

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

VOLUME 67 - NUMBER / NUMÉRO 1 - SEPTEMBER / SEPTEMBRE 2015



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1



2



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4



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Opening Night Gala

- 1 - Vancouver Chinese Music Ensemble
- 2 - Donna Fishwick Ensemble
- 3 - James Parker
- 4 - Bob Murphy Jazz Trio
- 5 - Sara Davis Buechner
- 6 - Janet Scott Hoyt
- 7 - The Gateway Theatre
- 8 - Reception

More on Page 32 *Photos by John Lougheed*

PUBLICATION INFORMATION

Official Journal of the CANADIAN FEDERATION OF MUSIC
TEACHERS' ASSOCIATIONS / FÉDÉRATION CANADIENNE DES
ASSOCIATIONS DES PROFESSEURS DE MUSIQUE

CIRCULATION approx. 3500 - FOUNDED IN 1935

UPCOMING EDITIONS OF

The Canadian Music Teacher
Le professeur de musique canadien

Winter (Hiver) Edition 2016

- Publication: January 2016
- Submission Deadline: December 1, 2015

Spring (Printemps) Edition 2016

- Publication: May 2016
- Submission Deadline: April 1, 2016

Fall (Automne) - Canada Music Week® Edition 2016

- Publication: September 2016
- Submission Deadline: August 15, 2016

SEND ALL MATERIALS FOR EDITIONS TO:

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The official journal of the Canadian Federation of Music Teachers' Associations/Fédération canadienne des associations des professeurs de musique is published three times a year. Its purpose is to inform music teachers about the Association's activities, provide a forum for discussion and supply information of topical interest.

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.

SUBSCRIPTIONS

Non-members may receive a subscription by submitting an annual fee to:

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The fee for Canadian residents \$ 20.00 per year.
For non-residents \$ 30.00 per year.

Make cheque payable to CFMTA/FCAPM.

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GREETINGS FROM CFMTA PRESIDENT SALUTATIONS DE LA PRÉSIDENTE DE LA FCAPM

Cynthia (Cindy) Taylor



Many of us began our summer by attending the CFMTA/FCAPM Conference hosted by the BCRMTA. Concerts and workshops were presented that were inspiring and rejuvenating to all. The conference committee did an outstanding job of making everyone feel welcome and we left the conference inspired and replenished by the stimulating concerts and workshops we had the privilege of attending. We renewed our acquaintance with members from across Canada, the USA and Hong Kong, and made new friendships with like-minded colleagues. Thank you BCRMTA for bringing us this wonderful conference to begin our summer.

The National Officers, Executive Council members and Committee Chairs attended the CFMTA/FCAPM annual meeting where voting took place for the changeover of Officers. As your new President I would like to thank Lorna Wanzel for her many years of service as an Officer of the CFMTA/FCAPM and for the years she has served as the delegate from

Nova Scotia. Her knowledge of our organization has been a great influence on all of us and we have grown in our understanding of CFMTA/FCAPM under her guidance.

I am so very grateful that Charline Farrell, Past President, will continue to be a mentor to me during my term. Her guidance and encouragement throughout the past two years, while I have been learning about our organization, has been gracefully offered with much patience. It is with excitement and some trepidation that I follow in her footsteps and I am very grateful for her ongoing support.

Charline and I are very happy to welcome Tiffany Wilson, from Manitoba, as the new Vice President of CFMTA/FCAPM. Tiffany brings her experience as the President of the MRMTA and a global view of musical knowledge from her experiences living and studying in Europe. With Cathleen Gingrich (our new Secretary) and Lynda Baechler (our new Treasurer), the Executive Council will be working together on your behalf and I feel that the future looks exciting for our organization. In

addition, we truly value the important contributions of our various committee chairs and members, whose participation and input is essential to our success.

My vision is one of working together in a spirit of unity to bring programs and projects to each Province and Territory of Registered Music Teachers. We live in a vast country, but through music we can communicate our love of music and be kindred spirits across the miles. As Janet Scott Hoyt, the key speaker for the CFMTA/FCAPM Conference in British Columbia, reminded us

- "by living the musician's life, we change the world".

Together we can work together to keep music a growing and vital art across Canada.

Cynthia (Cindy) Taylor
President - CFMTA/FCAPM

ANNOUNCEMENT OF ANNUAL MEETING 2016

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

Toronto, Ontario - July 6th & 7th, 2016

Venue - TBA

Business to be conducted includes:

Complete the business of the current year

Transact business as it is brought before the meeting

Appoint Auditors.

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

Dated at Vancouver, British Columbia this 15th day of August, 2015

Plusieurs d'entre nous avons commencé notre été en participant au congrès offert par l'association de la Colombie-Britannique (BCRMTA). Ateliers et concerts ont été présentés et furent tout aussi rafraichissants que rajeunissants ! Le comité organisateur du congrès a réalisé un travail extraordinaire tout en n'oubliant pas de favoriser un climat convivial. Ainsi nous avons quitté ce congrès plus inspiré et rempli à nouveau par les concerts et les ateliers stimulants auxquels nous avons eu le privilège de participer. Aussi, nous avons eu la chance de renouer avec des membres provenant des quatre coins du pays, des États-Unis et de Hong Kong et de faire de nouvelles connaissances. Je remercie la province de la Colombie-Britannique de nous avoir préparés ces bons moments pour débiter notre été.

Lors de l'assemblée générale de la FCAPM/CFMTA, le comité exécutif national, les délégués ainsi que les coordonnateurs d'activités ont voté pour le nouveau comité exécutif national. En tant que nouvelle présidente, j'aimerais remercier Lorna Wanzel pour les nombreuses années passées à siéger sur le comité national de la FCAPM/CFMTA et pour

toutes les années au service de sa province, la Nouvelle-Écosse, en tant que déléguée. Sa connaissance de notre organisation fut d'une grande influence sur nous. Elle nous a permis de mieux comprendre la FCAPM/CFMTA sous sa gouverne.

Je suis tout aussi reconnaissante envers Charline Farrell, ex-présidente, qui continuera à être un mentor pour moi pendant les deux prochaines années. Au cours de son mandat de présidente alors que j'apprenais le fonctionnement de notre fédération, ses conseils et ses encouragements ont toujours été exprimés avec patience et délicatesse. C'est avec une vive émotion et une certaine inquiétude que je suis les pas tracés par Charline et je suis extrêmement reconnaissante de son indéfectible support.

Charline et moi-même sommes très heureuses d'accueillir Tiffany Wilson, du Manitoba, en tant que vice-présidente de la FCAPM/CFMTA. Tiffany apporte avec elle toute son expérience comme présidente du MRMTA. De plus, elle amène une vision globale de ses connaissances de l'apprentissage musical acquises lors de ses études musicales et de son séjour en Europe. De pair avec Cathleen Gingrich (notre nouvelle

secrétaire) et Lynda Baechler (notre nouvelle trésorière), le comité exécutif national travaillera ensemble pour vous. Nous valorisons l'importante collaboration de nos coordonnateurs d'activités et de nos membres, lesquels contribuent grandement à notre succès par leur implication et leur dévouement.

Ma vision est d'abord de travailler ensemble dans un esprit d'unité afin de diffuser nos projets et nos programmes vers chaque province et territoires de notre fédération. Nous vivons dans un grand pays mais grâce à la musique nous pouvons communiquer notre amour de celle-ci et être des âmes sœurs malgré les distances. Tout comme le disait Janet Scott Hoyt, notre conférencière lors d'un exposé pour la FCAPM/CFMTA en Colombie-Britannique, elle nous rappelait

« qu'en vivant la vie de musiciens, nous changeons le monde ».

Ensemble nous pouvons travailler à faire de la musique un art vital en croissance à travers le Canada.

Cynthia (Cindy) Taylor

Présidente de la FCAMP/CFMTA



ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2016

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

Toronto, Ontario - 6 et 7 juillet 2016

Lieu - TBA

Voici les points qui seront abordés :

Compléter les affaires de l'année en cours

Traiter des sujets qui seront soumis avant la rencontre

Procéder à la nomination d'un vérificateur.

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

En date du 15e jour du mois d'août 2015 à Vancouver, en British Columbia.

HELLO FROM THE EDITOR MOT DE L'ÉDITRICE

Dina Pollock



Hello Everyone,

I hope you had a great summer and are settled into the new year of teaching. It has been a busy spring and summer for me. I enjoyed being on the conference committee and meeting all the members in Vancouver - hope you had a great time and had some time to explore our province.

As you read this issue you may notice a difference in how the magazine looks. I am trying different fonts and I am looking for some feedback from you the members. Let me explain: There are two basic family of fonts.

SERIF

Adobe Garamond Pro (Regular & Italic)

The quick brown fox jumped over the lazy dog
The quick brown fox jumped over the lazy dog.

SAN-SERIF

Calibri (Regular & Italic)

The quick brown fox jumped over the lazy dog
The quick brown fox jumped over the lazy dog.

On front cover . . .

Terry Small - Engaging the Brain



Vancouver Chinese Music Ensemble
from Opening Night Concert



Rena Sharon - Learning collaboration
through Chamber Music



Trade Show



Session with Dr. Mark Laughlin



Competitors and Judges



Competition Winner with Judges



Serif historically has been used for print. I have been using this font for the text in the Canadian Music Teacher magazine. This trend has been changing and more designers have moved to a San-Serif font.

A **San-Serif** font is preferred for a digital output. Monitor, tablet or smart phone would be an example.

Normally a magazine that has both digital and print would be formatted two ways - one for the print and one for digital (double the work) which is not in our budget.

Which is better ???

So we are trying an experiment - which do you prefer?

Do we format the magazine for print - or print the digital format. So I am looking for feedback. Look over your last issue of CMT - compare the text to this issue and let me know which is easier to read.

editor@cfmta.org

Thanks Dina

Dear Editor,

Years and years ago I cut out a really cute poem from either the provincial or national magazine which interspersed Italian terms needed for Rudiments within the storyline. It began "The kitten walks on velvet toes, pianissimo she goes". I still use it with my theory students. It would be great if someone knew the origin of the poem so we could re-print it with appropriate permissions. (Its OLD because 'the ice-box doors staccato click!'). I have attempted to google it without success. If you know the provenance of this poem, please let the Editor know!

Thank-you!

Joyce Janzen - BC



MEET OUR NEW RENCONTRER NOTRE NOUVEAU

Vice President - Tiffany A. Wilson



TIFFANY WILSON - Vice President



Tiffany Wilson (B. Music, A.M.M., R.M.T.) is a successful singer, pianist and actress. She is currently living in Winnipeg, Canada. Having earned her Bachelor of Music in Vocal Performance and Drama at the University of Manitoba and acquired an A.M.M. in piano from the Western Board of Music, Ms. Wilson is a skilled performer. Further vocal studies brought her to New York and then abroad to England, France and Italy where she studied with this century's masters: Gianni Raimondi, Mary Thomas and Jean Giraudeau. In Europe, she performed, studied, and perfected those (Italian, French) languages in which she is fluent and loves to teach.

Learning Italian, Ms. Wilson never imagined that she would be doing voice overs to make an app available worldwide on cellular phones. She is thrilled to be the voice for the Ultimate Music Theory App, as are her enthusiastic students.

Known affectionately as "Miss Tiffany" to her many voice and piano students, she has her own successful home based music studio. She teaches for

the Preparatory Studies programme at the University of Manitoba - Faculty of Music and at St. John's Ravenscourt private school in Winnipeg, Manitoba. Ms. Wilson is constantly at the piano accompanying and encouraging her students, at their private lessons, for festivals, concerts and exams. Students graduating from her private studio are acclaimed artists around Europe and North America.

Ms. Wilson is the current President of the Manitoba Registered Music Teachers' Association (term 2013 – 2016), to which she is passionately dedicated. Her knowledge and expertise in music make it possible for her to also be heavily involved with adjudicating, and giving workshops and master classes around Manitoba and Ontario.

Acknowledged as an excellent disciplinary and exacting educator, Miss Tiffany inspires both young and old to follow their passion for music; sharing her vast knowledge and experience to lead them to become accomplished artists in their own right.



I'm honoured to have not only been nominated, but elected to serve as Vice-President of the CFMTA/FCAPM. It is with great pride that I will eventually follow in my Grandmother Thelma Wilson's footsteps (CFMTA/FCAPM President, 1975-1978). This is an organization of elite Canadian musicians amongst whom I am daily humbled to call my colleagues. The current executive is a highly efficient, dedicated group of volunteers that keep the CFMTA/FCAPM running like a well rehearsed orchestra and I look forward to our collaboration over the next 6 years of my service.

Tiffany A. Wilson (B. Mus., A. M. M., R.M.T.)

President, Manitoba Registered Music Teachers' Association



2015 EXECUTIVE MEETING HIGHLIGHTS

2015 FAITS SAILLANTS DE REUNION DE DIRECTION

JULY 8TH - 9TH, 2015 VANCOUVER, BC



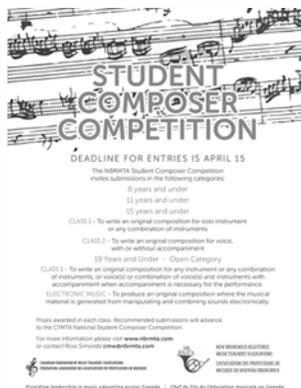
Agenda Items	CFMTA/FCAPM Executive Meeting-July 8, 2015-Summary
Call to Order	President Charline Farrell called the meeting to order at 9:03
Acceptance of Agenda	Motion 1 –To accept the Agenda as amended
Minutes – July 2014	Motion 2 -That the minutes from the CFMTA/FCAPM meeting 2014 be adopted Motion 3 -That we receive Officers’ Meeting Minutes 2015 Motion 4 -That today’s meeting be recorded for the purpose of completing the minutes
Correspondence	New Secretary Cathleen Gingrich shared an update regarding the difficulties receiving mail promptly.
Report from the President	Motion 5 -To accept the President’s Report as distributed
Report from Office of CFMTA/FCAPM	Motion 6 -To accept the Secretary’s Report
Report from the Vice President	Motion 7 -To accept the Vice President’s Updated Report
Financial Reports	Motion 8 -To receive the report of the Finance Chair Motion 9 - To continue to engage Lynda Baechler as CFMTA/FCAPM Treasurer, to complete the rest of the two year term, which is up for renewal in July 2016 Directive 1 - That staffing contracts be added as an addendum to the Policies and Procedures Manual Motion 10 - To continue to engage a bookkeeper to complete this fiscal year’s financials. Term up for renewal in July 2016. Motion 11 - That the draft of our audited statement be received by email when our accountant, Christene Scrimgeour, has it completed, with an e-vote October 1 st , 2015. Motion 12 - That all accounts be paid up to the end of our fiscal year 2015 Motion 13 - To table the budget to the end of the meeting.
Guests	Courtney White -from The Personal. Courtney spoke about the relationship between The Personal and CFMTA/FCAPM. She answered questions from the delegates. Bill Nilsson – from Westland Insurance Group. Bill gave an overview of Intact Insurance, our member Liability Insurance. William Cunningham-from the Banff Centre for the Arts. William recently approached CFMTA/FCAPM in the hopes that our associations could work together to promote music in Canada. He spoke about the programs that are available at the Banff Centre.
Standing Committee Reports Competitions	Motion 14 - Competitor is allowed to change the order of his/her programme for this competition. Motion 15 - That the 1 st Place Award of \$5000.00 be raised to the full \$6000.00 donated by The Personal.
Bylaws & Policies and Procedures	Motion 16 - Accept the Policies and Procedures with amendments

