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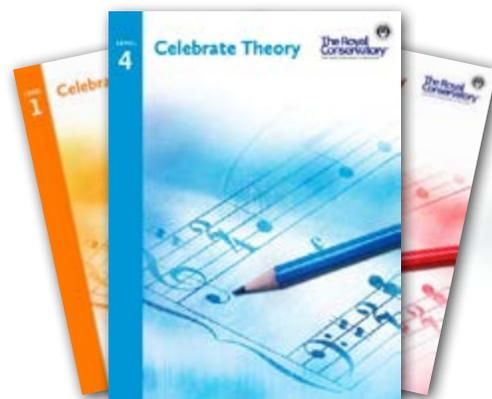
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All opinions are those of the authors and may differ from those of CFMTA/FCAPM.

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What's inside . . .

- 6 Greetings from CFMTA/FCAPM President
- 8 Hello from the Editor
- 9 Focus on Research
- 10 Positions Available
Advertising & Marketing Sub-Committee Chair
Social Media Position
- 12 Profiles- Anagnoson & Kinton
- 15 Mark your Calendar
- 16 A Century of Sound Connections Conference
Conference Poster
A Word from your Conference Co-Chairs
Schedule of Events
Conference Registration Form
- 20 CFMTA/FCAPM Biennial National Piano Competition
- 21 MRMTA 2019 National Vocal Competition
- 24 Factors Affecting a Student's Motivation
- 30 Know Your Rights- Employment Contract Law & You
- 33 CFMTA E-Festival / Festival virtuel de la FCAPM
- 34 Branching Out 2018
- 35 Branching Out 2019
- 36 What's New at the Conservatories?
- 38 A Historical Survey of the Controversy of Piano
Tone in Relation to the Pianist's Touch
- 46 Ask Lori: Teaching Tips for Everyday Lessons
- 47 Review of Publications
- 50 CFMTA/FCAPM Officers, Chairs, Co-ordinators
& Delegates
- 52 Please Support our Advertisers



Greetings from CFMTA President Salutations de la Présidente de la FCAPM



Happy Centennial Anniversary Manitoba Registered Music Teachers' Association!

As I wrap up my presidency, the conference festivities are making it feel like I'll be stepping out with a bang. Birthday celebrations, concerts, competitions, masterclasses, workshops, tradeshow and connecting with new and old friends are on the horizon as the July conference quickly approaches. "A Century of Sound Connections" promises to be an amazing conference and I'm simply bursting with pride at all of the preparations and surprises for those attending. I wish the Conference Committee the best of luck for a triumphant celebration!

Our newest programme, the inaugural edition of the E-Festival has been deemed a great success! The Committee has reported that all involved were more than satisfied with the pilot launch. Testimonials from teachers, students and our RMT adjudicators were overwhelmingly positive so we are hoping to offer two festivals next year; one to coincide with Canada Music Week®, with Canadian content only and a second in early 2020 including any graded repertoire! The committee certainly worked hard to make this happen. Thank you and a round of applause!

During my 2-year term the officers, chairs, committees and delegates have managed to accomplish a lot of amazing new projects;

- "Of Note" Monthly Memo in every email box of members of the CFMTA
- E-Festival providing work to our own RMTs as adjudicators and non-competitive feedback for members' students
- Video Resource Library - offering expert Professional Development on the CFMTA website, with content provided by our own professional RMTs across Canada
- "A Year in Review", the new archival magazine
- National E-Mail List of Individual Members, allowing for direct communication to all members of the CFMTA
- Two New Positions: Conference Consultant for bi-annual CFMTA conferences and Archives Chair.

If you haven't heard of these new programmes and projects yet, information is available on-line at cfmta.org or contact your local branch for more information.

CFMTA/FCAPM President Tiffany A Wilson with Mira (left) and Natalie (right), her two students proudly displaying their framed E-Festival certificates from the inaugural 2019 festival.



These notable new programmes and positions prove that when an executive with like minded women come together, amazing things happen! They have dedicated relentless volunteer hours ensuring that the CFMTA provides that which our teachers may need for their own professional growth and that of their students. Opportunities to compete, to work or to participate in these programmes are fundamental to this organization. I'm proud of the hard work we've brought to fruition and the excellence that has been achieved. Thank you to every single one of you.

Officers, it's with a heavy heart that I step back but a lot has been accomplished. I'm happy to relinquish the reigns to a very competent Vice President, Lauren Kells. She will be fantastic. I thank you all for our monthly skype meetings and your sincere dedication to the CFMTA. Cindy Taylor, for the encouraging chats, Lois Kerr, for your patience and calmly explaining financing to my musical brain and Anita Perry, for your total proficiency and the great laughs we shared. You are all remarkable and it's been a privilege to serve at your sides.

Finally, I cherish the new friendships I can say I've made during my travels. It was such a pleasure to meet so many RMTs across Canada and the USA; to talk, to learn, to speak, to make music and to share with every single one of you on my journey has made this presidency a very special time in my life. With much humility, I thank you all for allowing me to lead you.

With much affection,
Tiffany A. Wilson RMT, Member of CFMTA,
President 2017-2019



Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Joyeux anniversaire centenaire, Association des professeurs de musique accrédités du Manitoba!

A lors que ma présidence tire à sa fin, les festivités du congrès me donnent l'impression de la terminer avec éclat. Les festivités de l'anniversaire, les concerts, les concours, les classes de maître, les ateliers, les salons et les rencontres d'anciens et de nouveaux amis se pointent à l'horizon à l'approche du congrès de juillet. « *A Century of Sound Connections* » sera sans aucun doute un congrès merveilleux et je suis si fière des préparatifs et des surprises qui attendent les participants. Je souhaite la meilleure des chances au comité du congrès pour des célébrations triomphales!

Notre tout nouveau programme, l'édition inaugurale du Festival en ligne, a remporté un franc succès! Le comité m'a appris que tous ceux qui y ont pris part se disaient plus que satisfaits du lancement de ce projet pilote. Les témoignages des professeurs, des élèves et de nos professeurs accrédités membres du jury ont été extrêmement positifs. Nous espérons donc présenter deux festivals l'an prochain, l'un qui coïncidera avec la Semaine de la musique canadienne^{DM} avec un contenu exclusivement canadien, et le second au début 2020 avec un répertoire comportant des niveaux de difficulté! Le comité a travaillé très fort pour concrétiser tout cela. Merci, recevez nos applaudissements!

Au cours de mon mandat de deux ans, les officiers, responsables et délégués ont réussi à accomplir beaucoup de nouveaux projets merveilleux :

- Le mémo mensuel « Of Note » dans chaque boîte de réception des membres de la FCAPM;
- Le Festival en ligne qui embauche nos propres professeurs accrédités comme juges et qui offre des commentaires non compétitifs aux élèves des membres;
- Une bibliothèque remplie de vidéos ressources sur le site de la FCAPM qui rend possible de se développer professionnellement grâce à un contenu présenté par nos propres professeurs de musique accrédités canadiens;
- « A Year in Review », notre nouveau magazine archive avec rétrospective annuelle;
- Notre liste nationale de courriels des membres qui nous permet de communiquer directement avec tous les membres de la FCAPM.
- Deux nouveaux postes : Conseiller de congrès pour les congrès bisannuels de la FCAPM et Responsable des archives.

Si vous n'avez pas encore entendu parler de ces nouveaux programmes et projets, visitez cfmta.org/fr ou communiquez avec votre association régionale pour obtenir plus d'informations.

Ces nouveaux programmes et postes sont la preuve que lorsqu'une gestionnaire et des femmes partagent les mêmes convictions, des choses fantastiques se produisent! Elles ont consacré sans relâche des heures de bénévolat pour s'assurer que la FCAPM fournisse à ses professeurs ce dont ils ont besoin pour leur permettre de se développer professionnellement et former leurs élèves. Offrir la possibilité de participer à des concours, de travailler et de prendre part à ces programmes sont des aspects fondamentaux de cet organisme. Je suis fière de tous les efforts que nous avons mis pour voir tout cela se concrétiser et le niveau d'excellence atteint. Merci à chacun et chacune d'entre vous.

Chers officiers, c'est le cœur lourd que je me retire, mais nous avons tant accompli. Je suis heureuse de passer les rênes à une vice-présidente des plus compétentes, Laureen Kells. Elle sera formidable. Je vous remercie tous pour nos rencontres mensuelles sur Skype et pour votre dévouement sincère envers la FCAPM. Merci à Cindy Taylor pour ses conversations encourageantes, à Lois Kerr pour sa patience et pour avoir aidé mon cerveau musical à comprendre les finances, et à Anita Perry pour ses grandes compétences et tous les rires que nous avons partagés. Vous êtes toutes remarquables et ce fut un privilège de servir à vos côtés.

Enfin, je chéris les nouvelles amitiés développées au cours de mes déplacements. Ce fut un tel plaisir de rencontrer de si nombreux professeurs de musique accrédités à travers le Canada et les États-Unis. Le fait d'avoir l'opportunité d'échanger, d'apprendre, de parler, de faire de la musique et de partager avec chacun de vous au cours de mon parcours a fait de cette présidence une période très spéciale de ma vie. C'est avec beaucoup d'humilité que je vous remercie de m'avoir permis de vous diriger.

Avec toute mon affection,
Tiffany A. Wilson, RMT, membre de la FCAPM,
Présidente 2017-2019



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

Dina Pollock



Hi Everyone,

I am looking forward to the conference in July. The hours of volunteer work that goes into this event cannot be counted. Thank you to everyone on the committee for committing to this project.

