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

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

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Laureen Kells



Greetings Colleagues

As I write this the harvest season has come to an end – too early for many farmers as thousands of acres of crop are buried under the snow - unfortunately this growing season will end with harvest being done in the spring. But our farmers are a resilient lot and with unending optimism they are looking forward to next year.

The fall season at CFMTA was also a busy one as your new executive and chairs began the work of keeping our organization running. The officers continue to meet on a regular basis via skype and as our organization grows the many details of that growth are being managed. The Chairs of our various committees, too many to mention in this short address, are working hard with their portfolios. Their valuable work contributes much to our organization.

The final financial reports are in from the conference in Winnipeg and once again a hearty “Thank You” goes out to the Winnipeg Committee. Not only was the conference a success for all who attended, it was a resounding financial success as well. This was due to the dedication of the committee and all who participated. Plans are underway for our meetings next July in the beautiful northern city of Whitehorse. In 2021 we will travel north once again, but this time to Edmonton and the committee there are already hard at work putting together an exciting time. An interesting side bar to the Edmonton committee – unknown to me, my Grade 11 English teacher from 1980, Naomi Parker is on that committee. It was a wonderful surprise to receive a

message from her this fall saying how she recognized me from a picture in the CMT! I am already looking forward to catching up with “Miss Lokken”.

With this reminder of my past teacher it came to me how many lives all of us have touched in our teaching careers. Collectively we have taught thousands of students. These young people move away and begin their own lives. We know many of them do not pursue a musical career, but I know we have planted many seeds and hopefully have instilled in them a love of and appreciation for music and culture. This love and appreciation is easy to carry, easy to share and long lasting. Truly that is the best kind of gift to give and receive.

As we move into a new year, I wish you continued great success in your studios. Many of you are preparing students for music festivals and exams. These added goals are a tangible reminder of the hard work we and our students put into their studies. We are fortunate in Canada to have several accredited examination systems with which to work. No matter which school you choose, you can be assured the curriculum has been well thought out and tested.

Many thanks to all of you for all your efforts and a special Thank You to my past music teachers, some here and some not, for giving me the gift of music!

With best wishes, Laureen Kells



ANNOUNCEMENT OF ANNUAL MEETING 2020

Take notice that the Annual Meeting of the members of the Canadian Federation of Music Teachers’ Associations will be held in Whitehorse, Yukon.

Dates: July 8 - 9 , 2020

Venue: TBA - Whitehorse, Yukon

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 6th day of July, 2019

Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Salutations, chers collègues!

Alors que j'écris ces quelques mots, la saison des moissons tire à sa fin – trop tôt pour plusieurs cultivateurs, car des milliers d'acres de terre sont enfouies sous la neige. Malheureusement, la saison se terminera avec des récoltes au printemps. Mais nos cultivateurs sont pleins de résilience et dotés d'un optimisme sans fin, ils ont hâte à l'an prochain.

L'automne de la FCAPM a elle aussi été fort occupée alors que le nouveau conseil et ses responsables ont commencé leur travail pour assurer le bon fonctionnement de notre organisme. Le conseil se réunit régulièrement sur Skype et, avec la croissance de notre organisme, nous réglons les nombreux détails qui l'accompagnent. Les responsables de nos divers comités, trop nombreux pour les nommer ici, travaillent assidûment aux projets qui leur ont été confiés. Leur important travail est une aide précieuse pour notre organisme.

Nous avons reçu les rapports financiers sur Winnipeg et, encore une fois, nous remercions chaleureusement son comité organisateur. Non seulement la conférence fut-elle une réussite pour ceux qui étaient présents, mais aussi un énorme succès financièrement grâce au dévouement du comité organisateur et de tous ceux qui y ont participé. Nous préparons déjà nos rencontres qui auront lieu en juillet dans la belle ville nordique de Whitehorse. En 2021, nous voyagerons à nouveau vers le nord, mais à Edmonton cette fois. Son comité y travaille déjà pour organiser un événement des plus excitants. Fait intéressant, j'ai appris qu'à mon insu, mon professeur d'anglais de onzième année en 1980, Naomi Parker, siégeait sur le comité d'Edmonton. Ce fut une agréable surprise de recevoir un message de sa part cet automne me disant qu'elle m'avait reconnue sur ma photo dans le magazine PMC! J'ai déjà hâte

de la revoir pour prendre des nouvelles de « Mademoiselle Lokken ».

En me rappelant mon ancienne enseignante, je me suis rendu compte du grand nombre de vies que nous touchons tout au long de notre carrière. Ensemble, nous avons enseigné à des milliers d'élèves. Ces jeunes gens partent s'établir ailleurs et commencent leurs vies. Nous savons que beaucoup d'entre eux ne poursuivent pas d'études musicales, mais je sais que nous avons planté de nombreuses semences et, espérons-le, avons su transmettre l'amour et l'appréciation de la musique et de la culture. Cet amour et cette appréciation sont faciles à transmettre et durent longtemps. Ils sont réellement le plus beau cadeau que nous puissions offrir et recevoir.

Alors que débute bientôt la nouvelle année, je vous souhaite de continuer sur la voie de la réussite avec vos élèves. Plusieurs d'entre vous les préparent pour des festivals de musique et des examens. Ces objectifs concrets nous rappellent à quel point nous et nos élèves travaillons fort pour le succès de leurs études. Au Canada, nous avons le privilège d'avoir plusieurs systèmes d'évaluation parmi lesquels choisir. Quelle que soit l'école que vous ayez choisie, soyez assurés que leurs programmes ont été élaborés avec soin et ont fait leurs preuves.

Merci à tous pour vos efforts et je remercie tout particulièrement mes anciens professeurs de musique, ceux qui sont encore ici et ceux qui n'y sont plus, pour m'avoir fait le cadeau de la musique!

Recevez mes meilleurs vœux,
Lauren Kells



ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2020

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

Rendez-vous : 8 - 9 juillet 2020
Lieu : TBA - Whitehorse, Yukon

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 6e jour du mois de juillet 2019 à Winnipeg, Manitoba



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

Dina Pollock



Hi Everyone,

Wow - 2020!! It's crazy - Y2K, that was 20 years ago. Where did the time go.

Magazine

- **Book Reviews** - Thank you Arline, Clayton, and Joyce, for the time and work you put into the reviews - they are amazing.
- **Paper Copy** - If you would like to a paper copy - please fill in the subscription below and send to me or go to the website use the online subscription application.
- **Digital Copy** - is available through our app or as a download from the website. If you would like to be notified when a new issue is available, please allow "push" notices. *This is found in the setting on your device.*
- **Book Draw** - I am doing the book draw again this year. 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

There are many resources available:

- Posters
- Online applications
- Videos (password protected - send me an email if you need the password)
- Past issues of CMT

That is all for now - Enjoy!!

Thanks,

Dina

On front cover . . .



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Thank you



Meet our new Social Media Chair Michael Faulkner



It gives us great pleasure to welcome Michael Faulkner to the CFMTA/FCAPM team of volunteers, in the position of Social Media Chair. Michael has already begun his hard work by creating multi platforms for us to spread the word of our association. We invite our RMTs and friends to join us at the links below.

CFMTA/FCAPM related content is welcomed from our RMTs and our provincial/territorial members at socialmedia@cfmta.org.

Break- a-Leg Michael, you'll do a great job!

Instagram - [instagram.com/cfmtafcapm/?hl=en](https://www.instagram.com/cfmtafcapm/?hl=en)

Facebook - [facebook.com/cfmta/](https://www.facebook.com/cfmta/)

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Twitter - twitter.com/cfmta

Michael Faulkner

An active member of the Ontario Registered Music Teachers' Association (ORMTA) Kingston Branch and National Association of Teachers of Singing (NATS) Michael Faulkner studied at Queen's University, Kingston and the Royal Conservatory of Music in Piano/Voice performance and pedagogy as well as music theory and history. Known for his musical insight, beautiful tone and technical command, Michael began his music studies at age four, participating in numerous music festivals and competitions receiving many top awards and distinctions. Michael enjoys a rewarding career as teacher of more than 60 weekly students of all ages and levels in piano, voice, pedagogy and theory. As an examiner and clinician for Conservatory Canada Michael has had the opportunity to work with music teachers and students across this wonderful country. He leads a large community choir in the Quinte region which is a great passion. In his spare time Michael is an avid animal lover often helping in training future guide dogs with his family, attends concerts and theatre and loves exploring nature.



Mark your Calendar

E-Festival / Festival virtuel

- February 7 - 28, 2020

English - <https://www.cfmta.org/en/e-festival/>

French - <https://www.cfmta.org/fr/e-festival/>

Call for Compositions

- March 1, 2020

English - <https://www.cfmta.org/en/call-for-compositions/>

French - <https://www.cfmta.org/fr/appel-a-compositions/>

Branching Out 2019

- March 15, 2020 - *online submission deadline March 31, 2020*

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

French - <https://www.cfmta.org/fr/on-se-rassemble/>

National Essay Competition

- May 1, 2020

English - <https://www.cfmta.org/en/cfmta-national-essay-competition/>

French - <https://www.cfmta.org/fr/concours-de-redaction/>

Memorial Pedagogy Award

- June 1, 2020

English - <https://www.cfmta.org/en/memorial-pedagogy-award/>

French - <https://www.cfmta.org/fr/prix-commemoratif-de-pedagogie/>

MYC International Teacher Conference 2020

- July 16 - 19, 2020

MYC's International Conference celebrating 40 years. For more information, contact Olivia Riddell olivia@myc.com

Website - https://events.myconferencesuite.com/International_Conference_2019/reg/landing





Focus on **Research**

Se concentrer sur la **recherche**

Pat Frehlich

The CFMTA/FCAPM strives to establish itself as one of the leading Canadian resources for disseminating academic research in music pedagogy. Its mandate to connect university researchers with professional studio teachers aims to strengthen the relationship between theory and practice.

As such, CFMTA/FCAPM's **Focus on Research** was established to promote and encourage scholarly work in music pedagogy and to provide a forum for dissemination of research on music teaching and learning. Scholarly work in the form of original qualitative or quantitative research, as well as literature reviews, can be submitted for evaluation by a blind, peer-review panel. Papers can be submitted in either English or French, and are limited to 7000 words which should include a 150 – 200 word abstract and APA formatted references. Anonymized manuscripts can be sent to research@cfmta.org where it must meet acceptable international publication standards determined by three reviewers before acceptance. Evaluation will be based on significance of the topic to the field, theoretical framework, research design and methodology, quality of writing, and originality of ideas. Accepted manuscripts will be posted in full on the CFMTA/FCAPM website and a 400-word summary is published in the Canadian Music Teacher journal.

CFMTA/FCAPM is committed to raising the standard of professionalism in private music studios by encouraging teachers to become familiar with the important research being conducted in music pedagogy. Private studio teachers can greatly benefit from reading the latest research being done in the field of music pedagogy to improve their own practice. For example, there is important research currently being done on questions surrounding musician injuries, sight reading, student retention, technology and more which can serve to inform the daily decisions of teachers. Further, Canadian academics need a venue to publish academic research and it is a shame that so much great work goes unread. We particularly encourage graduate students to submit work based on their thesis, dissertation, or capstone papers.

By connecting these two needs, CFMTA/FCAPM is the catalyst for a collaboration between academics and professionals. **Focus on Research** welcomes stimulating and relevant pieces of

contemporary research in music pedagogy that contributes to a deeper understanding of the field, and should address current questions related to private instrumental and voice studio teaching. Further information is available at <https://www.cfmata.org/en/research/>.

The CFMTA/FCAPM wishes to congratulate Dr. Gilles Comeau who has been appointed a member of the Royal Society of Canada (RSC). It is the highest and most prestigious distinction that can be awarded to a scientist or a researcher in Canada.

It is the first time that a member of CFMTA/FCAPM has ever been elected to the Royal Society and the first time a Canadian in the field of music pedagogy has reached this level of recognition.

Dr. Comeau has been instrumental in the ongoing work of the CFMTA/FCAPM initiative "Focus on Research" project since its inception several years ago. His dedication and support of this project is greatly appreciated!

The official announcement :

"Dear Colleagues,

It is with considerable pleasure that the Faculty of Arts shares the announcement that one of our colleague has been elected as fellows of the Royal Society of Canada: Gilles Comeau (School of Music), University of Ottawa.

This professor was elected by his peers who have recognized his outstanding contributions to scientific advancement and scholarship in his field. The exceptional career of Professor Comeau testify to the unceasing importance of creativity, intellectual rigour, and dedication in research.

Please join us in offering congratulations to Professors Comeau."