Agenda Items	CFMTA/FCAPM Executive Meeting-July 8, 2015-Summary
Professional Development & Research	Motion 17- That CFMTA/FCAPM provide funding up to \$2500.00 for Pat Frehlich, Research Chair, to attend the ISME Conference in Glasgow, Scotland in 2016.
Public Relations and Marketing	Directive 2 – To begin the process of obtaining quotes for work to be done on our website Motion 18 – That Dina Pollock be appointed Chair of the CFMTA/FCAPM Advertising Sub-Committee
Strategic Planning	Motion 19 – That the five year Strategic Plan be tabled to a Webinar or Skype meeting in the fall
Translation	Directive 3 – To do research pursuing translating the Policies and Procedures Manual, including performing a word count, as well as searching for more French speaking members from outside of Quebec to be on the Translation Committee
Young Artist Tour	Motion 20 – To receive the Standing Committee Reports
Ad Hoc	Motion 21 – To receive the Ad Hoc Committee Reports
Provincial Reports	Motion 22 – Receive the Provincial Reports
Branching Out	Motion 23 - That the Branching Out Project for 2015-2016 be \$100.00, distributed randomly to 20 branches, who apply between November 30, 2015 and March 30, 2016, with the event being held between November 15, 2015 and March 15, 2016.
Resolutions Resolutions from 2014 sent to Provinces	Resolution 1-Nova Scotia -That the Executive Meeting be extended to a two-day meeting starting in Toronto in 2016. Defeated. Resolution 2 – Strategic Planning -Be it resolved that the position presently identified as Secretary-Treasurer in our Bylaws be changed to Administrative Officer. This position shall include all the duties currently identified in the Policies and Procedures and Bylaws for Secretary and Treasurer. Withdrawn. Resolution 3 – Strategic Planning - Be it resolved that the position of Administrative Officer come into effect at the July 2015 Executive Committee Meeting. Withdrawn. Resolution 4 – Strategic Planning – Be it resolved that three new Officer Positions be elected/appointed, which are designated respectively Recording Secretary and Treasurer. These positions would come into effect at the July 2015 Executive Committee Meeting. Withdrawn. Resolution 5 – Strategic Planning – Be it resolved that new duties be drafted to suit the new Officer positions during the 2014-2015 year to come into effect at the July 2015 Executive Committee Meeting. Withdrawn. Resolution 6 – Strategic Planning – Be it resolved that CFMTA/FCAPM begin the process of hiring, on contract, a Convention Coordinator. Defeated. Resolution 7 – Yukon - Be it resolved that Plenipotentiary authority be granted to all delegates. Defeated.
Budget – 2015-2016	Motion 24 – That the 2015-2015 Budget be amended to include \$2500.00 for Pat Frehlich to attend the 2016 ISME Conference in Glasgow, Scotland, with funds coming from surplus/reserve. Motion 25 - That the amended Budget 2015-2016 be accepted.
Elections	Vice President – Tiffany Wilson President – Cynthia (Cindy) Taylor
Adjournment	Executive Committee Meeting adjourned at 5:48 PM



2015 EXECUTIVE MEETING HIGHLIGHTS - CONT.
2015 FAITS SAILLANTS DE REUNION DE DIRECTION - SUITE.

Agenda Items	CFMTA/FCCAPM Annual General Meeting-July 9, 2016
Welcome	President Charline Farrell opened the CFMTA/FCAPM AGM on July 9 th at 12:31 PM
Technology and Teaching Award	Presented by Roland
Agenda	Motion 1 - Accept 2015 AGM Agenda with amendments Motion 2 – To accept the AGM 2015 Financial report Motion 3 – The appointment of Christene Scrimgeour as our 2015-2016 Auditor
Greetings	Gary Ingle, Executive Director of MTNA , brought greetings from MTNA and congratulated CFMTA/FCAPM, and the BC Conference Committee, on a successful National Conference. Rebecca Groom, President of MTNA , invited CFMTA/FCAPM members to the 2016 MTNA Conference in San Antonio, Texas, and in Baltimore, Maryland, in 2017.
Adjournment	AGM adjourned at 12:51.



Posters are available for download on the website.
www.cfmta.org

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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!*



New from Alfred's Basic Piano Library

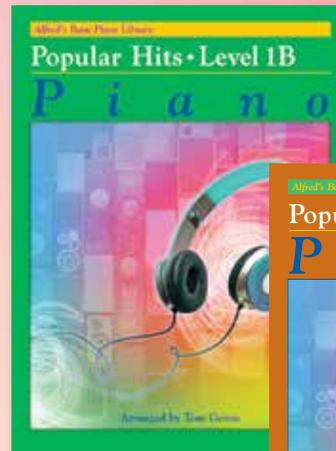
Popular Hits, Levels 1B & 2

Arr. Tom Gerou

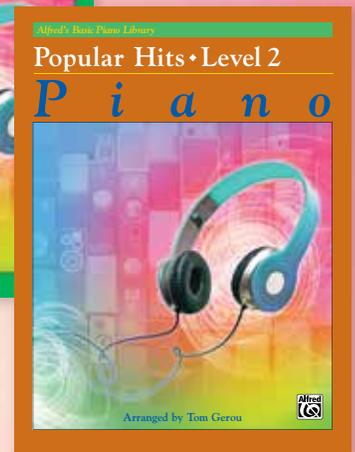
The contemporary arrangements included in Popular Hits offer a mix of Broadway, pop, and movie music to be used as supplementary pieces for students. Soon after beginning piano study, students can play attractive versions of favorite classics, as well as the best-known popular music of today.

- This book is correlated page-by-page with the Lesson Books in *Alfred's Basic Piano Library*.
- Only the most suitable songs for each grade level were selected.
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When assigned with material in *Alfred's Basic Lesson Books*, new concepts are reinforced in a fun and motivating way, increasing the student's interest in piano study.



Level 1B (44700)



Level 2 (44701)

6 Use after page 19.

Let It Go
(from Walt Disney's *Frozen*)

Music and Lyrics by
Kristen Anderson-Lopez and Robert Lopez
Arr. by Tom Gerou

Moderato

DUET PART (Student plays 1 octave higher.)

Moderato

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Level 1B

4 Use after pages 16-17.

Best Day of My Life

Words and Music by Zachary Barnett,
James Adam Shelley, Matthew Sanchez,
David Rubin, Shep Goodman and Aaron Accetta
Arr. by Tom Gerou

Allegro

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Level 2

Level 1B titles:

- All About That Bass
- Baby
- Batman Theme
- Believer
- Cantina Band
- Clouds
- Everything Is Awesome
- Let It Go
- Mamma Mia
- May the Force Be with You
- Moog City (from *Minecraft*)
- When Can I See You Again?
(from Walt Disney's Animated Feature *Wreck-It Ralph*).

Level 2 titles:

- All Night (Icona Pop)
- Best Day of My Life
- Don't Stop Believin'
- Over the Rainbow (As sung by Israel "IZ" Kamakawiwo'ole)
- Maybe (from *Annie*)
- Raiders March
- Some Nights
- Star Wars (Main Theme)
- Take On the World (Theme from *Girl Meets World*)
- You Raise Me Up
- You've Got a Friend in Me

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Pencils	10 for \$5	_____ @ \$5	\$ _____
Total			\$ _____

An invoice with the exact mailing costs will be sent by email.

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To ensure prompt delivery, please order before November 1, 2015.



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Deadline October 15, 2015



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DE LA MUSIQUE CANADIENNE^{MD}?

CFMTA/FCAPM is presenting two awards of \$250 each to the two entries judged as the most worthy by a panel of judges from across Canada. All branches in Canada are eligible to submit an application.

These awards are made possible by the generous annual donation of William Andrews of Toronto, ON.

William Andrews is an excellent musician and is supportive of young musicians. In addition to his financial support for CFMTA/FCAPM, he is our travel agent for delegate travel and special events.

Application Guidelines:

- Send a brief written proposal of the Canada Music Week project or event that your branch is planning for 2015. Describe your goals, plan of action and proposed timeline. Include a budget and plans for promoting the event. (maximum two pages).
- The focus should be on Canadian music and composers. The grant does not cover scholarships, or operating expenses for Contemporary Showcase Festivals.
- 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.
- All proposals must be received by October 15, 2015.
- 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.

For more information or to submit proposals, contact:
canadamusicweek@cfmta.org

La FCAPM remet deux prix de 250 \$ chacun aux deux candidatures jugées comme étant les plus méritantes par les membres du jury provenant de partout au Canada. Toutes les divisions canadiennes peuvent soumettre une demande.

Ces prix sont rendus possibles grâce aux généreux dons annuels de William Andrews de Toronto, Ontario.

M. Andrews est un musicien d'excellence qui appuie les jeunes musiciens. En plus de son soutien financier envers la FCAPM, il est l'agent de voyages de nos délégués et lors de nos événements spéciaux.

Directives à suivre pour soumettre une demande:

- Faire parvenir une brève proposition du projet ou de l'événement Semaine de la musique canadienne que votre division souhaite organiser en 2014. Décrivez vos objectifs, votre plan d'action et l'échéancier souhaité. Incluez le budget alloué et ce que vous planifiez faire pour promouvoir l'événement. (Maximum de deux pages).
- L'emphase doit être mise sur la musique et les compositeurs canadiens. La subvention ne couvre pas les bourses d'études ni les frais de fonctionnement des festivals de musique contemporaine.
- Les profits de l'événement ne peuvent être versés à une autre œuvre de bienfaisance.
- Précisez le nom de la division et les coordonnées (adresse, téléphone et courriel) du président du comité du projet.
- Les organismes ayant déjà bénéficié d'une subvention sont admissibles et peuvent soumettre une demande pour un nouveau projet.
- Toutes les propositions doivent être soumises au plus tard le 15 octobre 2015.
- Les divisions qui reçoivent les prix devront soumettre un rapport qui sera publié dans l'édition Canada Music Week® du magazine *Canadian Music Teacher*.

Pour de plus amples renseignements ou pour soumettre une proposition, veuillez contacter:
canadamusicweek@cfmta.org



CFMTA STUDENT COMPOSER COMPETITION CONCOURS DE LA FCAPM POUR ÉLÈVES COMPOSITEURS

Martha Hill Duncan - Competition Adjudicator



The CFMTA Student Composer Competition is a national competition for First Place Winners of Provincial Composition

Competitions. Entries are submitted by Provincial Canada Music Week® Coordinators for Canada wide judging before June 1st each year. Students interested in this competition are encouraged to contact their provincial representatives for information and deadlines for entering their provincial competitions.

Scholarships are awarded to winners in each category, and the Helen Dahlstrom Award is given annually to the best national composition as selected by the adjudicator. Helen Dahlstrom was the founder of Canada Music Week®.

Le Concours de composition pour élèves de la FCAPM est un concours national réservé aux lauréats des premiers prix des concours de composition

provinciaux. Les oeuvres sont soumises à un jury pancanadien par les coordonnateurs de la Semaine de la musique canadienneMD avant le 1er juin de chaque an. Les élèves qui souhaitent participer à ce concours doivent communiquer avec leurs représentants provinciaux pour obtenir de plus amples renseignements et connaître les dates limites d'inscription de leurs concours provinciaux.

Des bourses d'études sont remises aux lauréats de chacune des catégories, et le prix Helen Dahlstrom est remis annuellement pour la meilleure composition nationale sélectionnée par le juge. Helen Dahlstrom est la fondatrice de la Semaine de la musique canadienneMD.

CFMTA/FCAPM congratulates the following winners of the 2015 Student Composer Competition:

PREPARATORY LEVEL - CLASS 1

NIVEAU PRÉPARATOIRE - CATÉGORIE 1

First place

Second place

Honourable mention

8 years and under - composition for solo instrument

8 ans et moins - composition pour instrument soliste

Elena Brushett (NS)

Animal Parade, A Suite

Dhaboavan Sothivannan (ON)

Lydian March

Nicolas Rempel (MB)

Pink Waltz

PREPARATORY LEVEL - CLASS 2

NIVEAU PRÉPARATOIRE - CATÉGORIE 2

First place

Second place

8 years and under- composition for voice

8 ans et moins - composition pour voix

Roberta Iuvale (BC)

The Pickle Jar

Eli Bence (NS)

The Haunted House

CATEGORY A - CLASS 1

CATÉGORIE A - CATÉGORIE 1

First place

Second place

Second place

Honourable mention

Honourable mention

11 years and under - composition for solo instrument

11 ans et moins - composition pour instrument soliste

Eric Bouchard (ON)

Duet Fantasia No. 1

Marissa Hart (SK)

In the Clouds

Samuel Li (BC)

Orpheus

Alexander Bai (AB)

Saturn's Rings

Luke Mainwaring (NS)

Galaxy Takes Revenge

CATEGORY A - CLASS 2
CATÉGORIE A - CATÉGORIE 2

First place
Second place
Honourable mention

11 years and under - composition for voice
11 ans et moins - composition pour voix

Adam Kulju (ON) *Snowflake Suite*
Seth Dockendorff (PE) *Stand for PEI*
Emerald Rose Lake (NS) *Our Heritage Home*

CATEGORY B - CLASS 1
CATÉGORIE B - CATÉGORIE 1

First place
Second place
Honourable mention

15 years and under - composition for solo instrument
15 ans et moins - composition pour instrument soliste

Carmyn Slater (BC) *Sound Capsule*
Jeanne Frenette (QC) *Fantaisie en quatre temps*
Leonid Nediak (ON) *Sonata No. 1 in C Major*

CATEGORY B - CLASS 2
CATÉGORIE B - CATÉGORIE 2

First place
Second place
Honourable mention

15 years and under - composition for voice
15 ans et moins - composition pour voix

Anika France (ON) *The Last Enchanted Lullaby*
Chloe Dockendorff (PE) *The Song of Autumn*
Anna Schwartz (MB) *My Perfect World*

CATEGORY C
CATÉGORIE C

First place
Second place
Second place
Honourable mention

19 years and under
19 ans et moins

Owen Maitzen (NS) *Wistful Thinking*
Kevin Chen (AB) *Tears*
Haotian Yu (ON) *Reflections on the Idea of Order*
Guillaume Bellemare (QC) *Etude de virtuosite*

CATEGORY D
CATÉGORIE D

First place
Second place
Honourable mention

Open
Ouvrte

Timothy Brennan (NL) *December 26. 2004*
Kevin Chen (AB) *River Rhapsody String*
Stephanie Orlando (ON) *Quartet No. 1*

HELEN DAHLSTROM AWARD
PRIX HELEN DAHLSTROM

Timothy Brennan (NL) *December 26. 2004*



ELENA BRUSHETT (NS) - *Animal Parade, A Suite*

Elena Brushett is eight years old, and attends The Halifax Grammar School. She started taking piano lessons in October 2014, and immediately began writing and performing her own compositions under the encouragement of her teacher, Julie Post. Elena has a passion for art, and also loves playing in the ocean and reading - when she is not playing her piano, of course! *



ROBERTA LUVALE (BC) - *The Pickle Jar*

Robbi wrote the *Pickle Jar* for voice and piano when she was 7 and a half years old. We enjoy homeschooling in Victoria with lots of great outdoor activities. Robbi also takes lessons in tap and jazz dance, swimming, soccer and gymnastics along with her piano playing. Her favorite activities are drawing and reading mystery books. Robbi studies piano with Pamela Smirl in Victoria, and plans to compose more songs and take her Prep B exam this summer. *



ERIC BOUCHARD (ON) - *Duet Fantasia No. 1*

Eric started dabbling at the piano at the age of 2 and spent hours watching his dad play piano and listening to recorded music. He started taking piano lessons with Carolyn Solberg at the age of 6, and began composing at the age of 7. He has been studying with Catherine Donkin for the past year. He likes to compose in a Romantic style, and he also takes existing compositions for other instruments, or for orchestra, and adapts and transcribes them for the piano. He has performed several of his pieces at recitals of the Suzuki Piano Association of Ottawa/Gatineau. Eric's favourite composers at present include Liszt, Beethoven, Rachmaninoff, and Schumann. His other interests include drawing, playing Minecraft, and camping. *



ADAM KULJU (ON) - *Snowflake Suite*

Adam Kulju is 11 years old and lives in Vaughan, Ontario. Adam has been composing since the age of 5, and has posted over 50 original pieces to his channel on YouTube including piano solos, duets for piano, violin, saxophone, and bassoon, trios, quartets, and several lyric pieces, including *Snowflake*.

Adam studies piano and basic theory under Dr. Michael Esch. He recently completed his Grade 10 piano RCM exam with First Class Honours with Distinction. He also won the Grade 10 piano class at the 2015 OMFA Provincial Finals. In addition, Adam plays violin at the ARCT level under Prof. Leo Wigdorichik and won the 2015 Canadian Music Competition Ontario Finals for the 11 year old category. Adam also studies orchestration under Thomas Goss. *



CARMYN SLATER (BC) - *Sound Capsule*

Experimental. That is perhaps the best way to describe Carmyn's latest pieces, composed for small chamber ensemble. They explore the element of time (rhythm) in very different ways. Their interesting sound has caught the attention of the Turning Point Ensemble of Vancouver. Carmyn (15, from Sooke) was the youngest of four emerging composers aged 15-28 selected recently to develop an original work for the TPE during the 2015-16 season.

