

THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

2024



A Year in Review / Un an en reveiw



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

Marlaine Osgood

Greetings fellow CFMTA members.

The CFMTA has been going strong since 1935, with new programs added over the years. We now have activities for teachers and their students that cover a range of interests from online continuing education to competitions to biennial conferences. But we can't stop here. I like to think that the CFMTA is in the Spring time of its life, showing new growth and development.

Members should be proud of their membership and involvement with the CFMTA as it nears its 90th birthday and remains progressive. In 2024, we updated the bylaws to follow best practices. The CFMTA also hired its first Program Assistant to, as the name suggests, assist the Officers and Chairs with CFMTA programs. Members may notice a few changes as duties are adjusted, allowing Chairs to run their portfolios more efficiently. The Program Assistant also offers support to the President, Officers, and staff.

Looking back at 2024 and my first few months as President, I am thankful for the opportunity to meet members in other Provinces/Territories and to experience their kindness and dedication. I look forward to meeting more members in 2025.

Enjoy browsing the 2024 Year in Review.

Chères et chers collègues de la FCAPM

La FCAPM affiche une belle vitalité depuis sa fondation en 1935, avec les nouveaux programmes qui se sont ajoutés au fil des ans. Aujourd'hui, nous offrons aux professeurs et à leurs élèves une variété d'activités, allant de la formation continue en ligne aux concours en passant par les conférences biennales. Mais nous ne nous arrêtons pas là! J'aime imaginer la FCAPM comme étant au printemps de son parcours, en pleine croissance et en constante évolution.

À l'approche de notre 90^e anniversaire, les membres peuvent être fiers de leur engagement au sein d'une organisation qui ne cesse de se projeter vers l'avenir. En 2024, nous avons mis à jour nos règlements pour refléter les meilleures pratiques et accueilli notre toute première adjointe aux programmes. Comme son titre l'indique, ce poste a été créé pour soutenir les directeurs et les responsables des comités dans la gestion des programmes de la FCAPM. Les membres remarqueront peut-être quelques ajustements qui permettront aux responsables d'améliorer la gestion de leurs portefeuilles. L'adjointe aux programmes apportera également un précieux soutien à la présidente, aux dirigeants et au personnel.

En repensant à l'année 2024 et à mes premiers mois en tant que présidente, je suis reconnaissante d'avoir eu l'occasion de rencontrer des membres aux quatre coins du pays et d'apprécier leur bienveillance et leur engagement. J'ai hâte de continuer à échanger avec vous en 2025!

Bonne lecture de la Rétrospective 2024.





Officers, Provincial Delegates, and Chairs Bi-Annual EM 2024 - February



1st Row Left to Right:

Lois Kerr *Treasurer*, Marlane Osgood *1st Vice-President*, Laura Gray *President*, Barbara Siemens *2nd Vice President*, Heather Fyffe - *CFMTA office admin*

2nd Row Left to Right:

Sue Wood *BCRMATA*, Joyce Janzen *BCRMATA*, Nathene Arthur *ARMATA & Funding/Grants*, Maureen Baird *MRMATA*, Laura Liu *MRMATA & Professional Development*

3rd Row Left to Right:

Catherine Fitch Barlett *NBRMATA & Essay Competition*, Misty Banyard-Kelley *NSRMATA*, Rita Raymond-Milliett *NBRMATA*, Susan Shantora *NWT-MTA*, Joyce Co *ORMTA*

4th Row Left to Right:

David Côté *QMTA & Translation*, Magdalena von Eccher *PEIRMATA*, Lauren Kells *SRMATA*, Ellen Thompson *YRMATA & Social Media*, Dina Pollock - *Communications Coordinator*

5th Row Left to Right:

Evangeline Keeley *Conference Resource Person*, Anita Perry *Of Note*, Carolyn Garritano *Meeting Admin*, Rebekah Maxner - *Student Composer Competition*





Officers, Provincial Delegates, and Chairs Annual EM 2024 - July



1st Row Left to Right:

Marlaine Osgood *President*, Barbara Siemens *1st Vice President* Laura Gray *Past President*, Heather Fyffe *CFMTA office admin*, Lois Kerr - *Treasurer*

2nd Row Left to Right:

Rosemarie Horne *ARMTA*, Joyce Janzen *BCRMTA*, Maureen Baird *MRMTA*, Laura Liu *MRMTA & Professional Development* Rita Raymond-Millett *NBRMTA*

3rd Row Left to Right:

Cindy Thong *NSRMTA*, Susan Shantora *NWT-MTA & Essay Competition*, Tania Granata *ORMTA*, Joyce Hein *PEIRMTA*, David Côté - *QMTA & Translation*

4th Row Left to Right:

Laurel Teichroeb *SRMTA*, Ellen Thompson *YRMTA & Social Media*, Carolyn Garritano *Meeting Admin*, Charline Farrell *Archives*, Dina Pollock *Communications Coordinator*

5th Row Left to Right

Lauren Kells *SRMTA*, Anita Perry *Of Note*, Leanne Hiebert *Funding/Grants*, Louisa Lu *Young Artist Tour*



Meet our New Administrative Program Assistant Lee-Ann Brodeur

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

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

Welcome Lee-Ann!

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

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

Bienvenue, Lee-Ann !

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





Meet our **new** Chairpersons

Alde Calongcagong, Carol Ditner-Wilson

Awards & Competitions

Alde Calongcagong



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

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

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

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

Canada Music Week

Carol Ditner-Wilson



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

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

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

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

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





CFMATA Call for **Compositions** 2024

Appel à **compositions** 2024 de la FCAPM

CFMATA 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.

The following works were selected for the 2023 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

Chaque 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 pour que tous puissent en bénéficier.

Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2024. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

Instrumental with accompaniment / Compositions

Instrumental with accompaniment / Compositions instrumentales avec accompagnement

Level / Niveaux 3 - 4

Carefree – Gloria Chu (Clarinet)

Level / Niveaux 5 - 6

Tears of Hope – Gloria Chu (Violin)

Piano / Piano

Level / Niveaux 3 - 4

Glide of the Two Terns - Dana Baitz

Level / Niveaux 3 - 4

Whiskeyjack - Maria Case

Vocal with accompaniment

Level / Niveaux 5 -

Monarch Butterfly - Katy Dosman

Panelists - Marlane Osgood, Anita Perry, Heather Waldner





CFMTA Call for **Compositions** 2024

Appel à **compositions** 2024 de la FCAPM

Instrumental with accompaniment / Compositions instrumentales avec accompagnement

Level / Niveaux 3 - 4

Carefree – Gloria Chu (Clarinet)

Gloria Chu is a dedicated composer, pedagogue, adjudicator, examiner, speaker, and performer. She is a multi-award winning composer of chamber, violin, cello, and piano works. Her compositions have been praised to “transport [the audience] into a heavenly world” by International Youth Music Competitions. Several of her pedagogical works have been featured in the Alliance for Canadian New Music Projects Contemporary Showcase syllabus. Her awards and recognitions include six Winning Awards from Alberta Piano Teachers Association Creative Music Writing Competition, Canadian Folk Song Arrangement Prize, First Place at the USA Modern and Contemporary Competition and First Place in Provincial Alberta Registered Music Teachers’ Association Student Composition.

Gloria holds two master’s degrees: MA in Piano (University of Ottawa) and MA in Strings (University of Chichester). She has been recognized by Steinway & Sons with a Top Teacher Award and is the recipient of the Royal Conservatory of Music Teacher of Distinction Award for her leadership as a music educator. Gloria has given presentations at city, provincial and national conferences on music learning topics. Her innovative teaching methods and pedagogy compositions motivate students to develop confidence in expressing their unique voice in both music and life. www.gloriachumusic.com *



Carefree

Gloria Chu

Flowing
♩ = 86

Clarinet

Piano



CFMTA Call for **Compositions** 2024

Appel à **compositions** 2024 de la FCAPM

Instrumental with accompaniment / Compositions instrumentales avec accompagnement

Level / Niveaux 5 - 6

Tears of Hope – Gloria Chu (Violin)

Gloria Chu is a dedicated composer, pedagogue, adjudicator, examiner, speaker, and performer. She is a multi-award winning composer of chamber, violin, cello, and piano works. Her compositions have been praised to “transport [the audience] into a heavenly world” by International Youth Music Competitions. Several of her pedagogical works have been featured in the Alliance for Canadian New Music Projects Contemporary Showcase syllabus. Her awards and recognitions include six Winning Awards from Alberta Piano Teachers Association Creative Music Writing Competition, Canadian Folk Song Arrangement Prize, First Place at the USA Modern and Contemporary Competition and First Place in Provincial Alberta Registered Music Teachers’ Association Student Composition.

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Tears of Hope

Gloria Chu

Flowing, with sorrow ♩. = 60-66

Violin

Piano

con pedale



CFMATA Call for **Compositions** 2024

Appel à **compositions** 2024 de la FCAPM

Piano / piano

Level / Niveaux 3 - 4

Glide of the Two Terns - Dana Baitz

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



Glide of the Two Terns

Sweetly, freely ♩ = 70 Dana Baitz

mp

rit. *a tempo* 2

5 10 15



CFMTA Call for **Compositions** 2024

Appel à **compositions** 2024 de la FCAPM

Piano / piano

Level / Niveaux 3 - 4

Whiskeyjack - Maria Case

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



Whiskeyjack

Scherzando ♩ = ca. 80 Maria Case

5

9



CFMATA Call for **Compositions** 2024

Appel à **compositions** 2024 de la FCAPM

Vocal with accompaniment

Level / Niveaux 5 - 6

Monarch Butterfly - Katy Dosman

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



Score

Monarch Butterfly

Katy Dosman

$\text{♩} = 84$

Voice

Piano

Pno.

So long, but-ter fly, — Sover-eign of sum-mer time, you

mp

p



CFMTA Call for **Compositions** Panelists

Marlaine Osgood



Marlaine 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 CFMTA/FCAPM President. 🌸

Anita Perry



Anita (A.D.) Perry has been an RMT since 1984 and was BCRMTA secretary from 2011 to 2023 and CFMTA secretary from 2017 to 2023. A versatile composer, Perry's music can be found in the Canadian Music Centre as well as from her publisher, Palliser Music Publishing. Perry is a member of the Canadian League of Composers, an affiliate of the Canadian Music Centre and a member of the Society for Composers and Authors. Perry currently teaches piano, composition and theory in Summerland, B.C. 🌸

Heather Godden Waldner



Studying with Dr. Lyell Gustin in Saskatoon, Heather Godden Waldner received her Associate from the Royal Conservatory of Music, Toronto and her Licentiate from Trinity College of Music, London, England. Heather is a Registered Music Teacher, an examiner for the Royal Conservatory of Music, a festival adjudicator and workshop clinician. Under the name of Heather Godden Laliberte she has composed and published a number of works for piano and voice through Godden Publications. Ms Waldner has led workshops on the Art of Practising, Examination & Festival Preparation and numerous theory topics. She has performed as an accompanist for a wide variety of events including ballet exams, and over the years has held a number of church organist/music director positions. She currently resides in Warman, SK, where she teaches piano, trombone, and all levels and subjects of music theory, and plays trombone in the Saskatoon Concert Band and the 'Toon Town Big Band. 🌸



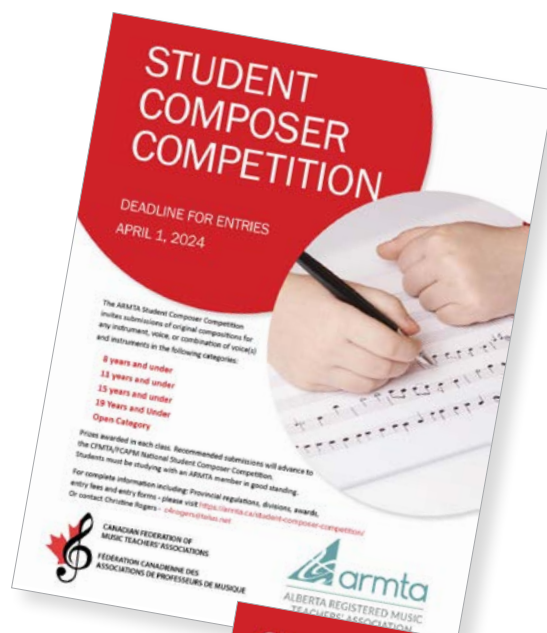


CFMTA **Student** Composer Competition

Concours de la FCAPM pour élèves compositeurs

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

Le Concours de composition pour élèves de la FCAPM/CFMTA est un concours national réservé aux lauréats des concours de composition provinciaux. Les œuvres sont soumises à un jury pancanadien par les coordonnateurs provinciaux de la Semaine de la musique canadienne 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 2024 Student Composer Competition:
La FCAPM félicite les lauréats suivants du Concours pour élèves compositeurs 2024 :





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

Garrett Rostek (BC) *When the Sun Rises*

Second place

Esther Leyenhorst (SK) *Rainy Day*

Third Place

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

Honourable Mention

Jeremy Chau (AB) *Spy in the Dark*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Timisire Falode (NS) *Spring is Coming*

Second place

Emily Dietrich (AB) *Nature*

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Davin Chan (AB) *The Thunderstorm*

Second place

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

Third Place

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

Honourable Mention

Grace Shevkenek (SK) *Blooming*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Ameerah Alao (NS) *I See the Moonlight*

Second place

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

Third Place

Saylee Mori (AB) *Shining Stars*

CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Mark Rico-Lam (AB) *Poèmes d'automne*

Second place

Gaoyuan Cheng (SK) *Réflexions sur le lac*

Third Place

Joanna Peng (BC) *Waltz at Midnight*

Honourable Mention

Favour Adelan (MB) *The Jolly Wayfarer Variations*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First Place

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

CATEGORY C / NIVEAU C

19 years and under/19 ans et moins

First place

Eason Fan (SK) *Trio "Festival"*

Second place

Théo Curras (QC) *Sonate*

Third Place

Anders Currah (AB) *Undercover*

Honourable Mention

Heidi Reimer (MB) *Under Our Stars*

CATEGORY D / NIVEAU D

Open/Ouvert

First place

Griffin Hook (ON) *Rocky Mountain Portraits*

Second place

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

Third Place

Rochelle Ireland (AB) *Summerlong*

Honourable Mention

Sarah Mercer (MB) *Up to Me*

HELEN DAHLSTROM AWARD / PRIX HELEN DAHLSTROM

Mark Rico-Lam (AB) *Poèmes d'automne*





PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*

First place Garrett Rostek (BC) *When the Sun Rises*

Garrett is avid hockey player, soccer lover, and book reader who is always humming a tune.

He asks the questions we are all thinking and the ones no one has thought of before. He lives with his Mom, Dad, twin sister, and big sister.*



When the Sun Rises

Gently ♩ = 108

Garrett Rostek



PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

CLASS 2 / CATÉGORIE 2 *Composition for voice*

First place Timisire Falode (NS) *Spring is Coming*

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



SPRING IS COMING

♩ = 110-120

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

Timisire Falode

Birds will chirp, Flow -ers bloom, Trees will get their Leaves back soon.



CATEGORY A / NIVEAU A

11 years and under - 11 ans et moins

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*

First place Davin Chan (AB) *The Thunderstorm*

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

✱



The Thunderstorm

Davin Chan

$\text{♩} = 73-88$

Legato

Light Rain

5



CATEGORY A / NIVEAU A

11 years and under - 11 ans et moins

CLASS 2 / CATÉGORIE 2 *Composition for voice*

First place Ameerah Alao (NS) *I see the Moonlight*

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



I see the Moonlight

Andante ♩ = 130 Amerah Alao

The musical score is written in 4/4 time with a tempo of Andante (♩ = 130). It features three systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part starts with an 'INTRO' marked 'mp' and includes a 'poco rit' section. The second system shows the vocal line with lyrics: 'I see, I see the moon light,' and a piano accompaniment marked 'p'. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and articulation marks like 'con Pedale'.



CATEGORY B / NIVEAU B

15 years and under - 15 ans et moi

CLASS 1 / CATÉGORIE 1 *Composition for solo instrument*

First place Mark Rico-Lam (AB) *Poèmes d'automne*

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

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

Poèmes d'Automne I: Le vent et les feuilles

Mark Rico-Lam

Grave
 ♩ = 72-76

con pedale

mp *subito p*



CATEGORY B / NIVEAU B

15 years and under - 15 ans et moi

CLASS 2 / CATÉGORIE 2 *Composition for voice*

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

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

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

*



Fiesta de Verano

Mark Rico-Lam
b. 2009

Andante con Grave
♩ = 70

Soprano

Alto

Tenor

Bass

sti - pen - di - um
sti - pen - di - um
mp

Andante con Grave
♩ = 70

Organ

mf *mp*



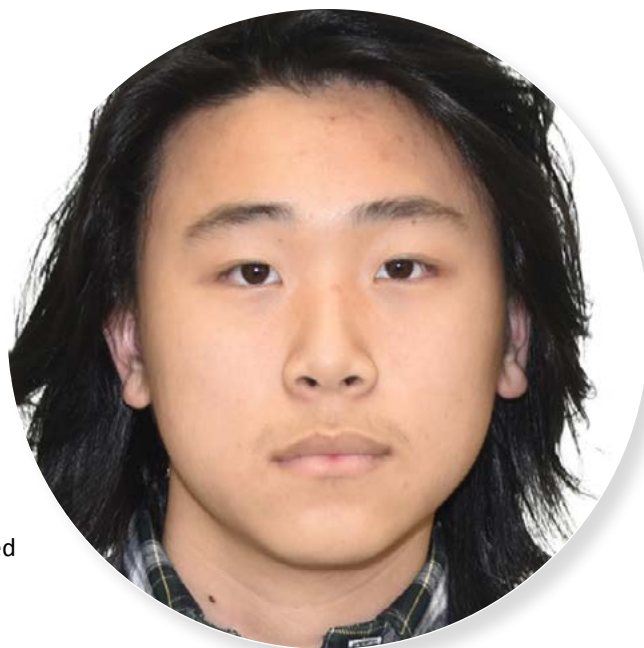
CATEGORY C / NIVEAU C

19 years and under - 19 ans et moins

First place

Eason Fan (SK)

Trio "Festival"



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

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

Trio 1. Festival

Allegretto ♩ = 112 Eason Fan

Violin *pizz.*

Violoncello *arco mf*

Piano *f*



CATEGORY D / NIVEAU D

Open - Ouvert

First place Griffin Hook (ON)
Rocky Mountain Portraits

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



Rocky Mountain Portraits

Griffin Hook

Majestically (♩ = 98)

The musical score is written for concert band and includes the following parts: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, English Horn, Bassoon, Clarinet in E, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet, Contrabassoon, Alto Sax 1, Alto Sax 2, Tenor Sax, Baritone Sax, Piano, Trumpet in Bb 1, Trumpet in Bb 2, Horn in F 1, Horn in F 2, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Double Bass, Timpani, Cymbals, Mallet 1, Mallet 2, Percussion 1, Percussion 2, Accessories, and Chime Tree. The score includes dynamic markings such as *mf*, *p*, and *ppp*.



OUR ADJUDICATOR - Christopher Mayo

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



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

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

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

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



National **Essay** Competition 2024

Concours national d'essai **littéraire** 2024

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

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Sophia Kagolovskaya, Wilfrid Laurier University

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

High School / Élèves du secondaire

Not presented in 2024

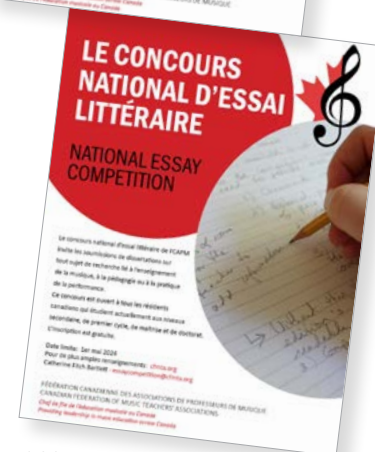
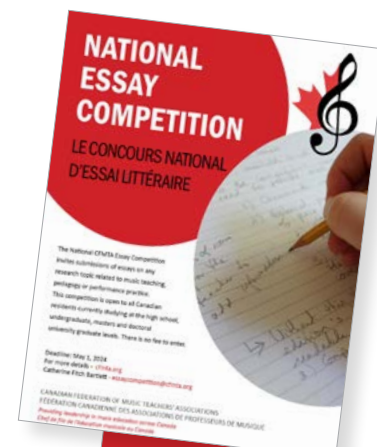
* Essays are available for download on the website - Winning Essays will be included in *The Year in Review 2024*

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

A thank you to our adjudicators for 2024 - Olivia Adams MA, Dr. Emily Logan, Dr. Lori Lynn Penny, Bronwyn Schuman MM, Susan Shantora MMus NATS, Dr. Bethany Turpin

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

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





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

Sophia Kagolovskaya

Wilfrid Laurier University

1



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

Sophia Kagolovskaya



Sophia (Sonia) Kagolovskaya is a first-year piano student in the Bachelor of Music program at Wilfrid Laurier University. In May 2023, she was awarded the Laurier Scholars Award, which is awarded to only one student in the music faculty each year, for demonstrating excellence in academics and leadership in extra-curricular activities and accomplishments. In high school, Sophia was the accompanist for three choirs, as well as a co-writer and co-director of a play that was performed in her final year of high school. She has also competed on the junior national figure skating team, and medaled in numerous international competitions. Sophia is particularly interested in finding answers to questions about what makes music beautiful and why every culture has created music. Throughout and beyond her degrees, she hopes to learn more about the intersections of physics, biology, aesthetics, psychology, and sociology, which make the connection between sound and meaning. ✨



Despite the barriers women faced in the world of music in the nineteenth century, German musician, Clara Schumann, enjoyed a unique reputation as a respected and admired composer and performer.¹ I argue that this exception is the result of a trend that has been long suggested by musicologists studying nineteenth century Germany, wherein gender influenced the reception of genre, instrumental timbres, and musical styles, with masculine gendered attributes having a higher status than feminine.² Internalizing the gendered attitudes that coloured nineteenth century views of music's worth, Schumann experienced imposter syndrome, evident in her diary entries, where, on several occasions, she questions whether women should compose, perform, and how they should fit into the musical landscape.³ Yet, despite these barriers, Schumann was adored by the public and respected by her peers, achieving a greater legacy in comparison to her female contemporaries. So, what set her apart? Competency and persistence are often assumed to be catalysts for advancement in discussions of female pioneers in male-dominated fields. However, is it not unreasonable to assume that no other woman in the nineteenth century had been as competent, persistent, and deserving of success as Schumann? This essay highlights the social and gendered hierarchies that underly seemingly arbitrary aesthetic⁴ preferences and contribute to the success of artists. I suggest that Schumann's anomalous recognition as a female composer and performer is partly due to her embodiment of a masculine music domain witnessed in her repertory choices, performance style, and participation in the *Werktreue* paradigm. I will discuss the two different ideas of virtuosity present in *Werktreue* discourse: *Virtuosität*, celebrated as controlled and masculine, and *Virtuosentum*, viewed as effeminate and emotional, and how

¹ Prince, *(Re)considering the Priestess*, 107.

