

THE CANADIAN MUSIC TEACHER  
LE PROFESSEUR DE MUSIQUE CANADIEN

2023



*A Year in Review / Un an en reveiw*



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

Laura Gray

The story of CFMTA has been a long time in the making. In fact, it started 88 years ago, when Roy Robertson became the first President of the newly formed CFMTA!

You might be able to guess that 88 is a special number for piano teachers, and in reflection of CFMTA's 88<sup>th</sup> year, I'll try to have a little fun with that! Although I could come up with 88 things that make CFMTA great, here is just one for each key name.

L'histoire de la FCAPM date de loin. En fait, elle a commencé il y a 88 ans, lorsque Roy Robertson est devenu le premier président de la fédération nouvellement formée!

Comme vous l'aurez deviné, 88 est un nombre particulier pour les professeurs de piano, et pour célébrer le 88<sup>e</sup> anniversaire de la FCAPM, je me suis amusée à composer un acrostiche avec les noms de notes, sur les 88 richesses qui font de la FCAPM ce qu'elle est aujourd'hui.

*A is for All the Associations of registered music teachers across the nation.*

*A# is for All the sharp minds that have worked for 88 years to run our association.*

*B is for Belonging, Building, and Bridging the way between music teachers.*

*C is for Connecting Canada, Competitions, Conferences, and Canada Music Week.*

*C# is for raising the level of Creativity and Commitment to our students.*

*D is for Dynamic, Diverse, and Dedicated Development of our profession.*

*D# is for those Delightful Days that you're on top of it all.*

*E is for Everyone, Everywhere, Educating, and Entertaining.*

*F is for Forming Friendships and Foundations.*

*F# is for Fun. CFMTA has upped our level of Fun people, Fun events, Fun articles, and Fun ways to teach music lessons.*

*G is for Growing and Giving to music education across Canada.*

*G# is for Gentle Grace that we give to ourselves, our colleagues, and our students.*

So Music Teacher Friends across Canada, join me and raise your glass...or mug...to toast 88 years of CFMTA.

With gratitude to those who came before us, appreciation to those who lead us now, and bright hope for our future, where music teachers have a voice, a rich harmony, and the keys to make a difference in the lives of our students. Cheers to 88 Years!

Laura Gray - President

Vous tous, amis professeurs de musique à travers le Canada, levez vos verres... ou vos tasses... pour faire un toast aux 88 ans de la FCAPM.

À notre gratitude pour ceux qui nous ont précédés, à notre appréciation pour ceux qui nous dirigent maintenant, et aux brillantes promesses d'avenir où les professeurs de musique continueront d'unir leurs voix en harmonie afin de faire une différence dans les vies de leurs étudiants. Trinquons à 88 ans!

Laura Gray - Présidente







# Officers, Provincial Delegates, and Chairs Bi-Annual EM 2023 - **February**



**1<sup>st</sup> Row Left to Right:**

Laura Gray - *President*, Marleine Osgood - *2<sup>nd</sup> Vice-President & Bylaw P&P*, Lois Kerr - *Treasurer*, Anita Perry - *Secretary*, Heather Fyffe - *CFMTA office*, Carolyn Garritano - *Meeting Admin*

**2<sup>nd</sup> Row Left to Right:**

Ann Gemani - *1<sup>st</sup> Vice-President*, Nathene Arthur - *ARMTA 2<sup>nd</sup> Delegate & Funding/Grants*, Barbara Siemens - *BCRMTA 1<sup>st</sup> Delegate*, Leanne Hiebert - *MRMTA 2<sup>nd</sup> Delegate & Funding/Grants*, Maureen Baird - *MRMTA 1<sup>st</sup> Delegate*, Rita Raymond-Millett - *NBRMTA 1<sup>st</sup> Delegate*

**3<sup>rd</sup> Row Left to Right:**

Catherine Fitch Barlett - *NBRMTA 2<sup>nd</sup> Delegate & Essay Competition*, Joan Woodrow - *NLRMTA Delegate*, Karen Turpin - *NSRMTA 1<sup>st</sup> Delegate*, Misty Banyard-Kelley - *NSRMTA 2<sup>nd</sup> Delegate*, Susan Shantora - *NWTMTA Delegate*, Joyce Hein - *PEIRMTA 1<sup>st</sup> Delegate & Canada Music Week*

**4<sup>th</sup> Row Left to Right:**

Joyce Co - *ORMTA 1<sup>st</sup> Delegate*, David Côté - *QMTA 1<sup>st</sup> Delegate & Translation*, Laureen Kells - *SRMTA 1<sup>st</sup> Delegate*, Ellen Thompson YRMTA - *1<sup>st</sup> Delegate*, Danielle McIntyre - *Awards & Competitions*, Dina Pollock - *Communications Coordinator*

**5<sup>th</sup> Row Left to Right:**

Evangeline Keeley - *Conference Resource Person*, Laura Liu - *Professional Development*, Alessandra Matthews - *Social Media*, Rebekah Maxner - *Student Composer Competition*





# Officers, Provincial Delegates, and Chairs

## AEM 2023 - July



### 1<sup>st</sup> Row Left to Right:

Lois Kerr - *Treasurer*, Marlane Osgood - *1<sup>st</sup> Vice-President & Bylaws P&P*, Laura Gray - *President*, Heather Fyffe- *Secretary*

### 2<sup>nd</sup> Row Left to Right:

Carolyn Garritano - *Meeting Admin*, Ellen Thompson - *YRMTA Delegate & Social Media*,  
Line Provost - *QMTA 2<sup>nd</sup> Delegate*, Amy Boyes - *SRMTA 2<sup>nd</sup> Delegate & Public Relations & Marketing*,  
Laureen Kells - *SRMTA 1<sup>st</sup> Delegate*, Leanne Hiebert - *MRMTA Delegate & Funding/Grants*,  
Susan Shantora - *NWTMTA Delegate*, Nathene Arthur - *ARMTA 1<sup>st</sup> Delegate & Funding/Grants*,  
Evangeline Keeley - *Conference Resource*, Joan Woodrow - *NLRMTA Delegate*

### 3<sup>rd</sup> Row Left to Right:

David Côté - *QMTA 1<sup>st</sup> Delegate & Translation*, Karen Turpin - *NSRMTA 1<sup>st</sup> Delegate*,  
Misty Banyard-Kelley - *NSRMTA 2<sup>nd</sup> Delegate*, Barbara Siemens - *BCRMTA 1<sup>st</sup> Delegate & Strategic Planning*,  
Rosemarie Horne - *ARMTA 2<sup>nd</sup> Delegate*, Danielle McIntrye - *Awards & Competitions*,  
Dina Pollock - *Communications Coordinator*, Catherine Fitch Barlett - *NBRMTA 2<sup>nd</sup> Delegate & Essay Competition*,  
Sue Wood - *BCRMTA 2<sup>nd</sup> Delegate*, Joyce Hein - *PEIRMTA 1<sup>st</sup> Delegate & Canada Music Week*



### Attendees by Zoom

#### 1<sup>st</sup> Row:

Maureen Baird - *MRMTA 2<sup>nd</sup> Delegate*  
Rita Raymond-Millet - *NBRMTA 1<sup>st</sup> Delegate*

#### 2<sup>nd</sup> Row:

Joyce Co - *ORMTA 1<sup>st</sup> Delegate*



Meet our 1<sup>st</sup> Vice President - Marlane Osgood  
Meet our 2<sup>nd</sup> Vice President - Barbara Siemens

**1<sup>st</sup> Vice President  
Marlane Osgood**



Marlane Osgood lives in Edmonton, Alberta teaching piano and theory privately since 2000.

Currently she sits on the Music Conference Alberta Joint Planning Committee, is the convenor of Collegiate Chapters, and Community Service Awards. She was the conference chair of the CFMTA/FCAPM 2023 conference and is currently First Vice-president.

**2<sup>nd</sup> Vice President  
Barbara Siemens**



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







# Meet our **new** Chairpersons

Misty Banyard Kelley, Ellen Thompson

## **By-Laws, Policies & Procedures** **Misty Banyard-Kelley**



Misty Banyard-Kelley is an arts administrator, vocal teacher and technician, adjudicator, workshop leader and professional vocal soloist. She holds Bachelor of Music and Bachelor of Music Education degrees from Acadia University and a Master of Music degree in vocal performance from the University of Ottawa. She has been described as “A stunning instrument of great value on the national and international stage,” as well as “An artist with a fine voice and touch for the theatrical.”

Born and raised in the beautiful Annapolis Valley of Nova Scotia, Ms. Banyard-Kelley spent 22 years in Ottawa where, in addition to her busy teaching and performing schedule, she was the General Manager for the prestigious Ottawa Bach Choir, the Ewashko Singers and Bytown Operaworks. Additionally Misty served several terms on the executives of both NATS Ottawa and ORMTA and did an internship at the National Arts Centre.

Misty enjoys working with students of all ages in voice, piano, woodwinds, brass, and all types of musicianship skills.

## **Social Media** **Ellen Thompson**



Ellen Thompson was born and raised in Whitehorse, Yukon. Music has always been a part of her life. Over the past 10 years Ellen has had a full studio of music students with a focus on piano and early childhood music. She holds an ARCT in piano performance and level 9 voice with the Royal Conservatory of Toronto.

She is in continuing Orff Schulwerk training and holds her level 1 Orff Schulwerk from VCC and the BC Orff Chapter. Ellen has been the President of the Yukon Registered Music Teachers’ Association since 2018 and a CFMTA delegate since 2020. Ellen believes in the importance of music in every person’s life, and teaching children music at a young age so they can have the gift of music for the rest of their lives.





# CFMATA Call for Compositions 2023

## Appel à compositions 2023 de la FCAPM

**C**FMATA holds a Call for Compositions each year to celebrate Canada Music Week. CFMATA 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.cfmata.org](http://www.cfmata.org).

The following works were selected for the 2023 Call for Compositions.

Congratulations and thank you to the composers for sharing their works with us.

**C**haque année, la FCAPM lance un Appel à compositions pour célébrer la Semaine de la musique canadienne. 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.cfmata.org](http://www.cfmata.org) pour que tous puissent en bénéficier.

Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2023. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

### Instrumental with accompaniment / Compositions instrumentales avec accompagnement

#### Level / Niveaux 3 - 4

*The Flow of Life* – Gloria Chu

#### Piano / Piano

#### Level / Niveaux 3 - 4

*Les champs de ble* – Christina Kolos

#### Level / Niveaux 5 - 6

*Lakeside Prayer* – Kevin Gibson

**Panelists** - Annie Avery, Joyce Janzen, Jen Smith Lanthier





# CFMTA Call for **Compositions** 2023

## Appel à **compositions** 2023 de la FCAPM

### Instrumental with accompaniment / Compositions instrumentales avec accompagnement

Level / Niveaux 3 - 4

*The Flow of Life* – Gloria Chu

Gloria Chu is a dedicated composer, pedagogue, Royal Conservatory of Music (RCM) examiner and performer. She holds two master's degrees, Master of Arts in Piano Pedagogy (Ottawa) and Master of Arts in Violin Pedagogy (Chichester). She has been recognized by Steinway & Sons with a Top Teacher Award and is the recipient of the 2022 RCM Teacher of Distinction Award for her leadership in the music community. Her compositions can be found in the Alliance for Canadian New Music Projects' Contemporary Showcase Syllabus. She enjoys composing to compliment her innovative teaching methods to motivate students to develop confidence in expressing their unique voice in both music and life. \*



Violin

## The Flow of Life

Gloria Chu

**Cantabile** ♩ = 86-92

2

*mp*

*cresc.* - - - - -

6

*(cresc.)*

*mf*

10

*f*

3





# CFMATA Call for **Compositions** 2023

## Appel à **compositions** 2023 de la FCAPM

**Piano / piano**

**Level / Niveaux 3 - 4**

*Les champs de ble* – Christina Kolos

Christina Kolos is a multi-instrumentalist, music composer, and music educator from Edmonton, AB. She has ARCT's in Piano Performance and Piano Pedagogy from the Royal Conservatory of Music in Toronto and holds a diploma in Music Composition from Grant MacEwan University. As an active member of the Alberta Registered Music Teachers' Association, Christina currently runs the Edmonton Branch Pedagogy Group. In her piano studio, she teaches all ages and levels of piano and theory, as well as a variety of styles, including classical, jazz, pop/rock and improv. In her spare time she can be found learning new instruments to add to her arsenal, writing music and spending time with her family. ✨



## Les champs de blé

(The Wheat Fields)

Christina Kolos

**Animé** ♩ = 92-104





# CFMATA Call for **Compositions** 2023

## Appel à **compositions** 2023 de la FCAPM

### Piano / piano

#### Level / Niveaux 5 - 6

#### *Lakeside Prayer* – Kevin Gibson

Kevin Gibson is a musician, composer, and teacher based in southwestern Ontario. He has a Masters degree in Music Composition from Western University and an ARCT diploma in Piano Performance from the Royal Conservatory of Music.

Kevin is a dynamic composer, having written a variety of works for piano, orchestra, chamber ensemble, and choir. His most recent publications include *Shapes and Meditations*, two collections for solo piano. Under the guidance of Dr. Omar Daniel and Dr. Peter Paul Koprowski, he composed his master's thesis *Job: An Oratorio*, which was performed at Western University in 2018. In 2015, a major highlight in Kevin's undergraduate studies was the premiere of his composition *Das Schöne Mädchen*, performed by renowned piano quartet Ensemble Made in Canada. The following year, Kevin was the recipient of the 2016 Paul Akira Ohashi Summit Award, a scholarship dedicated to aspiring theory and composition students who exhibit high academic achievement and community involvement.



Kevin and his wife Angelina teach a full studio of piano and theory students and continue to pursue creative musical projects. Together they are co-authors of the pedagogical series *Invitations to Improvisation* which is a guide designed to help students and teachers improvise on the piano.

Kevin studied with pianist and Juilliard alumna Tina Yanchus. He continues to regularly perform as a soloist and collaborative pianist. Away from his musical work, Kevin is a national chess master, competitive player, and teacher. ✨

## A Lakeside Prayer

Kevin Gibson

**Freely**

*pp meditative*

Ped.





# CFMTA Call for **Compositions** Panelists

Annie Avery



Annie Avery discovered the joy of teaching and playing at an early age, and degrees in Composition and Education gave her tools to live a musical life. Believing that improvisation and composition are an important part of every musical interaction with students, Annie has had a rich life of improvising and writing, playing with numerous shows and combos, and having works performed by Yukon choir and orchestra groups. 🌟

Joyce Janzen



Joyce Janzen teaches piano, theory, history, written and keyboard harmony, and analysis from her studio in Abbotsford, BC. She enjoys the challenge of relating to each student as an individual. Her love of theory in all its forms motivates her in passing on its riches to those who study with her. Joyce is active in music in her studio, her church and her community as well as being registrar for BCRMTA. She was co-chair for the BCRMTA provincial conference in 2012 – BC Vibes and for the upcoming conference in 2024 – ABC Back to Basics. Her vocal compositions have won in the CFMTA Call for Compositions (2018) and been a finalist in a carol writing competition (2014). In addition to scoring and editing the Keyboard Harmony workbooks, Joyce has developed self-study workbooks for history courses. 🌟

Jen Smith Lanthier



Jen Smith Lanthier is a composer, arranger, teacher, and accompanist from Owen Sound, Ontario. She studied piano and early keyboards at the University of Western Ontario and graduated with an Honours Bachelor of Music degree in Theory and Composition (2000).

Other achievements include ARCT (Piano Pedagogy), LRCM (Piano Performance) and Lic. CNCM (Piano Performance). She is currently an active member of ORMTA.

Jen has co-written the Voyageur Series (Harbridge Publishing) of pedagogical piano books with Canadian composer Beth Hamilton, which includes backing tracks for two of the series' books. Her other publications include various piano collections, ensembles, arrangements of classical, folk and pop songs, and a series of melodic improv works.

She won the CFMTA Call for Compositions for her pieces Lunar Eclipse (from Cottage Country) and Olympic Polonaise. Please visit [oceantailsmusic.com](http://oceantailsmusic.com) for more information on Jen's music.. 🌟



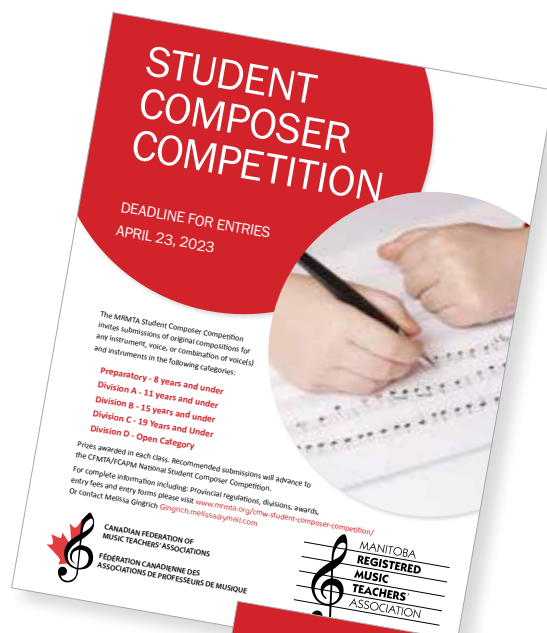


# CFMTA **Student** Composer Competition

## Concours de la FCAPM pour élèves compositeurs

**T**he 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. 🌟

**L**e 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 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. 🌟



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





# 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

##### First place

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

##### Second place

Davin Chan (AB) *The Crime Guys*

##### Third place

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

##### Honourable Mention

Ari Johnston-Urey (YT) *Desert Doom*

Filip Ilea (BC) *The Secret Spy Mission*

#### CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

##### First place

Saylee Mori (AB) *Save My Life*

##### Second place

Timisire Falode (NS) *I Love Daisies*

### CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

#### CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

##### First place

Ruben Slobogean (YT) *Tricks of the Mind*

##### Second place

Mason Green (AB) *Upsurge*

##### Third place

Louis Guo (BC) *Bounce*

##### Honourable Mention

Joshua Han (MB) *March in C Major*

Sébastien Frenette (NB) *Sweet Memories*

Matthew Banda (SK) *Cats and Kittens*

#### CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

##### First place

Sara Dietrich (AB) *The Sea*

### CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

#### CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

##### First place

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

##### Second place

Joanna Peng (BC) *Orange Blossom*

##### Third place

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

##### Honourable Mention

Marko Vukovic (QC) *Rondo in E<sup>b</sup> major*

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

#### CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

No entries

### CATEGORY C / NIVEAU C

19 years and under/19 ans et moins

##### First place

Charlie Eaton (AB) *Ruminate*

##### Second place

Kangkyl Torneing Fillion (QC) *Les Jardins de Babylone*

##### Third place

Markus Bitner (SK) *Remember Dreslen*

##### Honourable Mention

Heidi Reimer (MB) *Betrayal*

### CATEGORY D / NIVEAU D

Open/Ouvert

##### First place

Krithika Venkataramadas (AB) *Aurora*

##### Second place

Heidi Reimer (MB) *Falling Stars*

### HELEN DAHLSTROM AWARD PRIX HELEN DAHLSTROM

Houtian Zhong (BC) *Poem of Transcendence*





## PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

**CLASS 1** Composition for solo instrument  
**1<sup>st</sup> place** **Jia He Andy Zhang (QC)** *Prelude in G major*

Jia He Andy Zhang est né le 19 mai 2014 à Pincourt Québec. Il a commencé à pratiquer le piano à l'âge de cinq ans. Il poursuit actuellement son cours de composition, de piano et de violoncelle dans l'Ensemble de violoncelles de Montréal. Andy aime bien la musique classique. Il est très intéressé par de nombreux instruments de musique. \*



## Prelude in G major

Op.8, No.1

♩ = 120

pp mf p f

5

9 1 2 3 1 2 3 1

p mf mp f



## PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

**CLASS 2** Composition for voice  
**1<sup>st</sup> place** **Saylee Mori (AB)** *Save My Life*

Saylee Mori began playing piano at the age of six, under her teacher Mrs. Jaime Deibert. Saylee has enjoyed playing at small performance recitals locally. Saylee has received the Rising Star Award in 2022 and 2023 in her class. Saylee's highlight this year was receiving first prize in the 2023 ARMTA Student Composer Competition for the 8 & U Preparatory P2 Category.\*



## Save My Life

Saylee Mori  
814 7th Street SE  
Redcliff, AB  
T0J 2P0

The musical score is for a voice and piano piece in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 147. The score consists of two systems. The first system shows the voice part with a whole rest and the piano part with a piano (*p*) dynamic. The second system shows the voice part with the lyrics "Find a way to save my" and a mezzo-forte (*mf*) dynamic, and the piano part with a mezzo-piano (*mp*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and sustained chords in the left hand.



**CATEGORY A / NIVEAU A**

11 years and under - 11 ans et moins

**CLASS 1`** Composition for solo instrument  
**1<sup>st</sup> place** Ruben Slobogean (YT) *Tricks of the Mind*

Ruben is an 11 year old Whitehorse boy who has been playing piano for four years. He takes lessons with Annie Avery, and thoroughly enjoys his time with her. He is also a passionate break dancer. His love of dance influences the type of music he creates, and he likes to improvise and jam with others as well as compose and play pieces by other composers. \*

Tricks of the Mind

mm100

*mp*

5 with pedal *f*

9

13 *mf* mm200 3





**CATEGORY A / NIVEAU A**

11 years and under - 11 ans et moins

**CLASS 2** Composition for voice

**1<sup>st</sup> place** Sara Dietrich (AB) *The Sea*

My name is Sara and I'm 9 years old. I have been taking piano lessons off and on for the past 4 years. I like creating original songs. I also participate in choir and enjoy soccer.\*

# The Sea

Sara Dietrich  
9 Castelani Cres. SE  
Medicine Hat, AB  
T1B 1S8

Calmly

♩=120

*mp*

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

9

look at the waves wash - ing up to me. \_\_\_\_\_ *mf* The sea is

16

where I'm meant to be, \_ *p* The sea is where I'm meant to be.  
rit. -----





**CATEGORY B / NIVEAU B**

15 years and under - 15 ans et moi

**CLASS 1** Composition for solo instrument

**1<sup>st</sup> place** Mark Rico-Lam (AB) *Fiesta de Verano*

A native Edmontonian, Mark started piano lessons at age six and began composing shortly afterwards. Recently he has taken up organ lessons. Mark has been working on his own *Four Seasons* compilation for piano, and his latest work, *Fiesta de Verano*, was inspired by summertime in Spain. He has won awards for his compositions at the Edmonton Contemporary Showcase Festival and the Edmonton Music and Speech Art Festival.

Besides music, Mark is an elite national level diver, and can be found most afternoons training at the pool. In his spare time, he likes to play chess and to crochet. ✱



## Fiesta de Verano: Tema y Variaciones

Summer Fiesta: Theme and Variations

Mark Rico-Lam

**Tema** ♩ = 116 - 120

*mp*

*Con pedale*

5

*cresc.*

*mf*

*f*





**CATEGORY C / NIVEAU C**

19 years and under - 19 ans et moins

**CLASS 1**      *Composition for solo instrument*  
**1<sup>st</sup> place**      Charlie Eaton (AB)      *Ruminare*

Charlie has been playing the piano for ten years, and composing since age eleven. He has been mentored by Mari Alice Conrad, Marnie Giesbrecht on the organ, and Brad and Lavinia Parker. He especially loves composing music to play with his 5 siblings. As his grade 12 project he had his compositions professionally recorded to share on his website, thewoodenpiano.com. Charlie took his Grade 10 RCM Practical Piano exam in November of 2021 and received First Class Honours with Distinction. When not playing music, he enjoys being outside, snowboarding, reading, and playing basketball. Charlie will be serving a church mission this coming year and he is looking forward to the many new opportunities to share music that will bring.\*

# Ruminare

For Cello and Piano

Charlie Eaton

♩ = 60

Cello

*p rubato*

*p rubato*

Ped.

Vc.

*mp*

*mp*





**CATEGORY D / NIVEAU D**

*Open - Ouvert*

**CLASS 1**      *Composition for solo instrument*  
**1<sup>st</sup> place**      Krithika Venkataramadas (AB) *Aurora*

Krithika is pursuing a Bachelor of Science with a biology major and a music minor at the University of Alberta. The arts have always been a huge part of her life, she loves music, dance, and acting. Before university, she would regularly compete in the local music festival in the piano, composition, voice, and speech arts categories. She also loved to act and participated in her school's musicals and plays. Aurora is her 11<sup>th</sup> composition. Special thanks to all those who have brought her to this moment and helped her grow; mom, dad, teachers, and professors for all the support. ✨

Transposed Score

# Aurora

Krithika Venkataramadas

Flute

Clarinet in B $\flat$

Fl.

B $\flat$  Cl.

$\text{♩} = 60$

ad lib. air shapes

Air

Pitch

bend

random key clicks

n.

*mp*

*p*

*mp*

n.

5 - - Pitch

3

3

3

n.

*mp*

n.



## HELEN DAHLSTROM AWARD

Houtian Zhong (BC) *Poem of Transcendence*

Houtian Zhong is a 16-year-old living in Victoria BC. Over the past several years, he has succeeded in attaining the RCM Associate Diploma in Piano Performance. He has experimented with music compositions ranging from solo to full orchestra. He has won multiple awards in the Murray Adaskin Composition Competition, the Greater Victoria Performing Arts Festival, the BC Student Composer Competition, and the national CFMTA Student Composer Competition (ages 12-15) from 2018 to 2022. He loves to compose music because it allows for self-expression and reflection. His favourite composers are Beethoven, Mahler, and Scriabin. ✨



## Poem of Transcendence

**Adagio (Tempo I) ♩ = 66**

Violin 1

Violin 2

Viola

Violoncello

Contrabass



## OUR ADJUDICATOR - Dr. John Burge

Dr. John Burge, a Canadian composer and pianist, completed his Associate Diploma in Piano Performance from the Royal Conservatory of Music while still in high school in Calgary, Alberta, and holds degrees from the University of Toronto (BMus and MMus) and British Columbia (DMA). He has composed a large body of instrumental and vocal music in all genres including opera. Many of his orchestral works, such as *Snowdrift*, *The Canadian Shield* and *Rocky Mountain Overture*, have been performed by orchestras across Canada and internationally. His string orchestra work, *Flanders Fields Reflections*, as recorded by Sinfonia Toronto, received the 2009 Juno Award for the Best Canadian Classical Composition. Since 1987 he has been teaching at Queen's University in Kingston, Ontario, where he is a full professor and was the Director of the School of Music (now named the DAN School of Drama and Music). Since 2013, Red Leaf Pianoworks has been publishing his solo piano music, with a number of these piano pieces listed in conservatory syllabi and publications and used as test pieces for competitions. An active music festival adjudicator and clinician, John Burge enjoys working with musicians young and old, greatly enjoying the opportunity to share musical ideas and insights.

A passionate advocate for Canadian music, John Burge was an executive member of the Canadian League of Composers from 1993-2007 (holding the position of President from 1998-2006). Since 2009, he has been a board member of the SOCAN Foundation which supports the creation, performance and achievements of Canadian music. Closer to home in the Kingston area, has was a founder board member of Cantabile Choirs of Kingston and a past chair of the Music at Port Milford Summer School and Festival based in Prince Edward County. In 2014 he was inducted as a Fellow into the Royal Society of Canada for his contributions to composition and arts leadership in Canada. ❁





# National **Essay** Competition 2023

## Concours national d'essai **littéraire** 2023

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

The Dr. Lorna Wanzel Prizes are awarded to the first-place recipients in both the Doctorate and Master's level categories. The prizes for the undergraduate and high school levels this year are provided by generous donors. Thank you to our adjudicators for their fine work. CFMTA is pleased to congratulate the winners of the 2023 National Essay Competition.

### University Doctoral Level / Niveau universitaire doctoral

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

**CO winner: Bronwyn Schuman**, McGill University

Free Musical Play and Children's Musical Development

**And**

**CO winner: Olivia Adams**, Ottawa University

*Playing Off Key: Gender and Race Disparity in Piano Literature*

### University Graduate Level / Niveau universitaire – deuxième cycle

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

**Rebekah Dennis**, McGill University

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

### University Undergraduate / Premier cycle universitaire

1<sup>st</sup> place (\$1000.00) / Joanne Loughheed, Karen Turpin, NBRMTA, and Catherine Bartlett

**Graeme Dyck**, University of Saskatchewan

*Continuing Cage: Ambient Music as Listener Indeterminacy*

### High School / Élèves du secondaire

1<sup>st</sup> place (\$500.00) / Nathene Arthur, and Leanne Hiebert.

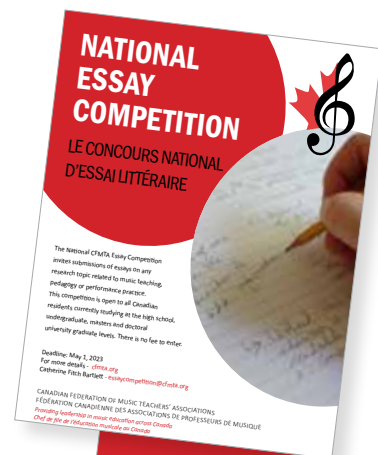
**Alex Ketchum**, Ecole Sir John Franklin High School, Yellowknife, NT

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

\* Essays are available for download on website / Les essais peuvent être téléchargés sur le site Web

**L**e concours national d'essai littéraire de la FCAPM accepte des textes ayant pour thème l'enseignement, la pédagogie de la musique ou l'interprétation musicale. Ce concours est ouvert à tous les résidents du Canada qui sont aux études au niveau secondaire/collégial, de premier (baccalauréat), deuxième (maîtrise) ou troisième (doctorat) cycles universitaires. Il y a aucuns frais d'inscription.

Les prix Dr.-Lorna-Wanzel sont remis aux lauréats des niveaux maîtrise et doctorat. Les prix attribués aux gagnants des catégories secondaire/collégial et baccalauréat ont été offerts par les généreux donateurs. C'est avec joie que la FCAPM félicite les lauréats du Concours national de rédaction de 2023.



A thank you to our judges for 2023 - Dr. David Rogosin, Prof. David Cote, Dr. Maureen Volk, Dr. Terence Dawson, Dr. Bethany Turpin, Dr. Lori Lynn Penny, Sandra DiCenzio MA, Ms. Maryan Threndyle. M. Mus



## Out of Tune:

An Exploration of the Evolution of Tuning in Western Music

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

High  
School  
1<sup>st</sup> place

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

Alex Ketchum



My name is Alex Ketchum, and I am a 17 year old guitarist. I live in Yellowknife, NT. When I first began playing guitar at the age of 13, I focused on classic rock, blues, and metal, but I've developed a passion for jazz and classical music and I am now hoping to study jazz guitar at the post-secondary level. Throughout my high school years, I've tried to be as musically active as I can, by performing, composing jazz and classical works, teaching guitar to younger students, and playing in various ensembles, such as my high school choir, concert band, and my very own five-piece metal band called Quantum Haze. ✨

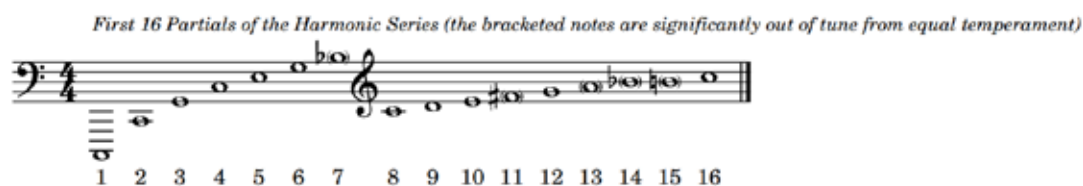


## **Introduction:**

In the current century, the complex history of musical tuning in the West is largely ignored by many musicians and composers. After all, the nearly universally adopted system of 12-tone equal temperament is highly functional, abundantly convenient, and has been widely used since the 19th century. However, the almost exclusive use of 12-tone equal temperament in Western music has caused many to forget the unique musical possibilities offered by other systems of tuning. The history of musical tuning is rich and complex, and its impact on music composition is extremely significant. In fact, the development of new tuning systems often inspired composers to write new music; conversely, it is also true that the evolution of the tonal harmonic system has necessitated the invention of new tuning systems. Hence, the influence of tuning on the progression of musical history is akin to that of technology: a behind-the-scenes factor linked to many more developments than commonly known. In this essay, I will explore the evolution of tuning in Western music, and how the specific characteristics of various tunings have influenced music composition.

