the study of psychologists Reddy, Ukrani, and Indla in 2018, a correlation does exist when examining historiometric research:

*Highly creative artists are about two times as likely to experience some psychiatric disorder as compared to non creative individuals. Depression is the most common problem faced by these creative individuals, along with the correlates of alcoholism and suicide... the more eminent the creator, the higher is the expected rate, and intensity.*²⁵

However, when reviewing these conclusions we must ask if higher rates of mental illness are found in artists due to a hesitance in seeking help? Permeated by the long-standing belief that creativity and mental illness are intertwined, artists may refrain from taking prescriptions or seeking professional support in fear that it will inhibit their creative processes. Studies such as this must be approached with due caution; it does not provide us with a license to examine every artist’s output through the lens of mental illness. We must also bear in mind that with artists, we are left with the artefacts of their mind: artefacts that are highly intimate and emotionally driven, which enable unwarranted interpretations of mental illness. Applying these metaphors to mental health presents a hazardous mindset: as stated by Sontag,

*As long as a particular disease is treated as an evil, invincible predator, not just a disease, most people [...] will indeed be demoralized by learning what disease they have. The solution is hardly to stop telling [...] patients the truth, but to rectify the conception of the disease, to de-mythicize it.*²⁶

Schumann and his mental illness must be de-mythicized. Especially in academic papers providing analysis of his compositions, this sense of “otherness” only serves to extend the misconceptions surrounding mental health. This biographical romanticization of mental illness is dangerous—it creates a metaphoric plane whereby Schumann equals his illness, and his illness equals his creativity.

22. Holm-Hadulla & Koutsoukou-Argyraki, “Bipolar Disorder and/or Creative Bipolarity:” 4.

23. Daverio, John. “Robert Schumann: Herald of a ‘New Poetic Age.’” New York: Oxford University Press, 1997; 459.

24. Holm-Hadulla & Koutsoukou-Argyraki, “Bipolar Disorder and/or Creative Bipolarity:” 1.

25. Reddy, Ukrani, Indla, & Ukrani, V. “Creativity and psychopathology,” 169.

26. Sontag, “Illness as Metaphor,” 7.





The perpetuated belief that creativity and psychopathology are married often presents a dangerous mindset for both artists and scholars, and may provide a coloured lens through which we create or interpret. By examining him through the contemporaneous lens of Susan Sontag's research, a broader understanding of Schumann's life and works may be gained.

Implications of diagnosis on personal interpretation and musical analysis should be considered, and while we must acknowledge Schumann's struggles with mental health, we cannot reduce him to his illness. In so doing, musical integrity is disregarded and interpretation is distorted.

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Approaches to Social Justice in Community Music Settings

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Introduction

Music has long been recognized as playing an integral role in activism, resistance, and social change. History abounds with examples of this, ranging from musical groups challenging oppressive systems, to programs empowering marginalized children and youth. In recent years, music researchers and educators have begun to more intensively investigate the links between musical practice and social justice. There is a growing interest in how music has the power to create or dismantle its surrounding communities, nations, and social contexts. In order to thoroughly investigate this topic, an exploration of the various definitions of social justice is necessary. Dialogue concerning social justice is recognized as complex, and discussing it requires a multi-disciplinary approach. After a brief historical overview of how community music and social issues intersect, I will discuss and critically analyze three different community music groups – Strings Across the Sky, the Oakdale Prison Community Choir, and the Hillside Festival – and the methods that they use to approach social justice.

What Is Social Justice?

Historically, discussions of social justice have often revolved around its complexity. Although many scholars have attempted to construct a conclusive definition, the overwhelming consensus remains that social justice is an extremely intricate and nebulous subject. Conceptual and practical discussions of social justice necessitate an understanding of context, discipline, and history. Instead of attempting to reach an all-encompassing definition, it can often be simpler to point out instances of social justice as they appear. While social justice as a construct has many origins, a modern understanding of it should include an uncovering and addressing of "injustices, imbalances, and untruths in order to support and promote a more equitable social order" (Silverman, 2012). This description points to a key topic in researching social justice – the idea of its counterpart, injustice.



Indeed, the introduction of the term “social justice” in political discourse during the late nineteenth century implies the prominence of injustice within society (McCarthy, 2015). Inequalities can occur in a variety of contexts and circumstances, including politics, economics, race, gender, culture, sexual orientation, and religion. However, the importance of perception must be taken into account when deciding what constitutes an injustice (Swanger, 2011). On what grounds do we recognize an injustice? Are those grounds legitimate? Without a consensus regarding the existence of objective truth, should we still insist on a universally recognized standard for injustice? Of course, these questions lead back to the issue of how we are to define a ‘just society.’ Different individuals and groups hold varying perceptions on how societal benefits should be distributed, and this can be easily demonstrated through political ideologies. Whereas the political left may place emphasis on a social welfare state, the political right is more likely to contend that government programs cannot be the solution. Because of this disparity in interpretation, it can be challenging to determine what a ‘socially just’ action would be in every situation. In the end, who is it that makes the decision? These types of questions must be considered when attempting to understand social justice, as it heightens awareness for the intricacy of the topic and encourages different ways of viewing the subject.

Inclusivity plays a key role in achieving social justice. When trying to reach “full and equitable participation of people from all social identity groups”, the process should respect “human diversity and group differences” (Bell, 2016). An emphasis on respecting and recognizing marginalized groups is a common theme in definitions of social justice, and activists work to lessen the discrimination of these groups. Some discussions of social justice emphasize that a fair and equitable distribution of resources (Rawls, 1999) must accompany the ideals of respect and recognition. Without a fair distribution of assets, social justice may remain insignificant and incomplete. Alongside inclusivity, the empowerment of individuals is an important aspect of social justice. Giving people a higher degree of autonomy and control over their lives brings social justice into a more personalized and individualized realm. Empowerment can occur in a variety of forms, including education,

participation, development, and overcoming oppression and inequality. This new sense of agency found in individuals can be linked to a “sense of social responsibility toward and with others, their society, the environment, and the broader world in which we live” (Bell, 2016). Looking at social justice through these lenses provides a more well-rounded understanding of the concept.

In her article *Intersecting Social Justices and Music Education* (2015), Estelle Jorgensen warns against the oversimplification of social justice as a whole. She provides a “multifaceted” view of justice that consists of its distributive, collective, commutative, contributive, procedural, retributive, restorative, poetic, instrumental, legal, divine, and natural forms. As Jorgensen points out, one can get closer to understanding the intersecting points of social justice through these different frames. What works in one situation will not necessarily work in others, so it is up to our discretion to determine the most effective and applicable approaches to social justice. These various forms highlight the subjectivity of social justice – a subjectivity that depends on who defines it and the social context where it is found. This abstract quality is key to comprehending social justice, which at its core, remains a dynamic and fluid process.

How Did Community Music and Social Issues Begin to Interact?

Social action with the goal of justice can take a variety of forms, including through participation in the arts. Although Western music academia has historically avoided looking at “non-musical factors” based on the premise that music “transcends” other areas (Yoshihara, 2007), the relationship between social issues and music is undeniable. Increasingly, the idea of using arts as a social change mechanism has become accepted by individuals and groups around the world (Dunphy, 2018). From black musicians fighting racism and corrupt capitalist practices through jazz in the late nineteenth century, to LGBTQ+ choirs using their voices and song to combat homophobia, historical accounts are ripe with examples of music’s role in transforming the social situations of individuals and groups.





