



THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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

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

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Cynthia (Cindy) Taylor



MTNA/CFMTA Commemorative Conference 2017 - Baltimore Maryland
Opening Welcome Address: President of CFMTA - Cynthia (Cindy) Taylor

The executive Council of CFMTA has been very busy over the past few months continuing the work of our association and preparing for our meetings and National Piano Competition which were recently held in Baltimore Maryland at the Commemorative Conference with our MTNA colleagues. Thank – you to all of you who worked tirelessly making this a successful and memorable experience.

CFMTA was very fortunate to have been given a beautiful large suite in our room block, where we hosted our Meet and Greet event with our delegates and special invited guests. Due to the late flight arrivals of many of our delegates our Meet and Greet was held after the full day of meetings. This enabled everyone get to know each other during the day and continue that friendship into the social event. Due to the extra space

and the extra days of the conference there were opportunities to visit with our Canadian colleagues and share our musical experiences in between the busy schedule of the daily events and concerts.

One of my duties as President of CFMTA was to give a speech at the conference opening ceremonies. It was an honour to represent, at the MTNA Conference, our wonderful Canadian teachers and the work of our association.

Thank – you Dr. Ingle, Rebecca Johnson and the MTNA conference committee for inviting the Canadian Federation of Music Teacher’s Associations to join you in Baltimore as we commemorate the Collaborative Conference, 2007.

“CFMTA encompasses all 10 Canadian provinces and the Yukon Territory, with a membership of approximately 3500 music teachers. We have national programs of interest to all Canadians, such as Canada Music Week®, the Young Artist Tours which take place in every region of Canada, and the National Piano Competition which is held at our Biennial conventions.”

Our National Piano Competition this year is being held here in Baltimore during the MTNA conference

Ten years ago, CFMTA and the Royal Conservatory of Music hosted the 2007 Collaborative Conference in Toronto, Ontario, Canada, bringing together over twenty-two hundred Canadian Music Teachers and MTNA colleagues for a very historic event. This was the first time in the one hundred and twenty - one year history of MTNA that your national conference was held outside of the United States. Here in Baltimore today this is the first time in CFMTA history that our conference and meetings have been outside of Canada in eighty-two years.

MTNA has played an important and vital role in the development of our Canadian Association.

CFMTA was created in 1935 after a group of Manitoba music teachers, who two years previously, had traveled to Minnesota to attend an MTNA conference. When they returned home they began to encourage similar events in Canada.

In 1998 CFMTA president at that time, Hugheen Ferguson, attended an MTNA Conference and was so inspired that she invited Dr. Gary Ingle to Canada to discuss the possibility of a joint conference. Her vision came to fruition with the 2007 Collaborative Conference held in Toronto.

Since that time CFMTA and MTNA have continued to collaborate on events that fulfill the mission statements of both organizations; “to provide leadership in music education”.

CFMTA and MTNA have worked together bringing to our members the Symposium on Wellness in New York City in 2008 and again in 2012. We support each other’s national conferences with our attendance and through advertising on our websites and in our national magazines; CFMTA’s Focus on Research has also been promoted by MTNA in your magazine.

Hugheen Ferguson’s vision for expanding our Canadian horizons and collaborating with you, our American neighbors, continues to be as vital and alive today as it was in 1998.

Another important connection that we Canadians have to MTNA is through

Greetings from CFMTA President - cont. Salutations de la Présidente de la FCAPM - suite.

the composer of our beloved National Anthem "O Canada". Calixa Lavallee was born in Canada, spent part of his life in the United States and was a former President of MTNA.

As Canadians we share many of our national treasures, like Calixa Lavallee, with our southern friends; Treasures like Glen Gould, Oscar Peterson, and Canadian Hockey.

Our next Canadian Conference will bring us full circle to Winnipeg, Manitoba, the Province of those music teachers who visited the Minnesota MTNA Conference in 1933, and where the inspiration to create our CFMTA National Association began. The conference is called "A Century of Sound Connections" and will be celebrating the one hundredth anniversary of the formation of the Manitoba Registered Music Teachers' Association. We invite you, our American colleagues, to come to Winnipeg and celebrate our musical heritage and enjoy our Canadian hospitality in July 2019.

This year, CFMTA has been working on a very exciting project to celebrate Canada's 150th birthday. As part of our celebrations we have created a digital book of music featuring original works by Canadian composers, as well as artistic works by Canadian artists and photographers. It will be available as a gift to you through our CFMTA website. cfmta.org. We are very excited to share this digital book with you, our Canadian and American colleagues, as a thank you for your generosity in sharing your conference with us and as a thank you for your continued inspiration as both of our organizations enjoy our musical connections in the future. Thank you.

MTNA/FCAPM Congrès commémoratif 2017 - Baltimore, Maryland
Discours d'ouverture : Présidente de la FCAPM - Cynthia (Cindy) Taylor



u cours des derniers mois, le comité exécutif de la FCAPM a eu un agenda très chargé.

En effet, en plus du travail habituel pour l'association, ce comité s'est impliqué dans la préparation des réunions et du concours de piano qui ont eu lieu récemment à Baltimore au Maryland lors du congrès avec nos collègues du MTNA. Je tiens à remercier tous ceux et celles qui ont travaillé sans relâche afin de nous offrir une expérience réussie et mémorable.

La FCAPM a été privilégiée d'avoir eu accès à une grande suite près de nos chambres. Ceci nous a permis de recevoir les délégués canadiens et quelques invités spéciaux lors de notre soirée de bienvenue. Étant donné que plusieurs de nos délégués sont arrivés tardivement, la soirée de bienvenue s'est déroulée *après* notre journée complète de réunions. Ceci a permis à tous de se rencontrer et de se connaître pendant la journée de réunions et de poursuivre les conversations lors de l'événement social en soirée. De plus, nous avons bénéficié de temps libre nous permettant de visiter avec nos collègues canadiens et aussi de partager nos expériences musicales entre les événements et concerts prévus à l'horaire.

Une de mes tâches en tant que présidente de la FCAPM/CFMTA fut de prononcer un discours lors des cérémonies d'ouverture du congrès de la MTNA. Ce fut un honneur de représenter nos professeurs canadiens ainsi que l'œuvre de notre association.

Je remercie le Dr. Ingle, Rebecca Johnson et le comité du congrès de la MTNA d'inviter la fédération canadienne des associations des professeurs de musique à se joindre au congrès commémoratif 2017.

« LA FCAPM regroupe les dix provinces canadiennes ainsi que le Territoires du Yukon ce qui constitue environ 3500 professeurs membres. Nous avons diverses activités qui ont un intérêt pour tous nos membres canadiens telles que la « semaine de la musique canadienne », les concerts « jeunes artistes » qui prennent place dans toutes les régions du Canada sans oublier le concours national de piano qui a lieu tous les deux ans lors de nos colloques nationaux. » Notre concours national de piano aura lieu cette année ici à Baltimore pendant le congrès commémoratif.

Il y a dix, en 2007, la FCAPM et le Conservatoire Royal de musique accueillait le congrès collaboratif à Toronto en Ontario au Canada. Cette rencontre a permis à plus de 2200 professeurs de musique canadiens et leurs collègues du MTNA de se rencontrer pour cet événement historique. Celui-ci soulignait, en cent vingt ans d'histoire, le premier congrès national tenu en dehors des États-Unis. Aujourd'hui à Baltimore, c'est la première fois, en quatre-vingt-deux ans de son histoire, que la FCAPM tient son congrès et ses réunions annuelles en dehors du Canada.

Greetings from CFMTA President - cont. Salutations de la Présidente de la FCAPM - suite.

MTNA a joué un rôle important et même vital dans le développement de notre association canadienne. En effet, la FCAPM a été créée en 1935 soit deux ans suivant un congrès du MTNA au Minnesota auquel un groupe de professeurs de musique manitobains avaient assisté. Lorsqu'ils sont revenus au Canada, ils ont encouragé des événements similaires dans notre pays. Hugheen Ferguson, présidente de la FCAPM en 1998, a assisté au congrès du MTNA. Cette rencontre l'a inspirée à un point tel qu'elle a invité le Dr Gary Ingle au Canada pour discuter de la possibilité de joindre les deux associations lors d'un même colloque. Sa vision est devenue réalité puisqu'en 2007 se tenait à Toronto un congrès collaboratif. Depuis ce temps, la FCAPM et MTNA ont continué à collaborer ensemble sur divers projets qui s'orientent sur une phrase unissant les deux associations : « *chef de file de l'éducation musicale* ».

La FCAPM et le MTNA ont travaillé ensemble dans l'élaboration du « Colloque sur le mieux-être » à New York en 2008 et encore en 2012. Nous nous soutenons mutuellement lors de nos conférences nationales par notre

présence, par de la publicité sur nos sites internet et par l'intermédiaire de nos magazines nationaux respectifs. De plus, le **programme de recherche** de la FCAPM a aussi été promu par le MTNA dans son magazine. Comme vous pouvez le constater, la vision de Hugheen Ferguson d'ouvrir les horizons canadiens et de collaborer avec vous, nos voisins américains, continue d'être aussi vivante et vitale qu'en 1998.

Il existe un autre lien qui nous unit au MTNA. Le compositeur de notre hymne national « O Canada », Calixa Lavallée, est né au Canada et a passé une partie de sa vie aux États-Unis. D'ailleurs, il fut un ancien président du MTNA. Mais le partage de nos célébrités de marque ne s'arrête pas ici puisqu'on reconnaît quelques noms célèbres qui ont traversé la frontière à maintes reprises tels que Glen Gould, Oscar Peterson et l'équipe de hockey canadienne !

Notre prochain congrès aura lieu à Winnipeg au Manitoba, province qui a fondé notre fédération suite au congrès au Minnesota en 1933. Ce colloque intitulé « Un siècle de connexion sonore » soulignera aussi le centième anniversaire

de la fondation de l'association des professeurs de musique du Manitoba. Nous vous invitons, vous nos collègues américains, à vous joindre à nous en juillet 2019 pour célébrer notre héritage musical tout en bénéficiant de notre hospitalité canadienne.

Cette année, la FCAPM a élaboré un projet extraordinaire afin de célébrer les 150 ans de notre pays. En plus des célébrations prévues, nous avons créé un livre musical numérique contenant des œuvres originales conçues par des compositeurs canadiens ainsi que des œuvres artistiques de photographes et d'artistes visuels. Nous vous l'offrons en guise de cadeau et vous pourrez y accéder via notre site internet cfmta.org. Nous sommes très fiers de partager ce livre numérique avec tous nos collègues canadiens et américains. Il se fait le porte-parole de nos remerciements envers votre générosité qui a permis la cohabitation de nos deux congrès simultanément. Et finalement, un merci particulier à votre continuelle inspiration qui permet de stimuler les échanges musicaux futurs de nos deux associations.

