THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

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

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

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What's inside . . .

6 Greetings from CFMTA/FCAPM President

8 Hello from the Editor

9 Focus on Research

10 Positions Available
Advertising & Marketing Sub-Committee Chair
Social Media Position

12 Profiles- David McIntyre

16 William Andrews Canada Music Week® Awards
Prince Edward Island
Kitchener-Waterloo ORMTA

19 A Century of Sound Connections Conference
The Book - A Century of Sound Connections
Conference Poster
A Word from your Conference Co-Chairs
National Vocal Competition - 3rd Juror Confirmed
Opening Night Gala
Early Bird Registration Deadline is Coming!
Michelle Sawatzky-Koop Keynote Speaker
Conference Registration Form

24 Canada Music Week®

31 CFMTA E-Festival / Festival virtuel de la FCAPM

32 Music Teaching in the Home Studio
Scientific Research and Music Pedagogy
Recherche Scientifique et Pédagogie de la musique

36 Branching Out 2018

37 CFMTA/FCAPM Video Project

38 Mark your Calendar

39 Ask Lori: Teaching Tips for Everyday Lessons

40 What's New at the Conservatories?

42 Review of Publications

44 CFMTA/FCAPM Officers, Chairs, Co-ordinators & Delegates

46 Please Support our Advertiser

Greetings from CFMTA President
Salutations de la Presidénte de la FCAPM

'Tis the season of absorbing copious amounts of holiday music and hot toddies to keep us warm. Sit back and relax while you peruse yet another fantastic edition of the Canadian Music Teacher Magazine in front of a cozy fire! This issue is so jam packed that I'm keeping my letter short, well I'll try.

To get started, I would like to extend a huge thank you to both the Saskatoon and Alberta Registered Music Teachers' Associations for their invitations to speak at their AGMs and enjoy their fabulous conferences in October. I'd also like to thank the Nova Scotia RMTA for letting me share their Canada Music Week® celebrations in Halifax. I'm encouraged by the powerful women and men who are confidently running our provincial organizations on such an efficient and professional level. Bravissimi!

It gives me great joy to announce the launch of the E-Music Festival! This inaugural E-Festival is focusing on Canadian compositions and promises to be a successful programme for all music teachers interested in professional adjudications from anywhere in Canada! Congratulations to the E-Festival Committee on all of their hard work to make this new project happen.

Of Note ♪ CFMTA/FCAPM Monthly Memo Watch for this in your email subject line. Don't delete it! It is one of the new projects to come from the strategic planning meetings this past July. At the beginning of each month, every RMT across Canada will receive direct communications from the administrative office of the CFMTA. This is thanks to the databank of individual members' emails submitted by participating provinces and territory. Provinces not yet involved in this compilation will also receive this email from their own administrator. The content of the email will be reserved strictly to CFMTA programming regarding deadlines, announcements, reminders and other relevant information. This new project guarantees continuity and efficiency in communication from the CFMTA across our vast country.

I'm pleased to announce that the Professional Development Video initiative is now available on our website. Featuring our own specialized teachers from across Canada, these videos have been submitted by each province and one new PD video will be posted every month hereon. I was privy to participate in 5 of these across Canada thus far. They are aimed at all levels of music teaching and cover all sorts of valuable subjects offered by our own RMTs. Content varies from Theory Teaching, Performance Stress and Anxiety, The Art of Bel Canto vs. Belting and many more subjects. There is something for everyone. These videos will provide a virtual library of resources for RMTs; the password is available from your provincial or territorial administrator. It will also be in the first "Of Note ♪ Monthly Memo" email in January!

A merry little gift for all…I am very excited to introduce a new column in the Canadian Music Teacher Magazine by Dr. Gilles Comeau, RMT. In this issue, you will find the first of a recurring column called "***Music Teaching in the Home Studio***". Dr. Comeau has kindly agreed to share the results of research from the Piano Pedagogy Research Laboratory that he directs in Canada, at the University of Ottawa, Ontario. He has written numerous scholarly papers and he conducts research on various aspects of music learning and teaching: music reading, motivation, piano-playing health injuries, musicians hearing sensitivity, transfer of motor learning, video-mediated learning. This column promises to be full of interesting tidbits for all of us RMTs.

So off you go, get that cuppa cha, a glass of wine or a cappuccino and start enjoying this holiday edition of the CMT.
Happy Holidays!

Edmonton, AB
for the ARMTA AGM and Music Conference.

L to R: Kimerica Parr - ARMTA President, Tiffany A. Wilson - CFMTA/FCAPM President, Marlaine Osgood - ARMTA Past President, Beth Olver - ARMTA Past President

Halifax, NS

Loran Wanzel - CFMTA/FCAPM Past President
Tiffany A. Wilson - CFMTA/FCAPM President

Greetings from CFMTA President
Salutations de la Presidénte de la FCAPM

C'est la période où nous entendons la musique des Fêtes partout et où les grogs aident à nous garder au chaud. Installez-vous confortablement et relaxez en lisant les pages d'une autre merveilleuse édition du Professeur de musique canadien devant un bon feu de foyer! Le contenu de ce numéro est si abondant que je vais être brève, du moins j'espère.

Pour commencer, j'aimerais dire un immense merci aux associations de professeurs de Saskatoon et de l'Alberta qui m'ont invitée à prendre la parole lors de leurs AGA et à prendre part à leurs magnifiques congrès en octobre. Je souhaite aussi remercier l'association de professeurs de la Nouvelle-Écosse qui m'a laisser participer à ses célébrations de la Semaine de la musique canadienne à Halifax. J'ai été encouragée de voir le niveau d'efficacité et de professionnalisme des femmes et des hommes compétents qui dirigent nos organismes provinciaux. Bravissimi!

À noter ♪, le mémo mensuel de la FCAPM/CFMTA — À surveiller dans l'objet des courriels que vous recevez. Ne les effacez pas! Il s'agit de l'un de nos nouveaux projets issus de nos rencontres de planification stratégique de juillet dernier. Au début de chaque mois, tous les professeurs de musique accrédités du Canada recevront les communications des bureaux administratifs de la FCAPM directement dans leur boîte de courriel. Tout cela est possible grâce aux listes de membres individuelles que nous ont acheminées les différentes provinces et territoires participants. Les provinces qui ne participent pas encore à cette compilation recevront ce courriel directement de leur administrateur. Le contenu du courriel ne concernera que des sujets afférents aux dates limites, annonces, rappels et autres informations pertinentes à la FCAPM. Ce nouveau projet permettra à la FCAPM de s'assurer de communiquer de façon continue et efficace avec l'ensemble de ses membres partout dans notre vaste pays.

Saskatoon, SK

Patricia Niekamp & Tiffany A. Wilson

Je suis heureuse d'annoncer que notre projet de vidéos de développement professionnel (DP) est maintenant disponible sur notre site web. Ces vidéos, qui présentent des professeurs spécialisés provenant de l'ensemble du Canada, ont été soumis par chaque province et un nouveau vidéo de DP sera mis en ligne chaque mois. Jusqu'à maintenant, j'ai eu le privilège de prendre part à 5 d'entre eux. Ils adressent tous les niveaux d'enseignement de la musique et traitent de toutes sortes de sujets d'intérêt apportés par nos propres professeurs de musique accrédités. On pourra lire sur l'enseignement de la théorie, l'anxiété de performance, l'art du Bel Canto et plusieurs autres sujets. Chacun y trouvera son bonheur. Ces vidéos constitueront une bibliothèque de ressources virtuelles pour les professeurs accrédités; vous pouvez vous procurer le mot de passe auprès de votre administrateur provincial ou territorial. Il sera également disponible dans le premier envoi courriel du mémo mensuel « À noter ♪ » en janvier!

Un petit cadeau festif pour tous... J'ai l'immense plaisir de présenter une nouvelle rubrique dans les pages du magazine Professeur de musique canadien, celle du Dr Gilles Comeau, PMA. Dans ce numéro, vous trouverez le premier d'une série d'articles intitulés « Enseignement de la musique en studio privé ». Le Dr Comeau a accepté de nous partager les résultats des recherches du Piano Pedagogy Research Laboratory qu'il dirige au Canada, à l'Université d'Ottawa, en Ontario. Il est l'auteur de plusieurs articles spécialisés et il mène des recherches sur plusieurs aspects de l'apprentissage de la musique, et de l'enseignement de la lecture à vue, de la motivation, sur les blessures reliées au jeu du piano, sur la sensibilité auditive des musiciens, sur le transfert de l'apprentissage moteur, et sur l'apprentissage par vidéos. Cette rubrique sera certainement pleine d'informations intéressantes pour nous tous.

Allez, maintenant il est temps d'aller vous verser une bonne tasse de chai, un verre de vin ou un capuccino avant de commencer la lecture de cette nouvelle édition du PMC. Joyeuses Fêtes!

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

Dina Pollock

Hi Everyone,

By the time you get this magazine I hope you are all well and back to teaching after the holiday break.

Magazine - As you may know - we are moving towards a digital magazine with an option to get a subscription for a paper copy. This will take effect for the Winter 2020 issue. We have a bit of a change of plan on how this is going to happen.

The digital copies are available to all members either through the website as a download or through the app. The app is available through the Apple and Google play stores.

If you would like to receive a paper copy of the magazine you will have to take out a subscription to the magazine. This will be done through the website where you can order the magazine and make any changes to your mailing address. This page will be available soon.

A Year in Review - The 2018 edition will be available through the website or the app in January. Any photos from CMW that were not included in the CMT, will be included in A Year in Review 2018.

Book Reviews - Thank you to Jean, Joyce, and Sarah for your time and effort in writing the reviews - they are amazing.

Book Draw - I am doing the book draw again this year. All you have to do to be entered is to send me an email with the request to be added to the book draw list. The draw will be done at my branch meeting in March. Good luck to all entered.

Website - All program posters are available for download on the website. Please do check out the two new programs available to members:

- **E-Festival** *(found under Programs and Competition) more on page 31*
- **Video Resources** *(found under Professional Development and Resources - Member Resources) more on page 37*

Please note - All CFMTA/FCAPM program and competition applications are now online.

That is all for now - enjoy!!
Thanks

Dina

On front cover . . .

E-Festival Poster

CMW Southwestern MRMTA

Confernece Poster

CMW South Fraser BCRMTA

E-Festival Poster - French

ANNOUNCEMENT OF ANNUAL MEETING 2019

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

Dates: July 3 - 4, 2019
Venue: The Fort Garry Hotel 222 Broadway, Winnipeg Manitoba

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, 2018

Focus on **Research**
Se concentrer sur la **recherche**

Pat Frehlich

Focus on Research strives to establish itself as one of the leading Canadian resources for disseminating academic research in music pedagogy. Our mandate to connect university researchers with professional studio teachers aims to strengthen the relationship between theory and practice.

We are proud to present a peer reviewed literature review by University of Ottawa student Matthew Shepherd in this edition of the Canadian Music Teacher. We are pleased to provide the abstract of his literature review in this edition of the CMT. The follow review can be found under professional development/research at https://www.cfmta.org/en/review-of-literature-papers/

Abstract

The Effect of Choral Music Towards Alzheimer's Disease

by Mathhew R. Shepherd

This literature review provides insight into the therapeutic benefits, and therefore correlation between choral music, and Alzheimer's Disease. As it is necessary to understand both choral music and Alzheimer's Disease separately, this literature review is broken-up into subsections, as to fully understand the musical, philosophical, and (prominent) social aspects provided by choral music. The subsections are as follows: choral and vocal music pedagogy (vocal blend and voice consideration, as well as the concepts of emotional impact and delivery), choral singing via music-making and socialization, a neurological understanding of an Alzheimer's Disease affected brain, and the therapeutic effects of music — under salubrious, philosophical/theoretical, and social considerations respectively. The goal of this literature review is to provide insight into why choral music may be the most beneficial therapeutic tool for those diagnosed with Alzheimer's Disease, and why the combination inherent within choral music of musical and extra-musical stimuli reinforce this notion.

