

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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Chef de file de l'éducation musicale au Canada



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All opinions are those of the authors and may differ from those
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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laureen Kells



Greetings Colleagues –

The following are remarks I made to the delegates at our recent AEM which was held as a virtual meeting on July 8 and 9th.

Welcome to the first on line meeting of CMFTA/FCAPM. This is indeed unprecedented. Thanks first to Anita for providing the tutorials which allowed us to successfully gather and to Dina who will keep us all here!

I would like to offer a special welcome to our newcomers this year – attending their first CFMTA meeting are:

- Representing Manitoba, Evangeline Keeley
- Representing Nova Scotia, Karen Turpin
- Representing Ontario, Nancy Dale
- Representing Prince Edward Island, Andrea Ellis, Joyce Hein
- Representing Saskatchewan Nicholas Arsenault
- Welcome to Michael Faulkner who does our Social Media.
- We also have in attendance our Archives Chair Charline Farrell and from Translations – Barbara Long.

My first year as your president has been a time of challenge. Continuing to learn the inner workings of the organization, the seemingly endless details requiring attention, and the continued efforts of the officers to keep everything running as smoothly and efficiently as possible have proven to be both challenging and rewarding. A huge thank you goes to Past President Tiffany Wilson for her experience and know how, to our very capable treasurer Lois Kerr whose keen eye keeps us financially on track and our ever diligent secretary Anita Perry who leaves no stone unturned as she executes her duties as our secretary. From the officers, to the committee chairs, to the delegates, to our individual members on the front lines of teaching, we all have a stake in the success of our organization.

This time spent at our meetings is valuable and indeed many important decisions will be made – voting decisions, future directions, budgetary considerations, chairperson responsibilities just to name a few.

And while we are coming together for the next two days handling the important business of our organization I would like to remind everyone of our Mission Statement to The Future

– 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.

From our CFMTA Promotional Pamphlet readers learn - *In everything we do, we foster the learning of music as an integral part of the lives of Canadians, provide opportunities for our members to enhance the musical experience for all Canadians, honor and support Canadian music and its contribution to our culture and represent our membership with other musical education organizations nationally and internationally.* These are the goals to which we have to aspire as we come together for the next two days.

Our Articles of Continuance read – *The objectives of the Federation shall be:*

- A) To encourage and assist all movements designed to improve standards of music education and the training of teachers of music. To encourage and assist in the organization of music teachers associations in the provinces and territories of Canada and to stimulate the acquisition of all-round musicianship and wide general culture among those who intend to qualify as teachers*
- B) To encourage and promote the knowledge and appreciation of music among music teachers and the general public and in the schools and universities of Canada, and to encourage a definite ethical standard of professional conduct among teachers of music*
- C) To promote the extension of music credits in the schools and universities of Canada*
- D) To promote and maintain the status of professional music teachers in the community.*

Also worth listing are the member benefits we all enjoy – access to a national body which helps to shape musical education in Canada; participation in collaborative events on national and international levels; advocacy and professional development; conferences; the Canadian Music Teachers; Canada Music Week® events; Young Artist concerts; teacher student



Greetings from CFMTA President Salutations de la Présidente de la FCAPM

referrals; peer reviewed research, scholarships; professional development; liability insurance; auto and home insurance and access to medical and dental benefits and now our new waiver/release (which is now available on the website for download).

As teachers, many of us are leaders in our communities – we are the ones leading the church choir, sitting on festival committees, volunteering at music events in our concert halls, churches and various venues, using our music to fund raise. We attend meetings, take minutes, volunteer on committees, stay abreast of current teaching trends, continue our education, stay current by using the newest teaching materials, prepare students for exams and festivals, grade countless practice theory exams, encourage, empathize, support, encourage and mentor.

We share our gift of music during our family and communities greatest times of celebration and during our times of greatest sadness. In many communities across Canada we are the face and leaders of music education.

In the next two days I challenge all of you to think of ways we can continue to share our leadership skills with our peers. It is important for all of us to work together to ensure we are fulfilling our mission statement – that we continue to find ways to provide leadership and support high standards of teaching, that we are fostering the learning of music, that we are providing opportunities to enhance the musical experience for all Canadians, and that we honour and support Canadian music and represent our membership with pride.

On behalf of the officers and the 3100 registered music teachers across Canada, thank you for your leadership today and in the future.

Coda

It was indeed a pleasure to work with all the delegates and chairs at our recent meeting. While we said good by to several chair people who have worked diligently during their terms – specifically Lorna Wanzel, Henry Klassen, Pat Frehlich, Sue Jones and Po Yeh, we are pleased to welcome several new comers! These include Amy Boyes, Lynn Ewing, Marlaine Osgood, Cynthia Taylor, Elizabeth Craig and David Cote. I also extend a hearty welcome to our new Vice President Joyce Hein from Prince Edward Island. Joyce brings some much appreciated youth and vitality to the board table. Welcome Joyce.

The delegates were charged with several tasks, one of which is to look for volunteers to work on organizing our inaugural Virtual Conference, scheduled for July 2021. This is an exciting project and by going on line we are now able to make this truly a national conference as we can involve people from across Canada. We also discussed several potential initiatives and I invite all of you to stay tuned for opportunities to lend your talents. This is an exciting time for our organization and I am looking forward with anticipation to the next year!

As I write this, our teaching year has yet to take shape. Many of you will be remaining with the on line format, while others will be returning to face to face. Still others may try a combination of these approaches. Whatever you choose, I know you will be keeping the best interests of your students at the forefront. In this and in all things I wish you the best on a successful teaching year!

*Respectfully Yours
Laureen Kells*



ANNUAL EXECUTIVE MEETING 2021

Take notice that the Annual Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held by a Zoom Meeting.

Dates: July 7 - 8, 2021

Venue: Zoom Meeting

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

By order of Laureen Kells, President - Anita Perry, Secretary

Dated at Summerland, BC this 9th day of July, 2020



Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Chers collègues,

Voici mes commentaires tels qu'ils sont ressortis de la réunion du comité exécutif qui s'est tenue virtuellement les 8 et 9 juillet derniers.

Bienvenue à la première réunion virtuelle de la CFMTA/FCAPM. Voilà véritablement une première! Mes remerciements vont à Anita pour nous avoir fourni les directives qui ont favorisé le succès de notre rencontre et à Dina pour ses encouragements qui vont nous permettre à tous de persévérer.

Je voudrais souhaiter une bienvenue toute spéciale aux nouveaux venus qui assistent à leur première réunion :

- Evangeline Keeley, représentant le Manitoba
- Karen Turpin de la Nouvelle-Écosse
- Nancy Dale de l'Ontario
- Andrea Ellis et Joyce Hein de l'Île-du-Prince-Édouard
- Nicholas Arsenaault de la Saskatchewan
- sans oublier Michael Faulkner, responsable des réseaux sociaux.
- Nous accueillons également Charline Farrell, présidente aux archives et Barb Long à la traduction.

Ma première année de présidence a représenté tout un pari. Apprendre le fonctionnement interne de l'organisation, veiller à d'infinis détails exigeant une attention particulière et coordonner les efforts sans relâche des différents responsables afin que tout se déroule sans heurts, tout ceci s'est avéré un défi vertigineux, mais ô combien valorisant.

Un énorme merci à la présidente sortante Tiffany Wilson pour son expertise et son savoir-faire, à notre très compétente trésorière Lois Kerr dont l'œil attentif maintient notre bonne santé financière, ainsi qu'à Anita Perry, toujours assidue dans sa tâche de secrétaire. Depuis le président de comité jusqu'au responsable et au délégué, tous contribuent au succès de notre organisation.

Ce temps consacré aux réunions est précieux, car, en effet, plusieurs décisions y sont adoptées : règlements à venir, considérations budgétaires, mises sur pied de comités, élections et nominations de présidents et de responsables, pour n'en énumérer que quelques-unes.

Et alors que nous nous rassemblons pour les deux prochains jours dans le but de vaquer aux affaires importantes qui

concernent notre organisation, j'aimerais rappeler à tous notre énoncé de mission pour l'avenir :

Nous sommes une organisation nationale qui fait autorité en matière d'éducation musicale à travers le Canada. Nous adhérons aux plus hauts standards d'enseignement chez nos membres des provinces et territoires canadiens.

Sur le dépliant promotionnel de la CFMTA/FCAPM, nous pouvons lire [traduit de l'anglais] : Dans tout ce que nous faisons, nous contribuons à ce que l'éducation musicale fasse partie intégrante de la vie des Canadiens, nous fournissons à nos membres les moyens d'accroître le savoir musical chez les Canadiens, nous soutenons la musique canadienne et honorons son apport à la culture et nous sommes les ambassadeurs de l'éducation musicale auprès des autres organisations aux quatre coins du pays et à travers le monde. Voilà essentiellement les objectifs vers lesquels nous tendrons au cours de nos rencontres des deux prochains jours.

Notre statut de prorogation poursuit en énumérant les objectifs de la Fédération :

- a. Encourager tous les efforts visant à améliorer les normes de l'éducation musicale et la formation continue des professeurs de musique. Apporter aide et support à la mise sur pied d'associations de professeurs de musique dans les différentes provinces et territoires du Canada. Stimuler auprès des membres souhaitant se qualifier comme professeurs l'acquisition d'une vaste culture générale aussi bien que d'une compétence musicale globale.*
- b. Promouvoir la connaissance et l'appréciation de la musique chez les professeurs de musique, dans les écoles et universités canadiennes et auprès du grand public. Recommander des normes d'éthique bien définies au sein des professeurs de musique.*
- c. Favoriser l'octroi de crédits ou reconnaissances d'acquis par les écoles et universités canadiennes.*
- d. Promouvoir et de maintenir le statut professionnel des professeurs de musique dans la communauté.*

Les avantages de l'adhésion ne sont pas à négliger. En tant que membres, nous profitons : d'un organisme national qui contribue à la bonne structure de l'éducation musicale au

Canada; d'événements d'envergure nationale et internationale; d'une assistance pour la défense de nos droits; de possibilités de développement professionnel; des congrès; de la revue « Le professeur de musique canadien »; des activités de la Semaine de la musique canadienne; des concerts « Young Artist »; de références; des recherches de collègues; de récompenses et de bourses; d'une assurance responsabilité civile; de rabais sur l'assurance auto et habitation, médicale et dentaire et – à venir bientôt – d'un formulaire de déclaration de non-responsabilité Covid 19.