Merci, Cindy Taylor



ANNOUNCEMENT OF SEMI-ANNUAL MEETING 2018

Take notice that the Semi-Annual Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held in

Toronto, Ontario - July 7 - 8, 2018

Venue - TBA

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

By order of Cynthia Taylor, President - Cathleen Gingrich, Secretary

Dated at Vancouver, British Columbia this 29th day of March, 2017

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

Dina Pollock



Hello Everyone,

Canadian Music Teacher magazine is paper as well as digital!

For the next four issues we are going to keep it in both formats. Then members will be able to choose which format they would prefer receiving it in. Please do check out the other formats:

- 1 - Download from website - www.cfmta.org
- 2 - View in browser - cmt.cfmta.org
- 3 - Download app form either Apple or Google Play - search for:

The Canadian Music Teacher Magazine

Book Reviews - I had a few issues this time with the books I sent out for review by Canada Post and they were not delivered. Which means the book review selection is a bit "lean" in this issue - hope to have it "fixed" by next issue.

When you download the apps, please allow "Push Notification" then I will be able to send out a notice when a new issue is ready for download. I have uploaded the Call for Composition 2017 book in the app. Please enjoy !

Website - The archive site has been built and I will be moving the files from the main site to the archive site over the next few months. This site "is a work in progress" and I will be adding to it whenever I get new files, photos, or any information that needs to be added.

Photo Gallery - I would encourage you to look at this site (link to it is on the website) and I am looking for old versions of the Canada Music Week® Posters I have included the ones I had on file, but I would love to have more. If you have an old one, please let me know and we can work out how to get it scanned and sent to me.

Dina



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Google App

On front cover . . .



Call for Competitions



Leon Fleisher masterclass



CMW Poster 2017



2017 Piano Competition



Presenting the
Call for Competitions
book at the conference



ANNONCE DE L'ASSEMBLÉE SEMI-ANNUELLE DE 2018

Veillez prendre note que l'Assemblée semi-annuelle des membres de la Fédération canadienne des associations de professeurs de musique aura lieu à

Toronto, Ontario - 7 en 8 juillet 2018

Lieu - TBA

Voici les points qui seront abordés :

Continuer les affaires de l'année en cours

Traiter des sujets qui seront soumis avant la rencontre

Par ordre de la présidente, Cynthia Taylor - Cathleen Gingrich, secrétaire

En date du 29e jour du mois d'août 2017 à Vancouver, British Columbia



	President Cynthia Taylor called the meeting to order at 9:00 am	
Motion 1	That today's meeting be recorded for the purpose of completing the minutes.	Carried
Motion 2	To accept the Agenda as amended.	Carried
Motion 3	That the minutes from CFMTA/FCAPM meeting 2016 be adopted as circulated.	Carried
Motion 4	To accept the Officer's Reports as circulated.	Carried
Motion 5	To accept the Financial Statements to November 30, 2016.	Carried
Motion 6	That all accounts be paid up to the end of our CFMTA/FCAPM fiscal year 2017.	Carried
Motion 7	That a cap of \$75 per diem on meal expenses reimbursed during our annual meeting /conventions for officers and chairs, commencing June 1, 2017.	Carried
Motion 8	To accept the report of the Finance Committee Chair as circulated.	Carried
Motion 9	That the Piano Competition random selection be done after the Competition deadline.	Carried
Motion 10	That all competition applications be on-line processes with payments accepted by e-transfer, PayPal or cheque commencing May 15, 2017.	Carried
Motion 11	That all files created by CFMTA/FCAPM officers, contracted positions, chairs, and volunteers for CFMTA/FCAPM and shall be forwarded to successors of positions and the national office effective immediately.	Carried
Motion 12	That in order to improve communication from CFMTA/FCAPM to provincial members, we move towards a national database with branch and delegate contact information. Provinces will be given the option to opt out.	Carried
Motion 13	That the Canadian Music Teacher Magazine be produced in both digital and paper format for one year with decision on format to be made in July 2018.	Carried
Motion 14	That \$99 US/month be allocated for the CMT app.	Carried
Motion 15	That Charline Farrell will be the interim Archivist with the purpose of dealing with the 31 CFMTA/FCAPM boxes stored with Blue Pencil.	Carried
Motion 16	That CFMTA/FCAPM pay the cost of shipping the 31 CFMTA/FCAPM boxes from Toronto to Chatham, ON.	Carried
Motion 17	That CFMTA/FCAPM pay the travel costs for Dina Pollock to fly to Windsor ON to a max of \$1000, to help the Archivist with the storage boxes.	Carried
Motion 18	That the job of Archivist be removed from the Secretary Job Description in the P&P.	Carried
Motion 19	To receive the Standing Committee reports as presented.	Carried
Motion 20	That the Ad Hoc Committee, Community Relations be dissolved.	Carried
Motion 21	To receive the ad hoc Committee reports as presented.	Carried
Motion 22	That CFMTA/FCAPM offer a scholarship in CFMTA/FCAPM name to FCMF (Canadian Music Festival) for this year, to be revisited yearly, in the amount of \$1,000 to be divided among the disciplines. Funds to come from the Advertising Sub Committee budget.	Carried
Motion 23	That \$6000 for the 1 st place Piano Competition prize winner be withdrawn from Special Projects account as required.	Carried



Motion 24	That we pass the P&P as presented with the amendments as directed.	Carried
Motion 25	That Anita Perry be offered a contract to fulfill the remaining balance of the Secretary's term.	Carried
Motion 26	That a one-month contract fee of \$833.00 be paid to Anita Perry during the training period of the CFMTA/FCAPM secretary position.	Carried
ELECTIONS	Vice President Laureen Kells President Tiffany Wilson Past President Cynthia Taylor by acclamation	
Next Meetings	July 14, 2017 - electronic voting July 7 & 8, 2018 in Toronto, Ontario	
ADJOURNED	5:14 PM	

Directive #1	That Dina Pollock create a survey about Digital vs Paper options for the CMT to be distributed by provinces in April 2017 and again in April 2018.
Directive #2	That CFMTA/FCAPM Webmaster find and post a guideline about copyright as it pertains to music educators in Canada on the CFMTA/FCAPM website.
Directive #3	That the CFMTA/FCAPM Webmaster find or create a guideline for teachers and parents regarding use of photos and videos in social media for our music teaching and advertising and post on the CFMTA/FCAPM website.
Directive #4	Insert 'host' at each point "Provincial/Territorial Association". Change title to make reference to Biennial Conference.

Resolution #1 Alberta	That as a professional courtesy, the CFMTA encourage each branch of Registered Music Teachers' Associations to pay appropriate SOCAN fees (purchase \$35 licenses as per SOCAN tariff 4b1 http://www.socan.ca/calculator/4B) in support of composers and publishers.	Withdrawn
Resolution #2 Alberta	That the CFMTA competition levy (currently \$2 per member) be increased in order to fully fund all the expenses associated with the competition (prizes, jurors fees and travel & expenses, competitor travel & accommodation).	Withdrawn
Resolution #1 British Columbia	That voting on expenditures exceeding \$1000, take place by secret ballot.	Defeated
Resolution #1 Ontario	BE IT RESOLVED that the CFMTA/FCAPM adopt a representation-by-population model in its voting structure to be more reflective of the number of members of each Provincial/Territorial Music Teachers' Association across Canada.	Defeated
Resolution #4 Ontario	BE IT RESOLVED THAT: CFMTA/FCAPM hire a Strategic Planner/Business Consultant for a one-day planning session to be held in July 2018, on the day following the Annual General Meeting using the accompanying budget as a guideline for expenses.	Carried
Resolution #2 Ontario	BE IT RESOLVED that CFMTA/FCAPM hire a lawyer to create a guideline about copyright as it pertains to music educators in Canada.	Withdrawn
Resolution #3 Ontario	BE IT RESOLVED that CFMTA/FCAPM hire a lawyer to create a guideline for teachers and parents regarding use of photos and videos in social media for our music teaching and advertising.	Withdrawn

The complete meeting minutes are available for download and viewing on our Archive www.cfmta.org/archive site. The page is password protected, if you need the password, please let me know - editor@cfmta.org

The complete Financial report will be available on our Archive site www.cfmta.org/archive after our fiscal year-end. The page is password protected, if you need the password, please let me know - editor@cfmta.org



CFMTA/FCAPM Welcomes New Secretary

Anita Perry

The Officers of CFMTA /FCAPM would like to thank Cathleen Gingrich for her work over the past few years as our association secretary. Cathleen stepped into this position at a time when our organisation was in a period of transition. We appreciate the skills that Cathleen

brought to her work during her time with us. Cathleen submitted her resignation dated March 7th with a completion date of June 1st, 2017. Thank- you Cathleen for being such a vital part of our association.

At the CFMTA/FCAPM meetings in Baltimore, Maryland, in March 2017 a motion was passed making Anita Perry the new secretary for our organisation.

Anita's many years as secretary of BCRMTA will enable her to share her experience and knowledge at the National level. Thank – you, Anita for stepping into this new position. Welcome!

We are very excited to welcome Anita into her new secretarial role. Anita is a member of BCRMTA, 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, and is the President of the South Okanagan Branch of the B. C. Registered Music Teachers' Association.

Composer, Anita Perry, has written works for orchestra, concert band, piano, voice, and choir as well as seven children's musicals and five ballets. Her recent choral work *Go, Canada, Go* was selected and included in the CFMTA/FCAPM new digital book project "A Call For Compositions 2017".



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AVEZ-VOUS DÉMÉNAGÉ???

Pour vous assurer de ne manquer aucun numéro du magazine *Le professeur de musique canadien*, veuillez mettre à jour votre adresse en communiquant avec votre registraire **provincial**. *Merci!*



Piano, Harp and Composition: Musical Cross-training with Anne Crosby Gaudet



Ane Crosby Gaudet is a creative and insightful music educator from Nova Scotia, Canada. Holding a Masters degree in Piano Performance and Pedagogy from the University of Michigan, Anne is an established piano instructor, composer, adjudicator, workshop presenter and independent publisher.

Well-known for her piano teaching repertoire for children, Anne has published numerous piano collections with the Frederick Harris Music Company including: *In My Dreams*, *Freddie the Frog*, *Rise and Shine*, *In the Mermaid's Garden*, *Fuzzy Beluga* and *Tunes in Bloom*. Her compositions appear in the Royal Conservatory of Music *Celebration Series* and have been favourites for exams, music festivals and recitals throughout North America.

Ms. Crosby Gaudet studied digital illustration, web design and animation. With a playful approach toward learning digital media, she finds herself happily immersed in all kinds of creative projects. Her Music Discoveries publishes a wide variety of music and teaching resources for both piano and harp.

Anne is a Certified Clinical Musician and provides therapeutic harp music for patients in long-term care facilities. She pursued classical harp studies, working through the Royal Conservatory of



Music exam system. Her interest in composing and arranging music for harp has been a fulfilling addition to her career.

The ability to blend work and play accurately reflects Anne's approach to teaching, composing and making music. Her students learn to find that same healthy balance in their own musical journeys.