Her wish is to continue composing. Within two years this 2015 recipient of the Victoria Conservatory of Music Katarina Scholarship for most talented emerging composer plans to attend university for composition and piano performance. *

ANIKA FRANCE (ON) - *The Last Inchanged Lullaby*



Anika-France is an ambitious 15-year-old Ottawa artist who loves singing jazz and opera, playing piano, and composing choral works and music for film. This year's highlight was undoubtedly singing with the well-established group *Les ensembles vocaux De La Salle* as part of a 13-day performance tour in Europe, which included singing a Mass at the Vatican in Rome. In June 2015, Anika-France participated in the OMFA provincial competition, winning a bronze medal in the Royal Conservatory Grade 8 Piano Level category. She also achieved First Class Honours with Distinction on her RCM practical examination. She truly enjoys learning from pianist Claudia Cashin-Mack, vocal instructor Doretha L. Murphy, and composer Colin Mack. She is most determined to continue her studies and have a career in music. *

Photo by www.GarryBlack.com

OWEN MAITZEN (NS) - *Wistful Thinking*



I am from Halifax, Nova Scotia, 18 years old, and entering university this fall. I enjoy playing, performing, and improvising on piano and creating new music for various instruments. I have received valuable instruction and advice from Simon Docking, Dinuk Wijeratne, Jérôme Blais, and the adjudicators at various music competitions and festivals. My compositions for piano, violin, voice, and string quartet have won several provincial and national awards. *Wistful Thinking* is my first work for flute. In it I tried to combine classical elements and a jazz vibe, along with some percussive effects, all without sacrificing the flute's beautiful musicality. I hope I succeeded! Recordings of my original music can be found at my SoundCloud page: soundcloud.com/owen_maitzen. *

TIMOTHY BRENNAN (NL) - *December 26, 2004*



Timothy Brennan recently completed an Honour's Bachelor of Music degree in piano performance with a minor in composition at Memorial University's School of Music. Upon graduation, Timothy was awarded the Memorial University Academic Medal of Excellence. He studied piano with Timothy Steeves and composition with Andrew Staniland and Clark Ross. In addition, Timothy holds an Associate Performance Diploma (A.R.C.T.) in Piano Performance from the Royal Conservatory of Music. He is a past winner of the Senior Instrumental Rose Bowl at the St. John's Kiwanis Music Festival and the piano division at the NL Provincial Music Festival. As a composition student, Timothy has worked with composers such as Jocelyn Morlock, Stephen Chatman and Kati Agocs. In April 2014, his orchestral tone poem *The Banshee* received its world premiere by the Memorial University Chamber Orchestra. As well, he was the first place recipient of the 2014 Terra Nova Composition Competition. Beginning this fall, Timothy will be pursuing a Master of Music degree in piano performance at the University of Florida. *

*Winner of the
Helen Dahlstrom Award*



BRANCHING OUT ON S'ASSEMBLE



This "Branching Out" report was not included in the last issue.

ALBERTA Lethbridge

Canadian Composer Celebration Workshop



The Canadian Composers Celebration Workshop took place on Saturday, April 25th from 2:00 p.m. to 4:00 p.m. in the studio of one of our members Betty Jo Radley at 810 Kodiak Bay North

in Lethbridge, Alberta. Four students played for local pianist and composer, Jesse Plessis. His interaction with the students and the ideas he presented were most helpful and insightful. Teachers, parents and other students also attended. At the close of the master class portion, Jesse performed a piece by University of Lethbridge professor Dr. Arlan Schultz, entitled, "Pli." More details can be found in the attached program for this event. The Branching Out Initiative for CFMTA was acknowledged during the afternoon and a photograph was taken at the conclusion of the workshop. *



Posters are available on the website for download
<http://cfmta.org/html/branchingouten.html>

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CFMTA/FCAPM SUGGESTS THAT YOU HAVE A WELCOMING EVENT FOR BOTH MEMBERS AND NON-MEMBERS AT YOUR RMTA BRANCH.

Event to occur between November 15th, 2015 and March 15th, 2016.
Deadline April 1st.

A coffee party, an open meeting, a musical luncheon.....use your imagination!
Send a picture and a written report of one hundred words to:

CFMTA/FCAPM Secretary

Cathleen Gingrich
A3 – 3545 East 43rd Ave
Vancouver, BC V5R 6A4
admin@cfmta.org

CFMTA/FCAPM will send a cheque for \$100.00 to twenty of the branches chosen randomly on April 2nd, 2016.

Enjoy networking with fellow music teachers and encourage them to join your Provincial RMT Association.

LA FCAPM/CFMTA VOUS SUGGÈRE D'ORGANISER UN ÉVÈNEMENT DE BIENVENUE À LA FOIS POUR LES MEMBRES ET LES NON-MEMBRES DE VOTRE ASSOCIATION RÉGIONALE DE PROFESSEURS DE MUSIQUE.

Cet événement doit avoir lieu entre le 15 novembre 2015 et le 15 mars 2016, la date limite étant le 1er avril.

Qu'il s'agisse d'une pause café, d'un déjeuner ou d'un dîner-causerie ou tout simplement d'une réunion publique... Laissez libre cours à votre imagination!

Veuillez faire parvenir une photo et un rapport écrit d'une centaine de mots à :

Secrétaire FCAPM/CFMTA

Cathleen Gingrich
A3 – 3545 East 43rd Ave
Vancouver, BC V5R 6A4
admin@cfmta.org

Le 2 avril 2016, la FCAPM/CFMTA enverra un chèque de 100,00 \$ à vingt associations régionales choisies au hasard.

Profitez de cette occasion de réseautage avec d'autres professeurs de musique et encouragez-les à se joindre à votre association provinciale de professeurs de musique.



CFMTA NATIONAL ESSAY COMPETITION CONCOURS NATIONAL DE DISSERTATION DE LA FCAPM



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

The Lorna Wanzel Prizes are awarded to the first and second place recipients in each category. Thank you to Dale Wheeler and Leslie Linton, members of the CFMTA Research Committee, for serving on the adjudication panel this year. The next Essay Competition deadline is May 1, 2016.

CFMTA is pleased to congratulate the winners of the 2015 National Essay Competition:

Le concours national de dissertation de la FCAPM accepte la soumission de textes (2000 à 4000 mots) sur tous les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens faisant actuellement des études secondaires ou de premier ou deuxième cycles universitaires. L'inscription est gratuite.

Les prix Lorna Wanzel sont attribués aux lauréats des premier et deuxième prix de chaque catégorie. Nous remercions Dale Wheeler et Leslie Linton, tous deux membres du comité de recherche de la FCAPM, qui composaient le jury cette année. La date limite du prochain concours de dissertation est le 1er mai 2016.

La FCAPM est heureuse de féliciter les lauréats du concours national de dissertation de 2015:

UNIVERSITY GRADUATE LEVEL - DEUXIÈME CYCLE UNIVERSITAIRE

1st place (\$1,000) - Karen King, University of Ottawa

Context, Analysis and Pedagogical Implications of Liszt's "St Francois d'Assise: la prédication aux oiseaux"

UNIVERSITY UNDERGRADUATE LEVEL - PREMIER CYCLE UNIVERSITAIRE

1st place (\$1,000) - Anna Wang, McGill University

Four Solitudes

2nd place (\$500) - Thomas Ingram, University of Manitoba

"Blow pretty strong": Kinaesthesia, solipsism and the problem of clarinet pedagogy

Honourable Mention - Naomi Garrett, McGill University

The Canadian Sistema Movement: The presence of El Sistema in Canada, barriers to development, and suggested solutions

HIGH SCHOOL LEVEL - ÉLÈVES DU SECONDAIRE

1st place (\$500) - Luke Henderson, Nova Scotia

The "Reel" Deal: Benefits of Traditional Fiddle Playing for Classical Violin Students

2nd place (\$250) - Cynthia Gan, Alberta

The Eccentric Prodigy: Challenges Facing Musically Gifted Children, their Parents, and their Teachers

Honourable Mention - Elizabeth Roberts, Manitoba

The Art of Performing: how music and public speaking are similar



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THE 'REEL' DEAL: BENEFITS OF TRADITIONAL FIDDLE PLAYING

by Luke Henderson, Nova Scotia

When people envision the fiddle or a fiddle player, perhaps they see images of a farmer in a barn playing for a square dance or a Cape Breton kitchen party with fiddling, drumming, dancing and fun. While both situations are true to life, one wonders whether there is more to the fiddle. Could there be benefits for a musician as a result of playing the fiddle? Are there any benefits for beginner violin players in playing the fiddle? This essay will seek to prove that there is in fact more to the fiddle than square dances and kitchen parties, looking specifically at why fiddle playing is beneficial for young violin players.

Fiddle playing is beneficial to young violin players for three reasons: it is fun, it creates a more versatile player, and it provides an alternate way to improve music-related skills and knowledge.

One of the main reasons musicians enjoy playing fiddle music is because it is fun. When dealing with young students, creating an experience

that is fun is essential for retaining students and keeping them interested in music. If students are not having fun on their instruments, they will not want to continue. One of the greatest challenges when working with young students is keeping them interested. Younger students have a tendency to lose interest fast, and switch interests often. This is a problem for teachers who do not teach a 'fun subject' because many of the young students they will teach will not continue learning. Certain students would consider the classical violin boring, especially in the early stages of their instruction. These students find the scales and technical exercises repetitive and the music tedious and hard to understand. How then can a violin teacher retain their young students and motivate them to continue in music?

This essay proposes that teaching fiddle music alongside of violin music could accomplish this. Christine Wyatt in her article *From Violin to fiddle: Bridging the Gap* wrote "Almost everyone agrees that most string

students enjoy playing folk music." (1). Enjoyment while learning music leads to student retention.

Differently, enjoyment also leads to a sense of value towards the music. Playing an instrument well requires patience and practice, both of which require time. It takes patience to listen to how a song is being played and to play it yourself in a stylistically correct way. It takes practice to solidify complex technical passages in the music, and to work on the concepts of musicality and expression. It all takes time. In order for an instrument to be played well, time must be put in, and time is more easily invested when there is a desire to play. The desire can stem from the enjoyment that students feel while playing fiddle music. Their motivation and enjoyment allows them to play the music better and to take songs beyond the written notes. They begin to add ornamentation and expression: more complex elements of music that can only be mastered through practice and patience.



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FOR CLASSICAL VIOLIN STUDENTS



These concepts, when learned in fiddle music, are easily transferred to violin music, as well as any other music being studied. Fiddle music creates and develops a sense of value in the music that some students might not discover through violin training alone.

Fiddle music is also fun for students because it is a social activity. Fiddle music is the kind of music that encourages group playing. In areas like Nova Scotia and New Brunswick, there are always kitchen parties, jams and dances, as well as various camps and competitions that gather groups of fiddle players together to play.

According to the NAEYE (National Association for the Education of Young Children), "research shows that children learn to solve problems better when they work in groups." (Willis).

The same concept applies to music lessons. Students, especially young ones, learn better in groups. Students are able to see and hear musicians at a higher level than themselves, therefore being motivated anew to continue playing. They can also benefit from opportunities to work with other students and professional musicians, learning about new musical ideas and techniques.

Young students are easily encouraged and motivated by others their age playing the music with them. Fiddle playing promotes all of these benefits through social group work.

Another important reason that fiddle playing is beneficial to young violin players is that it creates a more versatile player. Music teachers will say that versatility is a key to success in the music industry. The more

instruments and styles a musician is capable of playing, the better the chances of finding work. An example is woodwind players who 'double' or 'triple' on different instruments such as flute, clarinet and saxophone so that they are able to play music with many different instrumentations. Another example is piano players who learn classical music for concerts and jazz and pop music for cocktail parties and other events with background music. The same suggestion of versatility applies to the violin.

Fiddle music is a genre with many similar, yet unique styles, including Scottish, Irish, Old-Time and Texas. Knowledge of fiddle music opens up these styles for students, allowing them to play in ways that were not possible before. In learning these specific styles, students can lay down a foundation for moving into other styles. Fiddle music requires a certain amount of 'abstract thinking', encouraging the learning of music by ear, and improvisation. The concept of 'abstract thinking' is very important in jazz music. Also, the ability to learn by ear and improvise that are learned in folk fiddle music are easily transferred to these other styles. Jazz improvisation is a difficult concept to grasp when just beginning, but a foundation knowledge of fiddle playing makes it easier to learn. In addition to jazz, fiddle music can serve as an introduction into world music, demonstrating how the feel, sound and style of music differ based on region. It is easy to hear differences in style between Scottish, Irish and Old-Time fiddle music, especially when they are taught concurrently. These differences are identified and celebrated in world music.

Fiddle playing not only leads to versatility in terms of style, but also leads to versatility in terms of a musician's possible playing situations. A violin player who is familiar with the various styles mentioned previously is able to play in a multitude of different playing situations: dances, weddings, funerals, jams and more. It is very important for a professional musician to play at lots of events in order to make enough money to survive. Versatility is a key factor in that it increases the types of events a musician could play at, and therefore the amount of money they can make. Learning fiddle early on has sizeable benefits for a musician's career.

Finally, in order for students to advance in their musicianship, they must improve their playing, aural and technical abilities. Many teachers will use sight reading books, scales and listening activities to work on these areas. These teaching methods, while effective, may not appeal to all students. An alternative is fiddle. Fiddle playing encourages ear training, teaches identification of subtleties in recorded music, and helps improve the concept of alternate instrumentation.

Music, from the point of view of both audience member and performer, requires much listening. Good musicians are always working to improve their aural skills in order to better identify chords, listen for intonation and learn by ear. These are all important elements in successful music performance. The only way to improve aural skills is to practice them often.

THE 'REEL' DEAL: BENEFITS OF TRADITIONAL FIDDLE PLAYING FOR CLASSICAL VIOLIN STUDENTS - CONT.

Therefore it is important for music teachers to motivate their students to practise these listening skills. Teaching fiddle is one way to accomplish this. The fiddle allows students to work on learning the music by ear, among other skills. Due to the history and culture of fiddle music, many tunes are passed down through the generations by ear. As a result, fiddle music provides a unique opportunity to work on learning by ear that many other instruments and styles do not offer. Learning by ear has many benefits over reading music, one of the greatest is the fact that music learned by ear is instantly in the correct style and feel. It also promotes more 'playing off the page', that is to say playing more than just melody notes. This concept is important for students beginning to experiment with expressive playing; taking the notes off the page and making them their own.

Another way that young music students can become more musical is by listening to interpretations by professional musicians. Students can identify stylistic elements and musical subtleties, and apply them to their own playing. This practice technique is very common in fiddle music, especially when learning by ear. It

is an excellent way for students to hear, learn about, and apply specific musical concepts in their playing, concepts that, perhaps, could not be taught by the teacher directly. "Learning the piece by ear gives it a whole new meaning, and what looks like a simple piece on the page can often be challenging to learn by ear. Listening for bowings, accents, double stops, complex rhythmic patterns, ornaments and other stylistic elements takes patience and time. Most of these are not readily apparent in the music." (Wyatt 1).

In the current world of music, the fiddle occupies many different roles. Learning the fiddle is an excellent exercise in expanding student knowledge of alternate instrumentation, both for the fiddle and for other instruments as well. Playing the fiddle also allows students to gain insight into the inner workings of various musical groups: the instruments, their roles, the sound and the style. Without learning and playing the fiddle, the classical violin student would not have such a real and personal experience with different kinds of music groups, and would not learn as much as those with experience on the fiddle.

In conclusion, fiddle playing is beneficial for young violin players. Fiddle music is fun, meaning that students enjoy and begin to value the music, are motivated to continue playing their instruments, and are allowed the opportunity to play in a more social setting. Fiddle music is also versatile and fosters versatility in students by teaching them new styles of music, providing a foundation that enables them to move on to new styles, and offers the opportunity and ability to play in various situations. Fiddle playing is also a fun method to learn musician skills such as ear training, expressive and improvised playing, and alternate instrumentation. Dorée Huneven wrote: "I was moved by the passion for music I heard from the students in their brief interviews. I was also happily startled by their cleaving on to their classical studies, particularly because of the good technical basis it gave them, but at the same time, their appreciation of the music itself was always evident. As to my question posed at the beginning, 'Can doing fiddle music help to motivate my students and keep their interest in the violin?' I have to say very enthusiastically, 'Let's give it a try!'" (2).

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CFMTA/FCAPM NATIONAL ESSAY COMPETITION

Application Guidelines

www.cfmta.org

Deadline: May 1, 2016



CFMTA CALL FOR COMPOSITIONS APPEL À COMPOSITIONS DE LA FCAPM



CFMFTA holds a Call for Compositions each year to celebrate Canada Music Week®. The Call is open to Canadian composers and invites submissions of new, unpublished pianos solos and junior choral works. Selected compositions are available to be downloaded for all to enjoy at www.cfmta.org.