## **Part 1: The Harmonic Series and Just Intonation:**

The harmonic series is a series of overtones with frequencies corresponding to integer multiples of a fundamental frequency. Whenever a note is played on an instrument, the overtones of that note, though very difficult to hear, will be audible, and will influence the timbre of the sound. For instance, if a pianist plays the note C, this note acts as the fundamental and first partial of a harmonic series. The second partial, or first overtone, is the note C one octave above the fundamental, the third partial is the note G a twelfth above the fundamental, and the fourth and fifth partials correspond to C and E respectively. The harmonic series continues upward indefinitely; however, only the first few partials are audible to human ears.



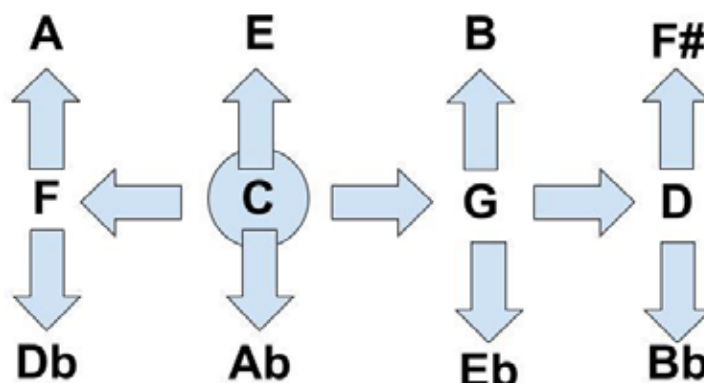
***Fig. 1.1: Diagram of the Harmonic Series.***

The importance of the harmonic series to music, besides its relation to timbre and chord voicing, is that it can be used to derive musical intervals. The frequency relationship between the fundamental or first partial and the first harmonic or second partial is 2:1. This 2:1 ratio represents the interval of an octave. The perfect fifth is derived from the 3:2 relationship between



the third partial and the second partial, while the major third is derived from the 5:4 relationship between the fifth and fourth partials. The frequency ratios of these intervals are based on simple whole number ratios, and therefore have a simple, consonant sound. Because of their consonant sound, they have been used to construct a system of tuning called 5-limit just intonation.

The name 5-limit just intonation signifies that the frequencies of all twelve notes of the chromatic scale are obtained from a fundamental frequency by using some combination of the intervals of an octave, a perfect fifth, and a major third. For example, in a system with C as the fundamental frequency, the note F# can be obtained by going up two perfect fifths, and one major third (C to G, G to D, and then D to F#). The note Eb can be obtained by going down one major third, and then up one perfect fifth (C to Ab, Ab to Eb). As the 5:4 ratio of the major third is the most complex ratio used to derive other frequencies, and that ratio is based on the prime number five, the prefix 5-limit is added. The term just intonation describes any musical tuning system that uses whole number ratios to represent intervals; therefore, 5-limit tuning is a type of intonation tuning; however, just intonation systems based on more complex ratios, such as 7-limit tuning and 11-limit tuning, are also possible.



**Fig. 1.2: Diagram Showing Derivation of Notes in 5-Limit Tuning, (horizontal arrows represent derivation by upward or downward perfect fifth, vertical arrows represent derivation by upward or downward major third).**

Because of the fact that many of the intervals contained within just intonation systems have a very natural and consonant sound, many cultures around the world have used just intonation in their music. Accordingly, the first tuning systems used in the West were just intonation systems. For example, the first system of tuning known to have been theorized in the West was Pythagorean tuning, a system supposedly developed by Pythagoras during the 6th century BCE. This system of tuning could also be described as 3-limit just intonation. Later on, during the 2nd century CE, Roman mathematician Claudius Ptolemy developed a system of just intonation that closely resembled 5-limit tuning.



While it is true that the sound of just intonation is often described as “pure”, and that many of the chords and intervals it forms are endowed with an unparalleled quality of resonance; there are numerous practical difficulties associated with the use of just intonation. One of these difficulties is the phenomenon of “comma-pump”, an effect in which the pitch of a musical sequence rises each time it is repeated. This is due to the fact that the precise application of tuning math in certain sequences can cause the frequency of the fundamental pitch to increase by a small, but nevertheless significant amount. This discrepancy between two slightly different versions of the fundamental pitch is called a comma. Additionally, while just intonation systems are built on pure intervals, they also inevitably tend to contain a few intervals that are aggressively out of tune. These intervals are nicknamed “wolf intervals”, and they are almost completely unusable in the majority of musical contexts. Wolf intervals can be avoided, but this comes at the cost of musical creativity, as composers have to avoid writing music in certain keys in order to not feature such intervals.



Hyacinth, CC BY-SA 3.0 <<https://creativecommons.org/licenses/by-sa/3.0/>>, via Wikimedia Commons

**Fig. 1.3: Diagram Showing “Comma-Pump”,** (the “+” accidentals indicate the gradual rising of the pitch).

## **Part 2: Pythagorean Tuning:**

Pythagorean tuning is a system of tuning, the development of which has been widely attributed to the Ancient Greek philosopher of the 6th century BCE, Pythagoras of Samos. However, some musicologists claim that the system was actually first developed by the Ancient Mesopotamians. According to legend, Pythagoras was walking past a forge when he heard the sound of several different hammers striking anvils simultaneously. Pythagoras noticed that the sound produced by the hammers was pleasing and consonant, and therefore decided to investigate why. He soon determined that the ratios obtained by comparing the weights of each of the hammers were simple integer ratios, such as 2:1 and 3:2, and then decided that these ratios were the key to beautiful music. Pythagoras believed that if the frequencies of musical pitches formed the same simple mathematical ratios that existed between the hammers, the result would be music that sounded harmonious, pleasing, and divine. This belief was consistent with the Pythagorean belief that the entirety of the universe was governed by mathematics and that numbers were divine and could be used to explain beauty.

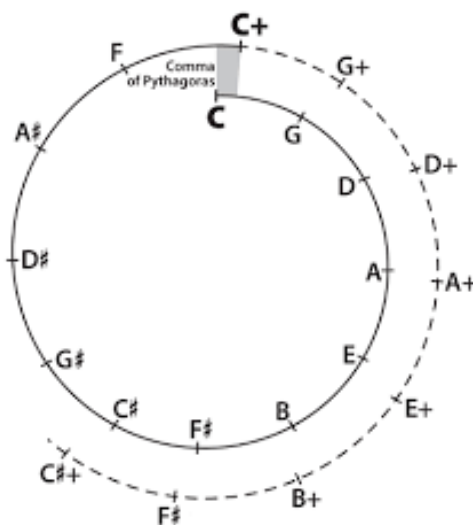
Feeling inspired by his discovery, Pythagoras created a system of tuning that made use of mathematical ratios, and the result was Pythagorean tuning. Pythagorean tuning uses the 3:2 ratio of the pure perfect fifth as a way of deriving all the notes of the chromatic scale from a fundamental frequency. If the fundamental frequency used is the note C, the note G can be obtained by multiplying the frequency of C by 3:2. The note D can be obtained from G by doing the same multiplication, as can A from D, E from A, etc. This pattern continues until the note C is reached again at the end of the circle of fifths. The pitches attained by these multiplications can be shifted by octave by multiplying or dividing them by 2:1 (the ratio of an octave), and this can be done such that a one octave twelve-note chromatic scale is formed. Because the 3:2 ratio of a pure perfect fifth was used to derive all the notes of the scale, perfect fifths played in any key will have the same quality of beautiful resonance associated with the pure perfect fifth.



Tcolgan001, CC BY 3.0 <<https://creativecommons.org/licenses/by/3.0/>>, via Wikimedia Commons

***Fig. 2.1: Diagram Showing the Pythagorean Derivation of the Chromatic Scale Represented with the Circle of Fifths.***

It seemed that Pythagoras had succeeded in creating a system of tuning that would allow for beautiful music in all twelve keys; however, this was not the case, because not all the perfect fifths in his chromatic scale were actually pure fifths. If a pianist were to play 12 consecutive ascending fifths on a piano tuned to 12 tone equal temperament, they would eventually arrive at a note exactly seven octaves above the note they started at. Conversely, going up seven fifths using the Pythagorean ratio of 3:2 would lead one to arrive at a note that is not exactly seven octaves above the note where they started, but that is actually 23 cents sharper (cents is a unit used for measuring pitch; one cent is equal to 1/100th of an equal-tempered semitone). Thus, it is impossible to have entirely pure fifths in a tuning system, because pure octaves would have to be sacrificed. Fundamentally, 7 octaves does not equal 12 fifths, and in the case of Pythagoras, this fact gives rise to something called the Pythagorean comma. This is an interval that can be defined as the difference between 7 octaves and 12 fifths where pure ratios are in use, and this translates to a gap of approximately 23 cents, or nearly a quarter of a semitone.



Beaulieu, John. Image from “The Perfect Fifth: The Science and Alchemy of Sound”. *The Rose+Croix Journal* Vol.11, <https://www.rosecroixjournal.org/>

**Fig: 2.2: Diagram Showing the Chain of Fifths That Leads to the Pythagorean Comma.**

The other implication of not being able to have entirely pure fifths in a tuning system is obvious: at least one of the fifths must be a different size. In Pythagorean tuning, the last fifth in the chain of 12, or F to C in a system where C is the fundamental tone, is made smaller by one Pythagorean comma, giving it a ratio of 262144:177147. As opposed to the simple 3:2 ratio of a just perfect fifth, this ratio is monstrously complex, and therefore produces an interval that sounds very dissonant. Because of its dissonance, this interval has been given the name “wolf interval”, as the two notes are in such discord that they seem to howl at each other like wolves.

The existence of this wolf interval was very problematic, because its dissonance made it essentially unusable in music. All that could be done was to move the interval to a place where it likely wouldn't be used often, such as between G# and Eb (the spelling is key to the derivation), and this was done by changing the derivation of some of the notes of Pythagorean tuning such that some notes were reached by downward fifths instead of upward fifths. Although this did represent a partial solution to the problem of the wolf fifth, it also meant that certain keys couldn't be used for making music.

Besides the wolf fifth, Pythagorean tuning also presented other problems. Ordinarily, major thirds have the ratio of 5:4; however, in Pythagorean tuning most of the major thirds have a ratio of 81:64. This results in major thirds that are approximately 22 cents sharper than pure thirds, and therefore sound quite out of tune. The ramifications of this on music making were very significant. In the Middle Ages, thirds and sixths were considered dissonant intervals in part because Pythagorean tuning made them so. This in turn influenced music composition, because it meant that only octaves, fifths, and fourths could be used in harmony. Consequently, one can clearly observe the prevalence of using only octaves, fifths, or fourths to harmonize melodic lines in the middle ages. Eventually, new tuning systems were developed that fixed the problem of dissonant thirds and sixths, making possible the development of a new style of composition where these intervals could be used in harmony; however, Pythagorean tuning was used by musicians up until the beginning of the 16th century, and therefore holds a sort of record as one of the longest used tuning systems in Western music.

**Ave maris stella**

Perotin [Perotinus Magnus]  
(fl. Paris, ca. 1200)

The image shows the opening bars of the medieval song 'Ave Maris Stella' by Perotin. The score is written for Organ and Pedal. The Organ part is in two staves (treble and bass clef), and the Pedal part is on a single bass clef staff. The music is in 6/8 time and has a key signature of one flat (B-flat). The Organ part consists of two staves (treble and bass clef), and the Pedal part is on a single bass clef staff. The music features a simple harmonic structure with octaves, fifths, and fourths.

Aboyan, Gayk. CC BY-SA 3.0 <<https://creativecommons.org/licenses/by-sa/3.0/>>, via IMSLP

**Fig. 2.3: Opening bars of “Ave Maris Stella”, by the medieval composer Perotin, (note the prevalence of octaves, fifths, and fourths in the harmony).**

### **Part 3: Tempered Tuning Systems:**

Tempered tuning systems are those tuning systems in which the sizes of certain intervals have been altered in order to respond to some of the practical problems associated with using just intonation. In the West, many of the first tempered tuning systems to be invented were systems that sought to rectify the impurity of thirds and sixths in Pythagorean tuning. This development was mostly brought about by the evolution of the harmonic style of Western music, which saw the introduction of the triad, to which harmony in thirds and sixths is essential. Therefore, the inventors of the earliest tempered tuning systems abandoned the Pythagorean goal of having as many pure fifths as possible, and replaced it with the goal of having as many pure thirds and sixths as possible. Hence, the pure fifths had to be tempered, meaning that their size had to be altered by a certain amount. The tuning systems that were designed to accomplish this goal are known today as meantone temperaments, and while many different meantone temperament systems were invented, the most popular was quarter-comma meantone.

Quarter-comma meantone temperament was first described by Italian music theorist Pietro Aron in his 1523 book, *Toscanella de la Musica*, and the system is so named because it uses a pure perfect fifth that has been flattened by one quarter of a syntonic comma. This slightly narrower version of a perfect fifth no longer has a ratio of 3:2, and can actually be described by the value  $\sqrt[4]{5}$ , which is approximately equivalent to 697 cents, while the 3:2 fifth corresponds to approximately 702 cents. As with Pythagorean tuning, one can derive all the notes of quarter-comma meantone temperament by multiplying a fundamental frequency by the value that is used for a fifth. In this instance, to go up by 12 fifths (thereby getting a value for each note of the chromatic scale), one would have to raise  $\sqrt[4]{5}$  to the power of 12.

However, as with Pythagorean tuning, this value is not equal to going up by seven octaves. In fact, it falls short by approximately 41 cents, meaning that the last fifth in the chain will be a wolf fifth that is 41 cents sharper than all the other fifths in the system. Thus, quarter-comma meantone temperament faces the same problem that plagues Pythagorean tuning. However, it still represents an improvement upon Pythagorean tuning, as the system features eight pure major thirds with a ratio of 5:4, while Pythagorean tuning features no pure major thirds. Because of this, quarter-comma meantone temperament can be used to construct triads that don't sound horribly out of tune, making it suitable for performing triad-based tonal music. The system does still have limitations, as only a few keys have usable triads, but as long as music played using quarter-comma meantone temperament is written in a favorable key, and doesn't modulate to any unfavorable keys, it will sound sufficiently pleasant and consonant.

	Number of semitones	Width (in cents) of intervals starting from...											
		D	E $\flat$	E	F	F $\sharp$	G	G $\sharp$	A	B $\flat$	B	C	C $\sharp$
Unison	0	0	0	0	0	0	0	0	0	0	0	0	0
Minor second	1	117	76	117	76	117	76	117	76	117	76	117	76
Major second	2	193	193	193	193	193	234	193	193	193	193	234	193
Minor third	3	310	269	310	269	310	310	310	269	310	310	310	310
Major third	4	386	386	386	386	427	386	427	386	386	427	386	427
Perfect fourth	5	503	462	503	503	503	503	503	503	503	503	503	503
Augmented fourth	6	579	579	621	579	621	579	621	621	579	621	579	621
Perfect fifth	7	697	697	697	697	697	738	697	697	697	697	697	697
Minor sixth	8	814	773	814	773	814	814	814	773	814	773	814	773
Major sixth	9	890	890	890	890	931	890	931	890	890	890	931	890
Minor seventh	10	1007	966	1007	1007	1007	1007	1007	966	1007	1007	1007	1007
Major seventh	11	1083	1083	1124	1083	1124	1083	1124	1083	1083	1124	1083	1124
Octave	12	1200	1200	1200	1200	1200	1200	1200	1200	1200	1200	1200	1200

Paolo.dL, CC BY-SA 3.0 <<https://creativecommons.org/licenses/by-sa/3.0/>>, via Wikimedia Commons

**Fig. 3.1: Diagram Showing the Width of Intervals in Quarter-Comma Meantone, (the values highlighted in gray are significantly out of tune).**



Spitta, Philipp and Seiffert, Max (Editors). Buxtehude, Dieterich (Composer). "Ciacona in C Minor: BuxWV 159". *Orgelcompositionen, Band I, No.2* (pp.6). 1903). Public Domain.

**Fig. 3.2: Excerpt from Buxtehude's "Ciacona in C Minor: BuxWV 159", an organ composition of the mid-Baroque era, (note the prevalence of harmony by thirds).**

Though quarter-comma meantone temperament and other types of meantone temperament were popular throughout much of the late Renaissance and Baroque eras, the limitations of these tuning systems were still apparent to musicians. These limitations began to

pose a more significant problem as the tonal harmonic system further developed, since composers wanted to write music in more than just a few keys, and wanted to have the liberty to modulate to any key they desired. As a result of this, the music theoreticians and mathematicians of the 17th and 18th centuries worked to develop new tuning systems that would allow for greater musical freedom. The result of their labors was the invention of a new type of tempered tuning called well temperament. The term well temperament doesn't refer to a specific tuning system, but to any tuning system in which the 12 notes of the chromatic scale are tuned such that music can be played in all major and minor keys without sounding very out of tune.

Though there are many tuning systems that can be classified as well temperament, one of the most popular today is Werckmeister III, a system invented by German music theorist and composer, Andreas Werckmeister, and first described in his 1691 book, *Musikalische Temperatur*. Unlike Pythagorean tuning and quarter-comma meantone temperament, which both have 11 fifths of the same size and one highly dissonant wolf fifth, Werckmeister III has four tempered fifths and eight pure fifths. In a system with C as the fundamental frequency, the four tempered fifths are C to G, G to D, D to A, and B to F#, and they have each been tempered by one quarter of a Pythagorean comma (the interval that represents the difference between a stack of 12 pure fifths, and a stack of 7 octaves). The rest of the fifths in Werckmeister III are pure.

Note	C	C#	D	Eb	E	F	F#	G	Ab	A	Bb	B
Cents	0	90	192	294	390	498	588	696	792	888	996	1092

**Fig. 3.3: Table Showing Values for Werckmeister III in Cents, (note how close many of the values are to equal temperament).**

In essence, Werckmeister III and other well temperament systems responded to the problem of many keys being unusable in meantone temperament by making small calculated sacrifices to the purity of multiple intervals. Because these sacrifices were small, and because they were made fairly evenly throughout the chromatic scale, none of the 24 major and minor keys sound significantly out of tune. Additionally, most well tempered tuning systems still preserved many pure intervals. As a result of these characteristics, well temperament not only made music possible in all major and minor keys, but it also afforded a slightly different character and color to each key, as the sizes of certain intervals varied slightly in each key.

For musicians and composers, well temperament represented a practical and liberating solution to the problem of tuning, and many musicians and composers would exploit the possibilities of the system to write music that would not have been possible with earlier tuning systems. One very notable example is Johann Sebastian Bach's two sets of preludes and fugues in all 24 major and minor keys, titled *The Well-Tempered Clavier*. Although there is debate

concerning exactly what tuning system Bach wanted performers to use for *The Well-Tempered Clavier*, most musicologists agree that it was some kind of well-tempered tuning system, with some even arguing for a system very similar to Werckmeister III. The invention of well tempered tuning inspired developments in the tonal harmonic system, as it allowed composers to experiment with increased chromaticism in their music, while also making possible more unusual modulations. Though well temperament would eventually be replaced by equal temperament, it remains an important step in the evolution of tuning.



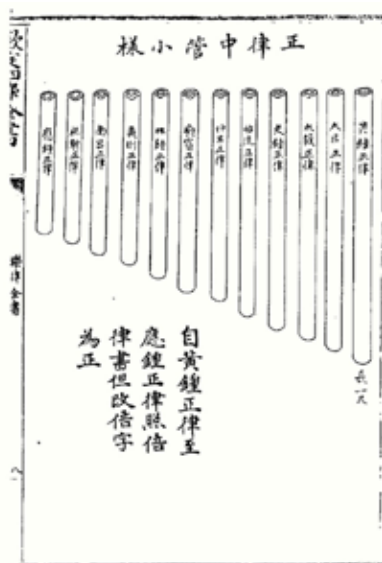
Woofwoofnose, CC BY-SA 4.0 <<https://creativecommons.org/licenses/by-sa/4.0/>>, via Wikimedia Commons

**Fig. 3.4:** *An Excerpt from Bach’s “Prelude and Fugue in Bb minor: BWV 891”, a late-Baroque keyboard work, (note the greater use of non-diatonic tones, and the key signature of Bb minor, a key whose practical use was enabled by well temperament).*

#### **Part 4: 12-Tone Equal Temperament:**

12-tone equal temperament is a musical tuning system in which the octave is divided into 12 equally spaced parts. Though 12-tone equal temperament was not calculated with mathematical exactitude until 1584 by Chinese mathematician and music theorist Zhu Zaiyu, it had been theorized and discussed much earlier, by many different historical figures, such as Greek philosopher Aristoxenus, and Italian astronomer Galileo. In the West, equal temperament was first calculated exactly by Flemish mathematician Simon Stevin in 1585; however, at that point, it had already been in use in fretted instruments such as the lute, which wasn’t particularly suited to any other tuning system.





16th century scientist Zhu Zaiyu, Public domain, via Wikimedia Commons

***Fig. 4.1: An Image of Zhu Zaiyu's Manuscript Showing his Calculation of 12-Tone Equal Temperament.***

Despite this, equal temperament was not widely adopted in the musical community until the late 18th century. This is because many music theorists were opposed to equal temperament, claiming that it ruined the purity of all intervals, and therefore made music sound significantly out of tune. There is some truth to this, as equal temperament represents a sort of ultimate compromise in tuning, sacrificing the purity of all intervals but the octave for unrestricted harmonic freedom. Notwithstanding this resistance, in the latter half of the 18th century, equal temperament began to gain popularity, not simply because its supporters desired harmonic freedom, but also because the simplicity of its design made it convenient to implement. By the early Romantic Era, the use of equal temperament became standard in most musical communities, and its predominance was aided by the fact that instruments using equal temperament, such as the piano, could now be mass produced, and therefore made available to many musicians of different social classes.

Compared to other tuning systems, 12-tone equal temperament is much simpler to construct. In 12-tone equal temperament, all semitones are exactly the same size, and can therefore all be represented with the value  $\sqrt[12]{2}$ , which is an exact mathematical description of the division of the octave (which has a ratio of 2:1, or just 2) into an interval one twelfth of its size. Since all semitones are the same size in equal temperament, all fifths and thirds, and all other intervals are also the same size, regardless of where one is in the chromatic scale. There are both advantages and disadvantages that result from tuning instruments in this manner. First, it makes

possible the transposition of any piece of music into any key, while also allowing composers to make use of whatever modulations they want in their music. Equal temperament also allowed for the development of more complex harmonic structures, such as those found in jazz, and in classical music of the 20th and 21st centuries. In particular, harmonic approaches such as polytonality, modal harmony, secundal harmony, non-functional harmony, and freely atonal harmony simply wouldn't have been possible without equal temperament. Equal temperament is also essential to 12-tone serialism, a compositional technique invented by Arnold Schoenberg which seeks to achieve compositional equality between all 12 tones of the chromatic scale.



Schoenberg, Arnold CC BY-SA 3.0 <<https://creativecommons.org/licenses/by-sa/3.0/>>, via Wikimedia Commons

**Fig. 4.2:** *An Excerpt from Schoenberg's "Three Piano Pieces No.1: Op.11", a 20th century piano work, (note the use of 10 out of 12 notes of the chromatic scale, a level of chromaticism facilitated by equal temperament).*

Despite the many advantages of equal temperament, not everyone views it favorably. Some people believe that equal temperament sounds cold, sterile, and mechanical, while others argue that many of its intervals simply don't sound very good. This is because all the intervals in equal temperament (except the octave) deviate to some degree from their pure counterparts. For example, equal-tempered major thirds are 14 cents sharp, and equal-tempered minor thirds are 16 cents sharp. Consequently, some even claim that equal temperament has ruined harmony, while others are not pleased with the fact that equal temperament doesn't allow for each key to have a unique character, as they did in well temperament.

Notwithstanding this, equal temperament has been universally adopted across the Western world, so much so that many pure intervals sound somewhat out of tune to the modern ear. Although equal temperament is technically out of tune compared to just intonation, the average listener does not notice this, because they have likely only ever heard music in equal temperament. Similarly, the average musician has very little knowledge of any other tuning

system besides equal temperament, as its predominance in the world, and its musical flexibility gives them little reason to wonder if there may be a better way to approach the tuning of musical instruments. It seems that with equal temperament, the West has completed its millennia long quest to solve the problem of musical tuning. Indeed, the versatility of equal temperament will likely assure its dominance in the future; however, it is a shame that this dominance leaves little room for further experimentation in the field of tuning.

### **Part 5: Modern Use of Just Intonation:**

Despite the predominance of 12-tone equal temperament in music of the 20th and 21st centuries, the history of tuning certainly did not end with the widespread adoption of that particular system by musicians and composers of the West. In fact, a small number of composers, musicians, and music theorists have continued to experiment with the possibilities of musical tuning. Although there are some who may believe that equal temperament should be replaced by a new system of tuning, the majority of people who have investigated tuning in the time since the adoption of equal temperament have not done so with the goal of designing such a system. Rather, their exploration has been based on the premise of finding new and unique soundworlds, and expressing musical ideas in an innovative way. This sentiment is especially exemplified by composers who write music specifically with the goal of showcasing and considering the possibilities of different tuning systems.

One such example is La Monte Young, an American composer born in 1935 who was one of the first minimalist composers. His crowning compositional achievement is a work for retuned piano called *The Well-Tuned Piano*: an incredible improvisatory composition first performed in 1974, that utilizes 7-limit just intonation tuning. Since its first performance, the length of *The Well-Tuned Piano* has grown significantly, lasting over six hours in a version recorded in 1987. Young's tuning for the piece is quite unique, as it uses both the just perfect fifth, an interval with a ratio of 3:2, and the harmonic seventh, an interval with a ratio of 7:4 (which is based on the prime number 7, and therefore makes Young's tuning a type of 7-limit just intonation), to derive all 12 notes of the chromatic scale.

The various intervals to which this tuning system gives rise, such as the septimal minor third and the septimal major third, are quite distinct and idiosyncratic, yet highly beautiful. Indeed, none of the tuning systems previously discussed in this essay feature any of them. Because of this, some of the harmonies used by Young sound quite otherworldly. However, they are also incredibly exhilarating, and even heavenly to the open ear. In *The Well-Tuned Piano*, La Monte Young has certainly found a very unique mode of musical expression, as well as a marvelous soundworld.

Piano key	12-TET (cents)	Well-Tuned Piano (cents)	Ben Johnston's notation	Interval name
E ♭	0.00	0.00	E ♭	Unison
E ♮	100.00	176.65	F7++	567 <sup>th</sup> harmonic
F	200.00	203.91	F+	Major tone
F♯	300.00	239.61	G77 ♭ +	147 <sup>th</sup> harmonic
G	400.00	470.78	A7 ♭ +	21 <sup>st</sup> harmonic
G♯	500.00	443.52	A77 ♭ ++	1323 <sup>rd</sup> harmonic
A	600.00	674.69	B7 ♭ +	189 <sup>th</sup> harmonic
B ♭	700.00	701.96	B ♭	Perfect fifth
B ♮	800.00	737.65	C77 ♭ +	49 <sup>th</sup> harmonic
C	900.00	968.83	D7 ♭	Harmonic 7 <sup>th</sup>
C♯	1000.00	941.56	D77 ♭ +	441 <sup>st</sup> harmonic
D	1100.00	1172.74	E7 ♭ +	Inverse <u>septimal comma</u>
E ♭	1200.00	1200.00	E ♭	Octave

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**Fig. 5.1: Table Comparing Cents Values for “The Well-Tuned Piano”, and Equal Temperament, (note the very significant differences between the two tuning systems, and the very unusual interval names).**

Another example is Ben Johnston, an American composer who lived from 1926 to 2019. Johnston is considered one of the most important composers of microtonal and just intonation music in the 20th century, designing his own microtonal notation system, and writing many works that thoroughly explored the massive possibilities of just intonation as a compositional approach. Instead of solely using relatively simple forms of just intonation, such as the 5-limit and 7-limit variants, Johnston sometimes employed 13-limit, 19-limit, and even 31-limit just intonation tuning. Thus, many of his pieces divide the octave into much more than 12 tones. For example, Johnston’s Sixth String Quartet requires 61 divisions of the octave.

This type of compositional approach produces many complex intervals that are completely unknown to virtually all listeners, meaning that his music can sound somewhat uncanny and alien. However, some of Johnston’s music is surprisingly accessible, such as his Fourth String Quartet, which is based on the Christian hymn “Amazing Grace”. Overall, Johnston’s work is united by a theme of fearless harmonic exploration, and of approaching tuning as a compositional device akin to rhythm, melody, and dynamics. This makes his music extremely interesting to listen to, yet exceedingly difficult to perform. Despite this, Johnston’s music has not been ignored by performers, and many recordings of his works exist which succeed in accurately conveying the intricacy of his approach to tuning.



Created by Hyacinth (talk) 02:04, 17 October 2010 using Sibelius 5., Public domain, via Wikimedia Commons

**Fig. 5.2: Tone Row Used in Ben Johnston's "String Quartet No. 7",** (note the use of just intonation intervals, and the presence of intervals constructed from prime factors 11 and 13).

The compositional outlooks of these two composers exemplify the manner in which composers of the 20th and 21st centuries can utilize tuning to write unique and extraordinary music that communicates equally unique and extraordinary ideas. Indeed, just as harmony, melody, rhythm, timbre, articulation, and dynamics are all musical devices which composers are expected to be able to manipulate in order to produce a desired compositional effect, it has been shown that tuning may be similarly manipulated. Thus, tuning has begun to influence music composition in a new way. The composer is no longer required to adhere to the default tuning of their time, as it is in their power to select whatever system of tuning they want, based on how they want their music to sound. In other words, the music will no longer serve the tuning; the tuning will serve the music. One can only hope that in the future, composers, musicians, listeners, and theorists will continue to experiment with new systems of tuning.

## **Conclusion:**

The story of the evolution of tuning in Western music may have begun as a search for perfection in an imperfect world, yet it soon evolved into a search for compromise based on practical ideals. Since then, it has evolved once more into a search for creative possibilities. Throughout each stage of its development, tuning has never been an isolated science, but an art that has maintained an inseverable connection with music performance and composition. Though other factors may have had a more obvious influence on the progressions of musical history, music and tuning have consistently evolved side-by-side, directly impacting each other's transformation. Indeed, the specific characteristics of a given tuning system have always influenced the compositional process, as these characteristics are themselves an element of the music.

For this reason, I wish that more music lovers had an understanding of the history of tuning, as it would surely lead to a greater understanding of music in general. On a personal note, I love learning about the complexities of various tuning systems, and tuning is a subject that has consistently fascinated me. Though I greatly enjoy listening to music that doesn't use 12-tone equal temperament, I often have a hard time finding such music, because its abundance in the musical world is quite limited. Therefore, I write this essay in the hopes that more music-lovers will become fascinated with tuning, and that this will lead to the existence of a larger body of music that ventures outside of equal temperament.



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# Continuing Cage: Ambient Music as Listener Indeterminacy

*Graeme Dyck, University of Saskatchewan*



## Continuing Cage: Ambient Music as Listener Indeterminacy



Graeme Dyck is a composer, musician, and developing scholar born in Saskatoon. His work in composition and sound engages with fragmentation, sensory exploration, and sonic modes of thinking, often aiming to create interdisciplinary connections with philosophy, mathematics, and natural science. In his scholarly work, Graeme aims to cross disciplinary boundaries and investigate topics both in and outside music with a range of methodologies. Following degrees in music and mathematics and a certificate in jazz at the University of Saskatchewan, Graeme will continue with graduate studies in music, aiming to reinforce both compositional and scholarly skills. ✨



*Preliminary Note: An accompanying composition was created by the author to complement the conceptual angle of the paper. Readers may go to the following link, turn down the volume to a very soft level, and let it interact with their reading experience. <https://youtu.be/bDmXsfi-RE0>*

From its beginnings in the 1970s, ambient music by composers such as Brian Eno and the lesser-known Robert Rich has had a conflicted relationship with experimental music. In the liner notes to Eno's album *Ambient 1*, which introduce the term "ambient music," Eno intentionally distinguishes his project from 'muzak' and other commercial musics and argues that "whereas conventional background music is produced by stripping away all sense of doubt and uncertainty (and thus all genuine interest) from the music, Ambient Music retains these qualities."<sup>1</sup> Even so, the critical reception of Eno's often tonal, often simple music has been complicated by the genre's roots in both contemporary music and popular 'chill out' music, and its undeniable similarities to muzak.<sup>2</sup> Robert Rich's own (often tonal, often simple) ambient work and early sleep concerts, in which an audience slept to nature tracks and drones, present similar issues. Considering the work of these two composers on the surface, their slow, comfortable, fully-composed music might seem unrelated to the sonic pioneering of artists like John Cage who moved against personal taste and the total control of the composer; however, dissecting Eno's and Rich's music reveals that their projects do engage with indeterminacy and present similar

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<sup>1</sup> Brian Eno, "Ambient Music," liner notes for *Ambient 1: Music for Airports*, by Brian Eno. PVC Records PVC 7908 (AMB 001), 1978.