Dunphy (2018) explains that the value of participation as a tool for empowerment of the marginalized rose in the 1960s and 70s. Larger social changes, such as disability and civil rights and second wave feminism, played a large part in encouraging participation in international and community development. Dunphy points to a lack of research, especially in the processes by which participation in the arts contributes to social change. She then outlines three different approaches to attaining social justice: the social action approach, arts as therapy approach, and community cultural development approach. With the social action approach, participatory arts activity is meant to “stimulate change at the community or society level, by influencing public opinion and the actions of policy and decision makers” (8). An instance of this approach occurred in Chile during the 1990s, when guerilla musicians led the community in impromptu singing (Mattern, 1998). Through this method of expression, the community reopened political spaces that were previously closed and re-established their rights as citizens (Dunphy, 2018).

Arts as therapy is the second approach listed by Dunphy. Its basis is that an individual’s participation in arts activities will result in positive change. Within this approach, there is a large emphasis based on the individual’s experience, rather than their surrounding social contexts. However, Dunphy explains that many arts therapists also consider their profession to be an instrument in larger social changes. Through their work, individuals will be compelled to take action and develop agency. The arts as therapy approach can be used in a variety of contexts, and can include work with disadvantaged children, people with disabilities, or with incarcerated individuals.

The final approach that Dunphy gives is the community cultural development approach, which may be considered as a halfway point between the preceding social and arts therapy approaches. This practice, which is aligned with social inclusion and community-building agendas, is defined as “the work of artist-organizers and other community members collaborating to express identity, concerns and aspirations” (Goldbard, 2006). Through the sharing of stories, arts participation can contribute to the restoration of damaged communities. Goldbard posits that action involving the arts can lead positive changes by enabling people to enter into open and engaging conversations (2006). This method allows for the healing of

social and personal traumas through collaboration between artist-organizers and community members.

Examining the hospitable and inclusive aspects of community music is also helpful in understanding community music projects as a site for social justice (Higgins, 2015). Taking into account Small’s (1998) idea of ‘musicking’, many community music programs aim to provide opportunities for people of all backgrounds to take part in creative and expressive music making. The facilitators work to cultivate a trust between themselves and the participants, creating an environment that invites the possibility of change. Progress is made through the opening of spaces for those who may be excluded from opportunities as a result of marginalization and discrimination. Through creative projects like composition, individuals who perceive that their voices are not valued by society are now free to express themselves. In this way, musical communities often provide a chance for participants to feel included and empowered. Essentially, community music can be used as a method of intervention for those who are socially alienated. The context can range from those who are legally separated from society (e.g. incarcerated individuals), to groups that are marginalized according to their culture, and to those who are without a home base of belonging, such as the homeless population. Belonging to an acknowledged social group can contribute positively to the construction of individual and collective identity, and collaborative music-making can cultivate a firm sense of belonging, human dignity, and visibility (Kleber, Lichtensztajn, & Gluschkof, 2013). Music is a method by which someone’s “cultural, emotional, aesthetic, and intellectual needs can be met” (Woodward & Pestano, 2013), and it can be a crucial source of help for those who fall outside of their societies’ traditional supports.

A brief Internet search will reveal thousands of existing community music initiatives that use music to address social justice. To demonstrate the range of possibilities that exist when employing social action in a musical context, I have selected three different organizations to investigate. The distinctions and contrasts between all three approaches are vast, but the foundation remains the same – to provide inclusive and interactive activities that promote empowerment, social integration, and justice.





Strings Across the Sky

Since its inception in 1988, Strings Across the Sky (SATS) has been providing musical education to youth in Canadian indigenous communities (Peck, 2007). This program's goal is to rekindle the tradition of fiddle music in remote Northern communities, and it continues to maintain a strong role over 30 years after its establishment. The founder of SATS, Andrea Hansen, decided to start the program after touring to northern Canada with the Toronto Symphony Orchestra in 1987. During the tour, she learned that fiddling has been an integral part of the north's history, originating with the arrival of European whalers, sealers, and Hudson's Bay Company workers to the Beaufort Sea. Although fiddling was once a cornerstone of these communities, it began to decline after a few decades. Alongside amateur fiddler and Inuvik businessman Frank Hansen, Andrea decided to develop a method to bring fiddling back to these communities ("About Us," n.d.).

Hansen returned to the Arctic the next year with several donated violins, delivered them to Northern communities, and began teaching children how to play them. Since then, the program has continued to grow and expand over the years. According to the website, SATS has hosted fiddle schools, workshops, and classes for numerous communities in the Northwest Territories, Ontario, Nunavut, and Alberta. Many of the program's aspects are designed to empower the participants (Hammond, 2020). For instance, when the students begin to learn pieces, they often start by playing on open strings while a teacher improvises on top of their notes. This way, the children feel that they are contributing to a nice sound and are able to build their confidence even though the music is fairly simple. The fast pace of progression also contributes to a sense of satisfaction for the participants. After learning the basics on the wooden spoon, they are soon able to transfer these skills to a real instrument and produce relatively good sounds. Performance opportunities further the impact of the program, as the students are often invited to perform with major symphony orchestras, in cultural festivals such as pow wows, and at school concerts (D. Jones, personal communication, March 21, 2020). Having these chances to

perform can be a strong motivation that leads to more self-confidence and a sense of achievement for the students.

In an interview with Deb Jones (2020), the current artistic and executive director, she explained the importance of reuniting the children with their rich cultural traditions. This has to do with the act of reconciliation, which plays a large role in the philosophy and vision of SATS. Indigenous children often suffer from a cumulative oppression – one that results from a long history of policies that essentially stripped indigenous people of land, rights, cultures, religious practices, and languages (Bell, 2016). Intergenerational trauma continues to have a deep impact on the indigenous community, and the effects are found in social, physical, and spiritual domains ("Aboriginal Issues", n.d.). Through music, SATS plays a role in breaking this cycle of oppression and destruction. Teaching fiddle and reuniting indigenous children to their cultural traditions can be seen as a gateway to supporting the healing process. Essentially, SATS is working to give back what was taken away from indigenous people in an attempt to assimilate them into mainstream society. The desire for reconciliation plays a large role in the program's philosophy and vision.

Indeed, the bridging of indigenous and non-indigenous cultures is prevalent in SATS. Although the program consists mostly of indigenous children, non-native individuals can also participate. Jones (2020) noted that this diversity in the program results in many friendships between these two groups, even though there may be some unfriendliness at the start. Regardless of their backgrounds, the participants learn to play and perform together. The audiences of their performances are also mixed, which demonstrates the program's success in uniting the community. Additionally, the repertoire is intentionally taken from diverse sources. Pieces can range from Beethoven's Ode to Joy, to church hymns, to Ojibway songs that are accompanied by hand drums. By strengthening intercultural relations and changing the lives of the children involved, the program actively plays a role in building a bridge between people of differing backgrounds and reaching for understanding.





SATS mainly falls under the category of “community cultural development approach” as outlined by Dunphy (2018). Through music and collaboration, the participants and facilitators work to express themselves, their concerns, and their goals. Learning how to play the fiddle provides an enriching musical experience that has the power to rebuild damaged communities. This process of making music together promotes and fosters a network of personal and musical relationships and offers a further dimension of social cooperation. The indigenous youth, who are given the chance to enjoy creative experiences within their own communities, are simultaneously learning new musical and social skills that can contribute to a broader social change. There are also aspects of “arts as therapy” (Dunphy, 2018) in the program, in that individuals experience positive change through arts participation. However, it is important to note that the program has therapeutic aspects without necessarily being recognized as therapy (Dunphy, 2018). For individuals participating in SATS, they have a safe space where they can strengthen their abilities, develop agency, and experience personal transformation.

Social justice “requires confronting the ideological frameworks, historical legacies, and institutional patterns and practices that structure social relations unequally so that some groups are advantaged at the expense of other groups that are marginalized” (Bell, 2016). SATS unites this restorative approach to social justice with distributive and natural methods. Through the program, facilitators aim to help indigenous children develop a sense of agency as well and hone the skills and tools needed to change oppressive patterns in their personal lives. As this newfound individual wellness transfers into the world around the youth, social justice will experience a wider effect.