The following works were selected for the 2015 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

PIANO GRADE 3-4 LEVEL

Pumpkin Chuckin by Beth Hamilton (ON)

PIANO GRADE 5-6 LEVEL

Pacific Passages by Irene Voros (BC)



Beth Hamilton [b. 1978] was born in Ajax, Ontario. Raised in a musical family, her studies began at an early age as her mother's first piano student. Beth's love for music and making a difference in people's lives led to a Bachelor of Music Therapy degree at Wilfrid Laurier University where she studied piano with Dr. Jamie Parker and Dr. Leslie Wyber.

As an Accredited Music Therapist her practice centres in gerontology and palliative care in hospitals and long term care.

Beth is also a singer-songwriter in the duo Beckon. In June 2012, Beckon released their debut album "Beautiful Life". With Juno nominated producer Rick Hutt at the helm, this FACTOR supported album garnered commercial radio play and airplay on CBC. Beckon performed at venues and festivals across Ontario.

Beth has been teaching music for over 20 years including Kindermusik, workshops for school children, and private piano lessons. She has a thriving piano studio in Owen Sound, Ontario where she is Vice-President of the ORMTA Owen Sound Branch. She resides in a geodesic dome in the woods where she is inspired by the wildlife and her garden. ✨

Chaque année, la FCAPM lance un appel à compositions afin de célébrer la Semaine de la musique canadienne. Ce concours est ouvert à tous les compositeurs canadiens et il les invite à soumettre leurs œuvres inédites pour piano solo et chœurs juniors. Les compositions sélectionnées peuvent ensuite être téléchargées sur le site www.cfmta.org pour que tous puissent en bénéficier.

Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2015. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

3E ET 4E ANNÉES DE PIANO

Pumpkin Chuckin par Beth Hamilton (ON)

5E ET 6E ANNÉES DE PIANO

Pacific Passages par Irene Voros (BC)



Irene Voros, born in Vancouver, has lived in Metro Vancouver all her life. With a strong Norwegian & Canadian nautical heritage, her writings reflect the culture and beauty of Northern coastal regions. Irene grew up in a vibrant church culture, which is evident in the chordal structures and varied rhythmic movement of her pieces. Her melodies are unique and harmonies range from lush to spicy.

Irene began piano at age nine, composing piano pieces almost immediately. Her musical life has included teaching piano and theory; and as Music Director & pianist, conducting adult and children's choirs, and orchestra.

In 1981 Irene earned her Diploma in Piano Performance from the Royal Conservatory of Music in Toronto. She received her Teacher's Diploma from the Royal Conservatory of Music in 1985, and Diploma of Associate in Music from the London College of Music in 1994. She studied under Alex Walker, Ira Swartz and Nan Curzon, and has been a member of the British Columbia Music Teacher's Association since 1982.

In 2014, Irene became a member of Redleaf Pianoworks. Her collections include four books for Solo Piano, and one book for Piano Duets. She resides in Surrey with her husband and family. ✨



CALL FOR COMPOSITIONS

For performance during Canada Music Week® November 20 – 26, 2016

Seront jouées lors de la Semaine de la musique canadienne^{MD} du 20 au 26 novembre 2016

One Piano Solo: Grades 3 – 4
One Piano Solo: Grades 5 – 6
One Junior Choral Work

Un solo pour piano : 3^e-4^e années
Un solo pour piano : 5^e-6^e années
Une œuvre pour chœur de niveau junior

Deadline Date: March 1, 2016 Entry fee: None

Date limite : 1er mars 2016 Frais d'inscription : Aucun

THE COMPETITION IS OPEN TO ANY CANADIAN RESIDENT.

LA COMPÉTITION EST OUVERTE À TOUS LES RÉSIDENTS CANADIENS.

- Submissions must be new, unpublished pieces, not previously recorded in any form.
- Piano Solos: Pieces should be suitable for performance by students studying at the specified conservatory grade level. For piano compositions, please specify the grade level with your submission. A Canadian topic or theme is suggested.
- Junior Choral Work: An original composition (no arrangements) for unison treble chorus with occasional two part writing, suitable for elementary school chorus accompanied by acoustic piano (no electronics or pre-recorded tracks), 2 to 5 minutes in duration. Text with a Canadian connection would be encouraged. Texts not in public domain should be accompanied by a letter from the copyright holder. All styles will be considered.
- The composer's name should not appear on the score. Please include a cover letter with title of work, short composer biography, and composer contact information, including mailing address, phone number and email address.
- Submissions should be submitted as a PDF file. One submission per composer per category and only one scholarship per composer may be awarded.
- The composition will be chosen by a selection committee from across Canada. An honorarium will be awarded to each successful composer. The copyright for the composition will be retained by the composer.
- The chosen composition will be published and available to be downloaded for public use, from the CFMTA/FCAPM website until November 30, 2016.

- Il doit s'agir d'œuvres inédites n'ayant jamais été enregistrées, peu importe le format.
- Solos pour piano : Les pièces doivent pouvoir être jouées par les élèves du niveau de conservatoire spécifié. Dans le cas des compositions pour piano, veuillez préciser l'année d'étude qui correspond à l'œuvre que vous soumettez. Un sujet ou un thème canadien est suggéré.
- Œuvre pour chœur de niveau junior : Une composition originale (sans arrangement) pour un chœur chantant la partie soprano à l'unisson dont certains passages ont deux voix, pouvant être chantée par un chœur composé d'élèves du primaire accompagnés au piano acoustique (aucune programmation électronique ou piste pré-enregistrée), d'une durée de 2 à 5 minutes. Les textes en lien avec le Canada sont encouragés. Les textes n'appartenant pas au domaine public doivent être accompagnés d'une lettre d'autorisation écrite par le propriétaire du droit d'auteur. Tous les styles seront examinés.
- Le nom du compositeur ne doit pas être inscrit sur la partition. Veuillez inclure une lettre de présentation où apparaissent le titre de l'œuvre, une brève biographie du compositeur et ses coordonnées (adresse postale, numéro de téléphone et courriel).
- Les œuvres doivent être soumises sous forme de fichier PDF. Les compositeurs ne peuvent soumettre qu'une seule œuvre par catégorie et une seule bourse ne peut être remise par compositeur.
- La composition sera choisie par un comité de sélection dont les membres proviennent des quatre coins du Canada. Des honoraires seront remis à tous les compositeurs sélectionnés. Le compositeur conservera les droits d'auteur rattachés à sa composition.
- La composition sélectionnée sera publiée et pourra être téléchargée par le public directement sur le site de la CFMTA/FCAPM jusqu'au 30 novembre 2016.

Please direct submissions and questions to:

Po Yeh
Canada Music Week Chairperson
yehp@shaw.ca

Pour envoyer une œuvre ou obtenir de plus amples informations :

Po Yeh
Présidente du comité Semaine de la musique canadienne
yehp@shaw.ca



CFMTA YOUNG ARTIST TOUR 2014 - 2015

FCAPM VISITE JEUNE ARTISTE 2014 - 2015



CFMTA/FCAPM has received reports from Ontario, British Columbia, Alberta, Western Region (Saskatchewan/Manitoba) and Atlantic Region (New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland).

Thirty-three concerts were performed by Canadian Young Artists. Twenty-six performances were pianists, and seven were a vocal duo.

Our Young Artist Concert Series continues to support excellent musicianship across Canada. Many glowing reports have been received from concert attendees, reassuring us that this remains a very worthwhile project.

The successes depend on many volunteers from coast to coast, who spend countless hours arranging travel, venues and programs.

We celebrate these young musicians and their successes. We also celebrate their teachers, who *provide leadership in music education across Canada*.

*submitted by Charline Farrell
Past-President CFMTA/FCAPM
Young Artist Tour Co-ordinator*

- 1 - ON.....Charissa Vandikas
- 2 - AB.....Allison Hillier
- 3 - BC.....Linda Ruan
- 4 - Atlantic.....Willem Blois
- 5 - Western Region.....Lindsay Gable, Allison Walmsley



4



CFMTA PIANO COMPETITION 2015 FCAPM CONCOURS DE PIANO 2015

by Sue Jones - Awards and Competitions Chair



The competitions were held on July 9 and 10, 2015 with adjudicators Sara Davis Buekner, James Parker and Janet Scott Hoyt. We are grateful to them for sharing with us their time and expertise not only during the competitions, but also for the master classes held the next day.

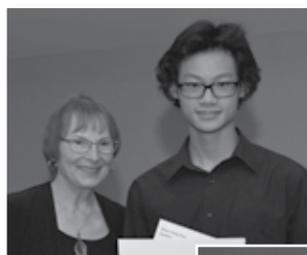
The nine competitors were:

- Linda Ruan - British Columbia
- Allison Hillier - Alberta
- Eric Bews - Saskatchewan
- Megan Dufrat - Manitoba
- Charissa Vandikas - Ontario
- Zhan Hong Xiao - Quebec
- Aude Urbancic - New Brunswick
- Andrew Son - Nova Scotia
- Timothy Brennan - Newfoundland



The following prizes were awarded after the semi-final round and each competitor was presented with a certificate and a small bouquet of roses:

Dorothy Buckley Prize: \$1,000 – Zhan Hong Xiao (Quebec)
For the best performance of a Canadian composition
Presented by Judith Ammann.



Marek Jablonski Prize: \$1,000 – Linda Ruan (British Columbia)
For the best performance of a Chopin composition
*Presented by Sheila Scott
(chair of the Marek Jablonski Endowment Foundation).*



Willard Schultz Prize: \$1,000 – Charissa Vandikas (Ontario)
To the performer whose reading of Baroque music best communicates the intentions of the composer in the opinion of the adjudicator panel
Presented by incoming Vice - President Tiffany Wilson.



Willard Schultz Prize: \$1,000 – Zhan Hong Xiao (Quebec)
To the performer with the most promise as a performing artist
Presented by former CFMTA/FCAPM President Darlene Brigadear.



PRIZES AWARDED TO THE FINAL ROUND WINNERS:

First Place: \$5,000 - Charissa Vandikas (Ontario)
Sponsored by The Personal Insurance Company
Presented by President Charline Farrell.



Second Place: \$3,000 - Zhan Hong Xiao (Quebec)
Sponsored by CFMTA/FCAPM
Presented by Vice - President Cindy Taylor.



Third Place: \$2,000 - Linda Ruan (British Columbia)
Sponsored by CFMTA/FCAPM
Presented by Joanne Lougheed, Conference Chair.



The CFMTA/FCAPM is very grateful for the generous support of our donors: Judith and Paul Ammann, Dorothy Buckley, the Marek Jablonski Endowment Foundation, Willard Schultz, and The Personal Insurance Company.



“

Thank you to my fellow committee members Karen McDonald and Tiffany Wilson for acting as timers and secretaries during the competitions. Last, but certainly not least, thank you to Joanne Lougheed and the BCRMTA convention committee for organizing such a wonderful convention in Beautiful British Columbia.

”

CFMTA/FCAPM CONFERENCE 2015

Pathways to . . . Collaboration - Performance - Wellness



The CFMTA/FCAPM Pathways to . . . Collaboration, Performance, Wellness Conference was held at the Sheraton Vancouver Airport Hotel in Richmond BC from July 8 -11, 2015.

Over 300 people participated in the conference as attendees, presenters, performers, judges, volunteers or combinations thereof. A feeling of camaraderie and enjoyment was evident from beginning to end. Although there were many tired faces, there was always a smile!

The success of any event is dependent on the amount of support received – this event was no exception. To that end, the thanks of the planning committee is extended to all the Clinicians and Trade Show participants; our National Piano Competition judges who also performed at the Opening Night Gala Concert and conducted masterclasses – Sara Davis Buechner, Janet Scott Hoyt and Jamie Parker; Terry Small and Rena Sharon; our sponsors Tom Lee Music, Long & McQuade, Royal Conservatory of Music, Music for Young Children and the City of Richmond; all the volunteers. Their generous support contributed to the overall success of the conference.

On a personal note, I would like to thank Charline Farrell, Cindy Taylor, Lorna Wanzel, Cathleen Gingrich and Pat Frehlich – your willingness to share ideas, information and past experience was appreciated.

Last but not least, my thanks to the conference planning committee: Dina Pollock, Darlene Brigidear, Lois Kerr, Kevin Thompson and Susan Olsen – the journey was long, often frustrating, always entertaining but ultimately, very satisfying.

Thank you everyone and see you all in 2017. *

by Joanne Lougheed - Conference Chair

All conference photos by John Lougheed



British Columbia



Alberta



Saskatchewan



Manitoba



New Brunswick - Newfoundland
Nova Scotia



Ontario



Quebec - Yukon



L'APMQ À VANCOUVER PATHWAYS TO... 8 AU 11 JUILLET 2015

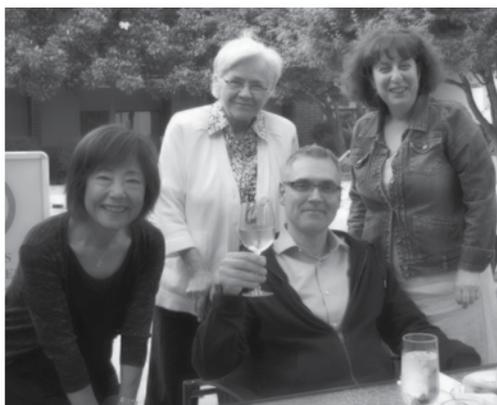


Depuis longtemps je rêvais de voir Vancouver et les Rocheuses. Cet été j'ai réalisé ce rêve en participant au congrès du CFMTA avec les délégués du Québec, Lynne Gagné et David Côté.

Lundi, grande déception dans l'avion et à l'arrivée : la fumée des nombreux feux de forêt nous empêche de voir les Prairies et les Rocheuses.

Mardi nous profitons de la journée pour explorer la région et préparer les excursions que nous voulons faire après le Congrès. Le ciel étant un peu dégagé nous découvrons avec émerveillement Vancouver entre l'eau et les montagnes.

Mercredi un autre professeur de Montréal, Hiroko Yasuda, est arrivée. En soirée un concert-gala réunit tous les participants pour un programme préparé par les juges.



Nous découvrons aussi avec plaisir un répertoire chinois présenté par le Vancouver Chinese Music Ensemble.

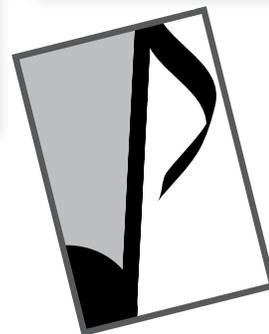
Jeudi je choisis de suivre le concours de piano où chaque province a envoyé un représentant. Le travail de ces jeunes et la qualité de l'enseignement qu'ils ont reçu sont remarquables.

Vendredi. Je participe à quelques ateliers dont celui, très intéressant, de Janet Lopinski sur les Mazurkas

et les Polonaises de Chopin. Plusieurs vidéos nous aident à mieux comprendre les explications. En soirée, à la finale du Concours de piano, nous sommes fiers du représentant du Québec, Zhan Hong Xiao qui remporte trois des sept prix. Félicitations Zhan! Nous espérons que cette expérience t'encouragera pour l'avenir.

Enfin je félicite les responsables! L'organisation était remarquable, la nourriture était bonne et tout se déroulait tel que prévu, dans le calme et la bonne humeur. J'invite tous les professeurs à participer aux futurs Congrès car c'est une magnifique occasion de partager des expériences et de faire des découvertes. *

*Thérèse Marcy,
Membre de l'APMQ*



TECH TEACHER OF THE YEAR AWARD
 HUGHEEN FERGUSON DISTINGUISHED TEACHER AWARD
 AND A FEW COMMENTS



TECH TEACHER OF THE YEAR AWARD

L-R: Rhona-Mae Arca (winner in 2013),
 Karen King (runner up)
Linda Gould Winner for 2015



L to R: Doug McGarry (Roland Canada),
 Karen King, Rhona-Mae Arca,
 Linda Gould (Winner 2015),
 Derek Oger (Conservatory Canada)

I am writing to express my gratitude for your generous contribution to the Tech Teacher Award at the CFMTA/FCAPM Conference.

I am humbled to have been chosen knowing there were many qualified recipients. I thoroughly enjoyed and was inspired by this year's conference. Thank you once again for your generosity.