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

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

If you would like to receive a paper copy of the magazine you will need to take out a subscription. This can be done three ways:

- Through the website where you can order the magazine and make any changes to your mailing address. This page is now available.
- By mailing me your address with a cheque and I will mail you a copy.
- If your Provincial Registrar has collected the fee and forwarded the information to me.

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

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

- **E-Festival** (*found under Programs and Competition*) more on page 33
- **Video Resources** (*found under Professional Development and Resources - Member Resources*)

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

Corrections - Winter 2019

- Page 12 - article titled Pickled Pink and Enjoying Life should have been *Tickled Pink and Enjoying Life*
- Page 25 - Vancouver Branch should have been - *initiated a new festival dedicated to Canadian music at the CMC in downtown Vancouver.*

That is all for now - enjoy!!

Thanks

Dina

On front cover . . .



Branching Out Poster 2019



Branching Out 2018
North Shore BC



Conference 2019



Branching Out 2018
London ON



E-Festival Poster - French



Branching Out 2018
South Okanagan BC



ANNOUNCEMENT OF ANNUAL MEETING 2019

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

Dates: July 3 - 4, 2019

Venue: The Fort Garry Hotel 222 Broadway, Winnipeg Manitoba

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

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

Dated at Winnipeg Manitoba this 25th day of August, 2018

Focus on **Research**

Se concentrer sur la **recherche**

Pat Frehlich



A Literature Review Of Classical Singing And Music Performance Anxiety

Meaghan D. McKay
University of Ottawa

Short Abstract

Music Performance Anxiety (MPA) affects many professional and amateur musicians. Research examining the effects of MPA and potential treatments for alleviating symptoms is gaining momentum. This review of literature examines previously-completed research on pathological MPA and classical singing, as well as related literature regarding MPA and other musicians. Since the scope of research regarding MPA and singing has been fairly limited thus far, this review examines topics beyond just MPA and singing. Firstly, this paper begins with an exploration of research which focuses specifically on MPA and singing. Secondly, this paper discusses research which examines the mental and physical effects of anxiety on the performer. Thirdly, this paper summarizes research which has studied potential treatments for MPA. This review of literature concludes with recommendations for student musicians and classical singers who suffer from pathological MPA based on the studies examined. Teachers need to be aware of the effects of MPA and potential treatments to help their students effectively work through their anxiety. This proves especially relevant for teachers of singing, since singing is entirely contingent on the body and anxiety can cause many physiological effects that can negatively affect the singer's entire instrument (Larrouy-Maestri and Morsomme, 2014).

Keywords: music performance anxiety, classical singing, student singers, effects of anxiety, cognitive behavioural therapy, psychotherapy



Meaghan McKay has a Master of Arts in Musicology with a concentration in Women and Gender Studies from the University of Ottawa (2019) and a Bachelor of Music in Voice Performance from Acadia University (2016). She is currently enrolled in the Artist Diploma program in Voice Performance at Western University and will be pursuing a Master of Music in Voice Performance at Western University this September. She is a vibrant and passionate musician, who is at home performing in recitals, operas, and musical theatre. She also enjoys working behind the scenes of musical productions as stage management. Meaghan is an avid equestrian and is a provincially-rated dressage rider in Nova Scotia.



ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2019

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

Rendez-vous : 3 - 4 juillet 2019

Lieu : The Fort Garry Hotel 222 Broadway, Winnipeg Manitoba

Voici les points qui seront abordés :

Continuer les affaires de l'année en cours

Traiter des sujets qui seront soumis avant la rencontre

Par ordre de la présidente, Tiffany Wilson - Anita Perry, secrétaire

En date du 25e jour du mois d'août 2018 à Winnipeg, Manitoba

Positions Available

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

Social Media Position

General Description

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

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

If you are interested in this position. Please contact Pat Frehlich at:

publicrelations@cfmta.org



Advertising & Marketing Sub-Committee Chair

General Description

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

Responsibilities

The Advertising and Marketing Sub-Committee shall:

1. Initiate and coordinate the development of resources for National Chairs and Provincial Executives and Chairs to use in various CFMTA projects.

This includes but is not limited to:

- a) Posters for all projects and competitions
- b) Certificates for all projects and competitions
- c) Press releases for all projects and competitions
- d) Resources for Membership Recruitment

2. Work with National and Provincial/Territorial Chairs in the creation of the above resources.

3. Work with the webmaster to insure the CFMTA/FCAPM websites [English and French] are current and consistent with branding image and format.

4. Work with the Translation Committee to determine priorities of French translation in CFMTA/FCAPM's public presentation, and submit files for translation at least three weeks before they are required.

5. Make availability of resources known to National and Provincial Chairs, and encourage their use.

6. Work with the Chair to assist National Provincial Chairs in updating templates and files as needed.

7. Initiate and coordinate new ways of promoting CFMTA/FCAPM to current and potential members, other music organizations and the public at large. This would include, but not be limited to, social media.

8. Work with the chairs of all committees to determine the advertising and marketing needs of their committees for the coming year, and submit a budget to the Finance Committee by April 1.

9. Submit a yearly report to the Executive Committee, and other reports as requested by the President.

If you are interested please contact:

Cynthia (Cindy) Taylor - pastpresident@cfmta.org

Pat Frehlich - publicrelations@cfmta.org





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Profiles *by Lori Elder*

Anagnoson & Kinton: Piano Duo Extraordinaire and

2019 RCM Honorary Degree Recipients

James Anagnoson & Leslie Kinton are recognized today as one of the world's finest piano duos. Their concerts have met with great critical acclaim across North America, Europe, China and Russia. In addition to traditional recitals, the duo has commissioned numerous compositions, expanding the boundaries of the piano-duo idiom. Respected scholars and performers, Anagnoson & Kinton's musicianship defines the art of true ensemble playing. The duo has ten acclaimed recordings.

James Anagnoson is the Dean of the Glenn Gould School in Toronto, where he is also on the piano faculty. He is a graduate of the Eastman School of Music and received his Masters Degree from the Julliard School. Leslie Kinton is Professor of Piano at Western University in London Ontario, and is also on the faculty of the Glenn Gould School. Both his Master of Music and his Ph.D in music theory are from the University of Toronto.

***Lori Elder** - You have performed more than 1000 concerts around the globe. Please tell us about some highlights.*

James Anagnoson - One of our most influential mentors was my former teacher Eugene List, the great American concert pianist. I remember Eugene talking about a concert career and telling us how infrequently we would have nights where EVERYTHING went right. He went on to tell us that so much depended on having both a great hall and great pianos, which he predicted would not happen often – and he was so right! Having said that, here are a few memorable A & K concerts where the stars did indeed line up for us.

The first was our Wigmore Hall debut in London. The sound of that hall is just so inspiring – so tonally warm and with just the right amount of reverberation. We had two beautiful instruments to work with, and all these years later I can still hear the chords of the opening page of the Brahms f - Sonata surrounding my ears as we began to play. That sound inspired us to rise to the occasion in a concert that we knew would have a lot of impact on the future of our career, as debut recitals in major centres do - so that pressure packed evening stands out for me as one I will always remember.

Another extraordinary concert experience was performing the Poulenc Concerto with the CBC Vancouver Orchestra in the Royal Theatre in Victoria. We had already recorded the concerto and performed it many times (including 2 days earlier in the Orpheum Theatre in Vancouver), but on this particular day, from the very opening chords of the 1st movement I remember the amazing sound of that theatre, and how effortless it was for Leslie and I to not only play together but to be totally in sync with the orchestra as well. (more difficult than it sounds!) The pianos were a dream, and as we performed that afternoon it started really well, and then just kept getting better and better. By the third movement it felt to me like a magical out of body experience – as if I was looking down from a distance and watching someone else playing - it doesn't get any better than that!

One other exceptional concert comes to mind: two years ago in Montreal we played a 6pm concert in Salle Bourgie, formerly a church and now converted to a lovely concert hall. In this case one of the pianos the presenters had rented was just spectacular - and the other was excellent! We knew in rehearsal that with these pianos in this space this would be a special concert, and indeed, from the very opening measures of Petrouchka (on the spectacular piano) the piano just seemed to do anything we asked and more! We were so inspired with the sound and the instruments that we did things that evening we have never done before in repertoire we had performed for years: we waited a nano-second longer in dramatic moments - we played just a bit softer and more personally in *molto espressivo* passages (because we COULD with these pianos), and a bit stronger in the biggest moments (because of how beautifully those pianos resonated in that hall). The result was electrifying. We knew it as we played, and the audience knew it, so it made for an extraordinary and unforgettable evening! Fortunately, our families and also many friends were with us, so it made the whole event even more special for us.

Leslie Kinton - I really hate signaling one or two over the others, but for me, it was in 1976 when we played our first concert in Wigmore Hall, on our first European tour, and were reviewed by The Times. That was special.

Profiles - Anagnoson & Kinton



LE - You have been a duo for 40 years. In this day and age of constant change what are some necessary ingredients for an ensemble to stay together?

JA - Three things come quickly to mind. First and foremost, everyone in an ensemble has to have a genuine love for the great repertoire we are lucky enough to play, and doing it justice has to be everyone's prime motivation!

Secondly, bring an open attitude to rehearsals – one which embraces ideas that might feel foreign when first presented. In the end it is an ensemble, and its strength comes from many diverse ideas and musical energies converging. This is easier said than done, and actually rarely occurs in student ensembles unless they spend years together. In the case of A & K, as our duo gained momentum, we got to know each other better and better as musicians, so we came to expect to have different and often conflicting ideas, especially as we looked at new repertoire. It helped that as our career progressed we had the confidence to know that our end product would be one we would both believe in, so accepting differences in the early stages became easier.