En tant que professeurs, nous sommes des chefs de file dans nos communautés : nous sommes ceux qui dirigent la chorale à l'église, siègent à des comités de festivals, sont bénévoles lors des événements musicaux et concerts et lèvent des fonds avec notre musique. Nous assistons aux réunions, tenons des registres de procès-verbaux, faisons bénévolement partie de comités. Nous nous tenons au courant des tendances dans le domaine de l'enseignement, nous maintenons notre formation à la fine pointe des progrès pédagogiques, nous préparons nos élèves pour les festivals et les examens et corrigeons de nombreux devoirs de théorie. Nous encourageons, sympathisons, appuyons, soutenons, encourageons et mentorons.

Nous partageons notre don musical avec notre entourage en temps de réjouissances comme en temps de détresse. Dans le domaine de l'éducation musicale, nous sommes les visages et les figures de proue de nos communautés à travers le pays.

Au cours des deux prochains jours, je vous lance un défi. J'aimerais que vous songiez à des moyens de continuer à partager nos compétences avec nos pairs. Il est essentiel pour nous de poursuivre nos efforts main dans la main pour s'assurer que nous accomplissions notre énoncé de mission qui est d'encourager des normes élevées en termes de formation musicale, développer l'apprentissage de la musique, améliorer l'expérience de la musique pour tous les Canadiens, honorer et soutenir la musique canadienne et représenter nos associations provinciales avec fierté.

Au nom de tous les membres de la direction et des 3,100 professeurs certifiés du Canada, je vous dis merci pour votre leadership d'aujourd'hui et de demain.

Coda

Ce fut un plaisir de travailler avec tous les président(es) et délégué(es) lors de notre dernière réunion. Nous avons dit au revoir à certains qui ont travaillé avec acharnement durant leur mandat, particulièrement Lorna Wanzel, Henry Klassen, Pat Frehlich, Sue Jones et Po Yeh. Nous sommes heureux d'accueillir plusieurs nouveaux venus : Amy Boyes, Lynn Ewing, Marlaïne Osgood, Cynthia Taylor, Elizabeth Craig et David Côté. J'aimerais également souhaiter la bienvenue à notre nouvelle vice-présidente Joyce Hein, de l'Île-du-Prince-Édouard. Joyce apporte un vent de jeunesse et de vitalité à la table du conseil. Bienvenue, Joyce.

Les délégués repartiront chargés de plusieurs tâches, dont celle de recruter des bénévoles pour organiser la première édition virtuelle du congrès, prévue pour 2021. Voilà un projet pour le moins emballant. Ayant lieu par le biais d'Internet, notre congrès sera véritablement national, puisque des gens des quatre coins du pays pourront être mis à contribution! Nous avons discuté de diverses initiatives potentielles. Je vous invite donc à trouver des occasions de proposer vos talents et vos disponibilités. Ceci constitue une étape très palpitante pour notre organisation et j'ai vraiment hâte à l'an prochain.

Au moment d'écrire ces lignes, notre année d'enseignement est encore à l'étape d'ébauche. Plusieurs d'entre vous continueront de donner leurs cours virtuellement, d'autres rouvriront leurs studios pour des cours en personne et d'autres encore combineront les deux méthodes. Peu importe votre choix, j'ai la certitude que vous veillerez prioritairement aux intérêts de vos élèves. Je vous souhaite une année musicale couronnée de succès.

*Respectueusement vôtre,
Laureen Kells*



RÉUNION ANNUELLE 2021

Veuillez prendre note que la Réunion annuelle des membres de la Fédération canadienne des associations de professeurs de musique aura lieu avec l'application Zoom.

Rendez-vous : 7 - 8 juillet 2021

Lieu : Zoom Meeting

Voici les points qui seront abordés :

Continuer les affaires de l'année en cours

Traiter des sujets qui seront soumis avant la rencontre

Par ordre de la présidente, Laureen Kells - Anita Perry, secrétaire

En date du 9 e jour du mois de juillet 2020 à Summerland, BC



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

Dina Pollock



Hi Everyone,

Ok - take a breath. . .

It was a crazy spring, hopefully you had some down time this summer, and now we are getting ready to go into our fall teaching schedule.

We had so many new things to learn and figure out this spring,

- How to do online lessons
- How to prep for online exams
- How to do a year-end recital online.

The good news - we did it!!

Now we have new tools in our toolbox - no more missed lessons because of:

- Snow days
- Students when they are sick
- When we are not feeling well.

So now to work:

Magazine - there is so much in this issue, from the winners of our different programs and competitions, to the guidelines to our upcoming programs and competitions.

You will notice our new poster design - thank you to our new Public Relations and Marketing Chair Amy Boyes, who designed the new look. By next year all posters will have the same branding.

Book Reviews - with the pandemic, I did not receive many new issues from the different publishers. I am working on sourcing out more digital books.

Website - All the programs and competitions pages have been updated with the new guidelines for the upcoming year. If you have trouble downloading anything, please let me know and I will get it to you - editor@cfmta.org.

Reports, Minutes and Financial Statements from the 2020 AEM are available for you to see on the archive website <https://www.cfmta.org/archive/> under **Resources**.

Please note, these pages are password protected. I should mention that all pages use the same password. If you need the password, please let me know.

That's all for now. Be safe and be kind.

Thanks

Dina

On front cover . . .



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Call for Compositions English - cfmta.org/en/call-for-compositions/

French - cfmta.org/fr/appele-a-compositions/

- March 1, 2021

Branching Out English - cfmta.org/en/branching-out/

French - cfmta.org/fr/on-se-rassemble/

- Deadline March 1, 2021 - online submission deadline March 31, 2021

National Piano Competition

English - TBA

- Deadline - May 1, 2021

French - TBA

Hugheen Ferguson Distinguished Teacher Award

English - cfmta.org/en/hugheen-ferguson-distinguished-teacher-award/

- Deadline - May 1, 2021

French - cfmta.org/fr/prix-hugheen-ferguson-du-professeur-distingue/

National Essay Competition

English - cfmta.org/en/cfmda-national-essay-competition/

- Deadline - May 1, 2021

French - cfmta.org/fr/concours-de-redaction/



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Thank you



Meet our **new** Vice President - Joyce Hein and **Thank you** to our outgoing Chairpersons



Joyce Hein lives in Prince Edward Island, where she operates her award-winning music studio. A piano teacher for over two decades, she has experience in teaching both private and group lessons, as well as general music education for private schools. Her passion is sharing her love of piano with all ages and levels, from beginner to ARCT.

Joyce enjoys performing flute, piano and voice for special occasions; enjoys accompanying for choirs and church worship, as well as directing choral groups. Having studied composition, she

encourages this in her own students, and regularly composes repertoire for her studio. When the opportunity arises, she also loves to adjudicate.

Joyce is a vibrant part of the PEI music community, regularly organizing events, investing in professional development, and serving on the executive of the PEIRMTA. She is now delighted to serve as Vice President for CFMTA.

Thank you

On behalf of the Officers and all individual members of the CFMTA I would like to offer our sincere Thank You and appreciation to the following Chairpersons for their past service to our organization:

- Dr. Lorna Wanzel - Policy and Procedures, By-Laws, E-Festival
- Patricia Frehlich - Professions Development, Research, Public Relations and Marketing
- Sue Jones - Awards and Competitions
- Henry Klassen - Strategic Planning
- Po Yeh - Canada Music Week®
- Barbara Long - Translations

Our organization has benefited greatly from your work, energy, knowledge and experience.

We wish you the best in your future endeavors!

Laureen Kells

Au nom de la direction ainsi que de tous les membres de la FCAPM, j'aimerais exprimer ma reconnaissance et offrir mes remerciements aux président(e)s de comités suivants pour tous les services rendus à notre organisme par le passé.

- D^{re} Lorna Wanzel – Règlements, politiques et interventions
- Patricia Frehlich – Développement professionnel, Recherches, Relations publiques et marketing
- Sue Jones – Prix et concours
- Henry Klassen – Planification stratégique
- Po Yeh – Semaine de la musique canadienne^{MD}
- Barbara Long – Traduction

Notre organisme a grandement bénéficié de votre travail, votre savoir et votre expérience. Nous vous souhaitons le meilleur des succès dans toutes vos futures entreprises.

Laureen Kells







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Meet our **new** Chairpersons

Lynn Ewing - Marlaine Osgood - Cindy Taylor - Liz Craig

Laura Gray - Amy Boyes - David Côté - Catherine Fitch Bartlett

Awards & Competitions - Lynn Ewing



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

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

By-Laws, Policies & Procedures Marlaine Osgood



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

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

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



Canada Music Week® - Cindy Taylor



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

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

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

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

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

E-Festival - Liz Craig



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

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

Professional Development & Research Laura Gray



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

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

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

In 2015 Laura joined ORMTA Provincial Council as the North-Central Zone Rep and now serves as Provincial President and 1st Delegate to CFMTA/FCAPM. Laura is excited to work with the CFMTA/FCAPM Officers and Delegates to maintain and improve the Professional Development and Research programs.



Meet our **new** Chairpersons

Lynn Ewing - Marlane Osgood - Cindy Taylor - Liz Craig

Laura Gray - Amy Boyes - David Côté - Catherine Fitch Bartlett

Pulic Relations & Marketing

Amy Boyes



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

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

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

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

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

Translation - David Côté



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

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

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

Essay Competition Admin Catherine Fitch Bartlett



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

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

Program Funding and Grant Application

Would this be something for you ??

CFMTA is looking for an ambitious and tenacious person to chair the newly created Program Funding and Grant Application Committee. The Chair of the Program Funding and Grant Application Committee would be responsible for leading a committee to source and cultivate additional revenue streams such as grants, corporate sponsorships, private donations and legacy giving.

Additional funding could mean more significant prizes and incentives for programs such as the Student Composer Competition and the E-Festival that benefit students and their teachers alike. Programs could be expanded to reach remote areas of our country.

The ideal candidate would be committed to the goals of CFMTA and have some experience in the non-profit sector. This is a two-year term position with possible re-election for two additional terms. If you are interested, please send an email to admin@cfmta.org with "Program Funding Chair" in the subject line.