Keywords: Alzheimer's Disease, Choir, Choral Music, Musical Pedagogy, Voice Studies, Socialization

Matthew R. Shepherd is a second year Masters student of Musicology at the University of Ottawa. His research has involved choral music pedagogy, musical-hybridity, semiotic analysis, and transmedia story-telling.

ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2019

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

Rendez-vous : **3 - 4 juillet 2019**

Lieu : **The Fort Garry Hotel 222 Broadway, Winnipeg Manitoba**

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 2018 à Winnipeg, Manitoba

Positions **Available**

- Advertising and Marketing Sub-Committee Chair
- Social Media Position

Social Media Position

General Desciption

CFMTA/FCAPM wishes to establish a greater presence on social media and is seeking to create a social media position/person to assist with this.

The position would involve posting information or promotional material about CFMTA/FCAPM programs and upcoming events on social platforms such as Facebook, Instagram and Twitter. The information to be publicized would be coordinated for you through the Public Relations and Marketing Chair, through the Chairs of various events, or the officers of CFMTA/FCAPM.

Please contact Pat Frehlich at:
publicrelations@cfmta.org
If you are interested in this position.

Advertising & 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/FCAPM throughout its many projects across the country. Any use of the official CFMTA/FCAPM 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/FCAPM 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/FCAPMs 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/FCAPM 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

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Profiles *by Lori Elder*

David McIntyre - Pickled Pink and Enjoying Life

Composer and pianist **David L. McIntyre** has spent most of his life on the Canadian prairies. Born in Edmonton, raised in Saskatoon and Calgary, David has been based in Regina since 1976. For three years he served as composer-in-residence with the Regina Symphony Orchestra. A leading composer of music for the piano, he is himself a respected solo pianist and frequent collaborator with many fine singers and instrumentalists. Pianists such as Angela Hewitt and Catherine Vickers have premiered his works, and his piano competition pieces *Butterflies & Bobcats* (Eckhardt Gramatté 2004) and *A Wild Innocence* (Montreal International 2011) have garnered a worldwide reputation.

Over the years David's catalogue of piano, organ, vocal and instrumental works for students has grown, and his works are represented in the syllabi of several music festivals and examination boards. His music is playful, full of wit, passionate and tuneful, rhythmic, tender and moving. Performers, student or professional, appreciate the music for its sensitivity to the nature of their instrument. His most recent work, *Edibles?* for soprano and piano is based on poems by Ogden Nash.

His chamber and choral music is performed widely throughout North America. His *Argyle Street* Flute Quartet won the American National Flute Association's prize for Best Newly Published ensemble work of 2011. Recent years have seen the premiere of several large scale works including a setting of Charles Dicken's *A Christmas Carol* for Calgary's Festival Chorus and Orchestra; and *Proud Music of the Storm* for the Regina Philharmonic Chorus. David is active as a solo pianist as well and recently has given complete performances of his *Nine Nocturnes*. He is principal organist at St. Paul's Cathedral in Regina and has published 7 volumes of Organ Music known by organists throughout North America.

***Lori Elder** - How did you get started composing? What were your first pieces?*

David McIntyre - My uncle was my first piano teacher (Roy Morden, a student of Lyell Gustin in Saskatoon). He used to live with us in Saskatoon. One of my early memories at perhaps age 3 or 4, is sitting on the floor watching my uncle's feet on the pedals as he practiced for his ARCT exam. I remember thinking that one day I would play the piano with all ten fingers at once! And one of my favourite things to do as a child was to pretend that I was a composer like Beethoven or Mozart. In fact, I remember playing pieces for my parents and asking them to guess if they thought it was by Beethoven, Mozart or McIntyre. I was disappointed if they thought it was McIntyre because then I thought that meant it didn't sound like a real piece. So, I was always making up my own pieces, sometimes to the frustration of my mother who threatened to call my teacher (my uncle) and cancel my lessons if I didn't practice properly.

The first piece I ever notated was called, not inappropriately, "Introduction". Yellowed scotch tape still holds the manuscript to two stapled sheets of blue paper snaffled from my father's supply of printing stock. I do remember that the huge effort of figuring out the rhythms almost put me off becoming a composer - it was such hard work! The piece was begun the day before my 14th birthday and completed a few days later, all meticulously noted on the first page.

By this time, I had developed a habit of improvising on the piano for friends and even in public at school assemblies and talent shows. About the same time, I began accompanying singing in Sunday school and then church. My next piece about a year later was a choral piece based on a biblical text for the church choir, which they actually sang! That was of course a big boost! Over the next few years my church playing was absolutely critical in my becoming a composer. I remember thinking "I can

►

write better music than this" about much of the material that I had to learn. There followed several more choral or small vocal ensemble with piano pieces for church use, and in fact, my first published works were choral pieces, which I'm happy to say are still in use!

***LE** - What were your early influences? Who were your mentors?*

DM - Again, my uncle with whom I completed my ARCT, was my biggest early influence. He was a church pianist and organist who improvised beautifully and I of course imitated him. He also was a stickler for ear-training which of course is invaluable to a composer (and even to a student writing Harmony exams for the RCM!)

Another curious influence was a soprano in the church choir. The purity and clarity of her voice became an addiction and to this day I have a predilection for high clear sounds both in my piano and orchestra l writing.

My chief mentors were two: Boris Roubakine and Luigi Zaninelli.

Boris Roubakine was the Swiss born pianist/teacher par excellence at the University of Calgary where I did my undergraduate work. Early on he told me that I was a "musician's musician", likely to probe musical depths before I could manage them technically. A mixed blessing! But not insignificant to a developing composer. Luigi Zaninelli was the antidote to Boris. A brash younger composer, a Curtis grad, student of Gian Carlo Menotti, challenging and controversial, he gave me the impression that I could change the world with my music. I followed him to the States for grad studies as we worked so well together. So I felt well armed with a great respect for tradition from Boris and the try-anything zeal from Luigi, who by the way continues to inspire me with his work and attitude even now in his 80's.

***LE** - Do you feel that being on the Prairies has influenced your style?*

DM - I always feel that I'm not the best person to answer this question. It takes perhaps a certain distance, perhaps in time and space to really respond to that. But I will say that although people have always responded to my work visually, that is they see pictures, I have always worked from a more purely musical perspective, drawing inspiration from rhythmic melodic gestures or harmonic experiments.

I notice that many of my works have been written for or commissioned by individual artists or personal acquaintances and the element of "personality" is key both to how I imagine my work and how I wish it to be played, always with a great sense of what I call "character". So the human element which is able to be so articulately expressed by music is always present. I don't think the care about the "person" is necessarily more common on the Canadian Prairies than elsewhere in the world but perhaps the smaller population base gives the individual a higher profile than elsewhere. I do love people and can't help but be absorbed by the rich emotional life that is essentially human.

***LE -** Tell us about your early piano studies. What were some highlights for you?*

DM - The highlights of my piano studies were always the music itself - discovering Mozart and Beethoven early on and being so utterly captivated by the music. The Beethoven C major concerto was the first piece of music I remember along with violin pieces by Sarasate and Kreisler and they would set me dancing around the living room. And likely pushed me to start creating my own little improvised pieces.

***LE** - The Waltz That Floated Away (RCM - Level 2) is a really charming piece. What do you enjoy most about composing for young players?*

DM - Young players of course provide a particularly demanding challenge because their musical vocabulary is limited. But I must say that as a child I actively disliked "children's pieces", pedagogical pieces to develop technical aspects. They always seemed devoid of life to me. I felt talked down to - and I never want to do that to any person, no matter the age.

I remember always wanting to play "real" music. Having discovered the vitality of Beethoven as a young child it was always agony to have to endure "lesser" music. So now as a composer I think I try to give my music both a physical and emotional presence even in the very simple piece. This is the huge challenge to achieve with limited musical and technical vocabulary. I think a composer needs to have matured in many ways to be able to write well for children, as odd as that may sound. It's far easier to write something "difficult". And my goal is always to write in the simplest way even when writing big competition pieces. To pack the same punch with least means is to me the most effective use of resources.

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David McIntyre - Pickled Pink and Enjoying Life - cont.

***LE** - Tickled Pink (Level 7) is a favourite of students. What was the inspiration for this piece?*

DM - Necessity is often the primary inspiration. I needed to write some pieces commissioned by the Saskatoon Contemporary Showcase in 2007. I came up with three, the other two being *Moonlight* and *Tiptoe* (Level 5). I like writing groups of short pieces so that contrasting moods and techniques can be explored, but not all in one piece.

So *Tickled Pink* is marked "Full of excitement" and the use of repetition the major 2nd interval throughout is what kicks it off - the tension created right from the start. The sense of being overcome with excitement is being "tickled pink" so the breathlessness of almost being out of control is part of what drives this piece.

Here is what I wrote on my website about *Tickled Pink*: "To be tickled is to know you're alive! Tickled pink ups the intensity of that experience in a very pleasurable way. So this piece is just bubbling with excitement, trying in vain to contain itself but inevitably spilling over, even into a clap at one point! Full of nervous energy the piece dances over a wide range of the keyboard. The recurring pinch of the major second interval seems to intensify the delight."

***LE** - Toccata (Level 10) is a very effective concert piece. Do you approach composing differently when writing in a traditional genre such as this?*

DM - Not really. The challenge I set myself was to write a perpetual motion piece and the working title soon became *Chugga*. If that were a piece I was writing now I would have kept that title, but back in the 80's I thought *Toccata* might be more respectable! It's really a study in repetition and propulsion.

I see my piano music particularly as being very physical. Of course it's the instrument I play and I have always felt bodily involved in making music on it. Hence the flying leaps. Balletic would not be an exaggeration.

***LE** - Do you have any practice suggestions for the alternating hands repeated notes?*

DM - Of course different pianos respond differently. I wrote this piece on an old clunker, a Bell upright that I had at the time. Its action may have been quite suitable to the repetition, I can't really remember. But on grands it's important to stay in the keys as much as possible, keeping the motion quietly agitated, economic. Experiment with touches of pedal and lots of hairpin dynamics that aren't marked in the score.

***LE -** Butterflies & Bobcats (ARCT/Licentiate) is a frequently performed piece that is highly evocative, colourful and virtuosic. Tell us about the background and inspiration for this piece.*

DM - Interestingly it was the *Toccata* that led to the commission of *B&B.* Lawrence Jones who was in charge of the *Eckardt-Gramatté National Music Competition* at the time (2004) had heard a performance of the *Toccata* played earlier in a festival in Saskatoon and thought its composer would be able to write a good piece for the competition.

It was one of my most interesting and exciting commissions. The inspiration for it came most certainly in imagining the piece played by several talented young pianists on the cusp of professional careers. In my mind the piece had to embrace as much of what it means to be a pianist: the ability to create contrasting atmospheres, to shift gears rapidly, to show flexibility technically and more importantly, emotionally. The title of the piece came after I'd finished writing it and sounded silly to me at first but the more I thought about it the more it seemed to perfectly embody exactly the physical and spiritual challenge of the piece.