² Kallberg, *The Harmony of the Tea Table*, 110.

³ Reich, *Women as Musicians: A Question of Class*, 134.

⁴ In this essay, I am using the term "aesthetic" in reference to beauty of art and craft, without the ideological implications modern scholars typically associate with the term.



Schumann's devotion to the former further contributed to her masculine public perception. As a result, Schumann was afforded a unique privilege compared to other female musicians of her day, forecasting a problematic pattern later canonized within second wave feminism wherein women gain success only by minimizing their femininity.

In this essay, the definition of "gender" will be informed by Judith Butler's "Gender Theory", in which gender is a *cultural* phenomenon that is "radically independent of sex". Rather than a result of biological features, Butler theorizes gender as a performative act, "a free-floating artifice with the consequence that *man* and *masculine* might just as easily signify a female body as a male one and *woman* and *feminine* a male body as easily as a female one."⁵ While Butler's theory separates gender from sex, John Money and Anke Erhardt suggest gender *itself* can be further split into gender identity and gender role; the former comprises one's own perception of their gender, while the latter entails how one's gender is publicly perceived, based on culturally and socially constructed definitions of gender. Despite common overlap, sex, gender identity, and gender role should be viewed separately and do not necessarily coincide.⁶

Clara Schumann, as what would now be termed a cis-gendered woman, embodied a female gender identity that was at odds with her career as a performer and composer. Her gender identity and gender role thus present as contrasting — feminine and masculine, respectively.⁷ Music critics and the public described her with terms associated with masculinity, which, to an extent, indicates a masculine gender role⁸. Because gender role, or, the publicly perceived gender, is responsible for determining treatment toward an individual,⁹ I suggest it also assigns privilege.

⁵ Butler, *Gender Theory*, 10.

⁶ Money and Erhardt, *Man & Woman, Boy & Girl*, 4; Butler, 10.

⁷ Caines, *Clara Schumann the (WO)man and Her Music*, 43-47.

⁸ Caines, 51-71; Raykoff, "Piano Women, Forte Women," in *Dreams of Love*, 189.

⁹ Money and Erhardt, 4.



Thus, given the patriarchal gender hierarchies of nineteenth century Europe, I suggest that Schumann's perceived masculine gender role assigned her a privilege that would have been lacking in female musicians of the same class and social standing who exhibited feminine gender roles. A female identifying individual like Schumann would thus experience privilege for occupying the masculine public sphere. Interestingly, in Schumann's case, this remains true despite the stigma that has historically surrounded any indirect link between gender identity and role. Rather, Schumann's inhabiting of a male gender role provided an excuse to treat her as an exception among women and attribute her abilities to being different from other women.

It should be noted that nineteenth century gender conventions influenced Schumann's career through both her feminine gender identity and her masculine gender role. However, since there is already a considerable body of literature delineating the barriers that Schumann faced due to her feminine gender identity,¹⁰ this essay will focus on the privileges she experienced as a consequence of her masculine gender performance. The latter stems from Schumann's embodiment of a masculine music domain through the *Werktreue* ideal: a nineteenth century artistic paradigm which valued authenticity, rationality, objectivity, and intellectual devotion to one's art — uncoincidentally, traits associated with the dominant culture of masculinity in Germany.¹¹ Schumann's musical education, repertory choices, performance style, and participation in the *Werktreue* paradigm created a masculine public perception of her gender, which privileged her above other female musicians of the time.

Clara Schumann was educated by her father, Friedrich Wieck, a notable German pedagogue of composition, piano, and voice. As Jennifer Caines observed, her education could be

¹⁰ Reich, *Women as Musicians: A Question of Class*, 132-139.

¹¹ Leistra-Jones, *Virtue and Virtuosity*, 4-5, 113, 118-122.



characterized as untraditional, progressive, and unusual for a German woman of the 1830s, aligning better with that of a nineteenth century man, which privileged the scientific, rational, and intellectual approach to music. Caines asserted that “Wieck neglected the traditional instruction of gendered duties like cooking and cleaning, in order to focus on composition [and] counterpoint.”¹² Schumann scholar Nancy Reich illustrates that this sort of education was uncommon for a woman of the early nineteenth century. Contemporaneous institutions for musical education considered subjects like composition, counterpoint, score-reading, and fugue ‘too intellectual’ for women, and thus did not offer these subjects to them until the late 1800s.¹³ Furthermore, Wieck’s ultimate purpose in musically educating Schumann — to train her to be a concert pianist — was by far more typical of a man’s upbringing than a woman’s.¹⁴ On the contrary, the general purpose of women’s musical education was to equip them with the necessary skills to “amuse themselves and their friends, than to practice those arts in so eminent a degree as to astonish the public”.¹⁵ Passivity and domesticity were crucial to the propriety of performing as a female musician, as public performance risked suggesting a neglect of wifely duties or drawing attention to oneself rather than her husband or father.¹⁶ Wieck’s centering of Schumann’s education around ‘intellectual’ subjects and concert pianist skills was itself treatment that was reserved for the male musicians and the masculine gender role. By encouraging Schumann to adopt a masculine gender role which involved privileged education (compared to her female

¹² Caines, 48; for a discussion of nineteenth century norms regarding men’s musical education, see Richard Leppert, *Sight of Sound*, 64.

¹³ Reich, *Women as Musicians: A Question of Class*, 134-137.

¹⁴ Caines, 48.

¹⁵ Erasmus Darwin, as quoted by Leppert in *The Sight of Sound*, 68.

¹⁶ Leppert, 66-68.



counterparts), Wieck molded Schumann to fit into a male-dominated field and provided her with equal opportunities to compete with the male musicians of her time.¹⁷

Another way that Schuman's gender role may be understood as masculine is demonstrated by her performance style and repertory choices, and their alignment with the *Werktreue* ideal.¹⁸ *Werktreue*, translated as "true [or authentic] to one's work"¹⁹ was an ideal adopted by both Friedrich Wieck, and the Brahms-Schumann circle — two of the biggest influences in Schumann's career. Proponents of this ideal divided virtuosity into the positive *Virtuosität*, characterized by authenticity, restraint, responsibility, moral authority, ascetism, and the rational mind, and the negative *Virtuosentum*, characterized by theatricality, flamboyancy, emotion, use of the body, and acknowledgment of the audience during performance (associated with performers like Franz Liszt and Frederic Chopin).²⁰ Karen Leistra-Jones remarks that "Behaviours coded as 'authentic' or 'theatrical' in the later nineteenth century frequently engaged with stereotypes about various social groups."²¹ Upon further analysis, it becomes evident that the core characteristics of *Virtuosität* and *Virtuosentum* directly parallel the contemporaneous perception of masculinity and femininity, with masculinity being at the top of the hierarchy. Particularly amidst the rigid gender norms of the time, masculinity tended to be defined as rational, logical, inventive, scientific, committed to the pursuit of knowledge, and, thus, controlled by the mind and reason; whereas femininity tended to be defined as emotional, desirable and dangerous, and controlled by the body and feeling.²² In the modern era, scholars hesitate to draw such direct

¹⁷ Caines, 5-9.

¹⁸ Pedroza, as quoted by Prince in *(Re)considering the Priestess*, 109.

¹⁹ Goehr, *Being True to the Work*, 1.

²⁰ Leistra-Jones, *Virtue and Virtuosity*, 30-33.

²¹ Leistra-Jones, 120.

²² Green, *Women's Musical Practice*, 14.



parallels between gender and music, as gender is understood to be fluid and subjective.²³

However, given nineteenth century Europe's fixation on gender polarization,²⁴ it is reasonable to assume that the society Schumann performed for would have associated her *Werktreue*-aligned behaviours with the masculine and, therefore, of a higher status.

A key element of *Werktreue* and masculinity in Schumann's career were her repertory choices. In the mid-1840s, Schumann began to avoid popular, flamboyant pieces in her concert programs to focus on the venerable Austro-German canon, such as Beethoven, Bach, Mozart, and Scarlatti (Leistra-Jones, 2012; Stefaniak, 2017),²⁵ as in this concert program from March 2nd, 1856, in Vienna:

1. Beethoven: Sonata op. 53, "Waldstein"
2. Mozart: Recitative and Aria from La Clemenza di Tito
3. Schubert: Moment musicale op. 94, no. 3—auf Verlangen; Mendelssohn: Scherzo à Capriccio
1. Bach: Chromatic Fantasy and Fugue, BWV 903
2. R. Schumann: "Waldeggespräch"
3. R. Schumann: Carnaval (auf Verlangen)²⁶

These composers were known for their attention to formal structure, intricate counterpoint, and rational nature, conveying *Werktreue-Virtuosität* characteristics like intellectuality, seriousness, formality, and strength. Moreover, they developed large-scale forms, often based on sonatas and fugues rather than poetic structures of texts. These contrast with the emotional, subjective, and

²³ Treitler and Solie, *Gender and Other Dualities of Music History*, 23-24.

²⁴ Prince, 108.

²⁵ Caines, 18-24; Stefaniak, *Clara Schumann and the Imagined Revelation of Musical Works*, 194-195.

²⁶ Schumann as quoted by Stefaniak in *Navigating and Shaping Local Concert Scenes and Canons*, 210.



showpiece nature of *Virtuosentum* pieces and their composers.²⁷ As Alexander Stefaniak noted, “engagement with the canonic tradition [was a] ... dominant means by which composers and performers sought to garner elevated cultural and aesthetic prestige for their virtuosity”.²⁸ In the following diary entry for instance, Schumann implies the superiority of Bach and Beethoven pieces, going so far as referring to them as ‘real music’:

On Sunday afternoon I played some of Beethoven’s sonatas, but neither [Ernst Adolphe] Becker nor [Carl] Krägen enjoyed them as we enjoy Beethoven sonatas. They have been taught to think more of virtuosity [*Virtuosentum*] than of real music. A Bach fugue, for example, bores them, they are not capable of discovering the beauty which lies in the different parts taking up the theme, they cannot follow it ... I hate all mere technique [*Virtuosentum*]. Concert-pieces, such as Henselt’s Études, Thalberg’s and Liszt’s Phantasies etc. etc. I have grown quite to dislike ... Nothing of that sort can give lasting pleasure.²⁹

This entry not only illustrates the importance of the Austro-German canon in the *Werktreue* paradigm, but also shows the masculine qualities that were assigned to this repertoire during this time. Schumann considers Bach and Beethoven pieces “real music” because composing and understanding their hidden beauty requires a great amount of knowledge and intellect (qualities of the masculine mind), rather than “mere technique” (qualities of the feminine body). In fact, masculinity, as defined by nineteenth century norms, can be observed in the description of nearly all *Werktreue* Austro-German canon.³⁰ For example, Leo Treitler writes that Beethoven “epitomizes the essential masculinity of European music, given the history of the associations of the rational, formal, efficient, and so forth, with the masculine”.³¹ By favouring repertoire that

²⁷ Leistra-Jones, 44-45.

²⁸ Stefaniak, *Clara Schumann’s Interiorities*, 698.

²⁹ Schumann as quoted by Grimes in *Formal Innovation and Virtuosity in Clara Schumann’s Piano Trio in G Minor*, paragraph 9.

³⁰ Leistra-Jones, *Staging Authenticity*, 427-430.

³¹ Treitler and Solie, 35.



aligned with the rational and intellectual ideals of *Werktreue*, Schumann asserted a masculine gender role, that as Stefaniuk states, raised her reputation.

Schumann's performance style also aligned with masculine *Werktreue* ideals. Critics commended Schumann's *Werktreue* and celebrated her masculine gender performance. Nicknamed 'the Priestess' (Prince, 2017) for her devotion to her work,³² Schumann was known to "authentically reveal musical works' inherent essences or composers' intentions". In true *Werktreue* fashion, her performance style was conservative, controlled, and reserved, both in her bodily movement and her musical interpretation.³³ The societal interpretation of these traits as not only masculine but positive can be seen in many of Schumann's concert reviews. Jennifer Caines writes that "her serious nature frowned upon the utilization of extraneous body gestures, which Wieck [Clara] felt took away from the music",³⁴ while John Burk recounts "She went directly at her task, played with straightforward ability, unconcerned with the dramatic gesture or... emotional pose."³⁵ These reviews applaud Schumann's ability to prioritize mind over body, or, in the language of the day, masculine over feminine. Edouard Hanslick directly applauded the masculinity of Schumann's performance, "There is nothing effeminate and retiring, nor any overabundance of emotion. Everything is distinct and clear, sharp as a pencil sketch."³⁶ Critics commended Schumann's performances for their seriousness, authenticity, rationality, and mindful nature, while criticizing the effeminate, dramatic, emotional, theatrical, and bodily. In "Dreams of Love: Playing the Romantic Pianist", Ivan Raykoff observes that "Wieck [Clara Schumann] seemed to project a sort of masculine virtuosity";³⁷ not only did the language surrounding her

³² Prince, 2017 fn

³³ Stefaniuk, *Clara Schumann and the Imagined Revelation of Musical Works*, 1.

³⁴ Caines, 29.

³⁵ Burk, *Clara Schumann A Romantic Biography*, 44.

³⁶ Hanslick and Pleasants, *Music Criticisms:1846-99*, 50.

³⁷ Raykoff, *Dreams of Love*, 189.

playing parallel masculinity, but critics often outright stated she “played more like a man”,³⁸ which was obviously considered a compliment. This not only illustrates a masculine perception of Schumann’s performances but implies her masculine gender role was seen as positive and privileged her over other female performers.

It is not coincidental that music embodying the feminine — a less socially valued domain — was associated with a lower aesthetic preference. In his journal article analyzing the piano nocturne through the lenses of gender and ideology, Jeffrey Kallberg demonstrates that according to the “prevailing attitude of the time... affiliation with women usually led to a lesser ranking in the aesthetic hierarchy...to be associated with the feminine was to be devalored,” and found lacking.³⁹ Schumann’s embodiment of the masculine *Werktreue* domain and the status awarded her performances as a result of this embodiment sits in sharp contrast with Frederic Chopin’s reputation. Composing nocturnes, a genre considered feminine, resulted in criticism — not because Chopin did not have a masculine gender identity, but because he did not perform or compose within the masculine *Werktreue* domain. For example, Ferdinand Hand’s review of his nocturne states that “the representation of sentiment in the nocturno runs the danger of falling into the effeminate and languishing, which displeases stronger souls and altogether tires the listener.” The references to contemporaneous ideas of femininity, both direct (‘effeminate’) and indirect (‘sentiment’ and ‘languishing’) are viewed negatively, just as contemporaneous masculine ideas are viewed positively in reviews of Schumann’s performances.

Interestingly, in contrast to the masculine gender role exhibited in her piano performances, Schumann’s compositional output presents a struggle between feminine and masculine musical

³⁸Henry T. Finck as quoted by Raykoff in *Dreams of Love*, 189.

³⁹ Kallberg, *The Harmony of The Tea Table*, 110.

domains. Julie Dunbar remarks that Schumann composed numerous *lieder* and character pieces, which were characterized as feminine due to their emphasis on sentimentality, mood, emotion, and expression — much like Chopin’s nocturnes.⁴⁰ Furthermore, these compositions were performed in recitals and for domestic amusement, which fit the ‘proper’ reception venue for women’s creative work. Yet, Schumann’s works also include forms and genres (fugue, sonata, piano trio, and concerto), which exhibit the rational and intellectual masculinity of the era through her adept and innovative handling of large-scale forms and counterpoint.⁴¹ Despite the multi-faceted nature of her oeuvre, Schumann’s masculinity is still focused on and admired; one reviewer of her piano concerto wrote “One has to marvel approvingly at the masculinity of the spirit that pervades (the work).”⁴² Such remarks celebrating the masculinity of her compositions likely reinforced her perception of composition as a masculine domain. Dunbar reminds us that despite acknowledging her compositional expertise, Schumann continued to question whether she and women in general were better suited to interpreting composers’ works, rather than composing themselves.⁴³ This may help explain her commitment to performance, as well as her lifelong dedication to editing, arranging, and transcribing Robert Schumann’s pieces in an effort to authentically interpret and preserve them.⁴⁴ Her wavering faith in women’s compositional abilities manifested in imposter syndrome which likely limited her creative prolificacy.

This highlights a problematic pattern wherein the feminine traits Schumann does fulfil are ignored in favour of labeling and celebrating her as masculine, ultimately ignoring the complexity of gender and womanhood. Whether intentionally or not, Schumann rejected traditional

⁴⁰ Kallberg, 110-113.

⁴¹ Dunbar, *Women, Music, Culture*, 152-152.

⁴² Dunbar, 152-153.

⁴³ Dunbar, 153.

⁴⁴ Dunbar, 152-153.



femininity through much of her upbringing, performance practices, and even parts of her compositional work, but this co-existed with her small-scale forms and lieder that were characterized as feminine.⁴⁵ Schumann was also a wife (to Robert) and mother to eight children, thus in her home, she would have fulfilled a feminine gender role.⁴⁶ April Prince discusses the harmful nature of neglecting Schumann's femininity in reference to her nickname, 'the Priestess,' "categorizing Schumann as an 'emblem of sobriety, nonsentimentality, rationality, and objectivity' allowed (and continues to allow) her musical legacy to exist purely within the mindful, "masculine" realm... she is [perceived to be] so successful because she absorbs, reinforces, and upholds the patriarchal boundaries within which she worked".⁴⁷ I suggest that by erasing femininity from the discussion of her accomplishments, Schumann is perceived as an exception among women — one who was uniquely masculine enough to be deserving of respect and recognition. The problems with this erasure are clear. Although appearing to advance gender equality, Schumann's story presented femininity and success as a dichotomy, thereby reinforcing masculinity at the top of the gender hierarchy.

Schumann's career was undoubtedly a milestone in the acceptance of women as composers and performers. However, it is important to acknowledge that her success, compared to other female musicians of the time, was largely a result of minimizing her femininity and celebrating her masculinity — a problematic practice that subtly derives from the continuous diminishing of women in society. Schumann's story is only one example amidst a trend that can be observed throughout history and into the present day. Often left out of historical analysis and discussions is the link between achievement within minority groups and their adoption of traits

⁴⁵ Dunbar, 152.

⁴⁶ Dunbar, 150-152.

⁴⁷ Prince, 108-109.



belonging to the dominant culture. Rather, especially in artistic industries, accomplishments are often viewed as the result of talent, persistence, and arbitrary aesthetic preferences. Yet, the acknowledgment and active consideration of aesthetic hierarchies as inextricably intertwined with social hierarchies is crucial to creating an equitable perception of art and artists. The recognition of Schumann's success as dependant on her embodiment of a masculine music domain and gender role underscores what remains lacking within this feminist discourse: the opportunity to be equally recognized, respected, and successful despite being perceived as feminine.



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

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At the Beginning of Phonation:

Creation of Vocal Colours through Glottal Configuration and Vocal Tract Filtering

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Special Topics, Music 9503: Vocal Pedagogy
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Each singer's voice offers unique characteristics that distinguish their sound from other singers' articulative properties. Although *vocal timbre*, or the colours of the voice, may be particular to each singer, the quality of their singing is very much dependent on how they use their instrument to convey emotions. In her book *Functional Unity of the Singing Voice*, Barbara Doscher stated that "the quality and focus of the vocal sound are determined in large measure by how efficiently the resonance components of the instruments are used."¹ The modern vocal pedagogue should understand the mechanism of these components, what takes place at the glottal source and the resonator/vocal tract before even producing sound if they hope to use their instruments optimally and employ a variety of colours to make performance emotionally appealing to the audience. In this paper, I will address how vocal colours are produced at the glottal source and how different vocal qualities are made in the adduction of the vocal folds, with special focus on the role of the membranous and cartilaginous adductions. I will also address how sound is filtered in the vocal tract for resonance. Ultimately, I will explore how the glottis and vocal tract function in relation to each other to create various vocal colours. My hope is that this paper will contribute to further discussions around the creation of vocal colours through glottal configuration and vocal tract filtering to better understand and define emotive singing and better design and implement curricula for vocal students in their endeavour to improve their performances.

¹ Barbara M. Doscher, *The Functional Unity of the Singing Voice*, 2nd ed. (Metuchen, N.J: Scarecrow Press, 1994), 98.



Creation of Vocal Colours at the Glottal Source

At the glottal source, the quality of sound is determined by how the arytenoids join together, which informs the type of glottal closure on the onset of tone. Manuel Garcia II, known as the “father of modern voice science,” made direct observations of firm glottal closure and was the first to study systematically the relationship between tone quality and glottal setting, laryngeal position and the effects of the resonating tube.² Garcia was the first to differentiate between the glottal source and the adjustments of that sound by the vocal tract.³ His theory of *coup de la glotte* emphasizes the importance of establishing firm glottal closure in order to achieve a ringing quality, or *voix éclatant*. By contrast, loose glottal closure will result in a veiled/ dull sound, or *voix sourde*.⁴ Garcia stated that “when one very vigorously pinches the arytenoids together, the glottis is represented only by a narrow or elliptical slit, through which the air driven out by the lungs must escape. Here each molecule of air is subjected to the laws of vibration, and the voice takes on a very pronounced brilliance.”⁵ Regarding this quote, Herbst, Howard, and Švec articulated in their article “The Sound Source in Singing” that “Garcia describes how voice timbre can be influenced by controlling a physiologic parameter—the adduction of the arytenoids. In addition, Garcia hints at the inverse relation between glottal adduction and airflow rates, and the fact that the maximum phonation duration is dependent on the degree of glottal adduction.”⁶ Firm glottal closure results in a coordinated onset with a more potent, sting-

² Points made by Professor Torin Chiles in Vocal Pedagogy 9510, UWO, 2022.

³ James A. Stark, *Bel Canto: A History of Vocal Pedagogy* (Toronto: University of Toronto Press, 1999), 36.

³ Ibid, 55.

⁴ Ibid, 36.

⁵ Ibid, 11.

⁶ Christian T. Herbst, David M. Howard, and Jan G. Švec, “The Sound Source in Singing: Basic Principles and Muscular Adjustments for Fine-tuning Vocal Timbre,” in *The Oxford Handbook of Singing*, Ed. Graham F. Welch, David M. Howard, and John Nix (Oxford: Oxford University Press), 118.



like tone, while loose glottal closure lends to a more diffused and breathier onset. Airflow and glottal closure are what take place in the mechanism before a singer can filter the sound through the vocal tract to convey emotions, and in the Bel Canto tradition it is crucial to have firm glottal closure in order to produce a well-balanced tone.

