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

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

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Tiffany A. Wilson



It's a stimulating time of the year. Spring Break has arrived and summer is just around the corner. Can you believe it? Music Festivals are wrapping up, university auditions are finished and now most of us are heading into the heavier exam season and studio recitals.

In my first CMT letter, I stated that it is my mission to connect with music teachers nationally and internationally with the intention to keep our organization visible and viable. It was a joy to be invited to the Music Teachers' National Associations Conference in Orlando, Florida this March where I had the opportunity to represent our organization. I am honoured to have been a part of this event and thrilled to make new friends and acquaintances.

During my stay in Orlando, our Public Relations Chair Pat Frehlich, set up meetings for new collaborations and initiatives with both Canadian and American organizations in attendance. I spoke with MTNA's distinguished President Scott McBride Smith, and CEO Gary L. Ingle, and with NATS president Linda J. Snyder. I worked closely with Ms. Frehlich towards alliances in which we might share resources, webinars, pedagogical ideas and teaching tips with organizations that share similar mandates to ours. I was also privy to ongoing talks for another Wellness Symposium collaboration in the near future. It was also a chance for me to promote our next CFMTA Conference that will be held in Winnipeg, in 2019. These new friendships and connections contribute to the visibility and strength of our association.



Pat Frehlich, PR Chair with Tiffany A. Wilson, President, CFMTA/FCAPM at the MTNA Conference promoting the CFMTA/FCAPM



Four very proud RMT's in Florida, Teresa Richert, (BC), Rebekah Hantsport (NS), Tiffany A. Wilson, (MB), and Martha Duncan Hill (ON)



New colleagues/friends from Montana State Music Teacher's Association, President Elect: Margaret McGillivry, President CFMTA/FCAPM Tiffany A. Wilson, Jessica Olson, President MSMTA

It was encouraging to see other Canadians representing our country and organization. Of course, my students will be thrilled to know I met Christopher Norton, (now a quasi-Canadian) and I was equally elated to meet three RMT Canadian composers, Martha Hill Duncan (ON), Rebekah Maxner (NS), Teresa Richert (BC). The list of Canadian attendees goes on, but the best encounters were with Mickey Mouse and especially with my new American friends from the Montana National Teachers' Association. Shout out to you all!

The CFMTA/FCAPM Officers continue meeting every month in preparation for the July AEM in Toronto. Recently, provinces have seen waning membership and a hesitancy to volunteer amongst other difficulties facing our provincial members. At the recommendation of Lauren Kells, VP and chair of the Strategic Planning Committee, we recently contracted Peter Wright, a strategic planner from The Planning Group. Delegates, Officers and Chairs will begin brainstorming in June to come up with solutions to these and other ongoing challenges with the help of Mr. Wright. One of the expectations is that he will help our organization and its provincial members work towards staying relevant as we head towards turning 100 in 2035!

Although life is not getting any less busy, lakes, hot weather, and leisure time are in sight. Grab your CMT magazine and a cuppa and take a little moment out of your busy day to read about our fellow teachers and colleagues in this edition.

Tiffany A. Wilson



Salutations de la Présidente de la FCAPM Greetings from CFMTA President

C'est une période excitante de l'année. Les vacances de mars sont arrivées et l'été se pointera bientôt le bout du nez. Difficile à croire, n'est-ce pas? Les festivals de musique tirent à leur fin, les auditions universitaires sont terminées et la plupart d'entre nous nous préparons à la période intense des examens et des récitals.

Dans ma première lettre du PMC, je mentionnais que j'avais pour mission de tisser des liens avec les professeurs de musique à travers la nation et partout dans le monde et ce, dans le but de faire connaître notre organisation et d'assurer sa longévité. Ce fut une joie d'être invitée au congrès de la Music Teachers' National Associations en mars à Orlando, en Floride, où j'ai pu représenter notre organisation. J'ai eu le privilège de prendre part à cet événement et le bonheur de faire de nouvelles connaissances et me faire de nouveaux amis.

Lors de mon séjour à Orlando, notre responsable des relations publiques, Pat Frehlich, a organisé des rencontres visant de nouvelles collaboration et initiatives où les organismes canadien et américain étaient présents. J'ai pu parler avec le distingué président de la MTNA, Scott McBride Smith, et le PDG, Gary L. Ingle, de même qu'avec la présidente de la NATS, Linda J. Snyder. Mme Frehlich et moi avons travaillé en étroite collaboration à former des alliances qui nous permettraient de partager des ressources, des webinaires, des idées pédagogiques et des conseils sur l'enseignement avec des organisations partageant les mêmes objectifs que nous. On m'a aussi confié qu'on travaille à nouveau sur un colloque sur le mieux-être pour très bientôt. Une autre nouveauté pour moi, j'ai pu annoncer notre prochain congrès de la FCAPM qui aura lieu à Winnipeg, en 2019. Ces nouveaux contacts et nouvelles amitiés offrent une meilleure visibilité et consolident notre association.



*Pat Frehlich, PR Chair with
Lorna Wanzel, a former
Past-President, CFMTA/FCAPM.*

Il était encourageant de voir d'autres canadiens représenter notre pays et organisation. Bien sûr, mes élèves seront très excités d'apprendre que j'ai rencontré Christopher Norton (maintenant quasi canadien). Un autre grand bonheur fut de rencontrer trois compositeurs canadiens, Martha Hill Duncan (ON), Rebekah Maxner (N.-É.) et Teresa Richert (C.-B.). Plusieurs autres canadiens y étaient, mais mes meilleures rencontres furent celles de Mickey Mouse et, plus particulièrement, de mes amis de la Montana National Teachers'

Association. Je vous salue tous!

Les officiers de la CFMTA/FCAPM continuent à se rencontrer chaque mois pour préparer l'AEM à Toronto, en juillet. Récemment, les associations provinciales ont connu une baisse du nombre d'adhésions et ont, entre autres, de la difficulté à recruter des bénévoles. Sur recommandation de Laureen Keels, vice-présidente et responsable du comité de planification stratégique, nous avons récemment signé une entente avec Peter Wright, un planificateur stratégique de The Planning Group. En juin, les délégués, dirigeants et responsables commenceront à se creuser les méninges pour trouver des solutions afin de s'attaquer à ces défis et d'autres difficultés persistantes. L'une de nos attentes est qu'il aidera notre organisation et ses membres provinciaux à faire ce qui se doit pour rester pertinents alors que nous approchons nos 100 ans en 2035!

Bien que la vie soit tout aussi occupée, les lacs, la saison chaude et les moments de plaisir sont à nos portes. Prenez votre magazine PMC et un breuvage chaud, et faites une petite pause dans votre journée chargée pour savoir ce que font d'autres collègues et professeurs.

Tiffany A. Wilson





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

Dina Pollock



Hello Everyone,

Hope you are all well - and looking forward to the summer break - I know I am.

Magazine - Thank you to everyone that entered the book draw and the winners are:

Drum roll please.....

- Laureen Kells, SK
- Torey Zachary, BC
- Jennifer Moss, NS
- Nita Pelletier, BC

If you are not sure what this is about - I receive more books in than I can get reviewed, so in the last issue of CMT I mentioned that I would be doing a book draw for the extra books for any member that was interested - all you had to do was send me an email. Congratulations to the winners. Thank you to all the members that were involved with the survey about 'Paper veruses Digital' we should have the results for you in the next issue of CMT. I do hope you had a chance to look at the new magazine **Year in Review** - if not, do check it out, it is available through the app as well as for download on the website.

Thank you to Joyce Janzen, Sarah Lawton, Laurel Teichrob, Christine Tithecott, Jean Ritter, and Andrea Yau your book reviews. They really do make the magazine more interesting for our members.

Website - We are building online applications (in English and French) for most of the programs that CFMTA/FCAPM offers, they include:

- *The Certificate of Recognition for Professional Achievement*
- *Call for Compositions*
- *National Essay Competition*
- *Student Composer Competition*
- *Memorial Pedagogy Award*
- *William Andrews (Coming)*
- *Branching Out (Coming)*
- *National Piano Competition (Coming)*

My goal is to make our website as useful as possible to our members. If you have an idea that would help, please let me know.

Thanks

Dina

On front cover . . .



Jon Kimuar Parker



South Fraser BC



Victoria BC



North Island BC



Edmonton AB



Moncton NB



Coquitlam/Maple Ridge BC



ANNOUNCEMENT OF ANNUAL MEETING 2018

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

Dates: July 4 - 5 - 6, 2018

Venue: Crown Plaza Hotel 33 Carlson Court, Toronto Ontario

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

By order of Tiffany Wilson, President - Anita Perry, Secretary

Dated at Winnipeg Manitoba this 25th day of August, 2017



Position Available

Advertising and Marketing Sub-Committee Chair

Advertising and Marketing Sub-Committee Chair - General Description

The Advertising and Marketing Sub-Committee is a permanent sub-committee of the Public Relations & Marketing Committee. It is responsible for creating and maintaining a unified presentation of CFMTA throughout its many projects across the country. Any use of the official CFMTA logo or brand needs to be formally approved by the Executive officers or their designate.

Responsibilities

The Advertising and Marketing Sub-Committee shall:

1. Initiate and coordinate the development of resources for National Chairs and Provincial Executives and Chairs to use in various CFMTA projects. This includes but is not limited to:
 - a) Posters for all projects and competitions
 - b) Certificates for all projects and competitions
 - c) Press releases for all projects and competitions
 - d) Resources for Membership Recruitment
2. Work with National and Provincial/Territorial Chairs in the creation of the above resources.
3. Work with the webmaster to insure the CFMTA websites [English and French] are current and consistent with branding image and format.
4. Work with the Translation Committee to determine priorities of French translation in CFMTA's public presentation, and submit files for translation at least three weeks before they are required.
5. Make availability of resources known to National and Provincial Chairs, and encourage their use.
6. Work with the Chair to assist National Provincial Chairs in updating templates and files as needed.
7. Initiate and coordinate new ways of promoting CFMTA to current and potential members, other music organizations and the public at large. This would include, but not be limited to, social media.
8. Work with the chairs of all committees to determine the advertising and marketing needs of their committees for the coming year, and submit a budget to the Finance Committee by April 1.
9. Submit a yearly report to the Executive Committee, and other reports as requested by the President.

If you are interested please contact: Cynthia (Cindy) Taylor - pastpresident@cfmta.org
Pat Frehlich - publicrelations@cfmta.org



ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2018

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

Rendez-vous : 4 - 5 - 6 juillet 2018

Lieu : Crown Plaza Hotel 33 Carlson Court, Toronto Ontario

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, Tiffany Wilson - Anita Perry, secrétaire

En date du 25e jour du mois d'août 2017 à Winnipeg, Manitoba



William Andrews

Canada Music Week® Awards

Prix semaine de la musique canadienne^{md}

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} ?

C FMTA 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, ON.

Application guidelines

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

Deadline

All proposals must be received by October 15, 2018.

For more information or to submit proposals, contact:

OpusMusicWorks@gmail.com

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

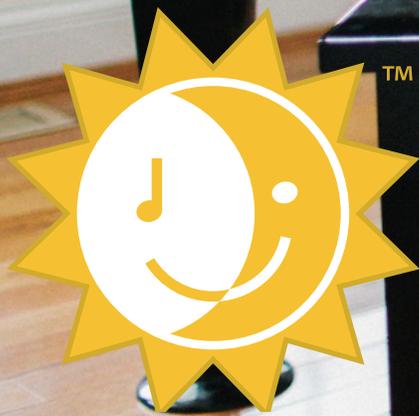
Directives relatives aux inscriptions

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

Date limite

Tous les projets soumis doivent être reçus au plus tard le 15 octobre 2018.