Here are the notes from my web site on *B&B,* much of which I used to introduce the piece at the 2004 *Eckardt-Gramatté Competition*: "I am always wonder struck with the physical and expressive act of playing the piano. It is such an amazing instrument, one of the truly great inventions in the history of our civilization. A wondrous machine that is capable of translating such refined emotional nuance that expresses things about being human that one can scarcely say in words. I am fascinated with the way that energy and weight can be channelled through the piano in such varied ways as to produce the exhilarating sensations of leaping and flying or the tenderly

►

caressing or trudging. All tributes to movement, that wondrous quality that declares and celebrates life! I've been consciously preoccupied with movement and music for years, from my earlier suites of piano pieces called *Pro-Motion* or *E-Motion* to my writing for dancers, most recently a liturgical piece for Organ and Dancers.

The title was chosen for several reasons: apparently first as a totally unconscious tribute to the mascot of Brandon University! I played with several titles that evoked contrasts, the male/female contrasts and the necessity of both qualities being present in any single player. I finally settled on the vividness of two wonders of the animal kingdom, a leaper and a flyer. I am struck with the variety of colour patterns and seeming unpredictable flight of the butterfly as much as by the suppleness and strength of the big cat. The piece was inspired no doubt by the vitality of youth and the image of the strong, flexible and sensitive young players that this competition attracts. It is also important to me that the human voice be heard in my music...by that I mean the capacity to feel gradations of joy or sorrow. So colours, patterns, movements don't exist in isolation from the human, they are what animates the deep spirit of what we are as sacred beings."

***LE** - Do you have advice for aspiring composers to get their pieces noticed and performed?*

DM - Think of who will perform your piece and write for them. This suggestion betrays my preoccupation with the "person" and its vital relationship to music. Early on when I was playing recitals with singers or instrumentalists I often asked them if they would include a piece I would write for them on their program. They were without fail obliging and I have many early pieces that came into being thanks to their generosity of spirit. I still do that once in a while when I have time!

The best way I think to have your music performed is to be meticulous about its quality so that it speaks well for itself. Over the years then things do snowball.

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

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William Andrews

Canada Music Week® Awards / Prix semaine de la musique canadienne[md]

Prince Edward Island / Kitchener-Waterloo ORMTA

Prince Edward Island

PEIRMTA invited composer Christine Donkin to give workshops to teachers and students on November 17 and 18 in Charlottetown. Many of our piano and violin students enjoy playing Christine's pieces, so we were pleased to have her come and be part of our Canada Music Week® celebration. Our plans nearly went awry as Christine's arrival on Friday afternoon was delayed by an early winter storm. Thankfully, everything went ahead as planned on the next day.

Saturday morning began with a "Composition Club" workshop attended by twenty-five elementary students. Christine led the group through some activities to help stimulate creative thinking. Workshop participants were commissioned to write three pieces for piano and one for violin with piano accompaniment. The titles and descriptions for the pieces were created in advance by other students: *Mischievous Monkey* is a fast and fun piece, with a surprise at the end; *Catnap* calls for a mellow mood and slow tempo; *The Blizzard* is mostly fast, using the high notes of the piano; *Song of the Red Fox* is a happy tune at a moderate tempo. The students had lots of fun working together in groups to create motives for each of the four compositions. During the afternoon workshop for intermediate and advanced students, participants used these motives to begin composing the pieces. Teachers also attended an informative session on teaching composition, in which Christine presented a step-by-step approach to guide students through the creative process.

We finished the day with a Young Musicians Recital in the Steel Recital Hall at UPEI. Thirty-nine piano and violin students performed works by composers from across Canada. Many of the students played pieces by Christine Donkin, and were excited to have her in the audience. To close the recital, Christine gave a short talk about her piano composition *Peace Country Hoedown*, which was performed by one of the students. She described how the piece was created, from the original idea of writing a fiddle tune for the piano to finally being published. All of the performers received Canada Music Week pencils and stickers for their participation in the recital.

PEIRMTA students and teachers had a great day celebrating Canadian music and learning from Christine's engaging presentations. Many of the students came away inspired to compose their own music. We are looking forward to the premiere of the four pieces created by the "PEI Composition Club" at a future Young Musicians Recital.

Comments from students:

Audrey: Composing was fun.

Evan: I liked to make the music.

Sophie: I liked making the fox and bunny story into music.

Stephanie Cole

William Andrews

Canada Music Week® Awards / Prix semaine de la musique canadienne[md]

Prince Edward Island / Kitchener-Waterloo ORMTA

ORMTA - Kitchener-Waterloo

Music is Power!

This phrase resounded within me as I talked with Nina, a guest artist at our Canada Music Week® celebration.

Yes, of course we know that music is powerful. Many of us have been both moved to tears and uplifted to joy by the music of Bach, Beethoven and Mozart. But the power that Nina was talking about was something different, something that she and her friends shared with us on November 24th, something that we in the audience won't soon forget.

Nina and her friends are members of Indigenous tribes in Ontario. They form a community here in Kitchener-Waterloo known as Healing of the Seven Generations. The name reflects the time needed to work through and heal from the painful trauma which they have experienced when white people took away their land, their children, their language and culture. Talking with Nina made me realize that I needed to learn more. Her stories would be fascinating for our students, their parents and our teachers. But how would this connect with our celebration of Canadian music?

Well, it's obvious that music is our common denominator. A true celebration of Canadian music cannot omit native songs that existed here before white settlers came. We share a common bond of music. What a wonderful gift! Our planning committee got excited about the possiblities of integrating Indigenous music into our program.

Our Canada Music Week® event was a full Saturday of music by Canadian composers. Master classes ran from 9 am to 4:30 pm. Teachers had been informed in June and had prepared their students. Participation was encouraged by ensuring students that each class would be a positive, non-competitive experience with helpful coaching by our clinician of the day.

Scheduling was done in order to accommodate each student's busy life, making it a comfortable day for everyone. Complimentary coffee and tea provided a relaxed friendly atmosphere for parents and teachers. About 40 students from elementary to advanced levels performed a wide variety of piano and vocal pieces by composers such as Susan Griesdale, Martha Hill Duncan, Anne Crosby Gaudet, Linda Niamath, Sophie Carmen Eckhardt-Gramatté, Oscar Peterson and Alexina Louie.

Highly recommended master class clinician Kati Gleiser from Owen Sound was wonderfully positive, knowledgeable and insightful. With a doctorate in Piano Performance from Indiana University, Kati, a former CFMTA/FCAPM competition winner, provided excellent instruction for both pianists and singers. Her tremendous talent and skill in piano, voice and improvisation were instructive for students and teachers.

ORMTA - Kitchener-Waterloo - cont.

The culmination of the entire day was the Canada Music Week® recital in which 30 students performed, along with guest artist Nina and her friends. Dressed in native clothing, they sang and drummed their traditional songs. We were encouraged to listen to them with open ears and open hearts. Students learned that First Nations' people here in Canada, as recently as 50 years ago, were arrested and imprisoned for singing their native songs. The room became quiet with the realization that open expression through our music is a privilege we take for granted. Sadly, our First People have been deprived of this right, and punished for expressing their musical heritage in the dark part of Canada's history.

We learned about the love and respect of Indigenous people for the environment. Songs and stories about the value of water made us aware of our precious resources and the importance of conservation. We learned that drumming circles help to heal people's pain. We were reminded that singing together brings peace and unity. We recognized that we are on the land which belonged to our native people first. If we are to live together in community in Canada, sharing our music and culture is a powerful first step.

As our Indigenous women faced east, south, west and north, chanting their farewell song to us, and our students performed our Canadian music for them, we came to understand each other a bit better. Music is powerful. Let us continue to value and nurture our deep rich Canadian heritage as we celebrate Canada Music Week®.

Submitted by Joanne Bender, Chair
On behalf of Julie Armes and Laura Burke

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A Century of Sound Connections:

The Manitoba Registered Music Teachers' Association 1919–2019

In the book, *A Century of Sound Connections: The Manitoba Registered Music Teachers' Association 1919–2019,* musicologist Dr. Muriel Smith traces the one hundred year history of the MRMTA, investigating the impact of the activities of its members and their pupils on Manitoba and Canadian culture. Chapters can be read either in or out of sequence as each tells a distinct story such as "The Music Option Program" of the 1920s, "Melody Way Scandal" of the 1930's and "Musiktanz and Pianothon" in the latter part of the twentieth century. The final chapter addresses some current challenges faced by the organization. Smith seeks to encourage dialogue around questions of inclusivity, not only in its membership but also in its role as music educators. While this may be daunting and potentially controversial territory, it offers food for thought and marks the beginning of the second century of the MRMTA.

A Century of Sound Connections: The Manitoba Registered Music Teachers' Association 1919–2019 will be available for purchase at the 2019 CFMTA/FCPAM conference in Winnipeg at the low price of twenty-five dollars.

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Early bird deadline is January 31st, 2019

A word from your Conference Co-chairs. . .

The count down is on! Each time we visit the conference website the clock is there, front and center! As more and more details fall into place, anticipation builds for next July. We have heard from CFMTA members across the country that they are looking forward to coming to Winnipeg to *"A Century of Sound Connections"*.

The past month has been all about Session Proposals. Since the deadline submission (November 1st) the Workshops committee has been meeting to select and schedule the sessions. Keep checking the conference website for updates! We will have as many sessions as possible listed online before the Early Bird Registration Deadline of January 31st, 2019.

We are so looking forward to this National Conference, and to welcoming you to "Friendly Manitoba"!

Annette Hay and Evangeline Keeley
Conference Co-chairs
CenturyOfSound2019.com

MRMTA 2019 National Vocal Competition

Third Juror Confirmed

We are thrilled to announce confirmation of Russell Braun as the third juror for the MRMTA 2019 National Vocal Competition to be held at *"A Century of Sound Connections"* CFMTA/FCAPM Conference, July 3 - 6, 2019 in Winnipeg. He joins Adrianne Pieczonka and John Greer to complete our panel of jurors.

Russell Braun is a Canadian lyric baritone renowned for his luminous voice "*capable of the most powerful explosions as well as the gentlest covered notes" (Toronto Star).* His intelligent and thoughtful portrayals of Chou En-lai, Billy Budd, Prince Andrei, Figaro, Papageno, Count Almaviva, Don Giovanni, Pelléas, Eugene Onegin, and The Traveller have captivated audiences at the Metropolitan Opera in New York, l'Opéra de Paris, the State Opera in Vienna, the Royal Opera, Covent Garden, the Los Angeles Opera, La Scala in Milan, and at the Salzburg and Glyndebourne festivals. Braun, who rightfully claims his place on the concert, opera and recital stages of the world, is a Juno award winner and was appointed an Officer of the Order of Canada in 2016.

Manitoba looks forward to hosting this National Vocal Competition, and encouraging Canada's talented, emerging young artists.

Opening Night Gala

The Conference Committee is busy planning an exciting opening night Gala Concert. The MRMTA is celebrating its 100th Anniversary in 2019 and you are invited to celebrate right along with us!

We have confirmed the participation of all six jurors: Russell Braun, Douglas Finch, John Greer, Dr. Scott Meek, Adrianne Pieczonka, and Dr. Christine Vanderkooy. Many of these esteemed musicians have Manitoba roots and we are very happy to welcome them home. Other Manitoba performers, both soloists and ensembles, will be featured at the Gala as well.

This multimedia evening will also include video greetings, historical photos, and narration provided by MRMTA's archivist, Dr. Muriel Smith. And to round out the evening, we are launching Dr. Smith's book documenting our centennial story! Register for a full conference package and your ticket to the Gala is included. Additional tickets can be ordered online at: CenturyOfSound2019.com

Early Bird Registration Deadline is Coming!