Oakdale Prison Community Choir

In 2009, Dr. Mary Cohen founded a community choir at the Iowa Medical and Classification Center (Oakdale Prison) in Coralville, Iowa. This choir was created to offer men in the prison a chance to sing alongside outside community members (Cohen & Henley, 2018). Using shared musical experiences, the choir’s mission is to cultivate and extend a “community of

caring” beyond the prison walls. Currently, approximately 80 people participate in the program, both from within the prison and the surrounding community (Cohen, 2019). The members meet weekly for a rehearsal, which is still led by Dr. Cohen. At the end of the season, the choir performs two concerts in the prison gym- one for the incarcerated people at IMCC, and the second for approved guests.

At the heart of Oakdale Choir is the South African concept of ‘ubuntu,’ which means that “a person is a person through other people” (Fisher, 2006/2007). This idea of interconnectedness is something that is not usually found in prison contexts. The unfortunate reality is that, although prisons are central to society, they are quite often places that do more harm than good. Roy Walmsley (2013) writes that over 10.2 million people were incarcerated in penal institutions worldwide. The United States has the highest prison population rate in the world, and the figures suggest that it can be viewed as an epidemic. During imprisonment, individuals are faced with a multitude of issues, including the deprivation of liberty, goods and services, heterosexual relationships, autonomy, and security (Sykes, 1958). Although prisons supposedly have the purposes of rehabilitation, incapacitation, deterrence, general prevention, and delivery of justice for wrongdoing, there is no definitive evidence that prisons fill these roles (Drake, 2012). In general, there is a lack of attention to the prison population and the problems that they face during imprisonment. One could understandably make the claim that prisoners have been ‘discarded’ and even neglected by society. Rather than fostering any sense of interconnectedness or ‘ubuntu’, prison culture is more likely to strip people of their identities and isolate them. However, Oakdale Choir seeks to prove that prisons can also be a place of healing and restoration.

In this program, social justice takes place in a variety of forms. The choir embraces a restorative model of justice, which Jorgensen (2015) outlines as a correction of past iniquities and inequities. The ideas of transformation and redemption accompany this notion of justice, along with a restoration of community. One level at which this restoration happens is within the inmates themselves, who experience empowerment through participation in the choir. A study by Cohen (2009)





demonstrates that choral singing benefits inmates' perceived well-being. Choir members have expressed that the program provides a means to "develop self-value and a renewed sense of one's humanity" (Cohen, 2019). Having an opportunity to take part in group music-making allows for inmates to explore their creative selves and to exercise their right to create and enjoy their own music. The nature of the program allows for the prisoners to explore their thinking through expressive outlets. Additionally, experiencing mutual respect between the participants helps the inmates feel that they are valued and equal members of a musical community (Cohen & Henley, 2018). Through participation in the choir, inmates are able to experience personal growth and engage in developing positive possible selves (Cohen & Henley, 2018).

In addition to the singing component, inmates also have the opportunity to participate in songwriting and written reflections. The Oakdale Songwriting Workshop and the Writers' Workshop both emerged in 2009 to promote the composition of original songs that the choir could perform. Writing music gives the incarcerated singers an opportunity to develop their musical skills and express themselves (Cohen & Henley, 2018). With this opportunity comes a sense of ownership over what is being rehearsed and performed. In an environment that often strips individuals of their power, songwriting can allow the incarcerated individuals to take some degree of control over their own lives. Their songs can act as a catalyst for change while empowering them through their self-expression. In addition to the songwriting, the writing component serves to facilitate more connection between community members and the incarcerated members. Every week, the group members respond to writing prompts, and the results get exchanged among the members. This activity is yet another means to bridge the divide between those inside and outside the prison (Cohen & Silverman, 2013).

The choir's public performances also take part in enacting social justice. Through the concerts that the Oakdale Choir gives, the participants learn that they can be successful in society. When the group sings together, the audience is given a chance to appreciate the inmates as members of the choir, rather than dismissing them as criminals. These concerts can change audience members' perceptions, and they often

indicate in anecdotal comments that these performances have shattered their preconceived stereotypes (Cohen & Henley, 2018). In this way, public performances give the participants an opportunity to fight prejudice through public awareness. The concerts are also a valuable chance for inmates to reconnect with their families (Cohen, 2019).

A key component of the choir is collaboration and socialization. During rehearsals, the participants often sit in mixed formation and are instructed to sit by someone they do not know at beginning of practice. Through practices like this, the weekly rehearsals encourage 'insiders' and 'outsiders' to develop relationships that transform their views of one another. In essence, barriers disappear. Prior to joining the program, the volunteers were often inclined to be dismissive of individuals behind bars (Cohen & Henley, 2018). However, taking part of the choir has allowed the volunteers to perceive the inmates as individuals and as equal collaborators. Going to weekly rehearsals and getting an inside look at prison life allows the community members to become more aware of the issues within the criminal justice system. For the inmates, the opportunity to build connections and have shared social experiences can prove essential to their reintegration with outside society. Some prisoners may be rejected by their families and friends and therefore lack the societal, financial, and familial support necessary for post-incarceration success (de Quadros, 2019). Through meaningful relationships with community members, the incarcerated individuals grasp a sense of what their ideal future might entail following their release.

Oakdale Prison Community Choir demonstrates one successful approach to enacting social justice. Existing for inmates and community members alike, the choir uses music to provide opportunities for positive and transformative. Musical respite is brought to an environment that is typically defined by trauma, danger, and pain. Even in these dehumanizing conditions, Oakdale Choir seeks to show that prison can be a place where healing and personal growth can occur. Using music, the choir demonstrates the common humanity that transcends differences between 'insiders' and 'outsiders'. Effectively, music is used to break through the sense of separation that plagues most prisons. A sense of social





cohesion is fostered, which helps the incarcerated men move beyond their criminal identities and develop a new, positive identity. Additionally, the choir hopes for “the broader goals of community involvement to expand and further the overall hope of improving the US justice system” (Cohen & Silverman, 2013). The performances held by Oakdale Choir provide a chance to increase the public’s awareness of life behind bars, which is a necessary step for continuous changes within the justice system. Choral singing is demonstrated by the choir to move beyond barriers to create communities that approach restorative and transformative justice through music.

The Hillside Festival

At the annual Hillside Festival in Guelph, Ontario, social justice takes a surprising and creative form. This festival is a community-based celebration of music, dance, drumming, and the spoken word. What began as a grassroots initiative in 1984 has grown considerably and continues to evolve. In 2019, the three-day festival boasted over 50 different local, national, and international acts. These acts, which take place on five different stages, are well known for their diversity and quality. A large part of the festival includes ‘interactive jam sessions’ that are organized to bring together performers from different bands. Despite the continuous growth, some qualities of the original grassroots approach remain intact. For example, the festival is primarily driven by a large team of volunteers, though there is also an elected board of 12 directors. As one explores the festival’s history, philosophy, vision, and organization, it is clear that Hillside is “more than just a music festival” (Sharpe, 2008).

On the Hillside website, the event is described as being “world-renowned as one of Canada’s most progressive, environmentally conscious, completely non-commercial community celebrations.” This statement demonstrates what sets this festival apart from others – the vision of promoting change is found in the festival’s organization. The goal of the Hillside Festival is not to communicate political goals through musical content, or through mass distribution of flyers. Although it would be simple enough to arrange a musical line-up that represented the political interests of the organization, the festival planners opt for a prefigurative approach. This type

of approach, which closely relates to Dunphy’s social action approach to social justice (2018), focusses on inspiration rather than opposition. The methodology behind the festival intends to stimulate societal change by influencing the opinions of patrons, rather than “engaging in a critique and protest of contemporary social arrangements” (Sharpe, 2008). By providing an enactment of the desired society, the festival aims to inspire patrons to incorporate new and alternative practices into their own lives.