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



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Jon Kimura Parker - A Canadian Superstar



Photo Credit Shayne Gray

Jon Kimura Parker is one of the Canada's most celebrated and acclaimed pianists. His early studies were with Keiko Parker, Edward Parker and Lee Kung-Sing in Vancouver, then with Adele Marcus at the Juilliard School in New York. He has won numerous national and international competitions, including the 1984 *Leeds International Piano Competition*, which launched his career.

Mr. Parker has appeared as a soloist with numerous orchestras from around the world, including the London Symphony Orchestra, Royal Philharmonic Orchestra, Scottish National Orchestra, Warsaw Philharmonic, New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, as well as every major orchestra in Canada. He has performed for Queen Elizabeth II, the US Supreme Court, and the Prime Ministers of Canada and Japan. He also regularly appears with the *Montrose Trio*. Mr. Parker hosted the TV series *Whole Notes* on Bravo! and CBC Radio's *Up and Coming*. As part of the outreach project *Piano Plus* Jon Kimura Parker toured remote areas, including the Canadian Arctic. He has recorded works by Mozart, Chopin, Prokofiev, PDQ Bach, Schumann, Tchaikovsky and numerous others.

Jon Kimura Parker (aka "Jackie") is currently Professor of Piano at the *Shepherd School of Music* at *Rice University* in Houston, Texas. He is an Officer of the Order of Canada.

Lori Elder: *Congratulations on an incredible career of performing, teaching, recording, lecturing and more. You've played with many of the finest orchestras, conductors and musicians around the world. At this point in your life Jackie, what are the highlights for you?*

Jon Kimura Parker: I've been so fortunate to work with incredible musicians and ensembles, including the Philadelphia Orchestra, Chicago Symphony, and the New York Philharmonic in recent seasons. But in some ways the most satisfying concerts for me have been working with students. Last year I went on tour with my own school orchestra, the Shepherd School Symphony, with conductor Larry Rachleff, and we performed *Prokofiev Piano Concerto No. 3* in Carnegie Hall. That was an incredible thrill, not least because I could experience it through the students' eyes and ears as well.

In the past few months I've performed with the University of Washington Symphony and the Memorial University Symphony in St. John's, Newfoundland: both were highlights for me. I also invite students at Rice University to perform chamber music with me in a series I helped create called *Sharing the Spotlight*.

LE: *Do you have a favourite hall anywhere in the world? A favourite piano?*

JKP: I don't dare have a favourite piano! It's my job as a professional performer to make every piano that I play sound as wonderful as possible so I try not to get attached to any one of them.

My favourite hall in the world is the Vancouver Orpheum because I grew up hearing concerts there and I feel more at home there than anywhere else.

LE: *Your Concerto Chats on your website jonkimuraparker.com are really informative. Can you tell us about some particularly memorable concerto performances?*

JKP: Memorable can mean many things... I once performed with the Kitchener-Waterloo Symphony in Guelph when the piano movers had neglected to attach the pedals to the piano. I took my jacket off and crawled under the piano to fix it, earning a standing ovation before having played a note!



Profiles

Jon Kimura Parker - A Canadian Superstar - cont.

I had a bug fly up my nose during an outdoor performance of the Tchaikovsky 1st Piano Concerto at the Hollywood Bowl, and I once played Rachmaninoff 3rd Piano Concerto at an outdoor concert in Chicago during an epic thunderstorm. Everybody in the audience stood up and pulled out umbrellas and the show went on, as it almost always does.

LE: *You also have a busy performance schedule with the Montrose Trio. (violinist Martin Beaver, cellist Clive Greensmith, and pianist Jon Kimura Parker) What do you enjoy most about playing chamber music?*

JKP: Chamber music is the essence of why I love music. I find solo recitals a somewhat lonely experience, but in chamber music the camaraderie and shared experience is uplifting. The *Montrose Trio* is a special situation, as Martin Beaver and Clive Greensmith played together for 11 years in the *Tokyo String Quartet*, so their collective string sound is just heaven to my ears.

LE: *I'm sorry to hear of the recent passing of your uncle, legendary Vancouver piano teacher Edward Parker. What are your memories of studying with him, and what has stayed with you the most?*

JKP: Edward Parker gave me every possible kind of training that I could hope for in technical skills at the piano. When I played

Prokofiev 3rd Concerto in Carnegie Hall last year I realized I was still using fingerings he had given me when I was fifteen. He was encouraged by my parents to be extra tough on me because they sensed I had talent and wanted me to be pushed.

Here's my favourite Edward Parker story: As a child I was entered in the Kiwanis Music Festival in the Bach 2-Part Invention class. Over the past few months, Edward had had me learn a 3-Part Invention so as to impress the adjudicator. The day before the class, someone spotted this and moved to have me disqualified based on preparing the wrong repertoire. Edward immediately assigned me a new 2-Part Invention and had me learn and memorize it overnight! I would end the story there but Edward would have made sure that you knew that I won the class.

I had a uniquely wonderful situation with piano lessons growing up. Once a week I had Uncle Edward giving me demanding lessons. *Seven* days a week my mother, Keiko Parker, listened to my practicing and corrected everything that didn't jibe with my weekly lessons. I couldn't possibly have progressed as quickly as I did without this kind of expert supervision. We also had our Burnaby house basement converted into a classroom and every weeknight dozens of music students were dropped off for my mother's classes in all of the Toronto Conservatory subjects. I had the easiest commute: about 12 steps from my bedroom to the classroom!



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LE: *Congratulations on being awarded an Honorary Doctorate from the UBC School of Music. What was it like to go back there to receive it?*

JKP: I was thrilled to return to UBC. I attended their Music School for my first two years of college before moving to New York to begin studies at The Juilliard School. The opportunity to speak at the UBC commencement was an opportunity for me to honour Lee Kum-Sing, who taught me both at the Vancouver Academy of Music and at UBC. Professor Lee took my understanding of music to a completely new level and his devotion to my growth included accompanying me to Brandon for the finals of the *Eckhardt-Grammaté Competition* in 1978. He coached me all the way up to my final performance.

I asked the graduating class to think of who had been *their* Professor Lee, and to find a way in the future to be that person for someone else. So much of teaching is finding a way to pass on the legacy of what you've benefitted from – to pay it forward.

LE: *Tell us about your teaching at Rice University in Houston. What do you focus on with your students?*

JKP: I have a small class of very advanced students, ranging from undergraduates to doctoral students. They all have different strengths and I try to do what Adele Marcus did with me at Juilliard – to guide their sense of taste, style, and artistry, while encouraging them to focus on what their greatest gifts are. I particularly enjoy problem solving, and I get a special thrill out of finding a solution to a specific technical challenge.

Teaching piano at a university level must be much easier than working with very young ones in some senses: for example, I don't have to be a cheerleader about playing the piano as they're already committed to it. Generally I don't have to remind them to practice for the same reason, but it's also fairly obvious if they've spent the week enjoying university life too much! I do find that as the primary piano teacher, I am often the only regular person for a university student to have a one-on-one faculty relationship, which requires sensitivity and the willingness to be a mentor and a sympathetic ear at times.

I also work with my students on public speaking and presentation. Musicians today need to be communicators, and often students need encouragement and motivation to really share what they have to say.

LE: *Congratulations on being the new Artistic Director of the Honens International Piano Competition in Calgary in September. What do you envision for this competition in the future?*

JKP: Taking on the Artistic Director position of *Honens* is exciting for me as my association with *Honens* goes back to being on the very first jury in 1992, and meeting Esther Honens, who funded the competition. We are constantly refining our search for *The Complete Artist*. One innovation of *Honens* is including an interview (done this year with the brilliantly engaging Eric Friesen) which is reviewed by the jury, and which counts as part of a competitor's final score. This year our chamber music round includes a performance with woodwind quintet, which is a refreshing change from the usual string quartet. *Honens* also puts on a piano-related festival every September, so even in a non-competition year there's going to be a lot of piano music in Calgary.

LE: *I know you're a huge admirer of Oscar Peterson. What was it like meeting him? What was his influence on you?*

JKP: Oscar Peterson was, in my opinion, the greatest jazz pianist who ever lived. His sheer athletic pianism is a source of amazement to classical pianists as well! As a young student, I learned many of his improvisations by ear, and when I met him I was certifiably dumbstruck. He was extraordinarily gracious to me and I am grateful to this day to still be in touch with his wife Kelly Peterson, who has worked tirelessly to keep the memory of Oscar Peterson up front in people's minds.

Last July as part of the National Arts Centre's *Canada 150* initiative, I was privileged to join a roster of stellar jazz pianists in a tribute to Oscar Peterson, and performed an especially challenging work of his entitled *Blues Etude*. I'll never be able to improvise at that level, but it's great fun to learn the notes and work on the style.

LE: *I saw on Facebook that you also met Adam West, the original TV Batman. That sounds fun! Where did you meet him?*

JKP: Every once in awhile I meet a real celebrity, with the pleasant surprise that they love classical music. I recall spending an afternoon with the *Barenaked Ladies* rock group, and we were amazed at how much we had in common musically. One

Jon Kimura Parker - A Canadian Superstar - cont.

summer I was performing at the Sun Valley Summer Symphony festival in Idaho, and this charming gentleman came backstage to congratulate me. I suddenly realized I was speaking to the *Batman* of my TV youth! My brother Jamie and I watched *Batman* religiously when we were kids so this was definitely a *Big Deal!*

LE: *The Orcas Island Chamber Music Festival in August sounds fantastic. Please tell us about that.*

JKP: Orcas Island is a paradise just across the border in Washington State, accessible by either Washington State Ferries or occasionally BC Ferries. My wife, the violinist Aloysia Friedmann, started the festival twenty years ago and I've been her Artistic Advisor since the beginning. As part of last year's 20th Season we put on a special outdoor concert featuring a performance with my part-time rock band *Off The Score*. I founded this group with Stewart Copeland, the legendary rock drummer of *Police* fame. He's been quite enthusiastic to drum to

my arrangements of Stravinsky and Prokofiev and we have a lot of fun with it.

Next August we will again present world-class musicians in chamber music of all varieties. The festival takes place every August, and information can be found at www.oicmf.org.

LE: *Thanks for the interview Jackie, and all the best!*

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.



CFMTA MEMORIAL DONATIONS

Donations to any CFMTA Project can give family, friends, students and colleagues an opportunity to express appreciation and to honour CFMTA members. Donor individuals and organizations will be listed in subsequent editions of *The Canadian Music Teacher*. Projects include Canada Music Week®, Young Artist, the National Piano Competition and the Memorial Pedagogy Award.

Simply send your donation to CFMTA c/o Lois Kerr 7-6179 No. 1 Road, Richmond BC V7C 1T4

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

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

Cheques should be made payable to the CFMTA.

DONS COMMÉMORATIFS DE LA FCAPM

Le fait de faire un don à l'un ou l'autre des projets de la FCAPM peut permettre aux membres d'une famille, à des amis, à des élèves ou à des collègues d'exprimer leur appréciation et d'honorer des membres de la FCAPM. Les personnes et les entreprises qui donnent sont énumérées dans les éditions suivantes du magazine *Le professeur de musique canadien*. Ces projets comprennent la Semaine de la musique canadienne^{MD}, Jeune artiste, le concours national de piano et le Prix commémoratif de pédagogie.

Vous n'avez qu'à envoyer votre don à la FCAPM c/o Lois Kerr 7-6179 No. 1 Road, Richmond BC V7C 1T4. Veuillez prendre soin d'inclure le nom de la personne honorée, toute instruction particulière (le cas échéant), et indiquer le nom du projet auquel attribuer votre don.

Des reçus pour dons de charité sont remis pour tout don de 25 \$ et plus.

Les chèques doivent être libellés au nom du fonds de la FCAPM (CFMTA).



Branching Out On s'assemble

2017



Celebrate Canada's 150th Birthday!

The CFMTA/FCAPM Branching Out project 2017, took place during two fiscal years and was an event celebrating the 150th birthday of Canada.

This program event was held throughout the year from January 1st – December 31st 2017.