Evangeline Keeley (L) 2019 Conference Co-chair accepts Conference registration from Virginia Heinrichs, 1999 Conference Co-chair.

We all know how the days can slip by. Before we know it, another week, month, or even year is gone! The Early Bird registration deadline for *"A Century of Sound Connections"* is **January 31st, 2019.** Don't delay! Register now, and get in on the best possible full package price.

CenturyOfSound2019.com

Michelle Sawatzky-Koop – Keynote Speaker

Anyone registered for a full conference package, for a day package for Saturday, July 6th, and those who have purchased Final Luncheon tickets are welcome to hear our Keynote Speaker Michelle Sawatzky-Koop. She will be sharing her inspirational life story immediately preceding the Final Luncheon.
You can read Michelle's full bio on the Conference website: CenturyOfSound2019.com

CONFERENCE REGISTRATION FORM

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PLEASE MAKE CHEQUES PAYABLE TO MRMTA.

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To register online go to:
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Would you like to be sent Conference updates by email? Yes No

All Full Conference packages include – Opening Night Gala, Piano and Vocal Competitions, Workshops, Master Classes, Trade Show.
Not Included – CFMTA/FCAPM Lunch (Thursday) and Final Luncheon (Saturday). Tickets must be purchased – see below.

Registration Type: (please circle below)

FULL PACKAGES	CFMTA/MTNA Members	Non Member	Students (ID will be required)
Register before Jan. 31	$395	$450	$150
Register Feb. 1 – Mar. 31	$450	$500	$150
Register after Mar. 31	$495	$550	$160

CFMTA/FCAPM Lunch (Thursday)	$30	____x $30
Final Luncheon with keynote speaker (Saturday)	$50	____x $50
MRMTA Centennial Book	$25	____x $25

Food Allergies – Yes/No If Yes – please detail _____

DAY PACKAGES

Thursday only	$200	Piano/Vocal competition (semi-finals), Workshops, Trade Show
Friday only	$225	Piano/Vocal competition (Finals), Masterclasses, Workshops, Trade Show
Saturday only	$85	Workshops, Trade show

SINGLE TICKETS (includes pass to Tradeshow)

Opening Night Gala	$35	____ x $35	Student rate	$25	____x $25
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Vocal Competition (semi-finals)	$25	____x $25			
Piano Competition (Finals)	$25	____x $25			
Vocal Competition (Finals)	$25	____x $25			
Masterclass (Friday 10am – Vocal)	$25	____x $25			
Masterclass (Friday 1pm – Piano)	$25	____x $25	**TOTAL ENCLOSED** _____		

TERMS of SALE – Please initial each box (if not initialed – registration cannot be processed)

☐ Please note that in the event of your cancellation, there will be a non-refundable fee of $75. No refunds will be issued after May 31st, 2019.

☐ Photographs and Video consent, waiver, indemnity and release for the Canadian Federation of Music Teachers' Associations/Fédération Canadienne des Associations Professeurs de musique (CFMTA/FCAPM). CFMTA/FCAPM is granted the right to publish and use any photographs and to exhibit audio or video in which I or my works appear for the purposes of CFMTA/FCAPM archives, marketing, social media, publicity and public relations projects. I guarantee that any material recorded during this event will not be used in any commercial endeavor whatsoever without the written permission of CFMTA/FCAPM and all persons involved in the performances/recording.

Newfoundland & Labrador

The NLRMTA 2018 Canada Music Week® celebrations took place in St. John's, Newfoundland, from November 11th to 25th, 2018. The committee members that helped create and organize this event were: Jen Benson (committee chair), Tiffany Pinhorn Smith, and Margie Murray Reed.

Canada Music Week® celebrations began on November 11th, 2018 with our third annual program called the **Canada Music Week® Video Project.** This project was formed in an effort to promote Canadian music and composers, as well as promote our Canada Music Week® final recital. In addition, the project allows for teachers from rural areas of Newfoundland to more easily contribute to the CMW celebrations and showcase their students and studios. Teachers of the NLRMTA were invited to send video clips of young artists performing Canadian works to NLRMTA Canada Music Week® committee members. Six young pianists and vocalists submitted videos and media consent forms from parents. From sharing the videos on Facebook and our website (www.nlrmta.ca), thousands of people were reached, and our goal of promoting Canadian music to the community was certainly reached.

Canada Music Week® 2018 saw the inaugural '**Creating Canadian Composers' workshop** which took place on Sunday, November 18th, at Memorial University's School of Music. Memorial professor and Juno award nominated composer Dr. Andrew Staniland, along with accomplished composer Aiden Hartery, created and facilitated a two-hour workshop introducing compositional techniques to students ages 12 and up. Six students attended the workshop. By the end of the clinic, each student had created a short composition, which they presented to the class. The compositions were greatly varied; some were written for piano, others for trombone, and some were accompanied on guitar. Dr. Staniland and Aiden then offered further instruction on how the students could continue to develop their ideas as they continue to compose. One student performed her new composition at our Canada Music Week® recital (see below). Overall, the students were fully engaged throughout the duration of the workshop, and participation was active and enthusiastic.

The annual **Canada Music Week®** recital saw fifteen performances representing thirteen different Canadian composers. The performers ranged in ages 8 to 21, and included pianists and vocalists from both community studios and private teachers, and Memorial University music students. One student from Newfoundland performed two of her own compositions. Suncor Energy Hall, which is at Memorial University's School of Music, was decorated with Canadian flags and red and white decor. NLRMTA volunteers for this event included Joni Woodrow, Yaying Tu, and Carla Furlong.

Included below is a photo of some of the participants after the recital.

Jennifer Benson

Canada Music Week®
November 17 - 24, 2019

Canada Music Week®
Prix semaine de la musique **canadienne**md

British Columbia

This year saw many BC Branches enthusiastically engaged in the celebration of our Canadian Composers and their music.

Several Branches delighted audiences with Recitals featuring their students who performed both published compositions as well as their own works!

Trail/Castlegar, **Chilliwack** and **Vancouver** Branches offered such concerts as well as honouring students who distinguished themselves in practical and/or theory exams with Branch Awards. **Nelson** Branch, had their students perform their Canadian pieces at a local Senior's Home. Emilia Watson, the winner of the BC/Yukon on-line Composition Competition in honour of Remembrance Day, played and sang her work *I Will Remember* for the enjoyment of the **North Island** Branch's Recital. **South Okanagan's** eleven teachers from West Kelowna to Osoyoos were delighted to award $900 worth of scholarships to deserving students following their yearly CMW Recital. This was courtesy of the support of the Penticton & District Arts Council as well as the Diamond Jubilee Chapter of the IODE. The **Vernon** Branch opened their concert with a lovely rendition of W.H. Belyea's *Lazy Summer*, and followed their event with the bestowing of awards to deserving students.

Using the 'Branching Out' theme of 'Music Making a Difference' the **Abbotsford** Branch hosted both a recital and a 'Practice-a-thon' in support of 'Inasmuch' (a non-profit society) which provides transition housing and settlement for refugee claimants and asylum seekers in the Fraser Valley. These two events netted a total of $800 for the Society!

The **Coquitlam/Maple Ridge** Branch commissioned composer and BCRMTA member, Greg Hartley to write music for late elementary/senior students. He was partly inspired by our West Coast tree and mountains. Some of the pieces contain jazz elements as well the use of word-plays in the titles as well as the use of specific intervals in each piece. After the Recital, Mr. Hartley presented a short workshop for the students. Later in the week, he offered a workshop to the teachers.

The **South Fraser** Branch enjoyed forty-one delightful piano performances. The recital featured the introduction of four works by local composer, Frank Levin. He also shared his stories with the performers and audience of how each piece came to be written.

The **Victoria** Branch celebrated CMW with a two day celebration. The first of these featured an illuminating talk to the teachers and guests by Professor Janet Danielson on the subject of 'Harmony and Counterpoint in Music: Fusty or Trusty?' The following day saw the performance of two afternoon concerts. The first of these featured the compositions by students who participated in the Murray Adaskin Composition Competition. Adjudicator, Professor Janet Danielson gave out the awards to the winners of the competition. She also gave a talk featuring helpful advice with respect to music composition as well as demonstrated her hand-made horizontal stringed instrument.

I am delighted that our BC Branches take the time as well as expend the energy to celebrate our Nation's Culture through the lens of its music! Thank-you all!

Sonia Hauser

Yukon

Yukon held a concert November 25th with seventeen performers from 7-17, featuring piano, violin, and a four part vocal group. Canadian composers such as Violet Archer, Nancy Telfer, Carl Strommer, Stephen Chatman, Anne Crosby and Christine Donkin were represented. It is always important to listen and play Canadian music, and it is a special time to be proud of the musical part of our Canadian heritage.

Annie Avery

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Nova Scotia

The **Yarmouth** Chapter of NSRMTA held it's annual Canada Music Week® recital on November 17th, 2018. It was great to witness the growing enthusiasm for this event with a record number of participants this year. As is our practice, we opened the recital by singing all four verses of 'O Canada' played for us by a brass duo. Though the majority of the musicians were pianists, we also had a classical guitarist/baritone playing and singing his own composition. It was a well attended afternoon of beautiful music by many of our great Canadian composers. *(Karen Turpin)*

The **Halifax and Dartmouth** Chapters held a combined celebration for Canada Music® Week this year. An afternoon of recitals was held in the Helen Creighton room of the Alderney Gate library, with twenty five students performing works by Canadian composers,

including some original compositions. We were pleased to welcome as our special guest, CFMTA/FCAPM president Tiffany Wilson. She gave a presentation outlining some of the many musical endeavours that CFMTA/FCAPM and NSRMTA support on both a local and national basis. She highlighted their newest projects, an "E-Festival" for those students who prefer personalized feedback and this method of sharing their music, and professional development videos that are being posted on the CFMTA/FCAPM website. Past President of CFMTA/FCAPM and NSRMTA, Lorna Wanzel, and current NSRMTA president, Paula Rockwell, were also in attendance. It was an enjoyable afternoon commemorating Canadian music and performers. *(Kathy Andrew)*

The **Valley** Chapter held a Canada Music Week® recital on November 18 at Denton Hall, Acadia University in Wolfville. Seventeen of our students performed works mainly by Canadian composers. *(Marlene Jackson)*

Diana Torbert

Alberta

The **Lethbridge** Branch of the Alberta Registered Music Teachers' Association combined their annual Canada Music Week Recital and Student Awards Presentation with the Canadian Federation of Music Teachers' Associations' Branching Out initiative: Making a Difference to encourage students to participate in helping others in the community. The Lethbridge Branch chose to invite students and teachers to bring non-perishable food items for the local Food Bank. Four boxes of food were collected for donation, worth approximately $225.

During the recital, twenty students performed selections by Canadian composers including Anne Crosby, Christine Donkin, Nancy Telfer, Pierre Gallant, Clifford Poole, Stephen Chatman, Jean Coulthard, and Oscar Peterson.

At the conclusion of the recital, 44 awards totaling over $2000 were presented to students for the highest marks in practical and theory exams during the December 2017-August 2018 examination sessions, including the ARMTA Recognition Fund awards given to 5 students with the highest marks in both a practical and theory exam—Joel Siebert, Reuben Peters, Jessica Morton, Hannah Birrell and Jessie Irwin. The ARMTA Recognition Fund was established in 2008. Its purpose is to augment prizes for music competitions and awards in Alberta.