Sharpe (2008) relates the festival to using leisure as an avenue for social change. Although one might dismiss leisure events as mere spaces for celebration and festivity, leisure has a place in the context of social change. Leisure can “play an important role in resisting, redistributing, or overturning dominant patterns of power in ways that contribute to human emancipation and social justice” (Hemingway, 1999). The political dimensions of leisure have strong potential to foster social change and “impact relations of power in broader culture” (Sharpe, 2008).

Cultural resistance is a large part of the Hillside festival’s philosophy, in that their festival production choices differ from the norm. Hillside uses several different tactics to foster social change and emphasize the principles of community, diversity, and social and environmental responsibility. The large range of musical styles (hip hop, jazz, metal, world music, etc.) encourage an inclusive environment and an openness to diversity. In addition to the music, Hillside offers “more than 100 hours of workshops hosted by various identity and cause-based groups such as youth, women, environment, First Nations, and spirituality” (Sharpe, 2008). By examining which groups receive workshop time or space for a tent, one can ascertain a lot about the festival’s values. An awareness of environmental responsibility is demonstrated through many aspects of the festival, including the encouragement of alternative transportation, the use of solar and wind energy to power two stages, and the reduction of waste. The community that surrounds Hillside is supported through the festival’s choice to hire local businesses – clearly, there is an effort to resist commodification and the traditional business model.





Although it is admirable that Hillside's political method is more prefigurative than oppressive, perhaps it would be more effective to have a more direct approach. There is still the potential for people to spend three full days at this festival and fail to notice the political messages imbued in the production. How much social change, then, is actually being fuelled by the festival? Should more measures be taken to convey these messages more clearly? While the prefigurative approach allows the leisure qualities of the event to thrive, questions arise in terms of the efficacy of the attempt to enact concrete social change.

This festival could be connected to Jorgensen's definition of procedural justice (2015), which emphasizes "process rather than product and means rather than ends." The processes by which Hillside approaches social justice are meant to be integrated into the routines, practices, and procedures that are conducted in individual lives. Many of the organizational choices resist hegemonies embedded in the systems of production, with the goal of inspiring personal transformation. Rather than blatantly stating any set result or 'end goal', the festival organizers hope to provide the patrons with new ways of organizing social and political life. In other words, Hillside Festival deliberately draws on the use of critical consciousness to develop awareness in their patrons.

Conclusion

At its core, social justice is a call to take measures that enable the poor, the underprivileged, and the marginalized to partake in the community's resources. Community music groups and organizations often seek to align themselves with important social causes in order to enhance lives and to enact justice. It is clear that participation in group music-making has the power to engage those who might otherwise remain in the margins of society. As these three cases have proven, social justice within community music can take a variety of forms. The desired social change of community music initiatives can be obvious, such as the empowering and restorative goals of Strings Across the Sky. Approaches like that of the Oakdale Prison Community Choir may use group music-making to fight the injustices that are found within prison contexts. Methods of achieving justice can also be more implicit, as with the Hillside Festival's prefigurative approach. Regardless of the methods taken to achieve social justice, the fact remains that community music has a lot to offer. Voices are given to those who might otherwise remain silent. The potential for marginalized people to choose and determine their own fate is increased through participation in the arts, and the collaborative nature of music has the ability to bring people together. In reaching out to the community, these music programs offer inclusive and socially interactive activities that foster self-discovery, promote social integration, and fight injustices. Ultimately, the ability of music to reach the whole person (emotions, body, and mind) in a shared community setting allows it to play a role in "movements of peace, conflict resolution, and social justice" (Miller, 2000).





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Music Making a Difference Musique faisant la différence



With so much need and want in our world these days, it is especially important for our students to feel empowered to be game changers. The Music Making A Difference Branching Out initiative will encourage music students across the country to raise money by playing concerts to benefit a local need.

Dans un monde où les besoins et les désirs nous bombardent de partout, nos élèves ont tout particulièrement besoin de sentir qu'ils ont le pouvoir de changer les choses. L'initiative « La musique qui fait une différence » de On s'assemble encouragera les élèves musiciens partout au pays à collecter des fonds en présentant des concerts-bénéfice pour aider à répondre à un besoin local.

Reports received 2019

- Alberta
- Lethbridge
- British Columbia
- Abbotsford
- Richmond

- Ontario
- Brantford

- Saskatchewan
- Swift Current
- Yorkton

**** Please note these were included in Year in Review 2019*

Reports received in 2020

- Alberta
- Edmonton
- Calgary
- British Columbia
- North Island
- North Shore
- South Okanagan

- Ontario
- Cambridge
- London

- Nova Scotia
- Halifax

- Saskatchewan
- Regina





Fourteen Teachers and students played solos and duets in a 900 unit facility where people live in bungalows, condos, apartments and lodge rooms. The music played was by Canadian Composers Violet Archer, Joan Bender, Stephen Chatman, Anne Crosby Gaudet, , Ina Dykstra, Andre Gagnon, David McIntyre and Frank Mills. There was also music from the Baroque, Classical and Romantic eras. ❁





Calgary ARMTA actually scheduled THREE Branching Out Events, and held two.

The first event was held at the new Core Central Library in downtown Calgary on Sunday January 19, 2020. It had 15 performers from eight ARMTA teachers in a variety of piano, singing, speech arts, strings, and trumpet performances. It was very high profile and well received, many people stopped to watch, ask about ARMTA and take a picture of our new QR Code. Even one of the Security Guards asked about lessons. The second event was held Sunday February 23, 2020, at the Devonian Gardens, Core Mall, Calgary. Another lovely location. We had 29 performers from nine ARMTA teachers, with piano and strings represented. There were literally birds flying around and the gentle sounds of fountains. Many passersby stopped to listen and it was a lovely event. Our third event, for the Calgary Zoo, was all organized and set to go for Saturday March 14, 2020. We had 25 performers and six teachers....but the cold winter snow storm, plus the beginnings of the social distancing era had us cancel this event two days before. We look forward to more CFMTA challenges in the future. ❁

Nathene Arthur



We held a Canada Music Week® Concert at the Campbell River Maritime Heritage Center on a blustery November Sunday. The attendees were treated to 23 wonderful performances of Canadian Music while viewing the grey, wild seas between Vancouver Island and Quadra Island. This venue was never used before, and the audience stated that the view augmented their Canadian Music experience! T the end of the performance, the students received goodie bags containing pencils, erasers, and manuscript paper which was to encourage them to compose! Needless to say, goodies were also included! ✨

Sonia Hauser





Our branch decided to organize an event “Exploring the Feel-good Factor of Music” as a way to connect to the wider community and encourage people to get involved in music making. The event took place on September 31, 2019 as a part of BC Culture Days.

The venue- the lobby of the Polygon Gallery has a stunning waterfront view of the harbour and the Shipyards Historic District. This is a very busy place with a lot of activity going on at any time of the day. It also hosts remarkable contemporary exhibitions.

The event featured over 35 students, teachers and guests performing a variety of repertoire from Baroque and Classics,

to Modern, popular and even original compositions. Members of the audience were encouraged to join at the keyboard for improvisation activities based on “Pattern Play” books.

The program was very diverse and lasted for more than two hours. Among the performances were trios, a sextet, duets, and solos representing violins, cello, viola, saxophone, clarinet, guitar, vocal, flute and of course piano. Quite a few people from the audience stepped in and played along.