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Profiles

Piano, Harp and Composition: Musical Cross-training with Anne Crosby Gaudet - cont.

Lori Elder - *How did you get started composing?*

Anne Crosby Gaudet - I have enjoyed composing music since I was a child. My first piano teacher, Hetty Jackson would give me creative ideas and encouraged me to make up pieces. My family supported me too, I remember my sister giving me a *Music Nothing Book* for Christmas, it was basically a journal of blank staff paper. I filled that up with all kinds of compositions throughout my teen years. I also remember entering a Nova Scotia Registered Music Teachers composing contest and I believe I still have the adjudication from Violet Archer.

All of these small, positive moments sat with me for some years before I discovered my true delight in composing teaching pieces for children.

In 1993, I completed my Masters degree in Piano Pedagogy and Performance at the University of Michigan. I came home to Nova Scotia and launched Music Discoveries, my piano teaching studio. Almost all of my students at that time were under the age of twelve. Having studied in the United States for two years, I came home with fresh ideas about what and how I wanted to teach. I was influenced by composers such as Lynn Freeman Olson, Elvina Truman Pearce

and William Gillock. Twenty-five years ago there was not the same variety of supplementary music as there is today. So I decided to write my own pieces for my students. They were learning things like five-finger patterns, intervals, chromatic scales and whole tone scales so I wanted to incorporate those techniques, but I also wanted music that encouraged imagination. I used the full range of the piano to create an impressive sound and students learned by playing with patterns. During the teaching year of 1995 the pieces from *In My Dreams* emerged and they became a big part of my teaching repertoire. ▶



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Profiles

Piano, Harp and Composition: Musical Cross-training with Anne Crosby Gaudet - cont.

LE - Did you self-publish or did you have a publisher?

ACG - I had always dreamed of having my name on a published book. With *In My Dreams* complete, tested and tweaked I couldn't help but imagine it being professionally published. So I went to the local music store, Lawley's Music Stand in Halifax, and started looking for like-minded publications. I discovered Chee-Hwa Tan's *A Child's Garden of Verses* and noticed similarities in our approach. The book was published by The Frederick Harris Music Company. So I went home and wrote a letter to Frederick Harris saying that I felt my music was a good fit for their catalogue. They must have agreed because they sent me a publishing contract shortly after that. They have now published six collections of my pieces including: *In My Dreams*, *Freddie the Frog*, *Rise and Shine*, *In the Mermaid's Garden*, *Fuzzy Beluga* and *Tunes in Bloom*. All of these pieces were written for my own students and fuelled by my desire for music filled with teachable moments.

LE - How did you get your first pieces in the RCM books?

ACG - Since Frederick Harris Music publishes the *Royal Conservatory of Music* repertoire books, they tend to support their own composers when choosing content for their publications. So in fact, I have nothing to do with my pieces being in the RCM books. I am incredibly grateful and honoured that after all these years students and teachers continue to enjoy my music and choose to play it for exams, festivals and recitals.

LE - Your students' compositions on your website are fantastic! How do you help them to compose?

ACG - Encouraging composition has always been an important part of my teaching philosophy. Most years I hold a studio-wide composing project so students are given time to create, play and notate their own compositions. I print and bind the pieces so everyone can have a copy. I have books going all the way back to 1994! This is a very positive and memorable project in my studio. The students feel successful as they can see their growth and progress from year to year. Some years we record or perform the pieces as well. I usually include a photo and biography for each student.

One trick that has worked well for us is to have an overall theme. These have included things like animals, colors, science and story-telling. This is a great way to create continuity even though the range of ages and levels can be quite diverse.

LE - What advice do you have for teachers who have never tried teaching composition? How can we get started?

ACG - Composing takes time. If you are serious about encouraging your students to compose, you have to be willing to let go of some other things in the weekly lesson. I generally plan for a 6 week block of time where composing is the top priority. Some weeks it might only take 10 minutes and other weeks it might take the whole lesson. So if you are wondering how I have time to make the

Young Composers Collections, it's because I choose to make time.

Of course you can also gently encourage creativity and composing without making it a studio-wide project. Gosh, there are so many ideas. For me, it always starts with imagination. For example, I have my young students transpose many of their method book pieces, I'm sure you all do the same. Let's take "Pirates of the North Sea" for example (*Piano Adventures 2a*). It's written for a D Major 5 finger scale; how is our pirate feeling in D Major? Bold and jolly perhaps? What happens if we remove the F sharp and play in D minor? Now he sounds sad, maybe he lost his parrot. I wonder how we could make him sound sleepy? How about C Major, move up high and use the pedal. Can you make him sound grouchy or sea sick? Exploring for the purpose of creating mood and character gives students a sense of playfulness and freedom with their pieces. I think those are the building blocks for creating music.

LE - What advice do you have for aspiring composers to get their works noticed and performed?

ACG - My Dad always said, 'do what puts a twinkle in your eye'. In other words, find your inspiration and craft a sense of purpose that resonates with others. I am very grateful for the work of Diana Rowan (Bright Knowledge Academy) and Sarah Buckley (The Thriving Musician) for providing support, encouragement and useful feedback for people who are looking to fine tune their goals





Profiles

Piano, Harp and Composition: Musical Cross-training with Anne Crosby Gaudet - cont.

and purpose as teachers, musicians and composers. Social media is full of resources and opportunities to help you become successful. Just figure out what you need to reach your goals and you can make it happen.

LE - What materials do you use for teaching jazz and pop?

ACG - Years ago it was a significant shift to teach jazz and pop repertoire in piano lessons. I think that time has passed and most teachers do make this a regular part of the curriculum. We are fortunate to have so many wonderful resources at our fingertips. These days I am more interested in teaching my students lead sheet skills and this came from my experience learning the harp. I'm not talking about the clunky I and V7 chords from the 1980s methods, but rather something that is more fluent, flowing and expressive. So I wrote a resource called *Chord Town*, which has been extremely popular in my Music Discoveries store. *Chord Town* gives students the fundamentals for working with chords, a left hand pattern library plus ideas for composing and improvising. With these skills in place students can work out any pop song, create arrangements or compose.

LE - What types of technology do you use most in your lessons?

ACG - I am very comfortable with technology and that has always played a significant role in my teaching. When iPads first came out in 2010 I was

blogging about creative ways to use it in the lesson and creating content and resources for teachers to download. Things have changed extremely quickly and I find that I am moving full circle. I am now more interested in making the lesson a technology-free space for my students. We make music, we put pencil to paper and play lots of hands-on games and activities.

I do however, make great use of technology in my studio management. I build and maintain my studio website (www.musicdiscoveries.ca), I create all kinds of multi-media projects involving audio and video, plus I independently publish a full catalogue of music and resources for both piano and harp. I have worked very hard over the years to develop these skills and I feel that I am in a place right now where I can bring all of these tools and talents together.

LE - What do you use for recording your students?

ACG - Well, that really depends on the project. Often I record MIDI on my digital piano so that I have editing power when I import the file to Garageband. If I am recording a recital, my husband often helps me out with good microphones so I can replace the video camera's audio with something of better quality. For quick little iPad videos I might attach a Blue Snowball USB mic to improve the audio quality somewhat. Recording for harp is yet another situation. You really have to explore and find the workflow that suits your project.

LE - What are the biggest benefits for students doing duets?

ACG - Every few years my studio holds a Crazy Combo Concert. I set aside a good block of time to teach and practice duets, trios and quartets with everyone in the studio. This creates such a wonderful feeling of community. Plus it gives students a sense of being responsible for their part of the ensemble. The concert itself is always very fun and memorable.

The tricky thing is getting students together to practice. They are all very busy so the idea of running next door to practice with a friend is not necessarily going to happen. That means I need to create practice MP3s for every student to make sure they are learning accurately, steadily and able to play with another part. One of the highlights is the Crazy Combo Concert movie trailer that I create to stir up excitement about the concert. Those are still on YouTube for anyone who is interested.

LE - You are also an accomplished harp player Anne. How did you get started in this?

ACG - Back in 2010 my husband gave me a little lap harp for Christmas. He said, "I thought you'd be good at it." Well, that changed everything. It felt like the harp had been waiting for me all my life and it has become my greatest joy. Over the years I have explored many different paths with my harp and consider myself to be a musical cross-trainer.



Profiles

Piano, Harp and Composition: Musical Cross-training with Anne Crosby Gaudet - cont.

During the first year, I taught myself to play. It was so refreshing to play by ear, explore sounds and enjoy the simplicity (and challenges) of learning a new instrument. I also discovered the power of creating healing space with the harp and became very interested in therapeutic harp music. I studied harp therapy and became a Certified Clinical Musician (CCM), which allows me to play at the bedside of patients in hospital and long-term care.

Later I continued down a classical path, taking lessons with Katherine Fitch-Loza and completing my RCM grades 4, 6 and 8 exams in about a year and half. This was wonderful for establishing a good technique and improving my tone and control. It was like being given a much larger palette of colours, allowing me to play with greater ease and expression.

More recently I am interested in creating music and teaching resources for harp. As an adult learner with a piano background I had found it very challenging to find music to play. I also discovered that harp teaching resources are far behind piano. So pulling together all of the skills that I have built over the years: piano pedagogy, composing, digital graphics, web design, multi-media creation and of course playing the harp, I have developed a clear focus for creating new resources to support harp teachers and students in their journeys. I celebrate those who come to the harp later in life and am committed to creating material that is rewarding to play with a simple harp and modest skills. I believe in setting students up to be successful and I feel this will be my path for awhile.

Where do you perform? What repertoire do you play?

ACG - Most of my harp playing is in long-term care facilities. I play every week for patients with Alzheimer's and dementia. This could range from playing the old tunes that patients would remember from their youth, like "Daisy Daisy" and "Let Me Call You Sweetheart" to improvising with modes to create healing space for patients who are very frail or in palliative care. Harp therapy is very important to me and is steadily gaining recognition in Canada.

I also enjoy playing music with my husband, Neal. He plays guitar and rhythm and I play my 36-string Dusty Strings harp. We call our duo Nappuccino, and we perform all kinds of music ranging from Celtic to The Beatles, Journey and Coldplay. I'm sure we will continue to play music together for many years.

Please visit Anne at www.musicdiscoveries.ca or join her on Facebook.



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance from the University of Toronto, a Bachelor of Music from UBC and an ARCT. She has performed as a soloist and chamber player in many regions of Canada and the United States. Lori has taught in Vancouver, Toronto and at Alberta College Conservatory in Edmonton. She currently teaches in Prince George BC, where she specializes in senior piano and pedagogy. Lori adjudicates widely, and she is a frequent guest on CBC Radio. Her newest CD is called "Piano Music for Earth Hour". Lori's articles have appeared in Clavier, Progressions, Canadian Music Teacher, Notations, ARMTA magazine, BC Parent and Okanagan Child.