This year during the Awards Presentation, the Lethbridge Branch recognized former member Mr. James Ringland, the designer of the Lethbridge Branch logo. A card and gift were presented to thank him for sharing his talents by providing such a beautiful design for us to use to represent our group in the community.

In addition, the following ARMTA Milestone recipients were recognized for their years of provincial membership during the presentation: Marilyn Sinclair, 55 years and Linda Dickey, 45 years.

Tamara Bowie

Canada Music Week®
Prix semaine de la musique **canadienne**md

Québec

L'Association des professeurs de musique du Québec (APMQ) a célébré la Semaine de la musique canadienne en organisant une série de quatre récitals qui se sont tenus au cégep Saint-Laurent, à la salle Adrienne-Milotte, le dimanche 18 novembre 2018.

Quatre-vingt jeunes pianistes et violonistes ont interprété des œuvres de compositeurs canadiens. Tous les violonistes étaient accompagnés par Anne-Marie Denoncourt. Comme à chaque année, chacun a reçu un certificat de participation. Parmi nos membres, il y a quelques professeurs-compositeurs, ce qui nous a permis d'entendre une variété encore plus grande de compositeurs canadiens. Nous avons entendu entre autres des œuvres pour piano ou violon de Judith Altman, Valérie Carreau, Mélina Claude, Alexandra Delgado, Danielle Fournier, Marybelle Frappier, Mona Lebrun et Cristina Mondiru. Des compositeurs comme Clermont Pépin, Maurice Dela, François Morel ont aussi fait parti de cette riche programmation.

La pianiste Francine Chabot a été invitée à venir écouter tous ces jeunes et a fait une sélection des meilleures interprétations. Les jeunes élèves choisis ont eu la chance de revenir jouer au concert gala le samedi soir 24 novembre au même endroit, ce qui a clôturé la Semaine de la musique canadienne. Le choix fut difficile car plusieurs d'entre eux méritaient de jouer lors de ce concert. Plusieurs compositrices étaient d'ailleurs présentes lors de cette soirée. Chaque élève ayant participé au concert gala a reçu un prix donné par la Fondation québécoise pour l'éducation musicale. Comme à chaque année, un petit goûté a suivi et a permis à tous (participants, professeurs, compositeurs, parents et amis) d'échanger et de terminer agréablement cette soirée très enrichissante !

Nous en profitons pour remercier tous nos bénévoles qui ont fait de cet événement une réussite : Marie Bellemare, Christiane Claude, Louise Claude, Lynne Gagné, Patrycia Meunier et Gaétan Veillette.

Solange Bellemare

Quebec

The Quebec Music Teacher's Association (QMTA) celebrated the Canadian Music Week® with three recitals given in the Adrienne Milotte room of cegep Saint-Laurent, on Sunday, November 18th, 2018

Eighty young pianists and violinists interpreted musical works from Canadian composers. Each one of them received a participation certificate. We also have a few teacher composers amongst our members, therefore this gave us the pleasure to listen to an even greater selection of Canadian music work. Some of the piano and violin music pieces interpreted were from Judith Altman, Valérie Carreau, Mélina Claude, Alexandra Delgado, Danielle Fournier, Marybelle Frappier, Mona Lebrun et Cristina Mondiru. Composers such as Clermont Pépin, Maurice Dela and François Morel have also been part of this rich program.

The pianist Francine Chabot was invited to see and hear all those young musicians. She selected her choice of the best interpretations for a gala recital which ended this successful Canada Music Week® event on the evening of November 24th at the same location. The choice was difficult because many of them deserved to play for the gala.

Each participant to the gala recital received a reward given by the Quebec Musical Education Foundation. A reception followed and gave the chance to everyone (participants, teachers, composers, friends and family) to gather, share and visit to pleasantly end this great evening.

We take this opportunity to thank all our volunteers who contributed to this special event which was a great success: Marie Bellemare, Christiane Claude, Louise Claude, Lynne Gagné, Patrycia Meunier et Gaétan Veillette.

Solange Bellemare

Ontario

The **Barrie** Branch ORMTA hosted two full recitals for Canada Music Week® this year, with sixty students performing! Each recital featured piano and vocal students of nine ORMTA teachers. Between the two recitals, we showcased students who received the highest marks in the RCM exams during the past year.

On Sunday, November 18th, the **Belleville** Branch celebrated Canada Music Week® with the presentation of their annual Recognition Recital honouring students who had received first class honours on their practical and theoretical examinations in 2018. Twenty students performed and received awards to mark their achievement.

Central Toronto Branch held a composition master class, run by Dr. Kelly-Marie Murphy, on November 18th. Dr. Murphy began with a talk and slideshow about her life in music. Works presented during the master class included three piano works by junior participants and a symphonic movement by a senior participant.

The **Hamilton-Halton** branch celebrated Canada Music Week® on November 18th with an afternoon workshop featuring Canadian composers Jana Skarecky and Sharona Clarke, showcasing how they compose their pieces, to inspire composition in our music practices. Our evening Recital demonstrated fabulous performances of all Canadian works by our students and teachers.

The **Kingston** Branch was thrilled to welcome Andrew Harbridge to adjudicate their 2018 Canada Music Week® Mini-Festival. Mr. Harbridge heard many piano, voice and flute students perform a varied selection of compositions. His encouraging and educational feedback included discussions about the wonderful variety of Canadian composers represented in the festival.

Kitchener-Waterloo- one of the winners of the William Andrews Award 2018. See page 17.

To celebrate Canada Music Week®, the **London** Branch enjoyed a recital by students performing works of Canadian Composers, including many fabulous student compositions. The event was also an Awards Recital, taking time to celebrate the achievements of students who excelled in their conservatory examinations.

On November 24th, the **North Bay** Branch ORMTA held their STUDENT RCM HONOUR RECITAL, where students performed repertoire from various Canadian composers. Micah Sauder, level 9 piano student, received from Cynthia Roveda, President North Bay Branch ORMTA, Canada's 150th Collector's Edition of *O Canada*.

The **Ottawa** Branch Canada Music Week® recital on November 25th was a great success. All children were wearing red and white to Celebrate Canada. We had twenty-six performances, (pianists and vocalists) representing twenty different Canadian Composers, with one student performing her own composition. Performers ranged from age 6 to 18.

The **Welland – Port Colborne** branch of the ORMTA held their annual presentation concert on Saturday November 24th. Students who attained first class honours in their music exams in the past year delighted the audience. Awards and scholarships were presented, and a lovely "Happy Canada Music Week"cake was enjoyed afterwards.

Lynne Oliver

Saskatchewan

Yorkton celebrated Canada Music Week® big this year! The YRMTA commissioned Saskatchewan Composer Janet Gieck for a piano piece which was named *Parkland Pirate Jig*. This was unveiled by Janet at our Canadian Showcase on November 23rd and 24th, where over sixty students took part and all received a wonderful mini-lesson by Janet. We would like to thank her for making Canadian music come alive and interesting .

The **West Central** Branch of the SRMTA organized and presented another Contemporary Showcase, mini-festival of Canadian composed music. It was held in the Rosetown Alliance Church on Saturday, November 24th. This year's event involved over 40 participants, and the modest but enthusiastic audience enjoyed piano solos, a duet and a trio, several vocal solos and two cello solos. Chris Kelly of Saskatoon was our adjudicator for the non-competitive programme, and he provided wonderful and useful comments and suggestions for the performers to further enhance their musical development and enjoyment of these works. In addition, Wes Froese led group workshops on chording. He used familiar tunes to help students learn how to build chords, the relationships (I, IV, and V) and to hear when the changes should happen. A midday pizza lunch encouraged some bonding and networking among students and teachers. A silent auction and some "random" prizes (piano books by Canadian composers) helped round out a very successful day of celebrating Canadian music and musicians.

Saskatoon branch celebrated by holding a contemporary showcase. There were many excellent performances and it was adjudicated by a Saskatchewan composer, Sarah Konescni. They also held an evening recital of Canadian composers featuring the outstanding performances from the Contemporary showcase.

Sharon Rodney

Manitoba

Winnipeg - Manitoba's Canada Music Week® (CMW) recital was made special this year by a focus on Manitoba composers. Of twenty-five performances, twelve were of music by Manitoba composers. An extra layer of interest was added by having Manitoba composers in attendance, including Holly Harris, Sid Robinovitch, and Michalis Andronikou. Many students introduced their own pieces, making interesting and insightful comments about the music and the composers.

The student performers all received a pencil and a coupon that they could redeem at our used music book sale sponsored by our Pre-Diploma program. Students had prepared an information page about the composer of their piece. These were posted near the refreshments table, where juice and beautiful Canada cakes were served. Thank-you to all the volunteers of this event, particularly the organizer and emcee, MRMTA member Lee Houghton Stewart. *(Gwen Allison)*

Brandon/Westman - Our Canada Music Week® Recital held at the Lorne Watson Recital hall in Brandon University was very well attended on November 17th. Students from Brandon and south western Manitoba participated and performed music written by Canadian composers. A reception was held for students and their families following the recital. *(Eleanor Epp)*

Southwestern Manitoba's nod to Canada Music Week® was the 13th Annual Composers & Kids event on Saturday, October 13th, 2018 an exciting celebration! It was a privilege to welcome Wes Froese from Saskatoon, Saskatchewan to Boissevain, Manitoba. Wes is well-known, especially as a jazz/ blues performer and composer. He is especially gifted in working with and encouraging young people Approximately thirty-six students participated in this event. *(Tenley Dyck)*

Lee Houghton Stewart

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CFMTA is pleased to present its inaugural virtual festival!

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January 1 – February 15, 2019 / 1er janvier au 15 février 2019
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Who can participate?

- Students of teachers who belong to Provincial Associations, which are members of CFMTA
- All instrumentalists and vocalists
- All levels from beginner to advanced
- CFMTA members may register to be an adjudicator for this festival

Registration

- Register online at www.cfmta.org/en/e-festival
- Submit a link to your MP4 video recording of performance that has been uploaded to a private YouTube channel
- Submit a pdf of the score
- One performance per entry
- Multiple entries are welcome
- Payment by PayPal

Students will receive a written adjudication of their performance[s] and a Certificate of Participation with a Bronze, Silver or Gold seal indicating standard achieved.

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

Qui peut participer?

- Les élèves de professeurs membres d'associations provinciales membres de la FCAPM
- Tous les instrumentistes et chanteurs
- Tous les niveaux, de débutant à avancé
- Les membres de la FCAPM peuvent s'inscrire pour faire partie du jury de ce festival

Inscription

- S'inscrire en ligne à l'adresse : www.cfmta.org/fr/e-festival
- Faire parvenir le lien vers l'enregistrement vidéo de votre prestation en format MP4 que vous aurez préalablement téléchargé vers une chaîne YouTube privée.
- Soumettre une fichier PDF de la partition
- Une prestation par inscription
- Les inscriptions multiples sont acceptées
- Paiement via PayPal

Les élèves recevront une évaluation écrite de leur(s) prestation(s) ainsi qu'un certificat de participation où un sceau bronze, argent ou or indiquera le niveau atteint.