Linda Gould ✨

HUGHEEN FERGUSON DISTINGUISHED TEACHER AWARD

SUSAN OLSEN



Susan Olsen, Teacher, Pianist, Volunteer Extraordinaire. Susan established a thriving piano studio in Surrey B.C.

As a member of the South Fraser BCRMTA branch she held many executive positions, chaired workshops, convened recitals, was the Surrey Music Festival co-ordinator, chair of the Encore 96 Piano Competition, Assistant Chairperson at Odyssey 2001, and chairperson of the Langley Piano Competition in 2006.

Susan was the BCRMTA Registrar for more than 20 years, transitioned the use of paper to electronic records, organized the distribution of certificates and membership cards, began the on-line registration process, helped to launch CFMTA/FCAPM's national insurance program and established the BCRMTA Community Service Music Awards. Presently, she is the provincial Archivist.

We are honoured to present Susan Olsen with the Hugheen Ferguson Distinguished Teacher Award for many years of dedication to the BCRMTA. ✨

I just had to write you this morning, to tell you what a marvelous time I had at the CFMTA Pathways Conference. It was just superbly run from beginning to end. Honestly, I cannot ever recall taking part in such a gathering / convention/ music festival which gave me such pleasure.

In the last four days I met such lovely and extraordinary people, from all of you involved with the CFMTA, to the folks from Tom Lee and Long & McQuade and Yamaha, to my fellow adjudicators who are gold, and all the marvelous competitors from across the country. It was just exhilarating. This morning I'm enjoying a glow along with my coffee, thinking of some of the great piano performances I heard and unforgettable meetings and conversations enjoyed -- a bit sad that it's all over for now. But hoping we'll meet again soon, and often. All my profound thanks for making me a part of such a wonderful gathering,
Sara Davis Buechner ✨

Thanks to you and the rest of the committee for all the work put into organizing the conference and for keeping things running smoothly. I hope you're all enjoying a restful and relaxing week!

Hetty Jagersma - Alberta ✨

We did indeed enjoy ourselves and greatly appreciate your kind words. The committee did a marvelous job of organizing this event and the hard work certainly was evident in how smoothly things ran. We were delighted to have been a part of such a wonderful few days. Congratulations to all of you along with our thanks.

Norm King Jane Ripley - Ontario ✨ ►

Thank you so much for a wonderfully organized convention. Your commitment and enthusiasm were evident through the entire event. The concerts were commendable and workshops well planned. Always something for everyone!

It was great to reconnect with old friends and make new ones. From someone who knows exactly what is all involved behind the scenes - BRAVO and I hope you have all had a chance to rest and relax and revel in a job well done! Till next time!
*Lore Ruschiensky - Saskatchewan **

THANK YOU! for a really wonderfully inspiring and aspiring conference! I was only able to attend Friday and Saturday and found the whole event incredibly well organized, the venue easily accessible, and the sessions valuable and interesting. Rena Sharon's "Collaborative Citizenship" was worth more and meant more than I can say. An incredibly well researched and presented and timely subject. I was able to attend Dale Wheeler, Jody Compeau and Marjorie Purdy's sessions as well and found them very practical....much to consider and apply! The best part was how the conference brought us all together and allowed us to learn and celebrate and commiserate in such a comfortable and welcoming atmosphere.

Thank you for the many hours and effort and expertise you all contributed to make this such a memorable event.
*Catherine Bundt - British Columbia **

I want to thank your National Piano Teacher's Association for permitting MTNA members of USA for attending. I might have been the only one from America but the Friday night Finals plus the half day Saturday sessions were well worth the drive to Richmond. Even though I left before the winners were announced on Friday night, the results were what I would have expected. All three of them were worthy contestants! I enjoyed the Saturday master class of Jamie Parker (good sense of humor and very insightful coaching) as well as the interesting lecture by Allan Fraser(I just read an article by him in the July/August keyboard Companion). What really topped off my attendance was the remarkable presentation by Rena Sharon on chamber music. Not only was it promoting the benefits of doing collaborative music but to an even greater degree the power and influence that music has in the people's lives who choose to perform or listen to the great music of the centuries. Bravo for her presentation! I will be sure to convey my feelings to Willard Schultz at our Fall Seattle Music Teachers Meeting. He was a teacher at the University of Alberta for a number of years and is still teaching top notch students at the ripe age of 87. I know that there was a scholarship in his name for the piano competitors.
Best wishes and I hope to attend some future Canadian music conferences.
*John Van Lierop, Jr., NCTM
Seattle Washington **

Just a quick note to convey my thanks and congratulations for a successful conference!
*Tom Green - Ontario **

The Conference was really useful and fun. I enjoyed the "Master Classes" with Jamie Parker and Sarah Davis Bueckner. How great it was to meet the stars! Thanks to the committee for all your hard work!
*Janet Davidson - British Columbia **

Thank you Conference Committee, for all your work on this Conference. It was absolutely terrific! The venue, the speakers, the piano competition, trade show, meals, everything! It was all fantastic. Thanks for doing so much to provide us all with this inspiring experience.
*Lori Elder - British Columbia **

Thank you to your committee for all your hard work. It was a well-run conference.
*Sandra Stobbe - Saskatchewan **

It was a fabulous convention. I enjoyed meeting teachers from all over Canada. The sessions were excellent. Inspiring, educational, and a lot of fun besides. It was such a convenient location; so nice to have everything in one venue and the gala concert on Wednesday night was a pleasant short walk away. Your organization was superb. Thank you for all of your hard work on our behalf.
*Esther Neufeld - British Columbia **

DREAM - MAXIMIZING DIGITAL MUSIC RESOURCES

REVIEW OF A PRESENTATION AT THE NATIONAL CONFERENCE



 n Friday afternoon, Jodie Compeau presented a hands-on workshop demonstrating the DREAM website (dreammusicool.ca) – a fantastic virtual space for discovering and downloading the best digital music tools available. A collaborative effort between music educators, students, researchers and software developers from RCM, Queen’s University and Concordia University, this is a free space for anyone to browse, search, comment, create an account and submit resources. For those students, parents and teachers overwhelmed with the technological resources at our disposal, DREAM offers a screened approach citing the criteria of high musical quality, usefulness and being engaging. The website has

three categories – browse, search and submit. Within these you will find recordings, scores, software and apps, and websites. One can refine the search by instrument, performance level, platform, intended audience and type of resource. Some resources are free, some are for sale. One can more easily assess the value of a product from reading the reviews and knowing that it has passed the criteria. During the workshop, Jodie used a Bingo game to help us look for various resources. The session was helpful in creating awareness of this fabulous site!

Joyce Janzen - British Columbia



THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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

But what does being a member of CFMTA really mean?

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

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

MUSIC, MEANING AND WELLNESS: THE CHANGING ROLE OF MUSIC TEACHERS – PART I

CONDENSED FROM A PRESENTATION AT THE CFMTA CONVENTION, VANCOUVER, BC, JULY 9, 2015

by Norman King and Jane Ripley



“The beauty of music is able to reach behind all our defences and touch the core of the condensed self.”
- Eva Rockett

In this presentation we shall explore how music is at once a gift that reaches to our inner self and a call to live from that authentic core. The challenge to music teachers is to bring that same spirit to our teaching and society, and thereby become a healing and life-giving presence in today's world.

INTRODUCTION

In the film, *The Wizard of Oz*, a storm carries Dorothy to a strange new land, where she meets and shares her journey with a scarecrow, a tin man, and a lion, who are seeking respectively, a mind, a heart, and courage. In effect, they are looking

for a wisdom to live by, a heart to love by, and the courage to live a life informed by truth and love. At first, they look for the all-powerful wizard, someone to confer these qualities on them from outside in a kind of magical way. Yet they discover, through their experiences on this journey, that these qualities are already present within them, and just need to be drawn upon and developed.

In some way, the film's song, *Somewhere Over the Rainbow*, may speak, not only to Dorothy's journey, but to ours as well. Our life journey, like Dorothy's, may be to move toward the other side of the rainbow.

This is a journey that includes the full rainbow of colours; the full range of thoughts, feelings, and longings that are part of the human condition.

Music may arguably provide the best expression of the rainbow of life and what it means to be fully human. Yet in today's world, we seem to be losing the ability to interrelate to one another and to hear the music of who each of us most truly is. We will consider how, as music teachers, our teaching may now need to draw on music itself to guide students toward a sense of meaning and wellness for their lives.

LA FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

Nous sommes un organisme national chef de file en éducation musicale à travers le Canada.

Nous encourageons et appuyons des standards d'éducation élevés chez nos membres provinciaux et territoriaux.

Que signifie devenir membre de la FCAPM?

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

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



MUSIC, MEANING AND WELLNESS: THE CHANGING ROLE OF MUSIC TEACHERS – PART I - CONT.

MEANING AND WELLNESS

The quest for meaning may be understood as a search for identity and worth, belonging and purpose, which are essential to experiencing wellness in our lives. A little story sums up the notion of meaning.

A young woman once told how, as a child, she asked her mother, “Where did I come from?” Her mother told her about procreation and birth. Her grandmother, on the other hand, told her a story.

“Once upon a time, we had a sense that something was missing, and that we needed a new child in our family. So we all went to the garden behind the house where the cabbages grow. We plucked the biggest, roundest cabbage, brought it into the house, and set it on the kitchen table. We all gathered around, pulled back the leaves, and there you were.”

The woman said that she never again questioned her mother, but again and again returned to hear her grandmother’s story. Why? The grandmother answered the child’s real question. The child was not looking for a technical report, but a story, a story in which she was the main character and welcomed into the family. She was really asking: “Am I important, and do I belong?” We all ask this question from the very beginning of our lives. This is our quest for meaning: for a sense of identity and worth, belonging and purpose.

This is the understanding of meaning psychiatrist Viktor Frankl reached in a concentration camp during World War II. Frankl concluded that the deepest human need is to find a value and purpose that even terrible suffering cannot take away. Even in the horror of these camps, there was music,

poetry, and visual art, an indication that these are essential for life and meaning.

WHERE HAVE WE BEEN?

To understand this journey toward meaning and wellness, we must first look at the prior and present cultural context. Scholar Omid Safi suggests that education used to be different. It was not just about acquiring a set of skills or job preparation. It was a meditation on what it means to be human, on knowledge of the self, and our connection to the human community and the natural cosmos; a meditation on living well and beautifully.

Over 20 years ago, author Robert Fulghum said that the key lesson he learned in kindergarten was “to live a balanced life ... [to] learn some and think some, and draw and paint, and sing and dance, and play and work every day some.” Too often, however, the arts that enrich life, and that shape the metaphors to live by and make life meaningful, have been eliminated from children’s formal learning experiences.

Psychologist Leonard Sax tells us that we have experienced changes to our society and our culture as well. Factors such as new technologies, breakdown of the immediate family, and geographic distance between family and friends, have created a decline in “social connectedness” and a sense of isolation and anxiety. In her recent book, *The Village Effect*, Susan Pinker maintains that the result is a rise of solitariness and a decline in the personal intimacy essential to wellness and quality of life. An African proverb says: “It takes a whole village to raise a child,” suggesting that our



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Email for a sample page 

Joyce Janzen
A.R.C.T. / R.M.T.
joycejanz@gmail.com

circle of family, friends, and colleagues needs to be real-life connections, and not merely those on facebook, twitter, and other social media.

Canadian actor and writer, Philip Shepherd, maintains that the root of modern change is our current cultural story; the story that tells us who we are and what it means to be human. He says that we suffer from a case of mistaken identity because of the divisions our culture enforces within us. Our culture takes us out of relationship with our bodies and hearts, with others, nature, and our world. It persuades us to separate from our body and live in our head. We become trapped there, like wasps in a glass-blown wasp trap. We can see the world around us and hear it and think about it, but we have forgotten how to be in it. We accept this version of reality, not because it feels right, but because our inner world has been shattered by our culture's story. Our culture does not encourage wholeness, but distracts us through computer games, chat rooms, cell phones, shopping, and the like.

American author and composer, Alice Parker, sums up the reality of North American society and culture today: "So here we are at the beginning of the twenty-first century, trying to figure out how to fix what has gone wrong. Our orchestras and opera companies are struggling...The popular world [is]... trying to make do with rap, or with the kind of hard rock that limits itself to three pitches, three chords, texts without grace, and electronic volume."

We are not suggesting that everything in our culture has a necessarily bad impact or influence on us, but that we need to counterbalance certain

pervasive attitudes and ideals. We maintain that, while never complete, wholeness, in the sense of movement toward integration of mind, body and spirit, is essential to meaning and wellness. This integration is also an indispensable component of music, and indeed all the arts, which is at once, physical and spiritual, intellectual and emotional; a truly holistic experience.

Other cultures have relied on folk tales and folk songs, dance and art to interpret the realities of life and create memories of that life. For example, the image of spinning straw into gold in the folktale of Rumpelstilskin, expresses simply that we must transform our lives from something brief and passing like straw, into gold, that is, something of lasting worth and value.

Genuine works of art have lasting worth and value because, as Shepherd says, they have "undiminished resonance" that is, they ask lasting questions and tell lasting truths about our common humanity, and about a sensitive partnership with the living world. Like the cabbage patch story, they help us to name our experiences, our own story, and to realize that all our life stories are somehow linked.

How, then, do we begin our journey over the rainbow; our quest for meaning and wellness today ?

A NEW SCRIPT

One challenge is to discover a new counter-cultural script; a counter-cultural story that will help us, our students, and our society express our authentic voice. We must find a script that includes and interprets the whole spectrum of human experiences and

fosters a renewed sense of meaning; of identity and worth, belonging and purpose.

Our personal script or story, as Sam Keen develops it, is given to us initially by our family, friends, teachers, society and culture. As we grow, sometimes our own story from within surfaces and pushes against the story we have been given. Keen says that when we reach a certain awareness, often with the help of others, we recognize that we can re-form or re-fashion the script we have inherited or are currently living out. We then become better able, metaphorically, to sing who we truly are.

The following story is an example of how we may re-form or re-fashion an existing script.

There was once a very old man, whose eyes had become dim, his ears dull of hearing, his knees trembled; and when he sat at table he could hardly hold the spoon, and spilt the broth upon the table cloth or let it run out of his mouth. His son and his wife were disgusted at this, so the old grandfather at last had to sit in the corner behind the stove, and they gave him his food to eat in an earthen ware bowl, and not enough of it. And he used to look toward the table with his eyes full of tears. Once, too, his trembling hands could not hold the bowl, and it fell to the ground and broke, The young wife scolded him, but he said nothing and only sighed. Then they bought him a wooden bowl for a few pennies, out of which he had to eat.

They were once sitting thus when the little grandson of four years old began to gather some bits of wood upon the ground. "What are you doing there?"





MUSIC, MEANING AND WELLNESS: THE CHANGING ROLE OF MUSIC TEACHERS – PART I - CONT.

asked the father. I am making a little trough,” answered the child, “for father and mother to eat out of when I am big.”

The man and his wife looked at each other for a while, and presently began to cry. Then they took the old grandfather to the table, and henceforth, always let him eat with them, and likewise said nothing even if he did spill a little of anything.

GIFT AND CALL TO LIFE VS. DEATH

In this story, the action of the child moves the couple from reacting to the old man as a nuisance to be tolerated, to responding to him as a person to be cherished. Because a new way of seeing is given to the couple, a new way of acting is called forth from them. As in this story, every human experience may be seen as carrying with it both a gift and a call to honour and respond to that gift. The pattern of gift and call may be a helpful way to interpret all human experience.

If we experience music as a gift, then, we are called to honour that gift, and to foster this gift in ourselves and others. Our response to this gift will be more than transmitting technical elements, but will also include the spirit behind and within the technique.

The gift and call themselves have a pattern; to bring something to life rather than put something to death. If the couple’s attitude had not changed, they would have further hurt the old man, perhaps killing his spirit. Their new attitude, however, helped heal his sadness, and brought new life to his last days.

Like the couple in the story, our new script should move us to bring something to life rather than put something to death in ourselves and others. These choices apply to all dimensions of our lives— physical, emotional, artistic, and so on. The basic gift and call then, concerns choosing life rather than death, in all our experiences, including those we share with our students and others. The quest for meaning, quite simply then, is the quest for life, even out of the many deaths in the midst of life. This is the essence of our journey over the rainbow; our journey toward meaning and wellness, as in the example of Alice-Herz Sommer.