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Application guidelines

- Send a brief written proposal of the Canada Music Week project or event that your branch is planning for this year. Describe your goals, plan of action and proposed timeline. Include a balanced budget and plans for promoting the event. (maximum two pages)
- The focus should be on Canadian music and composers. Expenses for scholarships, hospitality and operating expenses for Contemporary Showcase Festivals are ineligible.
- Proceeds from the event may not be donated to another charitable organization.
- Include the name of the branch and the contact information (address, phone and email) for the chairman of the project.
- Past grant recipients are eligible to apply again for a different project.
- The branches who receive the awards will be asked to submit a report that will be featured in the Canada Music Week edition of the Canadian Music Teacher magazine.

Deadline

All proposals must be received by October 15, 2017.

For more information or to submit proposals, contact:
OpusMusicWorks@gmail.com

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

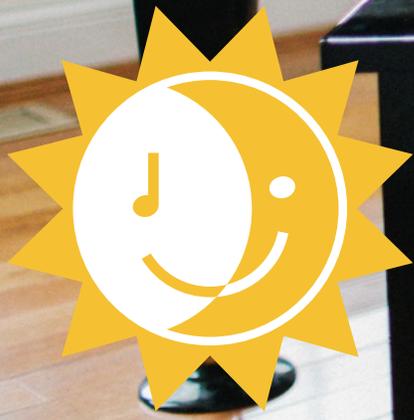
Directives relatives aux inscriptions

- Envoyez-nous une brève proposition de projet ou d'événement que votre association locale aimerait organiser cette année dans le cadre de la Semaine de la musique canadienne. Décrivez vos objectifs, votre plan d'action et l'échéancier prévu. Veuillez inclure un budget équilibré et ce que vous planifiez pour promouvoir l'événement. (maximum de deux pages)
- L'événement doit être centré sur la musique et les compositeurs canadiens. Les dépenses encourues pour des bourses, des frais d'hébergement ou de fonctionnement dans le cadre des festivals Contemporary Showcase ne sont pas admissibles.
- Les profits de l'événement ne peuvent être remis à un autre organisme de bienfaisance.
- Veuillez inclure le nom de l'association et les coordonnées (adresse, téléphone et courriel) du responsable du projet.
- Les lauréats des années passées peuvent s'inscrire à nouveau pour un autre projet.
- Les associations locales qui recevront le prix devront envoyer un rapport qui sera publié dans l'édition sur la Semaine de la musique canadienne du magazine Le professeur de musique canadien.

Date limite

Tous les projets soumis doivent être reçus au plus tard le 15 octobre 2017.

Pour de plus amples informations ou pour soumettre un projet, veuillez écrire à : OpusMusicWorks@gmail.com



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Branching Out 2017 On s'assemble



Celebrate Canada's 150th Birthday!

The CFMTA Branching Out project will take place during the next two fiscal years and will be an event to celebrate the 150th birthday of Canada. This program event will be ongoing throughout the year from January 1st – December 31st 2017. RMTA Branches throughout Canada will receive from CFMTA/FCAPM \$100 toward their birthday event expenses. This is available to each branch for one event through the year 2017. Here is our first event for 2017



BRITISH COLUMBIA - Chilliwack

January 21st, 2017

On January 21st the Chilliwack Branch of the B.C. Registered Music Teachers hosted an event to kickoff 2017 and the 150th Anniversary of Canada and 70th Anniversary of the BCRMTA. We held an exciting concert by our BC Young Artist winner, Markus Masaites. This concert was promoted as the start to a new year that looks back at our Registered Music Teachers' history, and forward to the potential of young artists in this province like Markus. We, in the Chilliwack Branch, felt that it was important to support him by being the first stop on in his B.C. tour before the National Competition in Baltimore. Even our newest young member brought out a number of her students to be a part of the day. They and all the audience members were thrilled to both hear Markus perform, and to meet him afterwards at a wonderful reception.



Respectfully submitted by,
Sharie Atley
Chilliwack Branch BCRMTA





Members - somehow this report did not get included in the last issue of the Canadian Music Teacher - so here it is now.

NEWFOUNDLAND

The NLRMTA 2016 Canada Music Week celebrations took place in St. John's, Newfoundland, from November 13th to November 26th.

Canada Music Week 'Video Facebook Project'

Canada Music Week celebrations began on Nov. 13, 2016 with a new initiative called the "Canada Music Week 'Video Facebook Project'". This project was formed in an effort to promote Canadian music, composers, as well as promote our Canada Music Week final recital. Teachers of the NLRMTA were invited to send video clips of young artists performing Canadian works to NLRMTA 'Canada Music Week' committee members. Eight young pianists and vocalists submitted videos and media consent forms from parents. From sharing the videos on Facebook, thousands of people were reached, and our goal of promoting Canadian music to others was certainly reached.

Canada Music Week Recital - Composer Video Initiative

Prior to the final recital (which was held on November 26th, in St. John's,) Tiffany Smith and Jen Benson, members of the NLRMTA Canada Music Week committee, contacted all of the living composers of the music that was being performed in the recital, via email or through their websites. Composers contacted were: Christine Donkin, Maria Molinari, Anne Crosby Gaudet, Jason Noble, Teresa Richert, Linda Niamith, Stephen Chatman, Nancy Telfer, Andrea Dow, and Joan Woodrow. Each composer was asked to submit a short video clip talking about each particular piece being performed (their inspirations, thought process during composition, etc). The NLRMTA was very fortunate to receive videos from Christine Donkin, Jason Noble, Teresa Richert, Stephen Chatman, and Andrea Dow, as well as an in-person speech from Newfoundland composer Joan Woodrow. These videos were included as part of a slideshow, prepared by Tiffany Smith, and projected on a large screen in Suncor Energy Hall, MUN Music School, St. John's. Each video

was shown directly before the performance of the piece of which the composer was describing. For the performances without a video clip, a photo and short biographical information was projected on the screen during the performance.

Canada Music Week® Recital

In addition to the composer-submitted videos, the Canada Music Week recital saw 25 performances, representing 20 different Canadian composers. The performers ranged in ages 7 to 20, and included pianists, vocalists, and a violinist. One student, from Newfoundland, performed her own composition. Suncor Energy Hall, which seats 120 people, was almost completely full. A small reception was held afterwards in the Suncor Energy lobby, with Canadian-themed cake and cupcakes, as well as juice and lemonade. Opening remarks were made by Margie Murray-Reed (committee chair), and committee members Tiffany Smith and Jen Benson.

Included in this report is a small sampling of the enthusiastic and passionate response received from this particular NLRMTA recital:

- "What a great event! The Canada Music Week® Recital was absolutely amazing – engaging, well-prepared performances by so many students on piano, voice and violin; biographical information accompanied by a photo of each composer; fascinating video clips from five of the featured composers, as well as an insightful one given in-person by local composer (and member) Joan Woodrow; one composition performed by the student composer herself; and cheery and enthusiastic organizers and their assistants. This was music education at its finest!" - Caryl Clark, local music educator
- "You could really see how excited the students were to be able to put a face to the names of these composers. Thank you so much for your creativity and input !!" - Joan Woodrow, local music educator and composer
- "Thank you for organizing such a successful recital! Your videos really added to the focus of the recital - Canadian composers and their music. Brava!" - Barbara Clark, local music educator

Jen Benson





Mark your Calendar

Branching Out

January 1st - December 31st, 2017

- see our first submission on page ??

<http://www.cfmta.org/en/branching-out/>

CFMTA/FCAPM National Essay Competition

deadline May 1th, 2017

www.cfmta.org/en/essay-competition/

CFMTA/FCAPM Student Composer Competition

deadline June 1st, 2017

www.cfmta.org/en/student_composer_competition

Canada Music Week®

November 19 - 26, 2017

- Poster is available for download from website
- 2017 Poster is included on page 45 - English
- 2017 Poster included on page 46 - French

Alliance for Canadian New Music Projects

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15 Showcase Centres across Canada

Most Centres host annual Showcases during Canada Music Week in November

For more information: info@acnmp.ca

For more information: acnmp.ca

Federation of Canadian Music Festivals

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<http://www.fcmf.org/>



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2017 Commemorative Conference

March 18 - 22, 2017

by Pat Frehlich - Conference Chair



The 2017 Commemorative Conference was held in Baltimore, Maryland, USA from March 18 to 22, once again bringing together members of the Music Teachers National Association (MTNA), the Royal Conservatory of Music and the Canadian Federation of Music Teachers' Associations (CFMTA/FCAPM).

The Commemorative Conference celebrated the 10th anniversary of the first joint conference between our organizations, the 2007 Collaborative Conference, which was hosted by the Canadians and held in Toronto, Canada, March 23-27.

CFMTA/FCAPM should take pride in knowing that the vision for such collaborations came from a former CFMTA/FCAPM president, Hughean Ferguson of Kingston, Ontario.

Aside from numerous workshops, lectures and masterclasses, attendees were treated to a most entertaining opening event by Igudesman and Joo, and a very memorable recital by

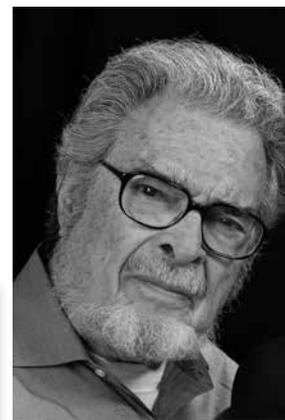
internationally renowned pianists, Leon Fleisher and Katherine Jacobson.

A spectacular digital book of original Canadian compositions and artwork was compiled and presented to MTNA members for a free download as our gift to them, in celebration of Canada's 150th Anniversary of Confederation. It will also be made available to CFMTA/FCAPM members through our website at cfmta.org - we hope you enjoy it!

Special thanks to Po Yeh and her committee for their work in compiling this beautiful memento.

The provincial round winners all traveled to Baltimore to compete in the CFMTA/FCAPM National Piano Competition which was held there as part of the Commemorative Conference. Thanks to Sue Jones for coordinating this event.

My thanks is also extended to the conference committee: Tiffany Wilson, Barbara Long, Po Yeh and Sue Jones and Cindy Taylor (ex officio) for your assistance in so many ways.





Review of: Workshops - Masterclasses - Concerts

Dr Julie Knerr and Katherine Fisher

Rote learning is generally associated with thoughtless and low level skills. Dr. Julie Knerr and Katherine Fisher have discovered many benefits to using rote pieces alongside systematic instruction in reading using landmarks and intervals. Rote teaching pieces are selected for easy to understand and remembering patterns, such as are found in pieces like Kabalevsky's *A Porcupine Dance (Children's Adventures Op 89 #8)* and Crosby Gaudet's *Celebration (In My Dreams)*. They are of greater musical interest but beyond the reading capability of the beginning student and used to prepare learning to read more complex rhythms and explore the whole instrument.