La FCAPM est à la recherche d'une personne ambitieuse et persévérante pour présider le nouveau comité de Financement et subventions. Le président ou la présidente de ce comité aurait pour mandat d'élaborer des stratégies ayant pour but de solliciter et de maintenir des sources de revenus telles que bourses, commandites d'entreprises, dons et legs du secteur privé, etc.

Ce financement additionnel pourrait rehausser la valeur des prix et des récompenses attribuées à des programmes comme le Concours de composition pour élèves ou le Festival virtuel, des initiatives qui profitent aux élèves autant qu'à leurs professeurs.

Le ou la candidat(e) idéal(e) devra être déterminé(e) à atteindre les objectifs de la FCAPM et posséder de l'expérience dans le secteur à but non lucratif. La durée de la fonction est de deux ans, avec réélection possible pour deux autres mandats consécutifs. Si le défi vous intéresse, svp envoyez un courriel à admin@cfmta.org, ayant pour objet « Comité de financement ».



CFMTA 2023 Conference

July 5-8, 2023

Edmonton, Alberta

Our rhythm runs through it



Rogers Place



Art Gallery of Alberta



Jasper



West Edmonton Mall



Fort Edmonton

www.cfmta2023.ca



CFMTA 2023 Conference

July 5-8, 2023

Edmonton, Alberta

Our rhythm runs through it

Looking Forward to 2023

It was with disappointment that the Edmonton 2021 CFMTA-FCAPM Conference committee withdrew from planning the conference for 2021. As we discussed the new health recommendations, we quickly realized that an in person conference would not be possible, which was something we were planning towards. Edmonton has been reassigned to 2023 and we are very pleased to announce that our keynote speaker, Noa Kageyama; and piano judges, Patricia Tao, Michael Esch, and Peter Green are available to be with us in 2023. Plans for the voice competition, strings day and voice day remain as does the venue, The Chateau Lacombe Hotel, above Edmonton's river valley.

The committee is committed to bringing the 2023 "A Rhythm Runs Through It" conference to fruition and welcoming the CFMTA-FCAPM membership to Edmonton as we learn, listen, laugh, and visit together once again.



www.cfmta2023.ca



National Piano Competition 2021 Goes Virtual Le Concours national de piano 2021 devient virtuel!

The Awards and Competition Committee would like to inform you that a virtual competition will now replace our usual live national piano competition originally scheduled for early July 2021.

Regulations will remain as outlined on the CFMTA website. Instead of a live performance, though, each provincial or territorial semi-finalist will be required to prepare a semi-final round video recording and a final round video recording. Early in July a trio of judges will adjudicate the recordings, conferring by zoom conference calls in order to arrive at their decisions.

The recordings will consist of completely unedited, continuous performances of programmes submitted in the application. The application deadline will remain May 1st, 2021. Greater detail regarding all aspects of this virtual competition will be found in the Winter edition of CMT.

We hope for a good response from you and wish you the very best as you search for your semi-finalists in these challenging times!

Lynn Swing - Awards and Competitions Chair

Le comité « Concours et distinctions » de la FCAPM désire vous informer que le Concours national de piano qui devait se dérouler en personne début juillet 2021 sera remplacé par une version virtuelle en ligne.

Les règlements demeureront tels que décrits sur le site Internet de la FCAPM. Le demi-finaliste de chaque province ou territoire préparera deux enregistrements vidéo : une prestation pour la ronde demi-finale et une prestation pour la ronde finale. Début juillet, trois juges évalueront les prestations et délibéreront par visioconférence Zoom afin d'en arriver aux décisions qui détermineront les gagnants.

Les enregistrements vidéo devront présenter les pièces inédites du programme consigné sur le formulaire d'inscription. La date butoir du 1^{er} mai 2021 sera maintenue. Vous trouverez de plus amples informations sur ce concours virtuel dans le numéro d'hiver du « Professeur de musique canadien ».

Nous espérons que vous participerez en grand nombre. En cette période difficile, nous vous souhaitons le meilleur des succès dans la recherche de votre candidat ou candidate demi-finaliste.

Lynn Swing - responsable des Prix et concours



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Memorial Pedagogy Winner 2020

Marilyn Shantz - Elora, Ontario



I am pleased to announce that the winner of the 2020 CFMTA/FCAPM Memorial Pedagogy Award is Marilyn Shantz from Elora, Ontario with a mark of 91.5% on her RCM Advanced Piano Pedagogy Written exam.

CFMTA/FCAPM is pleased to offer the Memorial Pedagogy Award to the candidate who receives the highest mark in the Teacher's Written Examination of either the Royal Conservatory of Music (Advanced Level) or Conservatory Canada. The applicant must have studied with a current CFMTA/FCAPM teacher and the examination must be from a nationally based teaching institution, which examines in every province (Royal Conservatory of Music/Conservatory Canada).

Sue Jones - Awards and Competitions Chair

Je suis heureuse d'annoncer que la lauréate du Prix commémoratif de musique de la FCAPM/CFMTA 2020 est Marilyn Shantz de Elora, Ontario qui a obtenu la note de 91.5 % lors de son examen écrit en pédagogie avancée du piano du CRM.

La FCAPM est heureuse d'offrir le prix commémoratif de pédagogie au candidat ou à la candidate qui aura obtenu la meilleure note à l'Examen écrit des professeurs du Conservatoire royal de musique (niveau avancé) ou du Conservatory Canada. Le candidat doit avoir étudié auprès d'un professeur actuellement affilié à la CFMTA/FCAPM et l'examen doit provenir d'un établissement d'enseignement national reconnu offrant la possibilité de passer des examens dans toutes les provinces (Royal Conservatory of Music/Conservatory Canada).

Sue Jones - responsable des Prix et concours

Marilyn Shantz - Ontario (teacher, Joanne Bender)

Marilyn's passion for music was nurtured by exceptional music teachers in school to start with, her first instrument being the violin. She began taking piano lessons at a later age, when it became a possibility, and started teaching soon after. She has now been teaching for seventeen years. Teaching students of all ages and working with developmentally disabled and autistic adults keeps things interesting, challenging and constantly evolving in her studio! Marilyn considers it a privilege to work with students to achieve their goals, seeing some win scholarships, receive their high school credit/s and others, step-by-step mastering the smallest skills which become mountaintop experiences!

Having completed the Music Care Certificate Programs I and II, she continues to look for new opportunities to grow as a musician. As ORMTA's Pedagogy Award recipient for 2020, completing the RCM Advanced exam has been a goal and she would like to thank her pedagogy teacher, Joanne Bender, for her experience and mentorship over the last several years.



Marilyn loves the quote by J.S. Bach, "The aim and final end of all music should be none other than the glory of God and the refreshment of the soul".





Canada Music Week® Semaine de la musique canadienne^{MD}

by Cindy Taylor

Make Canada Music Week® Extra Special This year! Happy 60th Anniversary!

This is the year to plan a wonderful celebration for your CMW event. Be creative! What can your branch do to share this event with your students and the community? Multimedia is all around us. What a wonderful opportunity we have, to think outside of our box and use the tools we have all learned these past months.

Celebrations nationally for CMW 2020 will be from Sunday November 22nd through Saturday November 28th which is the week that includes November 22nd, the day honoring Saint Cecilia, the Patron Saint of Music.

How can we promote CMW even more this year?

- Check out the CFMTA/FCAPM website and download the compositions that were the winners of this year's Call For Compositions. Give the music to your students and include those performances in your CMW virtual concert.
- Send your spectacular event proposal to the William Andrews Award by October 15th.
- Order CMW pencils and stickers to give to your students
- Plan a CMW Zoom concert with your students or video record them for a virtual recital that can be shared.
- Encourage your students to explore composing and include their compositions in your CMW event. Encourage them to enter the Student Composer Competition in the Spring.

I am excited to hear what creative ideas your branch will be celebrating this year. Happy Anniversary CMW!

Célébrez la Semaine de la musique canadienne^{MD} la plus exceptionnelle! Joyeux 60^e anniversaire!

Voilà l'occasion idéale de planifier une célébration exceptionnelle pour la SMC. Soyez créatifs et osez explorer différentes stratégies pour faire rayonner cet événement dans votre communauté. Plus que jamais, les multimédias sont à notre disposition. Quelle magnifique opportunité de sortir des sentiers battus et de profiter de tous les nouveaux outils que nous avons découverts ces derniers mois!

Les festivités nationales de la SMC 2021 auront lieu du dimanche 22 au samedi 28 novembre, la semaine qui comprend le 22 novembre, jour de la Sainte-Cécile, sainte patronne des musiciens et des musiciennes.

Comment promouvoir davantage l'événement, cette année?

- Rendez-vous sur le site Internet de la FCAPM et téléchargez les compositions gagnantes de l'Appel à compositions. Donnez les partitions à vos élèves et incluez-les au programme de votre concert SMC.
- Proposez une idée pour le Prix William-Andrews (date butoir : 15 octobre).
- Commandez les crayons et les autocollants de la SMC et offrez-les à vos élèves.
- Organisez un concert sur Zoom avec vos élèves, ou enregistrez leurs performances en vue d'un concert virtuel qui pourra être partagé.
- Stimulez vos élèves à explorer la discipline de la composition et incluez leurs créations dans vos événements SMC. Au printemps, encouragez-les à s'inscrire au Concours de composition pour élèves de la FCAPM.

J'ai très hâte de voir quelles idées innovantes vous mettrez de l'avant cette année.
Joyeux anniversaire, SMC!



Canada Music Week®

Semaine de la musique canadienne^{MD}

William Andrews Awards

Does your branch have an innovative Canada Music Week® event ?
Votre association locale organise-t-elle un événement innovateur
pour la Semaine de la musique canadienne^{md} ?

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

Application guidelines

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

Deadline

All proposals must be received by October 15, 2020.