RMTA Branches throughout Canada received from CFMTA/FCAPM \$100 toward their birthday event expenses. This was available to each branch for one event through the year 2017.

*** This report includes a highlight from each event that was not included in the Winter 2018 issue of CMT. Complete reports are included in the magazine **A Year in Review** available for download through the app and the website.*



CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
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The CFMTA/FCAPM offers membership to qualified music teachers through Provincial Associations.

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Student Composer Competition
Young Artist Series
National Essay Competition
Networking

Certificate of Recognition for Professional Achievement
National Biennial Pedagogy Conference

Membership

Providing leadership in music education across Canada



Coquitlam/Maple Ridge - BC

We had a wonderful Canada Music Week® recital on November 19, 2017. For this special *Canada 150 Music Week Recital*, we invited Canadian composer Jordan Nobles, Juno Award winner, to our recital for a teachers workshop. He also had another workshop with students with his own compositions commissioned by our branch, that were premiered by the our students at the recital.

Special Canada Music Week® cake and refreshments were shared by all participants and guests.



Edmonton - AB

On Sunday, October 22, 2017 in PCL Hall at Grant MacEwan University Alberta College, ARMTA Edmonton Branch held an afternoon of music called the CANADIAN 150 EVENT. This was a fun and entertaining look at Canadian Music. Jan Janovsky, and ARMTA member, and his trio, *The Other Hand Trio* were the guest musicians on piano, strings, drums. They presented a music and comedy journey through the provinces of Canada with Canadian Folk songs. The students of Edmonton Branch teachers performed Canadian solo works on piano and French horn.

Refreshments were all red and white - except the Nanaimo Bars which are Canadian in any colour. This event was well attended by musicians and members of the public.



Moncton - NB

To celebrate Canada Music Week®, 2017, MMTA held a workshop and recital.

Dr. David Rogosin of Mount Allison University, Sackville, NB, presented *An Introduction to Jazz Piano* for beginning students.

Our recital featured performances on piano, flute and cello. Special highlights were Canadian compositions performed by the Chocolate River Suzuki Flute Choir with Mozart Sistema Flutes and a Cello & Piano duet by Ekaterina Burakova and Doris Sabean.

Students enjoyed a Canada Music Week® plus Canada 150th Birthday cake, following the recital.





Newfoundland

After a successful launch year in 2016, the NLRMTA decided to continue with the 'Video Facebook Project' to begin the Canada Music Week® celebrations. Teachers of the NLRMTA were invited to send video clips of young artists performing Canadian works to NLRMTA Canada Music Week® committee members. Five young pianists submitted videos and media consent forms from parents. From sharing the videos on Facebook, thousands of people were reached, and our goal of promoting Canadian music to others was certainly reached.

Canada Music Week® Recital - "Why do I like playing Canadian Music?" Weeks prior to the final recital committee members put out an open call to all recital participants to send a video

clip talking about why they enjoyed playing music written specifically by Canadian composers. The NLRMTA received a total of ten videos from students, which were put together and projected on a large screen at the recital.

Canada Music Week® Recital - Happy 150th Birthday, Canada! In addition to the performances at the Canada Music Week recital the NLRMTA threw Canada a '150th birthday party'. Red and white balloons were hung, students wore party hats, and a celebration of Canada's birthday took place with a reception after the performances with Canadian-themed cupcakes and refreshments.

North Island - BC

Our celebration of Canada Music Week® in this year of our Nation's 150th Anniversary occurred primarily on Saturday, November 25th at the Trinity Presbyterian Church in Campbell River. It had four distinct components which spanned over one year.

- Starting in June of 2016, students and teachers prepared 22 original works which were then collected and bound into a volume of local compositions.
- Our community outreach portion of this celebration consisted of three recitals at assisted care facilities in both Campbell River and Courtenay.

- The third portion of our event consisted of two Composition Workshops by Christine Donkin.
- The final celebration was a concert.



Victoria - BC

The Victoria Branch BCRMTA Report on the Canada Music Week®/Canada's 150th Birthday Celebrations to CFMTA Branching Out. Our celebration for Canada's 150th Birthday and Canada Music Week® centered around young composers and artists. Many students entered our two contests: an Art Contest where students could combine music, art and Canada's 150th birthday and The Murray Adaskin Composition Competition. Two lovely water colors became the covers for our commemorative book, combining all the entries in the competition with a biography of Murray Adaskin. At our celebration luncheon the local composer, Tony Booker, who adjudicated the composition competition, gave us some insights into composing and we were treated to some of his original works performed by a local group, Jamshed. On Saturday

November 25th we hosted two student concerts of Canadian music. The first one featured the entries to the Murray Adaskin Composition Competition with the premiere performances of most of these brand new works, while the second concert was dedicated to established Canadian Composers.



South Fraser - BC

South Fraser branch asked their students to compose pieces to celebrate Canada's 150 birthday. Thirty-seven students entered compositions, which were then published in a book and presented to these students at a recital featuring these compositions as well as works from other Canadian composers, including our resident composer Katya Pine. Most composition were piano, but there was also flute and voice.



Sunshine Coast - BC

Our branch was inspired by Canada 150 and formed a committee last year to plan our Canada Music Week® Recital, culminating in our "150th Birthday Celebration of Canadian Composers" held at the Gibsons Heritage Playhouse on Sunday, November 26, 2017. This event proved to be our most successful student recital in many years and we were fortunate to hear twenty-seven students performing a wide range of Canadian composers including Nancy Telfer, Anne Crosby Gaudet, Violet

Archer, David Duke, Clifford Poole, Stephen Chatman, Joni Mitchell, and Alexina Louie among others. Of particular note were five students performing their own original compositions for piano solo, flute and piano, and cello and piano. We began with the singing of our National Anthem and ended each half with performances of *Hallelujah* by Leonard Cohen and *Hymn to Freedom* by Oscar Peterson, featuring our branch members singing and playing piano, flutes, saxophone and cello.



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- Masterclasses & inspiring workshops
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Call for Conference Session Proposals

Proposals must be submitted via email between May 1 and November 1, 2018 by midnight Central Time.
All details can be found online at:

CenturyOfSound2019.com

If you have any questions about the submission process, contact us at: conference2019@mrmta.org

Top 10 Things to do While in Winnipeg

1. Canadian Human Rights Museum

One of the most stunning architectural buildings in Canada, featuring educational and inspiring exhibits. Its Tower of Hope gives a fantastic view of the city.

2. The Forks National Historic Site

Located where the Red and Assiniboine rivers meet, you can ride a water taxi, walk the river paths, or check out an assortment of eclectic shops and restaurants.

3. Manitoba's Legislative Building

The Golden Boy crowns one of the grandest government buildings in Canada. Hermetic Code Tours are offered explaining the many hieroglyphs and mysteries of the building.

4. Bailey's Bar and Restaurant

Experience old world atmosphere and fine dining at this unique restaurant located on Lombard Ave. near Canada's windiest corner - Portage & Main.

5. Exchange District

Take a walking tour through North America's largest and best-preserved collection of heritage buildings, small restaurants, galleries and antique shops. Check out Smoke's Poutinerie.

6. St. Boniface

Cross the Provencher Bridge to explore the largest Francophone community west of Ontario. Louis Riel's grave can be found at the ruins of the St. Boniface Basilica.

7. Little Italy

Located on Corydon Avenue near Osborne, it features great boutiques, gelato, patio dining, and bars.

8. Assiniboine Park

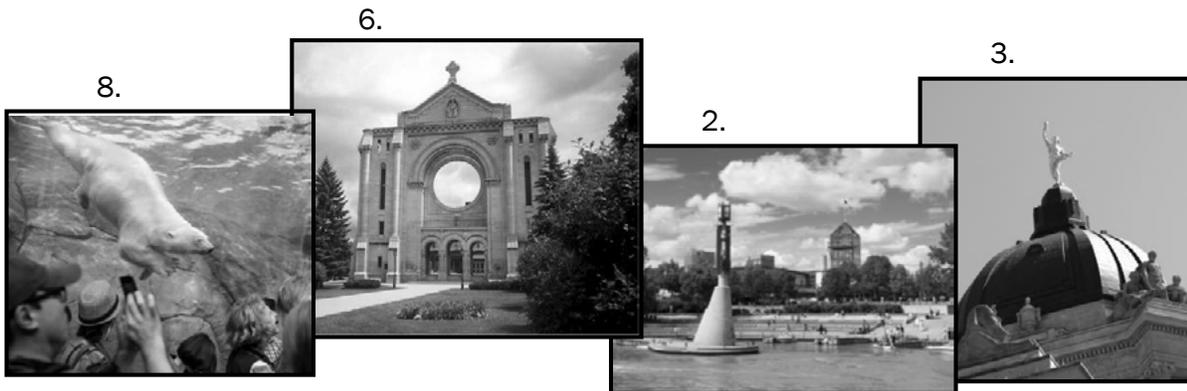
Winnipeg's biggest park features the "Journey to Churchill" Polar bear exhibit, City Zoo, flower gardens, stage area, and the Leo Mol sculpture garden.

9. The Winnipeg Art Gallery

See the world's largest collection of contemporary Inuit art as well as acclaimed touring exhibits.

10. The Manitoba Museum

Home to the Nonsuch, a replica of the 17th century ship that sailed into Hudson Bay in 1668, this museum also houses a planetarium and science gallery.



For more info: www.tourismwinnipeg.com
Photos: Winnipeg Tourism & Government of Manitoba



MRMTA 2019 National Vocal Competition

Rules and Regulations

1. Competitors in the MRMTA National Semi-Final round of competition must present a programme, 30 to 45 minutes in length, consisting of the following:

- An operatic aria to be sung in the original language and key
- An aria from an oratorio, mass, requiem or cantata to be sung in the original key
- A German lied, French mélodie and English Art Song
- A Canadian Composition (not a folk song arrangement)
- A selection composed in the last 50 years
- A variety of shorter works to form a well balanced programme

2. Three finalists will be selected from the semi-final competition to proceed to the final competition. Each finalist may repeat only **ONE** selection from the semi-final programme. Time limits: minimum 30 minutes, maximum 45 minutes.

PLEASE NOTE: No changes are allowed to either repertoire list after the application is submitted.

3. Competitors must be no more than 27 years of age as of January 1st, 2019. They must be Canadian citizens or landed immigrants.

4. Competitors must be students of a Registered Music Teacher at the time of the application.

5. Each Provincial/Territorial Association may choose, by audition or otherwise ONE competitor who will represent their Province/Territory. Each Provincial/Territorial Association will be responsible for the financial expenses incurred during the selection of its competitor.

6. Each Provincial/Territorial Association will be responsible for the expenses of its competitor's travel to and from Winnipeg and for their accommodation and per diem expenses.

7. Application Forms accompanied by the Application Fee (\$250) must be received by Linda De Pauw, Chair 2019 National Vocal Competition at 566 Renfrew Street, Winnipeg, Manitoba, R3N 1J7 by May 1st, 2019. Late applications will not be accepted under any circumstances.

8. The competitors must submit, with their Application Form:

- a Semi-final repertoire list in order of performance with the exact time of each selection
- a Final repertoire list in order of performance with the exact time of each selection
- a resumé (100 – 150 words)
- a colour photo
- a signed media release form
- proof of age and citizenship or landed immigrant status

The repertoire lists, resumé and photograph should also be submitted by email to lmdepauw@mts.net.

9. An official accompanist will be provided by the Conference Committee. Competitors wishing to use their own accompanist may do so, at their own expense, and should inform the committee at the time of application.