The quality of sound is dependent on the breath the singer takes. Doscher expressed that “subglottic pressure is the pressure just below the vocal folds and is the result of a complex system of breathing and phonatory factors.”⁷ In this complex system of breathing, balanced release of air is essential to consistency in subglottic air pressure and subsequently phonation. In his book *The Comparative Anatomy and Physiology of the Larynx*, Negus stated that:

“The movements at the glottis are under the control of the respiratory center... Dilatation of the glottis is of sudden onset, preceding expansion of thorax and descent of the diaphragm; the movement is of brief duration, where no direct relation in time or duration to that of the diaphragm. Narrowing occurs as the first event in expiration; it is also sudden and brief.”⁸

Appoggio, or the “lean” in the voice, is what Richard Miller described as “pacing of breath.”⁹ Stark defined this term as “a complex coordination of all the muscles of singing, and it is rooted in the equilibrium between breath pressure and controlled phonation.”¹⁰ Also

⁷ Doscher, *Functional Unity of the Singing Voice*, 62.

⁸ Victor Negus, *The Comparative Anatomy and Physiology of the Larynx* (New York: Hafner Pub. Co, 1962), 72.

⁹ Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (New York: Schirmer Books, 1996), 38.

¹⁰ Stark, *Bel Canto*, 120.



known as “singing on the gesture of inhalation,”¹¹ *appoggio* is essential in the Bel Canto tradition to efficiently producing a balanced tone using only as much air as the singer needs. However, an unsuccessful execution on this type of breathing will result in either a “pressed” or “diffused” tone. Ware described “pressed tone” as “the result of high subglottal pressure combined with a strong adductory force of the vocal folds.” The reduced airflow due to excessive adduction of the vocal cords will result in a “cackly” tone.¹² As well, Ware described “diffused” or “aspirate” tone as “excessive airflow at the onset of tone,” and “the result of variable airflow combined with a weak adductory force of the vocal folds.”¹³ During the execution of such tone, there is air leakage through the glottis, and this increase in airflow hinders harmonics in “getting excited,” and the lack of “excitation” of the lower frequencies and concentration of energy at the fundamental frequency will cause the tone to be breathy and “flute-like.”¹⁴ Finding the balance between air supply and glottal closure is one factor that makes Bel Canto singing considerably challenging for the aspiring student. Supplying the vocal folds with too much air and a lack of glottal closure will lead to a diffused and breathy onset, while insufficient airflow and excessively pinching the arytenoids against that air will result in a “pressed” tone.

The coordinated onset not only results in a better sound but is also optimal for the singer’s vocal health. Miller stated that “the coordinated onset, which results from dynamic equilibrium of the participating musculature and of subglottic pressure, produces healthy

¹¹ Richard Miller, *Solutions for Singers: Tools for Performers and Teachers* (Oxford: Oxford University Press, 2004), 13-14.

¹² Ware, *Basics of Vocal Pedagogy*, 106.

¹³ *Ibid*, 107.

¹⁴ *Ibid*, 106.



vocalism.”¹⁵ Unless the singer increases their breath support to what is called for in the music being sung, all the other aspects of singing that are successful would have been achieved in vain.¹⁶ Lamperti cautioned against “overblowing” the vocal folds with excessive air: “By singing appoggiata, is meant that all notes, from the lowest to the highest, are produced by a column of air over which the singer has perfect command, by holding back the breath, and not permitting more air than is absolutely necessary for the formation of the note to escape from the lungs.”¹⁷ According to Doscher, “there must be efficient breath management to bring about firm glottal closure and the right kind of resistance to the positioning via use of the extrinsic musculature.”¹⁸ Ultimately, part of the singer’s endeavour is to find the right amount of air supply from the lungs, and balance that airflow with firm glottal closure, to achieve the optimal core sound that will then enter the Vocal Tract for amplification and resonation.

Subglottal air pressure affects timbre through the level of intensity the singer uses to draw the arytenoids together. More intensity in singing is connected to increased subglottal air pressure.¹⁹ Before a colour is produced via the resonation tract and articulators of the mouth, the quality of tone is determined at the glottal source through increased airflow and greater glottal resistance. Doscher described subglottic air pressure as “the result of the flow of air against the resistance of the vocal folds, and it is a major regulator of the

¹⁵ Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (New York: Schirmer Books, 1996), 8.

¹⁶ Richard Miller, *On the Art of Singing* (New York: Oxford University Press, 1996), 56.

¹⁷ Ware, *Basics of Vocal Pedagogy*, 101.

¹⁸ Doscher, *Functional Unity of the Singing Voice*, 142-143.

¹⁹ *Ibid*, 20.



intensity of tone.”²⁰ Garcia observed that higher levels of tonal intensity required greater glottal pressure. He stated that “It is necessary to pinch the glottis in proportion to the amount of pressure one gives the air.”²¹ The balance between airflow and subglottic pressure may differ from one singer to another, but universally it is most optimal when breath release is easy and steady.²² Doscher explained the importance of balancing the glottis to achieve optimal sound in the Bel Canto tradition: “the vocal folds must resist the breath stream strongly enough to produce a long glottal closure and consequently a richer tone. Richer means a larger number of overtones, reaching to higher frequencies, and with sufficient intensity.”²³ Referring to the singer’s formant, this “richer” quality is the “opera singer sound” that cuts through an orchestra in a larger theatre and is part of what differentiates each singer.

Membranous and Cartilaginous Glottis

The glottis can be divided into two parts: 1) the membranous glottis, which includes the part of the vocal folds from the anterior commissure (the cricoarytenoid synovial joint) to the tip of the vocal process (anterior base of the arytenoid cartilage); and 2) the cartilaginous glottis, which includes the most posterior part of the glottis and is made up of the arytenoid and cartilages and their processes. Both parts are maintained by the cricoarytenoid muscles.²⁴

²⁰ Ibid, 19-20.

²¹ Stark, *Bel Canto*, 238.

²² Doscher, *Functional Unity of the Singing Voice*, 20.

²³ Ibid, 144-145.

²⁴ Christian T. Herbst, David M. Howard, and Jan G. Švec, “The Sound Source in Singing: Basic Principles and Muscular Adjustments for Fine-tuning Vocal Timbre,” in *The Oxford Handbook of Singing*, Ed. Graham F. Welch, David M. Howard, and John Nix (Oxford: Oxford University Press), 129.



The membranous glottis is adducted chiefly through the contractions of the thyroarytenoid (TA), causing the vocal folds to bulge medially, which reduces the width of the glottis anteriorly.²⁵ Vocal timbre modification at the laryngeal level (the sound source in Miller’s tripartite system) can be altered through the adduction of the posterior (cartilaginous) glottis, which is controlled when the tone quality is changed between “breathy” and “pressed”.²⁶

Figure 1²⁷

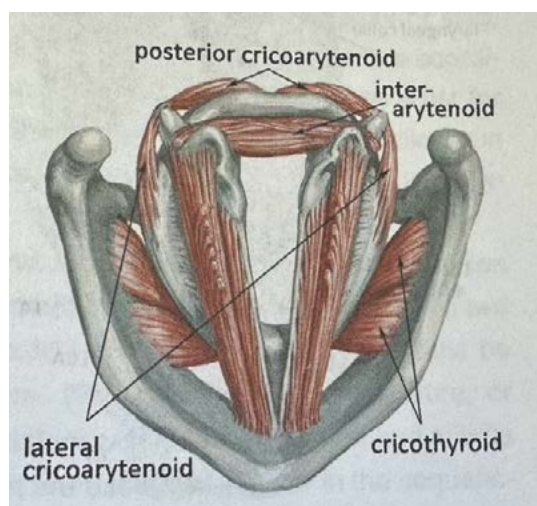
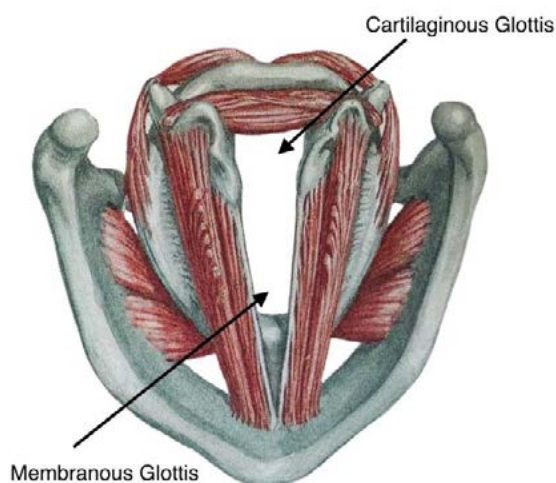


Figure 2²⁸



²⁵ Ibid.

²⁶ Christian T. Herbst and Jan G Svec, “Adjustment of Glottal Configurations in Singing,” in *Journal of Singing*, 301.

²⁷ Scott Jeffrey McCoy, *Your Voice: An Inside View 3, Voice Science and Pedagogy*, 3rd ed. (Gahanna, OH: Inside View Press, 2019), 165.

²⁸ Image taken from Image taken from McCoy, *Your Voice: An Inside View 3*, 165; Labels made from Herbst and Svec, “Adjustment of Glottal Configuration” diagram, 302.

Examination of the two glottal adjustments can reveal so much information, including 1) the singer's intended sound quality, 2) muscular adjustments made in the larynx, 3) their impact on glottal adduction (membranous and/or cartilaginous glottis), 4) vibratory properties of the vocal folds and their effect on glottal airflow, and 5) the actual sound that is produced.²⁹ The "breathy" and "pressed" voice qualities are enabled by the adductors- the lateral cricoarytenoid (LCA) and interarytenoid (IA) muscles- and an abductor: the posterior cricoarytenoid muscle.³⁰

To begin phonation, the glottis closes through the adduction of the vocal folds, which is accomplished through the movements of the LCA and IA muscles. The lateral cricoarytenoid (LCA) muscle originates from the lateral surface of the cricoid cartilage and inserts into the muscular processes of the arytenoids. Upon contraction, they rotate the arytenoids and bring the vocal processes together to close the posterior part of the glottis. However, their contraction alone does not completely bring about glottal closure, as a considerable amount of air will pass through the open gap. The interarytenoid (IA) muscles between the two arytenoid cartilages aid in completely closing this space in the glottis. The IA muscles are made up of two parts: *the transverse interarytenoid* which slides the two arytenoids together along the surface of the cricoid cartilage, and the *oblique interarytenoid* which criss-crosses behind the transverse part of the muscle and goes into the aryepiglottic fold.³¹

²⁹ Herbst and Svec, "Adjustments of Glottal Configuration," 301-302.

³⁰ Ibid, 301-303.

³¹ McCoy, *Your Voice: An Inside View* 3, 165.



The main function of the LCA and IA muscles is to adduct the cartilaginous glottis through the positioning of the arytenoid cartilages. This movement is prompted by the combined action of the LCA and IA, hence the term “cartilaginous adduction.” These muscles can be fully adducted, or there can be a posterior glottal chink (PGC), which varies in sizes. In the case of the glottal chink, contact of the vocal folds during the glottal cycle is minimized or even non-existent, resulting in a steady airflow during the closed phase, which introduces “noise” into the voice source. As a side effect, cartilaginous adduction can also influence the configuration of the membranous glottis through the effect of the LCA activity on the superior part of the membranous vocal fold portion.³²

The LCA adducts the vocal processes (the superior membranous portion of the vocal folds), while the IA muscle seals the posterior part of the cartilaginous glottis for cartilaginous adduction. As a ripple effect, cartilaginous adduction influences the membranous glottis through the effect of the LCA on the superior part of the membranous vocal fold portion. Because the folds end posteriorly at the vocal processes of the arytenoid cartilages, any adjustment of the cartilaginous glottis is, to an extent, transmitted to the membranous glottis. A higher degree of cartilaginous adduction will result in a longer closed phase, causing stronger high frequencies in the sound.³³ When a sound is made with a substantial posterior glottal chink, it is made with a less adducted cartilaginous glottis in breathy phonation compared to in the balanced phonation.³⁴

³² Herbst and Svec, “Adjustments of Glottal Configuration,” 303.

³³ Ibid.

³⁴ Ibid, 304.



Vocal Tract Filtering

The sound produced at the larynx is the result of what Miller called “airflow and vocal fold approximation,” and is modified by the vocal tract, the mechanism’s “acoustic filter.”

Benade expressed that “the vocal tract... has the duty of transforming the rather simple airflow spectrum provided by the vocal cords into the recognizable acoustical patterns needed for speech and music.”³⁵ Negus described the role of the resonators in creating vocal timbre in relation to the sound source: “the sound produced at the larynx is of itself feeble and of poor quality; it is by the resonators that amplification and modification are carried out, giving volume and character to the voice.”³⁶ Indeed, these two systems are interdependent: alone, the resonation tract cannot produce any type of tone; it relies on the sound it is provided with from the larynx. Although the larynx is “the sound source” as per Miller’s tripartite system, alone its sound is certainly of “feeble and poor quality.” The singer’s core timbre/unique vocal characteristics are reliant on both these aspects for the creation of sound, as well as its amplification and resonance.

Negus explained the process of phonation, from the sound source to the resonators: “the sounds produced in the larynx are amplified and selected in the pharynx, mouth and nose, and in the cavities some of the overtones can be strengthened while others are subdued or suppressed.”³⁷ The shape and size of the tract determines the nature of the sound being produced. Singing requires a different type of control over the source and filter, the vocal

³⁵ Arthur H. Benade, *Fundamentals of Musical Acoustics* (New York: Oxford University Press, 1976), 369.

³⁶ Negus, *The Comparative Anatomy and Physiology of the Larynx*, 144.

³⁷ *Ibid*, 199.



tract, than speech.³⁸ In speech, the resonator does not need to be as expansive to create sound, because often in spoken communication the speaker does not need to project further than 1-2 meters ahead of them. In comparison, singing in the Bel Canto tradition requires projecting sound to fill a hall for the singer to portray a character and present their story. Furthermore, the opera singers' sound must also be able to cut through an orchestra before reaching the audience. In this case, it is crucial for the singer to know their voice and understand how to utilize their instrument efficiently to give an effective performance.

According to Miller, "by skillfully combining the resonating cavities, vocal timbre can be controlled."³⁹ Herbst and Svec defined voice timbre control through sound modifiers as "articulation by introducing changes into the vocal tract shape."⁴⁰ Each singer's natural vocal colour is influenced by their physiological build, including body structure, size of the vocal folds and their configuration, and supraglottal resonance characteristics.⁴¹ In his book *Structure of Singing*, Miller acknowledged that the characteristics of each singer's voice differs, and each resonator is constantly varying in shape:

"The timbre of vocal sound produced by the singer obviously varies. Differences in timbre have corresponding locations of resonance sensation. (Singers generally mean vocal timbre when they speak of "resonance.") The relative dimensions of the resonators of the vocal tract constantly change in response to phonetic articulation. Flexible adjustment of a resonator is more important than the resonator's absolute dimension."⁴²

³⁸ Miller, *The Structure of Singing*, 48.

³⁹ Ibid.

⁴⁰ Herbst and Svec, "Adjustment of Glottal Configurations in Singing," 301.

⁴¹ Doscher, *Functional Unity of the Singing Voice*, 125.

⁴² Miller, *The Structure of Singing*, 57.



In the resonating tract, suppleness is also crucial because it is what allows the singer to make necessary adjustments for vowel integrity and intelligibility in the text.

A. G. Bell's description of the vocal tract in his book, *The Mechanism of Speech*, explains the connection between the creation of resonance in the vocal tract and timbre: "The upper part of the larynx, together with the pharynx... and mouth, constitutes a passage-way, or tube, of variable size and shape, through which the vibrating current air has passed. It is here that the voice is moulded, so to speak, on its way to the ear, and the quality or timbre of the voice."⁴³ According to Doscher, "the quality and focus of the vocal sound are determined in large measure by how efficiently the resonance components of the instruments are used."⁴⁴ The raw sound from the larynx is filtered in the vocal tract for resonance. In the vocal tract, the raw, buzzy sound from the sound source (larynx) is refined to produce the ringing, vibrant tone that fills performance halls. To recognize a student's core timbre, the pedagogue must understand the anatomy of the Vocal Tract and how to make adjustments to create space in the resonator and produce a vibrant tone.

Vocal tract resonance is determined by its length and shape. The vocal tract is a tube with the buccal cavity (mouth) as the opening on the open end and the glottis as the opening on the closed end.⁴⁵ In Bel Canto singing, almost everything in the mechanism widens, lengthens or expands: the embouchure is opened more than in speaking, the soft palate is

⁴³ Brad Story, "The Vocal Tract in Singing," in *The Oxford Handbook of Singing*, Ed. Graham F. Welch, David M. Howard, and John Nix (Oxford Library of Psychology: Oxford Academic, 2014), 146.

⁴⁴ Doscher, *Functional Unity of the Singing Voice*, 98.

⁴⁵ Ware, *Basics of Vocal Pedagogy*, 136.



raised in order to expand the back of the mouth, the pharynx is widened, and the larynx is lowered to lengthen the airway above the vocal cords (supraglottis).⁴⁶ Ware explained that “together, the laryngopharynx and oropharynx form the largest resonating cavity and have the greatest effect on tonal quality. The laryngopharynx extends from the base of the cricoid cartilage to the top of the epiglottis and includes the laryngeal collar, or epilaryngeal area. The larger oropharynx extends from the top of the epiglottis to the soft palate.”⁴⁷ Titze compared these expansions for producing a fuller, richer sound to what wild animals do to make themselves bigger to protect themselves, as for example how lions and tigers lower their larynx 20-30cm and lengthen their supraglottal airways to make a roar.⁴⁸ Miller stated that “the supraglottic resonator system is a phonetic instrument that permits vowel definition, consonant formation, and general language perception. These functions are as necessary in singing as in speaking, and the same basic acoustic factors apply in song and speech.”⁴⁹

Acoustic adjustments are made through the relevant positions of the tongue, mandible, larynx, embouchure and velum and how they contribute to the overall shape of the airspace that goes from the vocal folds to the lips.⁵⁰ The vocal tract is the airspace that generates the “acoustic characteristics” of the sound pressure made by the singer. Control over vocal tract configuration is essential to creating the ideal acoustic characteristics of singing, as the acoustic properties and resonances produced influence clarity of vowels and sound

⁴⁶ Ingo R. Titze, “Space in the Throat and Associated Vocal Qualities,” from *Journal of Singing* 61 (2005), 499.

⁴⁷ Ware, *Basics of Vocal Pedagogy*, 141.

⁴⁸ Ibid.

⁴⁹ Miller, *On the Art of Singing*, 50-51.

⁵⁰ Story, “The Vocal Tract in Singing,” 146.



quality (timbre).⁵¹ There are various ways to position the vocal tract, including lowering the larynx and expanding the pharynx by raising the soft palate/velum and widening the sides of the pharynx. The singer can change the position of the articulators (tongue, lips and jaw), which are in charge of vowel formation.⁵² The most important adjustment of the vocal tract is the position of the larynx (vertical), which significantly affects vocal colour.⁵³ Laryngeal positioning predisposes the quality of sound that is eventually filtered through the vocal tract. For example, if the singer employs a diffused onset, this quality of sound will result in a “hollow” tone as it is filtered through the resonator/vocal tract.

Vowels are produced by the combination of a sound source: the signal is the airflow pulses made by the opening and closing of the space between the vocal cords: the glottis, glottal flow and sound filter (the vocal tract, which is made up of the epilaryngeal, pharyngeal and oral cavities). Vocal tract shape creates a pattern of “acoustic resonances,” which enhances some harmonics and suppresses others, as the source signal/wave advances through the vocal tract. With all of this in mind, the sound quality of a singer is a result of the interactions from the source to the filter.⁵⁴ Vocal tract configuration is heavily influenced by how the lips and tongue are positioned by the singer to create different vowels (see Appendix 1 at the end of the paper). In his book *Structure of Singing*, Miller explains the connection between vowels and the subsequent configuration of the vocal tract:

“Specific vocal tract configurations, therefore, can be directly associated with vowel differentiation...

These include the posture of the hump of the tongue in the vocal tract; the extent of constriction

⁵¹ Ibid.

⁵² Stark, *Bel Canto*, 38.

⁵³ Ibid, 39.

⁵⁴ Story, “The Vocal Tract in Singing,” 149.



between the tongue and the velum; length of the tongue in regard to constriction at certain points in the vocal tract; lip separation; lip rounding, jaw separation; velopharyngeal posture; and tongue constrictions which occur in some phonetic posture, as in the retroflex [ʒ] and [ʒ̣]. These variables can be joined, as, for example, in the extent of lip separation or rounding related to tongue or palate constrictions.”⁵⁵

Various vowels occur in different regions of the buccal cavity, configuring the Vocal Tract and drawing out various components of Garcia’s four “tints,” as described earlier in the paper. Some vowels take place at the front of the mouth, such as [i], [e], [ɛ] and [æ], utilize formants that naturally produce a brilliant sound with “ring.” In contrast, back vowels, like [ɑ], [ɔ], [o] and [u], have lower formants and less brilliancy. (See Figure 2)⁵⁶ Consonants can be formed with the lips, the teeth, and the tongue. Such sounds are produced at the glottis and modified by the resonators.⁵⁷ Stark stated that “the vocal tract is indeed tractable. Adjustments to the vertical laryngeal position, the pharynx, the tongue, the jaw, and the lips can be coordinated with degrees of glottal closure to produce what Garcia called ‘all the tints of the voice.’”⁵⁸

⁵⁵ Miller, *The Structure of Singing*, 51.