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

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

Directives relatives aux inscriptions

- Envoyez-nous une brève proposition de projet ou d'événement écrite que votre association locale aimerait organiser cette année. Décrivez vos objectifs, votre plan d'action et l'échéancier prévu. Veuillez inclure un budget équilibré et ce que vous planifiez pour promouvoir l'événement (maximum deux pages).
- L'événement doit être centré sur la musique et les compositeurs canadiens. Les associations sont invitées à présenter des projets comportant une utilisation novatrice de la technologie, des médias sociaux et s'adressant à de nouveaux publics diversifiés. Les dépenses encourues pour des bourses, des frais d'hébergement ou de fonctionnement dans le cadre des festivals Contemporary Showcase ne sont pas admissibles.
- Les profits de l'événement ne peuvent être remis à un autre organisme de bienfaisance.
- Veuillez inclure le nom de l'association et les coordonnées (adresse, téléphone et courriel) du responsable du projet.
- Les lauréats des années antérieures peuvent se réinscrire afin de présenter un nouveau projet une fois tous les trois ans.
- Les associations régionales lauréates devront produire un rapport qui sera publié dans l'édition Semaine de la musique canadienne^{md} du magazine Professeur de musique canadien.

Date limite

Tous les projets soumis doivent être reçus au plus tard le 15 octobre 2020.

Pour de plus amples informations ou pour soumettre un projet, veuillez écrire à : canadamusicweek@cfmta.org





Canada Music Week®

Semaine de la musique canadienne^{MD}



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To download posters:

English cfmta.org/en/cmwl/

French cfmta.org/fr/semaine-de-la-musique-canadienne/







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Canada Music Week®

Semaine de la musique canadienne^{MD}

CFMTA congratulates the following winners of the 2020 Student Composer Competition:

La FCAPM félicite les lauréats suivants du Concours pour élèves compositeurs 2020 :

PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under / 8 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

First place

Anjelia Rao (NS) *Sneaky*

Second place (TIE)

Raya Campbell (ON) *The Elephant Dance*

Junbo Gao (SK) *Etude in A Minor (Lego Battles)*

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

No Entries

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

First place

Isidora Uhlman (BC) *Swans*

Second place

YunEn (Ryan) Gu (SK) *Sonatina in D minor*

Honorable Mention

Oliver Lo (ON) *Helicopter Ride over Coronado Bay*

Natasha Webb (Que) *The Farewell Waltz*

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

First place

Not Awarded

Second place

Anthony Morasutti (ON) *God is The Great*

Helen Dahlstrom Award / Prix Helen Dahlstrom

Eric Bouchard (ON) *Fantasy for Concert Band*

CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

First place

Sointu Aalto (AB) *Spider Web*

Second place (TIE)

Antoine Villeger (BC) *North Shore Waltz Op 12*

Sean Sneddon (NS) *Scherzo in D minor*

Honorable Mention

Sky Yang (ON) *Superfluous*

Markus Bitner (SK) *The Fortress of Magnama*

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

First place

Sointu Aalto (AB) *Yosinfonia, 1*

Second place

Marissa Gosse (ON) *Watch Me Fly*

CATEGORY C / NIVEAU C

19 years and under / 19 ans et moins

First place

Eric Bouchard (ON) *Fantasy for Concert Band*

Second place (TIE)

Graham Nash (MB) *Ataraxia*

Angela Li (AB) *Atonement*

CATEGORY D / NIVEAU D

Open / Ouvert

First place

William Lin (BC) *Elegy*

Second place (TIE)

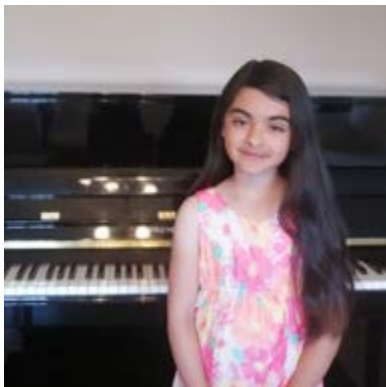
Lilianne Li (Que) *Candor for Orchestra*

Anna Schwartz (MB) *Prairie Sunrise*

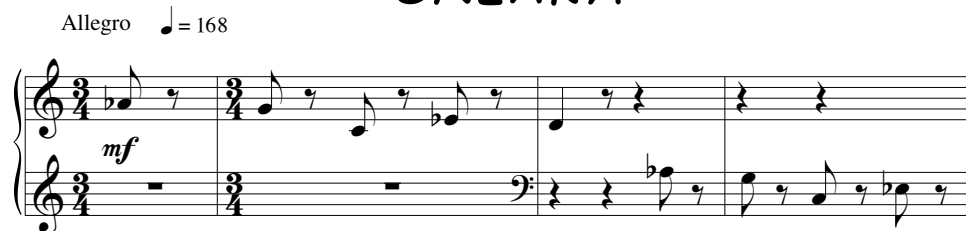


PREPARATORY LEVEL - 8 years and under

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



SNEAKY!



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

Anjelia is turning 9 in June and is going into Grade 4 at BLT

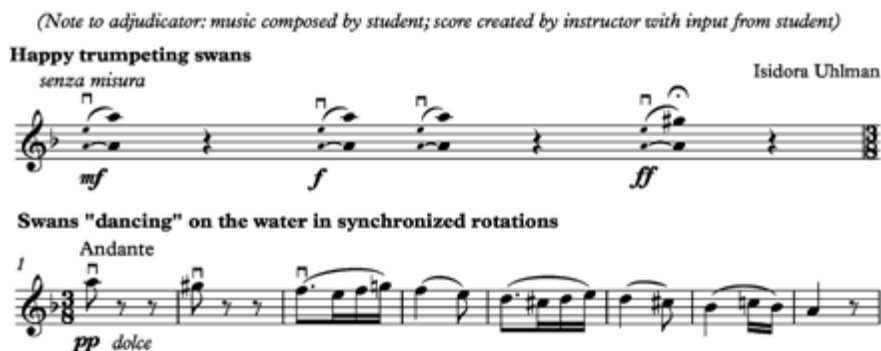
Sr. Elementary School in Timberlea, Nova Scotia, where she's in French immersion. Besides music, Anjelia also takes figure skating and swimming lessons. She loves to play soccer and climb trees and is an avid reader and writer of stories. Anjelia has recently started learning to draw and is quickly becoming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

CATEGORY A - 11 years and under

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



Swans



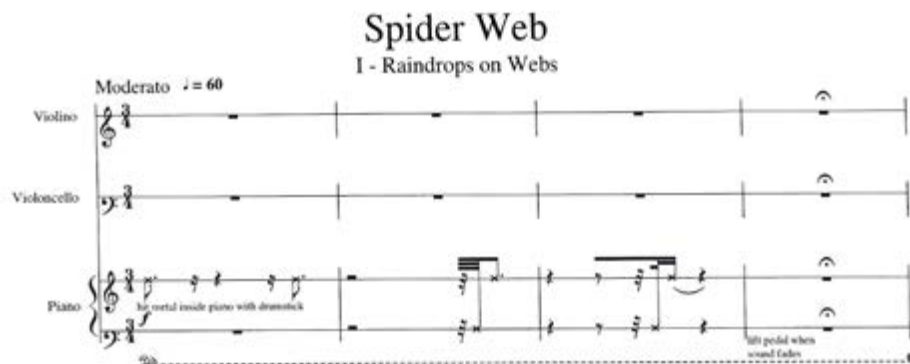
Isidora started playing violin 2 months before her fourth birthday, and wrote her first song when she was six years old. She likes to create stories and expresses them through her

music. She likes to read and draw and is interested in animals and astronomy. She enjoys her composition lessons with Ms. Donkin.



CATEGORY B - 13 years and under

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



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

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



CATEGORY C - 15 years and under

**Helen Dahlstrom
Award**

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



Fantasy for Concert Band

Eric Bouchard

Born in 2003, Eric Alexander Bouchard started playing tunes on the piano at the age of 2, and began composing piano music at the age of 7. When he was little, he spent hours watching his dad play piano and listening to recorded music. He likes to compose in a romantic or neo-romantic style, and now writes for piano, French horn, chamber music, entire wind and percussion ensembles, and symphonic orchestra. He started taking piano lessons with Carolyn Solberg at the age of 6, and

has been taking lessons with Catherine Donkin since the age of 11. Eric took up the French horn in 2015, and is now first horn in the OSJOF orchestra and the De La Salle Wind Ensemble, and was 3rd horn with the University of Ottawa wind ensemble in 2019/2020. Outside of music, Eric loves nature and biology, and likes to design things. He also loves good food, especially when it's spicy.

CATEGORY D - Open

1st place **William Lin** **(BC)** ***Elegy***



Elegy

William Lin

William is currently a third year Pharmacology student at UBC. He is currently studying for his ARCT level in piano. In his free

time, he enjoys cooking and playing the piano. His favourite composers include Debussy, Scriabin, and Rachmaninoff.

OUR ADJUDICATOR - *David L. McIntyre*

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

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

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

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



Thank you to all the entries



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Call for Compositions / Appel à compositions 2020

Josée Allard (QC) - Valerie Carreau (QC) - Scott Frederick Bills (MB)

CFMTA 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 piano solos. Selected compositions are available to be downloaded for all to enjoy at cfmta.org.

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

Piano grade 3-4 level

The Greater Snow Goose by Josée Allard (QC)

Piano grade 5-6 level (tied)

High Tide by Valerie Carreau (QC)

A New Horizon by Scott Frederick Bills (MB)

For complete bios and to download the music, please visit:
cfmta.org/en/call-for-composition-2020/

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. Les compositions sélectionnées peuvent ensuite être téléchargées sur le site cfmta.org pour que tous puissent en bénéficier.

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

5^e et 6^e années de piano

La Grande Oie des neiges par Josée Allard (QC)

3^e et 4^e années de piano

Marée haute par Valérie Carreau (QC)

A New Horizon par Scott Frederick Bills (MB)

Pour les bios complètes et pour télécharger la musique, svp visitez : cfmta.org/fr/appel-a-compositions-2020/

Panelists - Rosemaire Horne, Peggy L'Hoir, Cindy Taylor

Panélites - Rosemaire Horne, Peggy L'Hoir, Cindy Taylor



National Essay Competition 2020

Concours national d'essai 2020



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

The Dr. Lorna Wanzel Prizes are awarded to recipients in each category. Thank you to our three adjudicators for their fine work. The next Essay Competition deadline is May 1, 2021.

CFMTA is pleased to congratulate the winners of the 2020 National Essay Competition.

Le concours national d'essai littéraire de la FCAPM accepte la soumission de textes sur les sujets concernant l'enseignement et la pédagogie de la musique ou l'interprétation musicale. Ce concours est ouvert à tous les résidents canadiens poursuivant actuellement des études de premier ou de deuxième cycle universitaire. L'inscription est gratuite.