10 benefits of learning by rote:

- Motivation
- Concentration: longer pieces than the reading pieces, more variations and repeats
- Confidence
- Keyboard orientation
- Pattern recognition, understanding form in music
- Learning rhythm and meter: students can play dotted and syncopated patterns before reading
- Technique: focus on gesture without distraction of reading from page
- Reading; going from sound to symbol (a Kodaly concept). Students develop physical skill and then focus on reading skill (decoding symbols)
- Artistry: provides tools and musical elements to improvise and compose
- Creativity: students feel free to experiment with rote patterns and are not tied to what is written

Beth Olver - Alberta

Congrès de Baltimore

D'abord le Congrès de Baltimore fut pour moi une expérience très enrichissante, tant au point de vue musical qu'humain. Le concert de Leon Fleisher et de son épouse Katherine Jacobson était formidable et inoubliable ainsi que la leçon de maître de M. Fleisher. Le concert spectacle d'Igudesman et Joo réunissant deux excellents interprètes est venu touché et divertir l'auditoire.

J'ai beaucoup apprécié l'ouverture de nos collègues américains et leur cordialité. Il y avait une panoplie d'ateliers à voir, beaucoup de matériel disponible. La journée pédagogique du samedi donnait un élan à ce congrès. Il y a quatre ateliers en particulier qui m'ont touché de plus près.

Le 1er Neil Rutman a publié un livre intitulé "Stories, Images, and Magic from the Piano Literature" et dans celui-ci on retrouve des histoires, des images qui nous permettent de mieux interpréter l'œuvre de chaque compositeur. Très intéressant de voir ce qui a inspiré ou ce que l'on peut déduire de l'œuvre de Bach par exemple. Un livre acheté...

Le 2e touchait l'improvisation selon Forrest Kinney. C'est un sujet un peu oublié dans nos studios de musique et qui est un excellent moyen de motiver nos élèves. Nous avons assisté à une démonstration avec de jeunes musiciens et c'était excellent.

Le 3e et 4e point touchait respectivement la mémorisation et l'auto guérison. Encore là au niveau de la mémorisation se sont des moyens que l'on connaît mais il y a toujours un petit quelque chose que l'on peut rajouter. Nous avons tous le même objectif et ce que l'on veut pour nos élèves, c'est la même chose d'un pays à l'autre. L'auto guérison est un point qui devient de plus en plus sensible de nos jours. Si on le pratique soi-même on se doit de l'appliquer dans notre enseignement. La relaxation et la méditation doivent faire partis de nos vies et de notre enseignement.

Pour conclure le Congrès de Baltimore m'a apporté beaucoup.

Merci aux organisateurs et au CFMTA

Patrycia Meunier - Québec



Review of: Workshops - Masterclasses - Concerts



Concert Igudesman and Joo

Aleksey Igudesman and Richard Hyung-ki Joo are a duo combining comedy with classical music. They provided an evening of laughter intertwined with incredible musical performances. Igudesman poses as an unpolished violinist, surprising the audience with incredible glimpses of talent and skill, while Joo plays the sophisticated, and impatient, piano virtuoso. Combine this with topical comments, and you have the recipe for an evening of awesome talent and frequent laughter. I would encourage people to Google Igudesman and Joo on Youtube for samples of their entertaining escapades.

It was simply the best concert I have attended in a very long time!

Charline Farrell - Ontario

Sasha Starceвич: Establishing the Connection Between Mind, Body and Soul at the Piano

This workshop, though broad in title, was very specific, and filled with great ideas. Sasha worked with a student to demonstrate, and focused on the wrist as the “producer of sound”. The five positions; neutral, high, low, to the right, to the left, each activate a sound colour. A locked wrist has no access to the rest of the body. He also worked on staccato as activated from the finger, not the wrist. Sasha spent time on establishing voicings, especially inner note voicing, as a very active part of music making. He also delved into storytelling inside the mind as a way to reach inside the music. He reminded us all that the Russian word for practice is “repeat”, a tip for us all to remember.

Annie Avery - Yukon

Lightning Talks: Innovative Teaching in the USA and Canada

It was particularly exciting to present with the MTNA/CFMTA panel North American Lightning Talks: Innovative Teaching in the USA and Canada, with Vanessa Cornett, Amy Immerman, Pat Frehlich and Leslie Linton. I shared on Independent Music Teachers Conducting Collaborative Practitioner Inquiry, a new paradigm for IMTs. Leslie shared on the importance of having a teaching philosophy and what this meant. Vanessa spoke about Performance anxiety management in the new millennial music studio. Amy spoke on making music accessible to everyone through recreational music teaching. Pat shared how CFMTA focuses on research and disseminates new knowledge to IMTs. It was a privilege to work with these ladies and collaborate with colleagues from across North America. They shared excellent ideas and allowed questions and gave answers and suggestions to those sitting in the audience.

Lorna Wanzel - Nova Scotia



New music for piano teachers

Album for Youth

Twelve original piano pieces composed by

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Classical in nature with hints of jazz. Light, humorous and joyful.

First Steps – Stair Play – Melancholic Clown – Two-part Invention (air « La laine des moutons ») – Hobbling Along – Indian Dance – Micro rag – Lonesome Cowboy Ride – Off Balance – Three-Part Invention (air « Veillée rustique ») – Angiopodiae – Dancing Gifts

All pieces also available individually in digital format.

See www.marcandrepepin.com in the « Scores » page for excerpts.





Review of: Workshops - Masterclasses - Concerts

Leon Fleisher

Teacher, Extraordinary Musician, Inspiration to Others

While in Baltimore, Maryland at the MTNA/CFMTA/FCAPM Commemorative Conference I had the very special opportunity to hear and be in the presence of the legendary pianist Leon Fleisher. The experience filled me with admiration and awe.

“He continues to impart his life affirming artistry throughout the world, thriving in a sustained career as conductor, soloist, recitalist, chamber music artist, and masterclass mentor”.

There were three special events presented by Leon Fleisher.

- *Learning from and Overcoming Obstacles: A Conversation with Leon and Leah Fleisher.*
- *Advanced Piano Masterclass*
- *Closing Concert*

Conversation with Leon and Leah Fleisher

This informative session began with Mr. Fleisher sharing his journey as a musician and his life long experience with **Focal Dystonia**, a neurological movement disorder. In 1963 he noticed that the

4th and 5th fingers of his right hand were fatiguing and within the next ten months his fingers curled under. He was unable to play the piano with two hands.

“Rather than end his career he began to focus on repertoire for the left hand only, conducting, and teaching. Not until some 40 years later was he able to return to playing with both hands after undergoing experimental treatments using a regimen of rolfing and botulism toxin injections”.

Mr. Fleisher explained that he can play music with chord patterns through manipulation of his hand however, the majority of keyboard repertoire is not accessible to him. He has since stopped the Botox treatments because they are no longer working.

Physiotherapist and daughter Leah Fleisher talked about the importance of general health for musicians. She encouraged teachers to be aware of their student’s physical wellbeing explaining that the overuse of small muscles is the principle factor in injury. The book *Play Less Hurt* by Janice Horvath was recommended as a wonderful tool. It contains suggestions for all instruments in

terms of minimizing the neutral position of the joints.

Neurologist, Dr. Alexander Pantelyat shared his knowledge of **Focal Dystonia**, and the work and research that the John Hopkins Hospital in Baltimore is doing in this area. There is an entire wing of the hospital devoted to musician’s injuries.

Through this journey, Leon Fleisher has realized that he *isn’t specifically a piano player*. He *has options*. He *has valid musical content and valid musical ideas*. *The greatest things in life are shared*.

Leon Fleisher Masterclass

Mr. Fleisher shared with the audience that he studied with Arthur Schnabel. Many of the comments made during his teaching made me realize that I was in the presence of a true artist and master.

- *The use of the syllable “Pa Pa Pa” for rhythm patterns develops excitement.*
- *If you start from no sound you will discover that you can play softer than if you start louder and bring the sound down.*
- *Think of sixteenth notes as railroad tracks. Railroad tracks that move and flow around the changing of directions.*
- *Fermatas – think of them as suspensions in time.*
- *Don’t worry about the speed. It’s the consistency of the pulse that creates the excitement.*



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Review of: Workshops - Masterclasses - Concerts



Une semaine hyperactive qui marquera ma carrière en tant que musicienne et professeure de piano

- *You are worshipping one and one is a false God.*
- *Let everything you do at the piano be intentional. No accidents. As you learn more, alter your intention.*

Throughout the masterclass, Mr. Fleisher treated each student with respect and gentleness while inspiring not only the student but also the audience with his knowledge and witty humour.

Closing Concert

The husband and wife piano duo of Leon Fleisher and Katherine Jacobson presented a concert of duet music to the delight and enjoyment of conference attendees. Mr. Fleisher shared a very special and rare gift with the audience that was an experience I will cherish in my heart. He played two solo works with both of his hands. Debussy's *Clair de Lune*, and Chopin's *Nocturne in D[♯] major*. His exquisite control of the quiet range of his playing and the beautiful long melodic lines of his melodies touched the souls of many who heard this very special performance.

I will forever cherish in my heart the experiences of these three events. For me, it was the highlight of the entire conference to have seen and heard in person such a great and humble man who is truly a great musical legend.

Cynthia (Cindy) Taylor - British Columbia

Au mois de mars dernier, j'ai été déléguée pour l'APMQMTA lors du Congrès national 2017 réunissant les deux grandes associations de professeurs de musique d'Amérique du Nord; la MTNA des États-Unis et la CFMTA/FCAPM du Canada. Des centaines de conférenciers, de professeurs de musique et de musiciens étaient présents dans ce lieu pittoresque au bord de l'eau avec une magnifique vue sur cette superbe ville de Baltimore dans l'État du Maryland.

Plus de 150 événements se sont déroulés dans une parfaite harmonie; conférences, classes de maîtres, concerts, spectacles, expositions, démonstrations et compétitions nationales de haut niveau. Nous y avons tenu notre compétition nationale biannuelle pour piano, qui a été sensationnelle! Ces moments forts ont pu témoigner de la passion pour la musique qui règne dans notre coin du monde, allant de son enseignement à sa propagation en passant par sa création.

Le congrès a ouvert comme un gros BigBang lors du populaire samedi « Saturday Pedagogy » durant lequel on nous proposait plus de 30 conférences aussi solidement présentées les unes que les autres sous cinq grands thèmes: *Musician Wellness, Teaching Artistry And Technique, Young Professionals, Technology, Recreational Music Making.*

Le soir même, nous avons eu le grand plaisir d'assister au spectacle des artistes *Igudesman and Joo*. Deux heures de délire musicale et d'humour absurde! Absolument génial!

Les quatre jours qui ont suivi cette ouverture fracassante ont maintenu la cadence. Le soir, nous devions faire une feuille de route pour planifier la journée qui suivait. Les pauses étaient bien méritées tout en étant elles aussi remplies de réflexions, de discussions et de nouvelles rencontres.