Pour tous les détails concernant cette formidable opportunité, visitez http://www.cfmta.org/fr/e-festival

Music Teaching in the **Home Studio**

Scientific Research and Music Pedagogy

Gilles Comeau

The teaching of music is based on a long tradition that combines the intuition of teachers, informal observation, the experience of the great masters and "recognized" methods. These conventional approaches have shown remarkable results in the production of high-level artists, who have learned to play admirably. Yet this success can often hide a darker reality. Here are some examples:

- The incidence of injuries related to the practice of music: nearly one in five students, or 17%,[1] will have to give up the practice of their instrument for a certain time or will have to consult medical professionals, and this rate is much higher among professional musicians
- A high drop-out rate: a high percentage of young students who undertake the study of an instrument abandon this activity within 10 to 18 months of their first lessons, before reaching even a modest mastery of their instrument; others persevere longer, but only a minority achieve a high level of musical competence.[2]
- The nature and frequency of learning difficulties related to instrumental play are poorly understood and the approaches that can address this have been little studied: in terms of music reading, motor coordination, or the perfection of fine motor skills, we still too often use the convenient categories of the gifted and unskilled to explain the problems encountered during music training and we do not know what to do with students with musical dyslexia or delay at the motor level.

Pour guider sa pratique, l'enseignement de la musique relève d'une longue tradition, basée sur l'intuition des enseignants, l'observation informelle, l'expérience des grands maîtres et les méthodes « reconnues ». Ces approches conventionnelles connaissent des résultats remarquables dans la production d'artistes de haut niveau, qui ont appris à jouer de façon admirable. Pourtant, ce succès peut souvent cacher une réalité plus sombre. En voici quelques exemples :

- l'incidence des blessures reliées à la pratique musicale : près d'un élève sur cinq, soit 17%,[1] devra abandonner pour un certain temps la pratique de son instrument ou devra consulter les services médicaux, et ce taux est beaucoup plus élevé chez les musiciens professionnels
- un taux d'abandon important : un pourcentage élevé des jeunes élèves qui entreprennent l'étude d'un instrument abandonne cette activité dans les 10 à 18 mois suivant leurs premières leçons, donc avant d'atteindre une maîtrise même modeste de leur instrument; d'autres persévèrent plus longtemps, mais une minorité seulement réussit à atteindre un niveau élevé de compétence musicale.[2]
- la nature et la fréquence des difficultés d'apprentissage liées au jeu instrumental sont peu connues et les approches pouvant y remédier ont été peu étudiées : que ce soit au niveau de l'apprentissage de la lecture, de la coordination de l'appareil moteur, ou de la perfection de la fine motricité, nous avons encore trop souvent recours aux catégories bien commodes de l'élève doué et non doué pour expliquer les problèmes rencontrés au cours de la formation musicale et nous ne savons que faire avec des élèves souffrant de dyslexie musicale ou de retard au niveau moteur.

THE LACK OF INFLUENCE OF SCIENTIFIC RESEARCH ON MUSIC TEACHING

The results of scientific research still have very little impact on music education. To be convinced of this, it is enough to review the main textbooks on music education written with the aim of training new piano teachers.[3-10] The aim of music education research is to improve teaching practice, yet the presence of scientific information is infrequent and the

LE PEU D'INFLUENCE DE LA RECHERCHE SCIENTIFIQUE SUR LA PRATIQUE MUSICALE

Les résultats de la recherche scientifique ont encore très peu d'impact sur l'enseignement musical. Il suffit pour s'en convaincre de parcourir les principaux manuels de pédagogie du piano[3-10] écrits dans le but de former les nouveaux professeurs. La présence de résultats scientifiques y est peu fréquente et les stratégies d'enseignement proposées s'appuient rarement sur

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L'enseignement musical dans son **studio à la maison**

Recherche Scientifique et Pédagogie de la musique

Gilles Comeau

proposed teaching strategies are rarely based on scientific theory. Scientific investigation can inform and guide decision-making that directs behavior and interventions in a pedagogical situation. Research results can help to better locate, understand and solve the difficulties encountered by students in their motor and intellectual learning, as well as in expressivity. All of this information could have a significant impact on the teaching methods, programs and textbooks available to students, while giving educators the opportunity to make informed choices based on explicit knowledge. Scientific knowledge also provides the necessary underpinning for the work of program designers and trainers of future music teachers. This research can significantly enrich the field of music pedagogy by helping to remove a large number of uncertainties and discard many unfounded beliefs while improving learning. Thus a better understanding of the processes involved in learning a musical instrument could promote more effective teaching for all students enrolled in music lessons and ensure that more of them retain a positive impression of their musical experience.

des théories scientifiques. Pourtant, la recherche en éducation musicale a pour but d'améliorer la pratique enseignante. Elle informe et oriente les décisions qui guident les conduites et les interventions dans une situation pédagogique. Les résultats de la recherche permettent de mieux localiser, comprendre et résoudre les difficultés rencontrées par les élèves au cours de leur apprentissage, aussi bien sur le plan moteur et intellectuel, qu'expressif. Toute cette information pourrait avoir un impact important sur les méthodes d'enseignement, les programmes et les manuels mis à la disposition des élèves en piano, tout en donnant aux intervenants en enseignement la possibilité de faire des choix éclairés appuyés sur des connaissances explicites. Le savoir scientifique fourni également les connaissances nécessaires au travail des concepteurs de programme et des formateurs des futurs professeurs de musique. La recherche scientifique peut ainsi enrichir considérablement le domaine de la pédagogie musicale en contribuant à lever un grand nombre d'incertitudes et à écarter plusieurs croyances non fondées, tout en permettant d'améliorer l'apprentissage. Ainsi, une meilleure compréhension des processus impliqués dans l'apprentissage d'un instrument de musique pourrait favoriser un enseignement plus efficace pour l'ensemble des élèves inscrits à des cours de musique et ainsi, assurer qu'un plus grand nombre d'individus gardent une impression positive de leur expérience musicale.

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L'enseignement musical dans son **studio à la maison**

Recherche Scientifique et Pédagogie de la musique

THE CONTRIBUTIONS OF THE PIANO PEDAGOGY RESEARCH LABORATORY

In 2005, the University of Ottawa officially inaugurated the Piano Pedagogy Research Laboratory. With its state-of-the-art facilities for scientific research, this laboratory aims to increase our understanding of the processes involved in music learning and music teaching. The laboratory brings together musicians interested in research and scientists interested in music: researchers in psychology, neuroscience, education, cognitive science, computer engineering, biomechanical engineering, biomedical engineering are using their experience to contribute to developing various research methods that can lead to a better understanding of the components involved in learning a musical instrument.

The participation of different disciplines allows us to focus this research on six major issues: motivation, music reading, physical aspects of instrumental play, performance anxiety, injuries and warm-up, re-education, and the well-being of the musicians. The unifying thread of all of these research projects is the joint effort to better establish and define the skills involved in learning a musical instrument.

Through all of the laboratory's research activities, musical performance remains the focal point of all the aspects we have just described. A high level of motivation, effective control of the motor skills and fluid reading are important elements in making an expressive musical performance possible. Our primary interest is to determine how these skills contribute, in a coordinated way, to expressive interpretation, and how a better understanding of these skills could influence music pedagogy.

It is with much pleasure and enthusiasm that we see the creation of this column in each issue of the official journal of the Canadian Federation of Music Teachers' Associations; it will allow us to share with you all the research carried out in our Laboratory. We hope that by disseminating the results of our teams' research, we will be able to help make musical learning and teaching (be it piano, voice, or any other instrument) more effective and more enjoyable for a larger number of students.

L'APPORT D'UN LABORATOIRE DE RECHERCHE EN PEDAGOGIE DU PIANO

En 2005, l'Université d'Ottawa inaugurait officielle le Laboratoire de recherche en pédagogie du piano. Grâce à des installations de pointe pour la recherche scientifique, ce laboratoire vise à augmenter notre compréhension des processus d'apprentissage et d'enseignement de la musique. Ce laboratoire rassemble des musiciens intéressés par la recherche et des scientifiques intéressés par la musique : des chercheurs en psychologie, en neurosciences, en éducation, en sciences cognitives, en génie informatique, en génie biomécanique, en génie biomédical mettent à contribution leurs expériences afin de contribuer à fournir diverses méthodes de recherche pouvant nous amener à mieux rendre compte des composantes intervenant dans l'apprentissage d'un instrument de musique.

La participation de différentes disciplines nous permet d'aborder la recherche autour de six grandes problématiques : la motivation, la lecture de la musique, les aspects physiques du jeu instrumentale, l'anxiété de la performance, les blessures et l'échauffement, la rééducation et le bien-être des musiciens. Le fil unificateur de l'ensemble de tous ces projets de recherche est l'effort commun pour mieux établir et mieux définir les compétences propres à l'apprentissage d'un instrument de musique.

À travers toutes les activités de recherche du laboratoire, la performance musicale demeure le point de convergence de tous les aspects que nous venons de décrire. Un bon niveau de motivation, un contrôle efficace de la motricité, une lecture fluide sont des éléments importants pour que l'interprétation expressive devienne possible en musique. Notre intérêt premier est de déterminer comment ces compétences participent, de façon coordonnée, à l'interprétation expressive, et comment, une meilleure compréhension de ces compétences pourrait influencer la pédagogie de la musique.

C'est avoir joie et enthousiasme que nous voyons la création de cette chronique qui nous permettra, dans chacun des numéros de la revue officielle de la Fédération canadienne des Associations de professeurs de musique, de partager avec vous tous, la recherche effectuée dans notre Laboratoire. Nous espérons qu'en diffusant les résultats des recherches de nos équipes, nous pourrons contribuer à rendre l'apprentissage musical et l'enseignement d'un instrument de musique (que ce soit le piano, la voix, ou tout autre instrument) plus efficace et plus agréable pour un plus grand nombre d'élèves.

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Gilles Comeau, Professor at the Music School of the University of Ottawa, co-ordinates the piano pedagogy and music education sectors. Dr. Comeau is the founder and director of a major research laboratory in piano pedagogy (www.piano.uottawa.ca). He has written numerous scholarly papers and he conducts research on various aspects of music learning and teaching: music reading, motivation, piano-playing health injuries, musicians hearing sensitivity, transfer of motor learning, video-mediated learning.

Gilles Comeau, professeur à l'École de musique de l'Université d'Ottawa, coordonne les secteurs de la pédagogie du piano et de l'éducation musicale. M. Comeau est fondateur et directeur d'un important laboratoire de recherche en pédagogie du piano (www.piano.uottawa.ca). Il a écrit de nombreux articles scientifiques et mène des recherches sur divers aspects de l'apprentissage et de l'enseignement de la musique: lecture de la musique, motivation, blessures et douleur chez les musiciens, sensibilité auditive des musiciens, transfert de l'apprentissage moteur, apprentissage par la vidéo.

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Branching Out
On s'assemble
2018

With so much need and want in our world these days, it is especially important for our students to feel empowered to be game changers. The Music Making A Difference Branching Out initiative will encourage music students across the country to raise money by playing concerts to benefit a local need.

Dans un monde où les besoins et les désirs nous bombardent de partout, nos élèves ont tout particulièrement besoin de sentir qu'ils ont le pouvoir de changer les choses. L'initiative « La musique qui fait une différence » de On s'assemble encouragera les élèves musiciens partout au pays à collecter des fonds en présentant des concerts-bénéfice pour aider à répondre à un besoin local.

Our first events:

ARMTA - Lethbridge

On Saturday, November 24th, 2018, The Lethbridge Branch of the Alberta Registered Music Teachers' Association combined their annual Canada Music Week Recital® and Student Awards Presentation with the Canadian Federation of Music Teachers' Associations' Branching Out initiative: Making a Difference, to encourage students to participate in helping others in the community. The Lethbridge Branch chose to invite students and teachers to bring non-perishable food items for the local Food Bank. Four boxes of food were collected for donation.

During the recital, twenty students performed selections by Canadian composers including Anne Crosby, Christine Donkin, Nancy Telfer, Pierre Gallant, Clifford Poole, Stephen Chatman, Jean Coulthard, and Oscar Peterson.