<sup>2</sup> Rupert Till, "Ambient Music," in *The Bloomsbury Handbook of Religion and Popular Music*, ed. Christopher Partridge and Marcus Moberg (New York: Bloomsbury Academic, 2017), 333-334. Mark Edward Achtermann, "Yes, but is it Music? Brian Eno and the Definition of Ambient Music," in *Brian Eno: Oblique Music*, edited by Sean Albiez and David Pattie (New York: Bloomsbury Academic, 2016): 100.



approaches to the “aleatory tradition” of contemporary music.<sup>3</sup> Where Cage and associated composers carried out indeterminacy first on the side of composition, and then on the side of performance, Eno and Rich push this further to the listener. Eno’s *Ambient 1* and Rich’s *Somnium* both create aural spaces intended to allow listeners to drift unpredictably between levels of attention and awareness of the music. Drawing on scholarly conceptions of the aleatoric tradition in the western avant-garde, Eno’s and Rich’s writings, and the compositional features of their work, I argue that the ambient approach exemplified by Eno and Rich is a continuation of earlier aleatoric practices in experimental music, where instead of pitches or other musical content, the indeterminacy is enacted over modes of listening.

### The Aleatory Tradition

Before turning to Eno’s and Rich’s music, I will first discuss the “aleatory tradition” of the mid-twentieth century as labelled and conceptualised by Frank Hoogerwerf.<sup>4</sup> In his 1976 article, Hoogerwerf outlined three distinguishing features of this aleatory aesthetic. First, the composer of aleatoric music is not seeking individual expression, but instead “an acceptance of

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<sup>3</sup> There is considerable variation in the use of the terms chance, indeterminacy, and aleatory, particularly by composers who sought not only effective terms for their music but means of distinction from the work of composers they rejected. Rather than engage with terms in this needlessly complicated way, I will be using “indeterminacy” in its most basic form to refer to indeterministic process, whatever its locus of operation (composer indeterminacy, performer indeterminacy, etc.). My use of “aleatory tradition” follows from Frank Hoogerwerf’s work defining the “aleatory aesthetic” particularly around the work of John Cage (rather humorously, as Feisst notes Cage “vehemently opposed” the term aleatory (210)). For more information on this proliferation of terms, see Sabine Feisst, “Negotiating Freedom and Control in Composition,” in *The Oxford Handbook of Critical Improvisation Studies, Volume 2*, ed. George Lewis and Benjamin Piekut, (Oxford University Press, 2016): 208-211. Hoogerwerf’s term is used throughout the article Frank W. Hoogerwerf, “Cage Contra Stravinsky, or Delineating the Aleatory Aesthetic,” *International Review of the Aesthetics and Sociology of Music* 7, no. 2 (1976): 235-247.

<sup>4</sup> Hoogerwerf, “Cage Contra Stravinsky,” 235.



sounds as they are,” and hence is satisfied to relinquish “absolute control of material.”<sup>5</sup> Secondly, there is an absence of a “syntax” for sounds.<sup>6</sup> Again, this emerges out of a desire to focus on the sound itself, and not on an artificially imposed system of relationships. As Hoogerwerf describes, such a work of art is “a continuum rather than a clearly defined progression of events,” in which often, “there is really no beginning nor end, other than for pragmatic necessity.”<sup>7</sup> Rather than creating a system that tries to justify the sequence of events, this music presents listeners with the direct experience of sonic material. The final characteristic of aleatoric music Hoogerwerf describes is the elevation of reality over artifice – by diminishing the composer’s intentions and imposed syntax, the sounds of the composition come to “have everything in common with the sounds encountered in ordinary life” and the aesthetic distance between art and life disappears.<sup>8</sup>

This characterisation of aleatoric music is most clearly drawn from the work of John Cage, whose indeterministic compositions focused specifically on diminishing the role of the composer and performer’s personal tastes and elevating sound as such.<sup>9</sup> It is also present in the work of other composers like Morton Feldman (who, Cage argued, “changed the responsibility of the composer from making to accepting”<sup>10</sup>). Critically, Hoogerwerf’s three features also

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<sup>5</sup> Ibid., 237.

<sup>6</sup> Ibid., 241.

<sup>7</sup> Ibid., 242.

<sup>8</sup> Ibid., 244.

<sup>9</sup> John Cage, “Composition as Process,” in *Silence: Lectures and Writings*, 50th Anniversary Edition (Wesleyan University Press, 2011), 35-40.

<sup>10</sup> John Cage, “Lecture on Something,” in *Silence: Lectures and Writings*, 50th Anniversary Edition (Wesleyan University Press, 2011), 129.



distinguish “aleatoric music” from music that incorporates stochastic approaches into otherwise traditional western art compositions. Iannis Xenakis, for instance, allowed unplanned variation at a minute level in pieces like *Pithoprakta*, but as Gary Potter argued, “Xenakis carefully ‘domesticates’ chance to serve a particular purpose and yield a specific result.”<sup>11</sup> Xenakis’ approach focuses not on the direct consideration of sound free from syntax, but on the use of tight, mathematical control at the level of probability.<sup>12</sup> Thus, for this paper, the term aleatoric music will be restricted to Hoogerwerf’s conception, focusing on the music of those like Cage and Feldman with whom Eno and Rich have far more in common.

Within this aesthetic of aleatoric music, there is a further important distinction to be made concerning the locus where indeterminacy arises. In Cage’s earlier works like the *Music of Changes*, compositional elements were chosen using a randomised system, but the performer then plays the given score in a traditional manner.<sup>13</sup> Other aleatoric music, like Morton Feldman’s graphic scores (used as early as his 1950 composition “Projection 1”<sup>14</sup>), provide indeterminacy instead in the act of performance. Potter focuses on this distinction in his dissertation on “chance music” and suggests that the aleatoric tradition can be divided into music that is indeterminate in composition, and music that is indeterminate in performance.<sup>15</sup> Cage makes a similar bifurcation in his writing on indeterminacy, and further suggests that the

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<sup>11</sup> Gary Morton Potter, “The Role of Chance in Contemporary Music,” PhD diss., (Indiana University, 1971), 63.

<sup>12</sup> *Ibid.*, 64.

<sup>13</sup> Cage, “Composition as Process,” 36.

<sup>14</sup> Morton Feldman, *Projection I* (New York: C. F. Peters, 1962). First published in 1950.

<sup>15</sup> Potter, “The Role of Chance in Contemporary Music,” 4.



movement to performance indeterminacy in his work better frees the work from the intentions of the composer.<sup>16</sup> Pierre Boulez in his own writing on aleatoric music also describes the transition from compositional to performative indeterminacy as a further reduction of the composer's involvement in the work and a "glorification of the interpreter."<sup>17</sup> In these cases, one can see that the motion from indeterminacy in composition to indeterminacy in performance is one in which the music comes to embody Hoogerwerf's three characteristics more fully. By granting the performer freedom in the sounds they produce, the composer has relinquished absolute control over the music and must accept a wider range of possible results. Further, if the performer enacts Cage's intention of playing free from personal taste, there is even less of a syntax of sounds, as there is no stable sequence of pitches fashioned by the composer that might develop a sense of internal relations on repeated listening – the audience can instead hear return performances without the structuring involvement of memory or analysis. Thus, the second feature is also strengthened in performer indeterminacy.

Despite this further fulfillment of the aleatory aesthetic, music that is indeterminate in performance still does not fully depersonalise its sounds or attempt to dispel the aesthetic distance between art and life. In part, this arises from the fact that Cage and associated composers maintained a relatively conventional conception of the role of the listener. Audience members still attended concerts featuring indeterminate music, artistic productions framed not by an impersonal environment, but by a composer or performer at the centre of attention in the concert hall. Even in such a work as Cage's *4'33"*, there is still an audience observing a human on stage. The early ambient music of Eno and Rich, however, suggests that the process of

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<sup>16</sup> Cage, "Composition as Process," 35-40.

<sup>17</sup> *Ibid.*, 53. Although in Boulez' case, he portrays this negatively as the composer abandoning "every last embryo of craftsmanship." (42)



increasing indeterminacy observed in Cage's work could continue by shifting focus away from human agents.<sup>18</sup> For Eno and Rich, performers and composers are reduced to just one potentially ignorable part of the sonic environment as listener attention fluctuates unpredictably.<sup>19</sup>

### Early Ambient Music and Listener Indeterminacy

From the first definition of ambient music provided by Eno in his liner notes to *Ambient 1*, the focus on the listener is clear. As Eno famously wrote, “ambient music must be able to accommodate many levels of listening attention without enforcing one in particular; it must be as ignorable as it is interesting.”<sup>20</sup> Drawing on Cage, minimalism, and defined against homogenising “muzak,” ambient music emerged in the late 1970s as a genre “intended to induce calm and a space to think.”<sup>21</sup> It was music emerging from a revived, new-age concern for “meditation, ecstatic states, and stillness”<sup>22</sup> and the sonic means by which these could be achieved. Importantly, Eno's portrayal stresses that ambient music allows listener attention to

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<sup>18</sup> Early electronic and tape music by composers such as Pierre Schaeffer also effectively reduced the role of the performer by shifting away from the concert stage, although this music still maintained focused listening as an ideal. Even so, Schaeffer's work did influence early ambient music (Till, “Ambient Music,” 330).

<sup>19</sup> This idea is not completely foreign to Cage. For instance, in “Composition as Process,” *Silence: Lectures and Writings*, 50th Anniversary Edition (Wesleyan University Press, 2011), Cage writes that “the mind may be used either to ignore ambient sounds, pitches other than the eighty-eight, durations which are not counted, timbres which are unmusical or distasteful, and in general to control and understand an available experience. Or the mind may give up its desire to improve on creation and function as a faithful receiver of experience.” (32) In his work, however, Cage positions ignoring different sounds as a volitional act taking place in a typical concert space, not yet seeing it as a possible locus for indeterminacy.

<sup>20</sup> Eno, “Ambient Music,” 1.

<sup>21</sup> Till, “Ambient Music,” 330-334. Eno, “Ambient Music,” 1.

<sup>22</sup> Till, “Ambient Music,” 329.



drift freely and that it is just one part of the sonic environment. In the famous (and perhaps fictionalised) origin story for his idea of ambient music, for instance, a convalescing Eno was “too beat to get up and adjust the volume, [and] let recorded harps mix with the rain and his own rising and falling attention”<sup>23</sup> – the music became equally as ignorable as the sound of rain. Eno also, like other early composers in this genre, took advantage of new audio technology to allow listeners more control over listening environments, as he released *Ambient 1* on record and cassette in 1978, emphasising portable technology rather than a framed concert space.<sup>24</sup> Thus, Eno’s early work positioned ambient music as a genre focused on the choices and states of the listener.

Robert Rich’s early work similarly characterised ambient music. This is particularly illustrated in Rich’s early 1980s “sleep concerts,”<sup>25</sup> in which Rich performed through the night to a resting audience, the music for which eventually inspired his seven-hour-long piece *Somnium*. In his words, the purpose of these concerts was to “let the music incorporate itself into [one’s] perceptual framework” and to create a space for “unique states of consciousness”<sup>26</sup> as the listener was drawn in and out of sleep by the music. When he later released *Somnium* for individual listening, he also reinforced the fact that this format would permit “more choices about the way

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<sup>23</sup> John Lysaker, "Turning Listening Inside Out: Brian Eno's Ambient 1: Music for Airports," *JSP: Journal of Speculative Philosophy* 31, no. 1 (2017): 158. Accounts differ on how apocryphal this story is.

<sup>24</sup> *Ibid.*, 156.

<sup>25</sup> Joseph Morpurgo and Robert Rich, “Dreamcatching: The Remarkable Story of Robert Rich and the Sleep Concerts,” *Fact Magazine*, accessed 5 October 2022, <https://www.factmag.com/2014/10/10/dreamcatching-the-remarkable-story-of-robert-rich-and-the-sleep-concerts/3/>, 1.

<sup>26</sup> Robert Rich, “Somnium and the Sleep Concert,” Liner notes for *Somnium*, by Robert Rich, Hypnos/Soleilmoon Recordings, 2001.





you listen to this music.”<sup>27</sup> Further, Rich noted in an interview that he had an early interest in cognitive science and sleep research, and that his sleep concerts were informed by an awareness of the several states of consciousness between waking and deep sleep.<sup>28</sup> He saw his music as a way to “surf” these different levels of awareness.<sup>29</sup> Finally, Rich also positioned his music as just one sound source in the environment – his drones and tracks sounded alongside snoring audience members (for in-person concerts), traffic sounds, sirens, and the rest of the local soundscape.<sup>30</sup>

Both Eno’s and Rich’s portrayals of their own music emphasise the variable listening states of the audience. Their descriptions suggest that the musical material creates sonic spaces that do not force any one way of listening, while also offering opportunities for the listener to move unpredictably through different states. For Eno, the states are levels of attention to the music and engagement with the surrounding environment, and for Rich’s sleep music, they are levels of attention and conscious awareness. In either case, ambient music emerges as a genre that plays with indeterminacy but shifts it from the composer and performer to the listener (a possibility not explicitly considered by Potter, Cage, or Boulez). Further, Eno and Rich position the composer’s work as just one sound source within the surrounding environment. As a result, both Eno’s and Rich’s writings suggest an aleatoric characterisation of their music; however, there remains the question of whether their work actually instantiates this view. To demonstrate that their music does effectively create listener indeterminacy, I turn now to the psychological literature on modes of listening.

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<sup>27</sup> Ibid.

<sup>28</sup> Joseph Morpurgo and Robert Rich, “Dreamcatching,” transcript.

<sup>29</sup> Robert Rich, “Somnium and the Sleep Concert.”

<sup>30</sup> Ibid.



### Modes of Listening and Ambient Music

Since Pierre Schaeffer's early work on modes of listening in 1966, the literature on this topic has continued to grow in scope and precision.<sup>31</sup> Schaeffer initially described four modes of listening, but Tuuri and Eerola's 2012 article on a taxonomy of listening increases this to nine main modes of listening in three broad categories: there are three "experiential" modes of listening including direct somatic responses to sound (reflexive and kinaesthetic listening) and "early associations, mental images and feelings pre-attentively evoked in the listening experience"<sup>32</sup> (connotative listening); four "denotative" modes, which are different varieties of hearing sound as a sign, whether physically or culturally associated (causal, empathetic, functional, and semantic); and two reflective modes, operating at a higher level of awareness (critical listening, which is thinking about "judging the appropriateness of listening-based interpretations,"<sup>33</sup> and reduced listening, which is when one focuses on features of the sound as such).<sup>34</sup> In addition to delineating these categories, Tuuri and Eerola also carry out an exercise of writing about the experience of a sound event (a cell phone ringing during a lecture or a song playing from an iPod) in each of these modes.<sup>35</sup> In doing so, they demonstrate how a single sound has the capability not only to elicit cognitive activity in all of the above modes, but that a

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<sup>31</sup> Kai Tuuri and Tuomas Eerola, "Formulating a Revised Taxonomy for Modes of Listening," *Journal of New Music Research* 41, no. 2 (2012): 139.

<sup>32</sup> *Ibid.*, 141.

<sup>33</sup> *Ibid.*, 149.

<sup>34</sup> *Ibid.*, 149.

<sup>35</sup> *Ibid.*, 148.



listener can quickly cycle through these different modes in response to different cues in the environment and different levels of attention. Further, Tuuri and Eerola suggest that “some sounds may induce the activation of certain modes more strongly than others,”<sup>36</sup> thereby indicating the possibility of musical devices that can nudge the listener towards changing modes.

Another important part of Tuuri and Eerola’s taxonomy is the argument that listening experiences in total can be conceptualised on three distinct axes: intentionality (described by the above modes of listening), attention, and disposition (the particularities of the individual’s listening style).<sup>37</sup> Following Eno’s and Rich’s descriptions of their own work, it is not difficult to see that their music enacts indeterminacy along the first two axes, intentionality and attention. The listener may listen to the music to varying levels and directions of intentionality, and also be aware of the music to varying degrees as attention is drawn elsewhere by the environment.

Additionally, in a text by Bayne and Hohwy on the modes of consciousness, the authors suggest that cognitive states more broadly (including, for instance, conscious wakefulness, drowsiness, hypnagogia, and light sleep) can also be profitably conceived of as operating on two axes: those of awareness and wakefulness.<sup>38</sup> The resonance between this model and that for states of listening is immediately apparent. Awareness, also described as “contents of consciousness,”<sup>39</sup> refers to a subject’s cognitive capacity for degrees of thought and, as a result,

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<sup>36</sup> Ibid., 138.

<sup>37</sup> Ibid., 143.

<sup>38</sup> Tim Bayne and Jacob Hohwy, "Modes of Consciousness," in *Finding Consciousness: The Neuroscience, Ethics and Law of Severe Brain Damage*, ed. Walter Sinnott-Armstrong (Oxford University Press, 2016), 61, 63. The authors do suggest that this conception is insufficient for the explanation of certain states such as sleepwalking, vegetative states, and epileptic states, but as those states are not (generally) within the field of operation for ambient music, the two-dimensional analysis is effective enough for this discussion.

<sup>39</sup> Ibid., 61.



is tied directly to a subject's ability to manifest and direct intentionality. Wakefulness as used by Bayne and Hohwy concerns the degree of a subject's "orientation to [their] environment,"<sup>40</sup> and thus corresponds to a subject's possible range of attention. Pairing these two sets of axes (awareness/intentionality and wakefulness/attention) suggests that even the more extreme example of Rich's sleep concerts, where audience members drifted between modes of consciousness, might be understood as deriving from the same mechanisms as used in Eno's music: namely, free variability of intention and attention. Lest this talk of modes of listening and consciousness become too abstract, however, a discussion of *Ambient 1* and *Somnium* in light of these modes will help to clarify the concepts and demonstrate that Eno's and Rich's ambient music does enact listener indeterminacy.

Throughout the four parts of Eno's *Ambient 1*, there are several devices for allowing listeners variability on the axis of attention. Particularly in the composition's first part, "1/1," there are extended pauses after notes and phrases in which Eno gives the surrounding environment space to draw the listener's focus (e.g., two of the early, longer pauses are 0:14 – 0:24 and 1:15 – 1:32).<sup>41</sup> The music itself is relatively slow and highly repetitive, and as a result, does not force itself on the listener with anything sudden or any attention-drawing sense of musical development. There is also a relatively small palette of timbres used by Eno, which aids in reducing the potential for a sense of surprise by maintaining the homogeneity of the work.

Further, Eno uses several musical devices in the composition to subtly provoke different modes of listening, while still allowing the accidents of the listener's internal state and variable attention to determine how and what they hear. Most obviously, the tonal and rhythmic features

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<sup>40</sup> Ibid., 62.

<sup>41</sup> Brian Eno, *Ambient 1: Music for Airports*, recorded 1978, Polydor Records, 1978, accessed 1 November 2022, <https://www.youtube.com/watch?v=vNwYtllyt3Q>.



of the work suggest the semantic listening mode, as the audience hears gestures fitting conventionalised tonal relationships and a periodic metric frame of 4/4 time. The odd, altered timbre of the piano and human voices in the first and second parts, respectively, might also provoke the mode of reduced listening if one is in the right intentional state and focuses on the timbre alone. Eno's treatment of the various instruments also emphasises their physical means of sound production, and thus could suggest the causal mode of listening. For instance, Eno emphasises the breathy roughness of the voices in the second and third parts and the unpitched 'thud' that accompanies many of the lower piano-like notes throughout the album. In the third section, Eno also makes use of a scattered spatialization of the pitches which, if considered pre-attentively, might serve to activate the reflexive mode. As Tuuri and Eerola describe, the reflexive mode consists of quickly-evoked "action-sound couplings"<sup>42</sup> operating on an ingrained, physical level. If the listener is attentive enough to notice, for instance, a pitch coming unexpectedly from the far-right field, they will instinctively be drawn to attend to the source location of the pitch as an innate sound reaction. Finally, the use of the altered human voice in the second and third movements might provoke the empathetic mode of listening, as the listener might be drawn to consider (in full awareness or not) what subjective state these ghostly voices are projecting. While other features could evoke additional modes of listening in Eno's album, the above examples are enough to demonstrate that the composition allows listeners to vary over both the axes of attention and intention. *Ambient 1* uses different sounds that might provoke a range of listening modes experienced by the listener, but none of them force the listener into any one mode; instead, the listener moves unpredictably between listening states, enacting listener indeterminacy.

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<sup>42</sup> Tuuri and Eerola, "Formulating a Revised Taxonomy for Modes of Listening," 146.



Rich's *Somnium* also presents musical material that enables listener indeterminacy.<sup>43</sup> *Somnium* is a quiet piece intended to be experienced just at the range of perception, and the movement between different sound areas happens in extremely slow crossfades so that there are no sudden changes to forcefully draw the listener's attention.<sup>44</sup> The musical material also consists of long drones and natural sounds like water or wind, and soft, repetitive wildlife samples that Rich has often spatialised so they seem to come from far away. As a result, the listener can choose to pay attention to the piece's sounds, but the quiet, repetitive, and locally static content also fades easily out of attention. Thus, *Somnium* allows the listener to drift along the axis of attention, not enforcing any one state.

The piece also uses sounds that have the potential to call forth a variety of different modes of listening on the axis of intentionality. For instance, at 0:1:48, Rich uses a soft flute melody that, in recalling concert music, might provoke a mode of reduced listening as the listener attends to the sound of the flute itself, or also provoke the semantic mode as the melody suggests a conventionalised tonal framework (the flute moving first between the root, fifth, leading tone, and third of a minor tonality). Later, at 1:17:00, one can hear birdsong which could suggest a connotative mode if heard pre-attentively, as it might evoke associated images of birds or nature. By 1:35:30, another less identifiable, animal-like sound has slowly faded into the mix, but in this case, the cooing, arching calls seem highly emotive. If the listener happens to find their attention drawn to the sound, they might at some level read into the affects this sound could convey, and thereby activate the empathetic mode. Then, at 1:53:25, after a long fade-in that

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<sup>43</sup> Robert Rich, *Somnium*, recorded 1994-2000, Hypnos/Soleilmoon Recordings, 2001, accessed 13 October 2022, <https://www.youtube.com/watch?v=vCS4B4W7mXA>.

<sup>44</sup> Robert Rich, "Somnium and the Sleep Concert." Rich suggests turning the volume down so that the sounds of the piece be "nearly inaudible," soft enough to "hover at the edge of awareness."



masks its arrival, one can hear water moving and lightly splashing. As Tuuri and Eerola suggest, “there is a bias to perceive sound as being intentional, especially if it suggests biologically relevant movement patterns,”<sup>45</sup> and that is certainly true here if the listener attends to the sound. One might think about the source of the sound, entering the causal mode of listening, or respond pre-attentively in the kinaesthetic mode to the implied actor through the activation of mirror neurons, as sounds of motion produce a reflexive haptic response in the listener.<sup>46</sup> While this is a small selection of the array of sounds and techniques used by Rich, it demonstrates again that his compositional choices allow the listener’s attentional and intentional state to vary unpredictably over the course of this work; as a result, *Somnium* engages in listener indeterminacy. This will only be the truer if one considers the hypnagogic and sleep-transitional states listeners will encounter if they choose to sleep to this composition. That set of listening conditions, while not covered here, is all the more evocative, in my experience.<sup>47</sup>

Thus, as the above discussion demonstrates, the concept of indeterministic processes over the axes of listening attention and intention applies effectively to Eno’s and Rich’s works as an analytical tool. Both works provide spaces for a variety of levels of attention without forcing one in particular. They also both use various musical devices to suggest different modes of listening, thereby opening the possibility of drawing the listener to states they otherwise might not enter in typical concert music. Just as graphic scores provide a preliminary structure from which the

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<sup>45</sup> Tuuri and Eerola, “Formulating a Revised Taxonomy for Modes of Listening,” 142.

<sup>46</sup> *Ibid.*, 146.

<sup>47</sup> Necessarily, the fragmentary, ineffable qualities of hypnagogic and related states do not dispose themselves to easy description. To readers intrigued by the idea, I can only suggest trying it oneself; however, if others’ experiences are anything like my own, I can say that Rich’s description of surfing states of consciousness is apt. There is a liquid, immersive quality to the cognitive slip-stream drift as one glides and splashes through inner auralities.



indeterminate performance can extend and more easily avoid the pitfalls of convention and personal taste, the prompts for listening modes included in these works provide a subtle underlying structure for the listener to help destabilise conventionalised listening in one mode and support variation in the listener's attentional and intentional state. As a result, the work of Eno and Rich does enact the listener indeterminacy their own descriptions suggested. Given this, the question remains – do Eno's and Rich's works attain to the aleatory aesthetic in Hoogerwerf's conception, and thereby continue the line of thought running through Cage's work?

### Ambient Music and the Aleatory Tradition

Hoogerwerf's first characteristic of the aleatory tradition is that it relinquished absolute control over the musical material and reduced the personal expression of the composer. Considering the above discussion, the first part of this characteristic is fulfilled by listener indeterminacy: Eno and Rich intentionally gave up control over how a listener would hear any particular moment of their compositions. The second part of the characteristic, though, may initially seem not to apply particularly well to ambient music – after all, the recordings are stable, composed works that demonstrate the application of conventional frameworks like metre and tonality. A brief consideration of Eno's and Rich's compositional processes, however, demonstrates that both were also interested in diminishing the role of the composer.

In what became a famous characterisation, Eno described himself early in his career as a “nonmusician.”<sup>48</sup> He lacked conventional musical skills and formal musical training in both

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<sup>48</sup> Lysaker, “Turning Listening Inside Out,” 161.





performance and composition.<sup>49</sup> Eno also thought that “conventional music theory [could] constrict more than enable creative music making” by creating arbitrary constraints on the possibilities of sound.<sup>50</sup> But rather than see this freedom from traditional systems as an opportunity to express his personal tastes, he instead attempted to remove his intentions from the composition process. In Eno’s own words, “instead of trying to organise [the music] in full detail, you organise it only somewhat, and you then rely on the dynamics of the system” to produce the rest.<sup>51</sup> He saw his musical task more as a gardener of the “complex and unpredictable processes of nature,”<sup>52</sup> than an architect enforcing his own will. Even the cover design for *Ambient 1*, scholar John Lysaker argues, marginalises Eno’s presence and suggests that “one should not expect authorial expression to be the principal goal [...] or tracking it to be our principal task.”<sup>53</sup> Thus, from Eno’s portrayal of his own music, it is clear that he, like Cage, is interested in diminishing the composer’s role.

Likewise, Rich’s work also moves away from the centrality of the composer. In Rich’s first sleep concerts, the music was completely improvised from simple drone material and long recordings of nature.<sup>54</sup> Further, Rich describes setting up sonic processes in the technology he was using and letting these guide how the music unfolded over several hours.<sup>55</sup> Using “digital

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<sup>49</sup> Cecilia Sun, "Brian Eno, Non-Musicianship and the Experimental Tradition," in *Brian Eno: Oblique Music*, edited by Sean Albiez and David Pattie, 29-48 (New York: Bloomsbury Academic, 2016): 30-31.

<sup>50</sup> *Ibid.*, 31.

<sup>51</sup> Brian Eno, 2012, quoted in Lysaker, “Turning Listening Inside Out,” 160.

<sup>52</sup> *Ibid.*, 160.

<sup>53</sup> Lysaker, “Turning Listening Inside Out,” 158.

<sup>54</sup> Joseph Morpurgo and Robert Rich, “Dreamcatching,” transcript.

<sup>55</sup> *Ibid.*



signal processing [or] strange time-stretching algorithms,”<sup>56</sup> Rich would generate sounds he could not expect. Even more than Eno, Rich’s *Somnium* also largely avoids traditional compositional devices. For instance, after a clear flute melody in the first several minutes of the piece, the majority of the following seven hours consists of field sounds and extremely slow, indistinct drones. There are no obvious features that call attention to the composer, as the natural sounds generally dominate the texture. As a result, Rich’s role is secondary in the work, and so both Eno’s and Rich’s works fulfill Hoogerwerf’s first characteristic by diminishing the role of the composer.

Hoogerwerf’s second characteristic of the aleatory tradition is the rejection of a ‘syntax’ of sounds. Again, in the context of listener indeterminacy, Eno’s and Rich’s music attains this quality. Because the listener’s attentional and intentional state is free to vary, there is no reason to expect any one mode to follow any other mode. As a result, in the listener’s experience, no one sound in the composition will necessarily follow any other. For instance, in *Somnium*, one might become consciously aware of a bird song at one moment, slip to a less aware state, then rise again into awareness say, ten minutes later, into the sound of rushing water. The sequence of sounds of which one is aware is arbitrary and accidental, and thus free of syntax. As a result, this ambient music also fulfils this component of the aleatory aesthetic.

Finally, Hoogerwerf’s third part of the aleatory aesthetic is the affirmation of everyday life. That feature is also present in this music, even to a greater degree than that achieved by Cage’s concert works. Eno’s and Rich’s ambient works were both eventually released in portable listening modes with the understanding that one could turn on the music in whatever tasks one was engaged in, whether walking, thinking, or washing dishes. Because of this, Eno’s and Rich’s

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<sup>56</sup> Ibid.



music is not removed from life by the necessity of a concert stage – it can be experienced as one set of sounds among many in the environment of ordinary life. As Lysaker argues, “Eno [wanted] to break down the barrier between art and everyday life,”<sup>57</sup> and in positioning music as another ignorable part of the listener’s sonic environment, his ambient music does just that. Likewise, Rich wrote his music with the hope that it would “enhance [his listener’s] experience of life” and recall “fundamental aspects of human experience” that have been lost in the rapid pace of modern society.<sup>58</sup> For both Eno and Rich, music gives a new way of experiencing everyday life that elevates it to the same status as art (or reduces art to an object of life). Thus, their music demonstrates the last characteristic of aleatory music, and so Eno’s and Rich’s ambient music meets all of Hoogerwerf’s descriptors for what constitutes the aesthetic. As a result, their ambient music exists in the same cognitive space as Cage’s work, while pushing it in a new direction by reframing the role of the listener.

### Conclusion

What did you just hear? If you chose to listen to this paper’s accompanying composition while reading, you have experienced the drift of different listening modes that ambient music can stage. One is pulled between centres of attention and ways of listening whose sequence the composer could not have predicted, and one’s variable awareness transforms the track into an irregular patchwork of half-remembered moments. For Eno and Rich, ambient music might tint the events it accompanies, but it does not overtake them. Music remains just one aspect of one’s cognitive environment. In these ways, ambient music continues the aleatory tradition and Cage’s

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<sup>57</sup> Lysaker, “Turning Listening Inside Out,” 168.

<sup>58</sup> Joseph Morpurgo and Robert Rich, “Dreamcatching,” transcript.



work in particular; the motion from composer to performer indeterminacy already intensified the principles of aleatory, but the movement to listener indeterminacy further strengthened and developed them. Thus, despite its association with muzak and popular ‘chill out’ musics, ambient music is more than just background noise and sonic filler; it can be experienced as experimental music that provides new ways of becoming aware of our own shifting attention and the soundscapes around us.