Brian Ray

Vice-doyen à la recherche / Vice-Dean Research
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Profiles *by Lori Elder*

Christopher Norton

Connections, Preludes and the Joy of Composing

Christopher Norton is a composer, arranger, pedagogue and producer. Born in New Zealand, he earned an honors degree in music from Otago University in Dunedin. After completing his studies, he divided his time between teaching music in local high schools, freelancing as a composer and arranger, performing as a pianist with the New Zealand Symphony Orchestra and playing keyboards in a rock band. He also studied composition at the University of York in England.

Christopher Norton has written piano music, choral works, orchestral pieces, stage musicals and ballet scores, as well as ringtones for cell phones, jingles and signature tunes for television and radio. He lectures all over the world on aspects of his work and likes to integrate traditional teaching methods with aspects of modern technology.

Lori Elder: *Your early musical training and experience was very diverse. What aspects helped you the most with composing?*

Christopher Norton: I was very lucky to have an excellent composition mentor at around the age of 15, Rosemary Stott-Miller. She studied composition at the Royal Academy of Music in London, and on her return to New Zealand she taught composition classes for high school children.

I had started writing my own music at around the age of 14, having happily explored a diverse range of piano music and symphonic music on my own from quite an early age. Rosemary simply encouraged me to write in whatever style I wished and to be myself. We are still good friends today (she recently celebrated her 80th birthday).

LE - What are the inspirations for your pieces?

CN - The inspirations for my pieces are from a lifetime of listening to and playing music, both classical and popular. Early inspirations were definitely classical – Beethoven, Schumann, Brahms, Faure, Saint-Saens, Prokofiev, Debussy, Ravel, Elgar, Nielsen. There was definitely both a French bias and a Russian bias, which still persist. Popular influences definitely include music from the 70s, when I played in a number of bands and discovered I really liked (in no particular order) the music of Herbie Hancock, Chick Corea, Keith Jarrett, Steely Dan, Tower

of Power, Stevie Wonder, Ray Charles, Genesis. I still listen to a variety of music and Spotify compiles lists for me that indicate classical, popular, jazz and folk. All find a place in my listening universe. So when I start to write, there's a whole mixture of sounds and styles waiting to be drawn on.



LE - How do you come up with the titles? Do you usually add the title before or after composing a piece?

CN - I generally come up with titles after I've written a piece. My wife Wendy (a fine, published composer in her own right – check out *Take It From Me*, published By Debra Wanless Music) is really good with titles and some of her suggestions grace the pages of *Connections 9 and 10*. With large series (like *Connections*), I have been known to write lots of titles on pieces of paper and after I've written a piece, pull a name out of a box. If it doesn't seem right, I put it back!

LE - Connections is a wonderful series for students. Please tell us about Connections 9 and 10 that have recently been released.

CN - *Connections 1-8* came out in 2007 and were published by Frederick Harris Music, the (then) publishing arm of the RCM. They were an immediate success and are still selling well, not just in Canada, but all over the world. One of the reasons for this is that in 2018 I was offered the chance to buy the rights to the *Connections* series. I took up the offer and re-released the series under the 80days imprint. I took the opportunity to arrange distribution on a global basis. 80days is my own publishing



company and we decided in the last year to release *Connections 9* and *10*. These are suitable for piano examination candidates at Grade 9 and 10 levels. People seem to be enjoying them already!

LE - *Do you have some tips for teachers to help their students with counting and playing the Latin rhythms?*

CN - I've written lots of Latin books, including the *Essential Guide to Latin styles*, which breaks down the rhythm patterns of many Latin styles into easy-to-follow components. *MicroLatin* is also useful, because it contains much easier pieces than many of the pieces found in the *Latin Preludes Collection*, *Microjazz* and *Connections*. There are tracks for all the books mentioned and that's a great way to get comfortable with Latin rhythms, by feeling the rhythms accompanied by great bass, drums and guitar parts.

LE - *You have written an Improvisation Book for Music for Young Children. Please tell us about that.*

CN - This book (as yet un-titled) will be launched at the MYC conference in Toronto in 2020. In level terms, it works alongside *Sunbeams 3* and *Moonbeams 2*. I've written a number of new pieces for the project, as well as using some of MYC's own pieces, and done easy-to-follow steps to improvisation on each piece, with both backing tracks and midi files (MYC use both tracks and midi files extensively already) helping to make students feel they are anchored to a specific style. My pieces will become part of *Connections Preparatory*, also being released next year.

LE - *Please tell us about your Pacific Preludes and Eastern Preludes. What levels are these?*

CN - There are now 6 books of *Preludes* – the *Rock Preludes Collection*, *Latin Preludes Collection*, *Jazz Preludes Collection*, *Country Preludes Collection* and now *Pacific Preludes* and *Eastern Preludes*. The first 4 books are original pieces, all with backing tracks available. The difficulty range is from Grade 5/6 to Grade 9/10. Mostly the pieces are around Grade 6-8 in level. Many examination boards have used these *Preludes*, particularly the ABRSM.

The *Pacific Preludes* and *Eastern Preludes* are somewhat different – they are still at the same level difficulty-wise, but they feature existing tunes, from the Pacific and from the east (China, Japan, the Philippines) I then do my own versions of these tunes, bringing my own sensibilities to bear. I'm very pleased with them! There are no backing tracks, but there are exemplary concert performances by a fabulous UK pianist, Iain Farrington

(www.iainfarrington.com) included with each book. You can hear them, along with many of my pieces, on www.soundcloud.com – look for pieces by title or by book.

LE - *What is it like composing ringtones for cell phones?*

CN - I composed music for ringtones at a time when there was a market for ringtones produced by third parties. Our most conspicuous success was with a variation of the Crazy Frog ringtone. This was novelty music with a vengeance! Like many trends, it came and went.

LE - *Your pieces are played around the world. Do you notice different approaches to your music in various countries?*

CN - Broadly speaking, my music is played accurately around the world because it fits into the classical tradition in terms of notation. I have always included dynamics, articulation, pedalling and fingering in quite a lot of detail. And the countries I work in tend to have piano examinations as part of music education, so teachers are looking at my pieces like they would a classical piece, trying to obey instructions not just in terms of notes, but also in terms of all the other elements. Plus, there are recordings to emulate.

LE - *You have had tremendous success as a composer. What are you most satisfied with?*

CN - I am satisfied in particular with the fact that I write music I like the sound of, and I still feel like that 14 year old, trying things out on the piano and writing them down. The mysterious aspect, of where ideas come from, is still there and I sit down to write, pretty much every day, with the same anticipation and excitement that I had when I started. It's still fun! And it has to be said – I do like the fact that I write for 5 year olds but I also write concert pieces for professional performers. It is all music.



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.





William Andrews

Canada Music Week® Awards / Prix semaine de la musique canadienne^{md}

Lethbridge, ARMTA / Halifax, NSRMTA

ARMTA - Lethbridge

Student Recital with First Nations Culture Presentation

The Lethbridge Branch of the Alberta Registered Music Teachers' Association (ARMTA) held their annual Canada Music Week® Recital and Student Awards Presentation in the Theatre Gallery of the Lethbridge Public Library Main Branch. Over 100 teachers, students, and family members attended. The event began with a special First Nations Culture Presentation by musician Mikael Schmidtke and local artist and educator John Chief Calf.

Mikael Schmidtke, born in Lethbridge and a Grade 12 student at Lethbridge Collegiate Institute, is a solo artist who expresses all aspects of the world and its people through his unique musical style. He performed one of his own compositions on guitar and spoke about his approach to composing. His piece depicted working on the rails and incorporated harmonic, rhythmic and percussive elements on the guitar. Mikael spoke about his process, which begins with a thought or image (in this composition, working on the rails) and how he experiments, develops, and utilizes increasingly more difficult techniques to portray the initial image. The overall process takes time since he develops and learns as he composes, working toward the finished composition.

John Chief Calf, a lifelong self-taught artist who utilizes multiple mediums, with a focus on ink and the spiritual process of creating art, displayed three of his original works and spoke about the influence of Blackfoot heritage, culture and history in his work as an artist. He also explained how being connected

to nature enhances the creative process for both music and art. The first piece John spoke about portrayed the importance of the buffalo and how they were essential to the life of the Blackfoot people—they hunted only what they needed and used every part of the buffalo. The next piece featured four circles depicting the four directions of the earth: north, south, east and west; the four elements of human existence: spiritual, physical, emotional and social; and the four seasons: spring, summer, winter and fall, and how they are all intimately connected with nature. The final piece John shared related to dreams.

Following the First Nations Culture Presentation, twenty-five students performed selections by Canadian composers including Anne Crosby Gaudet, Christine Donkin, Nancy Telfer, Pierre Gallant, Talivaldis Kenins, Linda Niamath, David Duke, Clifford Poole, Jean Coulthard, and Ian Tyson. The afternoon ended with the Lethbridge Branch's annual awards presentation. Thirty-nine awards totalling over \$2200 were presented to students for the highest marks in practical and theory exams during the December 2018-August 2019 examination sessions, including the ARMTA Recognition Fund Student Awards, given to four students with the highest marks in both a practical and theory exam.

The Lethbridge Branch of ARMTA is grateful for the support of CFMTA through the William Andrews Award for innovative Canada Music Week® projects.



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William Andrews

Canada Music Week® Awards / Prix semaine de la musique canadienne^{md}

Lethbridge, ARMTA / Halifax, NSRMTA

NSRMTA - Halifax

A Passion for Canadian Music

The Halifax Chapter of NSRMTA hosted a wonderful Canada Music Week® event on November 17th at the Calvin Presbyterian Church in Halifax. Our special guest and presenter was Barbara Pritchard who is well known as a champion of Canadian music. Ms. Pritchard is active as a solo pianist, chamber musician and instructor of 20th century music at Dalhousie University. She has had more than 60 new compositions composed at her request and is known as one of Canada's finest interpreters of contemporary keyboard music. In 2009 she was named an Ambassador for the Canadian Music Centre (CMC) in celebration of their 50th anniversary. This honour was given to 50 outstanding conductors and performers "who have played exceptional roles in shaping the Canadian music scene over the last 50 years". In 2015, Ms. Pritchard was given an "Established Artist Award" by the Creative Nova Scotia Leadership Council.

Ms. Pritchard performed 5 short compositions for us: *(Dis-) integration Variation* by Robert Bauer, *Iceberg* by Linda C. Smith, *The Minute Sonata* by Kirk Elliott, *Once in a Dream* by Linda George-Wegner and *Quodlibet* by Dennis Farrell. Two of those composers were present at our recital - Robert Bauer and Linda George-Wegner. These diverse compositions were engaging and very enjoyable and Ms. Pritchard's performances showed us 'her passion for Canadian music' as she brought these pieces to life.

Our student recital featured 36 students of piano, violin, and a guitarist for the first time. They all performed pieces by Canadian composers, including several original compositions, including a Nova Scotia provincial winner in class P-1 of the Student Composer Competition.

Also in attendance at our event was Peggy Walt - who is the Director of the Atlantic Region of the CMC. As Ms. Pritchard explained to us, the CMC has the purpose and vision to support the development of Canadian musicians and composers and to celebrate fresh perspectives and diversity in the world of Canadian music. We were fortunate to make this connection with the CMC. Teachers were encouraged to explore the website: cmccanada.org for information about more than 900 Canadian composers. You can browse through their extensive music library and listen to recordings. You can even borrow music from the CMC to try out. It is a valuable resource for all teachers and students.

The Halifax Chapter was thrilled to receive a William Andrews Award this year for our inspiring event to celebrate our Passion for Canadian Music!

submitted by Diana Torbert



Winter 2020





Canada Music Week®

Prix semaine de la musique canadienne^{md}



Saskatchewan

Yorkton hosted Saskatoon composer and teacher Wes Froese on November 22nd & 23rd. Seventy-six students took part. Wes began each session with a short talk about his life and music and then performed a couple of his own pieces. He then gave a short masterclass working individually and as a group with the students.

We loved his enthusiasm for our students and the experience it gave them.

The 2019 CMW Recital was held Sunday, November 17th, 2019 at the Art Gallery of **Swift Current**. This year a plaque was placed on the beautiful community 9' piano, giving credit to the RMTSC for initiating the fundraising for the purchase of this superb instrument. We had a varied program, focussed on ensembles, and there was a total of 46 participants. The performers, ranging in age from 5 to 65, presented an amazing variety of levels and musical styles for an appreciative audience of approximately 135 people. A reception, with goodies supplied by the teachers and coffee courtesy of the Art Gallery, was enjoyed after the recital.

West Central branch celebrated CMW in several ways. On November 19th, Biggar presented an all-Canadian all-age variety show. In Kindersley, Helen Barclay's studio did several mini-recitals of Canadian piano pieces. Collectively, the WC gang organized another Contemporary Showcase festival on November 23rd, with 47 performers on piano, cello and voice. Dr. Katherine Dowling adjudicated the event and also presented workshops for the teachers on the previous day. Session one focused on directed heightened listening. Session 2 described body-mapping (and our misconceptions!) and the inherent healthier movement of the body for playing an instrument. She then performed a lovely recital which included a Canadian number. And of course we celebrated with nummy hors d'oeuvres, pizza and homemade cookies throughout the weekend!!