Les prix Dr. Lorna Wanzel sont attribués aux lauréats de chaque catégorie, niveau secondaire, niveau universitaire de premier cycle et niveau universitaire de deuxième cycle. Merci aux trois membres du jury pour leur excellent travail. La date limite du prochain concours d'essai littéraire est le 1er mai 2021.

C'est avec joie que la FCAPM félicite les lauréats du Concours national d'essai littéraire de 2020.

High School / Élèves du secondaire

1st Place (\$500)

Jessica Song, University Hill Secondary School

It's Complicated: Exploring the Relationship Between AI and our Music Classrooms of the Future

2nd Place (\$250)

Kiara Louw, Penticton High

The Power of Vocalises

University Undergraduate / Premier cycle universitaire

1st place (\$1,000)

Reanne Vanden Brink, University of Lethbridge

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

2nd place (\$500)

Emma Cameron, Mount Allison University

Lacking an "Original Voice": Neoclassicism in Henri Dutilleux's Au Gré des Ondes

University Graduate / Deuxième cycle universitaire

1st place (\$1,000)

Bo-rum Hammond, McGill University

Approaches to Social Justice in Community Music Settings

2nd place (\$500)

Jarred Dunn, McGill University

The Role of the Piano in the First Movement of Brahms's Piano Concerto in D Minor, Op. 15

* Essay's are available for download on website - Winning Essays will be included in *The Year in Review 2020*

* Les essais peuvent être téléchargés sur le site Web – Les essais gagnants seront publiés dans la *Rétrospective de l'année 2020*





Upcoming Programs & Competitions:

E-Festival / Festival virtuel November 2020

Canada Music Week® / Semaine de la musique canadienne^{MD}

CFMTA is pleased to offer a Canada Music Week® E-Festival!

During this time of uncertainty in the world, we want to create a safe space for music students from coast to coast to coast to share their music. We encourage all students studying with a Registered Music Teacher to record a video featuring either their performance of a Canadian composer's work, a cover of a Canadian artist, an arrangement of a folk tune or something of their own creation either composed or improvised. The only parameter is that the music must be Canadian in origin. We want to celebrate the breadth and diversity of all Canadian music, culture and the students and teachers who make up the mosaic.

Why participate?

- Be part of a national celebration of Canadian diversity through the learning and sharing of music.
- Receive video or written feedback on your performance.
- All entries will have a chance to win a \$100 Long & McQuade gift card.
- Chance for your video to be featured on our social media and website.

Who can participate?

- Any music student studying with a Registered Music Teacher. Video submissions are due by Thursday, November 19th
- Any CFMTA member may register to be an adjudicator for this festival. No adjudicating experience is required. Applications to adjudicate are due by Thursday, October 15th

For full details of this exciting opportunity, please visit cfmta.org/en/e-festival



Fall 2020

La FCAPM est heureuse de présenter un Festival virtuel de la Semaine de la musique canadienne^{MD}!

Alors que ce monde vit une période d'incertitude, nous désirons offrir aux étudiants issus des quatre coins du pays une zone neutre au sein de laquelle ils pourront partager leur musique. Nous invitons les élèves qui étudient avec un professeur certifié de la FCAPM à enregistrer un vidéoclip présentant une pièce de compositeur canadien, une reprise (cover) d'artiste canadien, un arrangement d'air folklorique ou une de leurs compositions/improvisations. Ainsi, nous célébrerons l'ampleur de la diversité de notre musique et de notre culture, ainsi que les élèves qui en composent la mosaïque.

Pourquoi participer?

- Prendre part à une célébration nationale de la diversité canadienne à travers l'apprentissage et le partage de la musique.
- Recevoir, par écrit ou par vidéo des commentaires constructifs sur sa prestation.
- Courir la chance de gagner une carte cadeau Long & McQuade d'une valeur de 100 \$.
- Possiblement voir son vidéoclip mis en vedette sur les réseaux sociaux et le site Internet de la FCAPM.

Qui peut participer?

- Les élèves de tous âges et de tous niveaux qui étudient avec un professeur certifié membre d'une des associations provinciales affiliées à la FCAPM. La date butoir d'inscription est le 19 novembre.
- Tout professeur certifié de la FCAPM peut s'inscrire pour devenir membre du jury du Festival virtuel. Aucune expérience nécessaire. Les inscriptions pour faire partie du jury doivent être envoyées pour le jeudi 15 octobre.

Pour les détails complets de cette passionnante opportunité, svp visitez le cfmta.org/en/e-festival

Call for Compositions 2021

For performance during Canada Music Week®

Seront jouées lors de la semaine de la musique canadienne^{MD}



November 21 - 27, 2021

One Piano Solo: Grades 3 – 4

One Piano Solo: Grades 5 – 6

Deadline Date: March 1, 2021

Entry fee: None

The competition is open to any Canadian resident.

Submissions must be new, unpublished pieces, not previously recorded in any form. One submission per composer per category.

Piano Solos: For performance by students studying at the specified conservatory grade level. A Canadian topic or theme is suggested.

The composition will be chosen by a selection committee from across Canada. The chosen composition will be published on the CFMTA/FCAPM website until November 30, 2021.

For information contact canadamusicweek@cfmta.org

Du 21-27 novembre 2021

Un solo pour piano : 3e-4e années

Un solo pour piano : 5e-6e années

Date limite : 1er mars 2021

Frais d'inscription : Aucun

La compétition est ouverte à tous les résidents canadiens. 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. Un sujet ou un thème canadien est suggéré.

La composition sera choisie par un comité de sélection dont les membres proviennent des quatre coins du Canada. 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 2021.

Pour envoyer une œuvre ou obtenir de plus amples informations : canadamusicweek@cfmta.org



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Branching Out On s'assemble

2020 / 2021

Professional Peer Outreach / Sensibilisation auprès des pairs professionnels

Given there are successful music teachers who are not members of our association and as part of CFMTA-FCAPM's mission statement "To provide leadership in music education across Canada," our Branching Out event for 2020-2021 will be:

Reaching Out to Our Professional Peers

Some possibilities include:

- Extending an invitation to our professional peers to attend an informal/formal social gathering
- Extending an invitation to our professional peers to attend a professional development event, such as a workshop or master class
- Extending an invitation to our professional peers and their students to attend an RMT concert/recital
- Extending an invitation to our professional peers and their students to attend a Young Artist concert/recital
- Creating a branch event that could involve all teachers, such as a music writing competition, poster contest, community outreach opportunity

A spirit of inclusivity will help raise the standard of music instruction and professional development, creating more engaged music teachers and helping to keep music alive in the hearts and minds of Canadians.

CFMTA will donate \$100.00 to each branch that hosts an event by March 15, 2021.

Applications are to be submitted on-line at cfmta.org and must include a write-up of the event, a photo and a completed photo release form. Deadline for submissions is March 31, 2021.

Puisque certains professeurs de musique chevronnés ne sont pas encore membres de notre association et considérant que l'énoncé de mission de la FCAPM/CFMTA est d'être « chef de file de l'éducation musicale au Canada », notre événement On s'assemble de 2020-2021 s'efforcera de :

Tendre la main à nos pairs professionnels

Voici quelques options possibles :

- Inviter nos pairs professionnels à une rencontre sociale formelle/informelle
- Inviter nos pairs professionnels à un événement de développement professionnel, comme un atelier ou une classe de maître
- Inviter nos pairs professionnels et leurs élèves à assister à un concert/récital organisé par un ou des professeurs de musique accrédités
- Inviter nos pairs professionnels et leurs élèves à assister à un concert/récital Jeune artiste
- Organiser un événement par le biais de l'association régionale impliquant tous les professeurs, comme un concours de composition, d'affiches ou tout autre événement susceptible de rejoindre la communauté

Le fait de favoriser un climat d'intégration permettra de rehausser la qualité de l'enseignement musical et de développement professionnel, d'accroître l'engagement des professeurs de musique et de permettre à la musique d'être bien vivante dans le cœur et les pensées des Canadiens.

La FCAPM/CFMTA donnera 100,00 \$ à chaque association régionale qui organisera un événement d'ici au 14 mars 2021.

Les inscriptions se font en ligne à l'adresse cfmta.org et doivent inclure une description de l'événement, une photo et un formulaire d'autorisation d'utilisation de photos dûment rempli. La date limite d'inscription est le 31 mars 2021.

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National Essay Competition Concours de rédaction 2021



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

The Dr. Lorna Wanzel Prizes are awarded to the first place recipients in both the doctorate and master's degree categories.

Deadline May 1, 2021

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

Le concours national d'essai littéraire de la CFMTA/FCAPM vous invite à soumettre un essai ayant pour thème une recherche sur l'enseignement de la musique, la pédagogie ou l'interprétation musicale. Le concours est ouvert à tous les résidents du Canada qui sont en cours de formation musicale au niveau universitaire. Il n'y a aucuns frais d'inscription.

Les prix Dr. Lorna Wanzel seront octroyés aux gagnants des catégories doctorat et maîtrise.