Afin que nous ayons toujours quelques astuces à découvrir et informations à recueillir, un immense salon des exposants **a été tenu. À toute heure de la journée**, nous pouvions y rencontrer divers joueurs importants de l'industrie tels que facteurs de pianos, **éditeurs** de partitions, écoles nationales de musique, producteurs indépendants de logiciels d'apprentissage, et j'en passe.

Lors de la dernière soirée, nous avons été bercés **au son de la merveilleuse** performance du pianiste *Leon Fleisher* et du duo *Fleisher-Jacobson*. Un grand moment de paix intérieure qui nous a connectés à un sentiment de pureté et d'éternité! Les mots sont faibles!

Félicitations aux organisateurs de ce grand événement! Je suis ravie que la CFMTA-FCAPM se soit jointe à la MTNA pour ce partage de connaissances et de savoir faire. J'ai bien hâte au prochain rendez-vous avec nos voisins du Sud! Le dernier était en 2007; le prochain aura-t-il lieu avant 2027? Je l'espère bien!

Marybelle Frappier - Québec





Review of: Workshops - Masterclasses - Concerts

Ah, Listening.....

A First Time Conference Goer in Baltimore

As president of our MRMTA, I had the privilege of attending the joint conference in Baltimore this past March. It was quite the event with a massive trade show and a great selection of presentations. We were so proud of our 6 Canadian competitors who traveled to Maryland to compete, and I must say that sitting with eyes closed listening to their beautiful (and difficult) repertoire was indeed a highlight for me. It was amazing to sit still and just listen. I didn't have to rush home and teach; making dinner for my family was not a "Leanne problem", and when we weren't on door duty, it was our privilege to sit back and listen.

And listen we did. Check out Igudesman and Joo on youtube; we heard and watched this musical comedy duo live. We listened to Leon Fleicher lead a master class and heard him play an exquisite *Claire de lune*. It was all so inspiring ("oh the vast amount of gorgeous music left to learn") and motivating ("I think I could play that!"). Even just to dream of putting that many hours back into playing was a wonderful fantasy for 5 days! And who knows what I may do over the summer! 8 weeks divided by 32 sonatas..... well maybe not, but fun to entertain the idea!

One phrase I remember from the presentations was to "be straight with yourself". The presenter, Sondra Tammam was telling us about the Taubman Approach, discussing the awkward angles at which pianists can place their hands/wrists/shoulders etc.

when trying to be straight with the keys and not themselves. For example if you are playing at the extreme edges of the keyboard, your hand will not be centered at a 90 degree angle to the keys. If you do this you may just end up looking like you are flapping your wings like a chicken. Instead keep your elbows at a natural angle and perhaps your 2nd finger will be deep in the black keys with your pinky closer to the edge. Thinking through the angles of one's arms and hands was a good reminder for me that hand position is so fluid depending on what part of the keyboard we are playing on. Be straight with yourself- it makes a lot of sense, and a good way to explain it to students.

The title of Ms. Tammam's presentation was "The Choreography Of Subtle In and Out Movements At the Keyboard with the Taubman Approach". She discussed the "ins and outs" of playing, explaining how some fingers go toward the fall board as you play and others pull away. A simple pentascale can be described as a smiley face with fingers 1 and 5 being "in" notes and fingers 2, 3 and 4 being "out" notes. Also, going from white to black notes can be thought of as going from "out to in", and "lower to higher" and if we watch carefully we can help our students play with more ease. "What was Chopin's favorite key?" she asked us. It's B Major, which lets us play with an easy hand. It might take some work to convince our students that 5 sharps is easy, but you can really see the natural hand when you get a beginner to play on the black keys.

Keys are not just played laterally, but vertically, and in and out as well. There are so many angles, but so many beautiful sounds possible on this great instrument, described by Kevin Olson as "the colour machine"! This well-known composer and pianist gave a talk entitled: "The Accompanist's Toolbox; Five Foundations to Artistic Accompanying".

Another highlight from Baltimore comes from my confession that I kind of got hooked on a video game at the trade show. My kids are so proud! Never mind that it's a sight reading game that assesses your right and wrong notes then scores you after playing. I must have spent an hour at this booth and am seriously considering purchasing it for my studio. The high score was out of my reach, but I did get to observe someone who did achieve the high score for the day, and he sight-read Bach fugues at an amazing pace!

What a joy to be immersed in music with other music lovers on the continent. It was wonderful to meet the other Canadian delegates, to spread the news of our upcoming 2019 conference in Winnipeg, and just sit and listen!

Leanne Hiebert - Manitoba

Be sure to book your flight for the 2019 CFMTA/FCAPM Conference "A Century of Sound Connections" in Winnipeg JULY 3-6, 2019. Good times for all, guaranteed!



Start planning to attend our next conference

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- 1 - Cindy Taylor - opening address
- 2 - Paul Williamson, Charline Farrell
- 3 - Lorna Wanzel, Leslie Linton, Vanessa Corlett, Pat Frelich, Amy Immermon
- 4 - Igudesman and Joo
- 5 - Paul Williamson, Lauren Kells
- 6 - Call for Composition Book
- 7 - Dale Wheeler
- 8 - Leon Fleicher
- 9 - Paul Williamson, Tiffany Wilson
- 10 - Louisa Lu, Markus Masaites, Christine Pan, Paul Williamson, Andrew Fu, Sue Jones
- 11 - Louisa Lu, Charline Farrell
- 12 - Pat Frelich, Tiffany Wilson, Gary Ingles and Cindy Taylor



11



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Photos by: HARRY BUTLER, POTOGRAPHY-VIDEOGRAHY-AUDIO VISUAL PRODUCTION

CFMTA National Piano **Competition** 2017 FCAPM **Concours** National de Piano 2017

by Sue Jones, Awards and Competitions Chair



Our 2017 National Piano Competitions were held in Baltimore, Maryland during the MTNA Conference. Our adjudicators were: Dr. James Litzelman, Yong-Hi Moon and Dr. Woobin Park, all from the Baltimore area. We are grateful to them for sharing their time and expertise with us.

Our competitors (from west to east) were:

- Markus Masaites – British Columbia
- Louisa Lu – Alberta
- Paul Williamson – Manitoba
- Andrew Fu – Ontario
- Christine Pan – Quebec
- Kathryn Wagner – Nova Scotia

The following prizes were chosen from the semi-final round.
Dorothy Buckley Prize: \$1,000 - Paul Williamson (Manitoba) for the best performance of a Canadian composition

Marek Jablonski Prize: \$1,000 – Paul Williamson (Manitoba) for the best performance of a Chopin composition

Williard Schultz Prize: \$1,500 – Paul Williamson (Manitoba) to the performer whose reading of Baroque music best communicates the intentions of the composer.

Willard Schultz Prize: \$1,500 – Louisa Lu (Alberta) to the performer with the most promise as a performing artist



L to R: Markus Masaites, Yong-Hi Moon, Louisa Lu, Paul Williamson
Dr. James Litzelman, Andrew Fu, Christine Pan, Dr. Woobin Park, Kathryn Wagner

The winners of the competition were:

- **First Place** – Paul Williamson, Manitoba
- **Second Place** – Christine Pan, Québec
- **Third Place** – Markus Masaites, British Columbia

Thank you to the Canadian Music Centre for providing us with a token of appreciation for our competitors.

A special thank you to the MTNA for their support of our competitions.

Bravo to all competitors, their teachers and families!



Our three finalists:
Markus Masaites, Paul Williamson, Christine Pan



First Place - Paul Williamson, Cindy Taylor



WHAT'S NEW AT THE CONSERVATORIES ? QUOI DE NEUF AUX CONSERVATOIRES ?



Conservatory Canada recently sponsored a cross Canada tour given by renowned composer, **Christopher Norton**. Christopher visited eleven cities giving masterclasses and workshops featuring his music while leading improvisation ensembles using music from the American Popular Piano Etudes series, which CC requires for its improv requirement on its new **Contemporary Idioms syllabus**. The response to this new syllabus has been overwhelmingly positive from teachers. All of Christopher Norton's newly composed music is being added to our Contemporary Repertoire List for use on examinations.

Conservatory Canada has entered into a new venture with the **United States Music Certification Exams**, headed by distinguished American pedagogue, **Scott McBride Smith**. USMCE has taken its curriculum, with its Conservatory Canada roots to **China**, where it is receiving broad appeal among music schools, teachers and students. Conservatory Canada is providing the Examiners for these Exams, which began in China this past December. For more information, please visit <http://www.usmce.org>

Be sure to join our **Conservatory Canada Teacher's Facebook group**, as well as check out our www.conservatorycanada.ca website for all the latest information on our events and syllabi downloads. Feel free to call our office at 1-800-461-5367 or email registrar@conservatorycanada.ca with your questions.

Our instalment this time comes from one of this year's candidates for the Associate Diploma in Music Ministry:

"I was introduced to the CCMC by my teacher. At the time, I had completed my Grade 10 in the RCM and was active in my church worship team.

I first took the Advanced CCMC level where I learned to improvise hymns and chord sheets. The program helped expand my repertoire and increase my knowledge of church music history through the Survey of Christian Music.

What I enjoy the most is the variety of music the CCMC curriculum implements. The syllabus includes contemporary Christian songs, hymns, gospel music, and jazz such as in Philip Keveren's *A Touch of Jazz*.

Recently, I've had the opportunity to play such pieces at a seniors' home. It always makes me happy to hear the people are blessed. I've also used the songs for offerings, gatherings, Christmas, and Easter.

I am currently focusing on obtaining the Associate Diploma in Music Ministry for piano. My pieces will be examined during a performance that I've welcomed family, friends, and church members to attend. The elements of the exam include: a medley, a piano accompaniment, a piece with a soundtrack, and a lead sheet arrangement.

My next aim is to attain the Licentiate Diploma in Christian Music Education so that I can give children the opportunity to learn a diversity of musical styles. I'm glad to be part of the CCMC."

For more information, please visit our website at www.ccmce examinations.org.

WHAT'S NEW AT THE CONSERVATORIES ? QUOI DE NEUF AUX CONSERVATOIRES ?



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

Is professional development important to you?

Plans are in full swing for Summer Sizzle 2017 to be held in Mount Forest, Ontario July 17 and 18 with an optional meet n' greet/pre-registration on Sunday, July 16!

This amazing piano pedagogy conference is open to all new and experienced teachers and advanced students.

Teachers can attend all energizing pedagogy workshops, masterclasses, concerts, tradeshow, enjoy delicious meals, meet friends and hear new works by Canadian composers.

It is always exciting to meet and spend time with so many composers in one place – line-up includes Nancy Telfer, Christopher Norton, Lynette Sawatsky, Wes Froese, Beth Hamilton, Jen Smith Lanthier, Ernst Schneider, Michael Dobinson and Debra Wanless. Others will be added as we get closer to the event.

Here is what Nancy Telfer said about last year...