CFMTA/FCAPM National Piano Competition

2019 Rules and Regulations

1. The National Piano Competition is limited to Competitors studying at the undergraduate level or lower as of the date of application. Competitors must not have reached their 25th birthday by January 1, 2019. They must be Canadian citizens or landed immigrants.
2. Competitors must be students of a Registered Music Teacher at the time of application.
3. **SEMI-FINAL ROUND** - No changes in repertoire are permitted once application is submitted.
 - a) Competitors in the CFMTA/FCAPM National Semi-final Round must present a program of 30 minutes minimum to a 45 minute maximum, consisting of the following:
 - One Canadian Solo Composition,
 - One complete solo composition from the Classical or Baroque Period,
 - A variety of shorter works to form a well-balanced program
 - b) Three finalists will be selected from the Semi-Final Round of the competition to proceed to the Final round of the competition. Time limit: 30 minutes to a maximum of 45 minutes.
 - c) PRIZES awarded at the conclusion of the Semi-Final Round:
Dorothy Buckley Prize: \$1,000.00 - for the best performance of a Canadian composition
Marek Jablonski Prize: \$1,000.00 - for the best performance of a Chopin composition
Willard Schultz Prize: \$1,500.00 - to the performer whose reading of Baroque music best communicates the intentions of the composer, in the opinion of the jury
 - ** To be eligible for the Marek Jablonski prize, the Semi-Final program must include a work by Chopin.
 - ** To be eligible for the Willard Schultz Baroque prize, the Semi-Final program must include a work from that era.
4. **FINAL ROUND** - No changes in repertoire are permitted once the selection has been submitted.
 - a) Each finalist may repeat only ONE selection from the Semi-Final program.
 - b) PRIZES awarded at the conclusion of the Final Round
 - First Prize: \$5,000.00**
 - Second Prize: \$3,000.00**
 - Third Prize: \$2,000.00**
 - Willard Schultz Prize: \$1,500.00** – to the performer who shows the most promise overall as a performing artist, in the opinion of the jury
5. **FINANCIAL RESPONSIBILITIES**
 - a) Each Provincial/Territorial Association will be responsible for the financial expenses incurred during the selection of its competitor. Each Provincial/Territorial Association may choose, by audition or otherwise, ONE competitor who will represent their Province/Territory.
 - b) Each Provincial/Territorial Association will be responsible for the expense of its competitor's travel as prorated by the CFMTA/FCAPM, to and from the competition city. Travel for the Competitors is coordinated by the Awards and Competitions Chairperson. Provincial/Territorial Associations are strongly encouraged to solicit Corporate Sponsorship.
6. **APPLICATION FORM**

The Application Form will be available on the website - www.cfmta.org (left side menu under Programs and Competitions)

 - a) An Application Form, accompanied by the Application Fee, must be received by the Competition and Awards Chair at the address shown on the Application Form, by the deadline date. Late applications will NOT be accepted under any circumstances.
 - b) The competitors must submit with their Application Form, a separate typewritten list of their Semi-Final repertoire in order of performance with the exact timing of each selection and a list of their Final repertoire in order of performance including the exact timing of each selection. Competitors must also submit a typewritten biography of approximately 100-150 words and a digital photograph (1,000 kb).

If you have any questions, please contact: Sue Jones, Awards and Competitions Chair - competitions@cfmta.org





CFMTA/FCAPM Memorial Pedagogy Award Prix commémoratif de pédagogie

Deadline - June 1, 2018 / date limite - 1 juin, 2018

Mission

This award has been established to honour teachers who have been recognized for their contributions to the profession. As a tribute to these teachers, the Pedagogy Award is being offered to a deserving candidate who has recently qualified in this field. It was initiated upon the passing of Robert Pounder, the first honorary President of CFMTA from 1975 to 1996.

Who can apply

CFMTA 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).

How to apply

Along with an official transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and interim teaching, which will be considered in the case of a tie. The Memorial Pedagogy Award will be presented biannually during an even numbered year and will be governed by the Awards and Competitions Chairperson. The closing date for applications to be received by the Chairperson will be June 1, 2018. Anyone who has completed the requirements during January 2016 to January 2018 will be eligible to apply.

Please direct submissions and questions to:
Sue Jones - Awards & Competitions Chair
competitions@cfmta.org

Mission

Ce prix a été instauré en l'honneur des professeurs reconnus pour leurs contributions à cette profession. Afin d'honorer ces professeurs, nous offrons le prix de pédagogie aux candidats méritants qui se sont récemment démarqués dans ce domaine. Ce prix fut établi lors du décès de M. Robert Pounder, premier président honoraire de la FCAPM de 1975 à 1996.

Qui peut en faire la demande ?

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).

Comment poser une candidature

En plus d'une transcription officielle de la note obtenue à l'examen de pédagogie, le candidat devra soumettre un sommaire de la formation musicale qu'il a reçue et de ses postes temporaires en enseignement qui permettront de trancher en cas d'égalité. Le Prix commémoratif de pédagogie sera offert tous les deux ans lors des années paires et sera chapeauté par la responsable des prix et concours. La date limite pour faire parvenir une candidature à la responsable est le 1er juin 2018. Toute personne ayant satisfait aux exigences entre janvier 2016 et janvier 2018 est admissible et peut soumettre sa candidature.

Pour plus d'informations se il vous plaît contacter :
Sue Jones - Présidente du prix et concours
competitions@cfmta.org

You may apply online on the CFMTA/FCAPM website at:

<http://www.cfmta.org/en/memorial-pedagogy-award-online-application/>





Members - In the last issue of this magazine, there was a report on Canada Music Week®. In the report I submitted on behalf of Saskatchewan, I made a typing error. Our Swift Current branch was labelled "Prince Albert" by mistake. The Swift Current branch had the most CMW activities in our province, and I congratulate them on being such an active branch with so many events in honour of Canadian Music. - Sharon Gerspacher - Saskatchewan

Members - this report came in after the deadline so it did not get included in the last issue of the - so here it is now.

NEWFOUNDLAND

The NLRMTA 2017 Canada Music Week® celebrations took place in St. John's, Newfoundland, from November 13th to 25th.

Canada Music Week® 'Video Facebook Project'

After a successful launch year in 2016, the NLRMTA decided to continue with the *Video Facebook Project* to begin the Canada Music Week® celebrations. This project was formed in an effort to promote Canadian music, composers, as well as promote our Canada Music Week final recital. Teachers of the NLRMTA were invited to send video clips of young artists performing Canadian works to NLRMTA 'Canada Music Week®' committee members. This year, 5 young pianists submitted videos and media consent forms from parents. From sharing the videos on Facebook, thousands of people were reached, and our goal of promoting Canadian music to others was certainly reached.

Canada Music Week® Recital - "Why do I like playing Canadian Music?" Weeks prior to the final recital (which was held on November 25th, in St. John's) committee members put out an open call to all recital participants to send a video clip talking about why they enjoyed playing music written specifically by Canadian composers. The NLRMTA received a total of ten videos from students, which were put together and projected on a large screen in Suncor Energy Hall, MUN Music School, before the recital performances. The students in the videos spoke of the pride that students feel to play music from their home country, how students enjoy playing music by certain composers in particular, and how Canadian music celebrates Canada and its history.

Canada Music Week Recital - Happy 150th Birthday, Canada!

In addition to the performances at the Canada Music Week recital on November 25th, the NLRMTA threw Canada a '150th birthday party'. Red and white balloons were hung, students wore party hats, and a celebration of Canada's birthday took place with a reception after the performances with Canadian-themed cupcakes and refreshments. Participants and audiences

members sang *Oh Canada* at the end of the recital while a large projector portrayed a video scrolling the names of Canada's 150 most prolific composers. The recital also had a 'Canada 150' banner hanging.



The Canada Music Week® recital saw 22 performances, representing 14 different Canadian composers. The performers ranged in ages 7 to 20, and included pianists and vocalists. One student, from Newfoundland, performed her own composition. Suncor Energy Hall, which seats 120 people, was almost completely full. Opening remarks were made by committee members Margie Murray-Reed, Tiffany Smith, and Jen Benson.

Jen Benson



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Professional Development

Developing **Self-Direction** in Adult Students: **Who's** in Charge Here? - Part 3 of 3

Rebecca Grooms Johnson, Ph.D., NCTM

Ever since I founded my independent piano studio I have enjoyed teaching adults. I discovered early on, however, that they are very different from children in more ways than size! It was as I began reading research about teaching adults that I became familiar with writings of Malcolm Knowles. In 1975, he published the seminal book *Self-Directed Learning: A Guide for Learners and Teachers*. Knowles was the person who coined the term “andragogy,” and in describing its formation he wrote:

“*Pedagogy*” comes from the Greek words meaning “child” and “leader,” so it has come to mean the teaching of children. The term *andragogy* is from the Greek word meaning “man,” so andragogy is the art and science of helping adults learn. These two terms do not just indicate the age of the learner, but the approach of the teacher. (p. 60)

IMPLICATIONS FOR TEACHING:

Sometimes a mismatch can occur between a teacher’s regular approach and a student’s need at any point of the experience. If teachers are only comfortable with the authoritarian role refined over the years of teaching children, they may have to learn how to teach in a more flexible approach.

I think that with knowledge and proactive thought, we can all be each type of teacher—the expert, the motivator/encourager, the facilitator, or the delegator, in order to match the type of learner who comes to our studio. We can walk in front of them to lead; beside them to encourage, motivate, and facilitate; then finally behind them to guide when they need help and direction.

Sometimes an adult may be a Stage 4 in their profession life, and come as a beginning music student with Stage 4 learning expectations. It’s important to remember that there are times when the teacher’s knowledge matters more than anything else, and we must help them loop back to the Stage1 or Stage 2 learning situation for a while until our students are ready to take ownership of new motor skills or musical knowledge. Learning is rarely linear through the stages.

Match and Mismatch between Teaching Styles and Learning Stages: (p. 138)

S4 Self-Directed Learner	Severe Mismatch - Students resent authoritarian teacher	Mismatch	Near Match	Match
S3 Involved Learner	Mismatch	Near Match	Match	Near Match
S2 Interested Learner	Near Mismatch	Match	Near Match	Mismatch
S1 Dependent Learner	Match	Near Match	Mismatch	Severe Mismatch - Students resent freedom they are not ready for
	T1: Authority, Expert	T2: Motivator, Encourager	T3: Facilitator	T4: Delegator





Professional Development

Developing Self-Direction in Adult Students: Who's in Charge Here? - Part 3 of 3

Gerald Grow wrote: "What is 'good teaching' for one student in one stage of development may not be 'good teaching' for another student or even for the same student at a different stage of development. Good teaching does two things: it matches the student's stage of self-direction, and it empowers the student to progress toward greater self-direction. Good teaching is situational, yet it promotes the long-term development of the student." (p. 140)

David was a very intelligent and successful engineer who had amassed enough wealth to retire early and live comfortably. He was definitely a Stage 4 learner in the other areas of his life,

and wanted to approach intermediate level piano lessons in the same way. Unfortunately, he was not yet ready to be totally in charge of the learning process. This was particularly frustrating (for me!) because he would not bring a piece to his lesson until he felt that it was "ready" for me to hear. What that really meant was that he had practiced all the mistakes until they were cemented and un-fixable. David's goal was always to hurry on to the next harder piece, never to just enjoy the process and savor the music. In my desperation to help this delightful but driven man, I gave him a copy of this poem:

The Station

by Robert Hastings

Tucked away in our subconscious is an idyllic vision. We see ourselves on a long trip that spans the continent. We are traveling by train. Out the windows we drink in the passing scene of cars on nearby highways, of children waving at a crossing, of cattle grazing on a distant hillside, of smoke pouring from a power plant, of row upon row of corn and wheat, of flatlands and valleys, of mountains and rolling hillsides, of city skylines and village halls.

But uppermost in our minds is the final destination. Bands will be playing and flags waving. Once we get there, our dreams will come true, and the pieces of our lives will fit together like a jigsaw puzzle. How restlessly we pace the aisles—waiting, waiting, waiting for the station.

"When I'm 18"

"When I buy a new 450SL Mercedes-Benz!"

"When I put the last kid through college."

"When I have paid off the mortgage!"

"When I get a promotion."

"When I reach the age of retirement, I shall live happily ever after!"