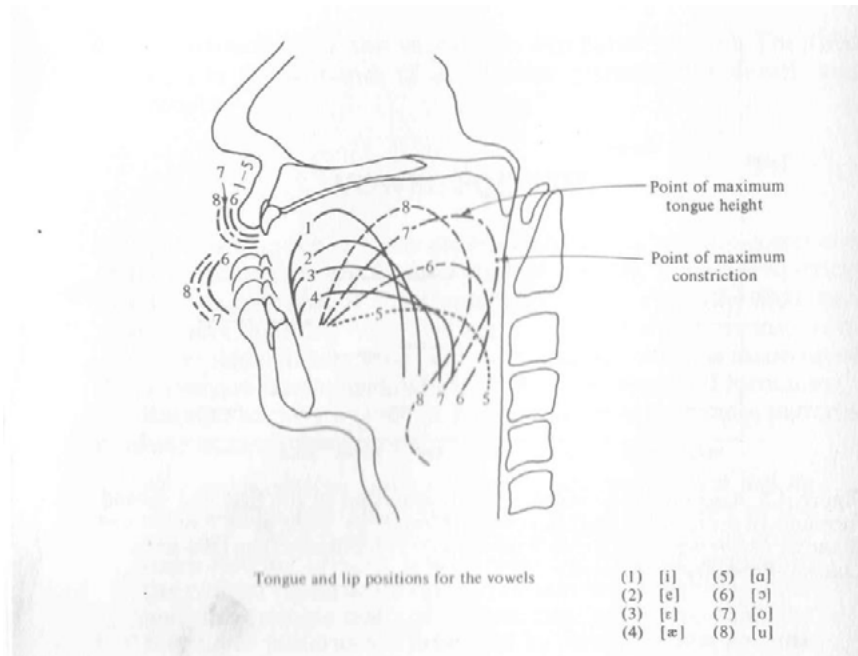
⁵⁶ Ibid, 150.

⁵⁷ Negus, *The Comparative Anatomy and Physiology of the Larynx*, 117.

⁵⁸ Stark, *Bel Canto*, 55-56.



Figure 3: Various positions of the tongue for different vowels⁵⁹



Suggestions from voice teachers often used for establishing vocal tract alignment include imagining and imitating: 1) drinking water/drinking in the sound, 2) smelling a rose/fragrant scent, 3) suppressing a smile, 4) starting to sneeze, 5) pleasantly surprised sighing, saying “aw.” These suggestions are images that portray “reflexive actions” and assist in aligning the musculature and organs of the vocal tract through subconscious rising of the soft palate, stretching of the anterior-posterior faucial pillars, and lowering of the larynx.⁶⁰

⁵⁹ Negus, *The Comparative Anatomy and Physiology of the Larynx*, 117.

⁶⁰ Ware, *Basics of Vocal Pedagogy*, 151.

Relation between Glottis and Vocal Tract

According to Miller, “the way to maintain good resonance balance is to properly adjust breath energy to mounting pitch so that there is an exact cooperation between air emission and vocal-fold closure. As pitch ascends, the elongation of the vocal folds and the diminution of the vocal-fold mass create greater resistance to the exit of breath. This constantly altering energy must be taken into account on all dynamic levels.”⁶¹ A stabilized larynx that remains consistent and that does not move along with the pitch is what Miller called a “universal mark of good singing.” Successful singing is dependent on laryngeal action and the shapes of the resonating tract in response to that action.⁶²

As mentioned earlier in the paper, Negus stated that although sound begins at the larynx, it is of weak quality until it passes through the vocal tract for resonation.⁶³ Ware defined tone quality as “a product of the glottal source spectrum modulated by the resonance in the vocal tract, which means that a singer’s vocal color is dependent on the unique vibratory patterns of the vocal folds combined with the distinctive properties of the vocal tract.”⁶⁴ He asserted that “beautiful vocal tone is the combined result of vocal-fold vibration and the way the glottal tone is shaped as it travels through the vocal tract.” The more harmonics are created by the instrument, the richer the tone. With resonance, stronger harmonics result in a fuller tone.⁶⁵ Miller spoke to the roles of the larynx, glottal source and vocal tract in creating vocal quality:

⁶¹ Richard Miller, “Sotto Voce: Vocal Timbre in Piano Dynamic” in *Journal of Singing* (1996), 23

⁶² Miller, *On the Art of Singing*, 26.

⁶³ Negus, *The Comparative Anatomy and Physiology of the Larynx*, 144.

⁶⁴ Ware, *Basics of Vocal Pedagogy*, 189.

⁶⁵ *Ibid*, 135.



“The quality of voicing is dependent on what happens at the larynx (the vibrator), subglottically (below the larynx) with regard to pressure and airflow (the motor), and within supraglottic vocal tract filter (the resonator). No state relationship should exist between these contributors, not do the necessary changes among them occur in a state of muscle relaxation. A dynamic muscle balance ensures flexibility, and is dependent on an alert ready-for-action condition in the body.”⁶⁶

Indeed, Garcia observed a physical and acoustic phenomenon. These two systems are interdependent and are crucial to achieving flexibility in the vocal mechanism for a healthy, vibrant tone. The relationship between the glottal source and the resonation tract must be consistently dynamic. As soon as the energy from the air supply drops, the vocal fold vibration cycle becomes more effortful and arduous, and consequently the resonation will lack vibrancy and become “dull,” to use Garcia’s words. Miller affirmed that “singing on the gesture of inhalation” (*appoggio*) is essential to efficiently producing a balanced tone.⁶⁷ Ware cautioned that insufficient air supply against excessive glottal closure will lend towards a “pressed” sound, whereas excessive airflow against insufficient glottal closure will result in a more “diffused” sound.⁶⁸ The quality of the breath and glottal closure will affect the sound that passes through the vocal tract, therefore *appoggio* is necessary to produce the balanced onset for the singer’s vocal health.

The body must remain ready and available for the following phrase, rather than getting “stuck” or even collapsing. This state is necessary in order to achieve buoyancy and flexibility in the breathing mechanism for the most optimal released sound.⁶⁹ In Stark’s

⁶⁶ Miller, *On the Art of Singing*, 253.

⁶⁷ Miller, *Solutions for Singers*, 13-14.

⁶⁸ Ware, *Basics of Vocal Pedagogy*, 107.

⁶⁹ Miller, *On the Art of Singing*, 253.



words, “Garcia noted that as the larynx descends below the position of rest, the entire pharynx changes its conformation: the soft palate rises, the tongue flattens and becomes hollow along the mid-line toward the posterior part, the pillars of the fauces separate at their base, and the soft tissues of the pharynx gain greater tonus.”⁷⁰ Firm glottal pressure, a stabilized larynx, elevated soft palate and long resonating tube are the best combination for a balanced vocal quality. Garcia reiterated the need for balance in the singing mechanism:

“The student should thoroughly understand that the ring or dulness [sic] of sound is, in effect and mechanism, completely distinct from the open and closed timbres. The ringing and dulness are produced in the interior of the larynx, independently of the position, high or low, of this organ, while the open or closed qualities of the voice require the bodily movement of the larynx, and of its antagonist the soft palate. Hence, any timbre may be bright or dull. This observation is most important for the expressive qualities of the voice.” (Garcia 1894, 12, from Hints on Singing)⁷¹

Garcia noted that, together with the theory of vocal timbres and breath management, proper glottal closure makes all the “tints” of the voice available to the singer and puts the singer in position for producing the optimal sound.⁷² Stark observed “the crux of Garcia’s vocal method is found in the numerous ways the glottal source and the vocal tract interact in creating the ‘tints’ of the voice. In his *Traité*, he asserted that ‘the dullness of the voice is corrected by pinching the glottis vigorously.’”⁷³

⁷⁰ Stark, *Bel Canto*, 39.

⁷¹ *Ibid*, 37.

⁷² *Ibid*, 38.

⁷³ *Ibid*.



Garcia expressed that the qualities of the four tints (*éclatant*/bright, *soured*/dull, *clair*/bright and *sombre*/dark) can be mixed together to produce a variety of vocal colours.⁷⁴ He observed that, while students were ascending the scale in chest voice with *timbre claire*, the larynx begins in a position that is a little lower than at rest, and when the pitches rise, so does the larynx, making the tone “thin and strangled.” However, when singing in chest voice with *timbre sombre*, the larynx consistently stays below the position of rest. When the singer makes sound in the head register, the larynx rises again very quickly. Garcia explained that the clear and dark timbres can borrow from each other, leading to many possible vocal colours.⁷⁵ Combinations of these four “tints” would not only balance the quality of the tone, but also prevent unhealthy tendencies such as raising the larynx in ascending pitches.

To position for the best sound, voice teachers work to help students “optimize” their resonance and align their resonator. In order to achieve this, they identify the successful spectrum of vowels, balancing beauty of tone with vowel intelligibility. They ensure that the vowels track consistently at all pitches, discovering the core timbre in the student and finding the singer’s formant.⁷⁶ It is the vocal teacher’s responsibility to recognize their students’ vocal core timbre as well as tendencies, to better discern how to “track” their vowels consistently, ensuring that the quality of their core sound stays consistent through their vocal range. With the voice teacher’s role in mind, it is important to know which tools can be utilized to help students reach optimal resonance and understand the sensations of

⁷⁴ Ibid, 36-37.

⁷⁵ Ibid.

⁷⁶ Points made by Professor Torin Chiles in Vocal Pedagogy 9510, UWO, 2022.



successful resonance. Such tools include breathing through a drinking straw before phonation, which helps widen the space in the vocal tract and lower the larynx for more potency in the singer's formant.

In their study examining various semi-occluded vocal tract (SOVT) methods, Guzman, Laukkanen, Krupa, Horáček, Švec, and Geneid, used a resonance tube and a much smaller opening, the stirring straw, to examine the vocal tract and glottal function during and after phonation. In this study, a classically trained male singer spoke the vowel [a], phonated with the same vowel into the resonance tube, and then repeated [a] after the exercise. Computerized tomography (CT) was performed throughout the study. After a fifteen-minute period of silence, the same exercise was repeated with a stirring straw. Information taken from the CT midsagittal and transversal images included anatomic distances and area measures, as well as acoustic, perceptual, electoglottographic (EGG), and subglottic pressure measures.

This study determined that, during and after phonation into the tube and straw, the velum closed the nasal passage more effectively, the laryngeal position was lowered, and the hypopharynx area widened. Furthermore, the ratio between the inlet of the lower pharynx and the outlet of the epilaryngeal tube was higher during and after tube and straw phonation. Acoustically, there was an improvement in vocal quality following the tube and straw exercises, as the singer's formant was more prominent. Subglottic pressure increased during straw phonation, and was maintained after the exercise. The researchers concluded that vocal exercises with "vocal tract impedance" give rise to "vocal efficiency



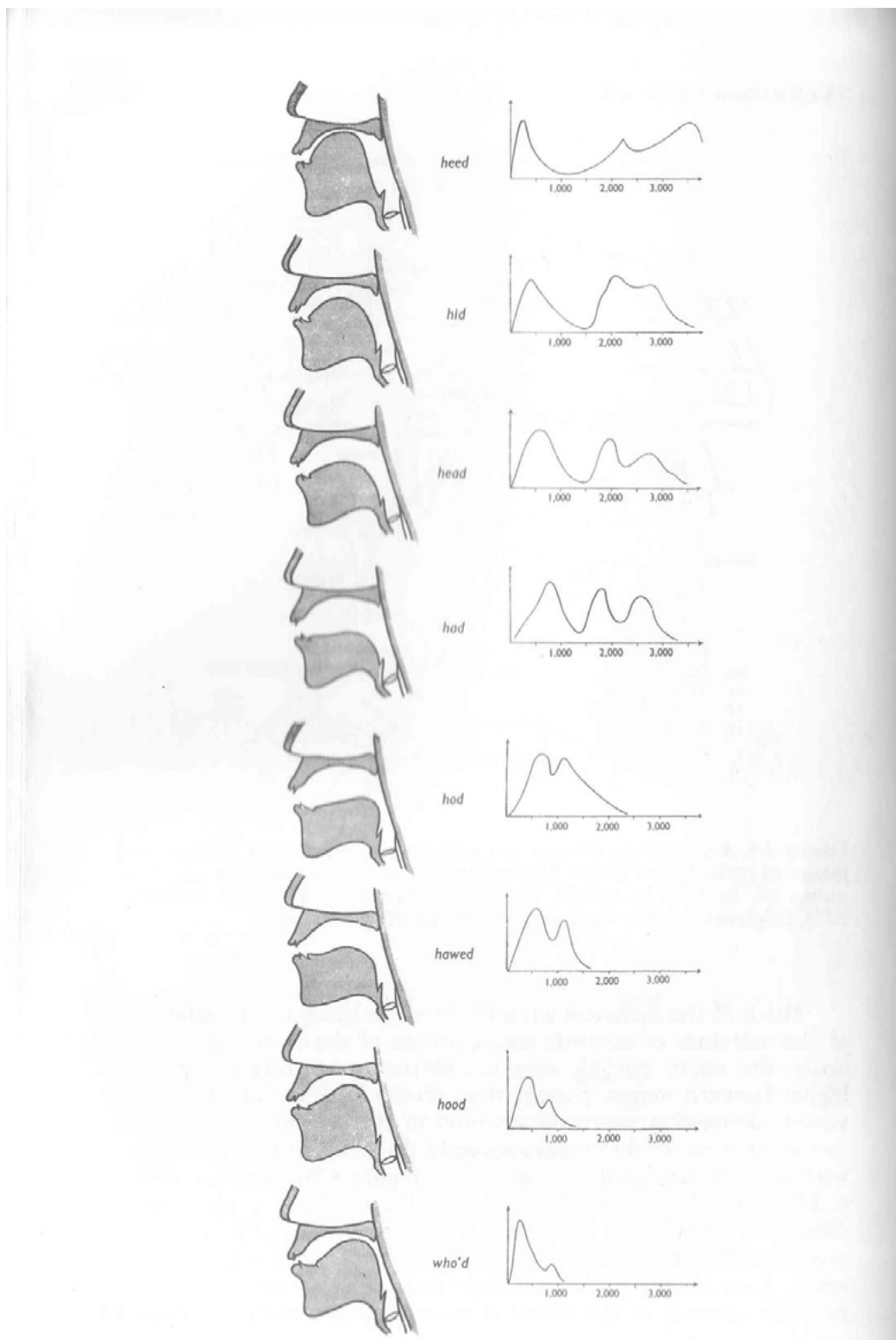
and economy.” These researchers noted increased prominence of the singer’s formant. In addition, they observed that vocal tract and glottal modifications were more prominent during and after straw phonation, compared to tube phonation.⁷⁷ With these goals and useful tools in mind, it is crucial for the singing teacher to utilize vocalises to help students put into practice these concepts.

To understand how sound is filtered, the modern vocal pedagogue must understand the intricacies of vocal fold closure with appropriate subglottic pressure/transglottal flow. Knowledge of how different vocal qualities are produced at the glottal source and how different vocal qualities are made in the adduction of the vocal folds and filtered in the vocal tract for resonance are central to training aspiring singers. Ultimately, the voice student’s progress is very much dependent on the experience, expertise, and discernment of the voice teacher, who can see what their talent naturally lends itself to. Although the student may be very diligent in their endeavours, without proper guidance all their efforts will be for naught. Raw talent alone is insufficient. The voice teacher’s responsibility is to help students better understand the instrument they inherited and use it optimally to give a compelling performance in the healthiest way possible.

⁷⁷ Marco Guzman, Anne-Maria Laukkanen, Petr Krupa, Jaromir Horáček, Jan G Švec, and Ahmed Geneid, “Vocal Tract and Glottal Function During and After Vocal Exercising With Resonance Tube and Straw,” in *Journal of Voice* 27, ed. Robert Thayer Sataloff (Amsterdam: Elsevier Inc, 2013) 19.



Appendix 1:⁷⁸



⁷⁸ Miller, *Structure of Singing*, 54.

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When I'm Holding a Trumpet, I Don't Get Misgendered:

Exploring the Intersections between Instrument-Gender Associations and the Transgender Experience

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“When I’m Holding a Trumpet, I Don’t Get Misgendered”:

Exploring the Intersections between Instrument-Gender Associations and the Transgender Experience

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Julia Perry (she/her) is an avid flutist and educator currently located in St. John's, Newfoundland. She is a dedicated performer and academic; recently, her research into the connections of timbre, texture, and form in Ian Clarke's *The Great Train Race* was featured at the 2024 Newfoundland Music Festival. Having just completed her first year in the Master of Music (Performance/Pedagogy) program at Memorial University of Newfoundland, Julia hopes to continue fostering a community of inclusion and openness amongst her peers and students. She aims to continue her studies at the doctoral level in the future. In her free time, she enjoys building an online community of flutists and musicians through her Instagram account (@julia.p.flute). ✨



Introduction

Music serves as a carrier of societal norms, and can attempt to instill ideas and values in the broader population through its lyrics and its messages. We see this appear in multiple ways; political statements are often made through music, and have been made through this medium for centuries (Kraas 2018). Gender roles and stereotypes continue to be upheld through music in many ways, whether we are conscious of it or not. As music-making is an inherently social act, there is no surprise that other aspects of society bleed into the world of music.

One such example lies in the gender-typing of musical instruments. While there are no real signifiers of what can be considered a ‘female’ or ‘male’ instrument, studies have shown that musical instruments have established and ingrained gender associations (Abeles and Porter 1978). However, these studies did not recognize transgender students as a focus of research. Therefore there has been a severe lack of research outlining the intersections of instrument-gender associations and how this affects the experiences of transgender musicians. As public awareness of queer and transgender individuals increases, more and more people are finding the courage to come out and explore their gender identities. With increased rates of ‘out’ transgender people (Meerwijk and Sevelius 2017), the likelihood of a music teacher or private instructor teaching a transgender student is much higher. In order for educators to be fully equipped to teach transgender instrumentalists, more research and discussion needs to take place regarding these students in instrumental music settings. This paper aims to explore the potential connections between the experiences of transgender instrumentalists and the instrument-gender associations of their chosen instruments with the goal of developing guidelines and suggestions for educators and pedagogues to employ in private lesson, studio, and music classroom settings.



There is a thorough library of works exploring instrument-gender associations. The first study outlining these associations was conducted by Abeles and Porter in 1978, surveying the gender associations of musical instruments in elementary school (kindergarten to Grade 5) classrooms. Since then, numerous studies have replicated and confirmed these findings in a variety of age groups, including nursery aged children (Marshall and Shibazaki 2020), Grade 4 students (Delzell and Leppla 1992), middle school-aged students (Fortney, Boyle, and DeCarbo 1993), and university-aged students (Griswold and Chroback 1981; Graham 2005). In these studies, students have consistently placed instruments like the tuba, the trumpet, the trombone, and percussion in the ‘masculine’ category, with instruments like the flute, the violin, and the harp being placed in the ‘feminine’ category. There has been some ambiguity in the gender-typing of the saxophone, the French horn, and the clarinet. Further research has been conducted in more recent years to uncover any potential shifts in instrument-gender associations (Wrape, Dittloff, and Callahan 2016), though no substantial changes have been found. These instrument-gender associations can impact the instrument choices made by students, furthering the strength of the stereotypes (O’Neill and Boultona 1996).

Research regarding the source of these gender associations is inconclusive. Multiple theories have been put forward in hope of explaining how these associations came to be. Stronsick et al. (2018) proposes that the timbre and relative pitch of the instruments may affect its perception; the lower an instrument, the more likely it is to be considered masculine. The higher the pitch of the instrument, the more likely it is to be considered feminine. This makes intuitive sense, as we may be likely to associate pitch in instruments with pitch of the voice.

A different school of thought theorizes that, in classroom settings, the gender of an instrument demonstrator can affect the gender-instrument associations of the students (Delzell and Leppla 1992; Fortney, Boyle, and DeCarbo 1993). Children who only ever see a woman playing the clarinet are more likely to associate the clarinet with women. This idea can be turned on its head; by demonstrating with



gender non-typical musicians, students may be less likely to develop firm instrument-gender associations (Pickering and Repacholi 2001). Peer demonstrators have also been cited as a more effective demonstration tool instead of adult or professional demonstrators, due to their proximity in age and skill level to the beginner instrumentalists (Wrape, Dittloff, and Callahan 2016).

The library of research conducted regarding the experiences of transgender classical musicians is much more narrow. Some research and discussion has taken place regarding transgender vocalists, specifically in choral settings (Rastin 2016; Manternach et al. 2017; Manternach 2017). The differences in voice type and gender presentation of a transgender individual can have heavy effects on their experience as a choral or vocal musician. Additional research has been conducted on the experiences of transgender university music education students (Bartolome 2016; Bartolome and Stanford 2018; Silveira 2019). However, not much research has been done on the experiences of transgender musicians in instrumental or band settings. In Dr. Emma Joy Jampole's 2022 dissertation, the author explores some of the experiences of transgender high school instrumentalists, though most of the focus was on larger ensemble settings; this study, while valuable, took place on a small scale, with only four interviewed participants.

Music, especially music performance, can be an inspiring space for expression, exploration, and inclusion. However, for transgender instrumentalists, there may be adverse circumstances and pressures — related to the gendered perception of their instruments — that prevent them from enjoying music-making to the fullest. LGBTQ+ students, on average, face higher rates of bullying and targeted harassment in schools compared to their straight and cisgender peers (Grant et al. 2011). Transgender people, on average, are at an elevated risk of suicide and suicidal tendencies compared to cisgender people (Virupaksha, Muralidhar, and Ramakrishna 2016); transgender youth are the highest risk (Austin et al. 2022). For many, the band classroom is an escape, a safe space, or at the very least, “a less dangerous place in school” (Allsup 2016). Music is a form of self-expression through which many people are able to explore their inner thoughts; music can even serve as a catalyst for someone exploring their



own identity. These potentially unexplored impacts may prevent music from being a completely safe and gender-affirming environment for all.

In this paper, I aim to address the following research questions:

1. Overall, is there a connection between the experiences of transgender instrumentalists and the gender-typing of their instruments, and are these potential connections positive or negative (i.e. do they encourage gender dysphoria or gender euphoria)?
2. Overall, how might these potential connections affect the musical and learning experiences of transgender instrumentalists?
3. What implications do these potential experiences have on current pedagogical practices, and what different practices must be included to encourage gender-affirming music-making in educational settings?

Vocabulary

For the purposes of this paper, the umbrella term *transgender* refers to anyone whose gender identity does not align with their assigned sex at birth (Palkki and Sauerland 2019). The term transgender will sometimes be shortened as *trans* in this paper. This umbrella term includes individuals who are binary-gendered (identifying as either male or female), or *non-binary*-gendered (identifying outside of the gender binary of male and female; identifying as neither or a combination of both). *Transmasculine* people identify with the ‘masculine’ part of the gender spectrum, while *transfeminine* people identify with the ‘feminine’ part of the gender spectrum. These individuals may identify within or outside of the gender binary. Some transgender individuals experience *gender fluidity*, which can be described as a fluctuation between gender identities or combination of gender identities (Diamond 2020). Gender fluid people may use more than one set of pronouns (e.g., using both she/her and they/them pronouns), though not all do.