Date butoir d'inscription : 1er mai 2021

cfmta.org/fr/concours-de-redaction/



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Ferruccio Busoni's Edition of JS Bach's Sinfonias

by Jarred Dunn

In the Preface to his *Inventions and Sinfonias*, JS Bach identifies the goals and value of these compositions: development of dextrous and tasteful playing and writing. While studying and practicing the *Inventions and Sinfonias*, Bach says the student will learn to play cleanly in two voices, but also, as they *progress*, (2) to treat three obligato parts correctly...and, *at the same time*, to acquire good ideas and properly to elaborate them, and most of all to learn a cantabile style of playing, and *simultaneously* to obtain a strong foretaste of composition. (my emphasis)

Initially, *Three-Part Sinfonias* can be overwhelming to intermediate students: the challenges in navigating three voices tends to lead to an (unnecessarily) arduous learning curve. The first impression of discomfort can be attributed, at least in part, to the appearance of the score. Ferruccio Busoni (1866–1924) prefaces his edition of the *Inventions and Sinfonias* as follows:

*The frequent use of editions which are either incorrect or unreliable as to embellishments and expression marks, makes it difficult for the student to grasp the essential spirit of Bach. Moreover, the average teacher minimizes entirely the matter of structure-analysis, in spite of the fact that, more than anything else, it is capable of developing the student's musical sensitivity and sharpening his critical faculties.*²

Teaching the *Sinfonias* ought to start with an edition which deconstructs complexities — technical, textural, structural — and explains them tangibly. While many pedagogues swear by the so-called *urtext* edition, Busoni's edition presents five considerations from a pianist-editor, three of which will be discussed here:

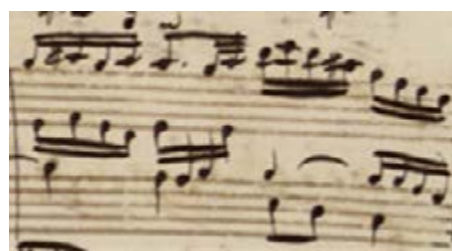
1. "Lucid presentation" of the score, including rhythmically realized ornaments, sound and pedalling suggestions;
2. "Expressive marks...as a guide to a correct conception of Bach's style", based on performing experience and research;

3. "Foot-notes...teaching of structural form", deconstructing phrases to show their subtle elements or possibilities.³

Though his edition of the *Sinfonias* is replete with suggestions, Busoni positions the student's creative powers above his opinions (and implicitly, all editors): "*The student is warned against following my 'interpretation' too literally. In this field the individual and the spur of the moment have their own rights.*"⁴

1. Lucid Presentation of the Musical Text

Busoni begins by demonstrating his instinct for teaching ornamentation in the *Sinfonia in C Major BWV 787*: he appropriates a rhythmically-realized *trillo* in measure 6 (beat 4) and measure 10 (beat 2), with important benefits. In JS Bach's hand, the *trillo* is marked above the measure:



and in Busoni's edition, the *trillo* is written as faster rhythmic values in the text:

-
1. JS Bach, *Inventions and Sinfonias*. Manuscript copy (holograph).
 2. JS Bach, *Inventions and Sinfonias*. ed. Ferruccio Busoni (Theodore Presser Co, 1891). All quotations are from this edition. Preface to the first edition, my emphasis added.
 3. Ibid. I exclude the categories Fingering and Tempi here: commenting on them allows for the usual pedagogical bromides with which most are familiar, and whose application is subject to teacher-student discussions. To quote Debussy's introduction to his *Études*, "Let us all find our own fingerings!" and Busoni's note, "The Italian expressions are often stiff and conventional and thus not capable of nuance of meaning; the English...do not always render adequately certain traditional conceptions."
 4. Preface to the second edition, Busoni, 1.





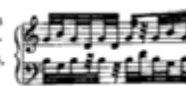
Generally speaking, there are usual formats for ornament placement on the printed page: 1) suggested *trillo* realizations in a footnote, 2) as superscript suggestions directly in the score, or 3) absence of any realization⁵. Busoni chooses something different: writing the trill into the line in faster notes (in the *C Major Sinfonia*, equal subdivision of four notes in soprano over two in the tenor). This renders the ornament predictable, eliminates the common (mis)conception that it be played at high speed and with as many notes as possible, often leading to insecure execution. Busoni presents this *trillo* as a usual part of the melody: a subtle but agreeable undertone for ornamentation practice, namely, the ornaments sound *within* the musical line's context, not a sudden burst of speed and sound.

Lucid presentation of the text is also demonstrated by rearrangement for the comfort of the hands and fingers: a technical skill of concert pianists. Busoni rewrites a thorny measure of *Sinfonia in B Minor BWV 801*. Measure 28 contains an inevitable collision course: G major broken triads are written such that hands and fingers of both hands playing the same key simultaneously (the D). The passage, as edited by Edwin Fischer, realizes the passage with simultaneous D's as follows:



Fischer provides a footnote as to the passage's execution, but maintains the hand-crossing and doubled notes (in parentheses) which in turn maintains JS Bach's original score⁶. Busoni deletes the visual of collision and hand-crossing by writing the "D" in one voice whenever it appears, and a rest for the other voice:

2) In this arrangement of the next three measures the Editor believes he has found an adequate solution to the problem of a somewhat awkward passage. The third measure could be still more simply notated thus, but the feeling of contrary motion would be lost.



Busoni's edit removes the early score reading stage (fingering and hand gestures), not through interpreting the technical challenge but eliminating it. In Busoni's view, notation serves the hand choreography: the visual is meant to trigger a kinaesthetic reaction, and from there, may the chosen sound qualities, phrasings, and such subjectivities arise. Further practice on this basis develops executive skill-building.

2. Expressive Marks

While Busoni's scoring of trill figures in the *C Major Sinfonia* is intuitive, his ornamented realization in *Sinfonia in E-Flat Major BWV 791* is on the excessive side. His view of the *E-Flat Sinfonia*, however, is useful: "*performance of this... 'Duet with Lute Accompaniment' demands expressive playing... delicacy of touch and variety of nuance. Even a moderate use of the pedal seems suitable here... the Editor has indicated the suggested pattern for its use*"⁷ :



5. For example, Edwin Fischer 1955, Carl Czerny 1840, Carl Becker, 1853.

6. JS Bach, *Inventions and Sinfonias*. ed. E. Fischer, 1955 (Henselt) 36.

7. JS Bach, *Inventions and Sinfonias*. ed. F. Busoni, 1891 (Moscow) 14.



Ferruccio Busoni's Edition of JS Bach's Sinfonias - cont.

The characterization "Duet with Lute Accompaniment" and its adjoining pedal suggestion are connotations with instructive trajectories:

- 1) Auditory Imagery: soprano and alto voices are "a duet" (two varied sounds in clear balance are required), plus the 'lulist' accompaniment (a third sound);
- 2) Pedalling: inevitably, the pedal indications cannot be strictly followed in every measure, forcing the student to consider how to use the pedal appropriately, rather than applying it haphazardly or avoiding it entirely.

While an experienced editor may impose their ideas to a fault, Bach *expected* a student "to acquire good ideas and properly to elaborate them"⁸. Here, Busoni exemplifies interpretive inquiry without imposing his views or even impressing them upon the student ("suggested pattern" for pedal, not "required" or even "excellent" pattern). The editor explains his images, and by extension, his means of discovering them. With simple questions (ad infinitum), students may use Busoni's idea to find varying interpretation(s) for this or any piece from any other style period:

1. Do the voices seem vocally or instrumentally-inspired?
2. Do I perceive the Sinfonia has Romantic and Academic character?
3. How can I practice so I can control the varying sounds and nuances?
4. Do I hear/anticipate the distinction between enough or excessive pedalling?
5. Do my fingers feel the difference between different articulations?
6. To what extent is the character inferred by the notation/ornaments alone?

If all their students arrived at their lessons having considered and explored such questions, the teaching population might consist of less exhausted members. Of course, this model of learning can be elicited from any edition, but Busoni's supports it openly. Such a process promotes living, creative curiosity:

B) In this and in similar passages, do not separate the two groups of notes under the slur too abruptly; as the repetition of the same tone on the third and fourth eighth-notes might suggest. The following notation indicates as nearly as possible the desired effect.



his edits appear to spring from experience on stage and in the studio. Another option he provided—which was accepted by others—is found in Edwin Fischer's 1955 edition⁹ of the Sinfonias. Fischer refers to Busoni in the first measure of Sinfonia in C Minor BWV 788:



A) Allegretto

The theme comprises two bars; later on, only fragments of it reappear.
a) Take notice of Busoni's indication that the two quavers must not be sharply detached (separated).

Below, Busoni's edition of this measure, and the note to which Fischer refers:



8. Bach's Introduction to the Holograph edition.

9. Copenhagen: Wilhelm Hansen ed. Edwin Fischer, JS Bach Sinfonias. 1955.



Busoni's suggested articulation for this figure is recorded by András Schiff, Tatyana Nikolayeva, even Glenn Gould: this provides some evidence of its persuasiveness (no artist whose album I have heard included the artist's liner notes pointing to Busoni, so the articulation seems to be born of a conviction that it is valid). It is possible that these pianists did not use Busoni's edition, just as there are artists who play according to an-other interpretation. Busoni's interpretation is relevant to the present discussion, not because of a pseudo-consensus among artists, but because Mr. Fischer used his edi-tion to encourage others to follow Busoni's (comparison between editions is an inter-esting and fruitful study).

3. Foot-notes on Form

Studying the form of *Three-Part Sinfonias* influences phrasing, sight-reading and memorization: Busoni labels key melodic figures and comments on sections to help the pupil see formal structures. The *Sinfonia in F Minor, BWV 759*, he says, "In form... closely resembles a fugue...divided into three sections. The first section com-prises the so-called 'Exposition' in which themes I and II wander through all the voices by turns"¹⁰: Busoni uses Roman Numerals to label important melodic figures:



Busoni goes beyond labeling individual motives: he also marks sectional changes with double bar lines where the sectional changes coincide with cadences. This informs two habits essential sight-reading and memorizing:

- 1) Evaluating cadential force/purpose, which helps determine phrase length;
- 2) Sensing harmonic activity which implies and/or confirms structural changes (another intuitive approach, in this case to structural hearing).



Codas are important to Busoni: he specifies measures for those of the *Sinfonias in F Minor, G Minor BWV 797* and *B-Flat Major BWV 800* and describes them as "chiefly modulatory" or "chiefly contrapuntal"¹¹. These categories — modulatory coda or con-trapuntal coda — provoke interpretive planning based on prominent phrase traits. Moreover, Busoni's strict coda boundaries require creativity in sound and timing to balance the strictness (eg., *Sinfonia in A Minor BWV 779*: the *tierce de picardie* arrives af-ter a brief but colourful coda).

It is in his interpretation of a transition in *Sinfonia in A Major BWV 798* that Busoni's insight stands eloquently revealed. Perhaps only a teacher who is a seasoned performer would know, intuitively, the value of the detail forthcoming. The transition (mm. 9.5 - 14.5, below), says Busoni, "is to be felt as a long parenthesis, after which the movement is resumed at the point where it was interrupted"¹²:



10. Busoni, "JS Bach Inventions and Sinfonias," 25.

11. Busoni, "JS Bach Inventions and Sinfonias," 37.

12. Busoni, "JS Bach Inventions and Sinfonias," p. 32. My emphasis added



Ferruccio Busoni's Edition of JS Bach's Sinfonias - cont.

Busoni then illustrates the passage (mm. 9.5 - 14.5) without the "rather extended interlude", with the results highlighting the punctuating harmonies of dominant and tonic in A major.