Until her death at age 110 in 2013, Alice Sommer was the oldest surviving Holocaust victim. She was a well-known concert pianist before she, her husband and young son were taken to the concentration camp of Thieresenstadt. She attributes her very survival there to the beauty of music. Every evening, musicians were called upon to perform for the gestapo. “I remember,” she said, “how I once played Schubert’s great Sonata in Bb Major. I thought to myself, if only Hitler would sit here, he would perhaps hate less with these two bars, with [just] these two bars that are so grandiose. Theresienstadt,” she said, “was proof of the magic of music. I can’t describe it in any other words. It is very peculiar how music affects the soul of the human being. It is the most beautiful gift life can bring you.” “The life of a musician is a privilege,” she said. “It is the most beautiful thing to come out of humankind.”

Like Sommer, we are also called to be life-giving. We are called to be the best melody we can be for ourselves and others. To be life-giving music teachers, then, we must not be satisfied with technical proficiency only, but must also instil in our students the soul of musical experience.

When we recognize that everything is at once a gift and that there is a call within every gift, we are moved to a sense that something more is being given to and asked of us, not only as music teachers but also as human beings. Once we begin to realize the gift of music itself and our own giftedness in being able to teach music, we may begin to act from and respond to life from a new awareness and to new possibilities within our teaching.

Part 2 will be included in the Winter issue.

Jane Ripley. Hons.B.Mus., CHM, RMT. Jane maintains a private music studio for voice, piano, and theory. She is a church choral director, cantoring instructor, and sessional professor of spirituality and music at Iona College, University of Windsor.

Dr. Norman King. Hons. B.A., M.A. Ph.D. Norman is Professor Emeritus of Religion, Spirituality, and Culture, University of Windsor; Stephen Jarislowsky Chair in Religion and Conflict, Assumption University, Windsor; Acting Principal and Director of Education, Iona College, University of Windsor.



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Information on page 28

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Piano Grade 5 - 6

Junior Choral Work

- Deadline March 1st, 2016

BRANCHING OUT

Information on page 20

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- Deadline to submit April 1st, 2016

NATIONAL ESSAY COMPETITION

Information on page 22

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University Undergraduate Level

High School Level

- Deadline May 1st, 2016

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Afternoon Musicales

IN CELEBRATION OF PAULINE HARBORNE'S 100TH BIRTHDAY



 On Tuesday afternoon, April 21, 2015 an afternoon musicale was presented to honor Pauline Harborne. She turned 100 years old on April 20.

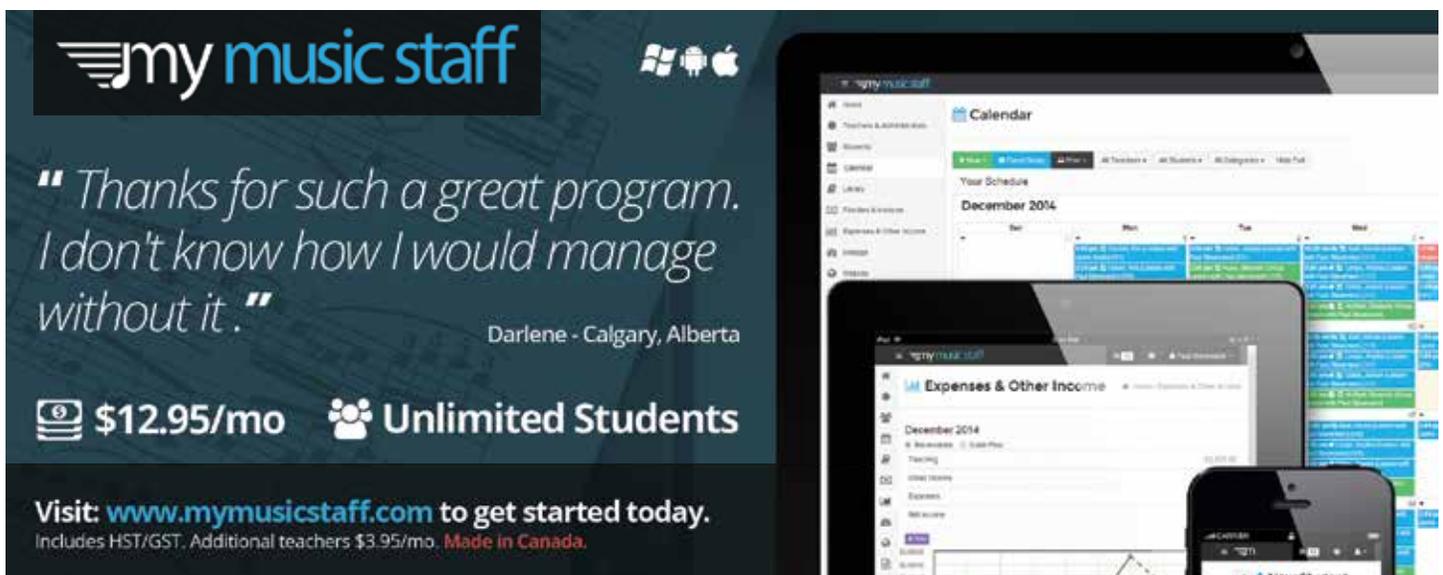


Pauline Harborne has taught violin for more than half a century in Sackville, New Brunswick. She was born in Upper Sackville in 1915, near the location of the Sackville Music Barn. Harborne's family were music lovers; her mother played the piano and her father sang and enjoyed opera. Her musical career began with piano lessons at the age of 9. Because she loved the singing voice and felt that the violin approximated the singing voice better than any other instrument, she switched to violin at age 14. In 1937 Pauline received a Licentiate of Music from the Mount Allison Ladies College. While studying there she performed with the university orchestra and in solo and chamber group recitals.

Following graduation she married and had two sons. Once her family was established she began teaching violin. Over the years she has instructed thousands of young people; many

have gone on to highly successful music careers. She continues to coach some of her youngest students. Harborne remains an active member of the Sackville Music Teachers' Association and was recently honored as a lifetime member of the New Brunswick Registered Music Teachers' Association. In the past she has served on NBRMTA Council, held the office of Vice-President, worked as coeditor of the NBTMTA newsletter and has also acted as Provincial archivist. In 1986 she was the first convenor of the Maritime Young Artist Series.

Five years ago Pauline and Rodney McLeod, viola, presented an eight-session course at the Tantramar Seniors' College. Harborne told the class participants: "When I first learned to play the violin, things were done a lot differently than they are today. I had to stand in front of a music stand and play a lot of whole notes, endlessly. It got to be a bit



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boring. Today I use different types of exercises – I call them games – that are meant to be fun for the children while they are learning to play the violin. I use the Paul Roland preparation for learning violin exercises and the Suzuki method of teaching.”

For this afternoon’s celebration three of Harborne’s students returned to honor Polly, as she is affectionately called, with their performances. Ann Elliot-Goldschmid, violin, is a founding member of the renowned Lafayette String Quartet, Artists in Residence at the University of Victoria in Victoria, British Columbia. Norman Adams, cello, is principal cellist of Symphony Nova Scotia, the Artistic Director of suddenlyLISTEN music and Music Director of Gwen Noah Dance. Before performing, he told the story of deciding as a child he did not want to study violin any longer. He and his mother went to break the news to Polly. Without skipping a beat she said “What about the cello?” Natalie Dawe, cello, also began violin lessons with Pauline. She seemed to be drawn to the cello from a young age – trying to play her violin like a cello. She has just graduated from Western University with a Master of Music degree. Violinist, Jasper Wood, could not be in Sackville for the celebration but sent a video recording of his performances. Jasper is presently Associate Professor of violin and chamber music at the University of British Columbia. He is a member of the piano trio Triple Forte and Duo Rendezvous with guitarist Daniel Bolshoy as well as performing numerous solo recitals with pianist, David Riley. For today’s concert



Edmund Dawe, Lynn Johnson, Ann Elliot-Goldschmid, Charles Torrance, Natalie Dawe, Pauline, Norman Adams, Alice Torrance, Rodney McLeod, Nancy Vogan

Edmund Dawe, piano, performed with his daughter, Natalie, and Lynn Johnson performed with Ann Elliot-Goldschmid.

The final ensemble on the concert encompassed three generations of musicians. Ann was joined by Rodney McLeod, viola, and two of Pauline’s youngest students – Alice Torrance, violin and Charles Torrance, cello. Rodney is retired from teaching in the Music Department at Mount Allison. He and Pauline meet frequently to play duets. Alice (13 years old) and Charles (age 11) began violin with Pauline and continue to coach with her for performances. They are the latest generation of string players to benefit from the excellent guidance of Pauline Harborne. Together they performed the first movement of a Mozart String Quartet.

The concert was emceed by Nancy Vogan. Nancy also put together a photo display of Pauline’s achievements which was on display in the foyer. A thank you goes to Nancy and Peggy Craig for their work organizing this wonderful afternoon.

Pauline had a special request for the afternoon’s concert. She wanted her three students – Ann, Norman and Natalie - to join together to play “Twinkle Twinkle Variations” – one of the basic learning tools in the Suzuki program. The afternoon ended with the audience singing Happy Birthday to Pauline Harborne.



CHAMBER MUSIC, CHRISTMAS DINNER, AND LISTEN UP! AN INTERVIEW WITH JAMIE PARKER

by Lori Elder



LE - What can you tell us about your early lessons with Edward Parker?

JP - We had really kaleidoscopically colourful music. One day would be red pencils, and there'd be scribbling all over, the next day would be green. Edward always had a great way of getting results from students, motivating students, and getting them to work. It was also a bit different when it's family. It's our uncle teaching us piano, so at times it seems a little bit too close. Christmas dinner would be spoiled when Edward and his family would be over, and after dinner we'd have to do our Sight Reading. (Laughter!) He'd say, "I'm here, so I might as well hear you."



LE - That's hilarious! Students are doing less technique than what we were trained on. What is your opinion of that?

JP - The bottom line is, you're not going to get anywhere without it. So if you want to progress, if you want to handle bigger repertoire, if you want to do better things musically speaking, you have to put in the hours. The good news is that many things are not talents, many things are skills. If you have discipline and apply yourself, you will get better. That's all there is to it.

It's the same with public speaking. I encourage my students to speak a bit in masterclasses at the University of Toronto. The first times I was asked to speak at concerts, I feel horrible about those poor audiences. I was caught off guard, and I had no practice and no training. And still there's not much in the way of training. So I was

that person mumbling and stumbling my way through introductions. But it's just something that I kept doing, and getting more comfortable with audiences. I always think, if you can get an audience laughing you've crossed an important barrier.

We've all laughed together, and we're ready to share some good experiences too.

LE - I think that's really important. There is more of an expectation now to address the audience and make everyone in the room more comfortable.

JP - Absolutely. It's become a very important part of what I do, and what the Gryphon Trio does. It's all about bringing people into our world. Anything we can do to enhance their enjoyment, appreciation, and understanding of what we do.

LE - Congratulations on passing your 20th anniversary with the Gryphon Trio. How have you stayed together for so long?

JP - We've been together for 22 or 23 years now. There are sometimes in certain weeks and months when I spend more time with the Trio than my family. There have to be certain shared values and goals. For us, it's always been about playing the best we can, and communicating the best we can. We have all the great masterpieces, and it's a responsibility to keep Beethoven in front of audiences with the Archduke Trio.



LE – Your phrasing is so beautiful and tightly knit, and you sound like you’re finishing each other’s sentences, like good friends can.

JP – That comes from living and playing and touring for over two decades. We also spend a lot of time working with composers and commissioning. We just had a CD Launch of our new CD called Elements Eternal. It has four Canadian works.

We have probably commissioned 70 – 80 works over the 22 years that are almost exclusively Canadian. It’s exciting, that we’re leaving behind this big trail of artistic creation behind us. That’s been a big part of our activities over the decades and it’s something we love doing. The first disc of Canadian music that we commissioned and recorded was our first Juno.

LE – Winning a Juno for that is really significant.

JP – It was really nice. We got a second Juno for a Beethoven recording, and I have a third one for an album I did with Isabel Bayrakdarian and some cellists that we did a bunch of years ago.

LE – Another part of your work that’s just fantastic is the Listen Up! program. Can you tell us about that?

JP – That project has been a blast. The format is, we’ll identify one town or city per year. Then Roman Borys, our cellist, will go into that town and meet with community leaders, and hopefully some people who can bring some funding or sponsorship

to things in the program. And most importantly, in a school, a principal, and a music teacher who are totally on board, and also an English teacher. It’s usually held in elementary schools, around grades 6, 7 and 8.

Then we’ll get one of our composer friends to go to that school for around a half dozen visits. He’ll work with the students, who will come up with snippets of melody and poetry based on a theme. A theme that we’ve used a few times is the elements – earth, air, fire, water. They’ll write poetry about that, and other kids will write melodies. Then the composer will put together a piece for Piano Trio and Youth Choir. Then we will come in, put together a program, spend a few days rehearsing, and then premiere this big new piece. It’s this incredible event with all these kids on stage with us performing.

LE – And you recently did this in Yellowknife?

JP – Yes, that was incredible. It’s such a spread out area, and we had support to bring in kids from all over. We had six communities involved, and we had seventy kids come to Yellowknife for five days. We had a painter, and one of his specialties is painting while music is happening. So we incorporated that into the concert, and a handful of kids painted while we played some things. We had writers work with the kids on writing journals, and projects with words. So these kids had all sorts of windows and doorways opened into the world of art.

LE – How can we as teachers get our students more interested in chamber music?

JP – For pianists, it’s not that hard, because we spend so much time on our own. I loved school, and loved chamber music, because that’s where I’d hang out with friends. As a pianist, you have to be three people – a pianist, a singer and a conductor.

And you have to put in a lot of hours. The myth of the 10,000 hours, I more or less subscribe to that idea. From zero to 10,000 hours, you’re going to get really good at something! At university is where chamber music really took off, and I thought “this is fun”. The way to sell it is that it’s fun. Friendships and/or relationships often blossom from these kinds of things. Friendships that can last a lifetime – that’s really what it’s all about.

What is the value of a Bachelor of Music degree? There’s no way you’re not coming out of this a better person in every possible way. Physically, we play with the body, so you have to have strength, fine motor skills, sensitivity, power and stamina. Mentally, we have to understand structure and form, and memorizing things. Emotionally, you can’t be a good musician if you’re not communicating with people. Nobody wants to hear a robot play all the right notes. You have to have empathy, openness, and the willingness to be vulnerable and share emotion.

Things like chamber music emphasize the social aspect of humanity. No one is an island, we’re all part of a community. There’s the inspirational,



CHAMBER MUSIC, CHRISTMAS DINNER, AND LISTEN UP!

AN INTERVIEW WITH JAMIE PARKER - CONT.

the spiritual, and the other elements that go into being an artist. And any time you're in a chamber music rehearsal, you're working on team building skills. And there's also the responsibility to something larger than yourself. There's just no downside to chamber music from my point of view.

LE – How do you view the digital age that we live in? I'm sure your students watch performances on YouTube.

JP – What's fantastic is that you can just instantaneously find some great historical recordings. But one of the problems is that a lot of younger students have no knowledge or memory of some of the classic, golden age of concert pianists. There's such a glut of things on the Internet, their quality control is a little bit off. You just have to advise and suggest. Like all tools, it's how they're used,

Also, with a lot of students, I don't know if they even own scores any more. They're always coming in with things they've downloaded. There's no shortage of good quality scores. It



costs a bit more than free, but you're getting a real, physical piece of music. For our generation, you collect them, and this is an investment for life.

Like the Beethoven Sonatas, if you amortize that over your life, you're paying four or five bucks a sonata. This is nothing.

LE – How can students navigate the transition period from being a senior student to a young professional?

JP – One of the things you want to do is try to expand your skill set as much as you can. Musically, that means check out new music, collaborative playing, solo, chamber, have an organ lesson, take some fortepiano lessons, so that as a keyboardist you'll be versatile. The hard part is that universities move at a glacial pace. There are so many other skills that modern musicians need that they're not getting - business management skills, career building skills, computer skills. You want to be able to put together a flyer, do a promotional video maybe. And at some point get a certain comfort level with Excel spreadsheets, or budgets, and things like that. All these kinds of things that are completely extra-musical, but they can make the difference between you getting concerts or not.

When you're a musician, it's always first and foremost about the music. Practicing is always the first thing I do.

LE- What about the role of competitions? Do they still help launch students' careers?

JP – Absolutely, they can still help. The threat of public humiliation is a good motivator. We work more when there's a big deadline coming up. If you win this, or come second, that

doesn't matter really. Nobody cares in 5, 10, 20 years. You want to do enough to put on your bio.