Transgender individuals may experience a psychological phenomenon known as *gender dysphoria*. Gender dysphoria can be defined as feelings of distress in relation to the disconnect between one's physical body and their gender identity (Rastin 2016). Certain traits that are commonly associated with one's assigned gender at birth may cause these feelings of intense distress; they could also be caused by external factors (i.e., how one's gender is perceived by others around them). Dysphoria relating to a certain part of the body will generally be described in relation to that certain body part (ex.: chest dysphoria, voice dysphoria, height dysphoria). The opposite of gender dysphoria is *gender euphoria*; a feeling of elation or joy in regards to one's own gender presentation. Gender euphoria can also be described as an affirmation of gender, or the alignment of one's internal perception of self and their external presentation (Beischel, Gauvin, and Anders 2022).

It cannot be emphasized enough that transgender people are not a monolith; no two trans people will have the same lived experience, nor should they. Transgender individuals will have different experiences with gender dysphoria and euphoria, and may experience it with differing levels of severity. No single trans person can speak on behalf of the entire community, nor should they be expected to.

It is worth acknowledging my place within this topic; as a cisgender woman who plays a stereotypically feminine instrument, I cannot speak from personal experience. I myself have not experienced feelings of gender dysphoria, nor has my instrument choice affected my own perception of gender or the perceptions of me from others. I am only passing on and consolidating information that has been shared with me from transgender individuals based on their varied experiences as musicians and as people.

Method

Participants



The survey and interview process was approved by an internal review board at Memorial University of Newfoundland’s School of Music. Participants needed to be (1) transgender, (2) currently enrolled in a post-secondary music degree, (3) currently studying in either Canada or the United States, and (4) play an instrument as their major. Vocalists were excluded from this study due to the involvement of physiological traits in transgender singers (voice range and type). There are certainly gendered stereotypes involving singers, but those were not explored during the course of this study. In total, eight students took part in this research study, with eight responses to the survey, and four participants participating in a follow-up interview. The survey responses of one participant were excluded, due to them being a vocalist instead of an instrumentalist, leaving a remaining seven valid responses. All of the remaining seven participants were transgender (binary or non-binary) university instrumentalists currently pursuing a degree in music (concentration or specialization information not requested). Of the participants, three identified as transgender men, two as transmasculine people, one as a transfeminine person and one as a genderfluid person. One participant was a trumpet player, two participants were saxophone players, two participants were flute players, one participant was a trombone player, and one participant was a tuba player.

Table 1 - Survey Participants

Participant Number	Instrument	Gender
Participant 1	Flute	Transmasculine
Participant 2	Saxophone	Transgender Man
Participant 3	Saxophone	Transmasculine
Participant 4	Trumpet	Transgender Man
Participant 5	Tuba	Non-Binary/Gender-Fluid
Participant 6	Flute	Transgender Man
Participant 7	Trombone	Non-Binary/Transfeminine



Table 2 - Interview Participants

Participant	Instrument	Gender
Participant A	Trumpet	Transgender Man
Participant B	Saxophone	Transgender Man
Participant C	Tuba	Non-Binary/Gender-Fluid
Participant D	Trombone	Non-Binary/Transfeminine

Procedure - Survey

Participants completed a ten-question anonymous Google Form. Nine of the ten questions were free-form, long-answer questions, where participants could include as little or as much information as they wished. One question was multiple choice. If a participant was interested in completing a follow-up interview, they were instructed to enter a contact email. All data collected (minus the contact information required for the follow-up interviews) was anonymous, and by completing the survey, participants gave informed consent. For a list of the survey questions, please consult Appendix A.

Procedure - Interview

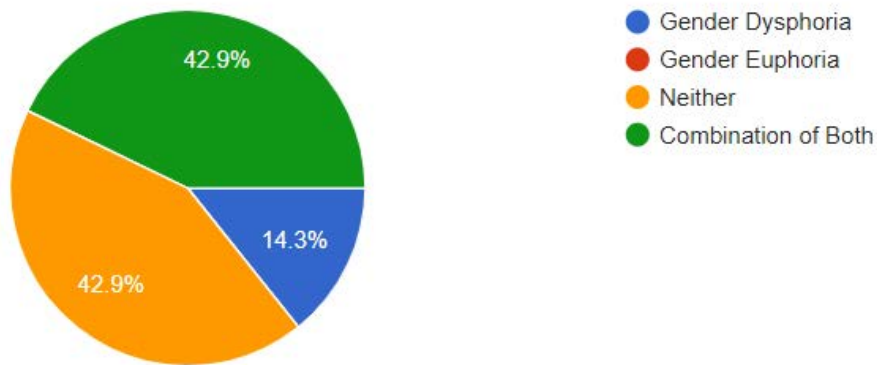
Participants who decided to pursue a follow-up interview were contacted by myself, and a meeting time was arranged. All interviews were conducted in-person, lasting about 30 minutes each. Each of the interviews was recorded through a mobile device and manually transcribed, with any identifying information removed (names, school names, location-related information). In these interviews, participants were invited to expand upon their survey responses, and share any specific personal anecdotes they felt relevant.

Findings



The survey results revealed that there is some correlation between feelings of gender dysphoria/gender euphoria and instrument, but not from all participants. From the seven completed surveys, one participant (14.3%) shared that they experienced gender dysphoria in some capacity in relation to their instrument. Three participants (42.85%) shared that they experience a combination of gender dysphoria and gender euphoria in relation to their instrument. The remaining three participants (42.85%) did not experience either gender euphoria or gender dysphoria in relation to their instrument. All participants indicated some sort of gender association with their instrument; all these answers were in accordance with previous findings. For the most part, participants associated the flute with femininity, and the trumpet, trombone, tuba, and saxophone with masculinity. Many participants did not believe that there was an inherent gender related to their instrument, but rather that societal expectations and norms caused their held instrument-gender associations.

Figure 1 - Experiences of Gender Dysphoria and Euphoria in Relation to Instrument



Discussion

Multiple recurring topics were covered in the interviews and survey questions. These topics have been grouped into the following sub-categories: Musical Choices and Effect on Music-Making; The Physical Body; and Social Presentation and Gender Perception.



Musical Choices and Effect on Music-Making

One common theme was related to the expected role of an instrument within a musical setting. Whether we realize it or not, the gender associations of instruments are inherently tied to our perceptions of the roles of instruments in larger ensembles. In a modern orchestral or wind band setting, certain instruments have certain expected roles. For one tuba-playing participant, they shared how they perceive their instrument as “the grandfather” of the orchestra; it is supportive, manly, and stable. For this individual, who experiences gender fluidity, this can at times be very gender-affirming; however, it can also be gender-non-affirming on days where they are not feeling as masculine. Participant 3 explained his perception of the role of the saxophone; he frequently experiences discomfort in ensemble settings when playing graceful, melodic lines that are doubled with other upper woodwind instruments, such as the flute, the clarinet, and the oboe. For this musician, he perceives this to be feminizing; playing these lyrical melody lines reminds him of the role of a vocal soprano. It causes him to experience gender dysphoria, even though he perceives the saxophone as lacking in a strong inherent gender association. This serves as a limiting factor of his playing; these feelings of gender dysphoria prompted by musical role expectations can hinder his playing.

There have been some connections drawn between the relative pitch of an instrument and its relation to voice dysphoria experienced by many transgender people. In Jampole’s (2022) dissertation on transgender youth in school bands, one research participant shared her attraction to low-voice instruments as an outlet to play bass parts without having to use her singing voice. As a transgender woman, she experienced voice dysphoria; using an instrument to access that range helped provide a buffer between the instrument and herself. Similarly in this study, Participant B shared his love for the baritone saxophone, the lowest saxophone in the ‘common’ saxophone family. According to him, that instrument, and the connotations of that instrument based on its range, are very aligned with his personal experience of



gender. In addition, Participant B shared how he attempts to align the tone of his instrument to the tone of his speaking voice (or how he wants his speaking voice to sound). This serves as a gender-affirming action, since he is able to imitate a more conventionally masculine sound through his playing, which he may not be able to do at this moment. However, this same idea may cause instrumentalists to box themselves into one tone or style of playing out of fear of exploring playing styles that might emulate a gender outside of their identity.

The Physical Body

One common topic mentioned in the interviews is the act of binding. Binding is a form of chest compression that many transmasculine people or transgender men use to achieve the appearance of a flatter, more masculine chest. There are different ways to bind, but the most common include body tape, bandages, or specialized chest binders made of sturdy fabric. People who may not have access to these resources may turn to wearing multiple high-compression bras or pieces of clothing to achieve a similar effect. All of these forms of binding restrict the expansion abilities of the ribcage and the lungs; binding for extended periods of time (multiple hours a day for months on end) may lead to pain, skin irritation, and damage to the ribs (bruises or fractures) (WebMD 2023). Three of the four interview participants shared some of their experiences while binding. One participant discussed how it impacts his playing; he is unable to intake the same amount of air as other students due the chest compression involved in binding. This student shared the importance of being able to have open, candid conversations with his teacher on how much air he can intake, and how often he must breathe while playing the saxophone. Participant A shared a similar story, where he had to out himself as being transgender to his private instructor in order to address some breathing and posture issues he was facing due to the act of binding. This participant had undergone top surgery (a double mastectomy) a few years prior to this interview; since then, he shared that he is much more confident in his presentation as a musician, and no longer has to deal with the physical pain and discomfort that binding can cause. Another participant explained how it



is quite uncomfortable for them to wear a binder while playing, as their instrument requires such a large amount of air. They shared that they used to bind by using ‘trans tape’, but it was too much of a hindrance to their playing that they had to choose their musical endeavors over their physical appearance. In the case of this participant, they shared that some of the body dysphoria they experience in relation to their playing has to do with their inability to bind; they are not able to physically present themselves how they see fit. The act of binding (or not binding) had an effect on all three of these musicians; the gender dysphoria they experienced as a person caused them to require binding, but it served as a frequent reminder of their physical body and its misalignment with their gender identity.

In a similar vein as the effects of binding, general posture and physical composure can have an effect on the efficiency and balance of the body while playing. For transmasculine people or transgender men who experience dysphoria in relation to their chest, adopting a hunched-over posture can alleviate some of that discomfort; curling the shoulders forward can hide the appearance of a larger chest. Additionally, raising the shoulders can give the appearance of a broader, stockier build, which may be desirable for some. Participant B lists the former example as something that is a detriment to his playing, but that he has to continue doing in order to feel confident enough to live his day to day life. “Compromising on musicianship and gender is sometimes necessary.” (interview with Participant B, March 27th, 2024)

Social Presentation and Gender Perception

For participants whose gender identity does not align with the commonly held gender-association of their instrument, such as Participant 1 (a transmasculine flute player), the disconnect between gender and instrument can induce feelings of gender dysphoria. Participant 1 shared how they experienced feelings of dysphoria after coming out as transgender; he was now an outlier, lacking in masculinity because he played a “girls’ instrument,” in addition to being perceived as lacking in masculinity for being



transgender. He described a need to compensate for his feminine instrument choice through the hyper-masculinizing of his physical appearance and presentation. However, for participants who play more stereotypically masculine instruments, it can be a source of gender euphoria. Participant A theorized in an interview that, at a summer music camp, he may have had an easier time passing (not being read as one's assigned gender at birth) due to the fact that he played the trumpet. He shared that "if [he] was a [...] trans guy and playing the flute in that situation, [he didn't] know if [he] would have been read quite the same" (interview with Participant A, March 27, 2024).

On a similar note, Participant C shared that, as a non-binary person most commonly read as female playing a highly masculine-coded instrument (tuba), they experience gender euphoria in musical settings. In order to experience gender euphoria, they enjoy programming what they consider to be stereotypically 'feminine' repertoire for their stereotypically masculine instrument. As examples, they listed Mozart's *Horn Concerto No. 4*, and Cait Nishimura's *Golden Hour*. For them, they "experience true gender euphoria when [their] perceived "masculine" instrument makes pretty and "feminine" sounds" (interview with Participant C, March 28, 2024). However, they experience additional levels of gender dysphoria by being read as a female musician playing a masculine instrument; they are not "a girl who plays tuba."

As is congruent with previous research (Palkki 2016), physical presentation in musical spaces can have a large effect on one's own sense of gender dysphoria or gender euphoria. In band settings specifically, this can include concert dress expectations. Three of the four interview participants shared that they feel less gender dysphoria when they are able to dress how they wish, with the 'option' of their choosing. However, they all expressed how thankful they were to be in ensembles or at schools that don't have gendered concert attire (i.e., Option A and Option B instead of Women's and Men's attire). Confidence in physical presentation allows transgender musicians to focus on the music instead of the perceptions of their gender from the audience and their peers.



In terms of social presentation, many participants shared experiences where they felt they had to perform in more than one way when on stage as a musician. Not only were they performing their music, but they were also performing aspects of gender expectations in order to ‘pass.’ Participant A shared that when entering new spaces as a gigging trumpet player, he has to think about what he wears, and the pitch at which he speaks. This is especially true for him when working gigs in churches or with more conservative audiences. While he does admit that playing the trumpet helps him to a certain extent, he must still be aware of how he presents himself and how he ‘performs’ that part of his gender. As discussed above, Participant B also engages in behaviors that inhibit his performance of music due to their necessity in the performance of his gender identity. This includes his posture, and the tone he chooses to use on the saxophone. These musicians are engaging in two types of performance at once.

Pedagogical Suggestions

For educators, the gender-affirming action that is the easiest to implement is the act of respecting and using a student's chosen name and pronouns. Despite being a small action, this allows for transgender students to enjoy music-making in a setting where they feel welcomed and accepted. As teachers, educators, and pedagogues, we have a certain level of control over how another student’s gender may be read by the public (Jampole 2022). Misgendering a student (not using their correct pronouns) or using their deadname (name given at birth) may inadvertently cause them to be ‘outed’ to their peers; this may affect how others perceive their gender. In an interview with Participant A, he discussed a time where his deadname was used when being introduced in a concert by the band director. This affected his ability to ‘pass’ in that setting, and took him out of the experience of music-making due to the high levels of discomfort and dysphoria that it induced. In another instance, this same participant was misgendered by a superior at a music summer camp, causing peers to start misgendering him in turn. Educators are role models, and often shape the decisions and the choices of their students. Modeling respectful practices



when it comes to name and pronoun usage is one of the first steps in building an inclusive classroom or private studio.

In similar fashion, avoiding the use of gendered language can help develop a more gender-neutral classroom or studio setting (Palkki and Sauerland 2019). This can be as simple as avoiding terminology such as ‘boys and girls,’ even when talking to a group of only one gender. This can also apply to expressive text or descriptors being used to explain musical intention. In discussion with Participant D, they shared a discomfort at some terms that are often used in relation to the trombone, most notably the phrase, “balls to the wall.” Phrases such as these perpetuate gender-typing of instruments, but they also may encourage feelings of dysphoria for students who do not identify with those heavily-gendered figures of speech. Asking students to emulate certain imagery that involves heavy gender associations can also have the same negative effect; this can include asking students to emulate a gender stereotype or a person of a specific gender through their playing. The act of avoiding this language also includes the openness to criticism and feedback from one’s own transgender students. Participant B shared that in private lesson settings, he appreciates when a teacher is open to modifying and shifting non-gender-affirming language as needed, especially in the context of musical emotive or descriptive text.

As has been suggested many times over, concert attire expectations can be modified to be more gender affirming. Allowing students to choose from two non-gender options (i.e., Option A and Option B instead of Men and Women) allows for students to choose the option that best suits them at that moment. Adopting an all-black concert dress standard for all musicians can also help equalize expectations, instead of expecting a tuxedo for men and a dress for women. Alternatively, a uniform shirt option can serve the same use, wherein students are only expected to choose the bottoms and shoes of their liking. Allowing students to choose the most gender-affirming option gives them the opportunity to feel more comfortable in their skin; they will be able to focus more on the performance of music instead of the discomfort they feel in non-gender-affirming attire.



Education on transgender people is of the utmost importance for educators and teachers. Understanding what being transgender really means, what steps people may choose to take in their transitions, the personal and social struggles that transgender students may face, and how that might impact their learning and development as musicians; these are all highly important points for educators to know in order to best serve their students. If teachers are unsure as to where to start exploring these topics, consider exploring resources through organizations such as The Canadian Centre for Gender and Sexual Diversity, Trans PULSE Canada, or Gender Creative Kids. There are numerous international organizations that have online resources to explore, including The Trevor Project, the Human Rights Campaign, The Rainbow Project, and the National Center for Transgender Equality, among many others.

All of these suggestions entail an openness to discussing topics regarding transgender musicians in private lessons and classroom settings. Understanding the experiences of transgender students comes through clear, non-judgemental communication and meekness. Being open to the idea of these topics coming up in a lesson, for example, can help alleviate some of the stress a trans student may feel. Being receptive to feedback from transgender students regarding language or classroom habits will foster a stronger, more inclusive community for all students. As transgender musicians navigate the world, their music, and their identities, educators can help alleviate some of the microaggressive burden of students translating (Hess 2016) for their teachers and mentors through compassion, educated understanding, and openness.

Conclusion

This study explored the potential connections between the gender associations of musical instruments and the experiences of transgender instrumentalists at a university level. While no major conclusive findings can be made, there are certainly related aspects of gender and music-making that can



have affirming or detrimental effects on transgender musicians. Certain parts of the music-making experience can promote feelings of gender dysphoria, including language choices, concert attire, expected instrument roles, and the social perception of certain instruments. Alternatively, there are aspects of the music-making experience that are gender-affirming and promote feelings of gender euphoria. Coincidentally, all the same examples listed previously also apply here. Based on the responses from participants, some potential gender-affirming pedagogical approaches were proposed.

This study took place on a very small scale, with only seven participants in total, and only four participants partaking in interviews. It is difficult to make any conclusive statements based on this limited sample size. As mentioned previously, the transgender community is not a monolith; every transgender instrumentalist will have different experiences and experience different levels of gender dysphoria and gender euphoria. The impacts of a musical instrument on these feelings of dysphoria or euphoria will obviously vary.

Within the sample group, the gender diversity of participants could have been improved; all but one of the participants were transgender men, transmasculine people, or non-binary individuals. There was only one response from a transfeminine person, and no responses from transgender women. Participants within this specific gender demographic might provide further insight into the intersections of gender identity and instrument gender-coding, as well as any potential experiences of misogyny and transmisogyny in relation to their instrument choice. Further research regarding this topic with a larger, more diverse sample would be beneficial, especially for ‘highly-gendered instruments’ that were not included in this study, such as percussion, violin, and double bass.

An additional area for future research would involve the experiences of cisgender instrumentalists. *Cisgender* refers to people whose gender identity aligns with their assigned sex at birth (Aultman 2014). Cisgender people are impacted by gender-affirming actions and habits (e.x., clothing,



haircuts, hobbies), albeit differently than transgender people. It would be valuable to explore the potential implications this may have for cisgender instrumentalists playing highly-gendered instruments; does the act of making music with a certain instrument encourage gender euphoria or not?

Further research should be considered regarding specific pedagogical practices and teacher education. While encouraging teachers and instructors to do their own research is a great first step, having instrumental-music-specific resources would better address the needs of students in that specific demographic. Developing resources for teachers and instructors to use and reference when working with transgender instrumentalists may help make the environment more welcoming and understanding. Furthering teacher and instructor education on transgender issues, transgender terminology, and the broader transgender experience will set them up for success. Educating teachers will save student musicians from experiencing the microaggression of having to translate (Hess 2016).

It appears that gender associations with instruments may not change for a long time, if they ever change at all. However, this may not be all bad. For many transgender musicians, they experience gender euphoria from playing an instrument that stereotypically aligns with their gender identity. In this situation, it is a necessary evil. Whether we agree with it or not, gender does play an important part in the experiences of many musicians; this is something that should be embraced and encouraged. This can start in the private lesson setting, in the music classroom, or in the band rehearsal. “I always love when I can walk into a lesson or a class and still feel [...] like I’m being seen” (interview with Participant B, March 27, 2024).



Appendix A

Exploring the Intersections Between "Highly Gendered Instruments" and the Transgender Experience

This pilot survey aims to explore the intersections of gender identity, the transgender experience, and gender associations of musical instruments for transgender instrumentalists in higher educational settings.

Participants must be university-aged (adult) transgender instrumentalists (binary and non-binary individuals) currently pursuing a post-secondary degree in music performance (or adjacent) in Canada or the United States. This survey is anonymous and the data will only be accessible by the student conducting the research. Should participants choose to complete a follow-up interview, either in-person or online, the survey would no longer be anonymous; the data will then be anonymized by the researcher (that is, removing any identifying personal characteristics from completed answers). For those participating in the interview, data will be confidential but not anonymous. Participants may choose to not answer any question at any time and may also refuse to complete the survey at any time. The survey will be completed through Google Forms; all information collected will be deleted once no longer needed.

By completing the survey, you consent to your data being used in this project.

For any questions, concerns, or issues, please contact Julia Perry at jeperry@mun.ca. Your time and interest are highly appreciated!

1. In your own words, please describe your gender identity. [long answer question]
2. What is your primary instrument? (the instrument you are currently studying/on which you are currently taking lessons) [long answer question]
3. Do you play additional instruments? If yes, please list them here. [long answer question]
4. How do you perceive the association between your primary instrument and your gender identity within your musical or social circles? For example, do you consider your instrument to be "highly gendered"? (highly gendered: to be strongly associated with people of one particular gender). If so, which gender is commonly associated with your primary instrument? [long answer question]
5. Since beginning your musical studies on this instrument, have you ever experienced feelings of gender dysphoria, gender euphoria, neither, or a combination of both in relation to your playing of the instrument? [multiple choice question]
6. If you selected a, b, or d in Question 5: Please describe the context in which you experienced these feelings. [long answer question]
7. If you selected a, b, or d in Question 5: Do these feelings of gender dysphoria/euphoria affect how you view your own instrument and how you view yourself playing that instrument? Please explain your reasoning. [long answer question]
8. Have you encountered gender-affirming pedagogical practices in relation to your primary instrument? If yes, please describe them. [long answer question]
9. Would you be open to a confidential follow-up interview (in-person or online) to further discuss your answers or experiences? If yes, please include your contact email. [long answer question]
10. Please feel free to share any additional comments you have on the topic of gender identity and musical instruments. [long answer question]



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

A Musical Case Study on Robert Schumann's Album for the Young Op.68
(No.8 "Wild Rider" & No.16 "First Loss")

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Abstract:

Presenting an expressive musical performance is often considered one of the ultimate goals for musicians. In recent years, studies on musical expression—specifically on its pedagogy—have drawn increasing attention in the music field. However, limited studies have been conducted on the feasibility and necessity of teaching musical expressiveness to children who inherently possess the ability to express themselves. This study aims to discuss the indispensability of cultivating children’s musical expressiveness in music study and provide practical approaches for piano teaching pedagogy.