Sooner or later, we must realize there is no station, no one place to arrive at once and for all. The true joy of life is the trip. The station is only a dream. It constantly outdistances us.

It isn't the burdens of today that drive men mad. It is the regrets over yesterday and the fear of tomorrow. Regret and fear are twin thieves who rob us of today.

So stop pacing the aisles and counting the miles. Instead, climb more mountains, eat more ice cream, go barefoot more often, swim more rivers, watch more sunsets, laugh more, cry less. Life must be lived as we go along."

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Professional Development

Developing **Self-Direction** in Adult Students: **Who's** in Charge Here? - Part 3 of 3

Although he said it had changed his life, we still struggled with his unwillingness, or perhaps inability, to bring pieces into the lesson for help before they were “perfect!” Many adults are like David, in that they bring their deadline-driven professional lives into the lessons. They (and we!) must learn to savor each step of process, even if it is a baby-step.

SO, WHAT STAGE ARE THEY?

How can we figure out where our students are in this cycle? How do we determine a student's degree of self-direction?

- Notice the student's level of motivation. Does he take assignments and run with them, or does he do the minimum, and in a perfunctory way?
- How well does the student perform when asked to take initiative in an assignment? Can she explore a topic on her own? Is she stopped by the first obstacle, or does she invent ways to continue? (Sophia was having problems with her technique because she was constantly letting her joints closest to the nail buckle and go flat. She came to her lesson one week and triumphantly announced that she had figured out how to solve that problem—she wrapped some tape around that joint on each finger to fix it into place. Great self-motivation, but I helped her find a better solution!)
- How much detailed direction does this student require? Does she insist on having everything spelled out?
- How much pressure does this student put on you to be an authority figure who dictates the learning cycle? Do you get the feeling that when he looks at you, he is really seeing his teacher from forty years ago? To what extent does this student want to take charge of his own learning?
- Can this student practice on his own to assimilate the skills necessary to the subject, or does the practice have to be mandatory and directed? Does he know when he has accomplished a practice goal?
- In the case of the dependent learner, to what extent does the dependency result from a lack of skills (which he is learning), and to what extent does it result from a lack of confidence, low motivation, or discouragement?

Adults are usually wonderful students, fun to teach and fun to learn from. They come to us standing nervously on the edge of what often becomes the high point of their days. But like a garden, they take careful nurturing: the rich soil of good materials they enjoy; the fertilizer of intrinsic motivation; and the weekly watering of praise and help from a dedicated and loving teacher—an andragogue who understands the various stages of self-direction and is ready to help them become a truly mature adult learner.



Rebecca Grooms Johnson, NCTM, is a nationally respected leader in the field of piano pedagogy. She holds a Ph.D. degree in Music Education, specializing in Piano Pedagogy from The Ohio State University. Dr. Johnson is an experienced independent piano teacher of all ages and levels of students, and has taught piano, class piano, piano pedagogy, and music theory for many years at the university level. A member of the Music Teachers National Association (MTNA) for over 30 years, she holds the Permanent Professional Certification designation.





The Dedication of a Teacher: A Tribute to Dr. Joel Hastings

by Diana Dumlalwalla

Abstract

This article summarizes the pedagogical approach of Dr. Joel Hastings (1969-2016) who was Assistant Professor of Piano at Florida State University (FSU) at the time of his sudden passing. The author interviewed eight students who were studying with him or had recently finished their lessons at the time of his death. Their varying backgrounds and levels helped to provide a comprehensive view of his teaching career during his time at FSU.

On May 26, 2016 and the days that followed, many of those familiar with the classical piano scene were shocked to hear about the sudden death of Dr. Joel Hastings. His reputation as an exceptional pianist and teacher was known throughout the music world, a fact confirmed by the numerous messages shared on social media and the Internet following his untimely passing.

I became friends with Joel when I joined the faculty of the College of Music at Florida State University (FSU) in August 2015. I quickly became aware of his keen pedagogical mind and was looking forward to many more conversations about teaching in the years to come. Unfortunately, that will never happen. However, as a tribute to his memory, I have written this article about his teaching style and pedagogical views based on interviews with his students. It is through these individual conversations that I learned about his approach that made an impact on so many people. It is clear that he has positively influenced many students who are eager to continue his legacy.



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The Dedication of a Teacher:

A Tribute to Dr. Joel Hastings - cont.

Background

Dr. Hastings was born in Sault Ste. Marie, Ontario, Canada and spent his formative years in North Bay and Windsor, Ontario. He completed an undergraduate degree in organ at the University of Michigan. During that time he began studying the piano more seriously, and completed his education at Michigan with a Masters and DMA in piano. He was renowned for his piano and organ performances, recordings and his talent as a teacher.

Relationship and Connection with Students

The impact that Dr. Hastings had on his students created one of the strongest connections I have seen between instructor and pupil. Through our discussions, I could tell that he was always striving to impart important musical values to the members of his studio. However, like many other diligent pedagogues, he often questioned whether his efforts were successful.

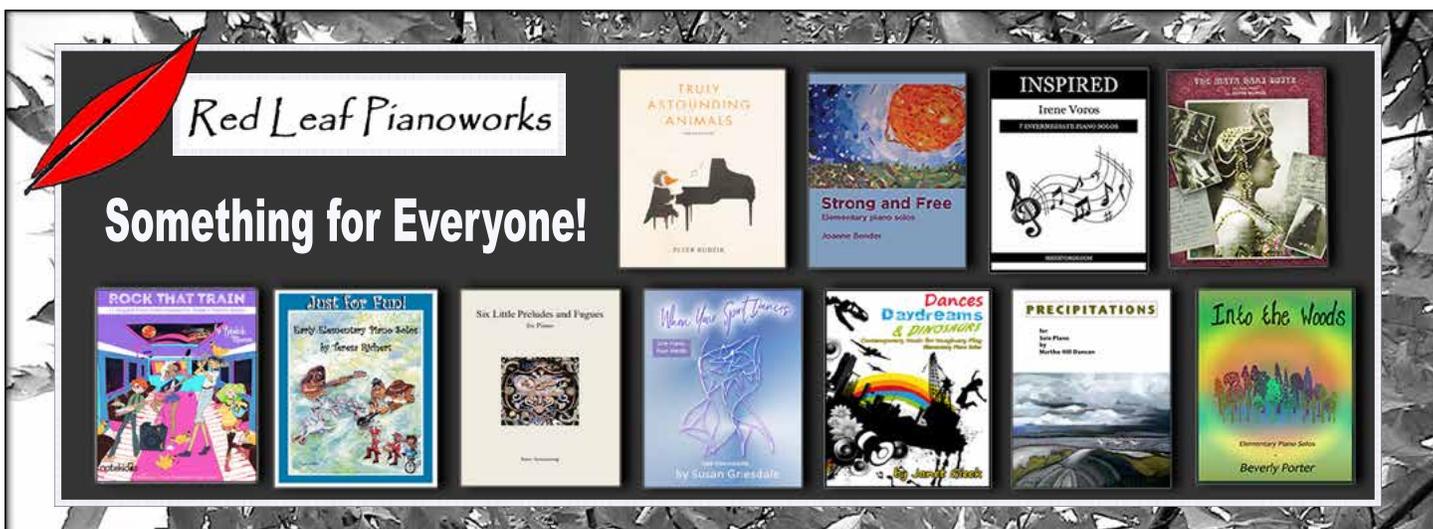
After speaking with his students, I have no doubt that he was effective. The connection that he established with the members of his studio was the bedrock of his pedagogical approach.

All students that I spoke to unanimously agreed that Dr. Hastings held his students to very high expectations and never settled for mediocrity. Some noted that he was hard to please due to the fact that he always had a higher vision. Dr. Hastings always wanted to make everyone better, no matter how strong or weak they were as pianists. He never allowed for excuses (even at the very first lesson) but instead offered more inspiration for his

students. His intuitive sense enabled him to understand their learning styles very deeply – one student said, “He knew me better than I did!” Another student commented that, “He could really get inside your mind, heart and soul.”

Although at times he could seem intense and demanding, his warm personality always shone through, making every single student feel important. While his honesty could be jarring at times, in the end, his students appreciated that it was his candor that helped them to strive for greater things. He was very fond of his students and they grew close to him. One student said, “He was hard on me for sure, but I did not take that as a lack of caring but rather as the greatest form of love.” Another student recalled that Dr. Hastings would say, “As soon as you walk into the studio, I know how you’re going to play for that lesson. I can tell in your eyes.”

Dr. Hastings truly felt personally invested in each person he taught. He really took it to heart if someone did not do well and was always asking himself what he could do to improve as a teacher – he did not just assume the student was not practicing or did not care. Dr. Hastings always tried to find the reason behind a student’s particular difficulty. He did not limit himself to the typical schedule of a one-hour weekly lesson. All the students I spoke to noted that he offered an endless number of lessons and lengthy studio classes. They would also send him recordings of their playing and he would respond with extensive paragraphs of comments. He would pour so much time into a



student who needed it – one would just have to ask. Students certainly viewed him as a master teacher who had so much to offer them. However, I think what endeared him to them was his openness about his own struggles. He would often discuss his current pianistic challenges with his students and his ability to remember being in the “student mindset” helped him to relate to their needs.

Sound, Singing, Voicing and Listening

Dr. Hastings’ basis for all musical decisions stemmed from the creation of sound. His approach for assisting his students in this area was very meticulous and he really valued how pianists chose to project and convey different types of sounds. One student commented that he once said, “I’m a sound person.” Dr. Hastings would encourage students to pull or draw the sound from the keyboard. When big chords were called for in the score, he would suggest students to explode out of the keys rather than crash into the sound – a very effective analogy for many individuals.

Dr. Hastings would constantly insist that students sing the phrases in order to gain a better sense of the overall line. He felt this would help them to consciously create an aural image of the sound before even striking the key, helping them to truly understand the music from an internal viewpoint rather than just through physical motions.

Voicing was another top priority that Dr. Hastings addressed with his students. They spoke about how he would painstakingly attend to the details of balance for every type of texture called for in the score. The order of importance for each layer of sound was so critical for him and he communicated this very clearly to his students. Finally, everyone I interviewed remarked that in lessons, they learned to listen with a very critical ear, reacting to the finest details.

Rhythmic Energy

Another musical element that was always at the forefront of Dr. Hastings’ mind was rhythmic vitality. He believed that true musicians live within the beat and he always imparted the value of rhythmic precision to his students. He had a strong view of rhythmic hierarchy – the first beat would always have the most emphasis, whether it would be through a dynamic level or internally felt. It would need to have some type of accent or placement, leading all phrases to be designed around or towards the downbeat.

Physical Approach to Playing

Dr. Hastings had a very efficient way of working at the piano and he encouraged his students to follow suit. He truly believed in the concept of economy of motion – there was no choreography. He felt that unnecessary movement could get in the way of the pianist’s interpretation or emphasize wrong places in the music. According to his students, he advocated for a calm body while playing the piano: the sitting position should involve a strong back and centered core but with relaxed shoulders and a stable and relaxed “fat” belly. Students recalled from his teaching that their bottoms should not leave the bench, otherwise they would start to lose strength. It did not mean Dr. Hastings did not want his students to move; rather, he wanted them to avoid relying on body motions for aural effects. One student noted that once she gained greater efficiency with her playing, she noticed that although she would feel mentally exhausted after a performance, she would not feel physically tired. For the critical aspect of voicing, he would not just tell students to use arm weight and lean in, he advocated for a feeling of grabbing the keys.