The response from students, teachers and audience was very positive and the mood was the one of celebration of arts and music. ✨

Celine Cassis





The grand piano in the foyer of the Venables Theatre in Oliver, BC was played by five students that are taught by four teachers in the South Okanagan Branch of the BC Registered Music Teachers' Association. The musical selections performed ranged from the classical era to contemporary Canadian and popular repertoire. People arriving for the Lizzy Hoyt Trio concert were treated to some astounding performances by these talented young people. Numbers were small at first as people arrived but they were immediately drawn to the music. By the time the theatre doors were opened three hundred plus people had gathered. People were thrilled and applauded enthusiastically before they took their seats in the theatre. In her concert introduction on stage, the president of the South Okanagan Concert Society thanked the students by name explaining the Music on the Move Initiative. We, the BC South Okanagan Branch are forever grateful for the opportunity to showcase our students' talents with the support of the CFMTA/FCAPM 2019-2020 Branching out Initiative. ❁

Janet Marcotte





Piano and flute students performed Christmas music at the local mall for 3 hours on a Sunday afternoon. ❁

Katherine Rochester





This past December, a group of piano and violin students visited a retirement home here in London called McCormick Home. Students performed Christmas music for the residents who often sang along. It was an extremely positive experience for both students and the audience. We hope to do it again next year. ✨

Elanna Clark





NSRMTA Halifax Chapter “Music on the Move” Branching Out Recital: “Lovely to see all the talented kids!” “Fantastic!” These were just some of the responses the Halifax Central Library received on program evaluation forms for the NSRMTA Halifax Chapter’s “Branching Out” recital, held on the afternoon of Sunday, January 12, 2020. 230 visitors came that afternoon to hear forty-eight performances in total, featuring a variety of instruments and ensembles, including flute, violin, harp, piano, and the Trad Ensemble from the Halifax Institute of Traditional and Early Music. We were fortunate to be able to showcase a wide range of student performances, including beginners and Canadian Music Competition laureates!

This was a new venture for our Halifax Chapter. Our recitals are most often housed in relatively private settings – a local church or a university performance setting – but in the Paul O’Regan Hall, the walls open up to create public access for library patrons to attend events in a come-and-go, easy-access way. A first-floor indoor café is also within hearing range. Located in downtown Halifax, the Central Library attracts patrons of all ages and walks of life, and we were delighted to be able to bring our music to those patrons. Best of all, we have been invited back! ✨

Christine Mader





Our branch held a Student Recital at Green Falls Landing Senior's Home on Friday, 7 pm, December 6, 2019. ✨

Rachel Xiao





Online **Video** Resource Library Bibliothèque ressources **vidéo** en ligne

This is a collaborative project with all the provinces and territory of CFMTA. Each province/territory will select content from their annual programming, record it and submit it to the CFMTA. These videos will be accessible through the website and password protected. Topics will deal with all aspects of teaching music and a new video will be added each month.

To enter you will need the password - if you don't know it please contact: Dina Pollock - webmaster@cfmta.org

I s'agit d'un projet collaboratif réunissant l'ensemble des provinces et territoires de la FCAPM/CFMTA. Chaque province et territoire sélectionnera du contenu à partir de sa programmation annuelle, en fera l'enregistrement et le soumettra à la FCAPM. Ces vidéos seront disponibles sur le site Web et protégées par mot de passe. Les sujets abordés toucheront tous les aspects de l'enseignement de la musique et une nouvelle vidéo sera ajoutée mensuellement.

Pour entrer, vous aurez besoin du mot de passe. Si vous ne l'avez pas, veuillez communiquer avec : Dina Pollock - webmaster@cfmta.org

Videos added to the Library in 2020

January	String Masterclass - Part 1	Presented by Eric Wilson	MRMTA
February	String Masterclass - Part 2	Presented by Eric Wilson	MRMTA
March	Teaching Online Lessons	Presented by Linda Gould	BCRMTA
April	Piano Masterclass - Part 1	Presented by Charles Richard-Hamelin	BCRMTA
May	Piano Masterclass - Part 2	Presented by Charles Richard-Hamelin	BCRMTA
June	Ethics to Teach By	Presented by Elise Goerzen	BCRMTA
July			
August			
September			
October	Making the Most of Musical Ideas	Presented by Dr. Richard Covey	PEIRMTA
November			
December			





William Andrews

Canada Music Week® Awards

Prix semaine de la musique canadienne^{md}

CFMTA invites all branches in Canada to submit proposals for Canada Music Week® events. Two awards of \$250 each are available to support Canada Music Week® projects, made possible by the generous support of William Andrews of Toronto, Ontario.

La FCAPM invite toutes les associations locales du Canada à lui faire parvenir des propositions d'événements pour la Semaine de la musique canadienne^{md}. Deux prix de 250 \$ chacun seront offerts afin d'appuyer des projets pour la Semaine de la musique canadienne^{md}; rendus possible grâce à l'appui généreux de M. William Andrews de Toronto, ON.



Congratulations to:

BCRMTA - North Island

Selected to receive the
William Andrews Canada Music Week® Award for 2020





On November 28th, 2020 the North Island Branch co-hosted a virtual concert with the Edmonton Branch in honour of Canada Music Week®. We had never before considered such a collaboration with a Branch in another Province, but the current pandemic forced us to think outside of our usual box! We feel that this was so successful and enjoyed by the participating students that it opens up multiple avenues of collaboration with other Canadians in the celebration of our Nations' music in future years!

Our Branch featured music composed by Artists hailing from British Columbia, while the Edmonton Branch featured Alberta Composers. All in all, we co-hosted a concert featuring 36 performers ranging in complexity from early beginner to ARCT levels. The Edmonton Branch presented 19 performers, while we in B.C. offered the remaining 17.

In order to adhere to the recommendations of our Provincial Medical officers' all of the students performed on their own pianos in the safety of their homes. Since most, if not all of our students experienced virtual piano lessons since last March, they were all equipped with the necessary technology to accomplish such a 'Zoom' concert.

Although most of the compositions were for piano performance, one young lady from Edmonton delighted us with a clarinet solo composed by Juno award winner D. Ross entitled *Dooti'n Doodily Bonk Bonk*. An Alberta colleague, C. Garritano prepared seven of her students to play Hallowe'en themed pieces which were composed by herself as well as her cousin, K. Puckerin. Kristopher Benoit who hails from the North Island composed and performed his jazzy piece, *621 PM*, so called because of the many ninths inhabiting the composition! We viewed six video performances by students who could not attend on the day of the concert, but who wished to participate nonetheless.

The Branches purchased copies of each of their students' performances and sent these to the other participating Province. As an extra bonus for each performer, our Branch purchased and distributed Canada Music Week® pencils and stickers for all of the students who participated in this unique experience. Our receipt of the William Andrews Award, which

was shared with Edmonton, was *most* appreciated as it assisted us in defraying the costs mailing and purchasing music and miscellaneous goodies for the students!

I have included a photo of the copies of music sent to Alberta.

Although this method of celebrating CMW was foisted upon us, we see it as the ideal means of sharing music and performances with other students and teachers from all over our great country! This will make our celebration of Canadian music truly a national experience!

Sonia Hauser, President of the North Island Branch of BCRMTA , Chair of the BC Canada Music Week®





In our province, many branches have postponed their celebrations. However, Lethbridge and Edmonton branches found virtual ways to celebrate Canada Music Week® this year. Here are their reports.