On November 15th and 16th, at the U of R Conservatory of Performing Arts, many of our branch members were involved in the 2019 Contemporary Showcase held in **Regina**. Piano, voice and choir teachers supported the Showcase.

Saskatoon branch hosted our Contemporary Showcase on November 15th and 16th at Redeemer Lutheran Church. We were very pleased to have David McIntyre from Regina as our adjudicator this year. Our Canada Music Week® Recital was held on Sunday, November 17th at Emmanuel Anglican Church. It highlighted performances from the Contemporary Showcase. In addition to performances of music by David McIntyre, it featured other Saskatchewan composers such as Janet Gieck, Sarah Konescni, David Dahlgren, and Lynette Sawatsky. Thank you to Michelle Aalders, Adrienne Bank, Shirley England, Lynn Ewing, Hannah Marple, Bonnie Nicholson, and Kathleen Solose for helping their students to perform and gain a greater appreciation of the music being written today by composers in our communities!

submitted by Sharon Rochey

Yukon

The YRMTA celebrated Canada Music Week® this year with a student recital containing more than twenty performers playing piano, violin, guitar, and singing a variety of compositions. Besides hearing a beautiful student composition, we also heard works from Gordon Stobbe, Joan Last, and Mira and Michael Coghlan. This year, the concert was book ended with two versions of *O Canada* arranged by John Burge and Martha Hill Duncan that member Joyce Klassen obtained at the CFMTA Conference this past summer. We are grateful for the access that we have to Canadian music, and the way that students can acknowledge and strive to be Canadian composers.

submitted by Annie Avery



Canada Music Week®

Prix semaine de la musique canadienne^{md}

British Columbia

I am pleased to note that nine Branches and one Independent member (Catherine Heinzelman from Quesnel) reported their activities for this years Canada Music Week®. In all, seven hosted a Recital to honour our National Music and its Composers. Many of these events featured the presentation of awards and medals to students who had excelled in either their theory or practical examinations.

Abbotsford's 23 performances were played to recital theme of "Canadian Music- Anything Goes!". In **Coquitlam**, T. Richert was featured. The audience enjoyed performances by student composer Natalie Faoro as well as Branch President, Greg Hartley. **North Island** held their recital at the Maritime Heritage Center with the distribution of manuscript paper, pencils and erasers in goody bags sweetened with Seasonal candies. Two performances by local composers (Daniel Claudepiere, and Henry Telfer), embellished a Recital hosted by the **Sunshine Coast**. They were also treated to a heartfelt rendition of *Farewell to Nova Scotia*, performed by a local vocalist. At recitals in **Trail/Castlegar** and **Vernon** Branches recognized students who had excelled in their exams, with the **Vernon** branch honouring Sharon Kilstaff who is the National Gold Winner for achieving the highest marks in Canada. She demonstrated her great musicality by performing Daley's *Each Child* with her teacher, Terry Logan. A **Prince George** resident surprised the Quesnel audience with two of Imant Ramish's *Three Spanish Lyrics for Piano and Soprano*. One of the region's senior students accompanied herself as she sang her composition *Broken Words* for an appreciative audience.

Three of our Branches out-did themselves by hosting two recitals this November! At the end of both Recitals featuring 62 students, **Richmond** Branch proudly presented their student William Lin. Both of his compositions won awards Provincially and Nationally. The first, *Stopping by Woods on a Snowy Evening* was performed via a recording by the Vancouver Chamber Choir, while the second *Evocation* was a solo work for piano. The **South Fraser** Branch hosted composer Lorna Patterson who spoke at both Recitals featuring 71 performances. She encouraged students to try out the composition ideas she presented, as well as discussing her own musical journey. Finally, but not least, the **Victoria** Branch presented two Concerts on the Saturday. Adjudicator for the Murray Adaskin Composition Competition, Maria Martins presented a video/talk entitled 'Composing Oneself- How to Use Music as a Self Portrait in 21st Century' at a well attended luncheon the previous day. The winners of the Competition performed at the first Concert on the Saturday.

Thank-you all for sending in these Reports, but more importantly for honouring our National Music by instilling a love of it in your students!

submitted by Sonia Hauser

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Canada Music Week®

Prix semaine de la musique **canadienne**^{md}

Ontario

The **Barrie** Branch ORMTA began Canada Music Week® with a fundraising concert featuring some of our branch teachers and special guest Luca Candelino, the Canadian 18 & Under Fiddle Champion. To finish off Canada Music Week we had 2 student recitals with 60 students from beginner to diploma level participating!

The **Belleville** Branch of the ORMTA celebrated Canada Music Week® with our annual Recognition Recital featuring the outstanding students of 2019. 19 students performed and received awards for their first-class honours achievements in both piano and theory.

Every year, the **Bolton-Brampton-Caledon** Branch of ORMTA hosts an Awards Concert and Ceremony for our students with high marks in exams, our festival and branch competitions. This year - 125 awards, 30 top marks earners performing in concert. We are delighted to have so many talented young Canadian musicians.

Central Toronto Branch's Composition Master Class was held at Toronto's Canadian Music Centre. Clinician Dr. Eliot Britton, University of Toronto, began with a talk on composition and technology: electronic music and the tradition of instrument design; notation software; technological resources. Student composers presented their works, Britton offered suggestions for refinement.

For Canada Music Week®, **Hamilton-Halton** branch held a Canadian Music Recital which featured sixteen students performing a wonderful variety of pieces by Canadian composers. We had mostly pianists, and one singer accompanied by her instructor. A special treat was hearing two students who composed pieces they wrote themselves!

Kristin Rae capably organized **Kingston** branch's festival featuring a variety of imaginative pieces, some by local composers. Queen's University adjudicator Dean Burry was kind and knowledgeable and encouraged our students with great ideas to continue in their development. A well-attended highlights recital finished off the weekend.

The **London** ORMTA Branch celebrated Canada Music Week® with their annual awards recital, honoring all students who received over 85% on their Conservatory Examinations. Family and friends were treated to a spectacular recital featuring works of Canadian composers, including student compositions. Everyone enjoyed a reception afterwards with treats and fellowship.

CMW was celebrated by ORMTA **North Bay** with a Student Honour Recital. Students who excelled in their musical studies in 2019 were awarded with a certificate and CMW pencil. RCM Gold Medalist and branch member, Doreen Bryer, performed on the harp. Kelly Potts performed an original composition.

Oshawa and District had its first ever Pizza Club Performance for students only! We had 50 performers from all grade levels and disciplines. When parents retrieved their children, they left happily with pizza tucked in their tummies, new friends made and a great sense of accomplishment!

submitted by Lynne Oliver



Central Toronto



London



Oshawa



Barrie



Hamilton



North Bay

Canada Music Week®

Prix semaine de la musique canadienne^{md}

Manitoba

Winnipeg - Our Canada Music Week® 2019 recital was great fun! Throughout the afternoon we enjoyed a total of twenty-nine performances which included piano solos, a flute duet and a piano trio. In addition to hearing pieces by Canadian composers from coast to coast we highlighted two pianists, Julianna Sadr and Evan Miles, who played their own compositions. Evan's piece entitled Sparaticus was a second place winner in the open category of CFMTA's Student Composer Competition.



All of our performers received CMW stickers, pencils and a coupon for a free book from the Pre-Diploma Group's used book sale.

Books and scores were also available for purchase with proceeds going to support upcoming masterclasses.

Our performers filled out a Canadian Composer Information Sheet that was posted at the event. This gave the students an opportunity to share their thoughts about their pieces as well as to do some research about their composers.

MRMTA's 100th Anniversary book *A Century of Sound Connections* was also for sale during intermission. Author Muriel Smith spoke briefly during the concert and was available for book signings throughout the afternoon.

Following the concert everyone was welcome to enjoy a slice of our specially prepared Canada Music Week® cake.

A special thank you to the MRMTA volunteers and executive members who offered their time to help make this event a terrific success. It was a wonderful afternoon!

submitted by Lee Houghton Stewart

The **Brandon/Westman** RMT Branch culminated Canada Music Week® 2019 with guest composer Janet Gieck from Saskatchewan. On Friday evening (November 22), president Ann Germani hosted a Wine & Cheese Reception in her studio to meet Janet and finalize Saturday's schedule. Attending were special guests Evangeline Keeley (MRMTA Vice President) and Everett Hopfner (E-Gré Conservatory Director at Brandon

University) as well as RMT executive members. Saturday morning Janet encouraged eight young musicians as they performed in a mini recital of Canadian music. She also facilitated some "fun" rhythmic and aleatoric improvising with the use of eight keyboards.

A "health break" (consisting of cookies and punch!!) was enjoyed at 11:30. This was followed by Master Classes with Level 4-10 performances. Janet presented some interesting trivia about each composer whose works were played. The improv techniques she shared with this older group had them motivated to do some rhythmic "noodling" in various basic keys on multiple keyboards. The recital was held in the Lorne Watson Recital Hall. There were forty performances ending with Janet's own composition "Gorge Creek Trail" for 2pianos/8hands commissioned for the Kick -Start Piano Camp (August 2019) a joint initiative of the E-Gré Conservatory and this RMT Branch.



The recital was well attended and a reception followed.

submitted by Eleanor Epp



Southwestern Manitoba's 14th Annual Composers & Kids event welcomed two composers to Boissevain—Beth Hamilton and Jen Smith Lanthier.

Participating teachers were: Dianna Neufeld (RMT), Jo-Anne Neufeld, Dale Whetter, & Tenley Dyck (RMT).

submitted by Tenley Dyck

Canada Music Week®

Prix semaine de la musique canadienne^{md}

Newfoundland & Labrador

The NLRMTA 2019 Canada Music Week® celebrations took place in St. John's, Newfoundland, from November 17th to 23rd, 2019. 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® Video Project

Canada Music Week® celebrations began on November 17, 2019 with our fourth annual '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. Five young pianists 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® Recital - Composer Video Initiative

Prior to the final recital (which was held on November 23rd, in St. John's,) members of the NLRMTA Canada Music Week® committee contacted all of the living composers of the music that was being performed in the recital via email or through their websites. We asked each composer to submit a short video clip talking about each particular piece being performed (their inspirations, thought process during composition, etc). The NLRMTA was very fortunate to receive videos from Brian Cherney, Andrea Dow, Gary Johnston, and Jordana Curnoe.



These videos were projected on a large screen in Suncor Energy Hall, MUN Music School, St. John's. Each video was shown directly before the performance of the piece of which the composer was describing.

Canada Music Week® Recital

The annual Canada Music Week® recital saw 19 performances representing 16 different Canadian composers. The performers included pianists and violinists from local private teachers. One student from Newfoundland performed her own composition.

submitted by Jennifer Benson

Quebec

L'Association des professeurs de musique du Québec a célébré comme à chaque année, la «Semaine de la musique canadienne» en invitant tous les professeurs de l'association à inscrire leurs élèves à une série de quatre récitals qui se sont tenus au cégep Saint-Laurent, le dimanche 17 novembre 2019.

Lors de ces récitals, les élèves ont dû jouer une pièce d'un compositeur canadien. Chacun des élèves ayant joué à l'un des récitals a reçu un certificat et un crayon souvenir à l'effigie de la «Semaine de la musique canadienne». Claude Deltell, juge invité pour l'année 2019, a pris plaisir à auditionner tous ces jeunes et a fait une sélection de ses plus grands coups de cœur. Les élèves qui ont été sélectionnés se sont produits à nouveau lors du gala qui a toujours lieu le samedi qui couronne cet événement. Ce magnifique concert fut un grand succès. La salle était remplie à pleine capacité ! Ce fut un moment mémorable ! Après le concert, les jeunes et parfois très jeunes musiciens ont tous reçu un prix en argent donné par la Fondation québécoise pour l'éducation musicale.

43 compositeurs canadiens ont été entendus en une seule journée ! Ce sont les pianistes Arta Desliu et Louise Pelletier qui ont accompagnés les violonistes et les chanteurs. Nous sommes toujours très heureux de rencontrer certains de nos collègues professeurs qui sont aussi compositeurs tel que, pour n'en nommer que quelques uns, Judith Altman, Valérie Carreau, Mélina Claude, Alexandra Delgado, Danielle Fournier, Mona Lebrun et Cristina Mondiru.

Canada Music Week®

Prix semaine de la musique **canadienne**^{md}

Quebec - cont.

Nous avons eu la joie d'entendre les œuvres de deux invitées tout à fait spéciales, «gagnantes du concours de composition 2019» pour la classe des 11 ans et moins : Zofia Yan et pour la classe de 15 ans et moins Romane Lefebvre.