"Summer Sizzle 2016 was an outstanding conference. The effect on the morale and teaching skills/strategies of the teachers attending will be long lasting and will certainly help Canadian teachers to keep in the forefront of pedagogy. What a breath of fresh air!"

— Nancy Telfer, clinician

As always, Keyboard Kamp will fill up quickly! It is open to students aged 7-21 who will share and develop performance skills, compositional and improvisational techniques, share their music and have a lot of fun!

More information, brochures and registration forms for students and teachers are available on the CNCM website: <http://www.cncm.ca/summer-sizzle-2017-pedagogy-symposium.html>.

You can also "like" our Facebook page: https://www.facebook.com/Summer-Sizzle-262953603877771/?hc_ref=SEARCH



Integrated **Music Teaching**, Part III (Spirit): Music and the Contemplative Self

by *Vanessa Cornett*

This is the last of a three-part series which explores holistic teaching approaches for cultivating healthy and independent musicians. Each article focuses on one topic (body, mind, or spirit) in order to consider whole-student teaching from a variety of perspectives.

Finding Deeper Meaning

Beethoven famously said, “Music is the mediator between the spiritual and the sensual life.” In his *Essay on Beethoven*, E.T.A. Hoffmann agreed. He wrote, “Music opens to man an unknown region, a world that has nothing in common with the world that surrounds him, in which he leaves behind all ordinary feeling...”

Teachers seldom discuss the spiritual aspect of music making. Twenty-first century instructors are more likely to address the physical nature of technique, the psychology of performance, or the emotions associated with certain musical interpretations. However, we cannot deny that many musicians engage in their art for reasons which transcend the physical, mental, or emotional. Some performers and composers have reported personal musical experiences that can only be defined as spiritual or mystical. Yet, in our noble attempt to remain professional, philosophically neutral, and sensitive to students and parents of diverse faith traditions, we often leave spirituality out of the teaching studio entirely. The tangible basics of making music are much more certain.

In this last article devoted to the integration of body/mind/spirit, I would like to advocate for awareness of the spiritual nature of music study. This necessitates an awareness of the whole student, of each complex human being

who walks through our studio doors. I suggest that, at the very least, we not dismiss this important element of human existence. Holistic teaching can involve an awareness of our deepest values, ethics, sense of mystery or awe, transformation, self-transcendence, or personal search for meaning. Although there is little agreement over the meaning of the word *spirituality*, in modern usage it refers broadly to an element of subjective experience. If we choose to separate spirituality from religion, we can acknowledge that Buddhists monks and avowed atheists alike can have “spiritual” experiences. Perhaps paradoxically, if we choose to accept this perspective, spirituality becomes both sacred and secular.

This third dimension of the body/mind/spirit triad naturally invites personal introspection and contemplation. Like spirituality itself, contemplative practices may be perceived as sacred or secular. Contemplative activities may involve silence (meditation, centering), creativity (journaling, improvising), activism (vigil, pilgrimage), movement (yoga, labyrinth), and many other approaches. They may generate thoughts and feelings, as in devotion or visualization, or they may seek to quiet those thoughts and feelings, as in certain forms of meditation. Mindfulness – defined as the deliberate

focus of awareness, without judgment, on the thoughts and events of the present moment – is a steadily growing practice in schools from the elementary to the college level. Many contemporary educators contend that contemplative practices can greatly benefit the educational system.

In Western culture, contemplative education is a philosophy of education that integrates introspection and experiential learning in order to support academic and social engagement, develop self-understanding, and cultivate skills for engaging constructively with others. These practices aim to help students learn who they are, and search for larger purpose for their lives. Teachers may strive to integrate a secular ethics and secular spirituality to the educational endeavor, or may emphasize an ethics and spirituality that is not rooted in any particular ideology, but which is available equally to all students. They may seek to recast the traditional foundations for education into an integrative and transformative enterprise that cultivates the whole person in the fullest possible way.¹ Music study naturally lends itself to this type of holistic education. But how can contemplative practices specifically benefit music students?



Music as Mindfulness

Music is a contemplative art. It exists only in time, unfolding moment by moment. Therefore, the act of performing or actively listening to music is also the act of remaining alert in the present moment. In fact, when we experience a flow state of consciousness, we are focused wholly in the present, unaware of thoughts or feelings about the past or future. An unsatisfying performance experience may be one in which we were unfocused, easily distracted, or unable to subdue our critical conscious minds. If the goal is to remain gently focused on stage, without excessive self-criticism, then the practice of mindfulness can only strengthen that skill.

Jon Kabat-Zinn, a pioneer of modern mindfulness practice, articulated seven basic tenets of mindfulness. These are *acceptance, patience, trust, non-striving, non-judging, beginner's mind, and letting go*. Admittedly, some of these qualities seem inappropriate for a music student in the middle of a practice session. In the practice room, students must strive to accomplish their practice goals, learn to evaluate their own progress, and exercise determination in order to achieve the highest possible standards of excellence. Since non-striving and non-judging do not serve the practice room well, it would seem to contradict the need for mindfulness. However, a musician's goals are different on stage, and these attitudes of mindfulness become essential for performing comfortably in front of an audience. Musicians can learn to enjoy the performance experience without judging every possible flaw. They can trust

in their own good preparation, assuming that is the case, rather than worrying about potential disasters. Through non-striving, they can allow the music to take form without consciously forcing the technique or interpretation. By letting go, assuming they are well prepared, they can slip into the "zone," or experience a state of flow. A naturally meditative practice, music can become the medium for experiencing awareness through sound.

The benefits of mindfulness transcend the art of music making. An abundance of research suggests that mindfulness practice is beneficial to both our physical and psychological wellbeing.² Additional studies suggest that mindfulness practice is especially advantageous to music students who suffer from performance anxiety.³ By these accounts, mindfulness is the perfect tool to integrate the mind, body, and spirit. While some may perceive mindfulness as little more than a tool for training the mind, others may discover that it creates a safe space for exploring more profound levels of awareness. Through mindfulness, students have the opportunity to engage in private personal reflection if they wish to do so. They may find deeper meaning in the literature they are studying, or in the art of sharing music with others. They may improve their ability to communicate their music on many levels, and to experience a deeper connection with their audience, the composer, or themselves. Through quiet contemplation, they may even find the opportunity for self-compassion.



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A sensitive teacher does not need to change her pedagogy or force the issue in order to allow for the spiritual nature of music making. In fact, a wise instructor will take an open but hands-off approach, allowing each student the opportunity to find his own path. Students who feel cherished and validated may discover that the music studio is a safe space to reflect, feel, explore, and experiment with the more profound or ineffable aspects of music making. Others will feel more comfortable focusing on the physical and mental aspects of performing. I would simply encourage educators not to dismiss the potential of spirituality to music study

or to the human experience in general. How can we practice a truly integrated form of music teaching if we ignore some of the deepest, most personal reasons that many human beings study and perform music?

It has been a pleasure to engage with CFMTA members on this exploration of integrated teaching through the perspectives of body, mind, and spirit. As always, I would love to hear from any readers who have questions or their own experiences to share. You may reach me at vanessa.cornett@stthomas.edu.



Dr. Vanessa Cornett is the Director of Keyboard Studies and Associate Professor of Piano and Piano Pedagogy at the University of St. Thomas in Minneapolis - St. Paul. The Senior Editor for Clavier Companion magazine, she has also

published and presented widely on topics related to musician health and wellness. She greatly admires and respects her Canadian friends and their functional government.

1. Much of this language was adapted from the mission and goals of the Association for Contemplative Mind in Higher Education.
2. Although the research is too extensive to cite here, the literature suggests that mindfulness practice can lead to lower blood pressure, lower pulse rate, slower respiratory rate, improved immune system, decreased cortisol levels, increased relaxing alpha brain waves, and other improvements in physical health. In the realm of mental health, results may include decreased stress, anxiety, depression, anger; increased empathy and compassion, improved social skills, increased feelings of social connectedness, improved mood, and an overall improved sense of wellbeing.
3. See, for example, Chang et al. (2003), DeFelice (2004), Lin et al. (2009), Oyan (2006).



Ask Lori: Teaching Tips for Everyday Lessons

by Lori Elder



Q. I have an elderly student who wants to do a Grade 2 exam. She struggles with finger dexterity and she finds it hard to keep a steady tempo. How should I approach this, and how can I best help her to succeed?

Kjerstina Larsen, Vanderhoof, BC

A. If your student really wants to do the exam, I would definitely encourage her. Some students want to have a goal to work toward, and it's very important to them. As an older learner this may be even more so. The good news is that this person has many years of life experience, and that can be very helpful. Some thoughts and suggestions:

- **Find pieces that she really likes.** Then she'll enjoy the experience that much more.
- **Look for pieces in a moderate to slow tempo.** This way the dexterity challenges you mentioned are not as big.
- **Figure out what she is good at!** This could be warm tone, minor keys, singing melodies etc, and look for pieces that display these qualities.
- **Do metronome practice to develop a steady tempo.** Do this every week in the studio to develop good practice habits. Make a recording of her pieces at a slow, working tempo for her to play along with. An iPad, cell phone or digital recorder can be very useful for this. Then she can play along with this at home and be steady everyday instead of just once a week at the lesson.
- **Figure out what her biggest technical difficulties are and avoid these if you can.** Choose pieces that minimize these elements.
- **Search through the syllabus** and all your RCM back issues and find three choices for each list that you think are most suitable. This narrows things down. Play these pieces for her and have her choose from this pre-selected group. Expressive pieces can really feature a student's musicality, so try to bring that out. And, you can lean toward the easier pieces in the book, such as picking a one page piece over a two page. I always tell my students "you don't have to be a hero!"
- **Allow lots of time to prepare for this exam.** Get everything as secure as possible well ahead of the exam date.
- **Begin memory work early.** Many students have a lot of anxiety about memorizing. Break each piece into sections and memorize separate hands, slowly and methodically, then hands together. Memorize all the articulation details, dynamics and expressive aspects you plan to do. And remember, you can take the small memory deduction if memorizing everything is too overwhelming for your student.
- **Do practice performances of her pieces.** Visit family and friends who have a piano and play the pieces for them. Seniors centers, care facilities, churches and community centers often welcome a guest performer.
- **Practice relaxation techniques and breathing.** Help your student to stay calm and focussed with relaxed posture and deep breathing.
- **Get the Technique, Ear Training and Sight Reading very secure.** Have an ongoing program of study throughout the year for all these aspects.
- **Do mock exams** to practice going through the whole scenario. Include waiting in the lobby, greeting the examiner, walking to the piano, trying the piano and the beginning of the exam. Do role playing in the studio to prepare these important aspects.
- **Be encouraging and optimistic.** Many students need a lot of positive reinforcement to bolster their confidence. Be genuinely enthusiastic and encouraging, and give lots of praise to build up her self confidence. Good luck!



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance from the University of Toronto, a Bachelor of Music from UBC and an ARCT.