On Saturday, November 28, 2020 students from the **North Island** branch of BCRMTA and the **Edmonton** Branch of ARMTA participated in a collaborative Zoom recital to celebrate Canada Music Week®. This was organized by Carolyn Garritano from Edmonton Branch and Sonia Hauser from North Island Branch. There were 36 performers in total. 19 students representing 7 teachers from Edmonton Branch and 17 students from North Island Branch. There were 35 piano students ranging from beginner to advanced level and 1 clarinet student. The students from BC played pieces written by BC composers L. Niamath, R. Benedict, D. Duke, B. Pentland, T. Richert, J. Coulthard, L. Patterson, N. Fairbank, K. Benoit, J. Ethridge and A. Louie. The students from Alberta played pieces written by Alberta composers Garritano & Puckrin, V. Archer, D. Ross, P. Rudzik, LJ Purves and C. Donkin. Carolyn Garritano and Cindy Taylor took turns showing pictures and sharing some information about each composer. The students took turns performing from their own homes. There were 6 students who had a previously recorded video performance shared. Each performing student was “pinned” by using the spotlight feature of Zoom so the performer would be easy for everyone to see and hear. The recital lasted a little over 90 minutes. Soon after the recital was over, lots of good feedback was received from students and teachers. - *Carolyn Garritano*



To celebrate Canada Music Week® this year without holding an in-person concert, the Lethbridge Branch of the Alberta Registered Music Teachers’ Association produced a video of students playing works by Canadian Composers. The video was viewed by students, teachers and families by Zoom on Saturday afternoon, November 28th. The video recital featured twenty-nine students performing canadienne selections by Canadian composers including Anne Crosby Gaudet, Christine Donkin, Nancy Telfer, Linda Niamath, Clifford Poole, Andrew Markow, Pierre Gallant, Jean Coulthard, Stephen Chatman, Boris Berlin, and Alexina Louie. Slides with information about each composer was included between performances and students watching could also participate in a Scavenger hunt that asked questions about the composers. - *Tamara Bowie*

Tamara Bowie - ARMTA CMW Convener





Due to the Pandemic which has plagued the planet in 2020, most BC Branches did not submit a CMW event Report. This report encompasses the nine reports I received this year.

Abbotsford, Coquitlam/Maple Ridge and South Okanagan Branches, each prepared a virtual Concert for their students and Branch members. Both Abbotsford and Coquitlam/Maple Ridge Branches prepared a video featuring students who excelled in their various exams. South Okanagan presented over \$1300 worth of scholarships this year. The prestigious Madam Janisch Award was granted to Anna Mitchell.

The **Sunshine Coast** Branch held an E-Festival in honour of Canada Music Week. There were eight string participants and four piano entrants. Two students were given awards due to their 'Distinction' marks in grade seven and ten RCM piano exams.

The **Mission** Branch worked collaboratively to provide students with information about a variety of Canadian Composers. Stephen Chatman and Linda Niamath were featured and this information was shared with students at their weekly lessons.

Richmond Branch created a survey to find their 'favourite' Canadian Composers. Ultimately, it was determined that Linda Niamath placed first. The Branch will be creating a new Memorial Scholarship in her name this year.

The **Trail/Castlegar** Branch presented award winners with certificates. They also interviewed Andrew Harbridge then uploaded it on Youtube. The interview concluded with a beautiful performance of his composition *Springtime in Paris*.

The **North Island** Branch hosted an on-line Recital in conjunction with the Edmonton Branch of ARMTA. Two members of the Edmonton Branch had seven students play their own compositions. The NI Branch enjoyed a performance by its own student composer. In all, 37 students from both Branches performed from the safety of their own homes, then exchanged copies of the music that had been performed.

The **Vancouver/Burnaby** Branch held an on-line Composers' Forum on Sunday, November 22 in honour of their *Centennial Anniversary*. Three prominent Canadian Composers were invited to the Forum; Christine Donkin, Alexina Louie, and David L. McIntyre. Each composer was featured in a 60 minute interview where they shared a glimpse into their process of composition and their thoughts on music. Among many captivating topics, they heard about C. Donkin's Composition Clubs for students, A. Louie's virtual release of *Take the Dog Sled* for Inuit throat singers and ensembles, and D. McIntyre's composition in-progress, *Towns*.

Thank-you all for sharing your Covid experience of CMW 2020!

Sonia Hauser - BCRMTA CMW Convener





MANITOBA
**REGISTERED
MUSIC
TEACHERS'**
ASSOCIATION

COVID-19 may keep us from gathering, but it can't keep us from sharing music with each other. And while we're at it, why not share it farther and wider than usual with the internet?

The whole province went online this year, with **Winnipeg area** students submitting their performances of Canadian compositions and their own compositions to a pre-recorded Video Recital. The online recital premiered Sunday November 22nd on YouTube and featured interviews with Manitoba celebrity composers Sid Robinovitch and Matthew Schellenberg and 2020 Student Composition Competition Winners Alexa Pitz and Anna Schwartz. Special mention to Anna whose composition *Prairie Sunset* recently went on to take Second Place in the National Student Composition Competition!



Anna Schwartz describes how she wrote her piece *Prairie Sunrise*.

In the composer interviews, we received some insight on how the act of composing can be both personal expression and exploratory in nature. Each musical voice is unique with a beautiful blend of experience, culture, and personality. The Canadian music scene is rich with diverse stories and unique languages as was evident in the musical performances. As the pandemic and its restrictions roll on, it is a privilege to give our musicians this online opportunity to share their work in this first ever MRMTA Virtual Recital! - *Melissa Gingrich*

Brandon/Westman Branch, in collaboration with teachers and students of the Brandon Suzuki Talent Education Program,

hosted its CMW Concert on Saturday, November 21st in the afternoon. Three short recitals celebrated Manitoba's 150th Birthday and CMW's 60th Anniversary. Each recital was cohosted by two teachers with a total of 33 student performers. The recitals were very well done technically, showcasing performances from the students' homes as well as from a dentist's office and a YouTube video from China! Thanks to the students who participated, and a special mention of those who played their own creations! All were enjoyable and well-prepared.

Thank you to the many supportive parents attending this first Zoom recital and making it possible for their children to participate. Also attending and much appreciated were grandparents and friends from out of province including former member Mary Jo Carrabre (now living in BC), MRMTA President Evangeline Keeley, and composers Dianna Neufeld, Julianne Warkentin, Kenneth Nichols and Sid Robinovitch whose pieces were performed by several of the students. All-in-all, comments resulting from the experience were very positive and "It was FUN!" - *Eleanor Epp*



Sid Robinovitch, MB composer being interviewed by Melissa Gingrich, MRMTA's CMW convenor



No Canada Music Week® recitals were held in New Brunswick due to government and health COVID pandemic restrictions.

Barbara Long - NBRMTA CMW Convener





The NLRMTA 2020 Canada Music Week® celebrations took place online from November 22 - November 28, 2020. The committee members that helped create and organize this event were: Jen Benson (committee chair), Tiffany Pinhorn Smith, Margie Murray Reed, Alyssa Hicks, and Gillian Sheppard.

The following list includes highlights from our Canada Music Week® celebrations:

(1) **Canada Music Week® Recital - Composer Video Initiative**

Prior to the final recital (which was held online via Zoom on Saturday, November 28th), members of the NLRMTA Canada Music Week® committee contacted all of the living composers of the music that was being performed in the recital via email or through their websites. We asked each composer to submit a short video clip talking about each particular piece being performed (their inspirations, thought process during composition, etc). The NLRMTA was very fortunate to receive videos from Anne Crosby Gaudet, Alexina Louie, Donna Rhodenizer, Andrea Dow, Wayne Chaulk, and Paul Reed. These videos were shared with our virtual audience directly before the performance of the piece of which the composer was describing. The students were incredibly excited to hear from their composers - many remarked that this truly inspiring and was the highlight of the recital for them.

(2) **Canada Music Week® Recital**

The annual Canada Music Week® recital saw 24 performances representing 17 different Canadian composers. The performers included pianists, vocalists, a guitarist, and a violinist from local private teachers across the province.