La tradition veut qu'un petit goûter soit servi après la remise des bourses ce qui donne naissance à plusieurs échanges enrichissants entre élèves, parents, amis, professeurs et compositeurs !

Je remercie sincèrement tous nos bénévoles, qui ont fait de cet événement une réussite et tout particulièrement Christiane Claude, qui fut elle-même coordonnatrice pendant plus de 30 ans, et qui prend encore aujourd'hui, une grande place dans l'organisation de cet événement.

Longue vie à la Semaine de la musique canadienne^{md} !

Solange Bellemare, Coordonnatrice



The Music Teachers' Association celebrated, as it does every year, Canada Music Week® by inviting all its teachers to register their students for a series of four recitals held at Cegep Saint-laurent on Sunday, November 17th, 2019.

During these recitals, students had to perform a piece by a Canadian composer. Each of the students who played at one of the recitals received a certificate and a souvenir pencil bearing the effigy of Canada Music Week®. Claude Deltell, the guest judge for the year 2019, took pleasure in auditioning all these young people and made a selection of his greatest favorites. The students who were selected performed again at the gala that still takes place on the Saturday that crowns this week. This magnificent concert was a great success. The concert hall was full to capacity. It was a memorable moment.

After the concert, the young and sometimes very young musicians all received a cash prize given by the Quebec Musical Education Foundation. Forty-three Canadian composers were heard in a single day. The pianists Arta Desliu and Louise Pelletier accompanied the violinists and singers. We are always happy to meet during these two days some of our fellow professors who are also composers such as Judith Altman, Valérie Carreau, Mélina Claude, Alexandra Delgado, Danielle Fournier, Mona Lebrun and Cristina Mondirou to name a few.

We were delighted to hear the works of two very special guests, "winners of the 2019 Student Composer Competition" for the 11 and under class: Zofia Yan and for the 15 and under class Romane Lefebvre.

Traditionally, a small snack is served after the scholarships have been awarded, which gives rise to several enriching exchanges between students, parents friends teachers and composers. I sincerely thank all our volunteers who made this event a success and especially Christiane Claude, as coordinator for more than 30 years and who is a key part of the organization of this event.

Long Live Canada Music Week® !

submitted by Solange Bellemare

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Canada Music Week®

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Alberta

The **Lethbridge** Branch of the Alberta Registered Music Teachers' Association (ARMTA) held their annual Canada Music Week® Recital and Student Awards Presentation in the Theatre Gallery of the Lethbridge Public Library Main Branch. Over 100 teachers, students, and family members attended. The event began with a special First Nations Culture Presentation by musician Mikael Schmidtke and local artist and educator John Chief Calf.

Lethbridge - Winner of the William Andrews Award
Complete report on page 14

Calgary ARMTA celebrates Canada Music Week® studio by studio. Many teachers have recitals where students select compositions by Canadian composers. Others have compositions of their students played. Many Calgary ARMTA teachers enter their students in the Calgary Contemporary Showcase. This year it ran November 21st - 23rd, with a final Gala to be held on the 29th. There was a teacher workshop "How to teach Composition in your Studio" with composer/adjudicator Lynette Sawatsky this year also, which over a dozen ARMTA teachers attended on the morning of November 21st. Contemporary Showcase is a non-competitive festival celebrating the music of contemporary Canadian composers. Its goal is to support and encourage local students, teachers, musicians and composers. Many of us also pass out the colourful CFMTA/FCAPM Canada Music Week® stickers to our students that week also. We are happy to promote Canada and Canadian music.

submitted by Tamara Bowie

Prince Edward Island

The PEI Registered Music Teachers' Association held its annual Canada Music Week® recital on November 16th at the UPEI Steel Recital Hall. Seventeen students participated in the recital, performing solos for piano, violin and flute. The program included works by composers Christine Donkin, David Duke, Anne Crosby Gaudet, George Fiala, Jean Ethridge, and Nancy Telfer. Students were pleased to receive Canada Music Week® stickers and ribbons at the end of the recital.

submitted by Stephanie Cole

Nova Scotia

Dartmouth Chapter Members of the Dartmouth Chapter celebrated Canada Music Week® with an afternoon of recitals in the Helen Creighton Room of the Alderney Gate Library. Approximately fifty students performed, featuring many works by Canadian composers. As well, four Conservatory Canada medals were presented, and we had a guest performer who is now a piano major at Mount Allison University. It was an enjoyable afternoon of music!

submitted by Kathy Andrew

Valley Chapter - Our Valley Chapter held a Canada Music Week® recital in which 29 of our students performed on Sunday November 24th at Acadia University on the Steinway grand piano. Almost everyone played a piece by a Canadian composer and one student played his own composition.

submitted by Marilyn Manzer

Halifax - The Halifax Chapter of NSMRTA hosted a wonderful Canada Music Week® event on November 17th at the Calvin Presbyterian Church in Halifax. Our special guest and presenter was Barbara Pritchard who is well known as a champion of Canadian music. Ms. Pritchard is active as a solo pianist, chamber musician and instructor of 20th Century music at Dalhousie University.

Halifax - Winner of the William Andrews Award
Complete report on page 15

submitted by Diana Torbert



PEIRMTA Canada Music Week® Recital





CFMTA E-Festival Festival virtuel de la FCAPM



February 7 – February 28, 2020 / 7 au 28 février 2020

Repertoire Focus: Open to any and all repertoire selections

Répertoire ciblé : Ouvert à tous les choix de répertoire

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- Students of teachers who belong to Provincial Associations, which are members of CFMTA
- All instrumentalists and vocalists of any age who are studying with a Registered Music Teacher
- All levels from beginner to advanced
- CFMTA members may register to be an adjudicator for this festival

Registration

- Register online at <https://www.cfmta.org/en/e-festival>
- Submit a link to your MP 4 video recording of performance that has been uploaded as unlisted to your 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) via email and a Certificate of Participation via Canada Post with a Bronze, Silver, or Gold seal indicating standard achieved.

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

Qui peut participer?

- Les élèves de professeurs membres des associations provinciales membres de la FCAPM
- Tous les instrumentistes et chanteurs de tous âges qui étudient auprès d'un professeur de musique accrédité
- 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 <https://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
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- 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 plus de détails sur cette opportunité excitante, veuillez visiter <https://www.cfmta.org/fr/e-festival/>





The Last Word!

July is now a rather distant memory, and you likely thought you'd heard all there was to hear about "A Century of Sound Connections". But just like those annoying TV commercials... "Wait! There's more!" We are *thrilled* to announce that after all expenses were calculated, and numbers double checked and approved by the CFMTA/FCAPM Officers, the 2019 conference finances have been closed.

Has your curiosity been piqued? What *is* the big deal? The bottom line: Conference ended in the black to the tune of \$21,459.80!! This substantial profit has now been divided between MRMTA and CFMTA/FCAPM.

We've been asked how we managed to do so well. Well, we knew right from the start that we needed to work hard to raise money to cover the expenses of hosting a National Vocal Competition. We applied for grant money and actively

sought out donations and sponsorships. Income exceeded our estimates and expenses came in pretty much right on target. All of this added up to a superb effort from all conference committee members, and the wonderful outcome we all dared to hope for – ending with a profit!!

We also want you to know that you are welcome to download, use or print photos from the conference free of charge. For any use other than personal, please credit "Carla Buelow Photography". Here is the link:

<https://cfmta-fcapm.smugmug.com/Conferences/2019-A-Century-of-Sound-Connections>

All the best to Edmonton in planning for 2021! We can hardly wait to see what you have planned!

Annette Hay and Evangeline Keeley - Conference Co-chairs



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Music Teaching in the Home Studio

by Gilles Comeau

Professor at the Music School of the University of Ottawa

Learning Music Reading

Learning to read music is a long and difficult process with mixed results. A lot of time and attention is given to the development of this skill in instrumental teaching classes. But, even after years of study, for many musicians, reading music remains an arduous activity and many fail to achieve a certain ease in deciphering a score. When we go through the available literature, we are first struck by the scarcity of research on learning to read music and we still know very little about the processes that allow a novice student to achieve mastery of musical reading. However, research on text reading has evolved considerably in recent years (Dehaene, 2007). We therefore want to explore how the data available on reading text can provide relevant information to the music teacher faced with the difficult task of teaching the basics of music reading.

The size of the musical notation

One might think that the larger the letters of a text, the easier it is to read. This is not correct. You should know that the bigger the character, the more it takes up space on the retina of the eye and the letters lose their graphic precision in the periphery of the visual field. Very large letters can be difficult to read and text in large print may take longer to decode. One can thus question the impact of the size of the musical notation. The vast majority of beginner methods suggest that spaced presentation and good-sized notes are preferable for the musician who is beginning to read music. It is unclear whether this trend in textbooks is adequate and the size of the notation symbols and the spacing on the staff could negatively affect the learning of a novice musician. If it is true, as some studies (Sloboda, 2005) have shown, that good music players proceed by decoding patterns and not by note-to-note reading, then it is clear that it is harder to perceive an arpeggiated chord or pattern with a single visual fixation when the size of the notation is larger. If more than one fixation is needed to recognize a single interval or chord, the playback process is slowed down.

L'apprentissage de la lecture musicale

L'apprentissage de la lecture musicale est un processus long et difficile aux résultats mitigés. Beaucoup de temps et d'attention sont accordés au développement de cette habileté dans les cours d'enseignement instrumental. Mais, même après des années d'étude, pour bon nombre de musiciens, la lecture musicale demeure une activité ardue et plusieurs ne parviennent pas à atteindre une certaine aisance dans le déchiffrement d'une partition. Lorsque l'on parcourt les recherches disponibles, on est d'abord frappé par la rareté des recherches portant sur l'apprentissage de la lecture musicale et nous savons encore très peu de choses sur les processus qui permettent à un élève novice de parvenir à la maîtrise de la lecture musicale. Toutefois, les recherches sur la lecture de textes ont considérablement évolué au cours des dernières années (Dehaene, 2007). Nous voulons donc explorer comment les données disponibles sur la lecture de textes peuvent fournir de l'information pertinente au professeur de musique confronté à la difficile tâche d'enseigner les rudiments de la lecture musicale.

La taille de la notation musicale

On pourrait penser que plus la taille des lettres d'un texte est prononcée, plus facile est la lecture. Ce n'est pourtant pas exact. Il faut savoir que plus le caractère est gros, plus il prend de place sur la rétine de l'œil et les lettres perdent de leur précision graphique dans la périphérie du champ visuel. Les très grosses lettres peuvent être difficiles à lire et un texte en très gros caractères peut prendre plus de temps à décoder. On peut ainsi se questionner sur l'impact de la taille de la notation musicale. La grande majorité des méthodes pour débutants donnent à penser qu'une présentation espacée et des notes de bonne taille sont préférables pour le musicien s'initiant à la lecture musicale. Il n'est pas certain que cette tendance dans les manuels soit adéquate et la grosseur des symboles de notation et l'espacement sur la portée pourraient influencer négativement l'apprentissage d'un musicien débutant. S'il est vrai, comme semblent le démontrer certaines études (Sloboda, 2005), que les bons lecteurs en musique procèdent par un décodage de motifs et non par une lecture de note à note, il est alors évident qu'il est plus difficile de percevoir un accord ou un motif arpégé avec une seule fixation visuelle, lorsque la taille de la notation est prononcée. Si plusieurs fixations sont nécessaires pour reconnaître un simple intervalle ou un accord, le processus de lecture est ralenti.

Music Teaching in the Home Studio - cont.

The importance of contrasting features

A common feature of all forms of writing is the contrast between high density lines on a light background. These contrasts make it possible to optimize the perception of the fovea of the eye and thus maximize the amount of information that the visual areas can transmit to each fixation. It is therefore not surprising that the different writing systems have all evolved into dark-lettered letters on a white background. Unfortunately, in recent years, music textbooks have become attractive color books in which the notation is often printed directly on a background of color, a distraction for the eye which tries to capture the notes arranged on the staff.

Colorful illustrations

With the advent of new graphic means and color printing, music textbooks have become colorful picture books. Publishing houses compete ingenuously to present a document where the illustrations can occupy a large part of the page, relegating the notation to the background. Few studies have analyzed the effect of illustrations on the musical reading process, however, the research we have done (Liu, Comeau, 2009, Lemay, Comeau, 2008) has shown that when reading a score on a page with colored illustrations, a large number of visual fixations are directly on the illustrated areas, whereas for a book without illustration, almost all fixations are made on the notation. Thus, in the first case, the visual areas of the cortex are occupied in part to register the illustrations, while in the second case, all the attention is put on the musical notation.