Finally, it is really important with ensembles to bring a sense of humour to rehearsals! In our case it didn't take me long to realize that Leslie can be VERY funny, and we both love to laugh! I came to realize over the years how this shared laughter had often relieved the inevitable tensions that come with long rehearsals, strenuous travel etc.

LK - The most important thing in terms of staying together is that when rehearsing or performing, check your ego at the door. Not everything is going to go as planned and you need to have a good sense of humour, and to be willing to admit when you're wrong, which means what matters more than anything is the music.

LE - You have an extremely wide repertoire of concertos, duos and works for one piano, four hands. What are some pieces that you particularly enjoy performing?

JA - This is a tough question – it is like asking my favourite composer, which I always answer is the one I am playing right now. I don't think I can narrow this down to just a few pieces – but what I would say is that there is a lot more great repertoire available for a piano duo and duet than we ever imagined, so I would encourage pianists to explore it!

LK - Too many to list, really, but highlights for me are the Mozart Concerto, the Mozart two-piano Sonata, Stravinsky's Petrouchka, Rhapsody in Blue, Beethoven's Grosse Fuga, and the Brahms Haydn Variations. Also, the Bartok Sonata for Two Pianos and Percussion.

LE - What advice do you have to rehearse productively and efficiently?

JA - A very good question – rehearsing efficiently is critical and an acquired skill. First of all, in any kind of chamber music, each player needs to make it a priority to be able to hear every note of every part while playing the piece. This demands a great deal of under tempo practice in rehearsals, especially with new repertoire. What should become clear is that you don't really know a piece until you can hear the whole piece in your inner ear when away from your instrument.

Secondly, one needs to be able to verbally articulate musical concepts and ideas in a way that is clear to the other members of an ensemble. This is especially difficult for students who often haven't yet defined why they hear or feel music in a particular way, and it's a difficult transition to make when going from the student to the professional level. But a truly compelling interpretation of a piece is the product of a single-minded sense of purpose from start to finish, one where each player looks for and listens for exactly the same thing in every measure of the piece.

LK - Again, check your ego at the door, and really listen to what you're doing, as opposed to focusing on what is in your head. Recording performances is also good. Whenever we've done that, in over 40 years, Jim and I have never disagreed on how a piece should go.



Profiles Anagnoson & Kinton:

Piano Duo Extraordinaire and 2019 RCM Honorary Degree Recipients

LE - What advice do you have for young musicians who wish to play in ensembles, and what skills are most important for them to develop?

JA – I think every young musician should play in some kind of an ensemble. Not only is it exhilarating making music with others, but there is also an enormous amount of great music written for ensembles, so it's very important for one's musical growth to be exposed to it. In the end one of the most important things about playing in an ensemble is that it demands a kind of listening that actually teaches one how to listen better to oneself as a soloist. So really it's a win-win – becoming a great ensemble player is not only fun, but it makes one a better soloist as well!

LK - From a musical standpoint, LISTENING! This is often very difficult for pianists, and is especially important in ensemble playing, as you are only a part of the whole. Also, as Fred Astaire said, take your work VERY seriously, but don't take yourself seriously (Jim and I laugh a lot!). Nothing can break apart an ensemble faster than someone who takes themselves more seriously than the music. But take your work very seriously.

LE - What has been most satisfying about being in a duo?

JA - Making your living doing something you love, regardless of your profession, is I think the key to a happy and satisfying life. We have always balanced performing with teaching, and despite how hectic life became trying to do that we quickly came to realize how much we loved balancing both, and what a symbiotic relationship the two have, each feeding off of ideas learned in the other. It didn't take long for us to realize that we were lucky enough to be living the life we had always hoped for!

We also have continued to grow and improve every year as both individuals and as a duo, largely a result of having so many performance opportunities for so many years. So, it has been a win-win – we have spent our lives doing what we love, and no small part of our reward has been the excitement of continually growing and improving.

LK - Both the repertoire and the process of duo playing itself. I love solo playing because of the repertoire, but not so much for the process of playing solo. With the duo, it's both.



LE - Any other comments you wish to share?

JA - Music, as we all know, is an extremely demanding profession that requires an incredible amount of discipline and dedication, often for far less financial remuneration than other similarly demanding professions. But the emotional and spiritual satisfaction we get from music is far deeper than what one finds in most professions, and for that we are so lucky! To me performing great music is a privilege, and we should never lose sight of that.

One other thing is that it's really important for every musician to never lose the sheer joy of making music. A student who was about to play a concerto in the finals of an international competition today wrote me for any last minute advice, and I told him "Enjoy the moment!" I try to remember that every time we walk on stage!

LK - I just wish we could do 40 more years!

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.



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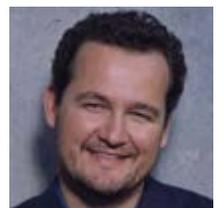
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*Call 1-800-665-8088 and mention guest code **10Z3KB** for reduced room rate at the Fort Garry Hotel.*

A word from your Conference Co-chairs. . .

By the time you read this the July conference will be less than 2 months away! Some days we'd like to say, "Are you sure?" Other days we'd respond, "Bring it on!"

The conference website is full of information: vocal and piano competitions, workshop sessions, and more. We are confident you will be inspired! What's that? You're not registered? Well, what's stopping you? It's not too late – register today!

Annette Hay and Evangeline Keeley - Conference Co-chairs

CenturyOfSound2019.com



Schedule of Events

All events will take place at The Fort Garry Hotel.

Wednesday, July 3

1:00 pm – 6:00 pm	Registration Fort Garry Hotel
5:00 pm – 6:30 pm	Private Reception for Vocal and Piano Competitors
7:00 pm	Gala 100 th Anniversary Concert and Book Launch

Thursday, July 4

8:00 am – 11:00 am	Registration
8:00 am – 6:00 pm	Trade Show open to all
9:00 am – TBD	CFMTA/FCAPM Piano Competition (Semi-finals)
9:00 am – 9:45 am	SHOWCASES Red Leaf Pianoworks – Martha Hill Duncan & Rebekah Maxner My Music Staff – Katrina Lee-Kim
10:30 am – 11:30 am	SESSIONS Dr. Kayme Henkel – <i>Pulling it all Together</i> Gail Berenson – <i>The Art of Communication</i>
11:30 am – 1:00 pm	CFMTA/FCAPM Annual General Meeting & Lunch
Noon – 3:00 pm	MRMTA National Vocal Competition (Semi-finals, part 1)
1:00 pm – 1:45 pm	SHOWCASES Piano Workbook Series – Barbara Siemens Royal Conservatory of Music – Dr. Janet Lopinski
1:00 pm – 2:00 pm	SESSION Dr. Terry McRoberts – <i>Connecting in the Musical Silence</i>
2:00 pm – 3:00 pm	SESSIONS Dr. Adrienne Wiley – <i>Undiscovered Gems of Canadian Pedagogical Piano Literature</i> Dr. Christine Tithecott and Elizabeth Tithecott – <i>The Young Beginner</i> Karen Gerelus – <i>I am a musician</i>
3:30 pm – 4:30 pm	SESSIONS Dr. Diana Dumlavwalla – <i>Connecting with Students Online</i> Dr. Thomas Green – <i>The Extraordinary Career of Canadian Pianist Marie-Aimee Varro</i>
3:30 pm – 5:30 pm	SESSION Dr. Laura Loewen, Co-ordinator – <i>A New dawn for Art Song Performance</i>
6:00 pm – 9:00 pm	MRMTA National Vocal Competition (Semi-finals, part 2)



Friday, July 5

8:00 am – 11:00 am	Registration
8:00 am – 6:00 pm	Trade Show open to all
9:00 am – 9:45 am	SHOWCASES Ultimate Music Theory – Glory St. Germain Conservatory Canada – Derek Oger
9:00 am – 10:00 am	SESSION Dr. Ivan Hurd & Dr. Kasandra Keeling – <i>Technique from Opposite Perspectives</i>
10:00 am – 1:00 pm	Vocal Masterclass
10:30 am – 11:30 am	SESSIONS Dr. Christine Vanderkooy – <i>Risk, Regroup, Rebound</i> Dr. Michael Dean & Dr. Terrie Manno – <i>Leveraging Technology</i> Megan Dufurat – <i>Inspiring the Next Generation of Collaborative Pianists</i>
11:30 am – 1:00 pm	LUNCH (on your own)
1:00 pm – 4:30 pm	Piano Masterclass
1:00 pm – 2:00 pm	SESSIONS Olivia Adams – <i>Asian Influences</i> Dr. Lois Svard – <i>Infants' Connection to the World Through Music</i> Amy Boyes – <i>Healthy Relationships with Students</i>
2:00 pm – 3:00 pm	SESSIONS Emily Logan & Catherine Fitch Bartlett <i>The Transformative Power of Sound Connections in Art Song Performance</i> Dr. Midori Koga – <i>Developing Musical Understanding Through Solfege</i> Linda Gould and Dave Paulson – <i>Looking at Classical Music Through 21st Century Eyes</i>
3:00 pm – 6:30 pm	MRMTA National Vocal Competition (Finals)
3:30 pm – 4:30 pm	SESSIONS Dr. Joann Kirchner & Carla Mariani – <i>Women Composers Side by Side</i> Dr. David Frego – <i>Dalcroze Eurhythmics</i>
7:30 pm – 10:30pm	CFMTA/FCAPM Piano Competition (Finals)

Saturday, July 6

8:00 am – 9:30 am	Registration
8:00 am – 12:30 pm	Trade Show open to all
9:00 am – 11:30 am	Strings Masterclass – Eric Wilson Classical Improvisation – Douglas Finch
9:00 am – 10:00 am	SESSION Jodie Compeau – <i>Connecting Through the Cadenza Community Project</i>
10:30 am – 11:30 am	SESSIONS Larry Danielson – <i>Everyone Has a Place</i> Elizabeth Rotoff – <i>Wellness and Performance</i>
12:15 pm – 1:00 pm	Keynote Speaker – Michelle Sawatzky-Koop
1:00 pm – 2:30 pm	Final Luncheon



CONFERENCE REGISTRATION FORM

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PLEASE MAKE CHEQUES PAYABLE TO MRMTA.