Keywords: Musical Expression, Piano Pedagogy, Musical Pedagogy for Children, Piano Performance, Western Music, Robert Schumann



Introduction

An expressive performance can convey images, stories, and emotions to the listener. (Juslin, 2013; Elliott, 2005) Over the past three hundred years, music expression has been studied and discussed by different areas' scholars from various perspectives. (Bonds, 2020) In the performance aspect, to achieve expressiveness, musicians need to think from the perspectives of composers, performers, and listeners, and manipulate their instruments to create a unique interpretation (changing timing, timbre, tempo, etc, depending on the music style) that deviates from the norm. (Schubert, 2022) On the pedagogical side, as Juslin (2003) argued, music expressive skills are sometimes ignored in music education because its implicit characteristics are difficult for educators to convey to students.

In recent years, more and more musicians, scholars, and music educators stressed the necessity of acquiring and teaching the knowledge of musical expressiveness during their journeys of music-making. (Karlsson and Juslin, 2008; Bonastre, Muñoz and Timmers, 2017; Brenner, Strand, 2013; Meissner, 2016) Many scholars and educators have already explored the feasibility of



teaching musical expressiveness to students and have created various models and strategies. Nevertheless, most of the studies were only focused on adult students and professional musicians. Studies on teaching musical expressiveness to children are limited, due to the age difference, physical factors, levels of perception, and knowledge acquisition. The musical expressiveness pedagogy for children should be distinguished from that for adult students and advanced players.

This study aims to discuss the importance of cultivating children's musical expressiveness in music study and provide practical approaches for pedagogical purposes in piano teaching. In the following chapters, this study will first review the existing studies on the notion of musical expression. Then it will discuss the significance, possibilities, and benefits of children studying musical expression in piano playing. It will also list and categorize the methods and approaches that musical instructors have suggested and applied in teaching musical expression to children. In the end, the paper will use 2 pieces of Robert Schumann's piano work: Album for the Young Op. 68 (No.8 C No.16) as an example to give a practical model of how to incorporate the listed strategies into a real piano lesson. It is worth mentioning that this study is based on teaching musical expressiveness in the Western music context. The presented pedagogical models will be mostly focused on teaching traditional one-to-one piano lessons. Further studies on teaching children's musical expression in a non-western music context and a wider variety of lesson forms are needed.



Decoding the Musical Expressiveness from a Performance View

As Bonds explained in his article “Expression” which was selected in The Handbook of Western Music and Philosophy, even though musical expression was labeled as important as “the soul of music”, it is still difficult to find a single appropriate explanatory framework for musical expression. (Bonds, 2020) In this section, 3 notions of musical expressiveness that were provided by the past researchers will be introduced. The aim is to find overlapped components between each notion and extract the elements that are suitable for the implementation of achieving expressiveness in piano learning.

From a psychological perspective, Juslin (2003) conceptualized 5 components that can lead to an expressive performance:

1. **Generative Rules:** “In this line of research, expression is regarded as rule-based transformations of nominal score values that originate in the performer’s cognitive representation of the hierarchical structure.” (Juslin, 2003)

2. **Emotional expression:** In this component, an expressive performance was produced by a performer who used a large number of acoustic variables in the interpretation to create a performance with a specific emotional expression. (For, example, using slow tempo, soft dynamic, and legato articulation to present a “tender” character)

3. **Random Variability:** This character is based on the fact that music performance always contains random fluctuations. For example, it is impossible for a musician to play the same piece twice in an identical manner. Even though



most musicians try to minimize the random variations (minimizing error), Juslin (2003) said: “From an aesthetical point of view, random variations contribute to the ‘living’ character of the music – that slight unpredictability that makes each performance absolutely unique.”

4. ***Motion Principle***: This component is created by the assumption that music and motion are closely related to one another. For example, change the tempo according to the nature of the human body’s “biological motion”. (Juslin, 2003; Johansson, 1973)

5. ***Stylistic Unexpectedness***: The last component is created by the performers’ s unexpected interpretation which deviates from stylistic expectations.

The second notion of musical expression was concluded by Emery Schubert (2022) in his article “Musical Expression” which was published in The Oxford Handbook of Music Performance, Volume 1. From a performance science perspective, Schubert (2022) organized the expressive performance into 3 components:

1. ***Performance Component***: Schubert indicated that this aspect of musical expression was created by the performers using their instruments, implementing physical actions based on the musical/psychophysical signs. The performance component of musical expression occurs at “the interface between musical instruction execution and the corresponding formation of musical/psychoacoustic information”. (Schubert, 2022) For example, musicians can emphasize a non-chord tone of a melody to highlight the tension of the

music.

Besides following the traditions and styles of music, Schubert also pointed out that to achieve an expressive performance, applying the “modulation” or “deviation” from the norm is necessary. However, both musicians and researchers need to continue studying and conceptualizing what the “norm” really means.

2. ***Affect Component***: Similar to the second component that Juslin listed in his study, Schubert also highlighted the importance of using emotional expression and musical expression to create an expressive performance. When the audience responds to an expressive performance with an aesthetic outcome and describes the performance as “Powerful, moving, impressive, expressive, etc”, we categorize the expression as musical expression. When the audience describes their feelings by using the words such as “Happy, calm, sad, angry, etc”, the expression can be labeled as an emotional expression. Schubert (2022) also clarified that sometimes the 2 kinds of expressions may mix.

3. ***Knowledge Component***: The last component that Schubert discussed in her study is “musical expression knowledge”. As Schubert noted in the article: “The knowledge component provides the necessary understandings and instructions for musically expressive actions and outcomes.” (Schubert, 2022) The performers may not be aware of this knowledge, and still execute the outcome through an “intuitive” process. Schubert listed 4 types of knowledge that the performers need to acquire when initiating an expressive performance:

(1) ***Notation***: This refers to the ability to read and decode Western music notation. Since Western music notation sometimes provides limited information about its authentic meaning, having the ability to read, find, and analyze the



music notation becomes essential when creating an expressive performance.

(2) Honing Skills or Skill Acquisition: Having the knowledge and skills to execute an expressive performance is also crucial. Therefore, performers also need to train and improve their playing skills to implement musical knowledge.

(3) Proprioception: This ability allows the performers to perceive, evaluate, and improve their performance by getting feedback by listening to the music produced by themselves. Schubert (2022) proved that “Internal” feedback is highly effective when aiming a musical expressiveness.

(4) Extramusical: The last knowledge component that Schubert listed is the knowledge acquisition that happened outside the music sound world. Extramusical knowledge can be given by verbal instructions from teachers, books related to music-making, and other forms of study or experiences that occur in daily life. Some of the extramusical knowledge can also be acquired from the listener’s feedback. (For example, the feedback from the jury members of an audition)

The last definition of musical expression I will present is the notion that Brenner and Strand (2013) conceptualized through their interviews with 5 music teachers who specialize in teaching children. In their article “A Case Study of Teaching Musical Expression to Young Performers”, Brenner and Strand raised a question to 5 music teachers “How did music teachers define musical expression?” The uniform definitions of musical expression provided by those teachers can be categorized into 3 components:

1. **Technique**: the technical skills give the performers a tool to execute an ▶

expressive performance. “All of the teachers defined expressive technical skills as physical flexibility and connection to the instrument.” (Brenner and Strand, 2013)

2. ***Interpretation***: this component requires the performers to shape the performance relying on both individual characteristics and the musical ideas conveyed by composers from different genres.

3. ***Creativity***: “The teachers defined creative as personal decision-making through the use of imagination and/or personality, a process that involved risk-taking and imagination.” (Brenner and Strand, 2013)

Even though the above 3 types of notions of musical expression all vary in some perspectives. We can still find the overlapped components that intertwined with each other. Below are the overlapped parts of the cores of musical expression listed in the previous 3 studies.

1. ***Musical and Extramusical Knowledge and Skills Acquisition:***

The 1st component of Juslin’s notion of musical expression: “General Rules” indicates that the performers have to understand the rules of the score-based music to “convey the musical structure to listeners as clearly as possible.” (Juslin, 2003)

Schubert’s 1st and 3rd components: “Performance and Knowledge” argued that the ability and awareness to read music notation and master their instruments are significant factors for expressive performance.

The 1st and 2nd components that Brenner and Strand listed: “Technique and Interpretation” also emphasized the importance of improving technical skills



and enriching musical knowledge.

2. *The Incorporation of Emotion in Performance*

Both 2nd components of Juslin's and Schubert's notions of musical expression stressed the significance of using emotion as a strategy to achieve an expressive performance.

3. *Individuality and Creativity (Deviation from the norm)*

While Juslin's opinion on "Random Variability" can be a good example of how the inevitability of individual difference can contribute to expressive performance, another component "stylistic unexpectedness" he conceptualized aligns closely with the perspective of "creativity" that Brenner and Strand listed in their study.

Although there is no single descriptive notion that can conceptualize the "Musical Expression" in a comprehensive way. Reviewing different studies on the definition of musical expression and searching for the overlapped perspectives serves as an effective tool to initiate a practical study on how to implement and teach musical expression. The rest of the paper on the importance, feasibility, and practical demonstration of teaching musical expression all focuses on these 3 extracted notions.



The importance of teaching musical expression

Why teaching musical expression is so important? To answer this question, opinions made by music educators, musicians, and researchers are valuable. The first viewpoint is provided by Burton Kaplan who is the professor of violin and viola at Manhattan School of Music and New York University. In his article “Musical Expression Motivates” (2003), he included an e-mail that he received from a 45-year-old professional musician:

“...have done a lot of contemporary stuff recently. It all went GREAT—knew what I wanted to do with pieces, was convincing, had successful performances, like that. And I realized recently that I am able to approach this type of repertoire relatively ‘shackle-free.’ Meaning that when I am doing standard rep, I feel terribly inhibited by trying to do ‘what is correct.’ How do I get from worrying about whether something is correct, to doing what am able to do with contemporary works, which is ‘Here it is! This is what I have to say.’”

Kaplan used this e-mail to provide solid evidence of the struggles that this musician faced from “the traditional and continuing bent of musical pedagogy to leave our feeling and personal interpretation until the technique is incredible. He stressed that music pedagogy should help students improve their expressive skills in music-making rather than perfecting the students’ technique first. (Kaplan, 2003) He also argued that if a performer on stage only has the image of how to play the instrument instead of playing from an emotional image, the audience

may not be able to resonate with the performer.

Another proof of why musical expression can be retrieved from the words described by one of the most well-known pianists in history: Franz Liszt. In the book “Great Pianist on Piano Playing” written by James Francis Cooke (2009, originally published in 1917), Cooke selected multiple interviews from the most influential pianists in the 20th century. In the interview with the Venezuelan pianist Teresa Carreño (1853-1917), Carreño recalled her first encounter with Franz Liszt:

“He laid his hand upon my head and among other things said: “Little girl, with time you will be one of us. Don’t imitate anyone. Keep yourself true to yourself. Cultivate your individuality and do not follow blindly in the paths of others.”
(Cooke 2009, originally published in 1917 p.108)”

Researchers have already proven that individuality is an indispensable importance in corroborating the cultivation of musical expression, which requires focusing on exploring individuality in music-making.

Several other interviews that were included in Cooke’s book also demonstrate the value of learning musical expression. For example, English-born pianist of Jewish heritage Harold Bauer (1873-1951) explained: “It is the difference that counts in art, not similarities. Every individual expression is a form of art.” (Cooke, 2009, originally published in 1917, p.67). This emphasis on the importance of creating difference aligns with the components of “individuality and creativity” of musical

expression.

Austrian-born American pianist Fannie Bloomfield Zeisler (1863-1927) deems that when a great artist is performing, instead of mainly focusing on the technical aspects, the artist should also emphasize the composer, feeling the emotion that composers inserted into the music to achieve an expressive and authentic interpretation. (Cooke, 2009, originally published in 1917, p.87) This aspect relates to the emotional component of musical expression that we discussed earlier.

Lithuanian-born American virtuoso pianist Leopold Godoswky (1870-1938) argued that if a pianist doesn't have individuality, the performance will be similar to the one created by a piano-playing machine.

The pioneer provided the psychological notions of music expression, Juslin (2003) held a similar opinion on this issue, he said:

“It is an expression that makes people go through all sorts of trouble to hear human performances rather than the ‘deadpan’ renditions of computers; It is an expression that makes possible new and insightful interpretations of familiar works: and it is on the basis of expressive features that we prefer one performer rather than another.”

Empirically, Robert H. Woody (2000) constructed a questionnaire for 46 music students of conservatories in the study “Learning Expressivity in Music Performance: An Exploratory Study” showed that college students who major in



music regard expressiveness as one of the most important aspects of performance.

The above examples collected from different areas further proved the indispensability of learning musical expression in music-making. Now the mystery remains on the feasibility of teaching musical expression to children. If it's possible, what are the strategies and methodologies we can apply in music education?

The feasibility of teaching Musical Expression to young children

The study on teaching musical expression to young performers which was constructed by Brenner and Strand (2013) provided 2 perspectives on the feasibility of teaching musical expression to children. The teachers interviewed by Brenner and Strand suggested that children have more advantages than adults when acquiring expressive skills. The advantages are:

1. *Children have more physical freedom than adults.*

For example, an undergraduate student is less likely to drop old habits (sometimes bad physical habits on playing) than children. The larger physical freedom gave children the ability to acquire the honing skills that can help the execution of musical ideas more efficiently than adults.

2. *Children have stronger abilities for risk-taking.*

Even though teachers believe that adults have a tighter connection with



their emotions, they tend to worry too much about playing things “correctly”, which will reduce the chances of producing an expressive performance.

Children, on the other hand, have fewer concerns with “perfectionism” (since they have less knowledge about what is “correct”, and what is not), and will be more likely to take risks and become more creative in music-making.

In another study on “Exploring Children’s Perception, production, and description of musical expression” constructed by Carlos Xavier Rodriguez, 60 children from kindergarten completed tasks including listening, playing, and discussing the expressive elements of music. The study showed that Children can perceive musical expression as they develop the ability to detect the presence or absence of expression in music. Younger children may struggle to give accurate, detailed verbal responses to music, while older children show better aptitude for verbalizing their awareness and understanding of musical expression.

Furthermore, children's sensitivity to musical expression appears to increase with age, as evidenced by their improved performance in tasks related to perception and description of musical expression. (Rodriguez, 1998)children can learn musical expression. Although the factor of age may influence the effectiveness of knowledge and skill acquisition. The barriers of age and knowledge acquisition may influence the children’s ability to develop an awareness of musical expressiveness. Consequently, finding customized approaches to facilitate children’s learning of musical expression becomes fundamental. In the next



chapter, multiple strategies that can help educators cultivate children's musical expressiveness will be explored.



The strategies for cultivating children’s musical expressiveness in piano playing

In recent years, more and more scholars and educators have begun to explore the methodologies and techniques that can improve children’s learning of musical expressiveness. It should be noted that there is no single strategy that is more successful than the others since the individual differences between each student. Therefore, this study will provide diversely prevalent and influential methods that educators have suggested and employed specifically in teaching expressiveness in piano playing.

1. *The use of Metaphor*

Using metaphor was deemed as one of the most important methods in music pedagogy. Daniel Leech-Wilkinson and Helen M. Prior (2014) used a very vivid example to explain why using metaphor is so crucial in music pedagogy:

“Because music takes so much meaning from its relationship to its causes and the feelings it generates, to say what music is like seems easier and more meaningful than to say what it is. Thus rather than saying “Increasing power in the upper quartile of the frequency spectrum is matched to decreasing inter-



onset intervals and increasing sound pressure as the fundamentals of the singer's note-sequence increase in c.p.s., ” which for the past 150 years has been technically possible, we still tend to prefer “the color brightens as the line surges upwards.”

Metaphorical language allows performers to convey complex expressive features that are challenging to articulate technically, facilitating communication and understanding among musicians. (Leech-Wilkinson, M. Prior, 2014)

It is worth mentioning that there is inevitably a barrier to expecting children to understand all the musical characteristics in the pieces they are studying. This barrier is usually caused by age differences, experience limitations, cultural differences, etc. (For example, when a young student is learning a piece about love or death). In Brenner and Strand's study (2013), the teachers also emphasized the importance and necessity of using metaphor when teaching students about musical structures, historical contexts, and stylistic characteristics. (For example, describing the yearning for love by using the analogy of yearning for an ice cream, or any object that the student is eager to gain.)



In Meissner's study on "Instrumental teacher' instructional strategies for facilitating children's learning of expressive music performance" (2017), using metaphor also serves as the basis for teachers to teach musical expressiveness. Some teachers suggest that describing music as "a conversation": "play as if you are speaking to someone." Others recommend that music educators ask children to "make up a story" to explain and understand the musical meaning behind the score.

2. *Connection to the instrument* (*knowledge acquisition of piano techniques and the instrument*)

The teachers talk about the connectedness to the instrument in the interviews that were conducted by Brenner and Strand (2013):

"...the voice would be the easiest instrument on which to be expressive because it is within the body. The farther away the body is from the instrument, the more difficult the connection and the more the teacher must focus upon helping the student become connected."

Playing piano involves a combination of technical skills, musical interpretation, and various touch controls. Pianists utilize various techniques to



produce sounds, such as touching the keyboards with distinctive levels of weight and speed. (MacRitchie, 2015)

The pianist we mentioned earlier in this paper Harold Bauer also stressed that pianists should be educated about the construction of the instrument. (Cooke, 2009, originally published in 1917, p.72-73) Another influential pianist in history, Ernst Pauer (1826-1905) also highlighted the significance of cultivating the knowledge of the human body in piano teaching. (Cooke, 2009, originally published in 1917, p.198)

Consequently, the acquisition of using different physical techniques to execute the inner ideas should also be considered as an effective method for children to improve their ability in expressive performance. When teaching the knowledge of physical techniques and the knowledge of the instrument to children, it is imperative for educators to take the limitations of children's cognitive abilities into consideration. Choosing appropriate terms according to the ages of the children, using vivid and simple metaphors, and utilizing modern technologies (for example, showing images or videos of how pianos were made, showing examples of how modern piano sounds different from harpsichord) are necessary when teaching children about the technical and physical knowledge.



3. Fostering individuality, creativity and improvisation

As we discussed previously in the definition of musical expression, individuality and “the deviation from the norm” were deemed essential in achieving an expressive performance.

Rodriguez (1998) suggested that to enhance children's musical expression, teachers can focus on creating a supportive environment that encourages exploration and creativity in music. In Meissner’s study (2017), teachers recommended applying improvisational activities in music lessons. Children should be encouraged to improve music with any character or theme.

In the interviews with teachers that Brenner and Strand conducted (2013), even though creativity was seen as one of the most important components of musical expression, it was least addressed during the instruction on music structure. Some teachers believe that allowing students to choose their repertoire which they can feel more resonated with can enhance the students’ emotional connection to the music, which serves as an essential path toward individuality.

Pianist Carreño suggested that to develop individuality, pianists should also culture and nourish their minds by studying nature, history, science, etc. She also highly suggested studying poetry to get inspiration. (Cooke, 2009, originally published in 1917, p.114) From this point of view, educators should



encourage young students to explore the extramusical world to acquire a more comprehensive knowledge of music. Educators can also incorporate the content of extramusical activities into teaching. For example, showing the clips of student's favorite animation, and ask students to improvise a melody according to the scenario.

In addition to the strategies that were listed above, educators also suggested the following methods to help children develop the ability to achieve an expressive performance: *Singing to improve the awareness of the musical structure; Teaching movements of the body; Modeling instructions by the teacher; Selecting repertoire that is suitable for training the musical expression to children(for example, programmatic music) and mental rehearsal.* (Meissner, 2017; Brenner, Strand, 2013)

All of the strategies suggested by educators and professional musicians can serve as pioneering examples for teaching musical expressiveness to young musicians. But how exactly those methods can be used in a one-to-one piano lesson? In the last chapter, by using Schumann's work, a practical example of how to apply those strategies to a real piano lesson by using the 2 piano pieces of Robert Schumann will be presented.



Teaching musical expression in a one-to-one piano lesson (a practical example with music scores)

The musical examples will be used to demonstrate a model of teaching musical expression in a one-to-one piano lesson are 2 pieces in Robert Schumann's Album for the Young op.68: No.8 "Wilder Reiter" (English translation: "The Wilder Rider" or "The Wild Horseman") and No.16 "Erster Verlust" (English translation: "First Loss"). This album consisted of 43 short pieces and was composed by Robert Schumann in 1848 for his 3 daughters. The whole album was divided into 2 parts. The first part is more suitable for beginners to learn, while the second part, starting from No.19 "Kleine Romanze": ("Little Romance") is noted as "for adults; for more grown-up ones" by Schumann. Schumann's another work "Kinderszenen" ("Scenes from Childhood") Op. 15 is often deemed to be more famous for its characteristics of children's topics. However, the Album for the Young is more suitable to be played and studied by young and beginners. That's the reason why I chose 2 pieces from this album instead of the more famous "Kinderszenen".



The wild rider, or the wild horseman
Wilder Reiter.

Can you make a story or create an image based on the title?

Metaphor

Implied Emotion
 Tempo: Vivace, lively
 (Lebhaft.)

How to play the accent with *sf* effectively (technical skill)

Connection to the Instrument

8.

What is the implied accented beat according to the meter?

Musical Knowledge Acquisition

The importance of rest, what is the meaning of it?

Can you improvise an unique interpretation within the musical style when doing the repeat?

Creativity, Improvisation

Figure 1.1, Robert Schumann, “Album für die Jugend, Op.68 No.8”, edited by Alfred Dörffel C Richard Schmidt, Leipzig: C.F. Peters’ Edition(1890)

The first selected piece (see Figure 1.1) is No.8 “Wilder Reiter” (English translation: “The Wilder Rider” or “The Wild Horseman”).

The teaching scenario will focus on the first 2 lines of the music. In Figure 1.1, the information that was enclosed in the “**RED**” frames should be acknowledged by educators as an effective tool for enhancing musical expressiveness. The

“**BLUE**” colored questions can serve as exemplary references when approaching children’s piano learning. The strategies for improving children’s musical expression are categorized into the “**GREEN**” frames. The strategies which can be used in this work are:

1. *Using metaphors.*

First, when teaching programmatic music, we should not ignore the importance of the title. The title of this piece is “The Wild Horseman”. To fully understand and resonate with the music, educators can lead the students to imagine the actions and scenarios of riding a horse. If the students never had the opportunity to experience horse riding, using metaphors, such as “imaging when you were riding the carousel” to describe the active motion of the scenarios can help the students feel closer to the musical character.

2. *Exploring the Emotion*

To maximize the imagination and creativity of the students, we can continue to ask them about their emotional experiences when imagining the mood of riding a horse. For instance, proposing questions such as “How do you think you feel when are you riding a horse? Excited? Horrified? Joyous or Nervous?” Allowing the student to think about the specific character of the music allows them to utilize their imagination and creativity, which are the fundamental components of musical expression.