Review of Publications Critique de publications

PIANO PICCOLO

111 Original Classical Piano Pieces
Schott Music HL00196677

Piano Piccolo has been designed as a beginner's introduction to very easy original classical piano pieces. A collection of popular repertoire pieces in which the RCM includes in their leveled system along with some rarer finds that are not widely known. There are works by over sixty composers from every era; from the expected composers of Bach, Mozart, and Beethoven to the lesser known composers of Praetorius, Reinagle and Steibelt. The process to divide each genre was not added to the table of contents, but after a close analysis to separate the Baroque, Classical, Romantic and Modern era composers offered a rich treasure trove of pieces suitable for competitions, exams and playing for family and friends. The Baroque pieces are presented without any markings for articulation and dynamics, which lend the teacher-guided beginner to use their imagination for varied approaches. The rest of the piano pieces in this collection have some indications and fingerings that act as a guide to these little compositions. *Piano Piccolo* is an excellent opportunity for teachers to introduce beginners to classical pieces. I plan to use this collection for supplemental sight reading, analysis, recital material, and historical genre examples. A wonderful addition to any studio.

Sarah Lawton – Ontario

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Roubos, Julia Olson, and Kevin Olson
The FJH Music Company FJH2291

This collection of early elementary solos provides engaging, entertaining repertoire in a variety of styles. Evocative titles (and in some cases, song lyrics) draw students into the character and mood of each selection. Rhythms are notated using quarter notes, half notes, dotted half notes and whole notes. Rests and ties allow for interesting rhythmic figures, including syncopation. Of special note is the wealth of selections in $\frac{3}{4}$ time; eight of the fifteen pieces are in triple time. Most pieces stay within a 5 or 6 note range in each hand with a few octave jumps. The damper pedal is required in some pieces, but is always held down for at least a phrase. The expressive quality of each piece is supported through clear dynamic and articulation markings. Personal favourites include *A Feather in the Breeze*, *Cha Cha Chopsticks*, *Cool Cat Strut* and *Baby Elephant Blues*. This is an accessible, appealing collection in which a younger student will find a wealth of repertoire for recitals or personal enjoyment.

Nancy Mitchell - Ontario

AURORA

5 Original Piano Solos
by Naoko Ikeda
Willis Music Company HL00196677

Naoko Ikeda has beautifully composed 5 Piano Solos for the early to mid-intermediate levels which were inspired by the Scandinavian landscape. A true naturalist, her music reflects the diverse tastes of beauty, elegance, and humor. *Aurora* arouses the imagination through expertly navigated destinations with the use of included performance notes. My two favorite pieces in this collection are *Flora* and *Land of the Midnight Sun*. *Flora* "is a simple lied that begins with a bright melody heralding spring." A countermelody depicts contrasting themes which made me think of the many different types of flowers in a spring garden. Lyrical phrasing, intentionally shaped by the many specific dynamic and rhythmic instructions in this piece, provide a right handed melody line that is both simple yet interesting. *Land of the Midnight Sun* comes with the instructions to "play the opening melody cryptically and with restraint." A moving, impassioned response at measure 22 gives the impression of the mysterious North where the sun at times never leaves the sky. Ikeda states that she wrote this collection at a particularly tough time in her life. She used the writing process as a coping mechanism for her loss. Her sense of hope is well communicated to both performer and listener through these self-reflecting pieces.

Sarah Lawton - Ontario



Review of Publications - cont.
Critique de publications - suite.

MIX AND MATCH FOR OLDER BEGINNERS

Primer & Level 1 Performance Book
by Stephen Chatman and Tara Wohlberg
ECSPublishing 70708

My students and I had a great time playing through the thirty-six pieces. They all have complimentary duets that add depth and great colour and make for pleasant music making! I used this book for sight reading after time off during Spring Break. A number of the pieces are familiar which is always enjoyed by students. It was rather fun playing Christmas Carols in the end of March as well, although I must say I drew the line at *Jingle Bells!*, *Happy Birthday*, a song all students need to learn, is in the early part of the book. The music increases in difficulty and could definitely compliment any method books used with your students. A multi-key, five finger approach is used throughout. The second piece is titled *Glissando Boogie* and contains both descending and ascending glissandi. I like the footnote: 'optional mitten, oven mitt, or shirt sleeve on RH'. The book is pedagogically sound incorporating numerous terms and symbols our students learn in their theory books. The key signatures are basic; never exceeding a single sharp or flat and chromatic passages are also available in numerous pieces. There is varied articulation and hand crossing to make the music more interesting and complex. The shortest note value in the student's parts is an eighth note. The time signatures are primarily $\frac{3}{4}$ or $\frac{4}{4}$ but *Pomp and Circumstance* by Elgar is in cut time. I like the frequent use of the anacrusis as it really helps the student learn to get to the important beat 1. My students and I especially enjoyed the *Texas Tango* which has syncopation.

I found this book fun and very playable. A bonus for students is the included CD that contains two tracks for each arrangement: a full demo performance track for listening and practice, plus a separate play-along track that lets the student be the soloist. Truly enjoyable!

Jean Ritter - British Columbia

INSPIRED
7 Intermediate Piano Solos
by Irene Voros
Red Leaf Pianoworks

This is another lovely collection of music by Canadian Irene Voros. From the composer "Inspired features jazz elements of syncopated rhythms, complex harmonies and expressive melodic lines."

This collection features seven pieces of music with such evocative titles as Solace, Reflection, Impact, Compassion, Hope, Courage and Inspired. Each piece sets out to portray the mood of the title and there is something for every student.

This collection would be at the intermediate level and any of the pieces would make a great piece for a Canadian class in festival or as a year end recital piece.

A great book for the teacher to add to the Canadian section of their music library.

Lauren Kells - Saskatchewan

Piano Methods Books

Stephen Chatman and Tara Wohlberg

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ETUDES

Book 1

by Stephen Chatman

ECS Publishing 31370675

If you are familiar with Stephen Chatman's piano music through his aptly named *Amusements (Earthquake, Sneaky)*, through his expressive *British Columbia Suite (Maple Bay at Twilight, Douglas Firs)* or through his evocative and often melodic *Preludes (Tara, Nocturne)* you may want to buckle up your seat belt before tackling the five etudes for piano solo in Book 1. All of them are very fast! All of them are creative, innovative, exciting and technically demanding.

Maze features five pages of rapid sixteenth notes in contrasting and mostly contrary figures between the hands. Beginning in a very low register the maze of patterns winds its way up through middle register, to high register and back down again, repeating this several times, mostly keeping the hands so close together that they overlap each other's space.

Bash is also atonal but completely triad based as each hand hammers out major triads in an alternating but changing pattern. There are frequent repetitions of a triad but in an inconsistent way so that the rhythm completely overwhelms the meter.

The third etude is for left hand alone and is somewhat similar to the first etude in its unflagging sixteenth note rhythm. The patterns here however, are more like alternating broken chords rather than the stepwise motion of the first.

Inversion consists of half notes, quarter notes and dotted quarter notes, many of

them accented, around which staccato eighth notes dance.

The final etude, *Evolution* is written in $\frac{3}{4}$ time with sixteenth notes which move up and down from LH to RH in a close wave like pattern. After establishing this figuration a dotted eight note melody begins to appear at the beginning of each group of six sixteenths as the undulating motion changes from up and down to down and up. While the patterning remains the same, the direction of motion changes from section to section, ending as it began.

Each of these advanced technical challenges are a minute to a minute and a half long. Dynamic and pedal markings are frequent and precise. Changing meter often accomplishes a ritardando or a pause between sections. These are dynamic material for an eager advanced performer!

Joyce Janzen - British Columbia

I had a bit of mailing issues this time and some of the books did not make it in time to be reviewed, so they will be included in the Fall issue.

Thank you Jean, Joyce, Laureen, Nancy and Sarah for taking the time to review these books for the members. I do enjoy them.

Dina

SOLOS FOR WEDDINGS

50 Advanced Arrangements

The Professional Pianist Series

arranged by Dan Coates

Alfred Publishing 44276

This book contains a comprehensive selection of classical and popular music commonly played at weddings and would be a useful addition to the library of an advanced student embarking on a career as a wedding musician. The arrangements are at an early advanced level and contain technical challenges such as octaves, four-note chords, arpeggiated accompaniments, 16th note runs, syncopated rhythms, 3 against 2 rhythms, and multiple voices in the same hand. Many selections are arrangements of music that was originally composed for larger ensembles or for a singer with accompaniment and the piano arrangements effectively capture the character of the original music. Titles include classical selections such as *Bridal March (from Lohengrin)*, *Wedding March*, *Canon in D*, *Ave Maria* (both the Bach-Gounod and Schubert versions), *Jesu*, *Joy of Man's Desiring*, and *Trumpet Tune in D* among others. The book also includes jazz and pop standards such as *At Last*, *Embraceable You*, *My Funny Valentine*, *You Raise Me Up*, and *They Can't Take That Away from Me* and movie tunes such as the main title theme from *The Notebook*, *So This Is Love*, *Beauty and the Beast*, and *Can You Feel the Love Tonight*. While the repertoire in this book is not particularly innovative, it is a very marketable collection that would provide a solid foundation for any aspiring wedding musician.

Nancy Mitchell - Ontario



Review of Publications - cont.

Critique de publications - suite.

The Music of Teaching: Learning to Trust Students' Natural Development

by Barbara Kreader Skalinder

Hal Leonard HL00157332

This resource aims to support teachers in creating relevant and individualized programs of study for all students. Insight gleaned from the author's long career as a teacher and research in educational psychology are used to flesh out a philosophy of teaching that is based on caring and perception of students' needs. The book is divided into four parts: "Teaching Yesterday's Child", "Teaching Today's Child", "Teaching the Real Child", and "Teaching Yourself." The first section addresses pedagogical practices from the mid-20th century and discusses how societal changes and children's changing profiles as learners have made some of

these practices obsolete. The second section discusses common characteristics and needs of contemporary students, including the omnipresence of technology, the plurality of music in students' lives, and the intense pressure to achieve. In the third section, the author delves into the importance of perception and responsiveness to individual student needs in helping students be successful and enjoy their music studies. The final section addresses the teacher as a professional and discusses topics such as fees, income streams other than traditional private lessons, and productive relationships with parents. Throughout the book are many anecdotes from the author's long career as a piano teacher in a variety of settings. Her warmth and genuine care for her students come

through in the stories she tells to illustrate the themes of the book. This book reads like a conversation with a mentor over coffee rather than a text-book or "how-to" guide; it focuses on the adoption of a philosophy of teaching that is responsive to the individual needs of students rather than giving detailed prescriptions for successful teaching. While this book would be of interest to teachers at any stage in their careers, I feel it would be a particularly welcome addition to the library of an experienced teacher who might be feeling burnt out and in need of renewed inspiration. It is an engaging, quick read that leaves one feeling refreshed and ready to help every student achieve his or her musical potential.

Nancy Mitchell - Ontario



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