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

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

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Ashcroft, Griffiths, and Tiffin have underscored how education is “...perhaps the most insidious and in some ways the most cryptic of colonialist survivals,”<sup>1</sup> and the field of music education is no exception to this claim. As reflected by practices in North American public school music classrooms, one-to-one instrumental lesson contexts, and after-school socially driven music program sites, Western music education for K-12 youth perpetuates colonialist thinking, structuring, and value-making, and thus represents a modern-day colonizing project. In order to maintain its relevancy amidst the rise in equity, diversity, inclusion (EDI) education and discussions, it is crucial that music educators consider their complicities in the modern colonial system. Music teaching practices can be re-framed in order to support, and not hinder, the decolonization of Western society, and young people can play a crucial role in advancing this work into the future. Thus, it is more imperative than ever that music teachers seek and utilize anti-colonialist methodologies to positively benefit and empower their students.

This paper will employ the following post-colonial methodologies and concepts to demonstrate how Western music education is sustained by colonial structures and logics. Firstly, Stuart Hall’s conceptualization of articulation theory will be used to identify cryptic elements of colonialism in three distinct music education contexts. According to Kent State University’s 2018 handout, “Articulation Theory for Beginners,” this type of analysis aims to uncover “...how some person or group that has specific interests tries to connect other people, groups, economic arrangements...ideas, and property to carry out their interests.”<sup>2</sup> In other words, this theory examines the interests and intentions that sustain hierarchies and supports an intersectional view

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<sup>1</sup> Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, *Key Concepts in Post-Colonial Studies* (London; New York: Routledge, 2007), 371.

<sup>2</sup> Kent State University, “Articulation Theory for Beginners,” (2018), 1.

of critical issues, meaning that such issues are the product of several different elements and cannot be reduced to one cause. Regarding how colonialism functions in music education, this paper will demonstrate how this system is sustained in numerous ways, as reflected by non-diverse curriculums, overdependence on Western musical techniques and ensembles, moralizing agendas, and more. Additionally, this paper aligns with the prescribed steps for articulation analysis: it will identify the dominant voices in music education, the actants that these dominant voices are attempting to bring together and the effects of this supposed unity, the voices that are erased in this process, and what alternative articulations are possible.<sup>3</sup>

Moreover, Louis Althusser's concept of *interpellation*, as well as various key terms discussed in Ashcroft, Griffiths, and Tiffin's book, *Key Concepts in Post-Colonial Studies*, will be utilized to identify how Western music education continues to operate as a colonial enterprise. According to Althusser, interpellation "...explain[s] the way in which ideas get into our heads and have an effect on our lives, so much so that cultural ideas have such a hold on us that we believe they are our own."<sup>4</sup> Western music education works as an interpellation process for the imbibing of colonialist values and logics. One example of this (which will be discussed later in this paper) refers to public school music programs' overwhelming dependence on the *ensemble paradigm*, a band, orchestra, and/or choir model of school music instruction that instills Western music listening and performance practices in students.<sup>5</sup> Additionally, this paper will analyze how Western music education can be used as examples of the following post-colonial key concepts:

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<sup>3</sup> Kent State University, "Articulation Theory," 2.

<sup>4</sup> "Notes on Interpellation," Longwood.edu, 2020, <http://www.longwood.edu/staff/mcgeecw/notesoninterpellation.htm>.

<sup>5</sup> Juliet Hess, "Music Education and the Colonial Project: Stumbling toward Anti-Colonial Music Education.," in *The Routledge Handbook to Sociology of Music Education* (London: Taylor & Francis, 2021), 26–27.

*class and post-colonialism; decolonization; Eurocentrism; exotic/exoticism; hegemony; marginality; neo-colonialism; and whiteness.*<sup>6</sup> Therefore, the post-colonial methodologies of articulation theory and interpellation, as well as various post-colonial concepts, will be employed to argue how modern Western music education perpetuates colonialist thinking, structuring, and value-making.

This paper will analyse how the aforementioned theories and conceptualizations operate in three of the most common settings for K-12 music instruction in North America: public school music classrooms, one-to-one lesson contexts, and after-school, socially driven music program sites. Firstly, each of these contexts are heavily entrenched in Eurocentric systems. According to Ashcroft, Griffiths, and Tiffin, Eurocentrism refers to “the conscious or unconscious process by which Europe and European cultural assumptions are constructed as, or assumed to be, the normal, the natural or the universal.”<sup>7</sup> As identified by Juliet Hess, public school music teachers “readily employ Western musical epistemologies and constructs to engage with a range of musics” and overemphasize “the use of Western standard notation and... notational literacy in music education.”<sup>8</sup> This over-dependence on Western systems disregards the fact that most non-Western musics center aurality and employ varied notation systems, and also negates “the elements of music not typically valued in Western traditions, such as timbre and the social context of...performance[s].”<sup>9</sup> Moreover, the ensemble paradigm, which “...[requires] a type of

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<sup>6</sup> Ashcroft, Griffiths, and Tiffin, *Key Concepts*, 33–223.

<sup>7</sup> Ashcroft, Griffiths, and Tiffin, 84.

<sup>8</sup> Hess, “Music Education and the Colonial Project,” 26-27.

<sup>9</sup> Juliet Hess, “Becoming an Anti-Racist Music Educator: Resisting Whiteness in Music Education,” *Music Educators Journal* 107, no. 4 (June 2021): 16, <https://doi.org/10.1177/00274321211004695>.

repertoire that features predominantly White male composers” and “...remains situated in a Western European tradition” continues to dominate the majority of school music programs in the United States and Canada.<sup>10</sup> The ensemble paradigm reflects a type of interpellation apparatus known as *Ideological State Apparatuses (or ISA's)*, which “operate through ideas and representations that we encounter throughout our lives, training us and conditioning in us certain attitudes and behaviors that we are led to believe are natural.”<sup>11</sup> For example, the centering of Western musical notation, repertoire, and ensembles forces students to interpellate Western values, such as the belief that one should maintain “still comportment” and listen to music without moving one’s body.<sup>12</sup> Moreover, the dominance of Western musical practices discourages students from gaining any proficiency in vernacular or non-Western musics, and influences students to regard Western musical understanding as not only the ‘norm,’ but the only type of musical style worthy of study. Therefore, K-12 school music programs continue to articulate Eurocentric methods, which leads to the interpellation of colonial values and attitudes in this educational context.

Eurocentrism can also be seen in the overwhelming and rarely challenged use of the *master-apprentice model* in one-to-one music lessons. This type of apprenticeship is a key, historical element of the Western classical music tradition and is premised upon a hierarchical relationship between the novice student and the expert, highly experienced teacher; in other

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<sup>10</sup> Hess, “Becoming an Anti-Racist Music Educator,” 16.

<sup>11</sup> “Notes on Interpellation,” Longwood.edu, 2020.

<sup>12</sup> Hess, “Becoming an Anti-Racist Music Educator,” 17.



words, “...the student performs for the master, who in turn offers critique.”<sup>13</sup> This type of top-down, didactical teaching approach barely allows space for student freedom of expression and critical reflection, as it is characterized by high levels of teacher control and judgement. Moreover, this model is increasingly receiving heavy criticism, and not only for its highly imbalanced power structure; as noted by Gaunt, López-Íñiguez, and Creech, “In recent decades...evidence of maltreatment right through to extreme abuse and of manipulation for political ends has come to light” in this context.<sup>14</sup> However, several studies of music in higher education have underscored that the master-apprentice model continues to be the “dominant pedagogical framework for applied music instruction.”<sup>15</sup> The persistent use of this teaching style can be explained by its hegemonic structure, which is “domination by consent”<sup>16</sup> and achieves such consent by interpellating students to believe that “Eurocentric values, assumptions, beliefs and attitudes are...the most natural or valuable.”<sup>17</sup> In other words, the master-apprentice model endures because society has normalized Western musical practices as the ‘only way’ to teach music at a high, professional level. Thus, this problematic framework articulates Western values and hierarchical structures to the erasure of student agency and critical thought.

Lastly, many after-school community music programs driven by social improvement aims continue to rely upon a Eurocentric curriculum. One example can be found in the work of

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<sup>13</sup> Helena Gaunt, Guadalupe López-Íñiguez, and Andrea Creech, “Musical Engagement in One-To-One Contexts,” in *Routledge International Handbook of Music Psychology in Education and the Community* (London: Routledge, 2021), 336.

<sup>14</sup> Gaunt, López-Íñiguez, and Creech, “Musical Engagement in One-To-One Contexts,” 337.

<sup>15</sup> Gaunt, López-Íñiguez, and Creech, 342.

<sup>16</sup> Ashcroft, Griffiths, and Tiffin, *Key Concepts*, 106.

<sup>17</sup> Ashcroft, Griffiths, and Tiffin, 107.

El Sistema, which is one of the most “... famous and lauded music education system[s] in the world”<sup>18</sup> and currently encompasses 287 different programs in over fifty-five countries, of which 126 are located in Canada and the United States.<sup>19</sup> Though this program was originally founded in a non-Western country, Venezuela, it provides youth with Western orchestral training, thus aiming to turn “...slum dwellers into world-class classical musicians.”<sup>20</sup> In other words, El Sistema and its affiliated organizations are steeped in a Eurocentric model of music education, by using classical music, a style of music primarily consumed and produced by white, upper-class groups in Western societies, as a social action program for impoverished and racialized youth. Therefore, three of the most common Western music education contexts – public school music classrooms, one-to-one lesson contexts, and after-school, socially driven music program sites – center Western European music training and values as the universal and singular way to engage in musical study.

Although each of these contexts are steeped in Eurocentrism, the three music education settings that will be discussed in this paper utilize colonial logics in unique ways, in alignment with the intersectionality posed by articulation theory. First, K-12 public school music education programs predominantly serve and are fronted by white, upper/upper middle-class socioeconomic groups whilst excluding marginalized groups, such as those who are low-income and/or racialized. For example, in the United States, white students are “...significantly

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<sup>18</sup> Geoffrey Baker, “El Sistema, ‘the Venezuelan Musical Miracle’: The Construction of a Global Myth,” *Latin American Music Review* 39, no. 2 (December 2018): 160, <https://doi.org/10.7560/lamr39202>.

<sup>19</sup> “El Sistema Global Program Directory,” Sistema Global, 2021, <https://sistemaglobal.org/el-sistema-global-program-directory/>.

<sup>20</sup> Baker, “El Sistema,” 186.



overrepresented among music students, as [are] students from higher SES backgrounds, native English speakers, students in the highest standardized test score quartiles, children of parents holding advanced postsecondary degrees, and students with GPAs ranging from 3.01 to 4.0.”<sup>21</sup> In fact, in 2004, 66% of the 21% of US high school seniors enrolled in music programs were white, a trend which continues into post-secondary education.<sup>22</sup> Furthermore, numerous studies have underscored that “...many American schools, especially those that serve students of low SES, have been forced to eliminate or scale back their arts programs because of school budget shortfalls.”<sup>23</sup> Consequently, non-white, racialized students are more likely to be excluded from school music programs in comparison to their white, more affluent peers. As noted by Ashcroft, Griffiths, and Tiffin, whiteness continues to “occup[y] the dominant pole in the binaries of race,”<sup>24</sup> as reflected by its overwhelming representation in public school music instruction.

Additionally, Western public school music curriculums are increasingly emphasizing ‘multicultural’ practices, which contributes to the exoticization and further colonization of non-Western cultures. During the height of the colonial British empire, the “...exotic, the foreign, increasingly gained...the connotations of a stimulating or exciting difference, something with which the domestic could be (safely) spiced.”<sup>25</sup> In other words, exoticism allows the dominant

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<sup>21</sup> Kenneth Elpus and Carlos R. Abril, “High School Music Ensemble Students in the United States,” *Journal of Research in Music Education* 59, no. 2 (May 11, 2011): 128, <https://doi.org/10.1177/0022429411405207>.

<sup>22</sup> Elpus and Abril, “High School Music Ensemble Students,” 128.

<sup>23</sup> Jennifer Lee Doyle, “Cultural Relevance in Urban Music Education,” *Update: Applications of Research in Music Education* 32, no. 2 (February 4, 2014): 46, <https://doi.org/10.1177/8755123314521037>.

<sup>24</sup> Ashcroft, Griffiths, and Tiffin, *Key Concepts*, 220.

<sup>25</sup> Ashcroft, Griffiths, and Tiffin, 87.

power group to imagine themselves as homogenous in comparison to the non-dominant, different “other,” and can be reflected in music education’s long-standing obsession with multicultural curriculums. As noted by Campbell and Roberts, music teachers first began to incorporate multicultural education during the latter half of the twentieth century.<sup>26</sup> This was due to global developments in communications and transportation as well as the American civil rights movement of the 1960s and 1970s, which “...brought an awareness of the musical expressions of local and global communities not previously featured in curricular programs in music.”<sup>27</sup> Some examples of this type of education during this time period include the use of “African-American genres and West African ‘roots’ and rhythmic schemas...in textbooks and occasional workshops” and the inclusion of “Activist-educators [who delivered] songs, dances, and listening experiences in...classrooms.”<sup>28</sup>

Deborah Bradley has underscored that the term ‘multiculturalism’ remains an important buzzword in the music education community, in which music teachers are being encouraged to infuse “world musics” into their curriculums or to “spice up” concert programs by featuring non-Western repertoire.<sup>29</sup> In fact, as most recently as 2016, prominent music education scholars have argued that “...multiculturalizing the curriculum is an essential means by which to move toward

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<sup>26</sup> Patricia Shehan Campbell and J. Christopher Roberts, “Multiculturalism and Social Justice,” ed. Cathy Benedict et al., *The Oxford Handbook of Social Justice in Music Education*, December 10, 2015, 274, <https://doi.org/10.1093/oxfordhb/9780199356157.013.19>.

<sup>27</sup> Campbell and Roberts, “Multiculturalism and Social Justice,” 274.

<sup>28</sup> Campbell and Roberts, 274-75.

<sup>29</sup> Deborah Bradley, “Music Education, Multiculturalism, and Anti-Racism--Can We Talk?,” *Action, Criticism, and Theory for Music Education* 5, no. 2 (December 2006): 11-12.



more socially just educational experiences.”<sup>30</sup> However, critics have pointed out that such rhetoric serves to group the distinct musical practices of racialized ethnicities into the “Other,” which negates the musical integrity of a multitude of musical cultures and further cements Western music as not only the norm, but as the superior musical culture. As noted by Sarath (2016), “The multicultural worldview is of a musical landscape comprised of discrete stylistic or cultural compartments, with resultant musical understanding achieved through engagement with as many compartments as possible in intact forms.”<sup>31</sup> In other words, multicultural music education puts non-Western traditions into separate boxes, under the assumption that interacting with an array of different music styles will check off diversity and inclusion markers. As a result, this type of education framework is additive, linear, and teacher-centered, and disregards meaningful and deep engagement with different traditions, as well as the interconnectedness of the global musical landscape.<sup>32</sup> Though multiculturalism is supposedly used to support the inclusion of non-Western styles of music, it actually reproduces colonialist logics by compartmentalizing, and thus excluding, the cultures and the peoples who do not fit into the dominant Western European music tradition. Therefore, multiculturalism further erases and silences non-Western peoples and musics, and upholds the articulation of the West as supreme. As underscored by sociologist Sunera Thobani, multiculturalism “...allows the nation to be

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<sup>30</sup> Campbell and Roberts, “Multiculturalism and Social Justice,” 272.

<sup>31</sup> Edward Sarath, “Navigating the Manifesto and the Waves of Paradigmatic Change: Creativity, Diversity, and Integration Reconceived.,” in *Redefining Music Studies in an Age of Change: Creativity, Diversity, and Integration* (New York: Routledge, 2016), 98.

<sup>32</sup> Sarath, “Navigating the Manifesto,” 98-99.

imagined as homogeneous in relation to the difference of cultural strangers” and ultimately “...stabilize[s] white supremacy by transforming its mode of articulation in a decolonizing era.”<sup>33</sup>

Moreover, one-to-one music lessons incorporate colonial logics not only through their dependence on the hegemonic master-apprentice model, but through their use of colonialist examination systems. These forms of assessment, such as those administered by the UK’s ABRSM (Associated Board of the Royal Schools of Music) and Canada’s RCM (Royal Conservatory of Music), play a significant role in the one-to-one music education of young musicians around the world. For example, ABRSM is “the UK's largest music education body, one of its largest music publishers, and the world's leading provider of music exams, holding over 650,000 assessments in more than 90 countries every year.”<sup>34</sup> These examinations can serve a number of important functions, such as providing music teachers with a rigorous curriculum and set of standards for each age group/ability level, as well as exposing students to various aspects of musicality besides performance preparation, such as sight-reading, ear-training, music theory, and music history.

However, these types of music examinations share inextricable ties with British colonial logics, due to their establishment during the height of colonial empires. As noted by Professor Roe-Min Kok, who received ABRSM piano training during her childhood in Malaysia, these assessments forced her to align her cultural identity with “...colonial concepts for the

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<sup>33</sup> Sunera Thobani, “Multiculturalism and the Liberalizing Nation.,” in *Exalted Subjects: Studies in the Making of Race and Nation in Canada* (Toronto: University of Toronto Press, 2007), 145–46.

<sup>34</sup> “ABRSM: Who We Are,” gb.abrsm.org, 2019, <https://gb.abrsm.org/en/about-us/>.

colonized.”<sup>35</sup> In her 2006 essay, “Music for a Postcolonial Child: Theorizing Malaysian Memories,” Kok discusses the highly valued role of ABRSM education in post-colonial Malaysia, which offered systematic, prestigious, and internationally recognized certification of musical skills, and which was thus perceived as an “...avenue to upward mobility.”<sup>36</sup> She participated in this system from an early age and was taught to interpellate and prize British values and customs over those of her supposedly primitive culture. In her own words, Kok explains that “To play piano was to be “British,” and the better I played, the more “British” I became. I was taught that the mystical, beautiful sounds that could be produced with two hands had been born of “white” history and “white” people, not us.”<sup>37</sup> As the ABRSM program “...ultimately reinforced the colonizers’ cultural subjugation of the colonized” with its sole grounding in the European classical canon without considering Malaysian musical practices or values, these piano studies trained Kok to become a “...colonized native and compliant Chinese child.”<sup>38</sup> Through this process, she was shielded from intellectual curiosity and creative musical engagement, and was encultured to believe in the apparent barbarity of her Southeast Asian cultural background in contrast to the perceived supremacy of Western classical music culture. Therefore, ABRSM and other similar examination models reinforce the supremacy of Western classical music culture beyond the European and North American context.

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<sup>35</sup> Roe-Min Kok, “Music for a Postcolonial Child: Theorizing Malaysian Memories,” in *Musical Childhoods and the Cultures of Youth*, ed. Susan Boynton (Middletown, Conn: Wesleyan University Press, 2006), 90.

<sup>36</sup> Kok, “Music for a Postcolonial Child,” 94-95.

<sup>37</sup> Kok, 95.

<sup>38</sup> Kok, 96-98.



Furthermore, after school community music programs, which often claim to improve the accessibility and inclusivity of K-12 music education, are often enmeshed with colonialist values and aims in the ways they engage with class issues. According to Ashcroft, Griffiths, and Tiffin, “...the concept of class intersects in important ways with the cultural implications of colonial domination” as it is “...clear that economic control was of significant, if not primary importance in imperialism.”<sup>39</sup> Class continues to be an important site of contention in post-colonial music education. For example, not only do such programs as El Sistema (whose efforts are specifically directed at lower-class groups) use heavily Eurocentric curriculums, but they re-subordinate students and can even be described as “middle-class civilizing mission[s].”<sup>40</sup> In her 2016 article, “El Sistema as a Bourgeois Social Project: Class, Gender, and Victorian Values,” Anna Bull argues that El Sistema-inspired organizations perpetuate a moral project for working-class children through the use of Western classical music. This style of music aligns with three key components of the middle-class value system: it “reward[s] investment in a future self;” it “cultivates an ideal of hard work;” and it “allows young women to perform a ‘respectable’ female identity.”<sup>41</sup> “Reward[ing] investment in a future self” refers to the concept of *accumulation*, the deeply-embedded middle-class belief that long-term investment in cultural capital will produce a successful future self.<sup>42</sup> Programs such as El Sistema position the learning of classical instruments as an investment in a brighter future and thus center the value of accumulation, as these programs claim to help marginalized youth rise above their lower class

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<sup>39</sup> Ashcroft, Griffiths, and Tiffin, 33.

<sup>40</sup> Anna Bull, “El Sistema as a Bourgeois Social Project: Class, Gender, and Victorian Values.,” *Action, Criticism and Theory for Music Education* 15, no. 1 (2016): 121.

<sup>41</sup> Bull, “El Sistema,” 120.

<sup>42</sup> Bull, 131.

positions. However, this middle-class value represents a “classed resource;” the upper classes have the economic resources to be entitled to a successful future and can thus more easily imagine secure future selves, unlike the working class, who face material hardships daily and thus cannot so easily “...project [themselves] into the future with such assurance.”<sup>43</sup> Therefore, socially driven music programs that rely on this ideal negate the broader post-colonial structures that directly cause low pay, insecure labor, etc. for working-class people.

Additionally, the “ideal of hard work” concerns the Victorian concept, *gospel of work*, which underscores labor’s moral significance; as described by Bull, “work becomes a means through which an individual can assert their value as a person.”<sup>44</sup> Consequently, this value plays into the stigmatization of the working class as idle and deserving of their lower-class status, thus highlighting their supposedly inferior work ethic. Therefore, the fact that socially driven community music programs rely on Western classical music, which requires disciplined labor over an extended period of time, represents a belief in the gospel of work, and further aligns with the socializing mission of the lower classes through community music programs.

Lastly, the third value of “‘respectable’ female identity” references how these programs use Western classical music to instill embodied restraint and gendered respectability in marginalized children.<sup>45</sup> For example, because classical music requires modest, elegant clothing (i.e., non-sexualized, all-black concert attire), young women can separate themselves from the label of a sexual degenerate, and thus as being less valuable as a person, which are labels that

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<sup>43</sup> Bull, “El Sistema,” 131.

<sup>44</sup> Bull, 134.

<sup>45</sup> Bull, 129.



continue to be associated with the working class.<sup>46</sup> As classical music requires thousands of hours of strict, repetitive practicing, which also translates to a strict disciplining of the body and an effacing of the body's sexuality, skill in this musical style was "...institutionalized as a boundary marker between respectable, middle-class women, and their "degenerate" working-class others who lacked this refinement."<sup>47</sup> Therefore, these types of music education programs are grounded in the bourgeois social project that continues to articulate the belief that the Western classical canon can "civilize" the working class, thus demonstrating how class continues to be used as tool for colonialism in the present age.

Moreover, many of these programs rely on grandiose, utopian narratives claiming that their music education work has the potential to radically transform the lives of disenfranchised students, which contains colonial undertones. This can be especially demonstrated by the overly-positive rhetoric attached to El Sistema, which has been hailed as "the Venezuelan musical miracle" that has "...rescued hundreds of thousands of children from poverty and a life of crime" through the use of Western classical music.<sup>48</sup> Moreover, El Sistema's head conductor and newly appointed music director of the New York Philharmonic, Gustavo Dudamel, has contributed to this highly idealized view of the program; in 2017, he noted that "With these instruments and this music, we can change the world, and we are doing it."<sup>49</sup> However, the overly optimistic narrative of El Sistema is divorced from reality. As Geoff Baker has noted, "El Sistema is the world's longest and

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<sup>46</sup> Bull, "El Sistema," 136.

<sup>47</sup> Bull, 130.

<sup>48</sup> Baker, "El Sistema, 'the Venezuelan Musical Miracle,'" 186.

<sup>49</sup> Geoffrey Baker, "'Possibilities of Transformation,'" in *Rethinking Social Action through Music: The Search for Coexistence and Citizenship in Medellín's Music Schools* (Open Book Publishers, 2021), 352.



largest [social action through music] experiment, yet far from changing the world, it has seen its home country fall apart around it,” in response to the massive political and economic upheaval Venezuela has undergone in the past several years.<sup>50</sup> Moreover, the fact that El Sistema and many other socially driven music programs use transformative narratives of music to market their work can be compared with “the missionaries who spearheaded the cultural conquest of [South America] in the sixteenth century” and thus colonial beliefs that non-Westerners could be ‘saved’ by Western rule, religion, education, etc.<sup>51</sup> As Leonardo Waisman has explained, “romanticization and exaggeration of the power of European music in Latin America goes back to the accounts of Spanish missionaries in the sixteenth century, writing about their own supposedly glorious efforts to pacify and convert the indigenous population.”<sup>52</sup> In other words, the utopian narratives of El Sistema and its offshoots reinforce the superiority of Western culture, as well as the colonial idea that those without Western culture must be culturally backwards and require ‘saving’ by these types of structures and logics.

Conversely, it is possible to re-imagine and alternatively articulate music education as a *decolonization* project within the three unique contexts discussed in this paper. As defined by Ashcroft, Griffiths, and Tiffin, decolonization is, “...the process of revealing and dismantling colonialist power in all its forms,” which includes “...dismantling the hidden aspects of those institutional and cultural forces that had maintained the colonialist power and that remain.”<sup>53</sup> In other words, this process demands a radical and systematic approach, and is a continuous process

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<sup>50</sup> Baker, “Possibilities of Transformation,” 352.

<sup>51</sup> Baker, 353.

<sup>52</sup> See note 51 above.

<sup>53</sup> Ashcroft, Griffiths, and Tiffin, *Key Concepts*, 56.



that necessitates constant resistance and reflection. Although more recent music education scholarship has begun to use the term ‘decolonization,’ this vocabulary is often not paired with truly radical action. For example, music education scholar Guillermo Rosabal-Coto has noted that certain large-scale initiatives employing decolonization discourse, such as the creation of a Decolonizing and Indigenizing Special Interest Group (SIG) as part of the International Society for Music Education (ISME) in 2019, are not enough.<sup>54</sup> He argues that such changes are still grounded in the Western-based music tradition and are dominated by White Euro-American leaders and members, who re-articulate the white-supremacist, colonialist narrative they are supposedly trying to dispel, as their interventions simply reform and do not radically transform structures.<sup>55</sup> As Eve Tuck and K. Wayne Yang argue in their 2012 article, “Decolonization is Not a Metaphor,” “Decolonize (a verb) and decolonization (a noun) cannot easily be grafted onto pre-existing discourses/frameworks, even if they are critical...The easy absorption, adoption, and transposing of decolonization is yet another form of [colonialism].”<sup>56</sup> In fact, music educators run the risk of re-aligning themselves with “neo-colonialism,” or ‘new colonialism,’<sup>57</sup> when they claim the terminology of ‘decolonization’ without making the effort to truly dismantle systems of exploitation and ways of learning in the music classroom.

Despite the immense challenges music educators face in fully decolonizing their classrooms, practices, and writings, there are several examples of how true, structural

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<sup>54</sup> Guillermo Rosabal-Coto, “The Day after Music Education,” *Action, Criticism, and Theory for Music Education* 18, no. 3 (September 2019): 4, <https://doi.org/10.22176/act18.3.1>.

<sup>55</sup> Rosabal-Coto, “The Day After Music Education,” 4.

<sup>56</sup> Eve Tuck and K. Wayne Yang, “Decolonization Is Not a Metaphor,” *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 3.

<sup>57</sup> Ashcroft, Griffiths, and Tiffin, *Key Concepts*, 146.



decolonization can be practiced within public school music programs, one-to-one lesson contexts, and after-school socially driven music programs. Firstly, Deborah Bradley has discussed how K-12 music educators need to deeply consider how colonialism functions in curricula, audition requirements, musical skills that are most valued, etc., and how they can initiate direct conversations with all levels of students regarding these issues.<sup>58</sup> For instance, she notes her work with the Mississauga Festival Youth Choir in Canada and how she incorporated discussion groups within rehearsals, which “...developed a context that supported learning the music and ultimately informed the choir’s performance.”<sup>59</sup> Moreover, Bradley notes that these types of critical conversations in the music classroom can be used with students of almost every grade; she writes, “From middle to late elementary grades right through high school, [musical] experiences may be additionally enriched by talking with students about the social and historical contexts for all the music we teach.”<sup>60</sup> In this way, K-12 music educators can encourage students to resist the dominance of Western musical techniques and repertoire, and to reject colonial interpretations of how music should be played, performed, and listened to.

In the context of one-to-one lessons, music educators can resist the master-apprentice model by engaging with critically reflective and collaborative approaches. One such innovative methodology is Jack Mezirow’s *transformative learning theory*, which entails, “... [transforming] problematic frames of reference (mindsets, habits of mind, meaning perspectives) – sets of assumption and expectation – to make them more inclusive, discriminating, open, reflective, and

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<sup>58</sup> Deborah Bradley, “The Sounds of Silence: Talking Race in Music Education,” *Action, Criticism and Theory for Music Education* 6, no. 4 (2007). 153.

<sup>59</sup> Bradley, “The Sounds of Silence,” 154.

<sup>60</sup> Bradley, 155.

emotionally able to change.”<sup>61</sup> Therefore, in contrast to the hierarchical and unequal power dynamic between the traditionally ‘expert’ teacher and ‘novice’ student, transformative learning encourages critical thinking in students (including a consideration of how one has been interpellated) and openness to learning from students on the part of teachers. In her 2020 study, Anastasia Hasikou applied components of transformative teaching to three young adult pianists’ one-to-one lessons, and observed remarkable changes in these pianists’ sense of agency and critical thinking due to this paradigm shift.<sup>62</sup> Ioanna, a fifteen-year-old student focused on improving the physical aspects of her playing (e.g., posture, hand position, etc.) was able to achieve greater awareness and responsibility in her learning through Hasikou’s use of a reflective dialogue in their lessons. Instead of commanding Ioanna to maintain good posture in accordance with conventional teaching approaches, Hasikou asked Ioanna open-ended and critical questions, such as “What do you think would help you achieve this allegro speed considering the wrist position?” and “How does wrist movement affect the shape of melodic lines?”<sup>63</sup> As Hasikou notes (after the course of only three weeks of using this transformative strategy), “Ioanna started building awareness of the importance of the wrist position in achieving faster tempos and better sound quality and took responsibility for correcting her wrist movement while playing as a way to achieve improvement...”<sup>64</sup> In other words, by shifting from a hegemonic teaching method to a cooperative teacher/student dynamic that fostered open communication and critical reflection,

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<sup>61</sup> Jack Mezirow, “Transformative Learning Theory,” in *Contemporary Theories of Learning: Learning Theorists ... In Their Own Words* (Routledge, Taylor and Francis Group, 2018), 116.

<sup>62</sup> Anastasia Hasikou, “New Approaches to Individual Instrumental Tuition in Music Education,” *Athens Journal of Education* 7, no. 2 (April 8, 2020): 193–202, <https://doi.org/10.30958/aje.7-2-4>.

<sup>63</sup> Hasikou, “New Approaches,” 200.

<sup>64</sup> See note 63 above.

the teacher behind this study was able to witness autonomy and increased engagement with musical learning in her student.

Finally, socially driven music education paradigms that are not entrenched in colonialist logics do exist, as seen with Colombia's "The Red" (The Network of Music Schools of Medellín). *Red de Escuelas de Música* or "The Red" refers to a network of twenty-seven music schools in impoverished neighborhoods that can be found in Medellín, Colombia.<sup>65</sup> This network was founded in 1996 as a response to Medellín's reputation as the world's most dangerous city and employs a highly diverse and creative approach to music education.<sup>66</sup> For instance, this program has collaborated with acclaimed hip hop, rock, tango, and fusion ensembles, uses a mixed curriculum that encompasses Latin jazz, tango, Colombian music and more, and is in the process of developing a school dedicated to traditional Colombian stringed instruments.<sup>67</sup> Though this project was originally rooted in Western classical music, today it is dedicated to providing a deeply well-rounded, immersive music education to marginalized students and continues to seek new collaborations and improvements.<sup>68</sup> As a result, "The Red" is one example of a program dedicated to dismantling and restructuring the supremacy of Western music and values.

In the North American context, Community Music Schools of Toronto (formerly Regent Park School of Music) is another example of a socially driven after-school music program that is

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<sup>65</sup> Geoffrey Baker, "Advances, Alternatives, and the Future," in *El Sistema: Orchestrating Venezuela's Youth* (United States of America: Oxford University Press, 2014), 309.