3. Knowledge of reading notation

As we mentioned in the first chapter, the knowledge of reading notation is also an important part of learning musical expression in a Western musical context. Helping students to understand deeply the details that composers sometimes hid in their music scores provided various insights to young musicians. For example, in the tradition of Western music, the 6/8 meter usually implies 2 accents. The 1st should be played in a stronger accent, while the 4th should be executed with a less aggressive accent. The implicit accents also implied riding the horse with a stable rhythm pattern. The 8th note rests in the left hand and also demonstrates a lively and light motion of the running of the horse.

4. Improvisational repeat

When encountering a repeat signal in the piece, educators should encourage students to improvise the interpretation within an appropriate range according to the music style when playing the repeated section. For example, when doing the first repeat in this piece, children can experiment with the dynamic (playing in a softer dynamic with a lighter touch), timing (doing rubato when encountering a harmonic tension), or even adding ornaments to specific notes. It is important to note that educators should also provide options and guidance for children to implement improvisational interpretations. The improvisational approaches in the Western music context are complex and varied in many aspects. Therefore, it



is educators' responsibility to guide and instruct students about its implementation and possibilities.

5. *Technical skills*

Other strategies including the convey the musical message by learning the scientific approach to playing the instrument. For instance, when teaching students about how to play the accent marked with “sf”, educators should emphasize the need of using the weight of the body to support the playing instead of letting students strike the keyboard. It will also prevent students from injuring themselves by using unscientific techniques.



Implied Emotion
Why Schumann chose this tempo?

First loss
Erster Verlust.

Ask the student:
Can you recall your first loss of something?
How do you feel about it?

Not fast
Nicht schnell.

Metaphor and Emotion

16. *fp*

What is special about this dynamic marking?
How do you execute it in piano?

Metaphor, Connection to the Instrument, Musical Knowledge

Experiment the slowing down

A bit slower
Etwas langsamer.

Creativity, Improvisation
Im Tempo.

Metaphor and Emotion

What's the meaning of this dramatic moment?

Musical Knowledge, Connection to the Instrument

2.0000 What's the difference between these 2 articulated markings? How can you play them differently?

Edition Peters.

Figure 1.2, Robert Schumann, “Album für die Jugend, Op.68 No.16”, edited by Alfred Dörrfel C Richard Schmidt, Leipzig: C.F. Peters’ Edition(1890)

The second example (see Figure 1.2) is the No. 16 “First Loss” in the album. This one provides a wider space for educators to cultivate the imagination and individuality of young children. By proposing the question “What is your first loss of something, and how do you feel about it?”, the individual differences of children will lead to numerous different interpretations of the same piece. It will also evoke students’ subtle emotions on the subject of loss, which will contribute to a deeper understanding of the musical character of the piece.

Conclusion

This paper aims to explore the path of developing children’s learning of musical expressiveness in piano playing. By comparing different definitions of musical expression that were conceptualized by researchers from different disciplines, selecting the main strategies and methodologies that are suitable for piano pedagogy: 1. The use of metaphor; 2. The connection to the instrument; 3. Fostering individuality, creativity, and improvisation. A practical demonstration on how to teach musical expression in a one-to-one piano lesson is presented in the study.

It should be pointed out that musical expression is a multi-dimensional concept that can have various meanings depending on different musical styles, cultures, and forms of music. This study only focused on teaching musical



expression to young children in the Western music context. Further study can continue to explore a wider range of musical expressions. For example, how to teach musical expression in the context of the absence of music notation? How to teach musical expression in a non-western music world? Studies on the cultivation of teaching musical expressiveness to children will provide more perspectives on piano pedagogy for children. While helping piano educators explore more various methodologies of teaching, it will also motivate children's learning of music and lead them to find their music language and personality.



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Gloria Chu

Secrets to Music Expression with your FACE

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



Amy Stephens

'Round the Key Circle We Go

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

PLUS: It's All in the Elbows



Lana Djordan

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

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

60-DAY ACCESS

cfmta.org/en/connecting-canada-2024





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 18 - Fun with Music History - presented by Barbara Levenson

February 22 - We hosted a session with RCM - presented by Elaine Rusk.

March 21 - The topic was about recitals, using themes, books dealing with pieces for one hand, dealing with duplicates of songs, people coming in late or leaving early, and memory.

April 18 - The topic was about teacher resources and student programs at Conservatory Canada – presented by Derek Oger.

May 23 - Wes Froese presented for CNCM, sharing strategies on musicianship skills such as lead sheets & improvisation, as well as general exam and program offerings of the conservatory.

June - July - Summer break

August 22 - Making a living as a Musician - presented by Barbara Levenson

Pedagogy Section – Introductory – *Starfish at Night* – Anne Crosby Gaude

September 19 - How to teach Adult Beginners - open session with everyone involved

Pedagogy Section – Level 1 - *Far Away* - Teresa Richert

October 24 - Canadian Composers - Marie Case, Sean Kim, Martha Hill Duncan and Lynette Sawatsky

Pedagogy Section – Level 2 - *Shadow Waltz* - Maria Case

November 21 - Level up your online music studio - presented by Dina Pollock

Pedagogy Section – Level 3 - *Doves* - Lorna Paterson

December - Holiday Break



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!

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.

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.

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 2024:

Alberta

- Lethbridge

British Columbia

- Richmond

Ontario

- Kitchener-Waterloo

Prince Edward Island

Nova Scotia

- Halifax





Event: Concert at Innisfree Hospice

Date: January 26, 2024

Branch teachers were inspired to bring a musical gift to people in their final stages of life at Innisfree Hospice, Kitchener, Ontario. Eight of us performed an hour of music for piano solo, piano duet, cello and violin. This Caring Concert reached out to patients resting in their hospital-type beds, as well as families and staff. A feeling of peace and compassion filled the room as beautiful music by classical and popular composers was lovingly played.

The unique setting of a hospice seemed appropriate for this Branching Out activity. We were able to use music as therapy for end-of-life patients. Several patients and family members expressed their thanks.

Joanne D Bender



Branch teachers, Emma Allan, cello and Joanne Bender, piano, perform at Innisfree Hospice, Kitchener, Jan. 26, 2024.



Event: An afternoon of Student Performances

Date: January 14, 2024

With Love from Studio to Community: An Afternoon of Student Performances.

The teachers of the Halifax Chapter of the provincial Registered Music Teachers' Association presented a recital of varied musical styles in a public setting outside their usual class and collaborative events at the Halifax Central Library on Sunday afternoon, January 14, 2024. The recital featured performances by students of NSRMTA members, and was intended to please, refresh, and inspire all who attended.

Halifax Central Library staff reported that 105 people joined us for the recital and they also expressed their desire to host this event again. They were very impressed by the wonderful performances of so many accomplished young people.

Christine Mader



Abby Wang





Event: Valentine Recital

Date: February 10, 2024

The Lethbridge Branch of ARMTA presented a recital with a Valentine's theme on Saturday, February 10th, 2024 at St. Michael's Health Centre in Lethbridge. Nineteen students presented piano selections for St. Michael's residents. At the end of the program Lethbridge Branch member Lavinia Kell Parker led a sing-along for residents accompanied on the piano by Lethbridge Branch member, Lorrie Wittke, while students passed around Valentines for the residents.

Christine Rogers





Event: The Young Artist' Way

Date: February 25, 2024

The Richmond branch had a fantastic event on February 25th. We hosted three 75-minute recitals in collaboration with Maggie Yang, a Richmond-based poet. Maggie is a grade 12 student at York House School and planning to pursue her post-secondary studies at Columbia University. Maggie spoke at each of our three recitals. She addressed the students, parents and teachers, speaking about her own musical studies (having studied piano with one of our alumni branch members) before finding her passion for poetry. Maggie was able to talk about her creative process and how the two artistic pursuits are linked for her. Maggie finished by reading one of her poems from

her newly published book! We then had our students perform pieces that our members felt were evocative and in-line with a poetry-themed recital. A few examples of these were: *Angelfish* (Crosby Gaudet), *Witches and Wizards* (Donkin), *Song for the Mira* (MacGillivray), *Automne* (Chaminade), *Ständchen* (Schubert) and *Der Fuggerin Tanz* (Neusidler). In total, we had 15 teachers and their students involved including piano duets, solo piano, guitar and voice.

Rowena Bridson



Left to Right: Victoria Warfield (Branch President), Rowena Bridson (Branch Recital Chair), Maggie Yang (Guest Poet)



Choose Your Own Adventure Collaborons dans les arts et au-delà



The 2024 - 2025 Branching Out initiative, **Choose Your Own Adventure.**

Raise awareness of your local music teachers' Branch by:

- Creating an event unique to your location
- Participating in existing community events to include a musical element
- Sharing your music, your way
- Using your imagination and resources

Events may be live in-person, live-streamed, or pre-recorded

Le programme de rayonnement « On se rassemble 2022-2023 : **Collaborons dans les arts et au-delà** » propose aux filiales d'accueillir des événements qui relie 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 2024:

- Alberta
- Calgary





Event: An afternoon of bringing music to the community.

Date: September 29, 2024

Our Branching Out Random Acts of Music & Speech event took place on Sunday, September 29, 2024, at 1:00 pm, at the most appropriate outdoor interactive music stage in the Quinterra Legacy Garden in Calgary; situated within the South Glenmore Park, along the Elbow River and Reservoir. The open-air music stage is surrounded by an outdoor music instrument installation, free for all to make beautiful sound and music that drifts through the park. Our event was to be an afternoon of bringing music to the community, to those strolling, biking, playing, picnicking, in the park. ARMTA and CFMTA trooper-teacher Nathene Arthur brought the keyboard and sound equipment and we had generous help from one of our newer ARMTA Calgary members, Sandra Narvaez for setup and take down. We had a good turnout of piano and violin students doing their best under less-than-ideal weather conditions. I am very grateful that teachers, parents and students participate in our ARMTA events that benefit the greater community outside our teaching studios.

Sandra Joy Friesen



Leah Chang at the piano, Sandra Joy Friesen teacher.



This 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

Il 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

Videos added to the Library in 2024:

The Space Between the Notes - Josina Leder-Sears

From National Conference Edmonton, Alberta

String Masterclass Part 1 - Molly Carr

BCRMTA and The Valley Concert Society (Abbotsford)

String Masterclass Part 2 - Molly Carr

BCRMTA and The Valley Concert Society (Abbotsford)

Starting Up or Starting OVER - Amy Boyes

From Connecting Canada 2024 - Professional Development

From Expert to Beginner - Alessandra DiCienzo

From Connecting Canada 2024 - Professional Development



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
- Prince Edward Island
- Québec
- Saskatchewan

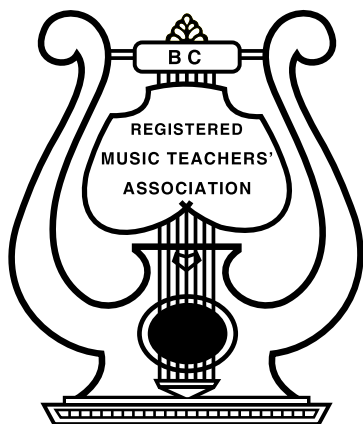
Unfortunately no reports were submitted by:

- Alberta
- Newfoundland & Labrador
- Northwest Territories
- Ontario
- Yukon



Canada Music Week - Reports & Photos

Semaine de la musique canadienne



The **Abbotsford** branch held our Canada Music Week recital and award presentation on November 23rd at Calvin Presbyterian Church.

One of the highlights was the two piano - four hands arrangement of *O Canada*. This arrangement was performed by Joyce Janzen, Shayan Meghdadi, Christy Metzger, and Jacob Aucoin. I should mention this arrangement was created by our member and BCRMTA's registrar Joyce Janzen. This was followed by performances by twenty students representing six members. The program included pieces by Canadian composers, as well as a wide verity of composers from different eras. At the end of the concert, a video showcasing the students that received the highest marks in all levels of performance and theoretical subjects was shared with the audience. Thank you to all the members who participated with all the jobs to make this event happen. ✨ *Dina Pollock*

The **Chilliwack** branch hosted their annual Canada Music Week recital on Friday, November 22nd. The program opened with a string ensemble playing *O Canada*. The audience enjoyed performances by over thirty students (piano, violin). Thirteen different Canadian composers were showcased including branch member Kathleen Feenstra.

The high marks bursaries were awarded to students with the highest exam marks for the past year. The categories were:

- Primary levels 1 - 3
- Junior levels 4 - 6
- Intermediate levels 7 - 9
- Senior level 10 - ARCT.

A theory bursary was awarded for the highest mark in level 9 and up. All students who had marks of 80% and up were listed in the program. An asterisk noted students with marks of 90% and up. Student Garrett Rostek was congratulated for his winning entry in the CFMTA call for compositions. The recital was followed by refreshments including maple leaf cookies. ✨ *Nita Pelletier*

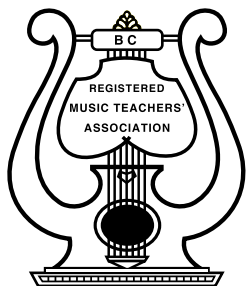
This year our Canada Music Week Recital was held on Sunday, November 17th, 2024. We had a total of twenty-eight student performers playing repertoire by Canadian Composers. Eleven of those students accepted trophies for receiving the highest marks in our branch for Royal Conservatory and Canada Conservatory exams. The students were represented by ten teachers from the **Coquitlam/Maple Ridge** Branch.

We had the privilege of beginning our recital with *O Canada*, led by a young vocal student from our branch. Each student had the option of sharing one to two fun facts about the composer of their piece or favourite aspects of their piece. We finished our recital with three fun prize draws for students from Elementary, Intermediate and Advanced levels. Each winner received music books from the *Northern Lights Collection* of Canadian composers. Overall, we enjoyed a wonderful recital of varying musical levels and a diverse celebration of Canadian music! ✨ *Karen Wood and Rosemary O'Connor*



Canada Music Week - Reports & Photos

Semaine de la musique canadienne



The **East Kootenay** branch held its annual Canada Music Week concert on Sunday, November 17th at First Baptist Church in Cranbrook. In past years the MC gave background information to the pieces while announcing performers; this year the students were encouraged to do their own research. Audience members clearly appreciated the enthusiasm shown by young pianists in describing as well as performing their CMW selections. 🌟 *Arne Sahlén*

On a rainy November afternoon, the **North Island** Branch hosted a Canada Music Week student recital to celebrate Canadian music & composers. Despite the terrible weather, we had a great turnout with forty students performing and an audience of close to a hundred. The program was organized by Province, showcasing representative composers from across the country.

The youngest student performed *Lil' Drummer* by Susan Griesdale, which included some body percussion. Beginner to early-intermediate performers played pieces by familiar composers such as Anne Crosby Gaudet, Linda Niamath, Boris Berlin, Debra Wanless, Nancy Telfer and Stephan Chatman. Intermediate and advanced student performed selections by Alexina Louie, David Duke, Sophie Eckhardt-Gramatte and Oscar Peterson.

The program concluded with thunderous applause after the *Canadiana Suite* by Joanne Bender was performed by four pianists on two pianos. A reception followed with punch and goodies, and many happy children. It was great way to spend a rainy afternoon! 🌟 *Jocie Brooks*

A successful Canada Music Week Recital was held by the **Prince George** Branch. The student performers presented a wide variety of musical styles to a very appreciative audience. Pieces by Canadian composers Anne Crosby-Gaudet, Linda Niamath, Nancy Telfer and Christine Donkin were included on the program. A listening game called Name the Canadian Piece was presented by Lori Elder. Lori played pieces by Boris Berlin, Walter Buczynski and Linda Niamath, then audience members were invited to suggest titles for the pieces. Brief biographies were also given for each composer.

A reception followed the recital, and students and their families were given a Canada Word Search Puzzle to take home for their enjoyment. 🌟 *Lori Elder*

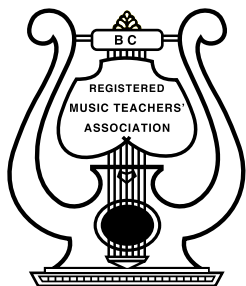
The students and teachers of the BCRMTA **Richmond** Branch had a super day full of beautiful music! We had over four hours of recitals which featured some gorgeous Canadian works, including many of our favourite composers, as well as Dr. John Burge, who we had the pleasure of hearing at the provincial conference this past September! Our event featured Medalists, First Class honours award winners as well as many other students. We had ninety students representing twenty-three different teachers' studios perform!

Fun was had by all, and we are all looking forward to celebrating Canada Music Week again next year. 🌟 *Rowena Silver Bridson*



Canada Music Week - Reports & Photos

Semaine de la musique canadienne



On Saturday November 23rd at 7:00 p.m., the **South Fraser** Branch hosted a Canada Music Week Recital at Northwood United Church in Surrey. Shelley Gimbal and Tom Lee Music supplied a beautiful Steinway B for the event. Forty-three students from thirteen different teachers presented a varied program ranging from Preliminary to ARCT, with most performances being from Junior students. Repertoire choices included twenty different Canadian composers from B.C. to Nova Scotia.

Student performer, Michelle Miao, received one of three Tom Lee gift cards for winning the cover art contest. The two composers present, Kevin Thompson and Frank Levin, each picked one student from the basket of performers' names to distribute the two remaining gift cards.

Performers enjoyed a Canada Music Week Cake and juice boxes at a reception following the recital, and the last performers to leave the reception went home with Canada Music Week balloons. Thank you to the teacher volunteers who kept everything running smoothly: Jennifer Condie, Alison D' Entremont, Maureen Hollins, Jane Hou, Esther Neufeld, Calla Strain, and Lydia Yang. 🌟 *Jennifer Condie*

The **South Okanagan** Branch celebrated our 45th Annual Canada Music Week Recital at the beautiful venue of the Penticton Lakeside Resort Hotel! Many selections from diverse B.C. composers were represented. Our Canadian Composers such as Linda Niamath, Wes Froese, Dennis Alexander, Christine Donkin, Anne Crosby Gaudet, Oscar Peterson, Jean Coulthard as well as our own local composers, Anita Perry and Ernst Schneider, and a new 6 year old composer, Rio Stevensen (who played his 1st composition) were all represented so very well. All were well applauded by over 100 attendees!

At the end, deserving students were presented with over fifteen hundred dollars' worth of scholarships. We handed out the 1st ever Colleen Schneider Scholarship to a well deserving and talented student, David Cai. This scholarship was donated by Ernst Schneider in the memory of his wife Colleen Schneider. Then once again the Madame Janisch Award, of a plaque and funds was presented to a student who excels in music as well as sharing their music within the community. The Penticton Sunrise Rotary presented their annual \$500 scholarship to our Top Students.

We are most grateful for the financial support of Scholarship Donors, Ernst Schneider, the Janisch families, as well as the Penticton Sunrise Rotary along with the Penticton Lakeside Resort Hotel for their continued generosity. We are honored to have great Branch members that have contributed significantly towards the realizing of another Canadian musical event. 🌟 *Marlene Bartsch*

The **Sunshine Coast** Branch held our Canada Music Week Recital on Saturday, November 23rd, 2024 at St. Hilda's Anglican Church in Sechelt. We opened with the singing of our National Anthem, *O Canada*, accompanied by Branch President, Katherine Hume.



Canada Music Week - Reports & Photos

Semaine de la musique canadienne



Twenty piano students performed pieces by Canadian composers Linda Niamath, Anne Crosby Gaudet, Nancy Telfer, Boris Berlin, Teresa Richert, Jean Coulthard, Christine Donkin, Stephen Chatman, Clifford Poole, Martha Hill Duncan, Ann Southam and Robert Nathaniel Dett. Student Cillian Cathcart performed his own composition, *Everything*.

Our branch is pleased to award the 2024 Sunshine Coast Branch BCRMTA High Mark Award to Adetomiwa Oremakinde, student of Katherine Hume, for achievement in his RCM Level 1 piano exam. Adetomiwa joined the recital via Zoom from Sarnia, Ontario where he played, *Squirrels at Play* by Boris Berlin. This cross-country performance gave a special added dimension to our Canada Music Week recital.

We are very proud of our students who demonstrated a high level of preparation and engagement in this recital. Their commitment to Canadian music is inspiring. 🌟 *Katherine Hume*

The **Trail/Castlegar** Branch held two very successful events in celebration of Canada Music Week in the Muriel Griffiths Room of the Bailey Theatre in Trail .n Saturday, November 23rd.

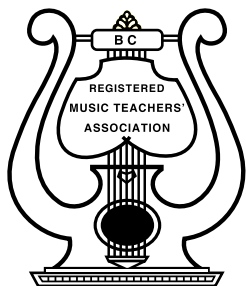
A composition workshop with Dean Burry of Queens University was attended by nine student composers, five teachers, and several auditors. He was live-streamed into the room by Zoom. Dean worked individually with students on previously submitted compositions, as well as leading the students through a collaborative composition activity in two groups. Everyone was highly engaged and left inspired with buoyant spirits.

The following day, Sunday, November 24th, we hosted a branch recital in which twenty-three piano & voice students performed a program entirely of Canadian works. Three students who had attended the workshop on the previous day performed their own compositions. This recital was followed by our awards & scholarships presentation to those students who received the highest marks on exams within the Branch. The event was very well attended (standing room only).

It was a most exciting and joyful weekend filled with lots of learning and tons of fun. 🌟 *Anna King*

On November 23rd and 24th, the **Vancouver/Burnaby** Branch held its sixth annual Canada Music Week Festival at the Canadian Music Centre in downtown Vancouver location. This year, adjudicator Jane Hayes of White Rock BC heard fifty -five students from preparatory to ARCT level, one young man even brought in his own composition. Tom Lee Music Ltd generously donated 1st and 2nd place gift cards for each class and the Branch presented 1st and 2nd place scholarships for the Elementary, Junior, Intermediate and Senior divisions. The CMW Festival Committee, Barbara Siemens, Joanna Yeh, and Emily Ko appreciated the support and enthusiasm of the students, teachers, Branch, and especially Jane Hayes! 🌟 *Barbara Siemens*





The **Vernon** Canada Music Week Recital was held in November featured pieces by many different composers including Dr. John Burge, Linda Niamath, Larysa Kuzmenko, Teresa Richert, Anne Crosby Gaudet, Clifford Poole and many others. There were pieces for piano and voice with some favorites from past years such as *Jig* by Violet Archer and some from the new RCM 6th Edition including *Leafy Sea Dragon* by Ina Dykstra. *Groovy Elf* was performed by Jen Smith Lanthier and a song by Jean Coulthard called *J'ai fermé mon cœur*, which translated means *I Closed My Heart*. A highlight of the recital was when a student performed a song he had composed himself. What a great way to encourage others to be creative!