MAIL TO: Gina Wedel, Registrar
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To register online go to:
 CenturyofSound2019.com

Would you like to be sent Conference updates by email? Yes No

All Full Conference packages include – Opening Night Gala, Piano and Vocal Competitions, Workshops, Master Classes, Trade Show.
Not Included – CFMTA/FCAPM Lunch (Thursday) and Final Luncheon (Saturday). Tickets must be purchased **by June 15, 2019** – see below.

Registration Type: (please circle below)

FULL PACKAGES	CFMTA/MTNA Members	Non Member	Students (ID will be required)
Registration Fees	\$495	\$550	\$160
CFMTA/FCAPM Lunch (Thursday)	\$30 ____ x \$30		
Final Luncheon with keynote speaker (Saturday)	\$50 ____ x \$50		
MRMTA Centennial Book	\$25 ____ x \$25		

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

DAY PACKAGES

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

SINGLE TICKETS (includes pass to Tradeshow)

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

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



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



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CFMTA Biennial **National** Piano Competition

Compétition bisannuelle **nationale** de piano de la FCAPM

The CFMTA offers a biennial National Piano Competition in odd-numbered years, in the same location as their conference. Each province/territory is eligible to send one competitor to compete for prizes totalling \$15,000 in two levels of competition.

The competition is open to students studying with a Registered Music Teacher, at the under-graduate level or lower.

For a complete listing of the Rules and Regulations, please visit: <https://www.cfmta.org/en/national-piano-competition-rules-and-regulations/>

Our judges will be: Douglas Finch, Scott Meek and Dr. Christine Vanderkooy. For more information, please visit: <https://www.cfmta.org/en/national-piano-competition/>

La FCAPM organise des concours de piano bisannuels lors des années impaires, au même endroit qu'a lieu son congrès. Chaque province/territoire choisit un concurrent pour chacun des deux niveaux du concours afin de la ou le représenter et de remporter des prix totalisant 15 000 \$.

Tous les élèves qui font des études de premier cycle ou moins auprès d'un professeur de musique enregistré peuvent participer. Cliquez ici pour savoir comment devenir membre de la FCAPM pour que vos élèves puissent participer à ce prestigieux concours.

Pour une liste complète des règles et règlements, veuillez visiter: <https://www.cfmta.org/fr/concours-national-de-piano-reglements/>

Nos juges seront: Douglas Finch, Scott Meek et Dr. Christine Vanderkoy. Pour plus d'informations, veuillez visiter: <https://www.cfmta.org/fr/concours-national-de-piano/>



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MRMTA 2019 National Vocal Competition

MRMTA Compétition Nationale de Chant 2019



Excitement is building here in Manitoba as plans come together to host the “MRMTA 2019 National Vocal Competition”. We are thrilled to have an all-Canadian panel of jurors consisting of Russell Braun, John Greer, and Adrienne Pieczonka. You can read their impressive bios under the Competitions tab on the conference website: centuryofsound2019.com.

The Semi-final competition round will take place throughout the day on Thursday, July 4, with the Final competition round on Friday afternoon, July 5. Competitors not advancing to the final round are invited to participate in a Friday morning Masterclass in which all 3 jurors will take part. Complete ‘Rules and Regulations’ including the repertoire requirements for competitors can also be found under the Competitions tab on the conference website.

With the generous support of MRMTA members and friends, the following prizes will be awarded:

- 1st Prize - \$5,000
J. Kerr Wilson Prize
- 2nd Prize - \$3,000
Donated by Fisher Branch Hodgson Transport
- 3rd Prize - \$2,000
Donated by Manitoba Registered Music Teachers’ Association
- Orville J. Derrough Prize - \$1,500
Best performance of a work by a Canadian composer
- Tiffany A. Wilson Prize - \$750
Best performance sung in Italian

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

L’excitation grandit ici au Manitoba au fur et à mesure que nos préparatifs progressent en vue d’accueillir la “Compétition Nationale de Chant 2019 de MRMTA (Association des Professeurs de Musique du Manitoba)”. Nous sommes fiers de vous présenter un panel entièrement composé de jurés Canadiens: Russell Braun, John Greer, et Adrienne Pieczonka. Vous pouvez lire leurs impressionnantes biographies en cliquant sur “Competitions” sur le site web de la conférence: centuryofsound2019.com.

La Semie-finale de la Compétition aura lieu pendant toute la journée du Jeudi, 4 Juillet, et la Finale prendra place le Vendredi après-midi, 5 Juillet. Les participants qui ne se rendront pas en Finale seront invités à participer à la Classe de Maîtres du Vendredi matin, à laquelle les 3 jurés prendront part. Vous trouverez la liste complète des règlements, incluant le repertoire requis pour les participants, en cliquant sur “Competitions”, sur le site web de la conférence.

Grâce au généreux support des membres et amis de MRMTA, les prix suivants seront mérités:

- 1er Prix - \$5,000
Prix J. Kerr Wilson
- 2ième Prix: - \$3,000
Don de Fisher Branch Hodgson Transport
- 3ième Prix - \$2,000
Don de MRMTA
- Prix Orville J. Derrough - \$1,500
Meilleure performance d’une oeuvre d’un compositeur Canadien
- Prix Tiffany A. Wilson - \$750
Meilleure performance en Italien

Le Manitoba vous attend. Nous avons hâte de vous accueillir et d’encourager les jeunes artistes émergents et talentueux du Canada.



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The Frances Clark Center

As dedicated teachers, we welcome opportunities to continue our learning and professional development. Our ongoing quest to learn more about how to teach effectively, the impact of research, and the benefits of sharing best practices inspires us to continually develop our knowledge. Currently, I am honoured to serve as the Executive Director of the Frances Clark Center with its divisions: National Conference on Keyboard Pedagogy (NCKP), *The Piano Magazine: Clavier Companion*, Global Piano Education Network, and the New School for Music Study. The mission of the Center is to provide the highest quality resources for piano teaching and learning. Our goal is to support every teacher in their work thereby, supporting music learning for all students. We are a nonprofit organization that relies on the professional community's support and engagement to further our shared goals and values.

The Center is undergoing a period of exciting growth and development. There are many resources available for all teachers. We believe in the importance of access to high-quality resources regardless of location. A large and inspiring teacher education plan continues to expand through our Teacher Education Webinars, Timeless Teaching Videos, teaching repertoire series Inspiring Artistry, and online courses. We invite all teachers to explore these valuable resources through our website: www.claviercompanion.com. We are thrilled by the great number of Canadian teachers who are active subscribers and have already participated in our Webinars which have been met with enthusiasm from the global teaching community. We encourage all teachers to subscribe to receive the only print publication dedicated to piano teaching, learning, and performing as well as access to the rich online resources.

This summer we are looking forward to the National Conference for Keyboard Pedagogy (NCKP) held in Lombard, Illinois near Chicago, July 24-27, 2019. Celebrating the 20th anniversary of the Conference, the engaging program includes

leading educators, performers, and researchers including Canadians pianist Angela Cheng and historian Alan Walker. In addition, many leaders from across Canada will be presenting workshops, panels, research and lecture recitals. Please learn more about this dynamic international conference at NCKP2019.com. We encourage you to meet the early bird deadline for registration as we are anticipating a sold-out conference. Personally, I am greatly looking forward to welcoming many colleagues there in July. In addition to NCKP, we also offer pedagogy courses, practicums, residencies, apprenticeships, summer intensives, and teaching fellowships at the New School for Music Study in Princeton, New Jersey. For more information please visit www.nsmspiano.org/teacher-education.

It is our privilege to collaborate with CFMTA as we celebrate a shared mission of inspired music teaching. Teaching music is a craft where the spirit, heart, body, and intellect meet. Empowering piano teachers in their work with all students through quality programs and content continues to be the vital core of our mission. Together, we celebrate our shared belief in the transformative power of music to build communities and change lives through highest quality piano education.

Dr. Jennifer Snow is the Executive Director of the Frances Clark Center. Snow is a former Vice



President, Teacher Education for the Royal Conservatory and previously was a member of the keyboard faculty at the UCLA Herb Alpert School of Music.





Factors Affecting a Student's Motivation Facteurs affectant la motivation d'un élève

Dr. Gillies Comeau

Student dropouts are a widespread occurrence in private teaching studios. Researchers¹ have estimated that a substantial portion of students who begin music lessons give up 18 months later, long before reaching even a modest mastery of the instrument. According to an informal 2015 English survey,² the number of students dropped by over half by the time they reached the age of 12 to 14. But why do so many students show so little commitment to their music studies? What are the factors that could help students develop a stronger interest in music lessons and improve their efforts to pursue musical mastery? To find out, we developed a questionnaire to 1) assess a student's degree of motivation and, 2) identify how certain factors might positively or negatively affect the motivation of the young musician.

Our research examined six specific factors: age of starting music lessons, number of years of lessons, method of instruction, music exams, group lessons and parental behaviours (sitting in on lessons and helping with home practice). The links between these factors and a child's degree of motivation address some of the biggest questions for music teachers and parents regarding positive support for music learning.