At the conclusion of the recital, 44 awards totaling over $2000 were presented to students for the highest marks in practical and theory exams during the December 2017-August 2018 examination sessions, including the ARMTA Recognition Fund awards given to 5 students with the highest marks in both a practical and theory exam. This year during the Awards Presentation, the Lethbridge Branch recognized former member Mr. James Ringland, the designer of the Lethbridge Branch logo. A card and gift were presented to thank him for sharing his talents by providing such a beautiful design for us to use to represent our group in the community. In addition, the following ARMTA Milestone recipients were recognized for their years of provincial membership during the presentation: Marilyn Sinclair, 55 years and Linda Dickey, 45 years.

Christine Rogers

BCRMTA - Victoria

We held our annual "Costume Capers" event at Cadboro Bay United Church in Victoria. All proceeds from this event go to Janeece Place, which helps young families who have children in need of medical care to stay in the community. The church also generously donated the money they would normally charge for rent. We were able to donate over $400 to this worthy cause.

Pat Williamson

BCRMTA - Abbotsford

The Abbotsford branch held their Canada Muisc Week® with the Branching Out theme "Music Making a Difference".

A fund raiser for inasmuch a not-for-profit society that provides transition housing and settlement for refugee claimants and asylum seekers in the Fraser Valley. Students held 'practice-a-thons' and collected $500 and we also took a collection at the recital. In total we raised $800 for this society.

Joyce Janzen

Welcome to the new Video Resources

This is a collaborative project with all the provinces and territory of CFMTA/FCAPM. Each province/territory will select content from their annual programming, record it and submit it to the CFMTA/FCAPM. These videos will be accessible through the website and are password protected. Topics will deal with all aspects of teaching music and a new video will be added each month starting October 2018.

It's so exciting to be able to provide our teachers with this new initiative that will bring the expertise of our own RMT Teachers directly into our homes and studio.

To enter you will need the password - if you don't know it please contact: Dina Pollock - webmaster@cfmta.org

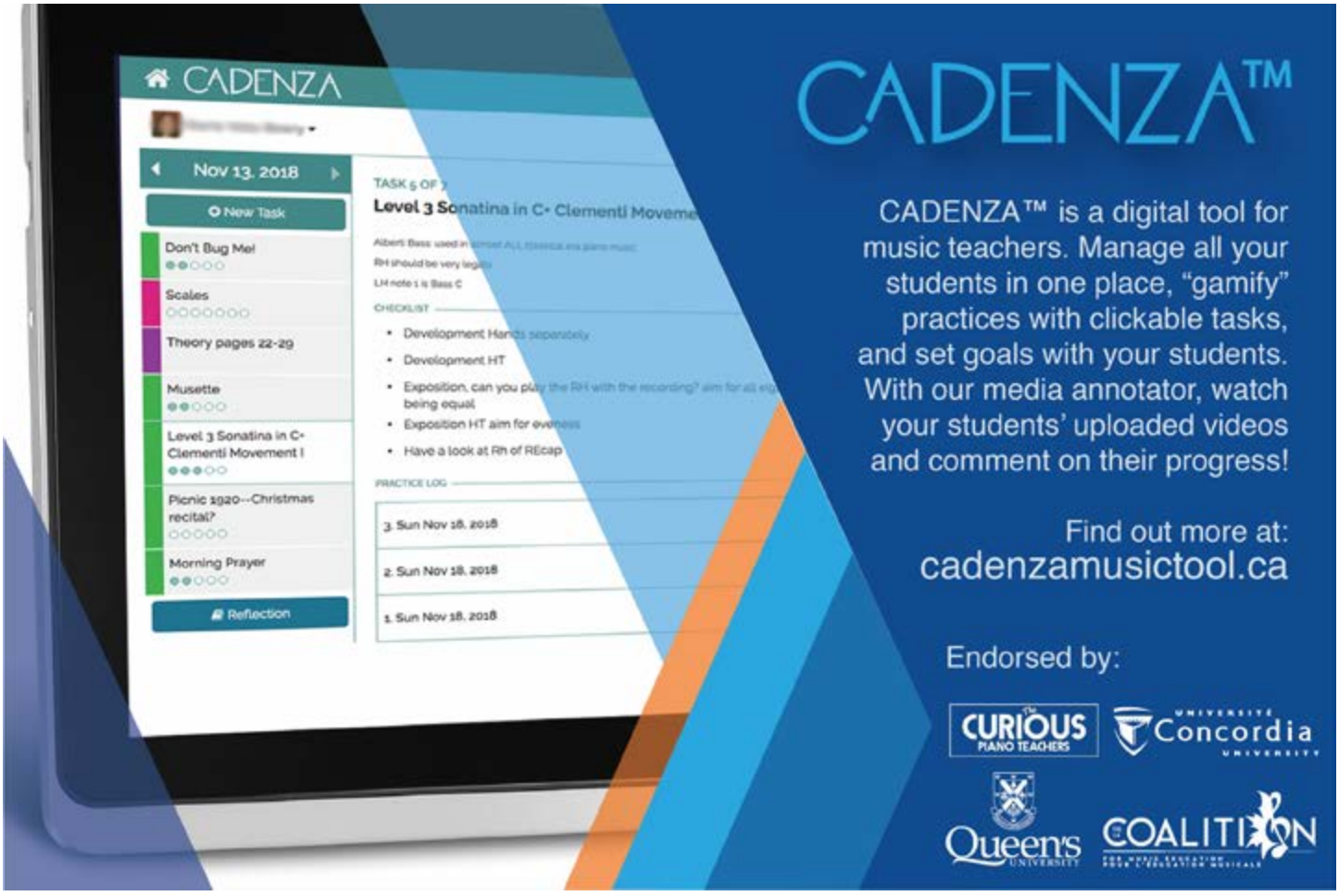
Videos available:

- Do You Hear What I Hear? (All disciplines)
- Keyboard Connection for Kids - Part 1 (Piano)
- Melody Writing - The Good - The Bad and the Ugly (Theory)

Coming in the next few months:

- Performance Anxiety (All disciplines)
- From Bellini to Belt (Vocal)
- Teacher Know Thyself (Piano)
- Keyboard Connection for Kids - Part 2 (Piano)
- Master classes (Strings)

Take a moment to check it out. If your branch has a great workshop planned, do tell your Provincial delegate to get it video taped and added to this list for all members to enjoy.



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Marque ton **calendrier**

E-Festival / Festival virtuel

- Deadline February 15, 2019 English www.cfmta.org/en/e-festival
  French www.cfmta.org/fr/e-festival

Call for Compositions / Appel à compositions

- Deadline March 1, 2019 English www.cfmta.org/en/call-for-composition
  French www.cfmta.org/fr/appel-a-compositions

Branching Out 2018 / On s'assemble 2018

- Deadline March 15, 2019 English www.cfmta.org/en/branching-out
  French www.cfmta.org/fr/on-se-rassemble

National Essay Competition / Concours de rédaction

- Deadline May 1, 2019 English www.cfmta.org/en/cfmta-national-essay-competition
  French www.cfmta.org/fr/concours-de-redaction

National Piano Competition Entry / Concours national de piano

- Deadline May 1, 2019 English www.cfmta.org/en/national-piano-competition-rules-and-regulations
  French www.cfmta.org/fr/concours-national-de-piano-reglements

National Voice Competition

- Deadline May 1, 2019 centuryofsound2019.com/competitions/mrmta-2019-national-vocal-competition-rules-and-regulations

Hugheen Ferguson Distinguished Teacher Award / Prix Hugheen Ferguson du professeur distingué

- Deadline May 1, 2019 English www.cfmta.org/en/hugheen-ferguson-distinguished-teacher-award
  French www.cfmta.org/fr/prix-hugheen-ferguson-du-professeur-distingue

CFMTA Student Composer Competition / Concours de composition pour élèves

- Deadline June 1, 2019

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- July 3 - 6, 2019 - Earlybird deadline January 31, 2019 centuryofsound2019.com

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www.soundadvicetheory.com

Sound Advice

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

by Lori Elder

Q. *How do you help your students with performance anxiety?*

A. Almost all students have some amount of anxiety about performing in public. Recitals, festivals and exams are coming up soon, and everyone wants to do their best. Here are some suggestions to help students deal with nerves and have a positive performance experience.

- Practice thoroughly and effectively leading up to the performance. Be sure that the notes, fingering, rhythm, articulation, phrasing and dynamics are all secure.
- Memorize pieces thoroughly using aural, visual, tactile and analytical memory techniques.
- Separate hand memory is important too, especially the left hand.
- Have memory starting spots where you can pick up the piece and keep going if a memory falter occurs. Try to jump ahead, not back!
- Nervousness should be taken into consideration when practicing. For instance, if you have a tendency to start too fast, know your exact metronome tempo and practice starting at that.
- In lessons, try to build up the student's self esteem with frequent compliments and positive reinforcement.
- Do role playing in the studio by practicing walking up to the piano with confidence and purpose.
- Imagine the performance and visualize everything going well. Have a positive attitude!
- Try practicing at home with some distractions, such as the TV or radio on, or different lighting, or even in the dark. Being on an unfamiliar stage is filled with distractions so create some in your normal environment to see how this feels.
- Dress for confidence and comfort. Be sure to try out your shoes before you play. Heel height and hard soles can make a big difference to the feel of the pedal.
- Try playing in your performance clothes as well. Unfamiliar sleeve lengths, tight jackets, itchy fabrics and such can be distracting.
- Eat nutritious and satisfying food before you play.
- Get adequate rest before a performance.
- Warm up thoroughly, either at home or at the venue. This helps to get the performance off to a secure start. Develop a warm up routine at home that works for you.
- Calmly, mentally hear the opening bars of each piece before you go on stage.
- Focus on breathing. Often nervousness can bring on shallow breathing that is not complete. Focus on deep, regular breathing.
- Focus on releasing muscular tension. This is particularly important for the neck, shoulders, arms and hands. If you feel tight or clenched up, try to let go of the tension in that muscle group.
- Try not to worry about what the audience thinks. This can be hard, but worrying about the opinion of others is a distraction from concentrating on your own performance.
- Practice performing for an audience in many types of situations, both formal and casual.
- Try to be excited for a performance rather than fearful or nervous. The surge of musical and creative energy can actually be very beneficial to the performance.
- Try to focus completely on the music during the performance. If your mind wanders bring your concentration back by focussing on the present moment and listening closely.
- Public performances should be kept in perspective. No matter what happens, the sun will come up tomorrow!

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.

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

conservatory CANADA™

Conservatory Canada has recently released new Classical Piano and Classical Voice syllabi, which are now to be used with forthcoming exams. You will still find old syllabus requirements in the back of our New Millennium Series repertoire books, which must be ignored. New syllabi documents along with updated Rules and Regulations and a summary of our Recital Assessment program can be downloaded from our website, www.conservatorycanada.ca under the "Learning" menu tab. The Classical Piano and Contemporary Idioms Piano pages also include recordings of useful video webinars (with slideshow pdf's). These webinars feature overviews of the two Piano syllabi with demonstrations of both the Keyboard Harmony (Classical) and Improvisation (Contemporary Idioms) requirements.

The **Latest News** section of our website features two useful blog posts outlining the changes to our Classical Piano and Classical Voice syllabi. You will also find detailed video tutorials on our Contemporary Idioms Piano page, demonstrating the Improvisation requirements using the American Popular Piano Etudes Series.