<sup>66</sup> Baker, "Advances, Alternatives, and the Future," 309.

<sup>67</sup> See note 66 above.

<sup>68</sup> Baker, 310.



not grounded in colonialist teaching practices and values. This organization is a non-profit, community music organization that has served students from the suburbs of Regent Park, Jane Finch, and more in Toronto since 1999.<sup>69</sup> According to its website, Community Music Schools of Toronto (CMST) aims to “[help] Toronto youth, facing financial and other barriers, to thrive through high quality music education” by subsidizing program costs based on household income and loaning instruments and music books to students that they can eventually keep after graduation.<sup>70</sup> This organization encompasses the following activities: weekly music lessons (in one-on-one, group, and large ensemble settings), diverse performance opportunities, enrichment activities (e.g., workshops, seminars, and masterclasses), student leadership/employment openings, songwriting/composition and studio recording initiatives, and summer music programs.<sup>71</sup> CMST also uses a diverse and creative curriculum, as students can not only learn a classical instrument (e.g., piano, trumpet, etc.) but can also engage with popular music instruments and techniques, as seen with CMST’s Recording Arts, Song to Studio, and Sound Engineering programs.<sup>72</sup> Most notably, CMST provides its students with a high level of agency in the school itself; its core values consist of “empowering and supporting our students and each other.... celebrating learning.... fostering developmental environments, being innovative and impactful....respecting, including, and partnering with others, and leading with integrity.”<sup>73</sup> This

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<sup>69</sup> “Vision & Mission,” Community Music Schools of Toronto, 2022, <https://www.communitymusic.org/vision-and-mission>.

<sup>70</sup> “Vision & Mission,” Community Music Schools of Toronto, 2022.

<sup>71</sup> “Expanding Our Community - Annual Report 2022” (Toronto, ON: Community Music Schools of Toronto, 2022). 11.

<sup>72</sup> “Expanding Our Community,” 2022. 14.

<sup>73</sup> “Vision & Mission,” Community Music Schools of Toronto, 2022.



commitment to centering the needs and voices of students can be demonstrated by its Active Tween and Youth Committees, in which students between the ages of 10 and 18 can take part in discussions, debates, social activities, events, and guest speaker lectures.<sup>74</sup> In other words, the voices of CMST students are clearly valuable to this school, as students are able to contribute to a variety of CMST programming and have their own platform from which they can influence decisions, initiate important discussions, etc. Therefore, by giving its students the opportunity to creatively engage with a number of musical styles and techniques, as well as providing outlets for student expression, CMST demonstrates that Western classical music is not the only form of music worthy of study, and encourages critical reflection and agency in its students.

Overall, the theories of articulation and interpellation, as well as various post-colonial concepts, demonstrate how modern Western music education perpetuates colonialist thinking, structuring, and value-making. As this paper has explained, the pervasive force of colonialism can be reflected in the whiteness and multiculturalism of public school music education; the use of British-Empire-rooted music exams in one-to-one settings; the classism and utopian narratives of socially driven music programs; and the ways in which Eurocentrism functions in all three of these contexts. More specifically, articulation theory demonstrates how music education institutions, teachers, leaders, etc. continue to uphold the supremacy of the Western art music tradition through the interpellation of students in colonialist logics and values, which coincides with the erasure of non-Western musical practices and peoples.

On the other hand, Western music education can be alternatively articulated as a decolonization project. This can be seen with the K-12 public school educator who creates

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<sup>74</sup> “Expanding Our Community,” 2022. 4.



spaces for critical conversations in the classroom, the one-to-one lesson teacher who embodies transformative learning pedagogies, and the community music school program that is dedicated to supporting and centering its students' voices. As underscored by Leanne Betasamosake Simpson, music can be used to "... [offer] critique, [build] other worlds... [produce] joy and care and vision...and dedicate ourselves to not just our struggle, but those who are also striving for freedom."<sup>75</sup> Therefore, it is imperative that music educators recognize the invaluable role they can play in not only dismantling colonialist forces in this work, but in affirming and empowering the young people who hold the key to creating an equitable and liberated future for all.

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<sup>75</sup> Robyn Maynard and Leanne Betasamosake Simpson, "Towards Black and Indigenous Futures on Turtle Island: A Conversation," in *Until We Are Free: Reflections on Black Lives Matter Canada* (Regina: University of Regina Press, 2020), 92.

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# Playing Off Key: Gender and Race Disparity in Piano Literature

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## Playing Off Key: Gender and Race Disparity in Piano Literature



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P L A Y I N G  
O F F K E Y  
GENDER AND RACE DISPARITY IN PIANO LITERATURE

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Despite being the most popular instrument in North America,<sup>1</sup> and notwithstanding having a teacher demographic of over 75% women,<sup>2</sup> the piano is an instrument whose literature and curriculum at advanced levels of study is predominately written by white male composers.<sup>3</sup> It is therefore critical that music at all levels of study reflect a breadth of composers across the spectrum of gender, race, and ethnicity. Recent scholarship reveals the lack of representation within high level piano curricula on the registers of race and gender.<sup>4</sup> These studies, on balance, deal with the inclusion of music within music conservatory curricula, but a similar content analysis of advanced piano literature textbooks and piano competitions has yet to be published. A recent surge in the programming of inclusive keyboard music by female and BIPOC composers, has led to the creation of repertoire databases and publishing of inclusive piano literature resources such as *A Seat at the Piano* (2020), *Institute for Composer Diversity* (2016), *Piano Music She Wrote* (2020), *One Eye Publications* (2021), to name only a few.

This paper begins with a brief overview framing the state of the field in piano literature and performance studies. I then present a content analysis of three piano literature textbooks and a SongData<sup>5</sup> analysis of three major Canadian piano competitions for inclusivity programming practices using an intersectional approach that considers factors of ethnicity and gender. The theoretical framework informing this study is difference and diversity scholars – Sara Ahmed, Melanie Lowe, Olivia Bloechl, and a theoretical framework of intersectionality in music. The theoretical framework is followed by a presentation and discussion of the results of the content analysis outlined in the methodology. This study reveals the need to supplement current piano literature textbooks and competition repertoire and begin to promote resources that include a broader spectrum of voices.

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<sup>1</sup> Sarah Mace, “What Is the Most Popular Instrument to Play?,” June 10, 2015, accessed February 20, 2023. <https://www.creativesoulmusic.com/blog/what-is-the-most-popular-instrument-to-play>.

<sup>2</sup> Zippia, “Piano Teacher Demographics and Statistics in the US,” October 2022, accessed March 5, 2023. <https://www.zippia.com/piano-teacher-jobs/demographics/>.

<sup>3</sup> Leah Claiborne, “Leveling Piano Music by Black Composers,” Unpublished DMA monograph [DMA dissertation], University of Michigan, 2018; Scott Caizley, “Levelling the playing field in UK music conservatoires: diversifying through decolonizing. Higher Education Policy Institute, 2020; Zaina Shihabi, “The Changing Position of Women Composers and Songwriters in A Level Music Curricula Provided by Examination Boards” in *England: A Historical and Sociological Investigation between 1980 and 2016*, Liverpool Hope University, 2019; Olivia Adams, *Loud and Clear*, Debra Wanless Music Publishing, 2021.

<sup>4</sup> Scott Caizley’s study of UK curriculum revealed that women and Black, Asian and Minority Ethnic Composers represent less than 2% of the conservatory music repertoire, Zaina Shihabi’s 2019 study of Associate Level UK curriculum across all disciplines dis-cludes the music of women, Leah Claiborne’s 2018 study revealed that the music of only two Black composers is included within Royal Conservatory repertoire. My own 2021 Master’s thesis discussed the disparity of women and BIPOC within Canadian conservatory materials with women representing less than 2% of repertoire in the 20<sup>th</sup> and 21<sup>st</sup> centuries’ music curriculum over the last 50 years. For full references see citation 3.

<sup>5</sup> SongData is a methodology created by Dr. Jada Watson using discographic and biographic data to study the development of popular musics over time.

## Literature Overview

The New Musicology of the 1980s and 90s introduced feminist perspectives to the purview of musicological scholarship.<sup>6</sup> It was during this time that important organizations such as the International League of Women Composers (1975), The International Congress on Women in Music (1979), the American Women Composers (1976),<sup>7</sup> and the Association of Canadian Women Composers (1981) established themselves.<sup>8</sup> Scholars such as Marcia Citron, Susan Cook, Judy Tsou, Susan McClary, Ellen Koskoff, and Helen Walker-Hill published monographs in the 1980s and 90s that addressed gender inequity within the classical music canon.<sup>9</sup> Marcia Citron's foundational text *Gender and the Musical Canon* opened up inquiries into the neoliberal power structures that ensure a gender-biased classical musical history.<sup>10</sup> Helen Walker-Hill's intersectional work in *Piano Music by Black Women Composers and From Spirituals to Symphonies* examines musical contributions of Black female composers and discusses the politics surrounding their lack of presence within the traditional musical canon. Walker-Hill's work also provides important cataloguing information and a survey of composer's contributions such as Florence Price, Margaret Bonds, Valerie Capers, Betty Jackson King, and many other composers. Susan McClary outlines the shaping of feminist musicology over the previous decade and the important biographies and theoretical analysis of the music of female composers taking place in the 1980s and early 1990s.<sup>11</sup> In "Feminist Theory, Music Theory, and the Mind/Body Problem," Suzanne Cusick addresses gendered power imbalance and how it is performed and portrayed within music,<sup>12</sup> while Marianne Kielian-Gilbert in "The Woman in the Music" addresses the gap between research and practice in feminist scholarship and the long tradition of silencing women in music.<sup>13</sup> Scholars such as Mildred Denby Green in her book *Black Women Composers: A Genesis* presents a theoretical and pedagogical analysis of compositions of Black female composers within the United States, and the

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<sup>6</sup> Susan McClary, "Reshaping a Discipline: Musicology and Feminism in the 1990s," *Feminist Studies* 19, no.2, 1993: 399–423.

<sup>7</sup> These three organizations came together in 1995 to create the International Alliance for Women in Music. See: "About IAWM," updated January 2023, accessed April 2, 2023 <https://iawm.org/about-us/>.

<sup>8</sup> Association of Canadian Women Composers, "History of ACWC," accessed April 5, 2023, <https://acwc.ca/history-of-acwc>.

<sup>9</sup> See Marcia J. Citron, *Gender and the Musical Canon*, University of Illinois Press, 1993; Susan C. Cook and Judy S. Tsou (Editors), *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, University of Illinois Press, 1993; Susan McClary, *Feminine Endings: Music, Gender, and Sexuality*, University of Minnesota Press, 1991; Helen Walker-Hill, *Piano Music by Black Women Composers*, Greenwood Press, 1992; Ellen Koskoff, *Women and Music in Cross Cultural Perspectives*, Greenwood Press 1987.

<sup>10</sup> Marcia J. Citron, *Gender and the Musical Canon*, 1993 and "Women and the Western Art Canon: Where are We Now?," *Music Library Association* 64, no.2, 209-215.

<sup>11</sup> Susan McClary, "Reshaping a Discipline," 1993.

<sup>12</sup> Suzanne G. Cusick, "Feminist Theory, Music Theory, and the Mind/Body Problem," *Perspectives of New Music* 31, no.1, 1994: 8-27.

<sup>13</sup> Marianne Kielian-Gilbert, "The Woman in the Music (On Feminism as Theory and Practice)." *College Music Symposium* 30, 2000: 62-78.

scholarship of Samantha Ege, Linda Rae Brown, and Lia Jensen-Abbot<sup>14</sup> have in recent years contributed to research surrounding the music of Florence Price. The output of these scholars and many others has significantly contributed to the abundance of rich pedagogical material available that addresses gender politics within music curricula.

More recent studies have examined performance practices within music organizations. *Donne Women in Music's* "Equality & Diversity in Global Repertoire" report of the 2021–2022 orchestral season revealed that only 7.7% of the works were written by women, of which 5.5% were by white women and 92.3% were written by men (87.7% by white men).<sup>15</sup> Soraya Peerbaye and Parmela Attariwala examined the relationships between Canadian orchestras, Indigenous peoples, and People of Colour and in their report discuss racism, inequity, cultural genocide, sexism, and colonial structures within orchestras in Canada, addressing the systemic issues that continue to plague classical music performance in Canada.<sup>16</sup> The curriculum assessment within this paper reflects the equal findings of gender and racial inequity found in UK music conservatories as researched by Scott Caizley (2020) and Zaina Shihabi (2019).<sup>17</sup> Leah Claiborne's 2018 study revealed that the music of only two Black composers is included within Royal Conservatory repertoire, and Claiborne's 2022 report of a 2021 MTNA piano competition revealed that 100% of the performances were of pieces written by white men.<sup>18</sup> Olivia Adams' Master's thesis discussed the disparity of women and POC within Canadian conservatory materials with women of colour representing less than 2% of repertoire in the 20<sup>th</sup>- and 21<sup>st</sup>-century music curriculum over the last 50 years. In "Silence That is Not a Rest," Christina Scharff reports that the classical music industry is a racialized field still largely dominated by white men of European descent.<sup>19</sup> While the needle is moving forward towards gender and racial equality, women and BIPOC composers still find themselves on the fringes, fighting for recognition in a historically white and patriarchal tradition.

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<sup>14</sup> Jensen-Abbott has edited important collections of piano music, Brown wrote *The Heart of a Women* the biography of Florence Price, and Samantha Ege is the co-editor for the handbook on the music of Florence Price and produced some of the first recordings of her piano music. Refer to <https://www.samanthaege.com/scholarship>.

<sup>15</sup> *Donne Women in Music*, "Equality & Diversity in Global Repertoire," 2022. accessed October 10, 2022. Report <https://donne-uk.org/wp-content/uploads/2021/03/Donne-Report-2022.pdf>.

<sup>16</sup> Soraya Peerbaye and Parmela Attariwala, "Re-sounding the Orchestra: Relationships between Canadian orchestras, Indigenous peoples, and people of colour," *Orchestras Canada*, 2019. <https://oc.ca/wp-content/uploads/2019/06/Re-sounding-the-Orchestra-EN-June-5.pdf>.

<sup>17</sup> Caizley, 2020; Shihabi 2019.

<sup>18</sup> Leah Claiborne, "What Lfs: Intentional Inclusion of Music by Black Composers in Music Education," *American Music Teacher* 71, no. 4, 2022. accessed April 6, 2023. <https://link.gale.com/apps/doc/A692643163/AONE?u=otta77973&sid=bookmark-AONE&xid=345f20b0>.

<sup>19</sup> Christina Scharff, *Gender, Subjectivity, and Cultural Work: The Classical Music Profession*, Routledge, 2017: 92.

## Methodology

The purpose of this study is to examine the gender-race demographics within piano literature as it relates to higher-education study through the examination of piano literature textbook content and Canadian piano competitions. The analysis is done in two parts:

1. An empirical, non-experimental quantitative content analysis of the gender race demographics of composers included in three piano literature textbooks (*The Art of the Piano: Its Performers, Literature, and Recordings*, revised and expanded edition, by David Dubal; *A History of Keyboard Literature: Music for the Piano and Its Forerunners* by Stewart Gordon; and, *The Pianist's Guide to Standard Teaching and Performance Literature* by Jane Magrath).
2. An empirical, non-experimental quantitative SongData analysis of the demographic of composers included within three major piano performance competitions in Canada (Canada-West Music Competition 2022; The National Music Festival 2022; and, CFMTA Piano Competition 2021).

The method of data collection is done through manual counting of primary sources obtained from music competition programs in 2021/2022 and secondary sources from the three defined piano literature textbooks. The variables (composers) are measured through researcher-completed counting of bibliographic (composers listed), and biographic (gender<sup>20</sup>, country of origin, ethnicity, lifespan/musical era<sup>21</sup>) metadata within the defined corpus of material. The information from each material is documented on a separate Google Sheet divided into columns of Composer, Lifespan or Musical Era, Gender, Country, and in some cases, the type of entry. Once each material was documented according to the above parameters, I used the analytics tool within Google Sheets to measure and compare different statistics and create visual graphs. The biographic and bibliographic information of each composer was confirmed by secondary sources.

Part one of the study analyzes key piano literature textbooks. Through my research of examining piano literature syllabi,<sup>22</sup> I compiled a list of ten key textbooks that are used within University Piano

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<sup>20</sup> An important note: while there is much scientific and sociological research that gender does not consist within a binary (See Judith Butler, *Gender Trouble* 1990, Encyclopedia of European Social History, "Gender Theory," by Bonnie G. Smith, and Surya Monro, "Beyond Male and Female: Poststructuralism and the Spectrum of Gender" International Journal of Transgenderism 8(1), 2008: 3-22). Because we are dealing with the inclusion of mainly historical composers the genders represented in the analysis are represented as male and female. To the best of my knowledge and research practices, I did not find any transgender or non-binary composers represented within the analyzed materials.

<sup>21</sup> Musical Eras are divided as Baroque (1600-1750), Classical (1750-1825), Romantic (1825-1900), 20<sup>th</sup> Century (1900-2000).

<sup>22</sup> Syllabi examined were publicly available through institutional websites and include syllabi from Westminster College, Texas A&M, University of Wisconsin, Point Loma Nazarene University, Florida Atlantic University, College of San Mateo, Western University, Utah State University, University of North Texas, University of Florida, Virginia Commonwealth University, and The University of Texas at Tyler.

Literature courses in North America.<sup>23</sup> The textbook content analysis is modelled after Jere T. Humphrey in the article “Sex and Geographic Representation in Two Music Education History Books.”<sup>24</sup> Humphrey’s findings are similar to that found in this paper in that non-white, non-American educators are marginally represented within the course textbooks. Both Ruth Wright and Brian Davies, in their 2008 curricular content analysis, measured for the inclusion of race and gender within UK music education curriculum.<sup>25</sup> This study also models similar statistical analysis on gender- and race-related trends in music conservatories.<sup>26</sup> The variables in this study are the composers and are considered nominal, and non-manipulative. The discussion includes relevant content descriptions, the handling of gender representation, and relevant publishing information for each textbook. Composers are only listed once, regardless of the number of times their music was discussed within the textbook.

In this study I used an adapted version of the SongData methodology. SongData was developed by Dr. Jada Watson, a music and information science professor at the University of Ottawa and published in her 2019 study in *Popular Music and Society*. The methodology examines *Billboard* chart’s biographic and discographic data for gender and racial representation. The repertoire performed at these competitions in essence are the *Billboard* charts – the top repertoire played at competitions. Because this study examines written texts, the “discographic data” is replaced with bibliographic data. Competitions are dealing with the live performances of music it is similar to the “airtime” that an artist might receive on radio. Composers are counted each time they are performed within the competition. When conceiving this study, I had hoped to include more Canadian competitions such as the Canadian Music Competition piano division. However, upon further investigation of the CMC repertoire list, I found that a data study would be fruitless as there are no composers of colour included and only one repertoire piece by a female is included.<sup>27</sup> The larger competitions such as the Eckhardt-Grammaté and

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<sup>23</sup> The list of textbooks includes Burge, David. *Twentieth-Century Piano Music*. First Scarecrow Press paperback edition. Lanham, Md: Scarecrow Press, 2004., Dubal, David. *The Art of the Piano : Its Performers, Literature, and Recordings*. 3rd ed. Pompton Plains, N.J: Amadeus Press, 2004., Gillespie, John. *Five Centuries of Keyboard Music ; an Historical Survey of Music for Harpsichord and Piano*. New York: Dover Publications, 1972., Gordon, Stewart. *A History of Keyboard Literature : Music for the Piano and Its Forerunners*. New York: Schirmer Books, 1996., Kirby, F. E. *Music for Piano: A Short History*. Portland, Or: Amadeus Press, 1995., Marshall, Robert Lewis. *Eighteenth-Century Keyboard Music*. 2nd ed. New York: Routledge, 2003., Schonberg, Harold C. *The Great Pianists. Rev. and updated.* --. New York: Simon & Schuster, 1987., Silbiger, Alexander. *Keyboard Music before 1700. Routledge Studies in Keyboard Music Before 1700*. United States: Taylor & Francis Group, 2003., Todd, R. Larry. *Nineteenth-Century Piano Music. 2nd ed.* New York: Routledge, 2004., Hinson, Maurice, and Wesley Roberts. *Guide to the Pianist’s Repertoire, Fourth Edition. 4th ed.* Indiana University Press, 2014.

<sup>24</sup> Jere T. Humphreys, “Sex and Geographic Representation in Two Music Education History Books,” University of Illinois Press: Council for Research in Music Education, 1997: 67-86.

<sup>25</sup> Ruth Wright and Brian Davies. “Class, Power, Culture and the Music Curriculum,” In *Sociology and Music Education*, 2010:57–72. <https://doi.org/10.4324/9781315087856-14>

<sup>26</sup> Adams, 2021, Caizley 2020, Shihabi, Z. 2019.

<sup>27</sup> Canadian Music Competition, “List of Etudes – Piano,” accessed March 20, 2023. <https://cmcnational.com/en/list-of-etudes-piano/>.



the Honens Competition are geared towards early career professionals and therefore are not as relevant to this study on post-secondary institutional repertoire. I chose Canada-West Performing Arts Festival 2022, National Music Festival 2022, and the CFMTA National Piano Competition 2021, as the three festivals attract a wide variety of piano students studying at a high level of musicianship from across Canada and include the top performers from each province that have qualified at local and provincial levels to compete at a national level.

As with every study, limitations exist. When dealing with textbooks, there are a large number of factors to consider. These considerations may include but are not limited to the desires of the publisher; the access to the music discussed in the book; the year of publication; the accessibility of resources; and, the page count of the monograph or other publication restrictions. When dealing with competition programs such as those analyzed in this study, one must consider access to music scores; the constraints of other institutional bodies such as the choice of repertoire from only printed Conservatory syllabi; copyright laws; cost of procuring pieces that are not in wide circulation; or, the influence of a teacher. In addition, when considering the performance or lack of performances of marginalized musicians such as female, genderqueer, or BIPOC composers, one must consider the access to scores by these historically under-represented composers. Just as Kimberly A. Francis and Roxane Prevost point out, women artists are often isolated from lineage or tradition and struggle with the notion of precedence.<sup>28</sup> Francis and Prevost provoke scholars to consider the establishment of a revised canon so that “given a firmer grounding in the past, more women may claim a place in the present.”<sup>29</sup> The lack of inclusion of Black composers within the classical music tradition has strong ties to the history of race-based chattel slavery and the history of Black segregation in North America. Bonnie Gordon in “What Mr. Jefferson Didn’t Hear” discusses Thomas Jefferson’s part in establishing a Euro-Western music culture in the United States during his administration. The Euro-Western tradition uses text-based sources, yet much of the music of non-white musicians was previously missing because of the lack of text sources and the racialization of a value system that protected the history of white-facing structures of power.<sup>30</sup> Gordon argues that the Jefferson administration silenced the music of African Americans by classifying non-white music by only including the European traditions as music for nation-building.<sup>31</sup> All of these considerations factor into the methodological and theoretical framework of the study.

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<sup>28</sup> Kimberly A. Francis and Roxane Prevost, “Teaching Silence in the Twenty-First Century: Where are the Missing Women Composers?,” In *the Oxford Handbook of Music Censorship*, Oxford Academic, 2015: 640.

<sup>29</sup> *Ibid.*, 641.

<sup>30</sup> Bonnie Gordon, “What Mr. Jefferson Didn’t Hear,” In *Rethinking Difference in Music Scholarship*, Cambridge University, 2014: 220.

<sup>31</sup> *Ibid.*



### Theoretical Framework

This research on curricular content touches on theories of diversity and difference. In the introduction to *Rethinking Difference in Music Scholarship*, Bloechl and Lowe write about the activation of difference theory within musicological discourse. They theorize that writings on difference have stemmed from the “politicized awareness of injustice carried out in the name of sameness and universalism.”<sup>32</sup> The terms difference, diversity, inclusion are often fraught. Nirmal Puwar writes that diversity has come to mean the “inclusion of people who look different.”<sup>33</sup> When institutions are required to show diversity, the necessity reveals the lack of it. Sara Ahmed in *On Being Included: Racism and Diversity in Institutional Life* writes on the foundational principles of inclusion within higher education frameworks. In her book, Ahmed exposes the gap between institutional declarations of diversity and inclusion through statements of diversity and antiracism and the actual implementation of these actions within higher education structures. Ahmed uses data to expose the university’s inability to live up to its own diversity statements. She writes “Data becomes a technology for exposing the gap between official descriptions of diversity and what the organization is doing.”<sup>34</sup> Ahmed’s work uses data to challenge diversity as a descriptor.<sup>35</sup> The competitions examined boast diversity statements, yet the data reveals that diversity is not a descriptor that accurately describes the organization’s competition models. What is necessary to avoid in diversity work is what Marcia J. Citron calls the “add-and-stir” model, where more composers are added in as anecdotes, while still centring the white-male narrative.<sup>36</sup> Equity and diversity work is not about adding diversity which does more to change the perceptions of inclusion rather than the changing the organizations.<sup>37</sup> Feminist scholar Suzanne Cusick reminds us that the study of gender marginalization is not “women’s work.”<sup>38</sup> As Bloechl and Lowe point out, it is often the expectation of marginalized scholars who carry “the burden of difference”<sup>39</sup> to study the work of and represent the marginalized group to which they belong. This burden is not reciprocal, as many white male scholars in academia are given the liberty to study whomever they want.<sup>40</sup> This

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<sup>32</sup> Olivia A. Bloechl and Melanie D. Lowe, eds. *Rethinking Difference in Music Scholarship*, Cambridge University, 2014: 14.

<sup>33</sup> Sara Ahmed, *On Being Included: Racism and Diversity in Institutional Life*, Duke University Press, 2012: 33.

<sup>34</sup> Ahmed 2012, 55.

<sup>35</sup> Ibid.

<sup>36</sup> Citron, “Women and the Western Art Canon?,” 209-215.

<sup>37</sup> Ahmed 2012, 34.

<sup>38</sup> Suzanne G. Cusick, “Gender, Musicology, and Feminism,” In *Rethinking Music*, Oxford University Press, 1999.

<sup>39</sup> Ruth Solie. *Musicology and Difference* (Berkeley: University of California Press, 1993), 15.

<sup>40</sup> My personal experience can attest to this. As someone who for several years studied the contributions of Japanese female composers, with whom I share heritage, I am often asked to speak on subjects of gender and racism, whereas I often find that many of my colleagues are not held to the same standard.

reminds us that in histories of music, the music of non-dominant groups is excluded from consideration or isolated into less prestigious categories.<sup>41</sup> In the “New Musicology,” difference was a primary concern advocating for a post-colonial, post-structural critique of the field<sup>42</sup> and therefore difference theory is used as a framework for this study in order to critique the homogeneity of piano literature and performance scholarship.

## Results

The results for this study are presented as the textbooks’ content analysis first followed by the SongData competition analysis second. A discussion of the results takes place following the presentation of data.

### **Textbook 1 - *A History of Keyboard Literature: Music for the Piano and Its Forerunners***

*A History of Keyboard Literature: Music for the Piano and Its Forerunners* was written by Stewart Gordon and published by Schirmer Books, a division of Simon & Schuster Macmillan: New York, in 1996. Gordon was a professor of Keyboard Studies at the University of Southern California, University of Maryland, and VP of Academic Affairs of Queens College of the City at NYU. Gordon is an established and well-respected pedagogue within the keyboard community, authoring textbooks for piano literature and piano pedagogy courses and holds a longstanding connection with Oxford University Press.<sup>43</sup> Gordon’s book on keyboard literature is a foundational text. The breakdown of composers included in the textbook is as follows:

Composers	Era
34	Renaissance
87	Baroque
24	Classical
92	Romantic
356	20 <sup>th</sup> Century

<sup>41</sup> Bloechl and Lowe 2014, 12. (be consistent in how you cite edited volumes)

<sup>42</sup> Bloechl and Lowe 2014, 23.

<sup>43</sup> Stewart Gordon, “Stewart Lynell Gordon,” accessed March 20, 2023. <http://stewartgordon.com/>.

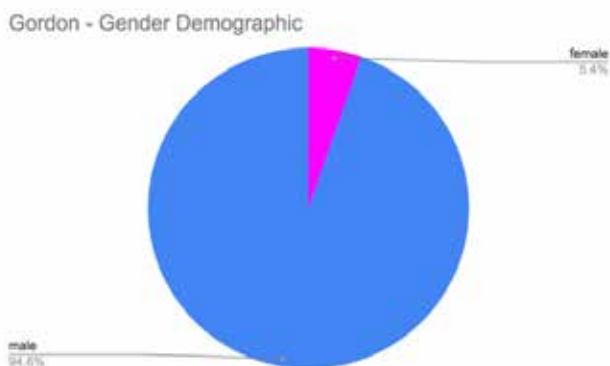


Figure 1.1

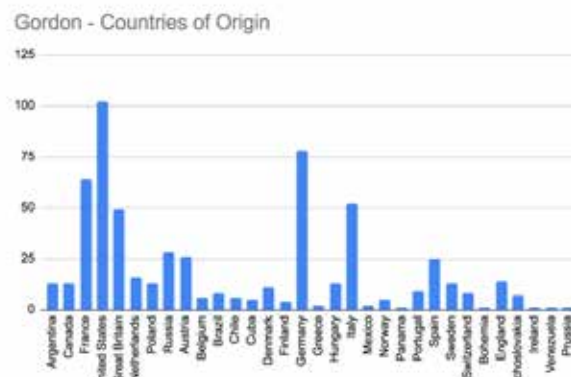


Figure 1.2

Figure 1.1. shows the gender demographic of the included composers. 565 male composers equal 94.6% and 32 female composers equal 5.4%. This does not mean that all composers were discussed within the text, but that they were named. Composers such as Bach and Debussy were given their own chapters within the textbook. Whereas composers who were external to the “core canon” were grouped together.

Figure 1.2 displays the countries of origin of the included composers. The majority of included composers are from the United States, with the next highest numbers coming from Germany and France. There are a minimal number of composers included from non-European countries, with only a handful from Latin America, and none from Asia.

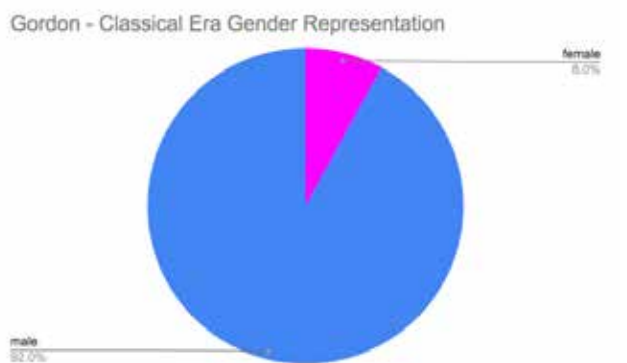


Figure 1.3

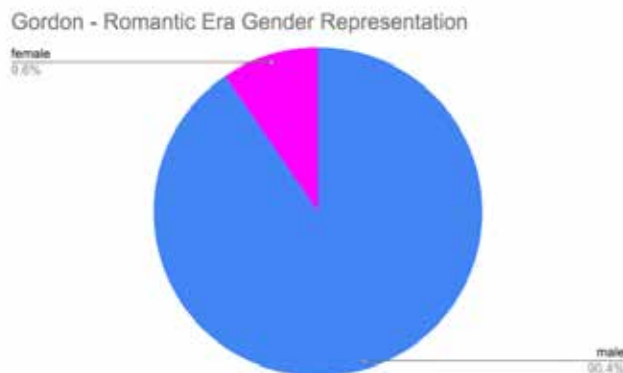


Figure 1.4

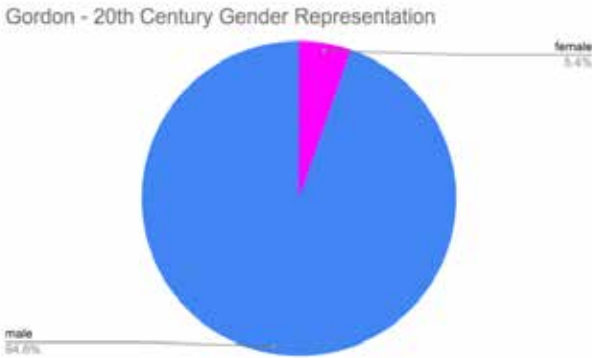


Figure 1.5

The gender demographic within each era is as follows: No women are included within the composers of the Renaissance and Baroque Eras. Two women make up 8% of the composers in the Classical Era, although the works of neither of the two women, Elizabeth Turner (1700-1756) or Marianne Martinez (1744-1812), are discussed. In the discussion on Romantic keyboard music, nine women comprise 9.6% of composers. Again, the works and contributions of the women are not included within the discussion of repertoire. In the 20<sup>th</sup> Century, 19 women comprise 5.4% of the composers mentioned. Only American female composers' music is discussed, including Fannie Charles Dillon, Marion Eugenie Bauer, Miriam Gideon, Louise Talma, and Esther Williamson Ballou. Amy Beach is mentioned in passing, despite her influence as an American composer of international acclaim in the 20<sup>th</sup> century. Four Canadian women are given mention (Eckhardt-Gramatté, Coulthard, Pentland, and Archer), with specific discussion given only to the works of Barbara Pentland.