Age of Starting Lessons

When to start instrumental lessons is a concern for everyone involved in music education. Some teachers³ promote an early start at four or five years old arguing that there is a high predisposition for music learning in the preschool years. However, according to a popular American piano pedagogy textbook,⁴ the majority of teachers still believe that the best age to begin individual music lessons is seven years old or eight years old. What is the relationship between an early start and a student's motivation?

Method of Instruction

Parents who register their children for music lessons are faced with decisions regarding the choice of teaching method (conventional approach, Suzuki method, Music for Young Children, Yamaha, etc.). Many pedagogues hold opinions on which method is best, but these opinions are rarely based on research. So what are the possible effects of different methods on a child's motivation?

Le décrochage est un phénomène répandu dans les studios d'enseignement privés. Les chercheurs¹ ont estimé qu'une partie importante des étudiants qui commencent des cours de musique abandonnent 18 mois plus tard, bien avant d'atteindre une modeste maîtrise de l'instrument. Selon un sondage² informel en Angleterre effectué en 2015, le nombre d'étudiants a diminué de plus de moitié avant d'atteindre l'âge de 12 à 14 ans. Mais pourquoi tant d'élèves manifestent-ils si peu d'intérêt pour leurs études musicales? Quels sont les facteurs qui pourraient aider les élèves à développer un intérêt accru pour les cours de musique et améliorer ainsi leurs efforts pour l'apprentissage musical? Pour le savoir, nous avons mis au point un questionnaire permettant 1) d'évaluer le degré de motivation de l'élève et 2) de déterminer la manière dont certains facteurs pourraient influencer positivement ou négativement la motivation du jeune musicien.

Notre recherche a examiné six facteurs spécifiques: l'âge au début des cours de musique, le nombre d'années de cours, la méthode d'enseignement, les examens de musique, les cours en groupe et les comportements des parents (assister aux cours et aider à la pratique à la maison). Les liens entre ces facteurs et le degré de motivation de l'enfant soulèvent certaines des plus grandes questions que se posent les professeurs de musique et les parents en ce qui concerne le soutien positif à l'apprentissage de la musique.

Âge de début des cours

Quand commencer des leçons instrumentales est une préoccupation pour toutes les personnes impliquées en éducation musicale. Certains enseignants³ encouragent un début précoce à quatre ou cinq ans, argumentant la présence de prédispositions élevées pour l'apprentissage de la musique à l'âge préscolaire. Cependant, selon un manuel de pédagogie du piano,⁴ la majorité des enseignants croient encore que le meilleur âge pour commencer des cours de musique individuels est sept ou huit ans. Quelle est la relation entre un début précoce et la motivation de l'élève?

Méthode d'instruction

Les parents qui inscrivent leurs enfants à des cours de musique doivent prendre des décisions concernant le choix de la méthode d'enseignement (approche conventionnelle, méthode Suzuki, Yamaha, etc.). De nombreux pédagogues ont des opinions sur la meilleure méthode, mais ces opinions s'appuient rarement sur des recherches. Quels sont donc les effets possibles de différentes méthodes sur la motivation d'un enfant? ►

Group Lessons

Parents might also face a decision about whether to register their child for group lessons. Group lessons are widely available to beginner students through programs such as Yamaha, Music for Young Children, and the Suzuki method. A number of benefits are often cited to promote group instruction. Group instruction is believed to provide time to incorporate more musicianship activities⁵ such as ensemble playing, sight-reading, harmonization, transposition, and creative activities. Group lessons are also supposed to be an enjoyable interaction with peers,⁶ but exactly how do group lessons affect motivation?

Taking Music Exams

As children pursue music lessons, a decision must be made as whether they should participate in music exams.⁷ Institutions that provide accreditations through an exam system advocate for regular exams. However, parents and music teachers often wonder if exams have negative consequences.⁸ Some researchers⁹ have considered how exams increase motivation and practising time, but have questioned whether this motivation is primarily connected with music-making or exam-taking. Our study looked at the effect of music exams on motivation.

Parents Sit In on Lessons and Help with Home Practice

We focused on two aspects of parental involvement: sitting in on the child's music lessons, and assisting the child with home practice. A number of studies have focused on the impact that parental involvement can have on musical achievement¹⁰ and have shown that parental support is a better predictor of a music student's achievement than musical aptitude. The importance of parental influence on musical achievement is well recognized, but we were interested in finding out its impact on students' motivation.

Cours collectifs

Les parents peuvent également être confrontés à la décision d'inscrire leur enfant à des cours collectifs. Les cours en groupe sont généralement proposés aux débutants par le biais de programmes tels Yamaha, Music for Young Children et la méthode Suzuki. Un certain nombre d'avantages sont souvent cités pour promouvoir l'instruction en groupe. On pense que l'instruction en groupe donne le temps d'intégrer davantage certaines habiletés musicales telles le jeu d'ensemble, la lecture à vue, l'harmonisation, la transposition et les activités créatives.⁵ Les leçons de groupe sont également sensées favoriser une interaction agréable avec des pairs,⁶ mais comment précisément les leçons de groupe affectent-elles la motivation?

Prendre des examens de musique

Lorsque les enfants suivent des cours de musique, il faut décider s'ils doivent participer à des examens de musique. Les institutions qui fournissent des accreditations par le biais d'un système d'examen défendent l'importance de passer des examens de façon régulière.⁷ Cependant, les parents et les professeurs de musique se demandent souvent si les examens ont des conséquences négatives.⁸ Certains chercheurs⁹ ont examiné la manière dont les examens augmentent la motivation et la durée de la pratique, mais ils se sont aussi demandés si cette motivation était principalement liée à l'activité musicale ou aux examens. Notre étude a examiné l'effet des examens de musique sur la motivation.

Les parents assistent aux leçons et aident à la pratique à la maison

Nous avons mis l'accent sur deux aspects de la participation parentale: assister aux leçons de musique de l'enfant et l'aider à pratiquer à la maison. Un certain nombre d'études ont porté sur l'impact que la participation des parents peut avoir sur la réussite musicale¹⁰ et ont montré que le soutien parental était un meilleur prédicteur de la réussite d'un élève que ses aptitudes musicales. L'importance de l'influence des parents sur les performances musicales est bien reconnue, mais nous voulions connaître son impact sur la motivation des élèves.

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Factors Affecting a Student's Motivation

Facteurs affectant la motivation d'un élève

Results

- **Age Started** – Our study has shown that the earlier the child had started taking music lessons, the higher the level of motivation, and the higher the interest in playing, the feeling of competence at the instrument, and the time spent practising.
- **Method of Instruction** – In our investigation, the method of instruction (Suzuki, Yamaha and conventional approach) had comparatively little relationship to the child's motivation or interest in music lessons.
- **Group Lessons** – Children who had taken group lessons in the past scored higher on exam performance, but had lower motivation. These results suggest a double-edged effect, with both positive and negative outcomes: higher exam performance but lower motivation.
- **Taking Music Exams** – Children who had taken exams in the past spent more time practising, but had less interest in playing so this factor also had a two-pronged effect: higher scores in performance achievement but lower in motivation.
- **Parent Sits in on Lessons** – The more often a parent sat in on the child's lessons, the higher the child's motivation, interest in playing, in feeling of competence, and in time spent practising. When the parent sat in on lessons, the child had positive outcomes.
- **Parent Helps with Home Practice** – The more often a parent helped the child with home practice, the higher the child's interest in playing, the more time spent practising and the better the exam results. When the parent helped with practice, the child showed positive outcomes.

Discussion

Our factors can be organized into three groups: (1) those that had relatively little relationship with motivation, like method of instruction; (2) those that had some problematic negative impact on motivation, such as taking music exams and group lessons; and (3) those that had strong positive impact, including starting at a younger age, parents helping the child with home practice, and parents sitting in on the child's lessons.

Résultats

- **Âge du début des cours** - Notre étude a montré que plus l'enfant commençait tôt à prendre des leçons de musique, plus le niveau de motivation était élevé, de même que l'intérêt pour la musique, le sentiment de compétence avec l'instrument voire le temps consacré à la pratique.
- **Méthode d'instruction** - Dans notre enquête, la méthode d'instruction (Suzuki, Yamaha et approche conventionnelle) avait relativement peu de relation avec la motivation ou l'intérêt de l'élève pour les cours de musique.
- **Cours collectifs** - Les enfants qui avaient pris des cours collectifs dans le passé obtenaient de meilleurs résultats aux examens, mais avaient une motivation inférieure. Ces résultats suggèrent un effet à double tranchant, avec des résultats à la fois positifs et négatifs: une performance plus élevée aux examens mais une motivation plus faible.
- **Examens de musique** - Les enfants qui avaient déjà fait des examens passaient plus de temps à s'exercer, mais s'intéressaient moins à la musique. Ce facteur avait donc un double effet: des scores plus élevés en termes de performances mais moins de motivation.
- **Les parents assistant aux leçons** - Plus un parent assiste aux leçons de l'enfant, plus la motivation, l'intérêt pour la musique, le sentiment de compétence et le temps de pratique sont élevés. Lorsque le parent assiste aux cours, cela a des résultats positifs pour l'enfant.
- **Les parents aidant à la pratique à domicile** - Plus un parent aide l'enfant à pratiquer à la maison, plus l'intérêt pour le jeu est grand, plus le temps consacré à la pratique et les résultats de l'examen sont bons. Lorsque le parent aide à la pratique, cela a des résultats positifs pour l'enfant.