A number of students also commented that they were encouraged to play from the knuckle. Dr. Hastings felt that pianists should not play only from the arm but from the joints found within the hand. He would say each person’s fingers have their own shape and details, creating a unique quality of sound. Everything would stem from the fingertips. He advocated for playing with the pads of fingers, especially when bringing out beautiful melodies. Fast passages were to be played with a high wrist. He did not assign traditional technical exercises to his students. However, he had a knack for choosing pieces that would help a student overcome his/her deficiencies. Students consistently expressed that Dr. Hastings was not a proponent for practicing with rhythms. Scales were addressed in a way that related to ear training and intervals. Another student commented that he was particularly effective working with students who suffered from playing injuries. His approach was more preventative rather than reactive and helped those students to rework their approach to playing the piano. Overall, students said he did not have any particular magical technique tricks – everything was very logical, organic and natural. They found that he really believed and knew how to teach in a way that allowed for technique to truly be in service of artistry.





The Dedication of a Teacher:

A Tribute to Dr. Joel Hastings - cont.

Reflecting on the Teachings of a Pedagogue

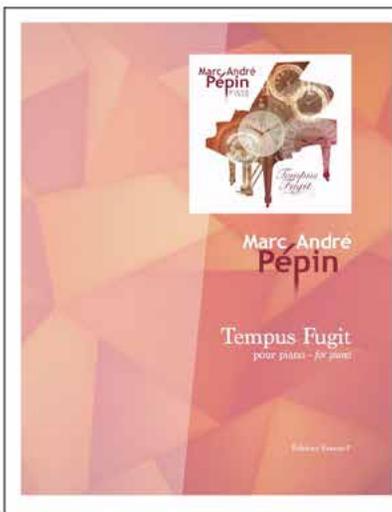
Although his students identified several specific aspects of his teaching style, they were all quick to note that he did not generalize his pedagogical approach nor instruct everyone in the same manner. He did not have one prescription that he would apply to each student. Rather, he would start from where each individual was in his/her playing, always taking some time to figure out a new student's personality and then adjust his approach accordingly. As a result, every member of his studio sounded different; they did not embody a uniform "Hastings-type sound." It is also important to note that although he had formed his own opinions about piano playing, he was still open to other viewpoints; his main priority was that the final product should embody the right type of sound, rhythmic vitality and integrity.

As a performer himself, his own pianistic prowess was still evolving and he was always practicing, trying out new things and eagerly sharing his latest discoveries with his students. He never felt repertoire was "set." Students did not get the sense that they could just "maintain" a piece; he continuously inspired them, right up until their performances.

As is the case with many influential and inspiring instructors, all students that I interviewed acknowledged that Dr. Hastings' teachings went beyond the score and the music they played. He was trying to use the piano to help reveal who they really were as people. This overall objective is most effectively seen in an anecdote by one of his doctoral students:

"After my last piano forum performance, we went to Dunkin Donuts across the street from the College to chat. He was so excited with my playing – he said, 'that was really you. YOU were playing. What I have been trying to do is to unblock those things that don't show who you really are. Now I think it's working! Now I'm seeing who you really are.'"

Canadian pianist, Diana Dumlavwalla is an Assistant Professor of Piano Pedagogy at Florida State University. Previously, Diana taught at Western University, University of Toronto, University of Windsor and Wilfrid Laurier University. She serves as an examiner for the Royal Conservatory of Music. As a soloist and chamber musician, Diana has performed in concert venues and presented at conferences in North America, Europe and Australia.



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Young Artist Series

Consider **Hosting** a Concert in your Branch

The Young Artist Series is a national program of the Canadian Federation of Music Teachers' Associations. It is open to all students who are studying with a member of CFMTA/FCAPM. The Young Artist Series consists of regional competitions/auditions and performing tours. The performer for each regional tour is chosen through auditions or competitions. Musicians in all disciplines have the opportunity to apply for the Young Artist Series and although the majority of Young Artists have been pianists, many vocalists, violinists, cellists and other instrumentalists have been represented in the Young Artist Series.

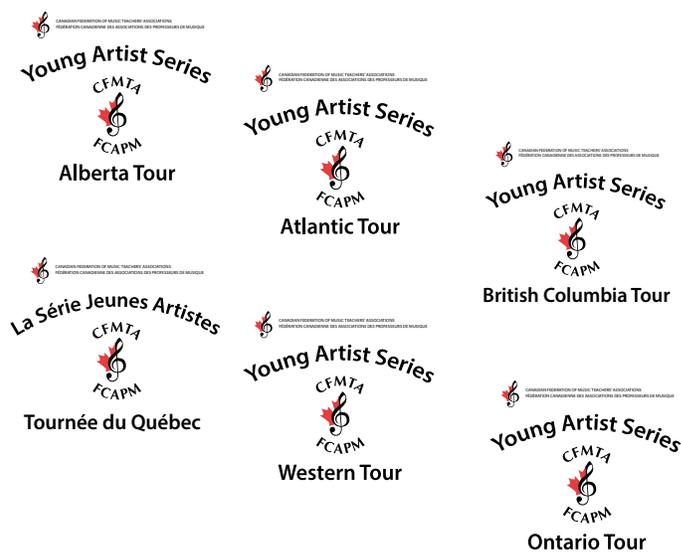
The Young Artist Tours are held in all regions of Canada. The tours recognize the talent of young Canadian performers and gives them the opportunity to be the performing artist in a concert tour arranged for their region. As well as being an exhilarating opportunity for the Young Artist, it has also been very satisfying to audiences throughout Canada who have the opportunity to hear the high standard of performance that these Young Artist's bring to the concert in the communities that they tour.

The tours have national, regional and local convenors. The branches in the various regions present the Young Artist in concert in their community. The lengths of the tours have varied. The Atlantic Region and British Columbia have had tours from four to ten concerts. The Western tour, which includes the provinces of Saskatchewan and Manitoba, has had up to sixteen concerts in their tour. The Young Artist tours are held biennially.

The Canadian Federation of Music Teachers' Associations is pleased to assist the Young Artist Tours by covering travel expenses for the Young Artist and their Collaborative Artist, as well as some advertising costs. The Young Artist Tour Funding is sustained by a levy from the dues of each member, interest from the bequest of Lyell Gustin and a \$75.00 return from each branch sponsoring a recital.

We are truly proud to support our Young Artists and provide them with a venue to further their musical aspirations and, in many cases, their musical careers.

For information on the Young Artist Series in your region, please go to the website: <http://www.cfmta.org/en/young-artist-tour/>



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



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C A N A D A TM

We are currently working to revise our Classical Piano, Voice, and Contemporary Idioms Voice syllabi, all to be released this summer 2018. These new requirements will go into effect in September 2018 for the 2018 - 2019 academic year. Repertoire lists will be expanded while we continue to offer our existing publications (these will not be revised just yet). You will want to check out our new formats for these syllabi which will offer unparalleled flexibility for repertoire and scheduling, along with streamlined skills.

You can check out our newest syllabi including our Pre-Grade 1 Piano exam, Piano Pedagogy research paper and Flex Theory options on our new website, www.conservatorycanada.ca. We will also soon have our online Marketplace available, where we will offer all of our publications for sale as well as those for our featured composers.

Conservatory Canada will be taking part in the Scotiabank Toronto Waterfront Charity Challenge! We are looking for runners to take part in Toronto, Sunday October 21st. If you are unable to join us, consider visiting our team page <http://www.torontowaterfrontmarathon.com/stwm-charities/conservatory-canada/> where you can get more information or make a donation. Help us to continue to promote achievement in music, foster talent and potential, and create modern relevant programs for your students!



**NORTHERN LIGHTS CANADIAN NATIONAL
CONSERVATORY OF MUSIC (CNCM)**

Northern Lights Canadian National Conservatory of Music continues to experience growth in our exam programs and centres, coaching classes and Composers & Kids programs.

Students and teachers are enjoying the functional aspects of our *Northern Lights Music for Everyone Popular* exams where students develop general musicianship skills through improvisation, harmonization through the realization of lead sheets, transposition, performing with backing tracks and sharing of Canadian repertoire. The *Northern Lights Popular* program is becoming one of our most valuable examination streams and truly is *Music for Everyone*. The CNCM piano syllabus is a free download on our website - check out page 13 for more information on the *Northern Lights Music for Everyone Popular* program.

CNCM Coaching Classes are also growing in popularity. Students and teachers are able to engage with the attending examiner on topics of their choice. The master class format allows both student and teacher to ask questions and discuss performances with a visiting examiner. CNCM Coaching Classes are 'one on one hands on learning' at its best.

CNCM's Composers & Kids 2018 will feature Canadian composers Wes Froese from Saskatoon, SK and Jen Smith Lanthier from Owen Sound, ON. Composers & Kids is a unique CNCM program bringing private music studios in direct contact with Canadian composers.

Summer Sizzle Keyboard Kamp & Piano Pedagogy Symposium 2018 will be held in Biggar, SK from August 7 - 9. All students and teachers are invited to attend. This conference is the musical event of the summer - you don't want to miss it!

Visit www.cncm.ca for more information.



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



Over the next 18 months, CCMC will be working to revise and update their Syllabus and are inviting teachers and students to offer suggestions and recommendations. CCMC works in partnership with its constituents to serve them in their church contexts. As the repertoire of many churches has seen significant change recently, the demand and expectation to meet these needs remains constant. Recommendations can be e-mailed to publications@ccmcexaminations.org by August 31, 2018.

CCMC's goal is to have the piano repertoire lists revised by June, 2019. Vocal and Guitar repertoire will follow once the piano syllabus has been completed.

One of the areas that will be addressed in the updated syllabus reflects what has been most effective for teachers and students alike in their music education journey. This includes areas where change may be addressed in the syllabus. An example of this is that some of our guitar instructors have asked about changes to our Tablature requirements to facilitate greater dependency on Sight and Ear training. Piano teachers have mentioned that their students did well with the memory work with the exception of traditional hymns from the hymn books. After much discussion, CCMC concluded that there would be no memory marks deducted for hymns. Another recent recommendation impacts the Advanced Level requirement which currently includes six repertoire pieces being reduced to five pieces. It is suggestions like this that will serve to improve the syllabus and also the exam experience of students.

For more information and a complimentary downloadable copy of the CCMC Examination Syllabus, please visit www.ccmcexaminations.org.

NEW Classical Guitar Series

Teachers and students of classical guitar can look forward to a new Guitar Series and Syllabus. Available in late Spring 2018, the Classical Guitar Series will include nine repertoire and etudes books (Preparatory to Level 8), one technique book (all levels), and one syllabus (all levels). The series is designed to help guitarists develop an understanding of the instrument's history and gain practical experience with a wide range of repertoire from all historical periods and styles. More details about the new series and crossover period will be shared on our website and through email communications.

2018 Summer Summit

TORONTO

August 11 & 12, 2018
TELUS Centre for Performance and Learning
273 Bloor Street West,
Toronto, ON

VANCOUVER

August 18 & 19, 2018
VSO School of Music
843 Seymour Street
Vancouver, BC

Registration is now open for The 2018 Summer Summit, which will take place in Toronto and Vancouver in August! This year's theme is "Music for All," as we focus on developing strategies for teaching students of all ages and abilities. We welcome keynote speaker Scott Price along with a diverse roster of presenters, including John Burge, Maria Case, Sean Hutchins, Janet Lopinski, Peter Mack, and more! Learn more at rcmusic.com/summit.

Free Livestreamed Concerts from Koerner Hall

The next livestreamed concert is April 20, featuring the Royal Conservatory Orchestra conducted by Johannes Debus. Watch this and other concerts at rcmusic.com/livestream.

Important Upcoming Dates

- May 11 & 12, 2018 Theory Examinations (Canada & US)
- May 13 - June 3, 2018 Practical Examinations (US)
- May 30, 2018 Summer Session registration deadline for Online Piano Teacher Courses
- June 4 - 23, 2018 Practical Examinations (Canada)

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

by Lori Elder

Q. How can I get my chromatic octaves faster for my Level 10 exam?

A. Octaves can be quite challenging depending on the size of your hand, and how much experience you have playing them in pieces. Here are a few things that you can do to speed them up:

Stay close to the keys. Don't bounce too high.