(3) **Canada Music Week® Video Performance Project**

Canada Music Week® celebrations began on Nov. 12, 2020 with our fifth annual 'Canada Music Week® Video Project'. This project was formed in an effort to promote Canadian music and composers, as well as promote our participating performers. In addition, the project allows for teachers from rural areas of Newfoundland to more easily contribute to the CMW celebrations and showcase their students and studios. Teachers of the NLRMTA were invited to send video clips of young artists performing Canadian works to NLRMTA Canada Music Week® committee members. We received 13 videos and media consent forms from parents. From sharing the videos on Facebook and our website (www.nlrmta.ca), thousands of people were reached, and our goal of promoting Canadian music to the community was certainly reached.

(4) **'Creating Canadian Composers' workshop**

Canada Music Week® 2020 included our annual 'Creating Canadian Composers' workshop which took place on Sunday, Nov. 22, online via Zoom. This workshop was with Canadian composer Bekah Simms, who has ties with Newfoundland and Labrador and is currently based in Montreal. This professional development workshop for our members offered tangible instruction on how to introduce approachable composition to students in the lesson. Six teachers attended the workshop. The reception of this workshop was enthusiastic, with participants remarking how inspired and motivated they felt. The workshop was recorded (with permission from Bekah and the participants), and will be used for further professional development opportunities for our members.

Jennifer Benson NLRMTA CMW Convener





nova scotia
registered
music teachers'
association

Yarmouth Chapter - In common with teachers right across the country, the teachers of the Yarmouth Chapter of NSRMTA were constrained by Covid-19 restrictions in place for our area. It was great to see, however, that the students' interest in Canada Music Week® had not waned from previous years.

For the most part, students performed the music of our Canadian composers in our teaching studios and for immediate family households. Some teachers, however, took the opportunity to record students' efforts and put them on our social media platforms so that a much larger audience could learn of those composers through reading short biographies and hearing their music played.

There is always a way to get the music out! - *Karen Turpin*

Dartmouth Chapter - Our celebration of Canada Music Week® was different than usual this year. We were unable to have our traditional afternoon of music in the Helen Creighton Room. However, a zoom recital was held that featured much Canadian music. Students were asked to give a bit of information about the composer at the beginning of their video. There was also a video performance by a former student of Kathy Andrew who is now a second-year piano major at Mt Allison University. Teachers in general aimed to include Canadian music into their student's repertoire and to help them appreciate the significance of Canadian composers. - *Kathy Andrew*

Halifax Chapter - The Halifax Chapter hosted a Canada Music Week® recital and presentation on Sunday, November 22. We were pleased to have as our guest speaker, Ian Green from Ontario who talked to us about "Inspiring Creativity". He also shared some of his own piano compositions for students of all levels. Ian is a well-known teacher, composer and performer who is very passionate about guiding students on their creative journeys! His music can be found through Debra Wanless Music or ianjgreenpiano.com.

The format for this event was a first for us! We started with a live zoom recital with 9 students, followed by the live zoom presentation with Ian Green and then a pre-recorded video featuring 25 more students. All students performed either Canadian composers or original compositions on the two recitals. The event was a success and we will certainly try more of this format in the future. - *Diana Torbert*

Diana Torbert - NSRMTA CMW Convener





Canada Music Week® - Reports & Photos Semaine de la musique canadienne^{md}

L'ASSOCIATION DES PROFESSEUR(E)S DE MUSIQUE DE L'ONTARIO



Together we, the Ontario Registered Music Teachers' Association, met the challenges of Canada Music Week® with a variety of celebrations. Fond memories of all the activities continue to linger on.

Of the thirty two ORMTA Branches across the province, the following shared reports: Barrie, Bolton-Brampton-Caledon, Brantford, Hamilton/Halton, Hanover-Walkerton, Kingston, London, Newmarket, Niagara Falls, North Bay, Oshawa & District, and Ottawa Region.

Individual branches were able to rely on technology to virtually host Student Awards/Honours Concerts; a Mini-Festival with almost 70 participants; a Virtual Festival with adjudicated performances of one Canadian composer and one own choice attracting 95 applicants; performances in CFMTA's e-Festival; workshops; a composition challenge to add a Variation based on an Iroquois folk song and record the collection as a video; new awards supporting students' endeavours; a Young Canadian Composers Competition; plus artwork and poetry based on individual selections and a thought provoking questionnaire to enhance our Canadian attitude and understanding. Many from across Canada listened and provided an attentive, appreciative audience. Specific details will be shared in ORMTA's Notes magazine and the forthcoming CFMTA Year in Review Magazine.

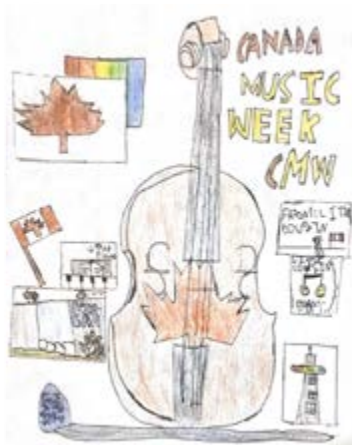
To support the ORMTA membership and inspire their creativity, President, Laura Gray and Canada Music Week® Convener, Jacqueline Huffman-Krisza reached out and recommended ideas of opportunities to encourage participation not only with other teachers but also with politicians, students and our own personal and professional community. ORMTA Provincial Council provided members with 10 social media posts spotlighting Canadian composers and performers

on November Mondays and each day throughout Canada Music Week®, November 22 to 28 to celebrate the 60th anniversary.

As an active provincial member of CFMTA, we delight in supporting Canada Music Week® and in fostering the love of music, especially Canadian works in the lives of others.

We look forward to Canada Music Week® 2021 with eager anticipation.

Jacqueline Huffman-Krisza - ORMTA CMW Convener





Canada Music Week® - Reports & Photos

Semaine de la musique canadienne^{md}



Barrie

The Barrie ORMTA Branch celebrated Canada Music Week® virtually this year on November 21st with 60 student videos. At the end of all of the performances the students who had the highest marks in examinations last year were recognized for their achievements.

Bolton - Brampton - Caledon

For the first time in their history, the Bolton-Brampton-Caledon ORMTA Branch held a virtual Awards Concert due to the pandemic. Fifteen qualifying students submitted a video showcasing their talent. All videos were sent to a videographer who created a phenomenal 35-minute concert spotlighting some of their top students.

Brantford

On Saturday, November 14th, the Brantford ORMTA Branch hosted a Zoom Masterclass and Composition Workshop with Rebekah Maxner. A total of nineteen students participated. Compositions by thirteen Canadian Composers were represented and included pieces from Levels Prep A to 8. Rebekah Maxner provided great ideas to both teachers and students.

Hamilton/Halton

Hamilton/Halton ORMTA Branch's live Zoom Recital promoted Canada Music Week® 's Sixtieth Anniversary. Twenty-five students created an entertaining program of Canadian Music complimented by students' Artwork to reflect their selection's title. The scholarship winners of the adjudicated newly initiated Branch Composition Competition were announced and congratulated as part of HH ORMTA Branch's Recital celebration.

Hanover - Walkerton

In order to recognize the 60th anniversary of Canada Music Week®, Hanover - Walkerton Branch encouraged students to create variations on the Iroquois Lullaby, *Ho Ho Watanay*. Teachers compiled students' work and shared their results both at a Branch Canada Music Week® Zoom meeting and on their studio social media.

Kingston

The Kingston ORMTA Branch's virtual mini-festival attracted over sixty-seven applicants displaying their piano, flute and voice plus original composition skills expertis. Adjudicator Dr. Mark Sirett evaluated a variety of videos of "delightful performances". The successful smooth-running highlights Recital orchestrated by Kristen Rae on Zoom was appreciated by all.