## Textbook 2 – *The Art of the Piano*

*The Art of the Piano: Its Performers, Literature, and Recordings*, Revised and Expanded Edition by David Dubal was released in its third edition in 2004 through the Library of Congress Cataloging-in-Publication Data and Amadeus Press. This textbook was the most popular piano literature textbook according to the syllabi surveyed from post-secondary institutions. The book is divided into three sections. Part One addresses the great pianists, Part Two addresses the Piano Literature and lists “exceptional recordings” and the Addendum makes up Part Three. Dubal is an acclaimed American pianist, teacher, and lecturer residing in New York, NY.<sup>44</sup> He is still an active radio host on “The Piano Matters” every Wednesday and Sunday. His textbook repertory includes *The Art of the Piano*, *The Essential Canon of Classical Music*, *Evenings with Horowitz*, *Reflections from the Keyboard*, and *Conversations with Menuhin*. Dubal is a respected teacher on faculty at Julliard, having also taught at Manhattan School of Music and the New York Institute for the Blind. In the introduction, Dubal writes that the third edition of *the Art of the Piano* contains an expanded appendix of composers as well as larger discussion of the individual Prelude and Fugues by Bach and the individual Beethoven sonatas. Dubal begins the preface of the book

<sup>44</sup> WWFM, “David Dubal,” accessed March 20, 2023. <https://www.wvfm.org/people/david-dubal>.

with a discussion on the inclusion of a wider canon of composers. Yet Dubal, as we are about to see through the data, does very little to expand the canon beyond that of the white, male hegemony that continues to dominate the classical music narrative. The breakdown of the musical eras is as follows:

Composers	Era
5	Baroque
9	Classical
35	Romantic
195	20 <sup>th</sup> Century

Because Dubal’s focus for this text was the piano he discusses very few works from composers from the Baroque Era, save for the well-established ones that are most common to piano studies, such as the keyboard works of J.S. Bach. The Classical Era includes only nine composers, discussing the frequently studied sonatas and concertos of Beethoven, Clementi, Haydn, Mozart, C.P.E. Bach and a handful of other men. The breakdown of the composer demographics is as follows:

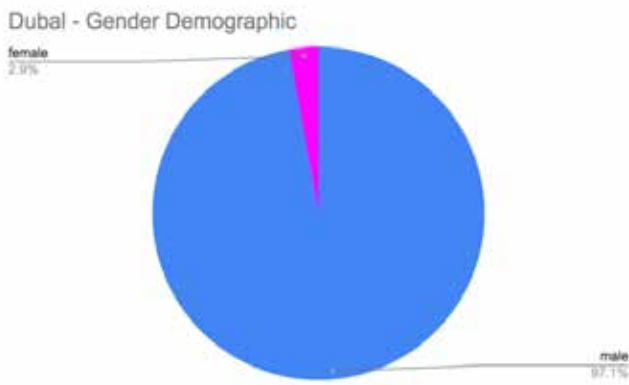


Figure 2.1

Figure 2.1 displays the gender demographic of included composers with 237 men equalling 97.1% and 7 women equalling 2.9%. This does not mean that women were discussed in specifics. In fact, no women were included within Section 2, where composers and their compositions were discussed. Women were only included in the addendum.



Figure 2.2 displays the countries of origin of the composers included in the text. Similar to the Gordon text, the majority of the composers included hail from the United States, with the next highest numbers coming from France, Germany, England and Russia. The American composers listed include two Black composers (Scott Joplin and George Walker), with the rest from Euro-Western descent.

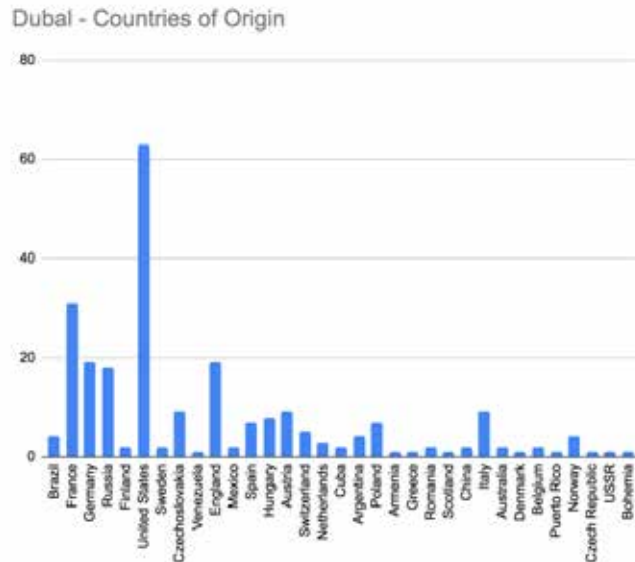


Figure 2.2

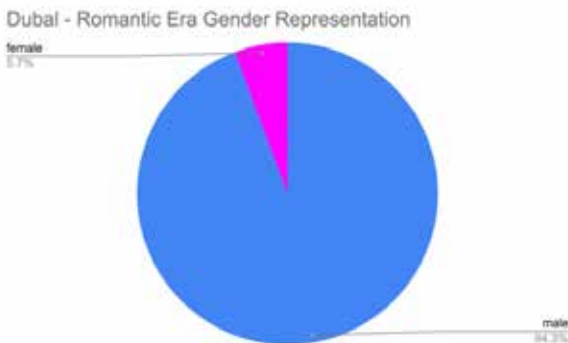


Figure 2.3

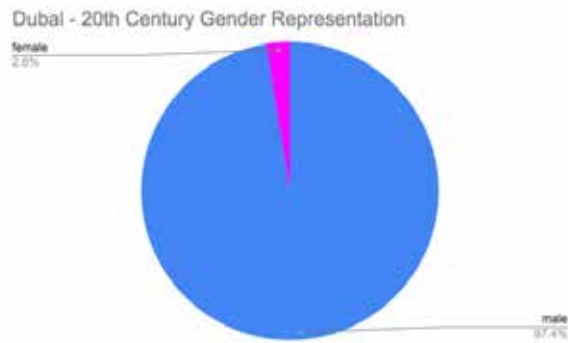


Figure 2.4

The gender demographic within each era is displayed in figure 2.3 and 2.4. There are no female composers represented in the Baroque or Classical literature. In the Romantic era chapters, Cécile Chaminade and Amy represent 5.7% of the listed composers. Clara Schumann though listed as one of the pianists in Section 1 of the text, is not included as one of the composers in Section 2. In the 20<sup>th</sup> Century, five women make 2.6% of composers and men make up 97.4% with 190 composers.

**Textbook 3 - *The Pianist’s Guide to Standard Teaching and Performance Literature***

*The Pianist’s Guide to Standard Teaching and Performance Literature* by Jane Magrath was originally published in 1995 by Alfred Publishing Company, Inc. The book was published alongside a collection of



repertoire books that included guides for performance and teaching for the pieces included. The front matter of the book boasts the text as “an invaluable resource of piano literature from Baroque through Contemporary periods for teachers, students, and performers.”<sup>45</sup> Magrath is a decorated pedagogue with more than 40 book and resource titles to her name,<sup>46</sup> and is a professor emeritus of at the University of Oklahoma. Magrath’s text is unique to the other texts discussed previously as she includes pedagogical and performance repertoire. Pedagogical repertoire includes a practical application of technical skills presented in such a way that it is age and level appropriate for the student.

The demographic of the composers within the textbook is as follows:

Composers	Era
33	Baroque
51	Classical
108	Romantic
411	20 <sup>th</sup> Century

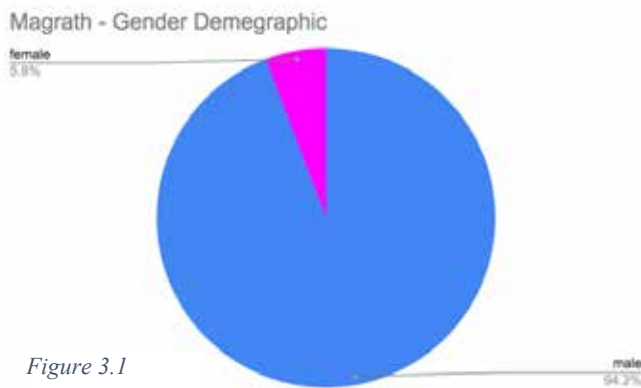


Figure 3.1

Figure 3.1 displays the gender demographic of the Magrath text which includes 35 female composers equalling 5.8% and 568 male composers equalling 94.2%. Just as with the previous two textbooks. Again, this does not mean that the music of women is discussed, but rather that they are mentioned.

<sup>45</sup> Jane Magrath, *The Pianists Guide to Standard Teaching and Performance Literature*, Alfred, 1995, front matter.

<sup>46</sup> Frances Clark Centre, “Publications,” accessed April 2, 2023. <https://pianoinspires.com/publications/piano-literature-for-teaching-and-performance/>.





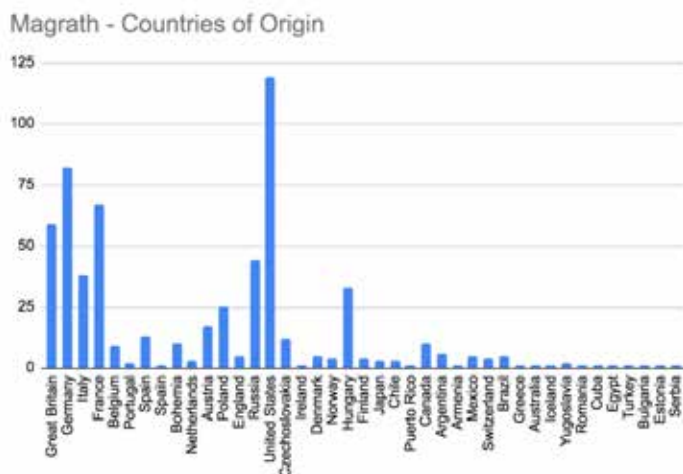


Figure 3.2

Figure 3.2 represents the composer’s countries of origin. Magrath’s text also boasts the majority of composers from the United States, followed closely by composers from Germany, France, and Great Britain. Magrath includes music from more countries than the other two authors due to the inclusion of pedagogical repertoire.

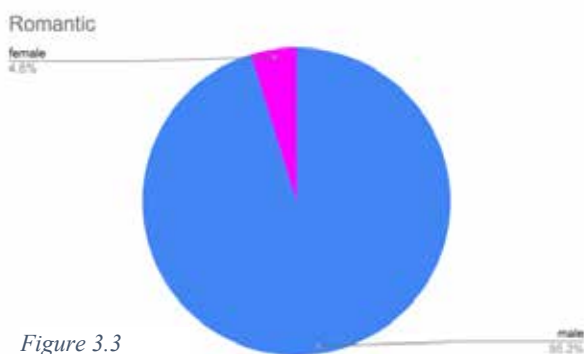


Figure 3.3

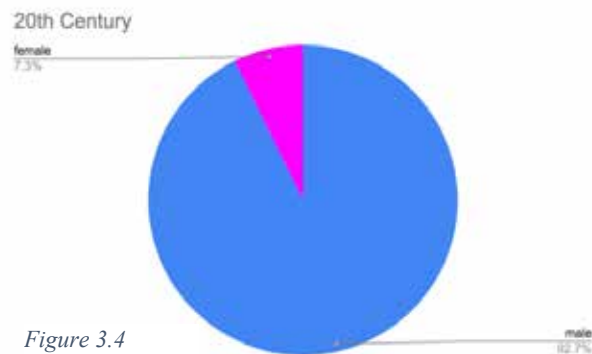


Figure 3.4

Figures 3.3 and 3.4 show the gender breakdown within the musical eras. No women are included within the Baroque and Classical repertoire. In the Romantic repertoire, women comprise 4.8% through the music of five composers and with 99 male composers making up the other 95.2%. In the 20<sup>th</sup> Century, 30 women represent 7.3% and 381 men represent 92.7% of the repertoire. Identical to the other two textbooks, only a handful of composers of colour are included.

**Competition Data**

The next set of data displays the repertoire breakdown from three Canadian piano competitions – the Canada West Performing Arts Festival 2022 program, the National Music Festival 2022 program, and the CFMTA National Piano Competition 2021 program. The performance of these composers is not unlike



radio airtime discographic data modelled through the SongData methodology.<sup>47</sup> The same data was gathered for the competitions as for the textbooks but is presented differently.

### Competition 1 – The CFMTA National Piano Competition.

The CFMTA Piano Competition is a biennial competition that takes place on odd numbered years and is open to any student under the age of 25 who is a Canadian citizen or landed immigrant studying with a CFMTA member. Competitors perform at a local and provincial level before advancing on to the national competition which coincides with the CFMTA conferences. One semi-finalist is selected from each participating province or territory and present a 30-45-minute program and selected finalists present a new program of 25-35 minutes at the final round.<sup>48</sup> The 2021 competition was held virtually due to the COVID-19 pandemic. For the purpose of this study, the submitted repertoire from all CFMTA semi-finalists for both the semifinals and finals were counted, regardless of which three pianists who made it to the final round. In 2021 the CFMTA had a scholarship for “Canadian Musical Diversity.”<sup>49</sup> The breakdown of the competition performance repertoire is as follows:

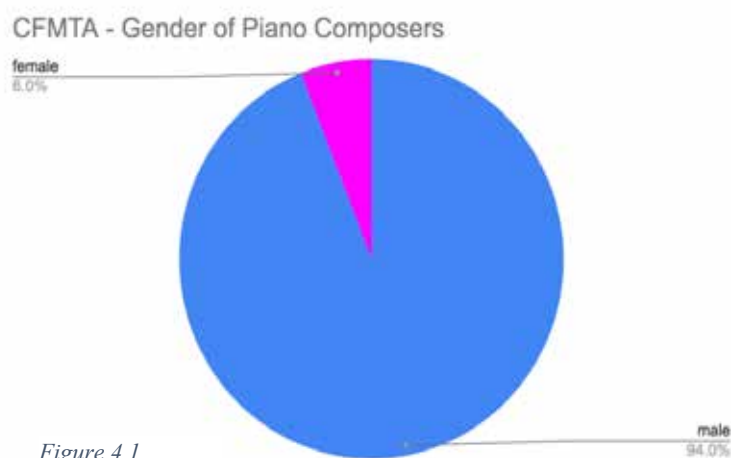


Figure 4.1

Displayed in Figure 4.1 is the gender demographic of programmed composers with two women comprising 6% and 47 men comprising 94% of the programmed repertoire. The two women programmed were Larysa Kuzmenko and Sophie Eckhardt-Grammatté.

<sup>47</sup> Jada Watson, “About,” updated 2023, accessed April 5, 2023. <https://songdata.ca/about/>.

<sup>48</sup> CFMTA, “National Piano Competition,” accessed April 4, 2023. <https://www.cfmta.org/en/national-piano-competition-rules-and-regulations/>.

<sup>49</sup> CFMTA, “National Competition Winners,” accessed April 4, 2023. <https://www.cfmta.org/en/2021-national-competition-winners/>.

Figure 4.2 displays the countries of origin of the programmed composers. German composers are the highest represented with Poland and Canada listed as the next highest. This is not surprising due to the competition requiring minimum one piece by a Canadian composer, as well as a scholarship to the top Chopin performance.<sup>50</sup>

CFMTA - Countries Represented

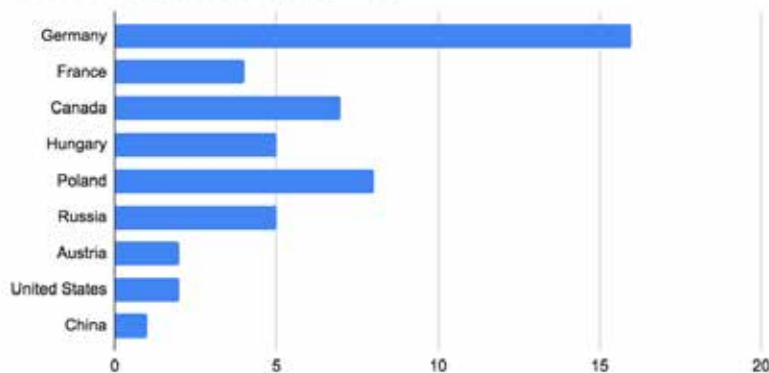


Figure 4.2

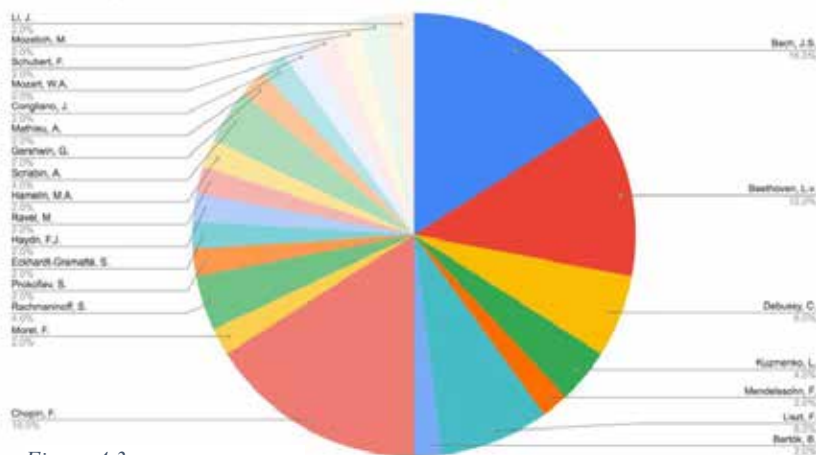


Figure 4.3

Finally, figure 4.3 represents the breakdown of the composers performed. The majority of the compositions are by Bach (16%), Chopin (16%), and Beethoven (12%). The composers represented greatly reflect the competition values as there are specific scholarship awards for the top Baroque composition, top performance of a work by

Chopin, and the “Canadian Diversity” award which had the restrictions of being a composition by a woman or Person of Colour.

### Competition 2 - The National Music Festival

The National Music Festival was founded in 1972 through the Federation of Canadian Music Festivals (FCMF).<sup>51</sup> The organization celebrated its 50<sup>th</sup> year of competition last year through a competition of three performance streams – the non-competitive education, developing artist stream,

<sup>50</sup> CFMTA, “National Piano Competition Rules and Regulations,” accessed April 4, 2023. <https://www.cfmta.org/en/national-piano-competition-rules-and-regulations/>.

<sup>51</sup> FCMF, “Our History,” accessed April 6, 2023. <https://fcmf.org/notre-histoire/>.

and emerging artist stream.<sup>52</sup> Competitions in 2021 and 2022 were held virtually due to the COVID-19 pandemic and no competition took place in 2020. Over the last several years, the FCMF has rebranded the National Music Festival after Alberta, Saskatchewan, and British Columbia separated from the FCMF in 2018 and 2019 to form the Canada-West Performing Arts competition. Ontario Music Festival Association also withdrew from FCMF in 2019. In 2022 local festivals were given the option of joining through the “Local Stream Member Festivals” which includes participating festivals from Ontario and B.C. The Emerging Artist Competition stream is open to any non-professional musicians age 30 and under and the programs are limited to a maximum of 60 minutes.<sup>53</sup> The Developing Artist Competition stream is open to pianists 18 and under, performing repertoire from Levels 8-10 and limited to a maximum of 45 minutes. The Non-Competitive Education stream is open to pianists 18 years and under and performing repertoire levels 4-7 and limited to a maximum of 15 minutes. The analysis of the 2022 piano programmes includes the two competitive developing artist and emerging artist streams, as well as non-competitive educational stream comprised of intermediate repertoire. The breakdown of the performance repertoire is as follows:

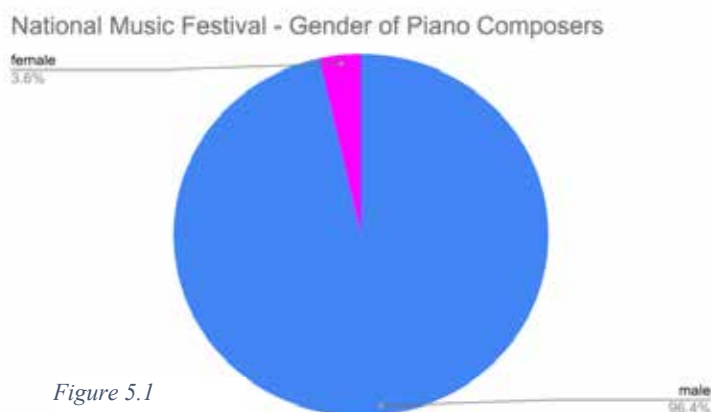


Figure 5.1 shows that composers represented at the NMF piano competition include 54 male composers comprising 96.4% and 2 female composers comprising 3.6% of performed repertoire. Women are only included in the compositions of the educational stream. No women are included in the emerging and developing artist categories.

<sup>52</sup> FCMF, “2022 National Music Festival Registration,” accessed April 4, 2023. <https://fcmf.org/2022nmfregistration/>.

<sup>53</sup> FCMC, “FCMC National Music Festival Syllabus,” accessed April 4, 2023. [https://fcmf.org/wp-content/uploads/2022/11/2023-FCMF-National-Music-Festival-Syllabus\\_Final\\_Oct-2022.pdf](https://fcmf.org/wp-content/uploads/2022/11/2023-FCMF-National-Music-Festival-Syllabus_Final_Oct-2022.pdf).

Figure 5.2 displays the countries of origin of the programmed composers. German composers are the highest represented with composers, followed by composers from France, Russia, Poland, and Austria.

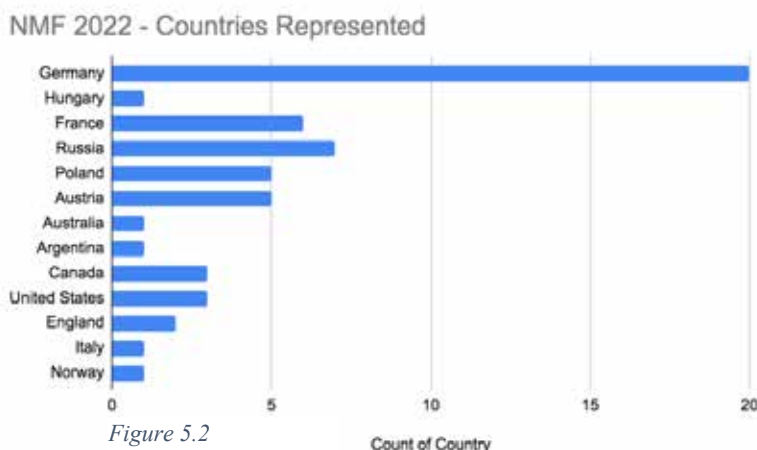


Figure 5.2

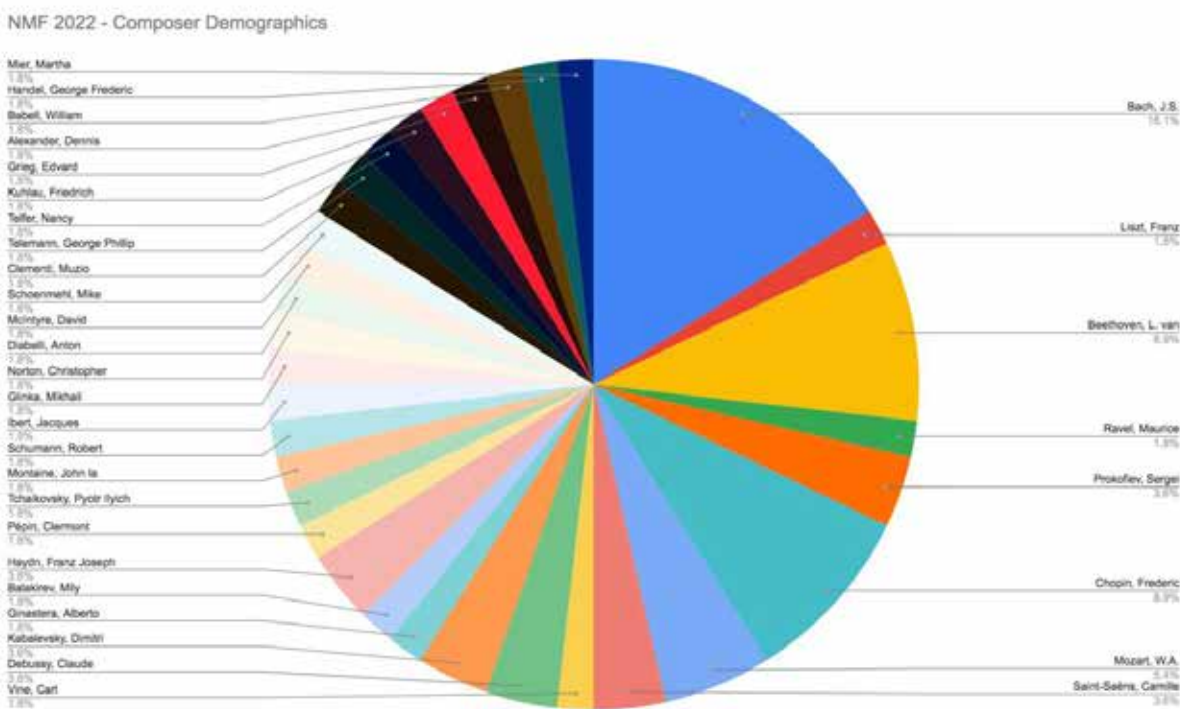


Figure 5.3

Figure 5.3 represents the composer demographics with the majority of compositions included by J.S. Bach (16.1%), followed by F. Chopin and L. van Beethoven (8.9%). Only two composers of colour are represented through one entry by each David McIntyre (Asian Canadian) and Alberto Ginastera (Argentinian).

### Competition 3 – Canada-West Performing Arts Festival

The Canada-West Performing Arts Festival had its inaugural festival in July of 2022 after a delay due to the pandemic. Canada West includes the provinces of Saskatchewan, Alberta, and British



Columbia after all three provinces parted ways with the Federation of Canadian Music Festivals. The festival rotates between the three provinces and is hosted in conjunction with the provincial music festival associations. Performers must qualify at a local and provincial level in order to be recommended on to Canada-West. The competition includes non-professional musicians who are 22 years of age or younger. The competition categories are 13 and under, performing a maximum of 15 minutes, 17 and under, performing a maximum of 25 minutes, and 22 and under, performing a maximum of 40 minutes of repertoire. There are no repertoire restrictions, and the guidelines state that it must be a well-rounded program comprised of different composers, time periods, and styles.<sup>54</sup> The breakdown of the performance repertoire of the piano competition program is as follows:

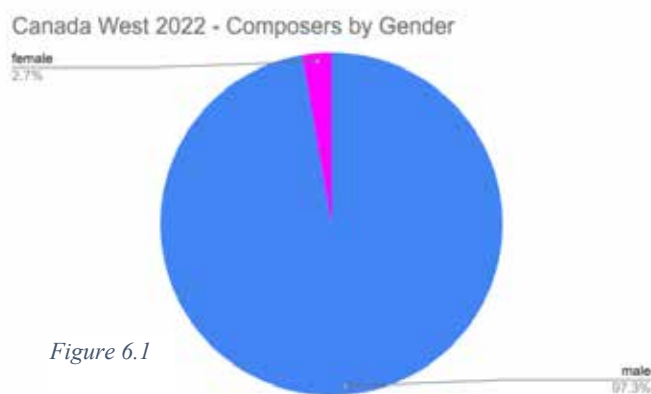


Figure 6.1

Figure 6.1 displays the gender demographic of the composers represented is comprised of 97.3% male with 97 entries and 2.7% female with 2 entries which includes one composition of each Alexina Louie and Jean Coulthard.

Figure 6.2 displays the countries of origin of performed composers. Similar to the previous two competition programs, the majority of repertoire is by German composers, followed by composers from Poland and Russia.

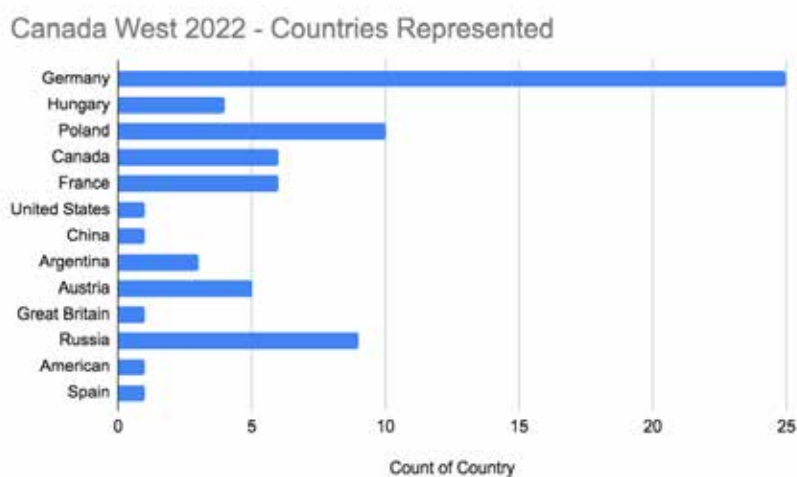


Figure 6.2

<sup>54</sup> CWPAF, "Canada-West Performing Arts Festival Rules and Syllabus," accessed April 4, 2023. <https://smfa.ca/wp-content/uploads/2022/09/2023-CWPAF-Rules-and-Syllabus.pdf>.

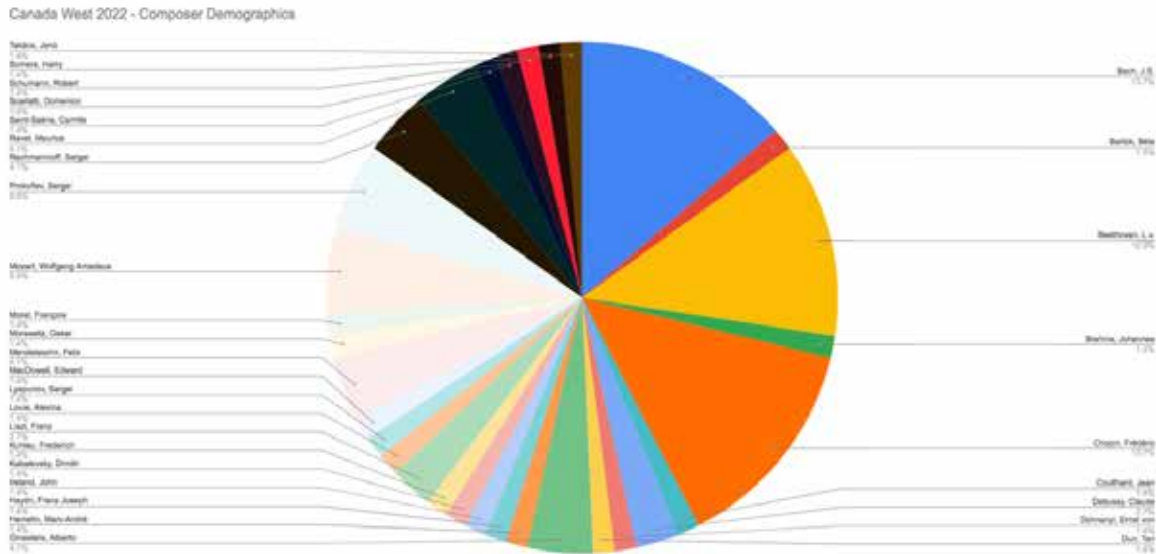


Figure 6.3

The majority of the compositions nearly mirror the other two competition entries with the largest percentage of compositions by J.S. Bach (13.7%), F. Chopin (13.7%), and L. van Beethoven (12.3%). Only three composers of colour are represented which include Tan Dun (China), Alberto Ginastera (Argentina), and Alexina Louie (Canada).