Colorful notation

It is important to emphasize that at the beginning of the musical reading, all the visual features are explored while all the elements of the symbol are "photographed": the shape, the position, the color, etc. The child makes no distinction between the characteristic elements of a symbol, such as the position of a note on the second line of the staff, and the elements not really related to the musical code that are used simply to "facilitate" the task of the player such as, in some methods, adding color to represent certain notes on the staff. The child may very well pay attention to more captivating visual features such as color and overlook more complex features such as placing a black ball on a five-line staff. The beginner pupil could thus be able to play the instrument simply by perceiving the color code. It is becoming more and more common for some textbooks to present color notes to identify points of reference in the

L'importance des traits contrastés

Une caractéristique commune à toutes les formes d'écriture est le contraste entre des traits de haute densité sur fond clair. Ces contrastes permettent d'optimiser la perception de la fovéa de l'œil et ainsi maximiser la quantité d'information que les aires visuelles peuvent transmettre à chaque fixation. Il n'est donc pas surprenant que les différents systèmes d'écriture aient tous évolué vers des lettres aux traits foncés sur fond blanc. Malheureusement, dans les dernières années, les manuels d'enseignement de la musique sont devenus des livres aux couleurs attrayantes où la notation est souvent imprimée directement sur un fond de couleur, une distraction pour l'œil qui tente de capter les notes disposées sur la portée.

Les illustrations colorées

Avec l'arrivée de nouveaux moyens graphiques et de l'impression en couleur, les manuels sont devenus des livres imagés et colorés. Les maisons d'édition rivalisent d'ingéniosité pour présenter un document où les illustrations peuvent occuper une grande partie de la page, reléguant ainsi la notation au second plan. Peu d'études ont analysé l'effet des illustrations sur le processus de lecture musicale toutefois, les recherches que nous avons effectuées (Comeau, 2014) ont certainement démontré que lors de la lecture d'une partition musicale sur une page avec illustrations colorées, un nombre important de fixations visuelles sont portées directement sur les aires illustrées, alors que pour une partition sans illustration, la presque totalité des fixations s'effectuent sur la notation. Ainsi, dans le premier cas, les aires visuelles du cortex sont occupées en partie à enregistrer les illustrations, alors que dans le second cas, toute l'attention est mise sur la notation musicale.

La notation colorée

Il est important de souligner qu'au début de la lecture musicale, tous les traits visuels sont explorés alors que tous les éléments du symbole sont « photographiés » : la forme, la position, la couleur, etc. L'enfant ne fait aucune distinction entre les éléments caractéristiques d'un symbole, comme la position d'une note sur la deuxième ligne de la portée et les éléments sans lien véritable avec le code musical qui sont utilisés simplement pour « faciliter » la tâche du lecteur comme, dans certaines méthodes, l'ajout de couleur pour représenter certaines notes sur la portée. L'enfant peut très bien accorder son attention aux traits visuels plus captivants comme la couleur et négliger les traits plus complexes comme le positionnement d'une boule noire sur une portée de cinq lignes. L'élève débutant pourrait ainsi être capable de jouer à l'instrument simplement en percevant le code de couleur. Il est de plus en plus fréquent de voir certains manuels présenter des notes en couleur afin d'identifier, pour le jeune élève, des

Music Teaching in the Home Studio - cont.

musical score for the young student. While this pedagogical choice can sometimes “simplify” the complexity of the notation, one must never forget that it does not necessarily contribute to teaching the organization and the “functioning” of the musical code, a step which is essential in the learning process.

CONCLUSION

The purpose of teaching music reading is to foster the development of a series of mental operations that allow decoding. Learning to read is successful when automatisms have been introduced allowing a smooth and fast reading. The analysis we have just done has demonstrated how the “new science of reading text” brings very relevant data for the teaching of music. Our presentation was able to identify some pedagogical paths and some warnings that could guide the music teacher.

points de repère dans la partition musicale. Si ce choix pédagogique peut parfois « simplifier » la complexité de la notation, il ne faut jamais oublier qu’il ne contribue pas nécessairement à enseigner l’organisation et le « fonctionnement » du code musical, étape pourtant essentielle dans le processus d’apprentissage.

CONCLUSION

Le but de l’enseignement de la lecture musicale est de favoriser le développement d’une série d’opérations mentales permettant le décodage. L’apprentissage de la lecture est réussi lorsque des automatisms ont été instaurés permettant une lecture fluide et rapide. L’analyse que nous venons de faire a permis de démontrer comment la « nouvelle science de la lecture de textes » apporte des données très pertinentes pour l’enseignement de la musique. Notre présentation a pu dégager quelques pistes pédagogiques et quelques mises en garde qui pourront guider le professeur de musique.

For the original study / Pour l’étude originale:

Comeau, G. (2010). L’apprentissage de la lecture musicale. *Revue de Recherche en éducation musicale*, 28, 83-104.

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Fryderyk Chopin: A Life and Times

An Interview with Dr. Alan Walker *by Janet Lopinski*

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In the literature of musical monographs, the monumental three-volume biography of Franz Liszt written by Alan Walker stands out as a masterpiece, presenting for the reader an unparalleled account of this composer's life and music.

Dr. Walker was born in England, where he earned certificates in piano from the Guildhall School of Music and Royal College of Music, and multiple degrees from the University of Durham. After lecturing at the Guildhall School of Music and University of London, he worked as a producer with the music division of the BBC for over a decade. He moved to Canada in 1971 and served as chairman of the music department at McMaster University, launching the first graduate program in music criticism in Canada.

Notable awards received in the course of his long and illustrious career include the Hungarian Liszt Society Medal, American Liszt Society Medal, Fellow of the Royal Society of Canada, Honorary Fellow of the Guildhall School of Music, Honorary Doctorate from McMaster University, the *Pro Cultura Hungaria* Medal from the Government of Hungary, and the Knight's Cross of the Order of Merit of the Republic of Hungary. Dr. Walker has been an active member of the Canadian Chopin Society, and was recognized as its first Honorary Fellow.

My first introduction to the work of Alan Walker was the *Chopin Companion*, a wonderful collection of essays that I came across as a graduate student. A few years, and many volumes later, I had the pleasure of hearing Dr. Walker lecture at The Royal Conservatory in Toronto, and was struck by the depth of his knowledge, and how he spoke as if he had known Liszt personally. Shortly after, I had the pleasure of serving with him on the jury of the First Canadian Chopin Piano Competition, and since that time have enjoyed the opportunity to become more closely acquainted with Alan and his work.

It was a great pleasure to discover several years ago, that with twenty-five years of focus on Franz Liszt behind him, Dr. Walker was turning his attention to the life of Chopin. The release of his new biography, *Fryderyk Chopin: A Life and Times* represents a decade of research, including study of primary sources in Warsaw, Paris, London, Washington, D.C., and New York. On one occasion, our paths crossed in Warsaw, and we met over cocktails at the historic Bristol Hotel, located just steps away from paths often walked by Chopin.

The interview that follows took place in February, 2017 at the Annual General Meeting of the Canadian Chopin Society in Mississauga, Ontario.

Janet Lopinski (JL): *We are all familiar with your definitive and critically acclaimed three-volume biography of Franz Liszt. When did the idea of writing a full biography of Fryderyk Chopin first occur to you, and how did the idea become a reality?*

Alan Walker (AW): After my Liszt biography was published, a work that had taken me 25 years to complete, I started to suffer from the literary equivalent of *post-partum* depression, and knew that the only way to cure it was to start work on another book. I immediately thought of writing about Chopin. Few of my colleagues in the field of Liszt research know that since my early childhood Chopin has always been my first love. Still, the decision was not easy because there are dozens of biographies of Chopin out there (some of them very good), and I saw no point in writing another one unless I could find new things to say. I also knew that I would have to travel to foreign archives to study essential documents. I am not the sort of biographer who stays at home and makes things up as I go along.

JL: *Your research for this book extended over ten years, and included examination of primary sources in Warsaw, Paris, London, New York, and Washington DC. Tell us something about your experiences in Warsaw, and your interaction and collaboration with the Fryderyk Chopin Institute.*

AW: I always enjoyed my work at the Fryderyk Chopin Institute and found the archivists there invariably helpful. As you know, the Institute is sponsored by the Polish government and its state-of-the-art facilities exist to conserve and promote the heritage of Chopin and his music. The head of the Institute, Dr. Artur Szklener, has assembled a first class team of specialists who make everything available to the visiting scholar and do their best to deal with Chopin-related questions, often of the most esoteric kind. And when they cannot help, they put you in touch with people who can. That is how I met Piotr Mysłakowski. Piotr's research on Chopin has transformed

Fryderyk Chopin: A **Life** and **Times** - cont.

the field, especially that part of it dealing with the composer's early years in Warsaw and its environs. It was Piotr who drove me hundreds of kilometers across Mazovia in search of Chopin-related locations – Szafarnia, Sanniki, Kalisz, Kikól, and of course Żelazowa Wola, Chopin's birthplace. No location was too remote. We even undertook the 300-kilometer journey from Warsaw to "Antonin", Prince Radziwiłł's hunting lodge where Chopin stayed and gave lessons to the Prince's daughter, Wanda. These expeditions were a reminder of what I have elsewhere described as the "geography of biography" - the indispensable experience of visiting the places about which one writes, or risk losing the possibility of bringing them to life on the printed page.

JL: *The book has been described as a "corrective biography". Can you comment briefly on that, and give us a few examples of the most grievous errors or most extravagant myths that have been corrected?*

AW: Contrary to the literature, Chopin was never a pupil at the Warsaw Conservatory and never studied the piano there. Rather,

after he had finished his studies at the Warsaw Lyceum, he enrolled in the newly-created High School for Music, which was linked to the University and was where he studied composition with Józef Elsner.

There is a charming story attached to the *D-flat major Prelude* (nicknamed "The Raindrop") which was supposedly inspired by the sound of rain falling on the roof of the Valldemosa monastery where Chopin and George Sand stayed during the winter of 1838-39. The architecture of the monastery would have made that impossible. There is an entire floor above the cell where Chopin stayed, making raindrops or anything else that happened to fall on the roof impossible to hear. The first edition of the Preludes (1840), proof-checked by Chopin, carries no mention of raindrops. The tale comes to us from Sand's autobiography, published five years after Chopin's death, in which she sometimes lets her novelist's pen run away with her.

We are told that when Chopin left Poland in November 1830, he took with him a goblet of Polish earth which was sprinkled over his grave when he was buried in Père Lachaise Cemetery,

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Fryderyk Chopin: A **Life** and **Times** - cont.

on October 30, 1849. It's a romantic legend, but nothing more. In any case, why would Chopin take Polish earth with him when he left Poland, since he had every intention of going back after briefly visiting Vienna? It was the November Uprising, which broke out three weeks after he left home, that prevented him from returning and forced him to settle in France – minus that goblet. It was Chopin's family in Warsaw who sent Polish earth to be sprinkled over his grave at the time of the unveiling of the composer's monument in Père Lachaise Cemetery, one year after his death, on October 17, 1850. It has been well said that facts are stubborn things.

Chopin suffered from tuberculosis, not cystic fibrosis – a rival medical diagnosis that only gained currency after WWII. A visual inspection of Chopin's heart was carried out on April 14, 2014, when the organ was temporarily removed from its resting place in Warsaw's Church of the Holy Cross. Many photographs were taken and the membrane vesicles associated with tuberculosis were clearly visible.

The deathbed note in which Chopin was supposed to have instructed his physicians to open his body so that he did not have to suffer the fate of being buried alive, was not written by Chopin. It was written by his father Mikolaj Chopin, shortly before the latter's own burial in 1844, as graphological analysis of the handwriting shows.

JL: Can you share one of your favourite anecdotes about Chopin in his childhood and youth in Poland?

AW: This is a difficult stretch of territory which we must cross with caution. Many of these childhood anecdotes were passed along to Chopin's first biographer Maurycy Karasowski (1877) by the composer's younger sister Izabella, drawing on memories that were already more than fifty years old at the time, and impossible to confirm. Still, there is one that for me contains the ring of truth. When Chopin was only eight years old and already a well-known prodigy he gave his first public concert in Warsaw, playing a concerto by the Bohemian composer Adalbert Gyrowetz. We are told that Chopin's mother Justyna had dressed Fryderyk somewhat like an English boy of fashion, with short knickerbockers and a large white lace collar over a dark velvet jacket. When Fryderyk got home and Justyna asked him what the audience had admired most, he is supposed to have replied, "My collar, Mamma!" Before dismissing the story as a branch of fiction, we should recognize that it chimes with everything we know about Chopin in later life. He was meticulous to the

point of obsession about his personal grooming. His pre-concert ritual often involved tailors, hairdressers, and personal valets, whose approval had to be met before he faced the scrutiny of an audience.

JL: Now that you have completed what I'm sure will become the definitive biography of Chopin, to stand alongside of the Liszt biography, I think it is safe to say that you are more closely connected with these two composers than any other living being! If we could bring both of them back today, what do you think they would say to each other?