London

ORMTA's London Branch had an exceptionally busy Canada Music Week® commencing with video submissions for their Virtual Festival. Over 90 students from the community and surrounding districts delight the adjudicators with their inspiring performances. A CMW Recital and Virtual Awards Ceremony to celebrate students' examination achievements ended the week.

Newmarket and Area

The Newmarket and Area ORMTA Branch took great pride in their first ever virtual presentation of their Canada Music Week® Recital, "Canada and Me". This pre-recorded online recital required a student performance video, completion of their "Canada and Me" questionnaire and creative Artwork / poetry to support their presentation. Viewers praised this innovative presentation.





Niagara Falls Branch

On November 21st, 2020, the Niagara Falls ORMTA Branch hosted their virtual recital in recognition of the first class honors students' accomplishments. Students submitted their performance videos for this opportunity to share their presentations with fellow students, family and friends. Technology enabled many to attend to enjoy the inspiring results.

North Bay

The North Bay ORMTA Branch celebrated Canada Music Week® with their annual Student Honour Recital. Presented virtually on Zoom, it included pre-recorded and live performances including video greetings from Provincial President Laura Gray, MPP Vic Fedli and MP Anthony Roda. Certificates were mailed in advance and family members attended from across Canada.

Oshawa and District

The Oshawa and District ORMTA Branch celebrated Canada Music Week® with a Canadian Composers Zoom Recital in which 23 students (piano and violin) performed for each other and friends. Two students were encouraged by the CFMTA e-Festival to compose their own selections and were adjudicated and encouraged with positive feedback and monetary recognition from the membership.

Ottawa

The Ottawa ORMTA Branch was appreciative of the attendees present at their virtual 2020 Canada Music Week® Recital. Eleven teachers worked to prepare 24 students to perform pieces by 16 different composers. The technology-facilitated virtual venue provided a formidable stage for each to share their talent.





The PEI Registered Music Teachers' Association celebrated Canada Music Week® with a "Virtual Recital Hall". Fourteen students made video recordings of works by Canadian composers, which were combined into a recital that premiered on November 21nd. The program included pieces for flute and solo piano by composers Christine Donkin, Elizabeth Raum, Anne Crosby Gaudet, Renee Christopher, and Nancy Telfer, and several students performed their own compositions.

Andrea Ellis - President





Pour souligner le 60^e anniversaire de la Semaine de la musique canadienne® en cette année 2020, l'Association des professeurs de musique du Québec a dû repenser ses façons de faire et s'adapter à une nouvelle réalité en organisant un événement entièrement virtuel!

Quelle belle expérience pour une première! Nous avons reçu une abondante participation de la part d'élèves âgés de 5 à 18 ans, en piano et en violon. Tous ont apprécié y participer.

Durant la semaine, notre juge invité, le pianiste, compositeur et pédagogue montréalais Frédéric Issid, a pu visionner les prestations à partir de son bureau à Valence. En effet, M. Issid poursuit présentement sa carrière en Espagne. Ça aussi c'est une première d'inviter un juge de l'extérieur du pays!

Mr. Issid a enregistré un message personnel à chacun des participants et tous ont reçu un certificat de participation.

Les « coup-de-cœur » du juge, sélectionnés parmi les vidéoclips soumis ont été les vedettes du récital virtuel qui a été présenté sur une des plateformes Web de l'APMQ le dernier jour de la Semaine de la musique canadienne, soit le 28 novembre. Ces derniers ont également reçu une bourse.

Je tiens à remercier les membres de l'équipe APMQ du Festival virtuel: David Côté président, Patrycia Meunier trésorière, Gayle Colebrook et tout particulièrement Danielle Langevin, registraire et coordonnatrice Web, sans qui cette version des activités de la SMC n'aurait pu être possible.

Christiane Claude - coordonnatrice de la SMC

To mark the 60th anniversary of Canada Music Week®, the Quebec Music Teachers Association had to rethink its ways and adapt to a new reality by organizing an entirely virtual event!

This first time experience using this platform was enjoyed by all! We were happy to have many students ranging in age from 5 to 18 involved with this year's event. Instruments played included the piano and the violin, and everyone enjoyed participating.

During the week, our guest adjudicator Montreal born pianist, composer and educator Frédéric Issid, was able to watch the performances from his office in Valence. Mr. Issid is currently pursuing his career in Spain. This is also a first for us, being able with this technology to invite an adjudicator from outside the country!

Mr. Issid recorded a personal message to each of the participants and they all received a certificate of participation

The judge's "favorites" selected from the music videos submitted were the stars of the virtual recital. This recital was added to one of the QMTA's Web platforms on November 28, the last day of Canada Music Week®. Performers selected for the recital also received a bursary.

I would like to thank the members of the QMTA Virtual Festival team: David Côté President, Patrycia Meunier Treasurer, Gayle Colebrook and in particular Danielle Langevin, our Registrar and Web Coordinator, without whom this version of CMW activities would not have been possible.

Christiane Claude - CMW Coordinator





Saskatchewan
Registered
Music
Teachers'
Association



This year Canada Music Week® celebrated its 60th anniversary. The E-Festival CMW celebration was created to provide a safe space for music students to participate by recording a video featuring their performance. The criteria for the recording could be a performance of a Canadian composers work, a cover of a Canadian artist, an arrangement of a Canadian folk tune, or something of their own creation.

In the monthly memo from the CFMTA, we were encouraged to download the compositions that were the winners of this year's Call for Compositions from the CFMTA website and share them with our students to include in our own CMW virtual concert.

Lynette Sawatsky, a local composer in Saskatoon offered a special music promotion in the month of November. There was a YouTube link to listen to the music from each of her collections and there was also a special November pricing in honour of Canada Music Week®. There were selections ranging from first year to grade eight students.

The **West Central** Branch held it's contemporary showcase November 21 and it was a debut Z (zoom) festival. It included 38 pianists and one singer with Nicole Wilton as the adjudicator. On the same day there was a meet and greet session with two Canadian composers who were Christine Duncan and Andrew Harbridge. From the same branch Peggy L'Hoir had a junior and an intermediate group of piano students perform monster piano ensembles composed by Lynette Sawatzky. These multi level arrangements were performed at Biggar's virtual Canada Music Week® concert. The rest of the Biggar CMW concert performances were recorded separately at the Majestic Theatre.

They were compiled and presented on social media.

The **Regina** branch also hosted an online Contemporary Showcase. The students performed their pieces on their Facebook page.

Hannah Marple and Matthew Praksas hosted the Saskatoon Contemporary Showcase with over 75 participants in a live event as well as a virtual portion of the festival. Several students of both of junior and senior levels were nominated to submit videos to the HCNMP awards. Following the showcase a recital was held with up to 35 devices tuning in. There were 25 performers from five different Saskatoon RMT studios. A big thank you goes out to Michelle Aalders for her zoom expertise and a mention must be made of Olivia Adams who was the adjudicator. Well done.

Patricia Niekamp - SRMTA CMW Convener





The Yukon Registered Music Teachers' Association hosted a special online concert to celebrate the 60th Anniversary of Canada Music Week. The concert was pre-recorded at the Yukon Arts Centre theatre on November 14th and was released online on November 28th. We had 11 students perform pieces from Canadian composers such as Nancy Telfer, Connie Penner, Susan Griesdale, Simon Riopel, Christine Donkin, Morris Surdin, and many others! We also had a few respected local musicians and composers join our concert this year to give some very inspiring performances. This year we had local newspaper and radio coverage of our Concert. Special thanks to the Whitehorse Concerts, Yukon Arts Centre, and PJ Productions for sponsoring our concert this year. We are very happy to be able to celebrate and share such wonderful Canadian Music with everyone.

Here is the link to our CMW concert:

<https://www.yrmta.ca/concerts-events>



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CANADA MUSIC WEEK®
SEMAINE DE LA MUSIQUE DU CANADIENNE^{MD}

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