This recital always has award presentations to students with the highest exam marks in the Vernon Branch for the year. This year, awards were presented for Piano Levels 1 through 10 except for Level 6, Voice awards for Levels 6 and 9, and Theory awards for Levels 5, 6, 7, and 8. BC is fortunate to have so many excellent teachers passing on their love of Canadian music! ✨
Lisa Parsons

Friday, November 22nd the **Victoria** Branch held a luncheon meeting at The Lakes restaurant. Guest speaker was Rodney Sharman who adjudicated the annual Branch Murray Adaskin Competition for students of members. Rodney shared his experience of teaching composition and his memories of Murray Adaskin who he had studied with.

The next day on Saturday, November 23rd, the Branch CMW concert was held at the Grace Lutheran Church. The concert opened with *O Canada* played by a student violin quartet. This was followed by comments to the students and audience by Rodney Sharman who then presented the composition awards in four categories: junior, intermediate, senior and open. These compositions were performed.

This year we were pleased to present a guest performer Carey Wang. Carey played *In Memoriam to the Victims of Chernobyl* by L. Kuzmenko. This was the piece that Carey played in the September Provincial Piano Competition at which he was awarded the Best Performance of a Canadian Composition.

In the last half of the concert, students performed Canadian compositions including two pieces by Rodney Sharman. This was a successful event thanks to the participating students, their teachers, our Concert Chair Ina Dykstra, MC Joe Hatherill, and Award presentation Assistant Pat Williamson. ✨ *Wendy Maggiora*



Canada Music Week - Reports & Photos

Semaine de la musique canadienne



Manitoba

Manitobans celebrated Canada Music Week with two days of student activities in Winnipeg, and Brandon & Westman.

Winnipeg celebrated Canada Music Week with a recital of Canadian compositions by our incredible students. Vocal and piano students spoke a brief introduction to their pieces and shared works of Bender, Chatman, Niamath, and Louie (to name a few) including a piano duet, modern inner piano technique, and a stirring performance of Kuzmenko's *In Memoriam to the Victims of Chernobyl* by **Marek Song** (student of Jacqueline Ryz). Additionally, we featured four of our Student Composer Competition winners, **Heidi Reimer, Octave Brault, Nathaniel Mercer, and Sarah Mercer**, performing their nationally recognized compositions from the Spring 2024 competition. It was thrilling to experience how polished and thoughtful their creations were and to receive these premiere performances! Worthy competition winners indeed!

At the heart of our celebration was a "moment with a composer" where respected Julianne Warkentin spoke about her journey as a composer – her influences, her inspiration, her method, her publications, and her words of encouragement for all the students. Then she and **Abigail Ferencz** (vocal student of Tiffany Wilson) performed Julianne's recent vocal composition *I Call to the Forest*.

MRMTA President Laura Liu and Tiffany Wilson presented MRMTA Community Service Awards to **Sarah and Nathaniel Mercer**. We had some fun with trivia about the Canadian music scene. Everyone went home with a belly full of delicious cake. It was a wonderful event and I applaud our incredible students and incredible instructors for their high level of preparation and participation.

Teachers, now is the perfect time to encourage all of your students to try their hand at composing. Great composers are all around us as this recital has once again proven. Providing that nudge of creative support can be the first step of a remarkable journey for a budding musician. The deadline to enter our Student Composer Competition is April 1st 2025 – check out the competition categories, regulations, fees and prize money on our website at <https://mrmta.org/cmw-student-composer-competition/>

Submitted by Melissa Gingrich, MRMTA CMW Coordinator





Canada Music Week - Reports & Photos

Semaine de la musique canadienne



Celebrating Canadian Music at Canada Music Week: A Day of Inspiration and Talent

The **Brandon and Westman** branch of the Manitoba Registered Music Teachers' Association orchestrated a celebration of Canadian music on November 22 at the School of Music, Brandon University. This Canada Music Week event brought together students, educators, and music enthusiasts for a day of learning, performance, and connection, serving as a testament to the richness and diversity of Canadian musical artistry.

Master Class: A Showcase of Growth and Creativity

Led by the pianist and educator Dr. Daniel Tselyakov, the Master Class provided 14 students with a rare opportunity to refine their skills under expert guidance. Known for his thoughtful mentorship and charismatic teaching style, Dr. Tselyakov seamlessly blended technical insight with storytelling, creating a memorable experience for participants and the audience.

With a repertoire spanning charming beginner pieces to technically demanding works, the class highlighted the depth of Canadian piano literature. Among the many standout moments:

- **Anna-Lucia Mena Shevchenko** brought grace and poise to *Homage to S.R.* by E. Schneider.
- **Alfred Qiao** delivered an electrifying performance of Oskar Morawetz's *Scherzo*, capturing its fiery character.
- **Bella Penner** expressed the haunting beauty of *Solitude* by Stella Claire ter Hart.
- **Adeline Hehn** infused vitality into *Buenos Días* by Sarah Konecsni.
- **Dimitra Pipilou** conjured vivid imagery with her interpretation of *The Stormy Sea* by Anne Crosby Gaudet.

Younger performers captivated the audience with their heartfelt interpretations of beginner pieces.

The Master Class wasn't just about polishing technique—it was about uncovering the stories within the music. "Every piece has a story to tell," Dr. Tselyakov noted, "and as performers, we breathe life into those stories—whether it's the playful antics of a sneaky feline or the grandeur of the open sea."



Brandon and Westman Committee

Concert: A Celebration of Canadian Music

The evening concert, featuring 25 talented performers, transformed the recital hall into a vibrant stage celebrating Canadian music. The program showcased the creative expanse of Canadian compositions, from gentle beginner pieces to sophisticated works by renowned composers.

Standout performances included:

- **Joy SunQiaoYi Zhang** captivated the audience with *Boîte à surprise* by S.C. Eckhardt-Gramatté.
- **David (Juncheng) Yu** offers a deeply moving rendition of *A Wild Innocence* by David L. McIntyre.

Community, Connection, and Canadian Spirit

The event concluded with a warm reception that buzzed with excitement and pride. Attendees shared reflections on the day's performances, celebrating the talents of the students and the vibrancy of Canadian compositions.

Gratitude was also extended to the executive team—Alla Turbanova, Lara Mason, Dianna Neufeld, Maureen Baird, Marla Winters, and Wing Chow—for their dedication to organizing such a remarkable event. Special acknowledgment was given to the leadership of branch President Laura Liu, who travelled from Toronto to join the festivities.

A Celebration to Remember

This year's Canada Music Week celebration was more than just an event—it was a shared journey through the richness of Canadian music. From Dr. Tselyakov's inspiring mentorship to the heartfelt performances of students, the day underscored the power of music to unite, inspire, and uplift.

As Dr. Tselyakov aptly remarked, *"Canadian music has a voice that deserves to be heard—and today, you all gave it wings."*

Brandon and Westman Registered Music Teachers' Association 🌟

Submitted by *Melissa Gingrich*
MRMTA CMW Coordinator
with contributions by *Alla Turbanova*





New Brunswick

Moncton Music Teachers' Association was proud to present some of their students at their recent Canada Music Week Recital, held at Mount Royal United Church, in Moncton, NB. There were thirty-three performances, including piano and violin – from Primer Level to Level 8.

An extra treat was our special guest, Andrew Creegan. Andy is a Toronto native who makes his home in Moncton. He studied composition and piano at McGill University. After leaving the “pop” group Barenaked Ladies, he continued his journey as a musical creator, earning numerous awards for his solo recordings of experimental instrumental music. He collaborates and produces with other musicians and in 2023, had his latest composition – “Harlequin and Pierrot” commissioned and premiered at Beethovenfest in Bonn, Germany by oneMusic Orchestra.

Andy performed for us and gave an inspirational talk to our students about how they should never worry about being perfect because they already are. They should concentrate on showing the audience who they really are – how they handle their mistakes to keep on playing with confidence and pride.

This afternoon of joyful music was followed by a reception with cake and punch.

The **Fredericton** Music Teachers celebrated Canada Music Week in two ways.

First, interested students drew pictures inspired by a Canadian composition. These were displayed at the Fredericton Public Library for the week.

Also, we held a recital on Sunday November 24th at Christ Church Parish Church. There were only eight performers, but they were enthusiastic. The majority of them played their own compositions, which had been submitted in the fall for our Original Works Competition. Christopher Norton was our adjudicator. Prizes and adjudications were handed out at the recital.

At the end of the recital, Jane Bowden, branch president presented a NBRMTA posthumous Life Membership certificate for Barbara Marks, who died in May of 2023. Her husband Clifford, and her cousin Heather Perritt were there to receive the certificate. ❁

*Submitted by Rita Raymond
NRMTA CMW Coordinator*





Canada Music Week - Reports & Photos

Semaine de la musique canadienne



nova scotia
registered
music teachers'
association

Nova Scotia

Yarmouth - Canada Music Week was celebrated in Yarmouth with a large recital of a record 45 participants from the studios of seven local piano and voice teachers. Add to this the twenty-five voice Music Club from a local elementary school who opened with *O Canada*, and you may imagine what a wonderful afternoon of music we had. As each student played, the bio of that composer was displayed via Powerpoint presentation for the benefit and education of all in the 300 member audience.

Our annual event has grown over the years and the Canada Music Week recital is now a mainstay of our students' performance opportunities.

Karen Turpin



Annapolis Valley - Kentville United Baptist Church was the setting for the NSRMTA Valley Chapter's 2024 Canada Music Week Recital the afternoon of Sunday, November 17th. Thirty-four students from beginner to intermediate levels presented a delightful program that featured Canadian composers Chapman, Maxner, Duke, Crosby Gaudet, Poole, Richert, Blair, Rhodenizer, Donkin, Snelgrove, Coulthard, Archer, Telfer, Peterson, and Burge. Rev. Devin Johnstone welcomed us to the church and then I introduced Rebekah Maxner who spoke to us about her background and her work as a Canadian composer. She encouraged the students to enjoy performing their pieces.

It was a wonderful program celebrating Canada Music Week.

Heather Pineo Regan



Halifax - Our Canada Music Week event and recital took place on Sunday, November 24th in the Lilian Piercey Concert Hall at the Maritime Conservatory of Performing Arts. We shared the afternoon with the Contemporary Showcase Festival. We had performances with 43 students from the Halifax Chapter - with everyone performed Canadian or original works. Two of Skippy Mardon's students won national prizes in the student composer competition. Megan Thibault was our guest presenter. She is a Halifax Chapter member and is also one of the co-artistic directors of Halifax based ensemble Alkali Collective, which works with composers and performers to create new works for a variety of instruments. In her presentation, Megan talked about how contemporary Canadian composers collaborate with their creative work. She demonstrated examples of these compositions and one of them featured a toy piano! She performed a Canadian piece written for toy piano and bicycle bells! (Photo of Megan Thibeault at our event and playing the toy piano.) Megan inspired us with how community, collaboration and diversity of ideas enrich the Canadian music scene. It was an inspiring afternoon for Canada Music Week!

Diana Torbert ✨

Submitted by Diana Torbet

NSRMTA CMW Coordinator





Canada Music Week - Reports & Photos

Semaine de la musique canadienne

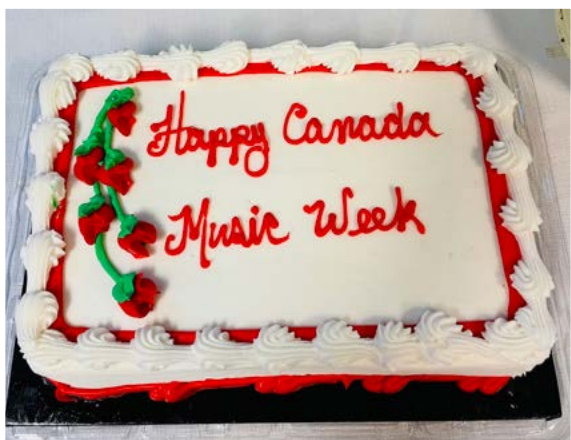


Prince Edward Island

A small, but enthusiastic, group of music students performed for the annual PEIRMTA Canada Music Week Recital on Saturday, November 16th. Students were encouraged to enter artwork inspired by a Canadian composer or piece. Pictured below is an entry from Sahib Virdee, inspired by Nancy Telfer's *When the Planets Are Aligned*. Other Canadian composers featured included Anne Crosby Gaudet, Christine Donkin, Oscar Peterson, and Margaret Embers McGee.

At a reception following the recital, performers, teachers, and audience members were treated to a celebratory Canada Music Week cake and all students who performed Canadian repertoire had their names entered in a draw for tickets to the PEI Symphony Orchestra's November concert "Influencers" featuring Canadian Oboist, Ari Cohen Mann. 🌟

Suzanne Campbell
PEIRMTA CMW Coordinator



PEI CMW Performers



Canada Music Week - Reports & Photos

Semaine de la musique canadienne



Québec

L'Association des professeurs de musique du Québec a célébré la «Semaine de la musique canadienne» en invitant les professeurs de l'association à inscrire leurs élèves à une série de récitals qui se sont tenus au CÉGEP Saint-Laurent, le dimanche 17 novembre 2024.

Lors de ces récitals, les élèves ont interprété des œuvres d'une trentaine de compositeurs canadiens. Plusieurs compositeurs Québécois ont été représentés : Josée Allard, Valérie Carreau, Brian Cherney, Mélina Claude, David Côté, Diana Cotoman, Lionel Daunais, Alexandra Delgado, Alain Gagnon, Frédéric Issid, Rachel Laurin, Mona Lebrun, André Mathieu, Lû Nik, Clermont Pépin.

Notre juge invitée était Madame Monique LeBlanc, pianiste, pédagogue et compositrice. Madame LeBlanc a également été animatrice à la chaîne culturelle de Radio-Canada et chroniqueuse à la télévision de Radio-Canada. Elle a pris plaisir à auditionner tous les jeunes participants. Ceux-ci ont reçu un certificat de participation ainsi qu'un crayon souvenir de la SMC. Madame LeBlanc a fait une sélection de ses plus grands coups de cœur. Les élèves qui ont été choisis se sont produits à nouveau lors du Concert Gala qui a eu lieu le samedi 23 novembre 2024. Ce concert est une occasion unique de célébrer la richesse et la diversité de la musique canadienne, et de mettre en lumière le talent exceptionnel de nos compositeurs.

Je tiens à exprimer ma sincère gratitude à Danielle Langevin registraire et coordonnatrice Web, Solange Bellemare coordonnatrice adjointe et Patrycia Meunier trésorière de l'APMQ pour leur précieuse contribution, qui a fait de cet événement un véritable succès.

Longue vie à la Semaine de la musique canadienne, pour qu'elle continue de rayonner et de participer à la richesse culturelle de notre société ! ✨

Christiane Claude
Coordonnatrice de la SMC (APMQ)

The Quebec Music Teachers' Association celebrated Canadian Music Week by inviting its members to register their students for a series of recitals held at CÉGEP Saint-Laurent on Sunday, November 17, 2024.

During these recitals, students performed works by approximately thirty Canadian composers. Several composers from Quebec were featured, including Josée Allard, Valérie Carreau, Brian Cherney, Mélina Claude, David Côté, Diana Cotoman, Lionel Daunais, Alexandra Delgado, Alain Gagnon, Frédéric Issid, Rachel Laurin, Mona Lebrun, André Mathieu, Lû Nik, and Clermont Pépin.

Our guest judge was Mrs. Monique LeBlanc, a pianist, pedagogue, and composer. In addition to her musical accomplishments, Mrs. LeBlanc has been a host on Radio-Canada's cultural channel and a commentator on Radio-Canada television. She thoroughly enjoyed auditioning all the young participants, who each received a certificate of participation and a commemorative pencil for Canadian Music Week.

Mrs. LeBlanc selected her personal favourites, and those students performed again at the Gala Concert held on Saturday, November 23, 2024. This concert is a unique opportunity to celebrate the richness and diversity of Canadian music while showcasing the exceptional talent of our composers.

I would like to express my sincere gratitude to Danielle Langevin, Registrar and Web Coordinator; Solange Bellemare, Assistant Coordinator; and Patrycia Meunier, Treasurer of the APMQ, for their invaluable contributions that made this event a true success.

Long live Canadian Music Week, so it may continue to thrive and contribute to the cultural richness of our society! ✨

Christiane Claude,
APMQMTA CMW Coordinator





Saskatchewan

The **Saskatoon** Branch of the Saskatchewan Registered Music Teachers organized another successful non-competitive piano festival celebrating the diverse music of our Canadian composers.

There were 91 participants (some playing two pieces), performing over two days. The wonderfully positive and encouraging Dianne Gryba was our adjudicator and she was sometimes able to make time for students to try out different approaches at the piano.

A final recital of Canadian music was planned but due to heavy snow fall in the preceding week as well as the night before the scheduled event, it had to be cancelled. So unfortunate. This recital has always been well attended in the past and the audience always seems to enjoy seeing all levels of playing being represented and of course, Canadian music for students is so varied and appealing.

A huge thank you to our main organizers, Hannah Marple and Jhena Dela Cruz, as well as the several willing and generous volunteers that make this festival possible!

Willette Neijmeijer

The **Yorkton** Registered Music Teachers celebrated Canada Music Week with a Canadian Showcase. A non-competitive festival held over two days was well received by all.

Adjudicator Wes Froese delighted the young musicians with his songs and stories. After performing for him he called them back to the stage to collaborate with him while he played the guitar. The students were in awe to meet a composer who was so fun that also made them feel comfortable on stage. Prior to each class Wes entertained the audience with his own works or those of other Canadian composers such as Oscar Peterson.

With 62 entries the showcase was a success!

Being the first one since the pandemic the committee was pleased with the interest.

A huge thank you to Diane Jones and all committee members that helped make this event a huge success.

Gillian Rice





Canada Music Week - Reports & Photos

Semaine de la musique canadienne



**SASKATCHEWAN
REGISTERED
MUSIC
TEACHERS'
ASSOCIATION**

Team **West Central** has been busy Canadian-music beavers! On Tuesday, Biggar Majestic Theatre was the venue for a town-wide concert of Canadian-made music, including every genre possible, from great fiddle music, to a one-man guitar/harmonica/vocal version of Neil Young's Heart of Gold, to an army of Piano People doing a Lynette Sawatsky piece, with piano, keyboard, hand chimes.

Our Canadian Showcase festival in Rosetown, Friday/Saturday was a well-planned leisurely day and a half of music, adjudication, and side workshops of ukulele playing. Then, with the impending doom of a major winter storm, our troops, headed by the infamous Peggy, launched plan "git er done", and in a few hours revamped the whole program to be 99% completed on Friday, with only 10 home towners left for the Saturday. Adjudicator Everett Hopfner "zoomed" in from Winnipeg on a TV screen. Gotta love techno these days!

CB studio is having small gatherings in Elrose and Leader, to perform their selections of Canadian repertoire, along with some Christmas tunes. Helen Barclay studio in Kindersley, and Sage Barclay-Rosher in Eatonia are also hosting studio recitals of Canadian and Christmas music. Claire Seibold hosted her 9th annual Art and Music Gala In her home, with guest Glen Scrimshaw. Lots to see and do in our territory! Happy Canada Music Week, eh! 🍁

Clayton Braybook

Submitted by Gillian Rice

SRMTA CMW Coordinator





Canada Music Week **Poster Competition** Results

The members of the Canada Music Week Committee were delighted to receive twenty entries for the poster competition, representing seven provinces!

The theme **Canadian Animals** was interpreted with lots of imagination. Congratulations to all of you, well done!

Submitted by Carol Ditner-Wilson and the CMW Team



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15



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17



18



19



20

Canada Music Week Poster Competition Results - cont.

1. Sofia Crossley - 7 - ON
2. Julie Yu - 11 - ON
3. Alana Ujano - 11 - AB
4. Anna-Lucia Mena Shevchenko - 17 - MB
5. Annabelle Xiao - 8 - ON
6. Maija Elliott - 10 - ON
7. Emily-Grace Salesio - 15 - ON
8. Willow Conboy - 6 - ON
9. Garnet Chow - 11 - ON
10. Wendy Qi - 12 - NL
11. Tabi-Ann Jess - 10 - NS
12. Rafael Asis - 9 - BC
13. Olivia Dong - 10 - BC
14. Gravnill Jess - 10 - NS
15. Antonina Vranic - 15 - QC
16. Chloe Javier - 8 - BC
17. Brith Jess - 5 - NS
18. Alexander Wong-Ma - 18 - BC
19. Clarkson Buchanan - 10 - ON
20. Bowen Day - 8 - BC

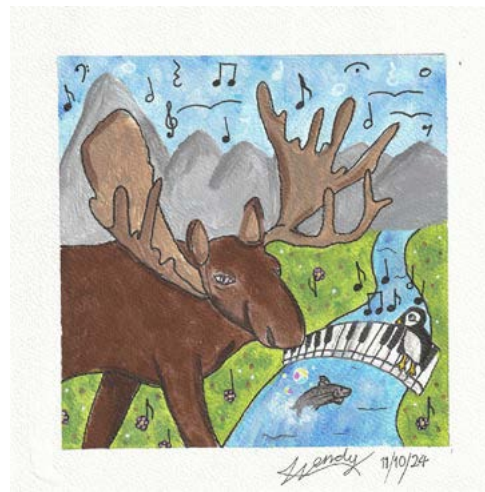
1st Place - Antonina Vranic QC - student of Mary Jeanne Peters



2nd Place - Emily-Grace Salesio ON - student of Brian McDowell



3rd Place - Wendy Qi NL - student of Marie Cahill



Thank you to all the artists. Hope you try again next year.

The winning design
Antonina Vranic, ON
age 15



Antonina Vranic was born in Chicago, IL and has recently moved to Montréal, currently attending Westmount High School (Grade 10) in the city of Westmount, QC. In her free-time, she enjoys drawing, travelling, and playing the piano and oboe. After taking lessons with Mrs. Mary Jeanne Peters for 5 years, she completed Level 8 in the Royal Conservatory with honours and distinction. Antonina also took oboe lessons with Ms. Faith Scholfield, and, as part of her school's Senior Band, has travelled and competed at various music festivals. Some of her accomplishments include winning the Tecumseh "Gallery Without Walls" banner contest thrice in a row, and winning numerous awards in the annual Kiwanis Music Festival, most recently the "ORMTA Trophy - 20th Century Composers," and placing 3rd in Popular Piano studies on a provincial level. Antonina now continues with her musical education under Mr. Viktor Lazarov.

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CANADA MUSIC WEEK
SEMAINE DE LA MUSIQUE DU CANADIENNE

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