Discussion

Nos facteurs peuvent être organisés en trois groupes: (1) ceux ayant relativement peu de d'impact sur la motivation, comme la méthode d'instruction; (2) ceux ayant un impact négatif sur la motivation, tels que des examens de musique et des cours en groupe; et (3) ceux ayant un fort impact positif, notamment en commençant à un jeune âge, les parents aidant l'enfant à pratiquer à la maison et les parents assistant aux cours de l'enfant.





The interaction between age started and years played were significant. We found that the earlier a child had started lessons, the higher the child's interest in music. On the other hand, the later a child had started, the more a child showed a decline in motivation over the length of time played.

The methods of instruction (Yamaha, Suzuki, conventional) were unrelated to the child's motivation and had little impact on the child's interest in playing, and in time spent practising. The absence of effects is very revealing considering that teachers tend to hold very strong views about which music method is the best.

Taking exams did not seem particularly beneficial, showing an objective benefit (increase in practicing time) at a subjective cost (lower interest in playing and lower levels of motivation). This lends empirical support to the uneasiness that many parents and teachers feel toward this practice. The finding is also very much in line with many studies¹¹ that have shown that sources of external pressure like exams increase the quantity of work a person produces, but often undermine the quality of the work and the individual's motivation.

L'interaction entre l'âge du début des cours et les années jouées était significative. Nous avons constaté que plus un enfant commençait tôt, plus il s'intéressait à la musique. En revanche, plus un enfant a commencé tardivement, plus il a montré une baisse de motivation au fil du temps.

Les méthodes d'instruction (Yamaha, Suzuki, conventionnelle) n'avaient aucun lien avec la motivation de l'enfant et n'avaient que peu d'impact sur son intérêt pour la musique et le temps consacré à la pratique. L'absence d'effets est révélatrice, étant donné que les enseignants ont tendance à avoir des idées très arrêtées sur la meilleure méthode de musique.

Passer des examens ne semblait pas particulièrement bénéfique, montrant un bénéfice objectif (augmentation du temps de pratique) à un coût subjectif (moindre intérêt à jouer et moins de motivation). Cela apporte une preuve empirique au malaise ressenti par de nombreux parents et enseignants face aux examens. Cette constatation est également tout à fait conforme à celle de nombreuses études¹¹ qui ont montré que les sources de pression externe, telles que les examens, augmentent la quantité de travail produite par une personne, mais nuisent souvent à la qualité du travail et à sa motivation.



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Having parents sit in on lessons or help with home practice were strongly related to the child's motivation, interest in playing, feeling of competence, time spent practising, and/or exam performance—this research has demonstrated the importance of ongoing parental involvement. This is particularly interesting, considering that parents are traditionally not invited to take part in their child's music education. Many teachers are reluctant to allow parents to attend lessons and it is not uncommon for a parent to sit in the hallway or in the car waiting for the lesson to end, when the parent's presence in the studio could be very beneficial. From the parents' standpoint, it is interesting to note that they often help with school homework, but they seem less likely to think of helping in a similar way with music practice.

Le fait que les parents assistent aux cours ou aident à la pratique à la maison était étroitement lié à la motivation de l'enfant, à son intérêt pour la musique, à son sentiment de compétence, au temps consacré à la pratique et aux résultats des examens - cette recherche a démontré l'importance de la participation continue des parents. Ceci est particulièrement intéressant, étant donné que les parents ne sont généralement pas invités à participer à l'éducation musicale de leur enfant. De nombreux enseignants hésitent à permettre aux parents d'assister aux cours et il n'est pas rare qu'un parent s'assoie dans le couloir ou dans la voiture en attendant la fin du cours, alors que sa présence dans le studio pourrait être très bénéfique. Du point de vue des parents, il est intéressant de noter qu'ils aident souvent aux devoirs de l'école, mais qu'ils semblent moins enclins à aider de la même manière avec la pratique de la musique.



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Factors Affecting a **Student's** Motivation

Facteurs affectant la motivation **d'un élève**

Conclusion

This research sheds new light on some long-held assumptions about student engagement. Contrary to popular opinion, we found that the method of instruction had little effect on the child, music exams and group lessons were decidedly a mixed blessing, and allowing parents to sit in on lessons was related to multiple benefits. One of the most significant lessons learned from this study is that parents can indeed play a significant role in a child's music education, by attending lessons and by actively participating in home practice. This message is as important for music educators as it is for parents, and is a call to more actively include parents as part of the child's music education team and focus on greater parental engagement.

For the original study:

Comeau, G., & Huta, V. (2015). Addressing common parental concerns about factors that could influence piano students' autonomous motivation, diligence and performance. *Intersections*, 35(1), 27-52.

For full references or to reach us, please contact:

piano@uottawa.ca

Conclusion

Cette recherche jette un nouvel éclairage sur certaines hypothèses de longue date concernant l'engagement des étudiants.

Contrairement à l'opinion populaire, nous avons constaté que la méthode d'instruction n'avait que peu d'effet sur la motivation de l'enfant. Les examens de musique et les leçons de groupe avaient un impact mixte, et permettre aux parents d'assister à des leçons était associé à de multiples avantages. L'une des principales leçons tirées de cette étude est que les parents peuvent effectivement jouer un rôle important dans l'éducation musicale d'un enfant en assistant aux cours et en participant activement à la pratique à domicile. Ce message est aussi important pour les éducateurs de musique que pour les parents. C'est un appel à inclure plus activement les parents dans l'équipe d'éducation musicale de l'enfant et à mettre l'accent sur un plus grand engagement des parents.

Pour l'étude originale:

Comeau, G., et Huta, V. (2015). Addressing common parental concerns about factors that could influence piano students' autonomous motivation, diligence and performance. *Intersections*, 35(1), 27-52.

Pour des références complètes ou pour nous joindre, veuillez

contacter piano@uottawa.ca

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



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





Know **Your** Rights – Employment Contract Law & You

Liz Craig - Permission to reprint given to Canadian Music Teacher Magazine.

Many of us are completely self-employed, running our own studios. In effect, we are “living the dream” – doing what we love and having control over our income. To supplement our teaching, either for some extra cash or to satisfy other creative and professional goals, many of us also take on work as church musicians, adjudicators, examiners, gig/session musicians, recording artists and composers. The list goes on! Within each type of professional engagement, a contract is set in place between the company or client and the artist.

I would hedge a bet that many of us don’t wear the hat of “lawyer” in addition to all of our other responsibilities. If this is the case, how do we navigate the various aspects of fairness when we contract out our services to various agencies, companies, and enterprises? How do we protect ourselves? I had many questions forming in my mind, so I decided to ask an employment lawyer for advice. What follows in this article are the many important points that were brought to my attention that need to be shared amongst our colleagues so that we can all be more aware and empowered.

The **main point** to look for **first** in an employment contract is the classification of either **independent contractor (IC) or employee**. In the eyes of the courts, this distinction was set with case #671122 Ontario Ltd. v. Sagaz Industries Canada Inc., [2001] SCJ No 61. This case gave us our current legal criteria to distinguish the two types of worker:

- The level of control of organization on worker (more control, more likely employee)
- Whether the worker provides his or her own equipment (if so, more likely IC)
- Whether the worker hires his or her own helpers/ subcontractors (if so, more likely IC)
- The degree of financial risk taken by the worker (if higher, more likely IC)
- The degree of responsibility for investment and management held by the worker (if higher, more likely IC)
- The worker’s opportunity to profit by the performance of his or her tasks (if so, more likely IC)
- The degree of exclusivity (i.e. are you providing this type of service to only one entity? **If so, you are more likely an employee**)

Independent contractors don’t have any claim to the provisions in the Employment Standards Act of 2000 which include vacation pay, sick leave, retirement benefits, worker’s compensation, health or disability benefits, unemployment insurance benefits, or other employee benefits. When it comes to tax time, independent contractors don’t receive any subsidies. The big benefit of an independent contractor situation is that *you are free to flexibly negotiate the terms of your contract* including pay, hours, etc. and don’t need a union (as employees do) to negotiate.

If your contract says you are an independent contractor, but it doesn’t agree with the definition, you may be a **dependant contractor (DC)**, which is a **hybrid** of sorts between the two. In the case Mckee V. Reid’s Heritage Homes Ltd., (2009), 315 DLR (4th) 129, the courts defined a new classification of **DC** based on the economic dependency that exists in the relationship up to the point of near exclusivity (similar to the Sagaz test above). In the case that the court finds there is a high level of economic dependency in the relationship, the court will err on the side of the person being an employee. Accordingly, the individual will have access to **all** the protection and entitlements afforded under the Employment Standards Act (such as minimum notice, overtime pay, vacations, sick days, etc.).

In any case, **if you are being treated like an employee** (set rates, not able to contract out, exclusivity), regardless of what it states in your contract, you are protected under the ESA. This ensures that your basic employment rights are respected and you are offered vacation pay and other benefits. *There is no minimum requirement of days or time worked for these benefits to apply.*

If you feel that you are being misclassified as an independent contractor, here is the test: If your employer is willing to negotiate the contract to suit your terms and is flexible to come to an agreement that suits both parties, they are honoring your rights as an independent contractor. As such, the employer does not have to pay you any benefits beyond the stated rate in the contract. **If the employer isn’t willing to negotiate** any terms, then you have the right to make a claim of misclassification to the Labour Board in your province which will then investigate the employer. You can make this claim regardless of how many hours you’ve worked, amount you’ve made, or whether or not

you are still employed. This applies to large companies as well as small businesses - all employers in Canada are subject to the enforcement of this law.