For me, I won some Canadian things. Eckhardt-Gramatte was probably the most important competition for me, because it gave me tours of Canada. On the early tours, it was you and a map. (Laughter) There was none of this GPS, you had to figure stuff out. You'd pull into town, and it's "where's the church, where's the hotel, where's a restaurant?" You have to have three things covered. It was touring before the Internet essentially.

So I won Eckhardt-Gramatte, then the next year a friend I was playing for won violin, so I did two tours back to back. That's so much more important than money. Money's great, but if you work, you can get money. But it's the exposure and the experience of playing concerts. From there on, it's what you do with it.

The decimation of CBC has been heartbreaking to see. The only upside is that with the Internet there are more opportunities for people to get out there and get noticed. It's just that you're competing with a billion other people throwing their stuff up on the Internet.

Networking is really important. We always called it "hanging out" - you'd go for pizza, go for sushi. Now it's called networking. You want to build friendships. You want to be helping people when you can, because they'll be people who will help you at a certain point. As long as it's this kind of reciprocal thing, that's how a lot of this stuff works.



LE – What kind of warm up routine do you do?

JP – I pay more attention to that in the winter, out east where it's cold. You can't just take your parka off and start playing etudes or you're going to hurt yourself. I do some scales, arpeggios, a few exercises, or start playing some pieces, but slowly. I don't dive into anything fortissimo. Just be gradual with your warm up. Not too fast or loud.

LE – You're a very seasoned performer. How do you help your students with performance anxiety?

JP - I still get more stressed out with solo things. It's partly because with the Gryphon Trio, we do 50 – 60 performances a year. It's quite a bit, and the music is always there. I do less solo things now than when I was younger.

For memory, start at the end of a piece and work your way back to the beginning. We always learn from the beginning, and then we get a little insecure as we go along in a piece. Then often when we memorize, we start at the beginning and play until we screw up. We need to make up for how we learn things. So play the last chord, get that solid. Play the last cadence, play the last bar, play the last phrase. Work that way, so you're getting ingrained in yourself that you're always going to something more familiar.

Some of the old school things still work. If you have any kind of meditative, or breathing practice, that's always something that's good to do.

LE – What type of technology do you use in your lessons?

w – I actually don't use a lot. The recording technology is so great, so we'll sometimes record something so a student can listen to it. Even just using your phone, you can get good quality on your videos. Some students want to record every lesson, and some don't care as much.

Technology is not going to replace the fact that you need to work with arm weight to get a good sound out of the piano. Technology is great for many things, but some of this really is old school. You need to press with a little more weight here with the wrist, or the arm. It's a very tactile thing. Technology is not really going to help with tone production. Or listening, which is engagement with the ear and the head.

LE – What are you most satisfied with, where you are at right now, and with what you've accomplished?

JP – I think I'm most satisfied that I have a terrific balance in my life of performing, teaching, and working with people, in the area that I love.

When you're younger, walk through as many doorways and look through as many windows as you can. Because when you're young, you don't know.

You don't want to shut anything off as an avenue until you've decided to step through a door, and this is where I'm going. I'm going to hang out over here. I like this repertoire, I like this configuration, and I might do a bit of that. That door over there I'm closing behind me, but another one will open. It can take awhile. You want to be as open to possibilities as you can. ✱

Lori Elder is well-known in BC as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. She has performed as a soloist and chamber player in many regions of Canada and the United States. Lori has adjudicated throughout BC and Alberta, and she has taught in Vancouver, Toronto and Edmonton. She currently teaches in



Prince George, where she specializes in senior piano and pedagogy.



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Studies should be shorter works and can include Contemporary forms. Our Contemporary repertoire has been expanded and is available on our website.

Classical exams can now include up to 4 contemporary pieces between List C, the two Studies and the Supplementary piece. Longer pop stylings should be reserved for List C or the Supplementary piece and may be condensed to avoid excessive repetition.

Contemporary Idioms exams still includes 4 pieces, but regardless of style. There is no longer any requirement to have one of Blues / Ballad, Rock, Latin, etc. Students can now **substitute** more familiar Classical skills **for** Contemporary skills, grade for level.



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to expand on the existing music. Students are taught to break down a song into recognizable triads (eg. I, IV, V), find common notes for transitioning between chords, learn chord substitutions and build up chords (extensions). They learn how to incorporate rhythmic and tonal variations to create spontaneous accompaniments. An example of this would be to utilize an Alberti bass line, arpeggio figures, solid and broken triads or Stride as an accompaniment.

One of the ways that CCMC helps develop a students' ability to recognize chords is through Ear Training where students identify scale degrees rather than recognizing



intervals. The Examiner plays the tonic chord followed by the scale degree. Students name the scale degree relative to the tonic chord. For example, the Examiner plays a four note chord of C major followed by the note "A." The student answers "6." By doing so, students develop the ability to identify a chord degree *within* a given tonality.

As students develop this essential skill, they can confidently accompany vocalists and congregations as well as participate in a contemporary ensemble setting.

For further information, visit our website at

www.ccmcexaminations.org

NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC



Summer Sizzle: A Pedagogy Symposium and Keyboard Kamp held on July 19th, 20th and 21st, 2015 in Mount Forest, Ontario was another huge success - bringing together teachers, students, parents, grandparents and composers. Another historical and educational event for CNCM with attendees from across the country!

Plans are underway for CNCM Composer & Kids Sessions for the next academic year – for more information contact the Office of the Registrar at: registrar@cncm.ca

The new CNCM *Northern Lights Late Elementary Piano Duets* is now available. This collection includes 11 new duets for grade 3 -4 performers by composers such as Clifford Crawley, Susan Griesdale, Kye Marshall, Karen Rowell, Ryszard Wrzaskala, Debra Wanless and more. In addition to the latest duet book, CNCM is proud to release its fifth student composition collection, *Beat it Beethoven*.

Visit www.cncm.ca or ask your local dealers for these 'hot' new titles.

CNCM online exam application forms are now available at www.cncm.ca

For information regarding CNCM piano and pedagogy programs, Composer & Kids, Summer Sizzle or Coaching Classes visit www.cncm.ca

THE ROYAL CONSERVATORY

RCM Teacher Certification and the RCM Teacher Network

To strengthen the profession of private music instruction and ensure a better future for music education, The Royal Conservatory has created **RCM Teacher Certification** - a new system of accreditation with online professional development for teachers who use the RCM curriculum.

RCM Certified Teachers benefit from exclusive access to a wide range of digital programming, as well as networking opportunities through a moderated private online discussion community. Additionally, certified teachers are formally endorsed by The Royal Conservatory, given a preferred listing in the RCM's **National Teacher Directory**, and entitled to display the RCM logo on their website and other studio materials.

Teachers can become certified in one of two ways. Piano teachers can take advantage of our new 10-week

online courses featuring renowned pedagogical experts. Offered throughout the year, the first courses begin on Sept. 17. Alternatively, teachers of all acoustic instruments including piano, voice, and theory may become certified through **equivalent standing**, which is evaluated based on a teacher's credentials and experience with the RCM curriculum.

We are also pleased to announce the launch of the **RCM Teacher Network**, a vibrant community of music teachers and an online hub for digital resources that help educators refresh their teaching practices and increase their students' success.

To learn more about RCM Teacher Certification and the RCM Teacher Network, please visit our teacher services page at:

rcmusic.ca/teachers-home
or contact us at
TeacherServices@rcmusic.ca.



Recognizing Student Achievement

All students who have earned Regional and National Gold Medals for achieving the highest standard of excellence on Royal Conservatory exams during 2014.15 will be notified in September. We will celebrate our winners and graduates at ceremonies held across Canada:

Calgary – Sunday, Oct 25, 2015
Vancouver – Sunday, Nov 1, 2015
Toronto – Sunday, Nov 22, 2015
Regina – Sunday, Nov 29, 2015
Winnipeg – Sunday, Nov 29, 2015
Halifax – Sunday, Nov 29, 2015

Winter Session 2015 - 2016

Registration Opens: Sept 15, 2015
Registration Deadline: Nov 3, 2015
Theory Exams: Dec 11 & 12, 2015
Practical Exams: Jan 18-20, 2016



A REVIEW OF THEORY TEXT USED IN CONSERVATORY MUSIC THEORY EDUCATION - PART 3 OF 5

by Jen Hinkkala

IN THIS ISSUE

Sarneki, M. (2010). Intermediate elementary music rudiments. (2nd Ed.): Toronto, Canada: The Frederick Harris Music Co.

PEDAGOGICAL INTENT/ BOOK INFORMATION

Sarneki (2010) states that the *“book is designed to be used in a number of ways including self-study, one-on-one music teaching, and as a text for group study in the classroom”* page 2. The text *“presents information in a clear, concise and systematic manner, and the easy to understand workbook format offers the student plenty of exercises”* page 2. The Elementary Music Rudiments series consist of three books which cover, notation, pitch, chords, rhythm, key signatures, major and minor scales, intervals, melody writing and modal scales.

PEDAGOGICAL STRENGTHS AND WEAKNESSES

Sarneki (2010) uses excusable language and presents concepts in a concise manner. Explanations are also interspersed with effective musical examples that allow the reader to easily understand concepts. For example, the Circle of Fifths concept on page 11 is well explained through a diagram and musical examples.

However, this text caters to memorizers and there is often not enough opportunities for students to apply certain concepts. For example, the interval chapter page 41 presents a chart review of major, minor and perfect intervals but does not provide the student with an opportunity to review this concept

before moving on to augmented and diminished intervals on pages 42 - 43. The student is then given a page of exercises on page 44 and 45 that consists of a mixture of all of the intervals presented in the chapter, but the lack of review opportunities combined with the fast pace of the chapter is ineffective and many students struggle to grasp concepts.

The section on meter, is also problematic because duple time, compound triple time, and compound quadruple time are presented in chart format right after the other. The students are then asked to complete two pages of exercises in which they are expected to add the correct time signature to an excerpt. This is confusing for most students because they have not been provided with an adequate opportunity to practice compound time, compound triple time, and compound quadruple time individually before being asked to differentiate between the three.

This is an effective text for classroom and individual instruction. However due to the lack of opportunities to apply concepts this text is not recommended for self-study. In comparison to Keyboard theory (2nd Ed.) Intermediate Rudiments by Vandendool, G. (2010), Sarneki's (2010) book is less effective due to the lack of exercises, and the relatively fast pacing of the chapters.

TOPICS AND CHAPTER SUMMARIES

Chapter 1	Basic Rudiments Review
Chapter 2	Accidentals
Chapter 3	Major Scales
Chapter 4	Minor scales
Chapter 5	Chromatic Scales
Chapter 6	Whole-Tone Scales
Chapter 7	The Blues Scales
Chapter 8	Pentatonic Scales
Chapter 9	The Octatonic Scale
Chapter 10	Identifying Scales
Chapter 11	Intervals
Chapter 12	Review 1
Chapter 13	Time
Chapter 14	Review 2
Chapter 15	Chords
Chapter 16	Cadences
Chapter 17	Review 3
Chapter 18	Finding the Key of a Melody
Chapter 19	Transposition
Chapter 20	Review
Chapter 21	Musical Analysis
Chapter 22	Practice Test
Chapter 23	Terms and Signs

Part 4 - will be included in the Winter issue.

Thank you



REVIEW OF PUBLICATIONS

CRITIQUE DE PUBLICATIONS



ROYAL CONSERVATORY OF MUSIC Celebration Series 2015 Prep A, Prep B and Level 1 Frederick Harris Music Co. Ltd.

The new RCM materials for Prep A, Prep B and Level 1 maintain many of the strengths of the previous edition while introducing some exciting new repertoire and helpful resources for developing students' technique and musicianship. Teachers who are familiar with earlier editions will recognize a handful of selections in each volume; however most of the material is new. A few highlights from the new selections are described below:

Preparatory A

The Trumpeter and the Echo (by Kabalevsky) A lively piece that provides an opportunity for students to practice contrasting dynamics and articulations.

Rainbow Fish (by Rollin) A beautiful, lyrical piece that explores the whole tone scale and introduces the damper pedal.

Smooth and Crunchy (by Milne) Fun and energetic and full of a variety of technical and musical challenges, including syncopated rhythms and staccato notes in one hand played against sustained notes in the other.

Thunderstorm (by Rahbee) Encourages students to explore their creativity through combining three different musical fragments in any way they choose to create a weather-themed soundscape.

Preparatory B

Oranges and Lemons (arr. by Berlin) A familiar tune arranged with drone accompaniment and emphasis on

phrasing as the hands take turns playing the melody.

Cool Groove (by McLean) A fun introduction to jazz rhythms and harmonies that also requires careful attention to dynamics, articulation and phrasing.

The Swing (by Tan) Beautiful lyrical music that uses varying phrase lengths, lilting rhythms, and expansive register changes to evoke the image of soaring on a swing.

Bouncing Ball (by Richert) Rhythmically complex piece that introduces $\frac{5}{8}$ time and also changing metres ($\frac{5}{8}$ to $\frac{3}{4}$).

Level 1 Repertoire

Allegro in B flat Major, K 3 (by Mozart) A lively, cheerful piece that provides an opportunity for students to work on two-note slurs and contrasting dynamic levels.

Red Satin Jazz (by Mier) A playful exploration of jazz rhythms and the 12-bar blues harmonic progression.

Mountain Melody (by Dello Joio) Simple, beautiful melody accompanied by complex chords. Both hands take a turn playing melodic material.

Young Ludwig Exploring (by Kinney) This piece takes an instantly recognizable motif from Beethoven's Symphony No. 5 and weaves it into an invention that has an improvisational character.

Level 1 Etudes

Far Away (by Richert) A dreamy, evocative piece that uses the black key pentatonic scale. Changes in register and the use of the damper pedal create the feeling of distance described in the title.

Etude in C Major (by Le Couppéy) This etude focuses on legato playing and balance between the hands. The left hand has some Alberti bass figures. The right hand shapes four-bar phrases at different dynamic levels.

Etude in A Minor (by Balazs) An energetic, rhythmic etude that uses staccato open fifths and changing metres.

A Swinging Leprechaun (by Schoenmehl) A fun exploration of swing rhythms and irregular accents made even more challenging by the fast tempo.

The repertoire pieces and etudes in these three grade levels are varied and would appeal to a wide range of musical tastes while developing balanced technical and musical skills. Of particular note is the increase in the number of selections that use popular music idioms. The main drawback of the Prep A selection is the juvenile focus of many of the pieces; an older beginner might have difficulty putting together a whole examination program of relevant and interesting music from this volume. This issue is still present in the other two grade levels but to a much lesser degree as the music becomes more advanced. ►



**ROYAL CONSERVATORY OF MUSIC
 Prep A, Prep B and Level 1 - cont.**

Unlike the previous edition, which had recordings of the repertoire and studies for each grade available for purchase separately from the books, the current edition includes CDs and digital download codes in both the repertoire and etudes volumes. The recordings are a valuable resource for selecting repertoire and for supporting the learning of students who are primarily auditory learners.

Technique, Sight Reading, and Ear Training to be included in the next issue.

Nancy Mitchell - Ontario



**ROYAL CONSERVATORY OF MUSIC
 Celebration Series 2015**

Level 2 - 3 - 4

Frederick Harris Music Co. Ltd.

The newest edition of the Royal Conservatory Celebration Series are visually appealing. The significant changes in the technical requirements in the 2015 syllabus make the technical requirements books necessary for each level. There are some new sections: Understanding Keys and Patterns, Practice Tips, Review, Keyboard Theory Activities and Looking Ahead. The Four Star Sight Reading and Ear Test volumes all include an access code for Online Ear Training. You must have an account at rcmusic.ca/digital-learning and use your code to gain access. The quality of the tests is good and will be useful to help students away from lessons. Families without up to date technology may not have the ability to use this function (I attempted on my older ipad and was unable to gain access and had to use my laptop). The sight reading and rhythm exercises are well organized and progress well throughout the book. Each of the Repertoire and Etude books

use many selections that have been used in the most recent or previous editions. There are some new and welcome additions by some Canadian composers, but this is something I would have liked to see even more of. Some new selections that I think the students and teachers will enjoy are *Atacama Desert* (Wynn-Anne Rossi, Level 2 Repertoire) *Periwinkle Twinkle* (Anne Crosby Gaudet, Level 2, Repertoire) , *Feelin' Good* (Christopher Norton, Level 2 Studies), *Interlude* (Martha Mier, Level 3 Repertoire), *Summer Drought* (Janet Gieck, Level 3 Repertoire) and *Foggy Day Blues* (Mike Springer, Level 4 Repertoire), *After the Rain* (Joanne Bender, Level 4 Repertoire) and *Solitude* (Joyce Grill, Level 4 Studies). The CD and digital recordings are valuable resources for students and teachers.