AW: First some background. Whatever the existing biographies tell us, there were never any close bonds of friendship between Liszt and Chopin, except perhaps during Chopin's first couple of years in Paris. At that time (1831-33) Liszt helped Chopin to get established, and in return Chopin dedicated his first set of *Etudes, op. 10* to the Hungarian composer. Later on their friendship cooled. Chopin did not like Liszt's compositions although his admiration for Liszt the pianist was unbounded. We must remember that Chopin died when Liszt was only 38 years old, so he never witnessed Liszt's growth as a major composer, the creator of the *B minor Piano Sonata*, the "Faust" Symphony, and the late works which opened the door to Debussy, Ravel, and Bartók.

So the question you ask is an intriguing one, even though we have to use our imaginations to come up with a plausible answer. I think the two composers might be pleasantly surprised to learn that they are both now in the Pantheon – fixtures in the concert hall. During their respective lifetimes this did not seem to be a likely possibility. I hope that Chopin would acknowledge the importance of Liszt's celebrated masterclasses in Weimar, Rome, and Budapest in which he introduced Chopin's music to the next generation of concert pianists, three of whom became leading exponents of Chopin's music: Hans von Bülow, Moriz Rosenthal, and Raphael Joseffy (who also became one of Chopin's editors). I can imagine Chopin saying to Liszt: "And there's something else we have in common as well". "What's that?" Liszt might ask, still searching for connections. "We both have international airports named for us. The Fryderyk Chopin Airport in Warsaw, and the Ferenc Liszt Airport in Budapest!" That's progress.

Dr. Janet Lopinski has performed as soloist and collaborative pianist, and presented lectures, workshops and master classes across North America, She is Senior Director of Academic Programs at the RCM and Artistic Director of the Canadian Chopin Society.





Ask Lori: Teaching Tips for Everyday Lessons

by Lori Elder

Q. How can I make efficient use of my practice time so I can accomplish as much as possible?

A. Using your time wisely at the piano is very important. It is easy to practice quite a long time but not get as much done as you had hoped. Here are some common practice habits that chew up time:

- Practicing the section you already know. I tell my students “Everyone is a Hero on bar one!” You need to skip ahead to a new section, or a weak area that needs work.
- Spending too long on one piece, and not allowing time for other pieces that need work.
- Starting with the same piece every day.
- Putting something off for so long that you never get to it. (Hmm, sounds kind of like my house cleaning!)
- Jumping back too far to correct an error.
- Frequent interruptions and distractions.
- Not fully concentrating.

I’m sure we can all relate to this kind of practicing – I know I can. Here are some tips to practice productively and get more results out of your time at the piano:

- Break the piece into sections and practice the weakest areas first.
- Isolate the exact problem spots. This may only be a few notes, or even one note! Once you find the exact trouble spot repeat only what is necessary.
- Practice slowly. Find a metronome tempo for slow practice, pencil this in your score, then do this tempo.
- Start on the last page. Number the sections from the end of the piece, then do the last section, the last two sections, the last three sections etc.
- Grind in the fingering you are going to use. Inconsistent fingering can use up a lot of time, not to mention all the headaches it can create later on. Decide on your fingering and stick to it.
- Put a box around all the 16th note passages and practice them staccato, with rhythms and accents.
- Do some separate hand practice, especially the LH.

- Each repetition must be like a first time. Think about it: how many chances do you get in performance? One! So instead of doing many quick repetitions aim for one quality rendition. Play once, put your hands down on your lap for a few seconds, then repeat. This helps make each repetition more meaningful and like a performance.
- Have a goal of what you want to accomplish before you start practicing – for example, memorize lines 1 and 2, or get a section up to 104 on the metronome, or something like that.
- Set a schedule for yourself of how much time to allow for each piece, technique, ear training and sight reading.
- Don’t start with the same piece every day – change it up!
- Highlight all the dynamics, accents, tenutos, *sf* etc. and ask yourself: am I doing these?
- Look up all the terms and be sure you are doing them.
- Divide your practicing into several sessions throughout the day if this is more productive for you.
- Minimize distractions around you. Keep your cell phone in another room so you aren’t tempted to keep checking it.
- Make a recording, then listen to this and assess what still needs work.

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.





Some Much-needed Clarity in Piano **Playing** and **Teaching**

Prahudhas Ivanson

I have discussed two issues in this article which, first and foremost, need clarification in piano playing and teaching:

1. *The concept of “Weight” as applied to piano playing.*
2. *Cantabile playing on the piano (with its allied Portato touch).*

1. *The New Grove Dictionary of Music and Musicians states, under the entry “Touch”, that “Volume of tone is entirely controlled by the speed at which the key descends, and this in turn is determined either by the amount of arm-weight released or by the amount of downward exertion otherwise imparted.”*

1. What exactly is meant by arm-weight? **Weight is gravity acting on mass**, and if we literally release the weight of the arm on to the keys (causing a free fall of the arm under the influence solely of the force of gravity), the arm will collapse at the wrist, leaving the finger tips on top of the keys without depressing them to produce tone. (It should be noted that it always requires some slight effort to keep the arm in the piano playing position).

The well-known English pedagogue Tobias Matthay advocates stabilisation of the base by means of arm weight, caused by recoil from the depression of keys. James Ching, who has conducted experiments with professors of Physiology and Mechanics of the University of London has proved that the action of muscle viscosity renders the changes involved in this process impractical. He has found out that the total time occupied by the descent of the key varies between 1/10th to 1/150th of a second, whereas it always takes longer than one-tenth of a second for a change in the state of our muscles. Thus it is always pressure that is applied in depressing the piano keys.

Expanding on this, there are three kinds of joints involved in piano playing, viz. the joint/s of movement, joints of transmission (through which the energy is conveyed) and joint/s of stabilisation (which prevent the reactionary movement as a result of the exertion on the keys, or the backward reaction to the forward action). The finger joints usually operate as a whole from the knuckles.

Muscles work in pairs, one for downward action known as extensor and another for drawing back known as flexor. They are found just behind the lever concerned: for example, the

muscles for operating the forearm are found in the upper arm, the biceps in front for flexing the forearm and the triceps at the back for extending the forearm.

There should be just enough tension – which is antagonistic muscular contraction – in both the extensor and flexor muscles associated with the joints of transmission and stabilisation for them to be firm and not give away as a result of the exertion in the joint/s of movement. This fixation is of course not constant but interspersed with states of relative relaxation, as per the construction of the musical passage. Proper co-ordination of tension in the joints of movement, transmission and stabilisation is one of the most important prerequisites for a successful technique – as the American investigator Otto Ortmann has put it, preventing “spread of tension” from taking place between the various joints.

The concept of “Relaxation” has to be properly understood in its application to piano playing. The pernicious doctrines of ‘key hitting’ (hitting the keys with the fingers) and ‘key-bed squeezing’ (pressing the keys into the key-bed) which characterised piano teaching in the German conservatories of the nineteenth century resulted in excessive tension in piano playing.

(William Townsend, in his book *Balance of Arm in Piano Technique* puts it humorously thus: “The piano keys, in their nature as levers, do not differ from the pedals, or from the keys and pedals of the organ. The pianist would not raise the sole of the foot and strike the pedal. When these levers are touched before being pushed down this is in conformity with the laws of mechanics. Why should the piano keys be struck, when the organ keys and pedals of both organ and piano are pushed? Surely it cannot be that because the piano is a percussion instrument, with hammer striking wire, the player imagines that the key, also, must be struck – that because there is a hammer at one end of the lever it is necessary to have a hammer at the other end.”)

The reaction to this trend, which set in at the turn of the century, swung so much to the other extreme as to give the impression that the piano could be played without any tension at all! The truth of the matter is that all unnecessary tension, which results in rigidity, should be done away with. ►

Some Much-needed **Clarity** in Piano **Playing** and **Teaching** - cont.

The presence of more tension than what is required – which results in stiffness or rigidity – not only spoils the tone, but cramps the playing as well.

This extreme reaction as theorised by 20th century pedagogues like Matthey and Breithaupt – that the piano could be played without any tension, or antagonistic muscular contraction – is, practically considered, totally invalid. Arnold Schultz, in his book **The Riddle of the Pianist's Finger** examines the piano playing theories of Leschetizky (as put forth in “The Groundwork of the Leschetizky Method” by Malwine Bree), Breithaupt and Matthey, and concludes that if any pianist were actually to put the basic theories of these teachers into operation, he would literally be unable to play the piano at all! Relaxation is the avoidance of all excessive tension (which results in stiffness or rigidity), and not the elimination of all tension, as advocated by some legendary teachers.

These empirical theories took into consideration at the most only the laws of mechanics, with almost total disregard of the physiological aspect of playing. As James Ching says, the human organism is not constructed in such a way as to act quickly

enough to bring into operation the theoretical mechanics of the relaxation theories. The human body is certainly an accommodating piece of mechanism, but it has its own special limitations, and any formulation of piano technique has to take these limits into consideration. **Physiological mechanics** should be considered while formulating technical procedures, which procedures cannot be built on figments of the fancy!

We can thus finally conclude that weight as a separate factor has no practical bearing on playing the piano, and that it is always pressure brought to bear on weight that is actually employed.

2. In this section of the article, I shall discuss various kinds of touches depending on their duration – starting from staccato and staccatissimo; leading on to that elusive, vital factor in piano playing, cantabile playing; portato and legatissimo.

Tobias Matthey has characterised legato as maintaining just enough effort to keep the keys depressed and staccato as cessation of that effort. (“Resting at the depressed-level and surface-level of the keyboard” respectively). However, except in certain slow passages where such harpsichord-style non-legato



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Some Much-needed **Clarity** in Piano **Playing** and **Teaching** - cont.

may be appropriate, staccato playing on the pianoforte requires a distinct ricocheting action using the flexor muscle, after the key is struck. This enables the staccato to be crisp, and not merely a shortening of the note-length.

Mezzo-staccato, plain and simple, is just a half staccato, which is not as abrupt as a staccato; staccatissimo is the exact opposite, an extreme form of staccato, in which the *caesura* is more abrupt than in staccato.

Legato is binding one note to the next, in which the first note is silenced exactly as the second note is sounded. Cantabile requires, in addition to it, pressure touch, which ensures that the key comes up gradually as it rises to the surface before the succeeding note sounds.

Two relatively recent books on piano teaching cite a slight legatissimo overlap of tones as the contributing factor to cantabile, or 'singing touch' on the piano. Kendall Taylor's *Principles of Piano Technique and Interpretation* (published in 1981) and Fanny Waterman's *On Piano Teaching and Performing* (published in 1983) hold similar views on cantabile.

According to Kendall Taylor, "an artist who knows well what he is doing may deliberately choose to play a legatissimo that includes a minimal overlap of tone. This fractional overlap is designed to cover (or to mask) the hammer-hit of the new note, and the first of the two notes concerned will be damped as soon as possible after the second note is heard. In a normal legato the first note is damped precisely as the second note sounds."

This legatissimo overlap of notes does not normally happen in cantabile, and is not the contributing factor to it. In brilliant passages where normal legato is employed, the *arm is in a self-supported state* and the **condition of the wrist** should be such that when pressure is applied to the wrist from above, it should resist the pressure and not give way; whereas if pressure is applied from below, the whole hand along with the forearm should rise as one from the elbow joint. In the method of *arm pressure conveyed on to the keys* through the fingers (for cantabile) **the condition of the wrist** when pressure is applied to it from above should be the same as in the case of the self-supported arm, i.e., it should not give way; whereas if pressure

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Some Much-needed **Clarity** in Piano **Playing** and **Teaching** - cont.

is applied from below to the wrist in this case, the wrist should yield so that it bends upwards, leaving the finger tips in contact with the keys.

This latter condition of the arm in lyrical passages ensures that the key rises to the surface from its depressed position gradually rather than abruptly – as in the case of the self-supported arm in normal legato.

Portato is an important touch form in piano playing which has never been adequately explained. It should be noted that *Portamento* was the earlier term used for this touch, later replaced by *Portato*. *Portato* is indicated by staccato dots with a slur above. Its variant is called *marcato*, indicated over single notes/chords by a dot with a dash above (as in the last movement of Beethoven's *Piano sonata in A flat major, Op. 110*). *Portato* involves, along with slight detachment between notes/chords, close hand touch without percussion, arm pressure conveyed to the fingers (pressure touch) and a gradual release of the keys as they come up to the surface level from the depressed position.

In harpsichord playing, in which tonal inflection by varying finger force was barely possible, accentuation was effected by slightly

delaying the entrance of the note (an agogic accent). Couperin, in his *L'Art de toucher le clavecin* writes: "In such cases where stringed instruments would increase their volume of sound, the suspension (slight retardation) of the sounds on the harpsichord seems (by a contrary effect) to produce on the ear the result expected and desired." An example of suggestion of a musical effect through contrary means in piano playing is in *Portato*.