Keep positioned close to the black keys. When your hand is on the white keys keep the thumb and finger 5 about a centimetre or less from the black keys. That way you are covering less distance.

Use a slightly higher wrist. Try to drop your hand down from the wrist. Do a bouncing motion with the hand, like a hen pecking. Practice this motion on the fallboard first to get the feel of it. If you see your whole forearm going up and down, that's much slower.

Use finger 5 on the white keys and finger 4 on the black keys. This depends of course on the size of your hand. But if you can use finger 4 on the black keys it can be faster. Use a slight rising wrist motion toward the black keys to facilitate the use of fingers 4 and 5.

Do metronome practice. Find a comfortable tempo and start practicing octaves at that speed. Then gradually build up one notch at a time. As you go faster play lighter. Be sure to rest between repetitions and check that you don't get tight.

Q. I plan to downsize my studio next year, so I have to pass some students on to other teachers. What is a smooth way to make this transition so that we all remain on good terms?

A. It's a good idea to stay in contact with piano teachers in your area, then you can find out who has space to accept new students next season, and if they want their name given out. Then I recommend several teachers to each family, and I give them their contact information. I suggest that they meet each teacher personally rather than make a decision based on the area of the city, or a teacher's background and reputation. If

asked, I will make a recommendation of which teacher I think may be best suited for a particular student, but I leave the final decision up to the students and parents. And I give the departing students and their parents a card to thank them for having been in my studio, and wish them the best of luck in the future.

Q. You run a piano library (and I love this idea) and I have a library as well. Do you collect the books back several weeks before the summer to make sure they are returned?

A. I do try to get the books back before the summer. Sometimes a few things get lost here and there, and if that happens I ask students to replace them. But I like my music to circulate and for my students to learn from it, so if something gets lost, that's just life. There are certain valued items though that I don't lend out, like my first beginner book for instance. This approach saves my sanity and a broken heart!

Be sure to write down every book that has been borrowed so that you have this documented. Then give a copy of this list to each student a few weeks before the summer so they can start rounding things up.

Email your questions to asklori@cfmta.org



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.



Mark your **Calendar** Marque ton **calendrier**

CFMTA/FCAPM Student Composer Competition
 Deadline - June 1, 2018
www.cfmta.org/en/student-composer-competition
 Online Applications Now Available

Memorial Pedagogy Award
 Deadline - June 1, 2018
www.cfmta.org/en/memorial-pedagogy-award
 Online Applications Now Available

Calgary Organ Festival
 July 2 - 5, 2018
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Canada Music Week
 November 18 - 24, 2018
www.cfmta.org/en/cmw

CFMTA/FCAPM Conference 2019
 A Century of Sound Connections July 3 - 6, 2019
 Winnipeg, Manitoba
 Call for Conference Session Proposals
 Deadline November 1, 2018
centuryofsound2019@mrmta.org
 Voice Competition - See page 22
 CFMTA/FCAPM National Piano Competition
 See page 23

More information coming in the next issue of CMT



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Review of Publications Critique de publications

CONCERTINO IN JAZZ STYLES

Late Elementary – Two Pianos, Four Hands

Martha Mier

Alfred Music 46093

As I sight read through the Concertino with one of my students, her immediate reaction was, 'this is fun!' Well known composer, Martha Mier, has engaged the creativity and imagination of the Two Piano performance in this three-movement work. Piano I, containing the solo part, is easier than Piano II, making it a great duet for multi-level performance of approximately grades 3-4 and 7-8.

Movement I is titled *Blue Light Special*. A syncopated bassline rhythm and seventh chords enhance the simple melody of Piano I which is played in unison.

Movement II is titled *Starlight Jazz* and is set in triple meter in the contrasting minor key.

Movement III is titled *Strolling Along the Boardwalk* and is in swing style. RH octaves and a stride bass make it a challenge.

This is another wonderful arrangement which we have come to expect from Martha Mier. It is sure to become a favorite!

Laurel Teichroeb - Saskatchewan

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CONCERTINO IN LATIN STYLES

Late Elementary

Two Pianos, Four Hands

Wynn-Anne Rossi

Alfred Music 46084

Pianists will enjoy the Latin styles and rhythms of Wynn-Anne Rossi's latest composition. Rossi's concerto includes a bossa nova style in the first movement, a tango in the second and a changing metered highly articulated third movement. *Breath of Bossa Nova* (I) is the most lyrical of the three movements. I enjoyed the highly patterned, full range of the keyboard in each part, which will also allow for easier memorization of this movement. *Tango by Moonlight* (II) has the first and second parts trading off the tango rhythm. Each part will enjoy the opportunity to encounter this refreshing style. *Clave in Tandem* (III) imitates the sound of claves with staccatos, repetition, imitation and sequences. The real draw to this duet is the fact that it is written for two pianos instead of one. To be able to use the entire keyboard range on a duet is so satisfying. The harmonies created when the two parts are combined is very enjoyable. To find a venue with two pianos to perform on may be problematic, but well worth the effort to allow students this opportunity. *Concertino in Latin Styles* is a highly accessible, stimulating elementary duet experience.

Sarah Lawton - Ontario

THE BOOK OF EASY PIANO MAGIC

Peter Rudzik

Red Leaf Pianoworks

Peter Rudzik's *The Book of Easy Piano Magic* is an elementary continuation of his collection *The Book of Piano Magic*, released in 2016. This delightful set of 12 character pieces is a welcome addition to the Red Leaf Pianoworks publications. Suggested grade levels are included for each piece to comply with Canadian standards, which is a wonderful resource for teachers first becoming acquainted with this series. The works range from levels 1-6, though teachers may find works to be a challenge for students particularly those categorized in the early elementary levels. Though labeled 'easy,' these compositions are anything but, particularly through their highly chromatic nature. Since Rudzik often employs quirky dissonances to bring the characterful quality of each composition to life, some early elementary-level compositions in this collection may be better suited to sight-reading or quick study material for more advanced students, or repertoire selections.

Each composition from the collection features a different mythological creature, perfect for engaging the imaginations of young pianists. From the taunting pranks of the *Mischievous Imp*, to the cantabile and espressivo *Tears of a Unicorn*, there is certainly something in this collection for everyone. The collection consistently shows excellent attention to detail, with meticulous articulation and dynamic markings, practical fingering suggestions and pedal indications. Rudzik also includes a link to YouTube performances of each work in the collection, serving as an excellent resource for students and teachers looking to explore these imaginative miniatures.

Christine Tithcott - Ontario

PACIFIC PRELUDES

Christopher Norton

Boosey & Hawkes (Hal Leonard) HL48024124

Christopher Norton has been well known to piano students and teachers alike for the *Microjazz* series, a collection of graded piano pieces inspired by blues, rock 'n' roll, reggae, jazz, pop and Latin styles. *Pacific Preludes* features Norton's modern arrangements of traditional songs from countries of the Pacific Rim. It is a partner collection to *Eastern Preludes*, which also has arrangements of traditional songs from countries in Asia. The fourteen pieces in the collection include: *Anching*, *Cielito Lindo*, *El Guapango Chorotega*, *La Trastrasera*, *Mi Palomita*, *Mo Li Hua*, *Now is the Hour*, *Oy, de ne vecher*, *Parranda Campesina*, *Pokarekare Ana*, *Son de la Catarina*, *Sweet Betsy from Pike*, *Thanh Hien*, *Waltzing Matilda* and represent thirteen different countries including: The Phillipines, Mexico, Honduras, Chile, Peru, China, Columbia, Guatemala, United States of America, Vietnam, Australia and New Zealand. (Two pieces from New Zealand are featured here, perhaps reflecting the composer's predilection for his own home country.) These are most appropriate to piano students of the late intermediate to advanced levels. The arrangements are pleasing to listen to although a few of the modern treatments may sound unusual to those who know the traditional versions of the songs well. The concept of the book is an intriguing one considering that many young students of today no longer listen to the folk songs of their heritage. This collection breathes new life to old tunes and makes them relevant once again. No doubt, these pieces will be a hit among parents and grandparents of young students and will be suitable to showcase at concerts. Many supplementary teaching and learning resources are also available for use. A CD by Ian Farrington, with complete performances of all pieces is included which successfully captures the spirit of the original tunes. Additionally, four Youtube videos, published on the Boosey & Hawkes channel, provide tips and mini lessons from Christopher Norton that are specifically geared towards playing the pieces from this collection.

Andrea Yau - Ontario





EASY AS PIE

Elementary Piano Solos

Peter Rudzik

Red Leaf Pianoworks

The front cover says: Fourteen Delicious Elementary Piano Solos. I generally employ food rhythm words to assist with counting issues so it was amusing to see titles such as *Hot Potato*, *Tough Cookie*, and *Mac and Cheese*.

All fourteen titles are relatable and imaginative which is the first step for engaging the elementary student!

Each work features numerous accidentals. The key signatures don't exceed 2 sharps or 1 flat. All the time signatures are simple meter. Articulations are varied and clearly assist with the character of the piece. Syncopation is employed in *Hot Potato*, *Two Peas in a Pod*, and *Cool as a Cucumber*.

Piece of Cake, *Hot Potato*, the B section of *Mac and Cheese*, *Bread Crumbs*, and *My Cup of Tea*: are all written using 2 treble clefs.

Many compositional tools make this collection of solos full of variety and interesting to play! Although there is no indication to do so, I did find myself wanting to swing a few of these pieces. Harmonies are colourful and engaging!

The music in this book would be appropriate for the student at around RCM levels 3 – 4.

Jean Ritter – British Columbia

FIRST LESSONS IN PIANO IMPROV

J Siskind

Hal Leonard HL00159521

Improvisation is one area of piano study that is too often neglected since it enters an area of uncertainty and the unknown. Jeremy Siskind's *First Lessons in Piano Improv* breaks these barriers by making the art of improvisation accessible to students and teachers who have already built a solid foundation as classically-trained pianists. This book is not suitable for beginning pianists, as it moves at an accelerated rate and assumes basic knowledge of rhythm, note-reading on the staff and chording.

Siskind breaks the book into 6 logically sequenced 'Units,' containing chapters on Rhythm, Melody, and Chords, and concludes with a basic overview of form. Each chapter begins with a written description and introduces exercises with helpful tips and guidelines. A particular highlight of this book is the Next Steps concluding each chapter, which give additional exercises for application of knowledge and a deepened understanding of all material covered.

From call and response rhythms, to suggested chord accompaniment patterns to creating an effective melody and 8-measure phrase, *First Lessons in Piano Improv* gives an effective and comprehensive overview of basic improvisational skills that is unpretentious and accessible. After spending some time with Siskind's straight-forward curriculum, any pianist will find themselves able to fluently speak the language of improvisation. It is clear and concise in both layout and content and is a welcome addition to any piano teacher's library.

Christine Tithecott – Ontario

OUT OF THE BOX

Late Intermediate/Advanced – Piano Solos

Susan Griesdale

Red Leaf Pianoworks

As the title suggests, *Out of the Box* is a collection of pieces outside the realm of traditional harmonies. The composer, Susan Griesdale, remarks, the move away from traditional harmony is a fascinating journey and once the student's interest is peaked, a whole new world of sounds can be discovered.

I found the Program Notes to be most helpful. Deciphering non-traditional music can be challenging for both the student and teacher. Once I had the explanation for each piece, it became easier to articulate the creative force behind each work.

The ten pieces of this collection range from playful harmonies to biting dissonances. *Spriggans* describes the small destructive elf who can increase in size to a giant. Built mostly on fifths, it expands to octaves as they grow in size and volume. *Brush Strokes* gives a hint of a melody which never emerges. *Parade for One* is a laid-back march ending with challenging LH leaps and RH octaves. *Ferry Boat Ride* engages three separate ideas and is labelled as breezy, blustery and invigorating. *Carousel* portrays the rise and falling movement of this ride through two bar phrases. *The Jitters* characterizes the nervous and dreadful experience of the wait before we actually perform! *Bounce*, *Rattle'n Squeak* is to be played 'madly'. *Veiled* mixes tones with little change of the pedal to achieve a muted sound. *Spunk* is a light and cheery scherzo with a variety of touches. *Spinning* is a toccata requiring control and great precision to keep the hands together.