(g-g) The rather extended interlude included between these signs is to be felt as a long parenthesis, after which the movement is resumed at the point where it was interrupted. An imaginary following through between the two half-measures immediately preceding and following the parenthesis will make this clear.

B. C. 847 - 40



To clarify the vide he sees, Busoni places "§" signs at beginning and end of the transitional passage. As with ornamentation (Section 1), Busoni exposes elements that, once explained, are objects hidden in plain sight: in this case, a structural quirk created by two harmonies and an extension between them. When studying this phrase as a "long parenthesis" a pupil may use Busoni's phrasing, conscious of the transition as it unfolds. That Busoni labels this passage an "interlude" between two main phrases alludes to the varied qualities that would be attached to the main phrases and the transition; namely, different approaches to realizing them so the sound qualities of concrete structures are distinct from those in parentheses.

Sectional analyses such as these bring pure theory out of dormancy and incorporate it as a living component of practice.

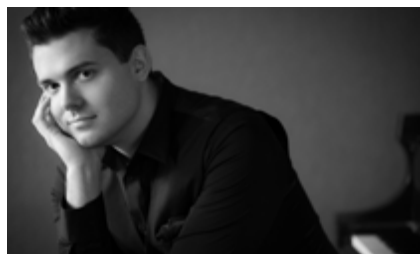
This intuitive way to practice causes the student to look into the score, as a collection of puzzle pieces, to observe both short-term and long-term phrase lengths, and, perhaps most importantly, to view the score as a tissue of multiple ideas that create a unified whole. There is nothing so dull as a performance including one one types of sound mass applied to all phrases.

Analyzing phrases to this extent unfreezes their potential for variety and meaning; enhances the first impression of music that some students perceive as hyper-organized, rigid. Busoni does not litter the Sinfonias with bookish legerdemain, nor does he attempt to persuade his audience of his validity as an interpreter.

His editing focuses on removing potential barriers at the outset of practicing and encourages imagination. Using such skills, students are less likely to be discouraged by the *Sinfonias*: as unessential frustrations in practice are easily avoided in performance. Busoni provides pianistic and theoretical fundamentals of JS Bach's Sinfonias in a manner that endorses intuitiveness, helping the pianist find the skills the composer intended these works to provide.

Works Cited

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Jarred Dunn is a concert pianist who performs, teaches, and writes about music regularly. He has hosted the CBC's *This is My Music* and made the 2018 list *Top 30 Under 30: Hot Canadian Classical Musicians*. He is a prizewinner of international competitions and has performed globally to critical acclaim. He often adjudicates, lectures, and teaches master classes for pianists and teachers. Mr. Dunn studied in New York, Poland, and Montreal, with Yoheved Kaplinsky, Jacob Lateiner, Dorothy Taubman, Stephane Lemelin, Anna Górecka and Katarzyna Popowa-Zydroń. He has been published in the *CMEA Journal*, on pedagogy and music during the Holocaust.



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What's **NEW** at the Conservatories ? Quoi de **NEUF** aux Conservatoires ?



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

This publication usually contains a description of the wonderful experience that teachers, composers, students and family members shared at Summer Sizzle in July. Sadly, due to the COVID-19 pandemic it had to be postponed. We are pleased to say that we look forward to seeing everyone July 12 and 13, 2021 in Biggar, Saskatchewan!

As much as CNCM loves live performance examinations, successful online Spring examinations were held in May/June 2020 with a very quick turn-around of results. This was possible due to already having conducted regular online examinations for many years.

CNCM offers a variety of examination options - regular graded piano performance examinations shared with family and friends, Musicianship and Music for Everyone programs (Star Performance and Popular). These programs allow obtainable goals for busy students from young children to adults. The Popular program helps students develop general musicianship skills through improvisation, harmonization through realization of lead sheets, transposition and performing with backing tracks. The Star Performance exam might be ideal for a student having a very busy year and would enjoy a challenge/goal but with less preparation involved.

The CNCM syllabus is available as a free download at www.cncm.ca and our office is available to answer any of your questions at cncmoffice@gmail.com

No matter how long you have been teaching, CNCM has pedagogy programs that can fit your needs, whether you desire a diploma, or just a few Credits! A description of each program is available on the website.

Whether you will be teaching in person, online or a combination, CNCM wishes you all the best as you prepare for the new teaching year!



conservatory
C A N A D A™

Conservatory Canada has launched its new Contemporary Idioms Voice Syllabus!

All exam candidates are expected to use the new requirements for exams this academic year, as there will be no cross-over period with the old requirements, except for students taking a second partial for CI Voice. All of our syllabi are only available on our website, where you can find online tutorials and other teacher resources.

During the pandemic, we are continuing to examine online only using either Internet Midi software (which connects two digital keyboards to share sounds), or using Zoom. All online exams can be heard from student's homes, or any other location, for any instrument or voice. Students can register for online exams with only two weeks notice, anytime of the year when they are best ready. For more information, please see "all about eExams" on our website, www.conservatorycanada.ca.

Going forward, all of our Theory exams will now be registered for on a flex basis. Students can register for a Theory exam with only two weeks notice, when they are best ready.



What's **NEW** at the Conservatories ? Quoi de **NEUF** aux Conservatoires ?



**CHRISTIAN CONSERVATORY
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The Christian Conservatory of Music, Canada, is pleased to announce the much anticipated and updated 2020 Piano Syllabus. There are a number of features that we believe will please teachers and students alike. In this article, we will take a look at two key areas.

Students will not be deducted marks if they do not memorize their hymnal selection. After much discussion and input from teachers, it was felt that church musicians seldom, if ever, memorize a hymn selection. Many church musicians do play a hymn selection as written and then expand on it during the following verses, in consideration of the mood and setting of the hymn.

The new syllabus makes it clear that the exam is a two part process with technique, ear and sight as one section, and the repertoire section should be prepared as a “worship package”. Plan to arrange the pieces so there is a flow between pieces, in the order of keys or the mood. Except for the piece that the candidate plans to speak about, the candidate should be prepared to play the pieces without waiting for the examiner to prompt them to begin the next piece. Candidates are being marked on overall presentation, inherent musicality and sensitivity to worship.

In the next article, we will expand on the new additions to the 2020 Piano Syllabus. Get familiar with the new syllabus at ccmcexaminations.org. Download your copy of the 2020 Piano Syllabus free of charge and start preparing for your next examination!

<https://www.ccmcexaminations.org/>

<https://www.ccmcexaminations.org/index.php/syllabus>



RCM Students and Alumni Achieve Excellence

Students of The Royal Conservatory of Music have had another successful summer:

- Cellist Nofar Yacobi, an alumna of The Glenn Gould School, brought together approximately 500 musicians from 65 countries to create **The Musical Solidarity Project** – a message of hope during the COVID-19 pandemic.
- 14 RCM students and alumni were named in CBC’s “Top 30 under 30” list of Canada’s emerging classical musicians and affirms that the future of classical music in Canada is very bright, and as the network notes, even the COVID-19 pandemic is no match for these musicians in terms of talent and dedication. – congratulations to all!

Online Learning Resources

We want to ensure that all teachers are comfortable teaching, and learning, online. From our free online learning resources to our Online Piano Teacher courses and suite of Digital Learning products, we want to help make the transition to teaching online easier. With the support of RCM digital resources, you and your students can make a seamless transition to an online environment.

Visit rcmusic.com/OnlineLearningResources.

Introducing the New Teacher Portal!

The new and improved RCM Teacher Portal combines our best teaching content, premium streaming services, and masterclasses all in one convenient place. Redesigned for easy navigation and more resources than ever before, the RCM Teacher Portal has been created to help busy music teachers like you. This beta test version is available free until October 31, 2020.

Visit rcmusic.com/TeacherPortal to sign up.

Important Dates

September 8, 2020 – Exam registration opens (Dec/Jan exam session)

September 16, 2020 – Enrollment deadline for Fall session Online Piano Teacher Courses (other sessions available)

November 3, 2020 – Exam registration deadline (Dec/Jan exam session)





Ask Lori: **Teaching Tips** for Everyday Lessons

by Lori Elder

Some Thoughts about Online Teaching during the COVID-19 Pandemic

Hi Everyone,

This is such an unprecedented life situation that we are in, and for many people around the world very tragic. I hope you are all keeping safe and well and following all the social distancing protocols.

I know that many teachers have chosen to do online lessons, including me. I would never have believed that I would be doing this, but I am. And I have to say, it is going better than I expected. There are a few technology glitches here and there, and the sound quality varies with each student, but for the most part it has been okay. We seem to get through the lesson material quite well, and honestly, it is great just to be doing this!

All of this has given me pause to think about our situation. This is a challenging and difficult time for us all, and I want to share with you the things I am grateful for while teaching during this pandemic. I am grateful for:

- Seeing my students every day on my computer screen – their cheerfulness and their bright, sunny faces are uplifting.
- Being able to continue working when unfortunately, many people cannot.
- Being busy – I have no time to be bored doing set up, scheduling, emails, staying in touch with colleagues etc.
- I am not isolated – I have the companionship of my wonderful students.

- Continuity – to my routine and that of my students.
- Making music – playing and hearing the piano is comforting and refreshing.
- Not thinking about the pandemic – after an hour pleasantly spent with a student working on Bach and Mozart, I waved good-bye and realized I had not thought about the pandemic the whole time. It was an hour of respite and relief.
- My studio, my music and my books – I could be in here for years and not play and read everything!
- BCRMTA and CFMTA/FCAPM – for updates, information, positivity, and keeping us all connected.
- Health – of my family members, friends and myself.
- Doing what I love – teaching, playing, chatting, laughing (we all need more of that!) and spending time with my students.

At the end of her first Skype lesson, my student Bethany Bohmer, with a happy smile on her face, said to me, “It’s really cool that you found a way to do this even though we can’t be together.” That’s what it’s all about!

I hope you are all keeping well, and my best wishes to all of you to hang in there and we’ll all come out of this together. And oh yes, there’s one more good thing I’ve noticed about online teaching – at least when I’m teaching, I’m not eating!



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

has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.