**Discussion**

The data from the three competitions give a snapshot of the representation that appears within each textbook. The competition repertoire favoured the music of J.S. Bach, F. Chopin, and L. v. Beethoven above that of other composers. Similarly, the three textbooks, favoured the music of white, male Euro-Western composers in the classical tradition above that of any other composer. There is little to no female representation within any of the competition repertoire and textbooks, with the music of men viewed as the “core canon.” In Gordon’s text, the first time a piece by a woman is discussed is in Chapter 16 titled “Other Composers of the Nineteenth Century.” In this chapter Gordon lists several women and a brief discussion of their musical contributions. Gordon writes:

Assessing the contributions of women of the eighteenth and nineteenth centuries is next to impossible as one reflects on the social patterns that helped determine both the opportunities for individual women during their lifetimes as well as how history regarded their achievements. The creativity of women was severely handicapped throughout the eighteenth and nineteenth centuries by the society in which they lived, and only now is an effort being made to discover





and evaluate the efforts of even the most outstanding women musicians of the time. Moreover, the work of women of lesser fame has undoubtedly been lost forever.<sup>55</sup>

Dubal in his text writes on the importance of expanding the canon to composers and compositions writing:

“It is now paramount that pianists and teachers go beyond the weary path of the “masterpiece” literature, daily being shorn of its spiritual energy. We cannot continue to rely on such a small segment of well-worn pieces. Pianists are used to spending their lives in a restricted garden, attempting to achieve perfection of execution in their few pieces in which to show themselves off.”<sup>56</sup>

Despite this statement, Dubal does not specifically address any compositions by women within his textbook, merely mentioning only a handful of women in the addendum. In other words, one must do as Dubal says, and not as he does. In all three textbooks, the music of women is not discussed in depth. Magrath and Gordon only discuss the specific repertoire of American women, save two exceptions. In Gordon’s text, women are merely footnotes within the larger repertoire discussion. Unlike Gordon, Dubal and Magrath do not address the gender inequity present within the piano literature canon. In Chapter 18, Gordon discusses the French influence on the keyboard music of the 20<sup>th</sup> century. Again, only a few women are mentioned in passing without any specificity towards their contributions or a mention of their repertoire. Germaine Tailleferre, Mel Bonis, Lili Boulanger, and Elsa Barraine are only a footnote in the French contributions of keyboard music. Magrath’s text was recently re-released with the Frances Clark Centre Press in 2022 and titled *Piano Literature for Teaching and Performance*.<sup>57</sup> The advertisement for this book boasts “listing from underrepresented and women composers” under its updates. The addressing of women as “other” within all three textbooks demonstrates Sara Ahmed’s earlier sentiments that “the necessity of the action reveals the absence or failure of diversity.”<sup>58</sup> By pointing out that the included composers are underrepresented, the authors note the lack of diversity within the text.

With the rise of feminist musicology, foundations such as the International League of Women Composers (1975), The International Congress on Women in Music (1979), the American Women Composers (1976) and the Association of Canadian Women Composers (1980) were all well-established well before the penning of all three piano literature texts. Despite the cultural and academic emphasis on feminist musicology, the influence of Cécile Chaminade and Louise Farrenc on the Paris

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<sup>55</sup> Gordon 1996, 355.

<sup>56</sup> Dubal 2004, xi.

<sup>57</sup> I did not analyze the updated text by Magrath as it has been in circulation for less than a year and is not the standard textbook in use as her 1995 text.

<sup>58</sup> Ahmed 2012, 33.



Conservatoire,<sup>59</sup> and the availability of the music of even well-known European composers such as Clara Schumann and Fanny Mendelssohn Hensel, even they do not get more than a passing acknowledgement for their enormous contributions. This is to say nothing of the Black and Hispanic composers that have made an indelible mark on the piano literature canon such as the rich collection of music that came out of the Black Chicago Renaissance of the 1930s, or the Harlem Renaissance in the 1920s through composers such as Florence Price, Margaret Bonds, and Nora Douglas Holt.<sup>60</sup> Though the pianistic contributions of many of these women were not as recognized at the time of the printing of these textbooks, editions of their piano music within circulation in music presses and many important biographers, musicologists, and theorists writing on the musical contributions of women from which to draw from.<sup>61</sup>

Another aspect that is necessary to address is the language surrounding the discussions of gender and racial diversity. Ahmed writes that when organizations add diversity, like colour, then it confirms the whiteness of the organization.<sup>62</sup> The competitions have diversity statements on their website sharing that the organization does not discriminate on the basis of gender, race, ethnicity, or sexual orientation yet the demographic of performed composers still widely represents white, male composers. The CFMTA competition is the only competition discussed to have a diversity category in with performers were encouraged with scholarship money to program a Canadian composer who was female or a Person of Colour. While I believe that this is an important step in broadening the definition of the piano canon, it must be followed up by other subsequent action across the wider spectrum of piano pedagogy and piano literature. There is often little that a competition can do to promote diversity in its repertoire outside of repertoire requirements or scholarship incentives. However, as Ahmed reminds, diversity can conceal whiteness by providing an organization with color, it can also expose whiteness by demonstrating the necessity of this act of provision.<sup>63</sup> I in no way intend to criticize any organization or competition through this study, but rather aim to show the link between what is taught in piano textbooks and what is performed at competitions. The statistics then reveal what work must be done in order to shift the understanding of piano literature to include a broader spectrum of voices

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<sup>59</sup> For more information, read *Louise Farrenc, 1804-1875: composer, performer, scholar* by Bea Friedland, UMI Research Press: 1980, and *Cécile Chaminade: a bio-bibliography* by Marcia J. Citron, Greenwood Press: 1988.

<sup>60</sup> Samantha Ege, "Composing a Symphonist: Florence Price and the Hand of Black Women's Fellowship," *Women and Music: A Journal of Gender and Culture* 24, 2020: 7–27.

<sup>61</sup> Drinker 1995, Cusick 1993, 1994, Jezic and Wood 1994, Walker-Hill 1993, Citron 1988, Friedland 1980

<sup>62</sup> Ahmed 2012, 33.

<sup>63</sup> Ibid.



In regard to the description of compositions of women and men, there is a definitive shift in language. One example is in the discussion of the works of Cécile Chaminade within the Dubal text. Chaminade's compositional style is described as "pretty, stylish, mawkish and sticky"<sup>64</sup> whereas the contributions of men were "creative," "ingenious," "worth exploring," "energizing," and "intelligent."<sup>65</sup> This reflection mirrors research on gender biased language in the workplace. In a study between the University of Waterloo and Duke University researchers found that masculine language is more commonly used in masculine dominated fields, but in female dominated professions (administration, human resources), masculine language is not used.<sup>66</sup> Deborah Liu, a tech-CEO in Silicon Valley, writes that "Women respond to these subtle clues by opting out because they feel less of a sense of belonging. We create spaces for men and then ask why women don't join, or if they do join, they drop out."<sup>67</sup> Similarly, if we want to create spaces in which performances of music by women, queer, non-binary, Black, Indigenous, and Composers of Colour are welcomed and encouraged, the language of the organizations, competitions, publishers, and authors must reflect that value.

In conclusion, the music of "underrepresented and women composers"<sup>68</sup> cannot be marketing language, but reflect the value change within competitions, educational institutions, and organizations. The intention of this study is not to advocate for the removal of Bach, Beethoven, and Chopin from pianistic studies, but expose the gap between statements of inclusivity and the actions carried out by music educational institutions and performing organizations. The scholarship and repertoire requirements of competitions must reflect the values of the host organizations in which performers are encouraged to perform repertoire that reflects not only themselves, but the changing field of music representation. It is imperative that course textbooks at a post-secondary music institutions do not merely regurgitate a white, patriarchal canon without also reflecting on the ways homogenous canon came to exist in the first place. Moreover, educational institutions must take steps to address the racism, classism, sexism, and xenophobia perpetuated over millennia that uphold structures of power and disenfranchise composers of their rightful place in history.

The awareness of the gender and racial disparity through the visual representation of data and graphs should imprint pianists with the idea that who we platform through scholarship and performance

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<sup>64</sup> Dubal 2004, 650.

<sup>65</sup> Ibid, 651.

<sup>66</sup> Danielle Gaucher, Justin Friesen, A. C. Kay, "Evidence That Gendered Wording in Job Advertisements Exists and Sustains Gender Inequality." *Journal of Personality and Social Psychology* 101, no.1, 2011: 109-128.

<sup>67</sup> Deborah Liu, *Take Back Your Power: 10 New Rules for Women at Work*, Zondervan, 2022: 201.

<sup>68</sup> Frances Clark Centre, "Publications," accessed April 2, 2023. <https://pianoinspires.com/publications/piano-literature-for-teaching-and-performance/>.

matters. Pianist, Samantha Ege, reflected that until she took a graduate course at McGill university, she had come to believe that piano was the exclusive domain of white men. She further wrote that “because of Price...I no longer had to dream up the impossible. I could see a very real classical music history before me that placed black women at the centre. And I could see myself.”<sup>69</sup> There is indeed a large body of scholarship that points to the wealth of repertoire for piano outside of the well-trodden works of the repeated piano canon. Databases such as A Seat at the Piano, Centre for Black Music Research Collection, Boulenger Initiative, Piano Music, She Wrote, and many others give merely a snapshot of repertoire that exists that is not discussed within textbooks or currently performed at the competitions studied. Textbooks such as Pamela Dees’ *A Guide to Piano Music by Women Composers*, *Piano Music by Black Women Composers* by Helen Walker-Hill, Parson’s and Ravenscroft’s *Analytical Essays on Music by Women Composers*, or even the more recent *Century of Composition by Women: Music Against the Odds* by Kouvaras, Grenfell, and Williams all make valuable, and indeed necessary contributions to the discussion of piano literature. Scholarship of early career scholars such as Alissa Freeman on the piano literature of Classical-Era women composers, or Samantha Ege’s research on the contributions of Black female composers to the piano literature, and Chun Li’s annotated catalogue on the piano repertoire of female composers from Mainland China all contribute to the advancing scholarship on the music of composers outside of the male, Euro-Western canon and help to contribute to the study and performance of composers who are rarely discussed or performed within classical piano spaces. Sara Ahmed writes that “When history accumulates, certain ways of doing things seems natural.”<sup>70</sup> What this study reveals is our ways of being in academic and performance spaces in classical music directly reflect our understanding of history. When we only know the repertoire of a select few individuals, we continue to reproduce a canon that looks the same as it always has and one that consequently reflects that lineage of only Euro-Western male composers. Despite the diversity statements issued by festivals or author’s acknowledgements of the need to expand the canon, textbooks and competitions continue to reflect a homogenous music lineage. What will it take to disrupt the system that promotes the music of a select few composers? How might piano performance and literature change when our competition guidelines, textbooks, and scholarships reflect a value system that does not reflect an antiquated and inequitable lineage as a basis for piano scholarship. It is time for piano scholarship to stop “playing off key” and address the gender and racial disparity within piano literature.

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<sup>69</sup> Allison North. “Samantha Ege: Revealing the Legacy of Black Classical Composers through the Work of Florence Price,” *Proceedings of GREAT Day*: Vol. 2021 (10), 2022. Available at: <https://knightscholar.geneseo.edu/proceedings-of-great-day/vol2021/iss1/10>.

<sup>70</sup> Ahmed 2012, 33.

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# Free Musical Play and Children's Musical Development

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## Free Musical Play and Children's Musical Development

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## Free Musical Play and Children's Musical Development

### Introduction

Children's play has been defined in various ways by play theorists. These theorists "agree on very little about the play phenomenon," yet, they all "agree that for little ones play is voluntary, self-initiated pleasure" (Littleton, 1998, p. 8). Gray describes free play as "activity that is freely chosen and directed by the participants and undertaken for its own sake, not consciously pursued to achieve ends that are distinct from the activity itself" (Gray, 2011, p. 444). Many have described children's play as including "free choice, enjoyment, self-motivation, and a focus on process rather than on product" (Niland, 2009, p. 18). Children's play is an intrinsically motivated activity. While playing freely, "children do what they want to do, and the learning and psychological growth that result are byproducts, not conscious goals of the activity" (Gray, 2011, p. 454). By incorporating free play into children's learning environments, and thereby encouraging children's free choice, exploration, and agency, teachers can provide children with opportunities to learn and acquire various skills which children may be unable to learn outside of play.

Children "develop intrinsic interests and competencies" in their free play (Gray, 2011, p. 454). In children's free play, music is an intrinsic component, naturally interwoven into its fabric; music is "a part of children's play" (Niland, 2009, p.19). When playing, children often spontaneously burst into song, explore sounds in their environment, and dance (Niland, 2009, p. 18). For example, when children play with dolls, they sing soft and thoughtful lullabies. When children play with trucks, they create a whole sound world, a composition of honks, beeps, rumbles, and crashes. Children create instrumental and vocal music for their running, marching, dancing, and other physical activity. This musical play is "unpremeditated," and has an





“improvisational character” (Marsh & Young, 2015, p. 463). Furthermore, children typically use music socially, as “a means for playing with others” (Marsh & Young, 2015, p. 463). Children’s exploration of and experimentation with sound are inseparable from their free play, and in their play, they develop musical interests and competencies, whether on their own or with others.

When children’s free play occurs within a musically supportive environment (i.e., a space with musical instruments and freedom to make sound), children can develop musically in unique ways; ways in which they may be unable to develop in other traditional learning environments, such as in the hierarchical, master-apprentice model which frames many teacher-student relationships in music learning. In such a hierarchical educational model, in which the teacher chooses and is expected to enforce the curriculum, restrictions, and goals for each lesson, children are not often given the agency, time, and freedom to explore music learning in a way that is natural to them, through their play. While the role of the teacher is necessary for scaffolding students’ music learning, if possible, teachers should create time for musical free play in lessons to nurture their students’ holistic musical development. Littleton believes that “the emerging musical mind of the child is dependent on free-play music-making opportunities within a specific music-making environment” (1998, p. 14). Free musical play opportunities can provide children with the freedom to develop their technical and physical approach to their instrument, their rhythmic ability and understanding, their vocalization skills, their creativity and ingenuity, their listening skills and analysis of sound, and, in social musical play, their ability to develop and maintain collaborative partnerships.

### **Children’s Technical and Physical Approach to the Instrument in Free Play**

Free musical play can positively influence the development of children’s technical and physical approach to their instrument. Promoting playfulness can reduce children’s stress, and

“the child at play is not afraid of failure” (Gray, 2013, p. 154). For many, the fear of failure, or, in the case of a music lesson, the fear of playing a wrong note or rhythm, can create tension in the body. This fear-response can become habitual, and such tension can go unnoticed, over time hampering the students’ fluid and natural approach to their instrument. If in play children are not afraid of failure, there is a higher chance they will approach their musical instrument with a relaxed and natural body position. For example, when children play freely and experiment with instruments such as the marimba, they progress fluidly “from one bar to another, by large leaps, by means of glissandos and, later, scalewise” (Moorhead & Pond, 1942, p. 44). They are not yet worried about precision, and therefore are likely more relaxed and natural in their physical approach to the instrument.

Studies in children’s free musical play, such as the Pillsbury Foundation Studies of children 1.5 to 8.5 years old, provide us with a glimpse into children’s natural physical approach to their instruments. For example, the Pillsbury Foundation Studies found that, in their musical play, children would typically play instruments while focusing their attention on either rhythm *or* pitch (Moorhead & Pond, 1942, p. 44). What was concluded from this was that, while children can have complex understandings of both rhythm and pitch, they may not yet have the physical capabilities and muscular control to express their understanding of both at the same time (Moorhead & Pond, 1942, p. 44). The predominant teaching practice of expecting children to convey pitch precision and rhythmic accuracy at the same time could cause children to force their body to play the instrument in an unnatural way.

As noted above, a child’s unnatural and forced physical approach at the instrument could cause tension and strain, impacting their technique in the moment and over time. For example, when a young piano student plays with very hard or forced articulation, causing the fingers to

straighten in an unnatural way, it is possible that “they have not yet the muscular co-ordination which would enable them to play with precision and at the same time maintain an uninhibited rhythmic flow to their music” (Moorhead & Pond, 1942, p. 44). For this reason, opportunities to play freely with musical instruments would allow the student to more frequently experience and become accustomed to a relaxed and natural physical approach to their instrument. Furthermore, while the child is playing freely, the facilitator can observe the child’s natural physical approach (i.e., a piano teacher can observe a child’s natural hand position), in turn enabling the teacher to have a better understanding of that child’s physical proportions and resulting technical needs.

### **Children’s Rhythmic Capacity in Free Play**

Free musical play can provide children with the time and freedom to develop their rhythmic understanding and their physical connection to rhythm and pulse. The Pillsbury Foundation Studies found that “free use of varied instruments” led to the development of children’s understanding of timbre, vibration, and rhythm (Littleton, 1998, p. 10). When observed in their musical free play, children are naturally interested in rhythm and pulsation, and their rhythmic exploration “is a continual source of pleasure for them” (Pond, 2014, 47), indicating that the child is truly engaged and learning from his rhythmic exploration. In free play with rhythmic instruments, children exhibit rhythmic inventiveness and complexity. This could be because “when children are free to play, they play naturally at the ever-advancing edges of their mental or physical abilities” (Gray, 2013, p. 155). For example, in the Pillsbury Foundation Studies, “the children exhibited an instinctive and ingenious faculty for devising and sustaining spontaneous polyrhythms of sometimes baffling complexity and for enjoying their seemingly effortless repetition” (Pond, 2014, p. 48). One teacher at the Pillsbury Foundation School observed that a child was able to execute “a very complicated pattern with several changes of



rhythm and direction,” and she was even “able to repeat it exactly a second time” (Moorhead & Pond, 1942, p. 37). Studies of children’s free musical play have shown that children’s rhythmic understanding far exceeds most adult expectations, and that free play opportunities in a musically supportive environment would allow children to develop their rhythmic capabilities further.

Children’s faculty for rhythmic complexity and expression is not typically something that can be seen in the traditional educational model in which children are expected to learn and produce only the rhythms which they can see on paper, describe in words, and play along with pitch precision. Teachers could influence students’ musical development by allowing children to play freely with music and by observing children’s natural and innate rhythmic drive and interests. Teachers may join in on students’ free rhythmic experimentation as a co-player, in a way similar to that of another child, stimulating their students’ musical imagination and interest. For example, at the Pillsbury Foundation School, “when the children were playing instruments,” Donald Pond often “imitated and at times varied their rhythm patterns on another instrument” (Kierstead, 1994, p. 195). Such musical play and mimicry between the teacher and student can provide teachers with the opportunity to scaffold their students’ learning, affording students the freedom to lead their own musical interaction in a stimulating environment and the option to pursue new rhythmical ideas when they are ready and interested.

### **Children’s Vocalization Skills in Free Play**

In their free play, children often spontaneously vocalize and experiment vocally, exploring and listening to the sounds that they can create. While children’s vocalizations are musical experiments, they may not always sound musical to the adult ear. For example, in his studies of children’s free play, Donald Pond found that “the children’s melodies were not based on or even suggestive of classical harmonies or scales. The melodies did not progress or end

predictably. Nor did they conform to pre-existent metric contrivances” (Pond, 2014, p. 47). Pond divided the children’s vocalizations into two categories: chant, in which the “melody was based on a descending minor third,” often used in communal singing; and songs, which are “personal, unpremeditated, and evanescent,” featuring “capricious” melodies and “abrupt, leaping changes of tessitura” (Pond, 2014, p. 47). With both vocalization types, it was clear that children were enjoying their singing and their own inventiveness, and that the children enjoyed imitating each other, varying the songs, and experimenting with structure and form, as in “the spontaneous singing of embryonic canons” (Pond, 2014, p. 48). The children’s sound play in their vocalizations was uninhibited, “but not at random; the games they played were concerned, however tentatively or primitively, with the structuring of sounds” (Pond, 2014, p. 48). Through their experimental and spontaneous vocalizations, children freely practice and develop musical skills related to listening, phonation, creativity, and inventiveness.

According to Donald Pond, such spontaneous vocalization and inventiveness were only possible “because the children had been encouraged to be musical and creative, close to the roots of their own being, without inhibition” (Pond, 2014, p. 47). At the Pillsbury Foundation School, “the children were free to make music with instruments or voices at any time, except during lunch or nap time” (Wilson, 1981, p. 18). It is important to note that, here, “music” refers to any of the children’s sound creation and exploration. Pond observed children’s inner compulsion “for being a maker, an inventor of sound shapes, and for creating linear movement and enjoying the patterns that simultaneously moving lines of sounds could produce” (Pond, 2014, p. 48). In a similar way, as observed by Smithrim, “the range, variety, and complexity of the children’s musical activity when left to free-play” can “far [exceed] anything they would have been able to achieve in a teacher-led class” (Marsh & Young, 2015, p. 468). Smithrim notes, however, that



“noise was a consideration, and she acknowledges that the changes in practice it implies would be difficult in many settings” (Marsh & Young, 2015, p. 468).

Noise is not the only consideration holding teachers back from providing their child students with the freedom to experiment with spontaneous, uninhibited vocalization. Curriculum deadlines, parental expectations, and fear of potential chaos could be included in other reasons for teacher hesitation. However, according to Pond, “It is up to us as teachers to nurture rather than repress the deeply rooted natural musicality that young children inherit and to use our intelligence and creative imagination to foster its healthy growth from those roots” (Pond, 2014, p. 48). In this vein, music teachers can and should strive to find the time and freedom for children to vocalize freely, by themselves and with one another, enabling them to explore, experiment, invent with, and develop the voice, their very first instrument.

### **Children’s Musical Creativity and Ingenuity in Free Play**

Similarly, free play offers children the time and freedom to act creatively, to create sound shapes, sound scapes, and other music, spontaneously and without restrictive parameters. In the Pillsbury Foundation Studies, Donald Pond specifically wanted to observe “the spontaneous creativity of unindoctrinated normality” (Pond, 2014, p. 45). Adults may be surprised to know that “the small child’s music making contains in embryo a surprising number of techniques of composition which are found universally in the work of adult composers” (Moorhead & Pond, 1942, p. 47). In their free play at the Pillsbury Foundation School, students created music featuring:

“rhythmic variation, vocal and instrumental; sequential progression; adaptations of rhythmic passages to verbal forms and vice versa; rhythmic counterpoint; melodic and rhythmic augmentation and diminution; antiphony; recurrent refrains—a primitive rondo



form; instrumentation—especially in group performances; [and] transference of a rhythm from one instrument to another.” (Moorhead & Pond, 1942, p. 47)

Children’s musical creativity and inventiveness result from their free, uninhibited, and unrestricted play.

Furthermore, “the creation of their own music and learning to improvise” are “two crucial aspects of a students’ journey towards becoming musical,” enabling students “to find their musical ‘voice’” (Beal 2017, quoted in Creech, et al., 2020, p. 49). One’s creative self-expression is directly related to the growth of one’s musical possible selves, which provide much-needed “coherence in our musical lives, functioning as a link between cognition and motivation by pulling us towards (or propelling us away from) future experiences of musicking” (Creech et al., 2020, p. 14). Moorhead and Pond observed that, “If we do not force the child to confine himself within an arbitrary system he produces with great rhythmic, melodic and imaginative fluidity” (1942, p. 47). In such “a rich and unregimented environment [the child] habituates himself to the free exercise of creative musicality” (Moorhead & Pond, 1942, p. 48). Such opportunities “to be creative enhance children’s agency and ownership in their music learning and participation” (Creech, et al., 2020, p. 49). For this reason, there is a strong argument for a balanced approach to music teaching, which includes free play for the application and development of children’s creativity and individual ingenuity.

It seems likely that most music teachers would be thrilled to have students who desired to freely make music, improvise, and compose; in other words, to act creatively. However, for children to create their own music, they need “freedom—freedom to move about in pursuit of [their] own interests and purposes, and freedom to make the sounds appropriate to them” (1942, p. 33). Creech et. al argue that activities in which “students’ experiences, knowledge and interests” serve as a “starting point” form the conditions in which “creative activity becomes

connected to students' evolving musical self-stories" (2020, p. 49). In other words, for children to express their intrinsic creativity, they need the freedom to guide their own engagement and pursue their own interests. In general, children's creativity has been shown to diminish when the teacher or facilitator explicitly states incentives for and emphasizes goals of creativity and quality (Gray, 2013, p. 135). Beyond teachers' stated goals and incentives, Moorhead and Pond found that "needless inhibition of the child's living experience is likely to dam up the flow of his creative vitality and hence to inhibit musical creativity" (1942, p. 48). They observed how "enforced conformity with our conventions, before the child has sufficient background to see them in proper perspective, is therefore likely to hinder the growth of vital musical conceptual patterns" (1942, p. 47). In one particular instance at the Pillsbury Foundation School, a teacher observed how the "creative expressions" of one student, "a child who was especially creative musically," had "ceased for a time immediately after his first [formal] piano lesson" (Kierstead, 1994, p. 209). The teacher noted that the student "became 'tone conscious and scale minded' and exchanged his own songs for 'Jingle Bells'" (Kierstead, 1994, p. 209). If not carefully timed and implemented, formal teaching can impede children's creativity.

As another example of teacher intervention inhibiting child creativity, Donald Pond writes about attempting to teach the Pillsbury Foundation School children musical notation. During this project, Pond observed that the children's "creative musical activity diminished, an outcome he considered both unnecessary and undesirable" (Kierstead, 1994, p. 203). After incorporating more structure into the children's days, "both Moorhead and Pond indicated they were aware that the imposition of structure was affecting creative play, and that the children also were conscious of 'rules'" (Kierstead, 1994, p. 205). While children's creativity is nurtured most in a free and uninhibited play environment, such creativity can also be diminished if a child's



practical knowledge or technique does not support their developing creative exploration. For this reason, the teacher must maintain an observant and perceptive role to support the child's creativity; certain musical facts and techniques "must be taught," but "when and how depends upon the teacher's sensitiveness" to both "the child's need for the knowledge and readiness to learn" (Moorhead & Pond, 1942, p. 48). Teachers must maintain a difficult balance: on the one hand, they must scaffold their students' learning, providing them with new information and approaches, while on the other hand, they must provide enough space and freedom for their students to play, discover, and experiment.

### **Children's Listening Skills and Analysis of Sound in Free Play**

In free musical play, children have time to listen to and analyse the sounds that they discover. In such play environments, children have been observed creating sound and listening intently, focusing on their sound creations, even for relatively long periods of time. For example, a boy at the Pillsbury Foundation School "discovered that a stick would rattle when dropped inside a large vibrating bowl-shaped gong," and he "repeated the operation over and over again, putting his head inside to listen" (Moorhead & Pond, 1942, p. 42). Children are interested not just in the rhythms and melodies that they can create, but also the varied timbres, and they "will listen with considerable concentration to the sounds [they produce], especially when [they have] been able to transform them in some way" (Moorhead & Pond, 1942, p. 42). Such sound creation, along with its deep listening, "is carried on as a thing in itself, and is not connected necessarily with any other activity" in the free play environment (Moorhead & Pond, 1942, p. 42). Children's listening to and analysis (in their own terms) of discovered sound is best enabled in a free play environment, where the child can choose to stay at one instrument for however long he may like, or he may choose to go between two instruments of interest, and so on. Within



such free play, the lack of time restraints, parameters, and production goals can enable the child to enjoy listening to his creations, influencing the child's natural listening and aural development.

While children's free exploration of sound, in which they repetitiously and intently listen, can seem arbitrary or even useless to observing adults, such listening and experimentation is fundamental for children's understanding of the depth and variety of sounds that they can use for their creativity and inventing. When a child starts to choose instruments for creating music, as in a pretend play scenario, "he chooses the instrument whose timbre he considers most suitable" (Moorhead & Pond, 1942, p. 45). The child uses his listening experiences, by which he has explored tone and colour, to make his choices. For example, "When he makes music for a boat game he does not make water music; he tries to portray instrumentally his concept of the *sound* of water" (Moorhead & Pond, 1942, p. 45, emphasis theirs). For such activities, it is not the words that are important, as in adults' musical songs for children (in which "water music" would be music *about* water).

For children, "It is the *sound* that is important" (Moorhead & Pond, 1942, p. 45, emphasis mine). As observed in the Pillsbury Foundation Studies, "Music is, for young children, primarily the discovery of sound. Their deepest interest is in tone color" (Moorhead & Pond, 1942, p. 45). For this reason, children's listening skills will develop if they are provided with a supportive environment in which they can freely play with a variety of instruments, "when and how they wish as long as no harm is done to them" (Moorhead & Pond, 1942, p. 45). In this environment, it is the role of the teacher to stand back and observe the child's free musical play, even with objects that may not be seen by adults as musical instruments. Moorhead and Pond argue that "no restrictions other than those absolutely necessary should be placed in the child's way to



hinder him from using any of the potentially soniferous materials in [the child's] everyday environment" (1942, p. 45). For example, a child may find the sounds of kitchen utensils to be particularly pleasing, or a child may enjoy the sounds of drum mallets on various objects, such as on books, chairs, or desks. Such sound exploration would develop children's listening and aural skills which could be applied to various musical roles, such as performing, analysing, and creating.

### **Developing and Maintaining Collaborative Musical Relationships in Free Play**

Children's free play with other children is often musical, and they frequently work together to create music for their enjoyment and pleasure. In this collaborative work, children share musical discoveries with one another, such as new sounds, rhythms, and methods of holding an instrument or orienting oneself to an instrument. In the Pillsbury Foundation School, children's spontaneous music-making "invited participation from all who would collaborate actively or would form an audience" (Moorhead & Pond, 1942, p. 48). For example, a child would spontaneously begin to sing a chant melody (a melody characterized by the interval of a minor third), and "other children soon joined in, either in imitation, or, more often, by inventing individual verbal and rhythmic variations" (Pond, 2014, p. 47). Such singing games "were a favorite form of spontaneous, communal music-making at the school" (Pond, 2014, p. 47). In these singing games, children acquire and practice various musical skills, such as listening to, imitating, and developing another child's song, as well as singing in (or out of) time with one another.

In social play with instruments and vocalization, children frequently teach one another and implement their newly developed skills into group performances. Pond believed that children learned music primarily through their social play and interactions with one another, as

children would discover sounds and show other children how to recreate them (Kierstead, 1994, p. 200). By teaching others how to recreate a certain sound, children are not only sharing their knowledge and understanding with others, but they are also integrating their own knowledge on a deeper level, solidifying the musical concepts within themselves. In the Pillsbury Foundation School, such sound discoveries would often be incorporated into group improvisations, which included children of varying musical experience and age (Kierstead, 1994, p. 200). Such group improvisations represented “not only capacity to develop and maintain the social form but also ability for prolonged concentration and production” (Moorhead & Pond, 1942, p. 34). Children’s prolonged concentration in play is a sign of their interest, a sign that they are learning from their playful investigation.

Group improvisation in free play also allows for students to guide their own learning, since “in an improvisation the participant can find the level of challenge appropriate for them” (Mullen, 2022, p. 184). In such circumstances, “techniques, and creative ideas of the community” would accumulate “through cooperative interaction between and among the children” (Kierstead, 1994, p. 200). In their free social play, children collaborate musically by creating music with, listening to, sharing ideas with, and teaching one another. In this way, in a free play musical environment with others, children are regularly and naturally scaffolding one another’s musical development and practicing the implementation of newly acquired skills.