The claim form takes only 30 minutes and can be done online. You can find it by googling “ESA claim form” followed by your province or territory. This is a way of “whistleblowing” when the company you are working for is either misclassifying you or doing anything else which goes against the ESA like not paying wages that were promised in a timely manner, not giving breaks, not paying overtime, etc. Once you start the process there is a handy checklist in which you can record any and all infractions.

Will my employer know I filed the claim?

It might depend on the province. In Ontario they will. Employees who file a claim must provide their name so that the investigation process is transparent to all parties. At one time, employees could file a claim confidentially; however, this practice was changed in response to an OLRB ruling to enable the employer to know the case it had to meet. (1) If you are worried about backlash, keep in mind that it is against the law for your employer to punish you for filling a claim. (2)

Does this misclassification happen often?

YES. I have only been working as musician professionally for 12 years and I have encountered this at three separate companies I’ve worked for. In two of the cases, I did pursue the investigation and was rewarded with not only pay that was owing after the company went under, but I was retroactively paid vacation pay and other benefits for all the years I was there.

Spread the word!

My hope is that this article sparks some curiosity within our members and inspires us to support one another. Together we can advocate for a higher quality of work-life balance as self-employed musicians and teachers. If you know of anyone who might benefit from this information, please forward on this article. Start a discussion at your next branch meeting. We can all help each other reach our highest potential, but only if we are open and honest and share our experiences. Our skills demand a high level of respect and compensation and we deserve to at least be aware of these rights so that we can pursue any necessary action. In 2019 let’s not fall in to the trap of just accepting what is given to us. So many self-employed musicians

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and artists are guilty of this and as a result we are exploited so easily. Let's stand up together for our rights and craft a brighter future for our profession!

References

Thank you to employment lawyers Alexandra and Paulina, who gave me the background information and case files needed for this article.

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Liz Craig (B.Mus, ARCT, RMT) is an award winning, Toronto-based pianist who performs a wide variety of styles of music for over 100 weddings and events each year. She has been teaching piano since 2006 as well as adjudicating, examining, consulting and presenting at conferences. She is an active member of ORMTA where she serves as President of the Central Toronto Branch. Follow her @lizcraigpianist or visit www.lizcraig.ca.

For more information:

British Columbia: <https://www2.gov.bc.ca/gov/content/employment-business/employment-standards-advice/employment-standards>

Alberta: <https://www.alberta.ca/employment-standards.aspx>

Saskatchewan: <https://www.saskatchewan.ca/business/employment-standards>

Manitoba: <https://www.gov.mb.ca/labour/standards/index.html>

Ontario: <https://www.labour.gov.on.ca/english/es/>

Quebec: https://www.mess.gouv.qc.ca/Index_en.asp

(I'm not as sure about this link... I do read French, but it was a bit harder to know if this was the official site)

Newfoundland: <https://www.gov.nl.ca/lrb/index.html>

New Brunswick: <https://www.gnb.ca/LEB-CTE/index-e.asp>

Prince Edward Island: <https://www.princeedwardisland.ca/en/topic/labour>

Nova Scotia: <https://novascotia.ca/lae/employmentrights/>

Yukon: <http://www.community.gov.yk.ca/es.html/>



Red Leaf Pianoworks
See you in Winnipeg at the CFMTA Convention!

The banner displays a grid of piano sheet music book covers, including titles like 'Dance Dance Dance', 'Toy Collection', 'Sea World', 'Rock That Train', 'Truly Astounding Animals', 'Checkmate', 'Nightscapes', 'The Blue Bird Suite', 'Landscape Etchings', and 'Strong and Free'.

CFMTA E-Festival

Festival virtuel de la FCAPM



The inaugural CFMTA/FCAPM E-Festival was a great success. Entries were open from January 1 to February 15, 2019 inclusive. There were 53 entrants performing pieces by Canadian composers only.

There were 19 different teachers enter 53 students from 7 different provinces. Entries were received from: Alberta, British Columbia, Manitoba, New Brunswick, Ontario, Prince Edward Island and Yukon.

There was 1 violin entrant, 13 voice entries and 39 piano entries across all levels and stages of learning. The CFMTA/FCAPM E-Festival adjudicators awarded Gold, Silver, and Bronze Seals to the performers. In this initial offering, there were 8 Bronze Seals awarded, 28 Silver Seals awarded, and 17 Gold Seals awarded. Gold Seals for the inaugural CFMTA E-Festival were awarded to:

DIVISION 1 – Primary (Preparatory to Grade 2)

Mira Allen
Callindra Beilby
Elizabeth Beilby
Kolven Cook
Raymond Lin
Jonathan Niu
Caitlyn Seefried
Hannah Yao

DIVISION 2 – Elementary (Grades 3 to 5)

Sophia Byrne
Emma-Flore Ghia
Helen Zhao

DIVISION 3 – Intermediate (Grades 6 to 8)

Anna-Lucia Mena Shevchenko
Abby Slipp

DIVISION 4 – Advanced (Grades 9 and up)

Cynthia Liang
Kendra Palles
Phoebe Qui
Cynthia Wang

The CFMTA/FCAPM E-Festival Committee thanks all the teachers, students and adjudicators who participated in this exciting new initiative and made it so successful!

The E-Festival Committee is pleased to announce that the next E-Festival will be another E-Festival celebrating Canadian composers only, concluding during Canada Music Week® 2019! Entries will be accepted starting Friday, November 1, 2019 and closing Friday, November 22, 2019. Open to all instruments and all levels, the E-Festival Committee is looking forward to sharing Canadian Music with students across Canada. Full details to be available soon on the website: <https://www.cfmta.org>.

The CFMTA/FCAPM E-Festival Committee has received and heard your requests for an E-Festival for all composers and genres to assist with Festival and exam preparations! We are planning to offer such an event in early 2020, so please stay in touch for more information as it becomes available.





Coquitlam/Maple Ridge - British Columbia

From January to June 2019, students are invited to host their own mini-recitals in their homes, inviting any and all to a short programme of at least 4 selections. Guests are invited to donate 5.00/person or 10.00/family. This year, monies collected will be donated for band instrument rental for students in need in District 43 (Coquitlam). We are excited to encourage our students to take ownership for their progress and performance while helping others enjoy the gifts that only music can bring.

London - Ontario

On Saturday February 2nd, The London ORMTA Branch hosted an outreach recital supporting Riverside United Church, who graciously allows our students to use their Sanctuary for performance opportunities. Donations went towards the Resource Fund of Riverside United Church, which provides assistance to persons and families in the church community in financial need. We had a wonderful turnout despite the cold weather, and were able to bring warmth through the gift of music. *Photo on front cover*

Richmond - British Columbia

Our Music Feeds Us event was a big success. On February 24th we held a Community Recital and Music Table Sale. Special thanks go to our Co-ordinators KC Foong and Matthew Chan - and to our sponsors, Tom Lee Music Richmond and Richmond Baptist Church. Over 100 performers made music for three hours in support of the Richmond Food Bank and the Community Meal program. We collected approx. 50 lb of dried and canned food for the Richmond Food Bank and \$425.00 for the Community Meal program. We were uplifted by the amount of community support we received. The young musicians enjoyed this opportunity to "play with a purpose".

North Shore - British Columbia

For many years the North Shore Registered Music Teachers have held monthly recitals to provide students with valuable performance opportunities. In an effort to give back to our community, we have dedicated this recital, held in February, to fundraising for a charity that promotes music as a social benefit. We have selected as our beneficiary the Eagle Music School which provides professional music instruction free of charge to children from low income families in East Vancouver. A project of Vancouver Urban Ministries, the Eagle Music School has operated out of MacDonald Elementary School since 2008.

It was a wonderful recital and very well attended. Thirty-seven students from young beginners to ARCT level performed and entertained a very receptive audience. We are proud of the students who participated, thankful to all those who donated to this cause and happy to report that we raised in excess of \$400 for the Eagle Music School! *Photo on front cover*

South Okanagan - British Columbia

Friday March 1 at 7pm at St Andrew's Presbyterian church in Penticton, BC we held a recital to raise money for the Penticton Salvation Army Community Food Bank. There were 18 piano solos and 4 piano duets from beginner to senior levels. Major Tim and Miriam Leslie represented the Salvation Army and were very appreciative of the students giving of their time and talent to raise money. We presented them with a donation of \$476.80 at the end of the recital and Miriam spoke of how many families are struggling and what a wonderful thing for young people to do for their community.

It was a wonderful evening and thankyou CFMTA/FCAPM for the suggestion and the money towards our event. We plan to do this again in the future. *Photo on front cover*



Richmond Branch

KC Foong leads a group performance with singers, guitarists, drums, and spoken voice.





CFMTA/FCAPM is pleased to present the 2019 – 2020 Branching Out Initiative “Music on the Move”.

Branches are encouraged to organize and present recitals in non-traditional venues. By doing this, we are demonstrating the benefits of music education, as well as encouraging our students to present their music to an audience who otherwise may not have access.

Some suggestions for venues would be:

- Hosting a recital in a local park
- Hosting a recital in a local mall, restaurant, or small business
- Hosting a sidewalk recital in front of a small business
- Hosting a recital during intermission at a sporting event

By taking our music directly into the community we can continue to branch out in new and innovative ways.

CFMTA/FCAPM will donate \$100.00 to each branch that hosts an event by March 15, 2020.

Applications can be submitted on-line – www.cfmta.org.
Deadline for submission is March 31, 2020.

La FCAPM/CFMTA est heureuse de présenter l'édition 2019-2020 de On s'assemble, « Musique en mouvement ».

On encourage les associations régionales à organiser et présenter des récitals dans des lieux non traditionnels. C'est ainsi que nous pouvons démontrer les bienfaits de l'éducation musicale tout en encourageant nos élèves à présenter leur musique à des auditoires qui n'auraient pu en bénéficier autrement.