Ask Lori a question
email lori@cfmta.org



Review of Publications

Critique de publications



PRARIE SCENES

Early Elem / Late Intermediate

by Thema Gillis

Debra Wanless Music - TG100

debrawanless.com/

A native of Saskatchewan, Thelma Gillis has compiled this delightful set of character pieces for students spanning early-elementary to late-intermediate levels. With suggested leveling included by the composer directly in the Table of Contents, this set will provide teachers with new and exciting repertoire as they start their new-year and work towards Canada Music Week® at the end of November!

Shaped heavily by her upbringing and family life over the years in the prairies, Thelma compiled these 11 contrasting works inspired by her natural surroundings. Youngsters will enjoy the mischievous *Dance of the Gremlins* and accessible virtuosity of *Flying Ravens* and *Cascades*. Musical storytelling can be explored to its full potential as elementary students imagine the galloping *Runaway Pony* or prepare for wintertime with the lyrical and graceful *Skating Circles*, while exploring their pedaling technique. The picturesque writing of *Cottage Country* and *Prairie Swing* will pique the imagination of intermediate students of all ages, and the depth and musical complexity in *Evening by the Lake* will bring late intermediate students inspiration as they move into advanced repertoire. Overall, Gillis has created a well-rounded collection of quality compositions that will make an excellent addition to any teacher's pedagogical library.

Dr. Christine Tithecott - Ontario

LITTLE HANDS BIG PIECES

by Susan Griesdale

SGR-PC—3 (digital book)

redleafpianoworks.com/

How many ways can you play major triads in root position to create interesting pieces? Susan Griesdale knows! She has crafted 15 intriguing etudes constructed entirely of major triads. These pieces sound difficult but are easy to understand and play. A page with the outline of a keyboard allows students to color in the various triad shapes. Triads are presented in block form, broken form, block form in RH with an ostinato LH, block form in LH with melody in RH, open fifth in LH with root and 3rd in RH, and root and 3rd in each hand. Chords are played in similar motion and contrary motion. Changing time signatures including $\frac{9}{4}$ while a unique sympathetic vibration effect in one piece and simple quirky line drawings add to the appeal of the varied approaches. As engaging as the pieces are, the two page introduction which explains Griesdale's method of teaching triads as well as the study page for each piece are invaluable resources. The selections range from the bright and bold – *Space Adventure*, *Rock Climbing*, *Hero's March*, *Big Foot* – to the dreamy and melodic – *Faerie Dust*, *Space Walk*, *Origami*, *Magic Spell* – to the 'just plain interesting'! – *Tea and Sweets*, *Cotton Candy*, *Sneaky* and *Three Cornered Hats*. Your students will never look at triads the same way again! This book is available as a digital download for \$12 and as a studio license (unlimited copying) for \$45. Believe me, you'll want the studio licence!

Joyce Janzen - British Columbia

FOREST FRIENDS

Elem/Early Intermediate

Piano Solos

by Irene Voros

redleafpianoworks.com/

This is a fun collection of ten piano solos depicting life in the forest. Jazz chords, evocative melodies, syncopated rhythms, expressive ballads, and lively marches make up these works. The performance notes located at the end of the book provide guidance for the student. They are descriptive and imaginative and will definitely impact the student's approach when learning the piece. The titles are engaging such as: *Skitter Scatter* and *Porcupine Parade*, to name a few.

Seven of the ten pieces require some use of the damper pedal. The largest solid chord is a 6th. *Grizzly's Groove* is written with both hands in the bass register while *Forever Friends* is written solely in the treble. Nine of the solos are in $\frac{3}{4}$ time leaving the 10th in $\frac{9}{8}$. The shortest note value is the eighth note and there are dotted quarters in some of the works that help play into syncopation. Key signatures only have up to one sharp or two flats. There is some hand crossing which students generally like. A nice mix of articulation is found throughout these pieces.

I love supporting our Canadian composers and thoroughly enjoyed playing through this collection!

Jean Ritter - British Columbia





Review of Publications Critique de publications

PIANO LESSONS FROM CLASSICAL REPERTOIRE 20 Inter. to Early Advanced Pieces with practice and Performance Tips ed. Immanuella Gruenberg

Hal Leonard HL00319870

This comprehensive collection for teachers highlights many favourites from Conservatory syllabi, while also introducing lesser-known repertoire that rightfully deserves exploration. You'll recognize CPE Bach's *Solfeggio*, Schumann's *Wild Rider* and Faure's *Romance sans paroles*. Gruenberg also includes an introduction to the post-Romantic style of Cesar Franck's rich, innovative harmonies and thick contrapuntal writing, which may spark an interest in later exploring his *Prelude, Chorale and Fugue*. Grieg's *Bell Ringing* and MacDowell's *The Witch* give a little taste test of late-Romantic character pieces, and smaller pedagogical pieces by Schubert serve as an excellent introduction to those wishing to explore his Impromptus or Moments Musicaux.

Equally balanced in repertoire from all style periods, one key feature of this collection is Gruenberg's annotated notes on each composition. Following a brief description of each work, she gives an overview of technical and musical challenges the piece presents. Thoughtful and detailed practice and performance tips are discussed to help students explore their full potential in the piece. These detailed notes will also serve as an excellent resource for pedagogy students and young teachers who are just getting their feet wet in the exploration of late-intermediate and advanced repertoire.

Dr. Christine Tithecott – Ontario

FOR MANY HAPPY YEARS 12 Ukrainian Folk Tunes for Easy Piano

Debra Wanless Music LK 100
debrawanless.com/

A lovely, creative collection by our CFMTA President Laureen Kells! Laureen has led the Ukrainian Veselka choir in Foam Lake, SK for many years and had a great need to find music. Most of the Ukrainian tunes have been sung in an oral tradition with possibly a melody line written out and no harmonic indications. SATB structuring was always needed, and it was from here the idea was born to simplify some of the tunes for her piano students.

Titles include: *Singing Princess, Our House, Dark Eyes, Kolomeyka, May the Rooster Find No Peace, Harry Harry Time to Work, Kitty's Wedding, For Many Happy Years, Carpathian Mountains, In the Meadow Red Cranberry, Tuffnell Waltz* and *Bandura Waltz*.

Background information in a child friendly manner is included with each piece. Each tune is appealing and includes a fully written accompaniment along with a lead sheet. It lends itself well to adding other instruments and learning to improvise an accompaniment.

A second book of Ukrainian Christmas Carols is soon to make its appearance.

Laurel Teichroeb

JAZZ SUITES 1 – 3

by Glenda Austin
Willis Music Company

Hal Leonard HL00324187

If you are looking for some music to kick-start a student's interest, or even to give you something to work on, I would highly recommend 3 Jazz Suites for Piano by Glenda Austin. A pianist and arranger herself, this versatile composer writes in ways that continue to hold your interest long after the notes have been learned.

Jazz Suite #1 in F major is the shortest (8 pages), easiest (mid-intermediate) and oldest (published in 1985) The prelude is marked *moderato* and begins with a syncopated motif shared between the hands which is repeated and developed into a LH melody ending with parallel chromatic fifths. Only two pages long, it is both straightforward and interesting. The second movement in F minor is broader and more lyrical with a RH melody which incorporates syncopation as well as dotted notes. The LH accompaniment moves chromatically. The third movement returns to F major with a fast scale- like RH accompanied by syncopated chords in the LH.

Jazz Suite #2 (listed as B^b major but actually in C minor) is somewhat longer (10 pages), more difficult (mid to later intermediate) and published in 2001. Each of the movements hints at, and was inspired by other music – Gershwin, Bolling and a TV theme song. The first movement is a languid *andante con moto un poco rubato* with a stride bass and a swing RH melody. The first section is repeated an octave higher and then



*Christine, Jean, Joyce, Laurel, and Laureen, thank you so much for doing these reviews.
I know the members will enjoy reading them*

Dina

moves into a section with LH melody in triplets before returning to the opening melody – each hand enhanced with octaves, as well as the LH being spaced further apart. The second movement in F major is a short dance with the characteristic jazz waltz LH rhythm. RH melody with 16th note embellishments and occasional triplets gives this a simple artless quality. The third movement in C major is marked *presto e deciso*. You may be familiar with this piece as it's in the Level 8 RCM repertoire book. Filled with dynamic energy, syncopation, chromaticism and octaves, it's a tour de force finale.

Jazz Suite #3 in F major was commissioned by the Music Teachers National Association (MTNA) and was scheduled for its' premiere at the 2020 National Conference in Chicago which, due to Covid, was cancelled. Listed as early to mid-intermediate, I would place it in late intermediate to early advanced (Level 8 – 9). The first movement was originally written for clarinet, cajon (percussion) and piano and got its

inspiration from ragtime. Lively and upbeat, this section sparkles and pops with syncopation, showcasing the melody first with RH, then both hands together, and then with LH. The ending shifts from $\frac{3}{4}$ to hemiola in $\frac{3}{4}$ and then concludes with an unexpected decrescendo into the final chord.

The second movement is a lush and leisurely duplet RH against a ostinato two triplet pattern in the LH. According to the composer the result should be 'a sumptuous sophisticated sound'. Contrast is provided in the middle section with syncopated parallel motion chords. Marked as 'intruiging and mysterious', the third movement in F minor is about syncopation, speed and mood. The first 8 bar parallel period is followed by a loud contrasting theme. The opening motif returns again and again, alternated with a surprising F# minor section with vigorous triplet quarter beats and culminating with a driving close. This is thinking, pedagogically sound music that engages and intruiges. Teacher approved!

Joyce Janzen - British Columbia

DANCE VIGNETTES

for Solo Violin

Digital Book

by Susan Griesdale

redleafpianoworks.com/

Not for the faint of heart, this collection is an intriguing exploration of "synthetic scales". These scales were outlined in a text called "Twentieth Century Harmony" by Vincent Persichetti. The scales include the Double Harmonic, Neapolitan minor, Locrian, Lydian Minor, Leading Whole Tone, Hungarian Minor, Enigmatic, Overtone and Spanish Phrygian. Each scale is represented in a traditional dance form including a tarantella, the jig, the tango, a bolero a waltz among them. Program notes will assist the teacher in presenting each piece.

Bowing marks and articulation have been thoughtfully prepared and will aid in the accurate presentation and interpretation of each piece.

This is an interesting collection of pieces – for the student they will find a challenging collection, for the teacher they will find an avenue and exploration of scales and harmonies not often seen in Western music.

Laureen Kells - Saskatchewan



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