Children’s social play in a musically supportive environment also provides opportunities for them to develop and maintain the social skills necessary for sustaining collaborative musical relationships. In the Pillsbury Foundation School, children were “encouraged to form and maintain their own groups (Wilson, 1981, p. 18). These groups, formed by the children themselves in their free play, produced different results than would a group of children formed



by the teacher. Moorhead and Pond use the term “group” not to “mean several children gathered together, but rather several children who have gathered themselves together and are engaged in common or related activity, developing awareness of each other and of the group as a whole” (1942, p. 34). This group is different from an arbitrarily imposed grouping of children, since “This sort of group is marked by the very close yet free relationship of each child with each of his companions and with the entire group” (Moorhead & Pond, 1942, p. 34). Voluntary participation, as in children’s naturally formed groups, is a key component of free play. In order for play to be truly free, one must be able to exit at any time, to leave the group, and to discontinue involvement in the play activity. Within such a group, mutual respect and understanding develops naturally, and children take turns leading and following others. Such a natural group “seems to result from continued past experience in voluntary activities, and is characterized by the great sensitiveness of each child to the abilities and characteristics of the others, as well as an understanding of his relationship to them” (Moorhead & Pond, 1942, p. 34).

In naturally formed groups, children learn gradually that their participation will “contribute to a group purpose with appreciation of the benefits of co-operation” (Moorhead & Pond, 1942, p. 34). In the Pillsbury Foundation School, communal and collaborative music-making was marked by group decisions, including “demands for the elimination of unwanted timbres, for unanimity of volume and for beginning and ending together” (Moorhead & Pond, 1942, p. 44). When a child was granted leadership in musical play, the leader would direct the others, often giving “preperformance instructions” (Moorhead & Pond, 1942, p. 44). As in any group, if participants want to keep working toward a common goal, members must work together for group cohesion and satisfaction. As has been observed, in their musical play, children often create their own groupings, working together to manage themselves toward the common goal of

creating an enjoyable music-making event. Such collaborative musical skills cannot be taught; they can only be developed through experience with others. For children, these experiences are found in their free play with one another, where they can acquire and practice the skills necessary for the maintenance of musical relationships.

## **Conclusion**

The child's world of play, when free, is innately connected to their exploration of music (Moorhead & Pond, 1942). In children's musical play, they can develop and acquire skills through their intrinsic motivation and related to their musical interests. In studies of children's play, it has been observed that the child's world of music is so wide "that the commonly accepted concept of music in the Western world is too small and exclusive to contain it" (Moorhead & Pond, 1942, p. 47). This could be because, for the child, music is any sound "that is used for expressive purposes. His use of it is governed by his own dynamic laws" (Moorhead & Pond, 1942, p. 47). Children's exploration of music in their play does not typically resemble adults' exploration of music, yet this exploration is fundamental to their music development. Children's musical development may be unnecessarily impeded if children's only music learning experiences exist in the predominant formal, hierarchical, master-apprentice model of music education, in which adult teachers choose the curriculum, restrictions, and goals of each lesson. Free play in an environment in which children can play instruments and make sound without arbitrary restrictions placed upon them can provide children with opportunities to develop their technique and physical approach to instruments, their rhythmic understanding and ability, their vocal capabilities, their creativity and ingenuity, their listening and aural aptitude, and their collaborative and social skills.



Unfortunately, play-based education, in which children are free to explore their environment, is typically reserved for only very young children. Once children reach age 5 or 6, formal schooling begins, and “the play-based educational provision gradually changes in favor of a more product-oriented, skills-based approach to education” (Marsh & Young, 2015, p. 463). As a result, children’s time to play freely typically occurs outside of education environments, moving “out into the spaces and times between formal classroom learning activities,” such as during recess and on the playground (Marsh & Young, 2015, p. 463). While children’s play is still musical on the playground (Marsh & Young, 2015), children have far fewer opportunities to explore, experiment with, and create sound due to the lack of musical instruments. Marsh and Young argue that play is “an essential vehicle for children’s musical expression” and should therefore “be acknowledged and encouraged within and beyond educational settings” (Marsh & Young, 2015, p. 478). While music educators have long been skilled at teaching through structured, rule-based games, as in the Kodaly method (Niland, 2009, p. 19), strictly speaking, “adult-directed [...] games for children do not fall into the category of free play” (Gray, 2011, p. 444). Given the understanding “of the characteristics of children’s play and of the role of play in learning and development, music educators can now encourage children to play with music in a broader sense than just through structured games” (Niland, 2009, p. 19). Music teachers can and should reserve time for children’s free play in their classrooms and lesson spaces, enabling children to have the freedom, time, and agency to follow their natural musical interests and inclinations, guide their own learning, and acquire a more well-rounded and holistic music education.



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# Connecting Canada Year Round

Free Professional Development for All Members

Du perfectionnement professionnel tout à fait gratuit pour tous les membres!

Join CFMTA Connecting Canada Year-Round as we host 50-minute, guided, member-led, virtual gatherings.

Each chat will focus on one pedagogical topic, and/or one studio business topic. Guest presenters will share their experiences and tips, and attendees will have the opportunity to share ideas and ask questions.

Prenez part toute l'année aux ateliers de perfectionnement professionnel organisés par la FCAPM, des rencontres virtuelles de 50 minutes animées par et pour les membres.

Chaque discussion traitera d'un sujet relatif à la pédagogie ou à l'exploitation d'un studio de musique. Les présentateurs invités transmettront leur savoir, leur expérience et leurs astuces, et les participants pourront intervenir à leur tour avec leurs idées et questions.

**January 20** - Our invited guest was Gary Wozny - on bookkeeping practices and tax matters

**February 17** - Studio Policies - topics varied from missed lessons, make up lessons, holidays during scheduled lessons, options on how to deal with it - very engaging discussion and ideas.

**March 10** - The New Reality for Music Teachers: Thriving in Challenging Economic Circumstances presented by Amy Boyes (SRMTA)

**April 21** - Spring into Summer! As we anticipate a change of temperature and a change of pace in our teaching, let's share our plans for exciting year-end events and innovative summer music activities.

**May 19** - To round off the year, we invite you to chat with our nationwide panel to ask questions and share tips about forming studio policies, favourite repertoire, technology, performance preparation, teaching resources--whatever is on your mind!

**June - July** - Summer break

**August 24** - Connecting Canada Teacher Chat - Panelists were Joyce Janzen (BC) and Sandra DiCienzo (ON)

**September 28** - Priorities for the first term of lessons- Part 1

**October 19** - Priorities for the first term of lessons - Part 2

**November 23** - Canadian Composers - Gloria Chu (AB), Christine Donkin (BC), Christina Kolos (AB), Rebekah Maxner (NS)

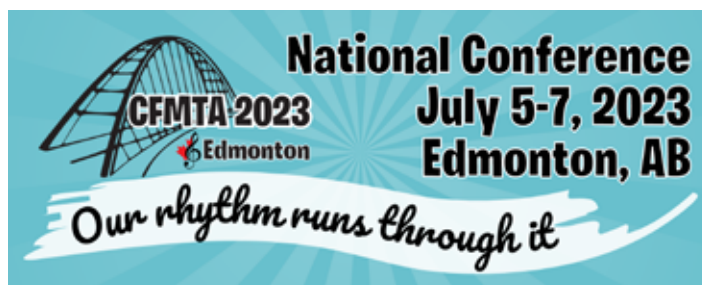
**December** - Holiday Break



# Our Rhythm Runs Through It

## CFMTA/FCAPM National Conference 2023

Marlaine Osgood



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

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

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

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

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

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

The Conference Planning committee:

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



Back Row - Bev Moore, Vicki Martin, Carolyn Garritano, Nathene Artur, Judith Ammann, Marlaine Osgood  
Front Row - Elizabeth Raycroft, Twila Bakker, Jennifer Thomas



Hosting Province  
Alberta - ARMTA

# Meet some of the Attendees



Manitoba - MRMTA



Ontario - ORMATA



Prince Edward Island - PERMTA



Northwest Territories - NTRMTA



Yukon - YRMTA



Saskatchewan - SRMTA



British Columbia - BCRMTA



Quebec - APMQMTA



Newfoundland & Labrador - NLRMTA



Nova Scotia - NSRMTA



New Brunswick - APMNBRMTA







# National Piano Competition 2023

## Concours national de piano 2023

Danielle McIntyre - Awards and Competition Chair

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

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

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

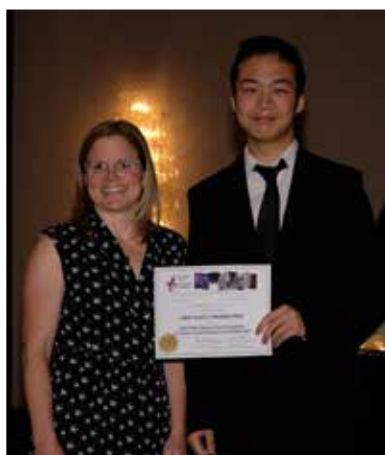
Our seven competitors (teacher's name in parentheses) were:

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



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

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



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



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



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

Awards, chosen from the Semi-Final Round:

**Ernst Schneider Canadian Music Award \$1000**

**Edward Duan (British Columbia)**

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

Presented by Laura Gray



**The Canadian Chopin Society Award \$1000**

**Alex Yang (Nova Scotia)**

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

Presented by Dr. Janet Lopinski



**The Willard Schultz Baroque Music Memorial Award \$1500**

**Edward Duan (British Columbia)**

For the best performance of a Baroque composition

Presented by Laura Gray



**The Willard Schultz Most Promising Artist Memorial Award \$1500**

**Alex Yang (Nova Scotia)**

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

Presented by Laura Gray

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

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

See you all in Montreal 2025 !





# National Voice Competition 2023 Concours national de chant 2023

Nathene Arthur - National Voice Competition Chair

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

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

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

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

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

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

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

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

Our talented collaborative pianists were:

- Jeremy Spurgeon
- Shannon Hiebert
- Matthew Dane Peavoy.

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

See you again in Montreal 2025 !



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



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





The following Prizes were awarded:

**First Place Prize \$5,000**

**Diana Rockwell (Northwest Territories)**

Sponsored by the ARMTA Edmonton Branch

Presented by Heather McGuire

Past President ARMTA Edmonton



**Second Place Prize \$3,000**

**Marianne Bertrand (Quebec)**

Sponsored by the MRMTA, NATS Southern Alberta

and ARMTA Recognition Fund

Presented by Judith Ammann, Nathene Arthur, Leanne Hiebert



**Third Place Prize \$2,000**

**Zoe McCormick (Alberta)**

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

Presented by Mireille Rijavec on behalf of Joan B. Heels



**The Tiffany A. Wilson**

**"Italian Award" \$750**

**Marianne Bertrand (Quebec)**

Sponsored and presented by

Tiffany A. Wilson



**The ARMTA Provincial**

**"Canadian Award" \$750**

**Sonia Campbell (Manitoba)**

Presented by Rosemarie Horne

President ARMTA Provincial



**The Firebird Symphony**

**and Chorus Prize \$1,250**

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

**Zoe McCormick (Alberta)**

Presented by Nathene Arthur on behalf of  
John Goulart, Conductor





# Hugheen Ferguson Distinguished Teacher Awards 2023

## Prix Hugheen-Ferguson du professeur distingué 2023

The CFMTA is pleased to offer the Hugheen Ferguson Distinguished Teacher Awards as a method of honouring deserving members of Registered Music Teachers' Associations across Canada. These awards were created in memory of the late Hugheen Ferguson, whose estate gifted the CFMTA with \$5000.00. Hugheen, CFMTA president from 1997 - 1999, was an extraordinary teacher, administrator and supporter of the Association and the arts throughout her lifetime.

Individuals who have made significant contributions to the art of music and the profession of music teaching will be recognized through the CFMTA Hugheen Ferguson Distinguished Teacher Award for distinguished teaching and or distinguished service.

La FCAPM est heureuse d'offrir des prix Hugheen-Ferguson du professeur distingué afin d'honorer les membres méritants des associations de professeurs de musique du Canada. Ces prix ont été instaurés à la mémoire de la regrettée Hugheen Ferguson dont la succession a donné 5 000 \$ à la FCAPM. Tout au long de sa vie, Hugheen, qui a été présidente de la FCAPM de 1997 à 1999, a été une professeure et une administratrice extraordinaire, de même qu'une fervente de notre association et des arts.

Les personnes qui ont fait des contributions importantes à l'art musical et à la profession de l'enseignement de la musique seront reconnues grâce au Prix Hugheen Ferguson du professeur distingué de la FCAPM pour leur excellence dans l'enseignement (distinguished teaching) ou le service (distinguished service).

### Recipients for 2023



Annette Poirier-Bradley, ARMTA



Peggy L'Hoir, SRMTA



Frances McBurnie, PEIRMTA



Joanne Loughheed, BCRMTA







# CFMTA 2023 Survey ~ The Results are In!

Barbara Siemens

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

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

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

- Olivia Adams
- Doris Kung-Wong

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

- Pamela Gilbert
- Frances Gray.

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



## Collaborating with the Arts and Beyond Collaborons dans les arts et au-delà



The 2022-2023 Branching Out initiative, **Collaborating with the Arts and Beyond**, encourages branches to host and/or participate in events that connect music with visual arts, drama, dance, and beyond. With a goal of blending music with another sector or organization, both will be enhanced and inspired by the exchange of ideas, perspectives, and creative thought. Events may be live in-person, live-streamed, or pre-recorded for broadcast at the discretion of the Branch and/or participants.

Le programme de rayonnement « On se rassemble 2022-2023 : **Collaborons dans les arts et au-delà** » propose aux filiales d'accueillir des événements qui relient la musique avec les arts visuels, le théâtre, la danse et autres. Lorsque la musique fusionne avec un autre domaine, les deux sont enrichis et inspirés par l'échange d'idées, de points de vue et de concepts innovants. On peut organiser les événements en personne, en direct (en streaming) ou préenregistrés pour une diffusion ultérieure à la discrétion des filiales et des participants.



Events hosted in 2023:

Alberta

- Edmonton
- Lethbridge

British Columbia

- Coquitlam/Maple Ridge
- Kelowna
- Richmond

Ontario

- Ottawa

Prince Edward Island





**Event: Concert**

**Date: January 22, 2023**

Coquitlam/Maple Ridge branch hosted a Young Artist recital on January 22, 2023, featuring Edward Duan - winner of the BCRMTA Piano Competition in September 2022. We held the recital in the Art Gallery of Place des Arts, in Coquitlam. Edward's program was amazing and so was the artwork surrounding him. The exhibit was entitled "Emerging Talent 25" and featured pieces submitted by School District 43 Grade 12 art students. We were so proud to feature young talent - piano and art - at the same time.

*Liz Munro*



*from left to right - Ralph Markham (teacher), Liz Munro (MC), Kenneth Broadway (teacher), Edward Duan (performer)*





**Event: Outreach to teachers**

**Date: January 29, 2023**

On Saturday, January 29<sup>th</sup> our teachers collaborated with the Eptek Art and Cultural Center in Summerside. Students had the opportunity to perform on a beautiful Yamaha grand piano surrounded by beautiful art. We also used this opportunity as an outreach to teachers in the Summerside area, inviting them to have their students participate for free.

*Joyce Hein*





**Event: Ukrainian Vigil**

**Date: February 24, 2023**

February 24<sup>th</sup> marked one year since the war began in the Ukraine. These amazing students wanted to show their support for the Ukrainian refugees by playing music at the Ukrainian Vigil in Fort Saskatchewan. We purchased Ukrainian sheet music with levelled harmonies and the students spent a month mastering these arrangements. Over 300 people attended this event.

*Melanie Doderai*







**Event: The Young Artist' Way**

**Date: February 25, 2023**

The duration of a three month initiative on the part of two very dedicated Kelowna Chapter teachers, out of 16 members, resulted in a truly amazing and successful Farewell Concert "The Young Artist' Way". Marla Mesenbrink and Claudia Kargl hosted an interconnection of a music-arts experience on Saturday, February 25<sup>th</sup> at 2:30 p.m. at the Okanagan Kelowna College campus Auditorium. The challenging creative process required both teachers and students to broaden their scope in learning by using a flair for originality and the imagination. Appropriate piano repertoire had to be researched to enable students to express their performance pieces in storytelling (language arts) and canvas painting (visual arts). Large format canvases were purchased from Michaels to create a uniform impression on 29 easels that spread all along the stage area in a bold textured and vibrant coloured "Promenade" arts exhibition. Individual index cards attached to each painting described details of the

student's 3 art form presentations. Some students went even so far as to study the iconic Canadian Group of 7 Painters and choose their favorite master artist to incorporate painterly techniques in their own painting. Media coverage, posters and students encouraged parents, grandparents and many supportive friends to attend the free admission event. The group photo, adhering to photo release protocol, was the culminating highlight of the event which captured students and teachers beaming around the Kawaiii grand piano. Marla and Claudia received rave reviews and many students expressed interest in doing this type of event again. A wonderful gratifying ending to a complex, creative journey that pushed everybody to give their very best.

*Claudia Kargl*





### Event: Recitals

**Date: February 26, 2023**

On February 26<sup>th</sup>, we hosted four 90 minute recitals in collaboration with the Richmond Arts Coalition. The membership of both groups and the community at large were invited to attend and enjoy this collaboration. Andrew Wade, the Executive Director of RAC, and Kerri-Jo Stewart, the guest artist both spoke at the beginning of each recital.

Award-winning guest artist, Kerri-Jo Stewart displayed a number of her pieces in the lobby, as well as up on the stage beside the student performers along with our BCRMTA banner. Kerri-Jo's artwork was floral and horse-themed. We featured a number of pieces that reflected these themes, depicting nature, summer evenings, and even horses. Some of these selections included

*Land of the Misty Giants* (O. Peterson), *Liebstraum* (F. Liszt), *Dos Oruguitas* (L.M. Miranda), *My Cedar Canoe* (M.H. Duncan) and *The Black Pony* (L. Papp).

In total, we had 109 students from 22 teacher members featuring guitar, piano, violin, and voice - for a total of four and a half hours of music. In the photo, you can see some of our medal winning students, our guests from RAC, as well as some of the artwork displayed at the front. We are planning on collaborating again in the future with RAC.

*Rowena Bridson*



Andrew Wade, Kerri-Jo Stewart, Rowena Bridson, Angelina Peng, Arthur Bridson, Blake Chen, Caroline Gardner, Chelsea Huang, Chloe Kuan, Chloe Wang, Cyrus Yekani, Daniel Stewart, David Fu, Dora Dou, Dylan Dou, Emma Tang, Eva Wong, Horus Cheng, Joanna Peng, Joanna Yuan, Kairos Chan, Liya Ng, Lucas Yifei Zhou, Sarah Yining Wen, Tiger Chen, Tristan Ping





**Event: Concert**

**Date:**

In the spring of 2022, ORMTA Ottawa reached out to the Ottawa Symphony Orchestra in hopes of collaborating with them on a concerto competition and performance opportunity. The OSO welcomed our idea with excitement and encouragement. The competition was held in October of 2022 and the winner of the competition was able to perform with the Ottawa Symphony Orchestra at their concert. April Zheng, student

of Dr. Chunson Park played the first movement of Prokofiev's Piano Concerto op. 3, no. 26. We are so honoured and grateful that the OSO partnered with ORMTA Ottawa to provide this rare and extraordinary performance opportunity for our young musicians.

*Danielle McIntyre*



*April Zheng, pianist, with The Ottawa Symphony Orchestra*







**Event: Student Recital**

**Date: March 11, 2023**

The Lethbridge Branch of ARMTA held a student recital on March 11<sup>th</sup>, 2023. 18 piano, violin, and voice students performed works by Bach, Beethoven, Debussy, Corelli, Dvorak, Kreisler, Wieniawski, R. Schumann, Scarlatti, Buttstett, A. Caldara, S. Heller, Anne Crosby, Teresa Richert, Margaret Goldston, and Melody Bober. Between sets of performances, special guests, The Troyanda Ukrainian Dancers presented traditional dances in traditional costumes. Members of the Troyanada Ukrainian

Dance Club volunteer their time to promote the artful heritage of Ukrainian dance in Southern Alberta. <https://www.troyanda.ca> \$280 for Ukrainian aid for the Canada-Ukraine Foundation and Project Sunflower was collected at the door. Thank you to CFMTA for sponsoring Branching Out events!

*Christine Rogers*





## Random Acts of Music Collaborons dans les arts et au-delà



The 2023-2024 Branching Out initiative, **Random Acts of Music**, encourages branches to step out into their communities!

The intent is to share music with others by finding inspiration in new and less usual places, and with new audiences, through unique and innovative presentations and events. Events may be live in-person, live-streamed, or pre-recorded.

Le programme « On se rassemble » de 2023-2024, intitulé **Des gestes spontanés musicaux**, est une initiative qui vise à encourager les filiales à s'impliquer activement dans leurs communautés.

L'objectif est de partager la musique au moyen de présentations audacieuses et originales, en s'inspirant de lieux inusités, moins fréquentés, et devant des auditoires renouvelés. Les événements peuvent avoir lieu en personne, en streaming, ou en séance préenregistrée.



Events hosted in 2023: Prince Edward Island





**Event: Free Recital at Ice Cream Shop**

**Date: December 16, 2023**

Summerside has a popular ice cream shop named Holman's Ice Cream. In one of the rooms there is a piano, so PEIRMTA teachers organized a event on Saturday, December 16<sup>th</sup>, 2023 where their students had an opportunity to participate in a free recital for Holman's Ice Cream customers to listen to as they enjoyed their ice cream. Despite having a piano in the building, Holman's has never been used as a recital venue.

*Marc DesRoches*



*PEIRMTA student Grace Poirier performing "Silent Night" for Holman's customers.*



**T**his is a collaborative project with all the provinces and territory of CFMTA. Each province/territories 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.

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

**I**l 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.

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

Videos added to the Library in 2023:

**Hand it to Them** - Olivia Adams

From National Conference Edmonton, Alberta

**PROP Piano Pedagogy: Part 2** - Dr. Karen Gerelus

From National Conference Edmonton, Alberta

**Teaching Unnotated Ornamentation in Mozart to Piano Students Today** - Dr. Kevin Ngo

From National Conference Edmonton, Alberta





# Canada Music Week - Reports & Photos

## Semaine de la musique canadienne



Here are the Canada Music Week® reports from:

- British Columbia
- Manitoba
- New Brunswick
- Nova Scotia
- Ontario
- Prince Edward Island
- Québec
- Saskatchewan
- Yukon

Unfortunately no reports were submitted by:

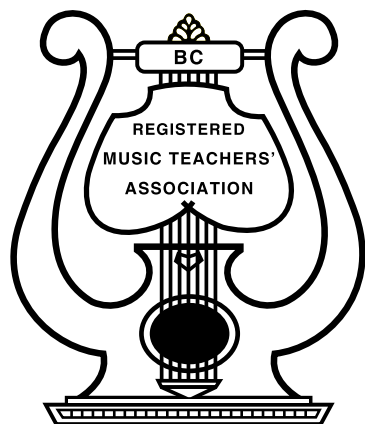
- Alberta
- Newfoundland & Labrador
- Northwest Territories





# Canada Music Week - Reports & Photos

## Semaine de la musique canadienne



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

### The Trail/Castlegar Branch

recital featured pianists, vocalists, and violinists of all ages in a wonderful evening of Canadian music, concluding with branch awards to students for top marks in examinations, and the acknowledgement of three students awarded medals of excellence by Conservatory Canada.



Moving west to the **South Okanagan**, where the branch's 44<sup>th</sup> annual CMW recital took place at the Penticton Lakeside Resort Hotel. Included in the program of Canadian music was repertoire by local composers like Anita Perry and Ernst Schneider. Fledgling composer 8-year old Ellis Ocala, played his first composition ever: *Waterfall*. Over \$1500 worth of scholarships were awarded to students for excellence in music and community involvement. Each member of this small but mighty branch contributed significantly towards this showcase of vibrant Canadian music.

Thirty-six piano, violin, and voice students performed works by eighteen Canadian composers at the Canada Week recital in **Chilliwack**, including four pieces by branch member Kathleen Feenstra. Two students played their own compositions. Students with the highest marks in Primary, Junior, Intermediate and Senior practical exams and with the highest mark in theory exams at level 9 and above were presented with bursaries by branch President Karin Fehlauer. Everyone was encouraged to wear red and white, and maple leaf cookies were served!

On the north bank of the Fraser River, **Mission Branch** celebrated with a recital at Chartwell Carrington House. The four branch members entered eleven students, performing a variety of Canadian pieces at beginner to advanced levels. The recital ended with Student Teacher Association member Ariana playing *Maple Syrup Moon* by Kathleen Feenstra. Each student gave a short introduction to the composer and the piece. Some students chose to celebrate this special week by creating art inspired by the composer or piece of music they were playing.

At the recital in **Abbotsford**, awards were given to students who received the highest mark in each graded Level of practical and theoretical exams. A highlight this year was the dramatised reading by new member and author Flory Godinez of two of her musically themed books for children. Flory's entertaining reading and acting of *The Adventures of Max and Milli* was a performance enjoyed by all.

At the **South Fraser Branch** recital fifteen teachers entered a total of forty students. The program of Canadian composers was fun and diverse. The students ranged in skill level from preliminary to ARCT. During this lovely evening event donations for the upcoming South Fraser Branch Festival were collected.

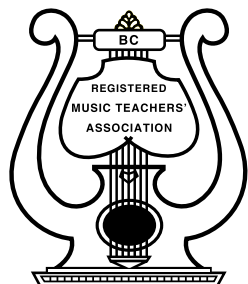
**Richmond Branch** reports that Canada Music Week started with a superb recital that showcased music written by eleven different Canadian composers. The recital included performances by fifty-six students taught by fifteen different teachers performing on guitar, voice and piano. It was a great success, and celebrated students who won medals and First Class Honours awards in May and June examinations.





# Canada Music Week - Reports & Photos

## Semaine de la musique canadienne



Across the Strait of Georgia, the **Sunshine Coast Branch** held their recital at St. Hilda's Anglican Church in Sechelt. eleven students performed pieces by Canadian composers. Two student composers performed their own piano compositions. President Katherine Hume's message reads "The Canada Music Week recital is a highlight of our year", with a steady increase in student participation since the pandemic. "We would like to congratulate our students and thank their teachers and families for their support and encouragement".

A ferry ride away on Vancouver Island, the **North Island Branch** held their recital at Stan Hagen Theatre in Courtenay. thirty-three performers presented the music of twenty-four Canadian composers. Student composer Kristopher Benoit performed his own composition. Composer bios were read before each performance. Students were rewarded with CMW stickers and pencils, and maple leaf cookies (of course)!

In **Victoria**, the branch's annual Murray Adaskin Composition Competition marked Canada Music Week, in conjunction with a student recital. This year's adjudicator was composer Lorna Paterson, who was appreciated for her wise suggestions. In other events, a CMW breakfast meeting was a tribute to composer Joan Hansen, and was attended by her sons Christopher and Greg Lawson. There were readings from Joan's autobiography, from memories of Joan written by Susan de Burgh and Pam Smirl, and a performance of Joan's music by the High Notes Flute Choir.

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

*Susan Evans - CMW Coordinator BCRMTA*



**Vancouver/Burnaby Branch** celebrated Canada MusicWeek with a CMW Festival at the Canadian Music Centre, one of the Festival's sponsors. Eighteen teachers entered sixty-seven students from preparatory to Level 12. Performers entertained with a wide variety of styles, including one student entering with a performance of their own composition. Lori Elder, the adjudicator of the first festival five years ago, returned to provide excellent, encouraging adjudications. Tom Lee Music donated gift cards for first and second place winners in each class, and the branch provided first- and second-place Elementary, Junior, Intermediate and Senior division scholarships.





# Canada Music Week - Reports & Photos

## Semaine de la musique canadienne



Manitoba participated in Canada Music Week with gusto again this year, with our

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

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

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

*Melissa Gingrich - MRMTA CMW Representative*

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

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

*Prof. Alla Turbanova and MRMTA President, Maureen Baird*







# Canada Music Week - Reports & Photos

## Semaine de la musique canadienne



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

*Rita Raymond - NBRMTA Coordinator*





# Canada Music Week - Reports & Photos

## Semaine de la musique canadienne



*nova scotia*  
registered  
music teachers'  
association

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

*Diana Torbert*

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

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





# Canada Music Week - Reports & Photos

## Semaine de la musique canadienne



*nova scotia*  
registered  
music teachers'  
association

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

*Misty Banyard-Kelley*





# Canada Music Week - Reports & Photos

## Semaine de la musique canadienne



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

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

**Kingston** Branch celebrated Canada Music Week 2023 with a mini festival adjudicated by Kingston's own composer, teacher and choral conductor Martha Hill Duncan. They had the pleasure of hearing several pianists, vocalists and a flutist as well as a number of original student compositions. The students' talents as well as their obvious connections to and affection for Canadian compositions were on display.



**Niagara Falls** celebrated Canada Music Week launching it with the First Class Honours Recital as a chance to highlight Canadian music, making special note of it with Canadian flags throughout the program. After highlighting the importance of Canadian music by our Branch President, each of two consecutive recitals highlighted performances from these students, including Canadian works.



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







# Canada Music Week - Reports & Photos

## Semaine de la musique canadienne



**Peterborough** branch is happy to report that the recently revived branch held their first event since the virus, a recital to kick off Canada Music Week on Sunday November 19<sup>th</sup>, at St. Luke's Anglican Church, Peterborough. Very successful, with lots of good comments from teachers, pupils, and parents.



*Rebecca Goode - ORMTA Coordinator*





# Canada Music Week - Reports & Photos Semaine de la musique **canadienne**



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

*Suzanne Campbell - PEIRMTA Coordinator*





# Canada Music Week - Reports & Photos

## Semaine de la musique canadienne



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

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

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

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

Je remercie sincèrement tous nos bénévoles qui ont fait de cet événement une réussite :

- Solange Bellemare, coordonnatrice adjointe,
- Danielle Langevin, registraire et coordonnatrice Web,
- Patrycia Meunier, trésorière de l'APMQ.

Longue vie à la Semaine de la musique canadienne!

*Christiane Claude, coordonnatrice (APMQ)*

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

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

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

I sincerely thank all our volunteers who made this event a success:

- Solange Bellemare, Assistant Coordinator,
- Danielle Langevin, Registrar & Web Coordinator,
- Patrycia Meunier, QMTA Treasurer.

Long Live Canada Music Week!

*Christiane Claude, Coordinator (QMTA)*





# Canada Music Week - Reports & Photos

## Semaine de la musique canadienne



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

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

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

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

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

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

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

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

*Patricia Niekamp - SRMTA Coordinator*







# Canada Music Week - Reports & Photos

## Semaine de la musique **canadienne**



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

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

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

*Ellen Thompson - YRMTA Coordinator*



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

The winning design  
Antonina Vranic, ON  
age 14



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

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

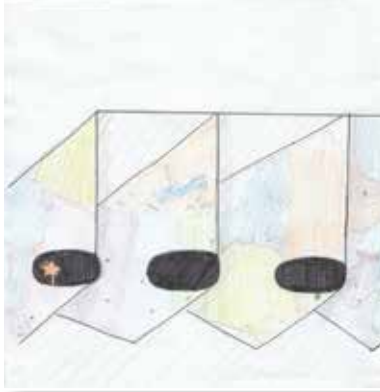
Some of her accomplishments include winning the Tecumseh "Gallery Without Walls" banner contest thrice in a row, winning numerous awards in the annual Kiwanis Music Festival, and being awarded the title of "Most Promising Junior Pianist."



Please enjoy all the entries. . . .



Alexander Wong-Ma (BC) - age 17



Amelia Ye (BC) - age 11



Ayesha Francheska Farwelo (QC) - age 8



Claire Mindell (BC) - age 15



Jack Reiche (SK) - age 7



Zoe Rivera (BC) - age 10

## Posters for 2024



Poster - French



Social Media Post



Poster - English



**Thank you** cards  
Carte de **remerciement**

Happy holidays  
Joyeuses fêtes  
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Like snowflakes, the stories that shape us are unique. Stories of hardships and joys, of culture and belief. In 2023, let us create diverse and inclusive stories for ourselves and for Canada. And let us listen to each other with understanding and respect.







**Thank you** cards  
Carte de **remerciement**



*Canadian Federation of Music Teachers' Associations,*

*The Board of Directors of the Federation of Canadian Music Festivals sincerely thanks the CFMTA for the financial support that you have given to the National Music Festival.*

*Your generosity supports Canada's young classical musicians on their journey to excellence.*

*Regards,*

*Jay McFarlane-Burton, FCMF Past-Chair*



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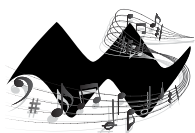




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