These pieces are a challenge not only in interpretation but hand precision, articulation and control. Each piece is virtuosic in its own right and provides an interesting exploration for the student who wants to delve beyond the traditional realm.

Laurel Teichroeb – Saskatchewan





SAFARI

J Armstrong

Red Leaf Pianoworks (Pianissimo Publishing)

Safari is a slim volume of 23 single page adventures for solo piano.

The glossy cover featuring an African landscape, draws one in to explore the many things one would experience on a safari. The day begins with *African Dawn* and ends with *Night Sky with Stars*. Between these two ‘bookends’, there are many pieces depicting birds and animals that would be seen – *Gazelles Standing*, *Crocodile Crawling*, *Hippopotamus*, *Giraffe Loping*, *Vultures Circling*, *Stampede* – as well as weather and nature – *Under the Acacia Tree*, *Midday Sun*, *Mirage*, *Rains Coming*, and *Twilight*.

Each piece is described in several sentences of suggestion by the composer and audio tracks are available as a free download.

Atmosphere and ambience are everything with these pieces which, in a few short measures, evoke the character and nature of a place, an animal or an experience. *Hyenas Hunting*, *Stampede* and *Rains Coming* are written in a fixed five finger hand position while other pieces use some movement. Open fifths feature prominently as does octave displacement. *African Dawn*, *Midday Sun*, *Vultures Circling* and *Hyenas Hunting* are written with a tempo but no meter or barlines, giving the performer an opportunity to create a space which has rhythmic integrity with a lot of freedom. The wide variety of creatures represented allows for many moods and impressions – the quick agility of open fifths that move through various octaves for *Monkeys Climbing*; ponderous open fifth half notes, with chromatic movement to staccato open fifths for *The Elephant Herd*; languorous phrasing for *Lion Sleeping*, playful alternation between the hands for *Baboons Playing*; wrist movement descending triplets in *Swallows Swooping*; the relentless progression and wide ranging register of *Midday Sun*; and shimmering sixteenth notes in *Mirage*. Each piece is creatively written and will draw out imaginative performances from players.

Pedal markings are noted with an upper case **P**, rather than the ornate font usually used. The difficulty listed is Beginner to Pre Grade 1 which is, I feel, rather optimistic. Certainly, keen beginners could play some of these pieces but the wide registers, use of articulation markings, triplets and sixteenth notes, create challenges to early reading. Students of many levels would benefit from playing these inventive pieces to discover and create the character being represented. This book would make a wonderful recital segment with its evocative titles and imaginative writing.

Joyce Janzen - British Columbia

ULTIMATE MUSIC THEORY

Level 6-8 Supplemental

Glory St. Germain

Ultimate Music Theory

Do you want to simplify your pedagogical life when it comes to teaching theory? Do you want your students to be motivated, inspired and enlightened? Well then, you will want to implement the Level 6 - 8 Supplemental Ultimate Music books by Glory St. Germain and Shelagh McKibbin-U'Ren. These books are designed so Students learn music faster and have fun! The Ultimate Music Theory Series was created BY teachers and is a proven step-by-step system FOR teachers to (LOL) Listen, Organize and Learn along with their easy to mark Answer Books. The <https://ultimatemusictheory.com> website offers a world of support in Free Resources for each Level including Webinars and YouTube videos for students to answer their History questions as they listen to the music. The Level 6 - 8 Supplemental UMT books are to be taught along with and after The Ultimate Music Theory Intermediate and Advanced Rudiments Workbooks, also by Glory St. Germain. Combining these books prepares students for the RCM Level 6 - 8 Theory Examinations. Students will discover the UMT Bright Ideas that lay the foundation of form and analysis that light the way to score success. Smiles are guaranteed with Done-For-You-Tricks along the way, making these books as fun as a road trip and easy to navigate the new theoretical concepts of Melody Writing and History. The History Sections are unsurpassed in content and layout! Students are asked WHO are the composers, WHAT are they remembered for, and WHY are they written into history books? St. Germain suggests History through Story Telling appeals to all learning types, which was also a founding principal on which the UMT program was developed. The Level 6 - 8 Supplemental UMT books allow you to Envision what you want to learn teach and play; ENGAGE in activities that excite and enable learning; and EMPOWER teachers with successful teaching techniques.

Sarah Lawton - Ontario





TEACHING BODY MAPPING TO CHILDREN

Jennifer Johnson

GIA Publications, Inc. G9229

I'm certain all of us have had students in our studio complain about sore wrists or pain up the arm to the shoulder. This book is an amazing resource for overcoming and preventing injury in the studio and classroom! My first approach to the book was to check over the table of contents and discovered 11 of the 12 chapters had topics I could relate to both personally and that I had encountered with students in the studio. Here is a statement from the preface: Most of the injuries musicians suffer from stem from the simple fact that they are moving in ways that the bones are not best designed to move.

A glossary and introduction following the preface carefully explain the terminology that will be used in the chapters ahead. Of particular interest are the gray boxes with movement activities to complete with your student. The steps provided are clearly explained and the illustrations are invaluable!

Chapter 1: Forearm Pain and Tendinitis.

The most common cause of tendinitis in the elbow and wrist is the mismapping of the forearm's rotation at the elbow joint. Although a number of the explanations apply to violinists, there are numerous piano applications as well.

Chapter 2: Wrist Pain and Carpal Tunnel Syndrome. I was intrigued by the discussion about the three-jointed thumb focus rather than the commonly thought of two-joint thumb and how this impacts the musician. In reality, the thumb is longer than all the fingers!

Chapter 3: Shoulder Region Pain and Tension. Ms. Johnson utilizes the anatomy

of the body well with excellent illustrations to provide a visual aid. Having anatomical models would be even better for the student to properly understand that the socket for the ball of the humerus is contained in the side of the shoulder blade. The suggestion to get anatomically accurate skeleton T-shirts to wear is excellent!

Each chapter has detailed and easy to follow descriptions and activities. In the last chapter she deals with texting, heavy backpacks and posture. The many hours of sitting in school, doing homework and writing create challenges for our students. With this book we have a simple breakdown of activities and explanations to bring direction to our students that are injured or in pain.

In the appendix, Ms. Johnson has developed a chart of misleading language and explanation/new language with chapter references. These 7 pages are a fabulous summary of checkpoints for the teacher to note to help be part of the solution rather than the problem.

Great resource! The beauty of this book is that there is help here for all musicians regardless of their discipline!

Jean Ritter - British Columbia

A BRIEF HISTORY OF CLASSICAL MUSIC

Arthur Wenk

CreateSpace Independent Publishing

[Amazon.com](https://www.amazon.com) - Paperback / Kindle

With the abundance of resources available to any enthusiast of classical music, there would have to be a specific reason to create yet another textbook on music history. This seems to have been the premise of author Arthur Wenk in writing *A Brief History of Classical Music*. The 318 page book is geared towards the amateur with the goal of being accessible to the average concert goer. To that end, the writer has limited himself to 24 works from 24 composers in 6 eras – Medieval, Renaissance, Baroque, Classical, Romantic and Modern. This limitation gives some context and understanding to the world of classical music while allowing the reader to see 'the big picture'. The book is long enough to be comprehensive and brief enough to avoid being daunting. Each piece examined (with the exception of one) is easily accessed and listened to on YouTube. The repertoire is also listed separately according to each era with approximate listening times. Specific technical terms are defined and discussed in the text as well as in an extensive glossary at the back of the book. Finally, there is a lengthy bibliography and an index to the contents.

After giving a brief context of the musical history and biography of the composer, each individual piece is described. After the description there is a box of 'What to Listen For' under the three criteria of time, tonality and timbre. This is, perhaps the most useful and unique aspect of the book, creating a guided listening experience geared to enhance and enrich the reader. Each genre of



piece has its characteristics listed, again drawing attention to that which may not be obvious.

The book makes for engrossing reading, easily drawing the reader into the material. Obviously skilled and extensively

knowledgeable, the author communicates in a way which makes the information both compelling and illuminating. It speaks to his level of proficiency and expertise that he is able to package a complex encyclopedic subject in a condensed but intelligible manner.

I would recommend this book for students, parents and any teen or adult interested in a deeper understanding of classical music.

Joyce Janzen – British Columbia



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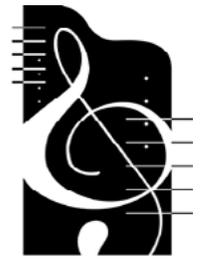
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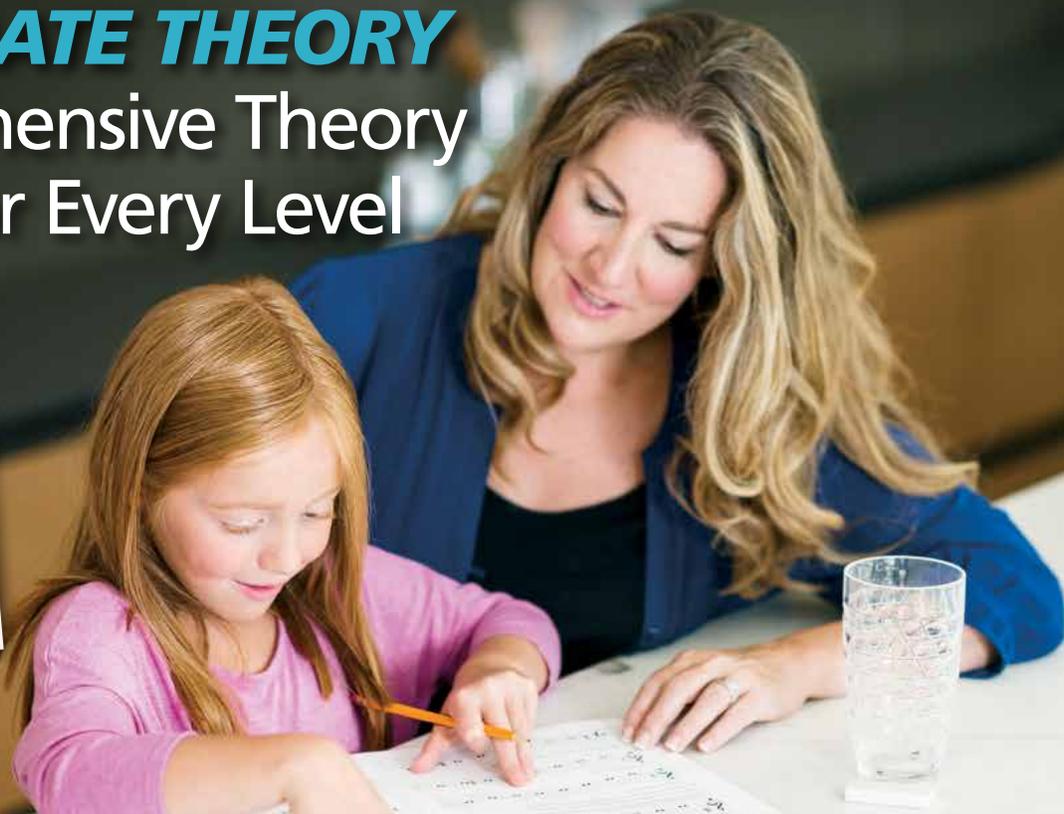
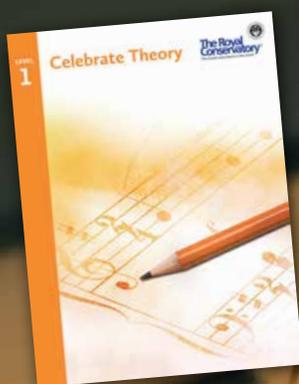
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