Technique, Sight Reading, and Ear Training to be included in the next issue.

Rita Raymond-Millett - New Brunswick



**CHRISTIAN CONSERVATORY
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**ROYAL CONSERVATORY OF MUSIC
Celebration Series 2015
Level 5 - 6 - 7
Frederick Harris Music Co. Ltd.**

It is always exciting to open a new series and see what it may contain! One of the new changes to the Celebration Series is the naming of Levels instead of Grades. An emphasis has been made to include more technical skills, exercises and practice tips especially in the Ear & Sight and Technical Requirements books.

Repertoire - You will find many of your old favorite pieces and repeats of many works from years past especially if you have been teaching awhile. Each level comes with an online code that can access a recording of each piece. A Study Guide is not available with this series. A variety of repertoire is represented, but with all of the wonderful Canadian music now available, it was disappointing to see not much of it included in this series.

Etudes - An excellent variety of pieces are given from the Masters to Modern works. A helpful Table of Contents briefly expands on the focus of each etude or study. The teacher or student can easily choose a technical aspect upon which they desire to expand. A recording of each piece can be accessed by using an online code printed in the back of each book.

Laurel Teichroeb - SK

**ROYAL CONSERVATORY OF MUSIC
Celebration Series 2015
Level 8 - 9 - 10
Frederick Harris Music Co. Ltd.**

AN OVERVIEW

The recent release of the 2015 Royal Conservatory's Celebration Series is outstanding, and provides teachers and students alike with a wealth of new resources, particularly in the late intermediate and senior levels 8, 9, and 10. Their new tagline: innovation, integration and inspiration, certainly comes to life through the 2015 edition Celebration Series. With over 130 works in the Piano Repertoire and Piano Etude books, approximately 75% of them are newly selected. This overhaul on repertoire selections reveals many lesser-known composers from around the world. In both Repertoire and Etude books, there is a heightened emphasis on contemporary music, in particular the music of living composers. This emphasis bridges the gap between student and performer, and paves the way for composers of the 21st Century.

The 2015 Syllabus has also been revamped in terms of the break down of each level for examinations. Redistribution within the marking scheme of the advanced levels is particularly evident in Level 8 and 9. In the 2008 Syllabus List A received more weight than List C, however the 2015 Syllabus gives them equal weight. This is a direct representation of the length and level of difficulty of the Baroque and Romantic Repertoire selections, and how they fit in the overall context of each grade.

There are many revisions that have been made to the 2015 Syllabus, particularly in the Technical Requirements and these changes are evident in the Technical Requirements for Piano series. Requirements of earlier levels ensure that by the time a student has reached Level 8, all keys and patterns have been

covered. With an emphasis on quality over quantity, teachers will notice a significant decrease in the technical demands placed on advanced-level students. The complete set of technical requirements are now split between level 9 and 10, giving students the opportunity to emphasize understanding and fluency with the keys they are given.

Each Repertoire and Etude book includes a CD with all new recordings of each selection, as well as a download code so the audio files can be easily accessed online. Within the next few years these CD recordings will be phased out and only download codes will be available, so keep this in mind if you want a hard copy of the recordings. It should be noted that the recordings are exceptional and of a very high quality. They are historically accurate, expressive, tasteful, and very faithful to the markings in each printed score.

Boris Berlin's original Four Star books have been considerably revamped, while keeping his pedagogical philosophy and fundamental principals intact. Sight-reading examples include a balance of repertoire selections by familiar composers such as Scarlatti, Haydn, Schubert and Bartok, and familiar current composers such as Christopher Norton and Anne Crosby. Newly composed selections are also included, particularly a continuation of Forest Kinney's arrangements of *Mystery Pieces* from earlier levels. The advanced-level sight reading resources continue the creative exercises present in earlier levels, focusing on improvisation, transposition, and contemporary styles including jazz, rag, and blues. ►



**ROYAL CONSERVAORY OF MUSIC
Level 8 - 9 - 10 - cont.**

The possibilities these Four Star books contain for rhythm reading and sight playing, are extraordinary. They are far more in depth than previous editions, and provide extensive pedagogical support for teachers and students. Each book also includes a number of practice techniques for ear training that are excellent preparation for the supplemental online ear training exercises. These exercises are new for 2015, and use an acoustic rather than electric instrument. Since adjustments have also been made to the aural examination requirements, teachers will notice that the Four Star materials help prepare students to successfully identify various aural elements in a more musical context closely related to the repertoire they are studying. Notable is the new approach to identifying chords. Students gradually develop an ear for listening for full chord progressions, not just identifying cadences at the end of a phrase. In Level 9, for example, students are now prepared to identify a chord progression containing I, IV, V and VI in a major or minor key. These, and many other changes to the 2015 Syllabus are musical elements that redefine the possibilities of musical study, and culminate at these advanced Levels 8, 9 and 10.

More details from each level to be included in the next issue.

Christine Tithcott - Ontario

**LYRIC MOMENTS
Complete Collection
by Catherine Rollin
Alfred Publishing 44524**

One of the most enjoyable reviews I have ever done. Many thanks to Catherine Rollin for being so open to share these extremely personal pieces with us. As a pianist, composer, clinician and teacher Rollin has had great success with numerous commissions. You may recognize Rollin's Pedagogical Compositions *PATHWAYS TO ARTISTRY*, in which 'playing artistically with physical confidence' is explored. In *LYRIC MOMENTS*, Rollin makes it personal!

Book 1 has eight pieces which are dedicated to her daughter Summer

Book 2 is dedicated to her mentor William Gillock

Book 3 has multiple dedications. Rollin says these pieces "*reflect spontaneous expressions of very special feelings and experiences*".

Students will enjoy the cantabile lyrical melodic lines and supportive harmonies.

Rollin uses imagination by creating her version of Pachelbel's Canon, Beethoven's *Moonlight Sonata* and Chopin's *Prelude in E Minor* in her Book 2 entitled, *A Heart Takes Flight*, *Lament*, and *First Loss*. Rollin's heartfelt emotional approach reflect Gillock's style of painting a picture through sound. Expressing ones innermost feelings and being able to convey those feelings to an audience will make these pieces a student favorite at recitals.

Sarah Lawton - Ontario

**SOARING
Advanced Piano Solo
by Peter Rudzik
lakeviewpublishing@shaw.ca**

Although there is no accompanying program from the composer, the music supports the title well by soaring through all the registers of the keyboard. The key changes frequently and accidentals are found within three quarters of the measures. Only five of the eighty measures are not based on the triplet rhythm. The music features hand-crossovers and 2 against 3 rhythms. Good supportive fingering assists in the arpeggiated passages and the accents help with the voicing. A full spectrum of dynamic colors is explored. I had the music on my piano for a couple of weeks and found myself really captured by some of the passages.

Jean Ritter - British Columbia

**NOSTALGIA
by Vincent Ho
Promethean Editions Limited
(PE161 for Piano)**

Nostalgia is dedicated to Evelyn Glennie (A Scottish Virtuoso Percussionist who premiered the work during the opening gala of the Winnipeg Symphony Orchestra's 20th New Music Festival at the Centennial Concert Hall, Wnnipeg, Canada on Jan 29, 2011).

Nostalgia (originally scored for vibraphone and orchestra) constitutes part of the 2nd movement of The Shaman (a concerto for percussion and orchestra). It was originally intended as an encore piece for The Shaman. Now it is available as a stand-alone piece and it's suitable for any



NOSTALGIA - cont.

kind of recital. Here is a link for the 1st & 2nd section of the music played by the composer:

https://www.youtube.com/watch?v=qvAGwR_v_xk

Bar 1 – 17

RH played soft, tenderly, lyrical single line melody. Changing time signature ($\frac{4}{4}$, $\frac{3}{4}$, $\frac{6}{4}$).

Bar 18 – 38

Slightly faster. RH played the same melody (very soft & expressive, more dynamic colours) with added LH accompaniment around Middle C area. Changing time signature (besides $\frac{4}{4}$ & $\frac{3}{4}$, he also uses $\frac{2}{4}$, $\frac{3}{8}$ + $\frac{7}{8}$).

Bar 39 – 57

Slightly faster than the previous section. Probably, this is the climax of the song as there's an extreme dynamic contrast (*pp* - *ff*), notes are grouped together by feather beaming (to be played within that duration and *cresc*), repeated notes (with *cresc*) at the liberty of the performer. At the end of the section, there's a change in tempo, a little bit slower.

Bar 58

Played without measure (in free time) and dreamily.

Bar 60 – end

Uses the same melody and accompaniment from 2nd section except RH is played one octave higher.

Information about the composer can be found at www.vinceho.com.

For further info, check out: www.promethean-editions.com

Lillian Chan – British Columbia

WHAT PRAISE CAN I PLAY ON SUNDAY?

arranged by Carol Tornquist
Alfred Publishing 44310

Suitable for pianists from teens to adults, What Praise Can I Play on Sunday? is a compilation of six books each containing praise and worship music appropriate for a two month period of the year. Pieces chosen for each section are both general to that time of year and specific to holidays within the time frame. 229 pages long, with a cerlox coil binding complete with the title on the spine, this is a fabulous collection of late intermediate to early advanced difficulty for a wide variety of uses. Each of the two month sections consists of ten pieces recognizable to most congregations who use contemporary music. I played through the entire collection and there is not a single arrangement which does not enhance the original composition. Carol Tornquist has used such an assortment of techniques to create these arrangements that the pieces never feel formulaic. Melody diverted to the LH, bass ostinato or alternating octaves creating rhythmic drive, tonic minor introduction, lush 7th chords, and occasional V⁹ or V¹³ enhance these lovely arrangements. Most pieces are two to three minutes long and use key signatures of four flats to four sharps. Modulation is frequent and almost effortless, creating change and momentum. Typically, the modulation is to an unexpected key – D+ to F+ for example. There is a variety of difficulty within the book with some pieces in a modified keyboard style, others with larger chords. Layout is clear and legible. For those less familiar with these pieces, metronome markings are given, as is an approximate performance time. If you enjoy this style of music, the book is a gem for personal enjoyment, and a great resource for preludes, offertories and any other opportunity to play contemporary worship music.

Joyce Janzen – British Columbia

JOURNEY THROUGH THE CLASSICS

Book 2

by Jennifer Linn

Hal Leonard HL00142809

Journey Through the Classics, Book 2 is a collection of piano music from eras spanning the Baroque to the Romantic compiled by Jennifer Linn. It consists of twenty-four works by nineteen composers and is intended for students at a late elementary level. Included with the purchase of this volume are recordings by Linn which are available online through the site of publisher Hal Leonard.

This collection is well chosen and teacher-friendly, containing a reference chart summing up not only title and composer of each work, but its era, key, meter, and “challenge elements” specific to the piece. Examples included in the chart are the triplet and duplet rhythms in Duncombe's Sonatina in C and the dotted rhythm in Beethoven's Russian Folk Song.

The selections are from a variety of composers, both well-known and less so. While some music may be found in many collections (such as Petzold's *Menuet in G*), other works are not as common and thus increase the value of the volume. All pieces are enjoyable to play, and those such as Gurlitt's *Nächtliche Reise* (translated here as “Night Escape”) are likely to capture students' imaginations.

Unfortunately, all nineteen composers featured are men. It is therefore recommended that this book be supplemented so as not to contribute to the unfortunately unbalanced view of music history often found in such compilations.

Overall, Journey Through the Classics, Book 2 is a well selected volume and would be ideal for students in the process of transferring out of method book repertoire. While some pieces are likely to be found in many collections, the less common ones make this book worth investigating.

Katherine Murley – Ontario



JOURNEY THROUGH THE CLASSICS

Book 3

by Jennifer Linn

Hal Leonard Books HL00142810

This collection is Volume 3 of a 3 volume set. The set is also available as one complete edition. I find one of the more useful features of this collection is the reference page. This page tells the teacher the name of the piece, the composer, the musical era, the key signature of the piece, meter, and the challenge elements. So if the teacher is looking for a piece from the Romantic era it is easily found in this collection

Listed as Early Elementary, the pieces in the collection would take the student from grade 3 to grade 5. Pieces span the Baroque, Classical, and Romantic era and include all the well known composers of those eras, including, Czerny, Burgmuller, Schumann and Beethoven to name a few. The key signatures stay in a narrow range and don't go farther than 2 sharps or flats, which makes the pieces very approachable for the young student. The layout is clear and clean with a larger font for easy readability. I find these individual volumes as well as the full volume a very useful resource in my teaching library.

Laureen Kells Saskatchewan

20TH CENTURY AMERICAN COMPOSERS

Intermediate

Schirmer Inc

Hal Leonard HL50600068

20th Century American Composers is a collection of forty-one works by nine composers published by G. Schirmer, Inc. It is intended for intermediate level pianists and features a wide range of styles.

This collection is a solid, accessible introduction to 20th century art music, though one for which teacher guidance is recommended. While the publisher provides composer biographies at the beginning of the volume to illuminate their backgrounds and in some cases philosophies of music, the pieces are ordered alphabetically by composer and practice notes are not included.

Students are afforded the opportunity to play in relatively uncommon time signatures, such as $\frac{5}{8}$, and to improve rhythmic skills in pieces such as Paul Creston's *Languid Dance*. Teachers should note that certain selections will be difficult for students with small hands due to chords that span well over an octave, though these are indicated to be played as rolled chords.

There is one major oversight in this collection, however: all forty-one pieces were composed by men. In spite of women long being an important part of American 20th century music, the publisher neglected to consider their contributions. Teachers who purchase this volume are thus highly recommended to supplement this volume so that students are not left with the impression that the only composers of merit in the previous century were men.

Overall, provided this volume is supplemented with more diverse literature, 20th Century American Composers is a high quality collection with music to satisfy the learning needs of a large variety of students.

Katherine Murley - Ontario

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Be sure to include the name of the Honoree, any special instructions, and the name of the project to direct your donation to.

Income Tax Receipts will be issued for any donation of \$ 25.00 or more.

Cheques should be made payable to the CFMTA Trust.

VIOLIN

CLASSICS FOR STUDENTS

Book 1 Early Intermediate 44380

Book 2 Intermediate 44381

Book 3 Late Intermediate 44382

Edited by Jane Magrath

Alfred Publishing

A collection of Three Books “created to provide literature that is both motivating and enjoyable for performers of all ages”. Magrath uses selections from J.S. Bach, Mozart, and Beethoven to develop a pianist’s technique and musicianship. I enjoyed the variety of technical features and colors in this collection, which included several pieces on the RCM Syllabus but not in the RCM’s latest “Celebration Series” of books. This gives teachers and students a greater variety of repertoire selections for Examinations and Competitions. Each new section has a historical background of the composer’s life and an “About the Music” brief technical guide for each piece. By also giving a “Suggested Order of Study”, Magrath leads the student in a logical progression to enhance skills in playing and listening. Great supplemental material for the studio!

Sarah Lawton - Ontario

COMING TO

Christos Hatzis

Promethean PE119

Written in 2010 for American violin virtuoso Hilary Hahn.

This song is described as “dramatic” and “micro-tonal wanderings”, and is a tonal story of a hallucination. The right and left pizzicato’s are fun, and there is a pretty melodic moment, but I think that it would be difficult to find a student who would appreciate it. It would be at least just as difficult to find a student whose intonation could pull it off!

Melinda Hindley - Saskatchewan

MORNING SONG

Vincent Ho

Promethean PE155

This song is described as “quaint” and “un-meditated”. There are a lot of rhythm stretches written one on top of the other, as well as tonal pulls and slides. Meandering around the violin, it is not overly technical, but not overly musical in my opinion.

Melinda Hindley - Saskatchewan

DYSTOPIA

Christos Hatzis

Promethean PE121

Written in 2010 for American violin virtuoso Hilary Hahn

This song is about Hatzis’ disenchantment with religion. It is labelled as “hyper-virtuosic” for “the most accomplished violinist”. I enjoyed the gypsy sound and rhythms. The chording requires the imaginative fingerings of a guitarist, but musically, it makes sense, which helps its playability.

Melinda Hindley - Saskatchewan

Thank you

Christine, Jean, Joyce, Katherine, Laurel, Laureeen, Lillian, Melinda, Nancy, Rita and Sarah for doing the reviews - I know these will be helpful to our members.

Dina



DONS COMMÉMORATIFS DE LA FCAPM

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