Portamento (literally, 'carrying'), as applied to the voice, or a bowed instrument, or the trombone, means carrying on the tone from note to note without gaps, and momentarily sounding pitches in between two notes thus indicated in the notation. (It should be noted that in the playing of instruments of the violin family, **Portamento** refers to the sliding effect mentioned above, while **Portato** refers to a kind of bow stroke between legato and staccato – with an effect somewhat similar to that on the piano). Due to the impossibility of attaining this gliding effect on the piano, the same effect is – contrarily – suggested in piano playing through a slight break in between notes or chords and a lingering fade-off between neighbouring tones through gradual key-release and the resultant gradual damping, which characterises *Portato*.

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Prabhudhas Ivanson is a Licentiate of Trinity College of Music, London (LTCL) in piano playing and Licentiate of the Royal Schools of Music, London (LRSM) in piano teaching. He has also done AMusTCL of Trinity College in theory and practice of composition.

His path-breaking articles on piano acoustics, and piano touch and tone have been published in British acoustics and music journals (Acoustics Letters, EPTA's Piano Journal and Music Teacher of London) since 1984, and most recently in the Spring 2019 issue of the Canadian Music Teacher journal.

Prabhudhas introduced EPTA (European Piano Teachers' Association) to India in 2004, of which he has been Founder-Director ever since. He has collaborated with various important western music centres all over India since 2006 in organising western classical music concerts by foreign artistes. He is the editor of the journal The Classical Piano, issued on behalf of EPTA India Associates.





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CNCM was deeply saddened in September by the passing of Manitoba composer, Rémi Bouchard. Rémi was a strong supporter of CNCM, contributed works to many volumes of *Northern Lights* and *Making Tracks*, was a frequent guest composer at Summer Sizzle and treasured CNCM Honorary Licentiate recipient.

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When Horatio Spafford composed "It Is Well" (c. 1873) he had just received news of the death of his four daughters in a tragic accident at sea. Pouring out his grief, yet buoyed by his faith, he wrote:

*When peace, like a river, attendeth my way,
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Whatever my lot, Thou hast taught me to say
It is well, it is well with my soul.*

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- RCM students of The Phil and Eli Taylor Performance Academy for Young Artists took First Place in both the Senior and Junior Divisions at the fifth Canadian Chopin Piano Competition. Catherine He won the Junior Division while Lingfei Xie won the Senior Division.
- The RCM is pleased to announce the artists who have been accepted into its Rebanks Family Fellowship and International Performance Residency Program for the 2019-2020 academic year. They are: Sydney Baedke, soprano (Alberta), Jillian Bonner, mezzo soprano (New Brunswick), Ryan Davis, viola (Saskatchewan), Rosie Gallagher, flute (Australia), and Byungchan Lee, violin (British Columbia).

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- January 14, 2020 – Exam registration opens (May/June exam session)
- January 26, 2020 – Enrollment deadline for the Online Piano Teacher Course Winter session
- March 3, 2020 – Exam registration deadline (May/June exam session)



Review of Publications Critique de publications

ROYAL CONSERVATORY VOICE SERIES 2019

Level 3 - 4

I am impressed with the newest edition of the RCM songbooks. The variety of styles and inclusion of languages supports the development of the singer throughout their course of study. Many songs are carried forward from past editions.

Level 3

Repeats

- *To the Lute (Schubert - great)*
- *Aupres de ma blonde - (good)*
- *Cara Mamma - (Yah)*
- *Come By the Hills - (awesome)*
- *Simple Gifts – new arrangement by Donkin*
- *Birds No More Shall Sing – good Baroque model*
- *Canadien Errant - (the best French Canadian folk song)*
- *Computer Cat – fun story and swing style*
- *Coconut Man – fabulous Rhumba!*
- *The Stars Are with The Voyager*

New !

- *The Ash Grove – great Welsh Folk song (English Only)*
- *Night Herding Song – Cowboy tune, pentatonic, clean octave leap*
- *La tragique historie of petit Rene – Funny French story, Catchy minor tune.*
- *The True Light is You – A contemporary, dreamy song, the melody based mainly on sequences, one of descending perfect 5th's the other is major 2^{nds}, which creates an ethereal whole tone scale sound.*
- *The Wind – a perky little tune about the effects of the wind. 1st and 3rd verses are in D major 2nd is in d minor, with a mini refrain. Uses full octave range. Expressive dynamics help to convey the smell and effects of the wind.*



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Level 3

New - cont.

- *There is a Tall Fir Tree* – A lovely vibrant melody and lyric to match. Describing nature and beauty that can exist even within the city. G major, Range of 9th (D to E), ends on a dominant, giving a feeling of floating free!
- *My Cedar Canoe* – A lovely poem set to a delightfully flowing tune of basically 2 melodic phrases repeated with alterations to facilitate text. A contrasting phrase mid-song (a mini bridge or should I say ‘portage’), leads us back to a clever variation of the initial phrase to the end of the piece on the dominant, as if floating away. Neat!
- *Pussywillows, Cat-tails* – Gordon Lightfoot is a folk music icon of course. Some tricky rhythmic elements to negotiate in this arrangement, but very similar to his original. Three verses $\frac{3}{4}$ time, g minor accompaniment varies from broken to solid chords, to counter melody fills, but never gets in the soloist’s way. This song is guaranteed to bring tears in the audience.
- *If I Only Had a Brain* – My signature song! This version actually includes the text for all 3 characters from the original ‘Wizard of Oz’ – Scarecrow, Tin Man, and Lion. Includes the ‘recitative’ sections as well.
- *Last Night I Had the Strangest Dream* – A great piece for Remembrance Day, poignant text about signing global peace treaty. It has a hymn like form, AA’BB’, 2 verses with a short recap of verse 1 to end. It is a timeless old song (1950).

Level 4

Repeats

- *The Morning Star* – French and English lilting melody *Frullingslied* – only in German again (but in an earlier edition one can find a good English rendition) Schubert’s melodies are the best!
- *Ich Steh An Diener Krippen Hier* – an oldie but a goodie – German and English, a chorale from Bach’s Christmas Oratorio
- *The Gospel Train* – Good Spiritual about becoming a believer.
- *L’ete* – Terrific French song about summer (except the mosquitoes and ants at a picnic!)

New !

- *My mama me aconsejaba* – Humorous Mexican folk song about avoiding love. Lively $\frac{6}{8}$ tune with a big range (D – F) and lots of leaps of sixths and sevenths. Spanish melody and rhythmic accompaniment. It uses tonic minor/major shifts, $\frac{3}{4}$ time, reminds me of *Malaguena*
- *Gioite al canto mio* – Italian and English text, from the opera ‘Euridice’. Typical Renaissance-era aria, accompaniment resembles a harpsichord baso continuo with moments of embellishment – melody is all yours, singer! Range is moderate (F-D), but vocal warmth and breath support will be an asset for successful performance.
- *In Sherwood Lived Stout Robin Hood* – An English Renaissance, through-composed melody. Three long verses, huge range (m.C-F); ambitious students will love the challenge of the leaps and tonal/harmonic shifts.

- *She’s Like the Swallow* – The hauntingly beautiful Newfoundland folk song was previously in a higher level book (7 or 8?). Melody and key are unchanged, some dramatic expression and markings have been added, and Cassails accompaniment style varies from verse to verse, giving the singer some freedom yet still supportive.
- *Gloria in Excelsis* – A straightforward C Major melody with some calypso syncopation, accompanied by arpeggiating chords and simple riffs. A delightful telling of the Christmas angels’ proclamation, the star leading the wise men to the stable and the echoing of the glories to a long-time triumphant finish. Octave range E to E with an optional high G at the end.
- *If You Become the Moon* – Sweet, a love poem. In $\frac{6}{8}$, the melody is just beautiful and romantic, with some novel and quite unexpected endings to each verse. The final verse is extended melodically, with thicker chordal accompaniment to emphasize text, which then ebbs gently away as the song ends on a tender and uplifting mediant.
- *Abends...* This is Humperdinck’s ‘Evening Prayer’ in German (from Hansel and Gretel). A timeless beautiful melody, and a great intro to learning German, much repeated and recognizable text
- *Singing in the Rain* – A timeless classic that needs no babble from me.



Review of Publications

Critique de publications

Level 4

New - cont.

- *Let In the Clear* – Difficult to describe this piece, be prepared to buy your accompanist anything they want!! You will both feel the burn learning these complex rhythmic combinations and juxtapositions. Melodic form is AABA which seems simple enough. One verse comfortable range. But what key is it in?? I think eventually he sets down in C, but the chord combos throughout are varied and colorful, and no direct help to the singer, in fact downright distracting, even to look at!
- *The Bee and Butterfly* – A rollicking bolero, piano trying to cover melody, as well as the rhythmic underlay. If the singer is independent, I would probably skip the melody line and add the offbeat chords instead. A fun story of a sad caterpillar becoming a butterfly, then she is able to fly off with the beloved bee. Bridge section features melodic sequencing depicting the transformation.
- *May Sunshine Light Your Way* – Form AABA'. 2 verses, tag ending. A sincere American version of the Irish blessing concept. Some obvious intervals to use as training/recognition (4th, 5th, 6th). Accompaniment is supportive without being 'in your face'. Great solo for end of church, recital or concert.
- *Different* – A very challenging theatre piece from 'Honk'. It's about being the 'ugly duckling' (who is actually a goose or a swan depending on your story). A recitative opening, three verses with refrains and bridge. Accompaniment is supportive but doesn't double, melody is loaded with large leaps and strange fragments, complex rhythms, lots of expressive elements in dynamics and tempi. But a masterpiece in the making!
- *Song for the Mira* – This song has made a reappearance of late, in part due to Canada's 150. It's a lovely Maritime folk song about a river in Cape Breton, the sights and sounds, people and memories. The Gaelic(?) vibe shows in the syncopation and the use of reversed dotted rhythm. The sentiment of the lyric reminds me of songs like 'Take me Home Country Roads' or 'Homeward bound'. Piano is with the singer note for note, so rhythmic alterations from verse to verse must be coordinated. A real crowd pleaser any time anywhere!

Clayton Braybrook - Saskatchewan

Winter 2020

ROYAL CONSERVATORY VOICE SERIES 2019

Voice Vocalise & Recitative Levels 5-8, 9 & 10 High & Low

The first thing I did when I received my books was to compare & contrast them with ones published in 2012 & 2005. It was easy to do with the new & "old" syllabi. I was pleased to see that most of the vocalises were continued in these newly published books with some pleasant added surprises.

I believe that part of the voice teacher's mandate is not only to guide singers in technique which will allow for good vocal health and sound, but also to have their students gain musical and historical vocal knowledge to sing meaningfully for a lifetime. Building up a vocal library is an important part of a voice teacher's guidance and the anthologies provided by the Royal Conservatory helps with this task immensely.

Many singing professionals have used these vocalise books for practising developing intelligent phrasing, smooth line and musicality awareness, as well as for preparing for RCM exams. Generally, these books introduce teachers and students alike, to the great voice teachers, coaches and the techniques of previous times, mostly 18th & 19th centuries.

One thing I noticed is that **Levels 5-8** are included in a single book, unlike previous times. As no recitatives are included in this compilation, there are some wonderful vocalise additions. For example, in Level 8, two Rossini Vocalises and a lovely Bernhard Lutgen piece. In previous years there have been nine vocalises for level 8, however, this publishing season, includes eleven.

In fact, each level has had one or more added vocalises to give us a total of 38 pieces. In **Level 5**, the Bordogni and Concone vocalises have been omitted, but the Lyon, Marchesi, Glinka, Mascheroni have been included as well as four Panofka pieces.

In **Level 6**, a second Bordese and Panseron have been added to the 2012 edition. *Vocalise in G Major, op. 85 no. 3* by Panofka was also added to give us a total of nine pieces in this level.

In **Level 7**, we have ten vocalises in which we are treated to Tosti, four Concone, three Panofka, one Panseron and one Sieber.

With all the variety of choice given in this vocalise anthology, we would be most blessed to have it on our shelf to share with our singing students as well as for ourselves to study. This is our opportunity to continue our quest for new learning experiences, 38 in total.



Review of Publications Critique de publications

ROYAL CONSERVATORY VOICE SERIES 2019

Voice Vocalise & Recitative Levels 5-8, 9 & 10 High & Low - cont.

In the **RCM 9-10 Voice** anthologies, an abbreviated “International Phonetic Alphabet (IPA)” chart has been included. In **High Voice 9**, there are seven vocalises featuring Concone, Bordogni, Panseron, Mercadante, Lutgen and two Rossini. In **RCM High Voice 10**, there are also seven vocalises. The publisher has kept *Vocalise in A Minor* by Nava, *G Minor, op 12, no.6* by Concone, and *A Major, op. 31, part 2, no. 29* by Marchesi. *Vocalise in E minor* by Faure, *Vocalise in G Minor* by Bordese, and two *Vocalises in G Major*; one by Marchesi and the other by Lutgen have been added to round out the choices for either Soprano or Tenor.