Our new syllabi feature expanded repertoire lists, and flexible options for choosing repertoire. We have adjusted the workload slightly while preserving our skills tests which we feel create well rounded musicians. We will continue to publish our New Millennium Piano and Voice Series to support these syllabi with repertoire. Our Canadian Contemporary Repertoire Series continues to support our Contemporary Idioms Piano syllabus. All of our publications are distributed by Hal Leonard, and are easily ordered by your favourite music retailer.

www.conservatorycanada.ca

CHRISTIAN CONSERVATORY OF MUSIC, CANADA
Setting the standard in Christian Music Education

With the specialization of school arts programs, many students outside of these programs have limited exposure to music education. While we have seen decreases in school-funded music programs, parents and students have looked for other ways to include this vital aspect of development.

For burgeoning musicians, young and old, the local church remains a place where music is central to the life of the community. In the last 40+ years, music in the church has become increasingly more impactful and influential – not only in terms of education but also in terms of performance. Whereas in previous generations, there may have been a limited number of people involved in specialized areas of music in the church (eg. organist, pianist, choir), today's churches have more people participating in music ministry and worship leadership than ever before.

In contemporary settings, worship teams are commonly composed of musicians who play a wide range of instruments. And, many churches have multiple teams that participate in music and worship leading. This means there are more and more opportunities for young musicians to learn and perform.

CCMC provides a comprehensive graded examination system incorporating contemporary and traditional Christian music for students who are learning to play in the church. CCMC is devoted to training musicians who can faithfully interpret written music as well as expand on it, developing improvisational skills. Students learn from staff notation along with chord charts and lead sheets.

For more information, please visit:
www.ccmcexaminations.org.

NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

It is with great pleasure that *Northern Lights* Canadian National Conservatory of Music Board of Directors has awarded Summer Sizzle 2019 to the community of Owen Sound, Ontario, July 15 - 16, 2019. Summer Sizzle Pedagogy Symposium and Keyboard Kamp is a national music conference which brings together Canadian composers, teachers, students, parents and grandparents.

Composer and Kids is another exciting program offered by CNCM. Southwestern Manitoba Piano Teachers hosted their 13th Annual *Composers & Kids* event in October with Wes Froese from Saskatoon, Saskatchewan in an exciting celebration. Wes is a well-known jazz/blues performer and composer and is especially gifted in working with and encouraging young people. For students, parents, grandparents and teachers it was an exciting day of sharing ideas and their love of music with Wes, resulting in a day of wonderful musical memories. Wes will be sharing his love of music in Owen Sound in July at Summer Sizzle.

Northern Lights Canadian National Conservatory of Music is very pleased to add another collection to its Duet series – work is currently underway on the Intermediate level which will be launched at Summer Sizzle in July 2019. The purpose of the *Northern Lights* series (both Solos and Duets) is not only to be a voice for many Canadian composers but also to provide teachers and students with a complete, holistic program of Canadian repertoire. Students and teachers everywhere are reaping the benefits and enjoying these wonderful new Canadian collections.

Available by contacting CNCM:
registrar@cncm.ca
www.debrawanless.com

Celebrating Teachers and Students Across Canada
This past fall, The Royal Conservatory held **Celebration of Excellence ceremonies** in cities across Canada, which celebrated the achievements of graduates and Gold Medal winners as well as the contributions of their teachers. At these events, the RCM announced the 2018 recipients of the **Teacher of Distinction Award**, an annual prize for Canada's leading music teachers based on nominations from students, parents, and fellow educators.

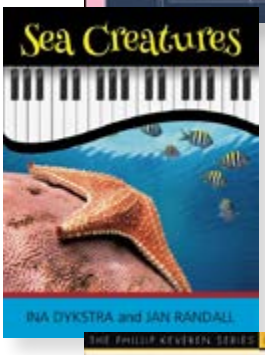
2018 Teachers of Distinction

Kathy Dornian *(Calgary AB)*
Janice Elliott-Denike *(Regina SK)*
Noreen Greene-Fraize *(St. John's NL)*
April Gibson *(Killarney, MB)*
Loren Hiebert *(Altona MB)*
Cheryl McCarthy *(Halifax NS)*
Dr. Jeffrey McFadden *(Hamilton ON)*
Jean Ritter *(Abbotsford BC)*
Thomas Schoen *(Edmonton AB)*
Tracey-Lynne Steele *(Laval QC)*
Tina Wang *(Vancouver BC)*
Nicole Wilton *(Saskatoon SK)*

New Online History 10 Course Launched
In November, The Royal Conservatory launched its **Music History 10 online course**. Designed for advanced students and fully aligned with the RCM's History Level 10 curriculum, this interactive study aid and online exam immerses students in music history and includes hundreds of resources in one convenient location. This course is ideal for students who would benefit from experiential learning or a supplement to in-class lessons. To learn more about Music History 9, Music History 10, and the full range of The Royal Conservatory's digital products, visit rcmusic.com/DigitalProducts.

Free Livestreamed Concerts
The Royal Conservatory is presenting three livestreamed concerts in January: new music legend **Terry Riley** (January 18), innovative ensemble **Sō Percussion** (January 19), and superstar violinist **Nicola Benedetti** (January 25). Watch at rcmusic.com/livestream.

Important Dates
January 15, 2019 – Registration opens May/June examination
January 16, 2019 – Winter session registration deadline
(register at rcmusic.com/pianoteachercourses)
March 5, 2019 – Registration deadline May/June examination



TODAY'S HITS
Five Finger Piano
Hal Leonard HL00277909

This Five Finger Piano songbook by Hal Leonard was designed for students in their first year of study that enjoy playing music they hear currently on the radio. The single-note melody lines allow the student to stay in one position giving the student opportunity to concentrate on their rhythm. A helpful small keyboard diagram at the beginning of each song gives a clear visual reinforcement of positioning. The lyrics are also included in each song to encourage the students' primary instrument, the voice, and helps the student keep track of where they are in the song when they are first learning it. Students will enjoy songs from Ed Sheeran *Perfect,* Coldplay *A Sky Full of Stars,* Pink *What About Us*, and Imagine Dragons, *Believer.* I was personally pleased that "*City of Stars*" from the movie LaLaLand was also included! One of my favourite features of this book is the written piano accompaniments clearly displayed under each song. (They even included bar numbers!!) Wonderful duet opportunities will be created for teachers, parents, and fellow piano students. I am really looking forward to using this book with my students in their lessons. Student/ Teacher duets are an excellent teaching tool to move our students toward a musical flow inspired by playing the songs they recognize. The ear leads the way!

Sarah Lawton - Ontario

GRADED PIECES FOR PIANO
L Einaudi
Chester Music / Hal Leonard 280228

Ludovico Einaudi is an immensely popular pianist and composer of film and television scores, commercials and – of course, piano pieces. A simple Google search turns up Youtube recordings, concert tour information and at least 9 books of original piano works. This book presents 20 of his most popular piano solos in very simplified form. The book lists them at Preparatory, Grade 1 and Grade 2 – I would put them between Level 2 and 5 RCM. In addition to having these very sought after pieces available to students at an easier playing level, this book has two very unique features. The first feature is that preceding each piece there are brief practice notes and three exercises to prepare the student for playing the piece. The second feature is a series of interactive digital features. After going to a website and putting in the code provided in the book, you can access a digital edition of the music to read on any device, full demonstration recordings of each piece as well as SoundCheck software that allows you to play any of the exercises and get feedback. There is a digital metronome that counts in two measures, a tracking line that shows where you are in the score and a graph which shows how accurate your playing was. These are all really helpful devices, however, the grading system and advice is more than generous. In checking out the system, I attempted to play an exercise badly and still got a very high rating. I then played the exercise, making sure that the rhythm was jerky and that every note was incorrect. I still got a score of 69%! For those unfamiliar with Einaudi's work, his music is diatonic but not tonal, with a contemporary 'New Age' sound – extremely popular with pre-teen and teen girls. I have at least six young ladies who are eagerly anticipating these pieces in the new year. If you have students who need supplemental material with a sophisticated sound that they will love to practice, check out this book!

Joyce Janzen - British Columbia

SEA CREATURES
Ina Dykstra and Jan Randall
Vista Heights Music
***Please note - these pieces are now in the Lets Play Vol 1-5 books*
What a delightful collection of 14 theme oriented pieces with imaginative titles! Playing these compositions was a lovely treat. The colourful harmonies are expressive and pleasing and create the perfect mood of the work. It is helpful to have the notes from the composers for each composition to provide insight into the thoughts and suggestions for performance. The styles are varied and clear indications for pedal or without, guide the player. Some of the pieces have polymeter and various rhythmic styles are employed like swing, tango, rubato, and funky! These works include simple, compound and hybrid meter. Articulation plays an important role throughout the entire collection. *Hermit Crab Jig* has the instruction to use only fingers 1,2, and 3 in each hand….great fun! Numerous register combinations are explored.

If you're looking for variety of mood and expression seek out this book! You won't be disappointed!

Jean Ritter - British Columbia

DISNEY FAVORITES
The Phillip Keveren Series
Big-Note Piano
Hal Leonard HL00277370
The power of the Disney legacy in song! Phillip Keveren has dedicated this book with the hope of bringing joy through playing and singing these enchanting melodies for generations to come. When considering purchasing a new piano book, I never hesitate to pick up one from the highly talented piano arranger Phillip Keveren. Keveren honours the beauty and integrity of the original song and provides a well-crafted easy to read style for the student to easily follow along. This unique collection features unisex pieces for both boys and girls to enjoy! From The Lion King *Circle of Life*, and Toy Story *You've Got A Friend In Me*, to Frozen *Let It Go*, and Moana *How Far I'll Go*. Keveren's skillfully integrated rhythmic patterns, with frequent repeated notes give songs like *Hot Dog!* from Mickey Mouse Club House, a bright spicy feel to an otherwise unmoving melodic line. Students will enjoy playing these pieces for recitals and as supplemental music in lessons. Phillip Keveren masterfully arranges these classic Disney songs for us to delight in!

Sarah Lawton - Ontario

SPEAKING THE PIANO
Susan Tomes
Boydell Press
This is the 5th book for renowned pianist and teacher Susan Tomes. After reading this one, I am eager to seek out and find the other 4! This is a book of reflections about teaching and learning – subjects with which all of us are familiar. She writes from the perspective of a professional performer but also that of a lifelong learner. It is clear that she is passionate about passing on her knowledge to others. From the first pages of the introduction I was captivated by Tomes' observations – statements which sound obvious when first considered but with profound depth upon further reflection. She comments on developing the necessary physical skills to play, and the pleasure to be had in that process, but then mentions that when we hear music that moves us, it is not because the physical aspects were done correctly. Section One is about teaching. Teaching is like continuing to be a learner, only in another guise. She uses many illustrations, anecdotes and personal experiences to discuss enlisting the imagination, pretending to be other people, sensing the style, imagery, the benefit of hindsight, fusion cooking and much more. Section Two is about Learning and although a much shorter part of the book, continues the same style of conversational discussion with Beethoven among the Alpine flowers, not all those who wander are lost, the sounds of two hands clapping and music lights up the brain. This is a gem of a book with only 252 pages of text but much to linger over, take notes, underline, and read again. I highly recommend it to any teacher or learner.

Joyce Janzen - British Columbia

Members

I am doing the book draw again this year. All you have to do to be entered is to send me an email with the request to be added to the book draw list. The draw will be done at my branch meeting in March. Good luck to all entered.

editor@cfmta.org

Dina

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Creative Piano Skills..... 33
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My Music Staff..... 29
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www.cncm.ca

Red Leaf Piano Works..... 30
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The Royal Conservatory..... 4 / 48
www.rcmusic.ca

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