There are seven recitatives from which to choose for **Soprano level 9** and eight recitatives for **Soprano level 10** featuring Handel, Gluck, Haydn, Mozart, Sullivan, Donizetti, Bizet, von Weber, and Bach. Not only are these exciting recitatives to study, but so also the works from which they come. These recitatives lead us into how to become an informed musician/singer. The works, like *The Messiah* are still performed today and the recitative would be a great audition starter for the interested singer/performer. What is also a great plus is that the publishers have continued their practice of including information notes at the bottom of the pages from which to glean a starting point for researching into the selected piece for performance.

You will find that informative notes appear in all the recitatives in the **Low Voice 9 & 10** Levels. There are five Vocalises in the **Level 9** section and eight Vocalises in the **Level 10** section. Your choices can be made from Concone, Bordogni, Glinka, Panofka, Lamperti, Nava and Sieber. Almost like ice-cream flavours, it will be a research project picking out the perfect vocalise and when you do, you will have had an excellent experience in learning the fine points of singing the “noble” sounds (excuse me please, Pavarotti).

The **Recitative** sections offer **Mezzo-Sopranos and Contraltos** seven selections in **Level 9**, from Handel, Offenbach, Mendelssohn, Rossini and Sullivan, choices from Oratorio, Opera, Operetta. In **Level 10**, there are again seven selections to choose from, ie; Bach, Mozart, Gluck, two Bizet pieces, Handel and Sullivan. These are wonderful opportunities to practise your languages in a speaking rhythm with energy and excitement. Recitatives are great for this.

The recitatives for the **Baritone/Bass** include Mozart, Handel, Cherubini, Sullivan, Donizetti, Mendelssohn. Six in all for **Level 9** singers. **Level 10** singers will be able to choose to sing from Bach, Mozart, Sullivan, Rossini, Thomas, and Handel – eight in all.

These three **RCM Vocalise and Recitative Books** (as well as the Syllabus), not only keep us up-to-date with the performing requirements of the RCM, but also serve as background research vehicles in the historical data needed to be truly prepared and informed about what and how one is singing. They are great additions to one’s library of music and provide excellent vehicles from which one can study and perform. There is a substantial benefit to having these books on hand for anyone wanting to learn more, sing more and use more of what they already know in advancing the beautiful voice in themselves and their students. What a bargain!!!

Arlene Collins - Manitoba

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Review of Publications Critique de publications

SOUND ADVICE Levels 6 and 7

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Sound Advice Publishing

Sound Advice Theory and Ear Training is a comprehensive set of 8 books that relates music sounds to their symbols by combining written and aural theory to create true musical literacy. They are available coil bound or shrink wrapped, and 3-hole punched. For an overview of this series see the Spring 2019 edition of *CMT* magazine.

Levels 6 and 7 follow the format established in Levels 1 through 5 – a preface with information about how to use the book and suggestions for daily ear training practice, 24 lessons which cover the course material, charts and games, answer keys and an appendix. Each lesson contains several pages of information followed by two pages of written theory worksheet and an ear training worksheet for listening. Online access to audio tracks is included. Layout is straightforward and easy to read in black and white with a simple Professor cartoon character who offers advice and suggestions.

Level 6 begins with simple and compound meter review and then moves on to introduce double sharps and flats, 'tendency tones' and major key signatures – now up to 7 flats and 7 sharps. Later on, this is applied to the three minor scale forms. Scale degree names and the circle of 5ths follow, as well as a description of harmonic progressions and tonal music. An closer look at compound meter is followed by introducing various new rhythmic units. A review of intervals sets the stage for augmented and diminished intervals, altering the upper or lower notes of an interval, and inverted intervals as well as the tritone and a discussion of consonant and dissonant intervals. Chord progressions, melody writing, harmonizing a melody with chords, keyboard style, cadences and transposition are all taught in this level. The charts in the back of the book include an interval practice chart for both ascending and descending intervals, a chord practice chart and song clues for various intervals as well as terms.



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Music Theory 911

Online professional development seminars exploring Levels 9, 10, ARCT Harmony and Analysis

All courses are taught by **Joe Ringhofer** and may be attended in real time or via the recordings.

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SOUND ADVICE Levels 6 and 7 - cont.

Brenda Braaten / Crystal Wiksyk

Level 7 reviews key signatures, the circle of 5ths and major and minor scales before dealing with scale relationships – relative, parallel, and enharmonic major and minor. Writing intervals below given notes, inverting intervals and compound intervals are covered.. A review of music styles covered in earlier levels leads into 20th century styles where whole tone, pentatonic, blues and symmetrical (chromatic, octatonic) scales are introduced. Later in the book 20th century rhythm such as hybrid meter and non-traditional time signatures are learned. Polytonality, atonality and non-traditional chords are also taught. Various qualities of triads in keyboard style as well as four part texture sets the stage for learning functional chord symbols, root/quality chords symbols and cadence writing. V⁷ and LT °7 chords are taught as well as completing measures with rests and transposing in minor keys. Instruments of the orchestra are featured as well as a 20th century style chart and pieces from that era.

The ear training segment is stellar covering a wide range of skills from interval and chord identification to rhythmic and melodic dictation and more. The sound files have the instructions read aloud for the first 3 lessons after which the student is presumed to understand the process. Rhythm is established by stating 'quarter note beat'. I was especially pleased to hear various instruments used in the sound files. An answer key is found at the back of each book.

This series is well thought out, thorough and comprehensive, from the individual lessons to the work sheets, answer keys and extra charts and appendices. I particularly appreciated instruction and explanation that took the mechanics of theory past mere practicality and utility into understanding and comprehension. I highly recommend this product!

Joyce Janzen - British Columbia

IN THE MOOD FOR MODES Book 1

Debra Wanless

Debra Wanless Publishing

This clever book is divided into 7 sections – each one featuring a specific white key mode in a 5-finger pattern which is shown on a keyboard visual with finger numbers, as well as written out on a staff. The instructions are to play each pattern HS, then HT legato and staccato, to mark the semitones with a slur and finally, to play the pattern HT saying solfège syllables with fixed **do**. Since RCM uses the terminology of half steps and whole steps, it would be helpful if the same vocabulary was used here. Familiarity with the pattern is followed by a simple two line piece with quarter and half beats in the RH, and quarter, half and whole notes in the LH. Each mode is then treated to a page of improvisation often using the same or similar LH from the piece just played. The RH staff is left blank for the student to add notes from the 5-finger pattern learned. There are two more full page pieces for each mode featured – one somewhat traditional, and the other quite contemporary with simple syncopation, accents and/or swing rhythm. Each mode comes with a 'challenge' - often to play a well known tune such as *Mary Had a Little Lamb* in a new mode. By following the directions, the student becomes familiar with the sound and pattern of each mode through basic exercises, simple pieces, improvisation, listening and innovative compositions. This book is sure to pique any student's interest and engage them in learning a very practical and enjoyable way. Highly creative! Strongly recommended!

Joyce Janzen - British Columbia

dance Danse Danza Volume 1

Susan Griesdale

RedLeaf Planoworks

Three early advanced original piano solos by Canadian composer Susan Griesdale draw the student into exploring rhythm and dance.

Old Town, at a **Level 7/8**, represents the upbeat energy of a night of revelry. A driving staccato eighth note ostinato supports a variety of lively RH figures with 16th notes predominating. A wide range of dynamics, accents and dissonant tonality create an exciting soundscape.

Cool – **Level 8/9** – is alluring and seductive, with a laid back attitude courtesy of the ¾ time signature and very low bass notes which begin most measures. The mood heats up with simultaneous glissandos – black key in RH and white key in LH places a half step apart, 7 note rolled chords and a more active rhythm. The piece begins and ends with both hands in the bass clef and a quiet dynamic. A brief coda in a higher register ends with a whisper.

Wild Ceilidh – **Level 8** – is a high energy Celtic romp with a brilliant and showy ending which just gets faster and faster and faster! While atonal and written with a key signature which alternates between 6 flats and none, the 4th and 5th intervals which create a punctuated LH together with the melody imply a tonality of sorts. Engaging and captivating – definitely worth a try!

Joyce Janzen - British Columbia



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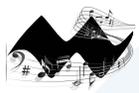
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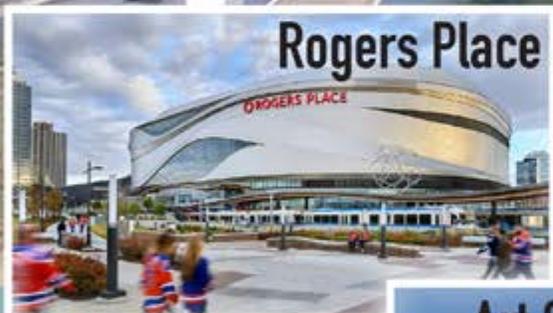


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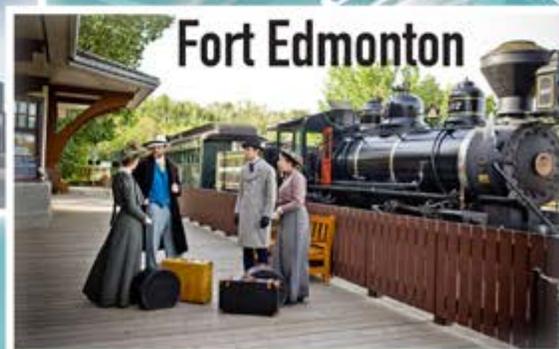
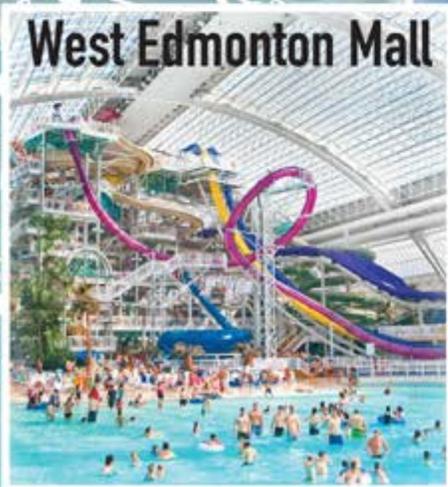


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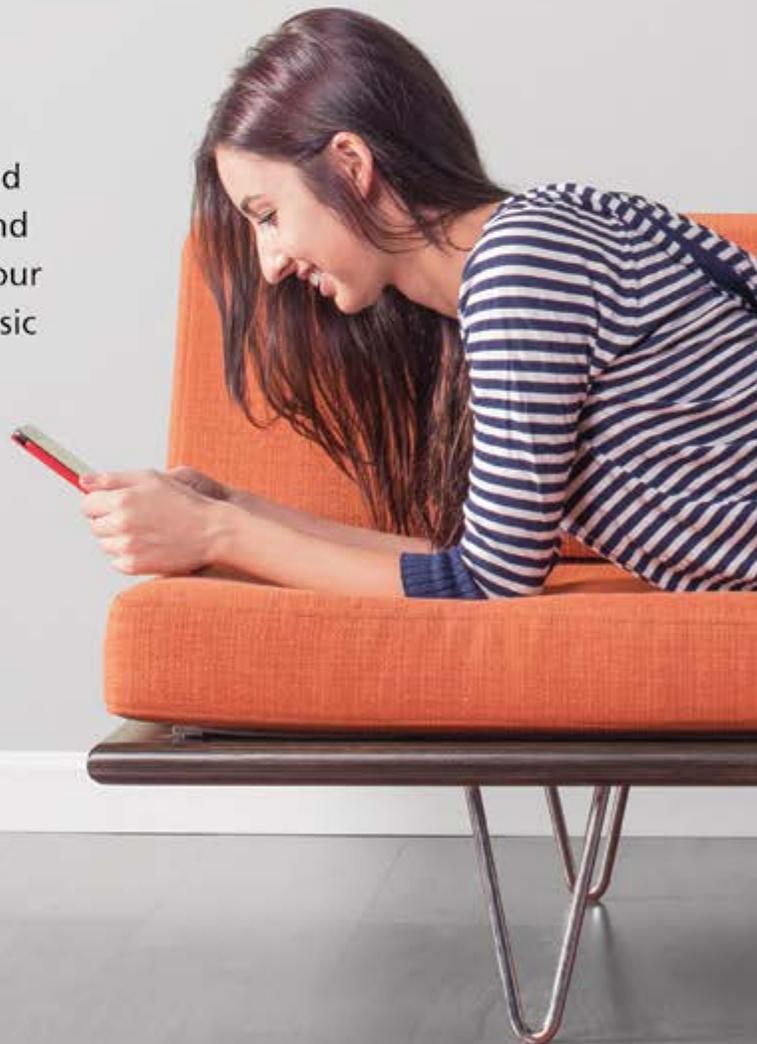
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