Voici quelques suggestions d'endroits où présenter un récital :

- Un parc
- Un centre d'achats, un restaurant ou tout autre petit commerce
- Sur le trottoir devant une boutique ou petit commerce
- Durant l'entracte d'un événement sportif

En amenant notre musique au cœur même de nos communautés, nous nous assemblons de façons nouvelles et innovatrices.

La FCAPM/CFMTA donnera 100,00 \$ à chaque association régionale qui organisera un événement d'ici au 15 mars 2020.

Vous pouvez vous inscrire en ligne à l'adresse www.cfmta.org.
La date limite d'inscription est le 31 mars 2020.



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Our new Classical Piano and Classical Voice syllabi are now in use, with syllabus documents available on our website www.conservatorycanada.ca under the “Learning” menu tab. The Classical Piano and Contemporary Idioms Piano pages also include recordings of useful video webinars (with slideshow pdf’s). These webinars feature overviews of the two Piano syllabi with demonstrations of both the Keyboard Harmony (Classical) and Improvisation (Contemporary Idioms) requirements.

We are pleased to announce that Debra Wanless Music has published a new Keyboard Harmony workbook, “Keyboard Harmony, Harmonizing Made Fun, Enhanced Level 4”. This publication serves as the recommended text for our Grades 9-10 Classical Piano keyboard harmony requirements. It can be ordered through your favourite retailer, or by visiting <https://www.debrawanless.com/>. It features many examples in all required keys, as well as explanations of key concepts for voice leading, harmonizing in keyboard style and reading chord symbols. Levels 1-3 of this same series serve as the recommended workbooks for the keyboard harmony requirements for our Grades 4-8 classical piano.

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Plans are in full swing for Summer Sizzle 2019 to be held in the beautiful town of Owen Sound, Ontario. Check out the Owen Sound tourism site at www.owensoundtourism.ca for a list of amenities and attractions. This amazing piano pedagogy conference is open to all new and experienced teachers and students.

An optional meet and greet/pre-registration will be held on Sunday, July 14 - meet composers, gather autographs and snap some pictures! Ernst Schneider, Wes Froese, Lynette Sawatsky, Beth Hamilton, Jen Smith Lanthier, Christopher Norton, Debra Wanless, Ina Dykstra, Jan Randall and Andrew Harbridge are just a few of the composers who will be attending this awesome event! Check out www.cncm.ca as more guests are added to the list.

On Monday, July 15 and Tuesday, July 16 teachers can attend up to ten energizing one hour pedagogy workshops, masterclasses, new product blitzes, concerts, tradeshow, enjoy delicious meals, coffee breaks and make new friends.

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Important Dates

April 2, 2019 – Registration opens for August examination session

May 29, 2019 – Summer session registration deadline for Online Piano Teacher Courses
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June 4, 2019 – Registration deadline for August examination session





A Historical Survey of the Controversy of Piano Tone in Relation to the Pianist's Touch

Prabhudhas Ivanson

Although the debate on piano tone as related to the pianist's touch began almost concurrently since the infancy of the piano, the controversy on the subject intensified and culminated only in the twentieth century.



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He has played as soloist, and with orchestra in Mumbai, India, and has taught piano and theory of music since 1980. He was also a much sought after western music critic in Mumbai.

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.

*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.*

1. The great scientist Helmholtz in his epoch-making "On the sensations of tone" proved that tone quality or timbre is determined by the relative proportion of the fundamental tone and its various overtones. He was also the first to explain the interaction between the hammer and the string on the piano. He states that "In pianoforte playing the effect of the tone-excitation by means of the hammer depends on the length of time the latter remains lying on the string. For if the soft elastic surface of the hammer is brought against the string without audible blow, then the movement has time to propagate itself before the hammer springs back, and increases gradually and constantly during the time of contact".

2. Tobias Matthay was a twentieth century English pedagogue who exerted great influence on piano teaching of the future, especially in English speaking countries. In his long-winded book "The Act of Touch" he went to great lengths to support his absurd explanations of what he, no doubt, saw empirically. His main formulation was that the keys, when brought down "suddenly" gave a brilliant tone, and when depressed "gradually" gave a mellow tone. This theory has long since been discredited. **He has appropriated Helmholtz's above quoted explanation of the interaction between hammer and string, to that between finger and key to "prove" his point.** This inability to understand and properly apply scientific findings to practical playing of the piano by piano pedagogues has had dire consequences many a time. ▶



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A Historical Survey of the Controversy of Piano Tone in Relation to the Pianist's Touch

I shall cite another example of such a misinterpretation due to lack of proper understanding. Josef Lhevinne in his book published in 1924, "Basic Principles in Pianoforte Playing" states: "It is almost an axiom to say that the smaller the surface of the first joint of the finger touching the key, the harder and blunter the tone; the larger the surface, the more ringing and singing the tone". This same theory is put forward by Fanny Waterman in her book published in 1983, "On Piano Teaching and Performing". This assumption would be true if we played directly on the strings as in the case of the harp. The mellow quality of the harp is attributable to the fingers plucking the strings, and due to the soft nature of the finger surface, sharp angles in the displaced string are avoided which diminishes the importance of the higher partials resulting in a mellow quality. On the other hand, in the mandolin, where a hard plectrum is used, the string is pulled out to a sharp angle, and the higher partials are relatively strong, giving a brittle quality to the tone.

As far as the piano is concerned, however, the implied supposition by the authors of the above two books is totally misdirected as the fingers play on the keys, and not directly on the strings.

3. Matthay's theories were seriously challenged by James Ching, who studied with him and was initially under his influence. He conducted experiments in conjunction with professors of physiology and mechanics of the University of London which scientifically disproved many of the fanciful notions in "The Act of Touch". **(The absurdities which were an extreme reaction to the earlier "key-hitting" and "key-bed squeezing" of the German conservatories – with its resultant excessive tension and production of a harsh tone – were carried to still further extremes by German pedagogue Breithaupt).** Though the results of Ching's experiments were very valuable in themselves, the method of piano playing which he evolved out of them was extremely ludicrous, in every way the direct opposite of Matthay's. (Two obvious instances are keeping the upper arm and forearm at exact right angles to each other, with jamming of the upper arm into the keys in what he called the "oblique whole-arm touch" and the ridiculous way of jumping from one hand position to the next, by dispensing with passing of the thumb under the fingers and the fingers over the thumb).

4. In a paper published in the British acoustics journal "Acoustics Letters" in June 1984, I had analysed piano tone in terms of any sound whatsoever, which is without precedence. **Any sound can be analysed as a component of the following five determinants: 1. Pitch, 2. Volume, 3. Timbre, 4. Duration, and 5. Morphology (how the sound begins, goes on and dies away).**

Considering each of these factors in connection with piano tone,

1. Pitch is fixed on the pianoforte.
2. Volume is proportional to the velocity imparted to the key by the performer, with its consequent striking force of the hammer on the string.

(It would be expedient to consider 3. Timbre and 5. Morphology together, as they form an integral part of the long-ranging controversy on the problem of piano tone as related to the pianist's touch).

Duration is the time lapsing between the beginning and end of each tone, and depends on how long the key is held down by the performer.

Timbre is the overtone structure of tone (the proportionate strengths of the fundamental tone and its various overtones). If we consider just the tone from the vibrating string, timbre is solely dependent on the velocity imparted to the key by the performer at the point of escapement of the hammer. This can be inferred through theoretical physics as follows:

Any moving body has three properties: its mass, direction of motion and speed. As the direction of motion of the piano hammer is predetermined, speed is the only variable factor under control. Thus, as far as tone from the piano string is concerned, the only factor under the performer's control is the velocity of the hammer at the instant it strikes the string. This corresponds to the velocity imparted to the key by the performer at the instant it releases the hammer. Since the hammer can possess only one speed at any one instant, the manner in which this speed has been previously attained has no bearing whatsoever on the outcome of the string's vibration and the resultant tone.

Here it would be apt to clear a misunderstanding. If the key is depressed very slowly, it will take the hammer up like a lever till the escapement point, after which it will tend to throw up the hammer (the escapement point being the point at which the hopper slides from under the roller attached to the underside of the hammer shank, thus releasing the hammer from the rest of the mechanism before it strikes the string). However, in practice it does not always happen that the hammer is taken up to the escapement point by the key like a lever; due to the initial strike force, the key, in most cases, catapults the hammer against the string before the escapement point is reached. The inference is that, thanks to the escapement action, the key invariably releases the hammer at the escapement point or some point before it, never maintaining contact with the



hammer beyond the escapement point. (Here again, Matthay twists facts and tries to justify his assumption that the key may remain in contact with the hammer till it strikes the string; even performing an “experiment” – something manifestly absurd – to prove his claim).

The reasoning through theoretical physics that the tone from the vibrating string is entirely dependent on the velocity of the hammer the moment it is released by the key was experimentally verified by Hart, Fuller and Lusby of the University of Pennsylvania, reported in the “Journal of the Acoustical Society of America” of October 1934, Vol. 6, under the heading “A Precision Study of Piano Touch and Tone”. A mechanical striker was used to strike the key in a great variety of known and accurately controlled ways imitative of different methods of touch, and the resultant sound-curves were recorded. These showed that identical volumes invariably produced identical patterns of string vibration, no matter in what way the key was depressed. With this experiment it was conclusively proved that varieties in manipulation of the key in no way affect the quality of tone from the string – and that the only criterion as far as string vibration is concerned is the force with which the hammer strikes the string/s. Thus, all the shades of tone which the pianist can get out of the strings of one note form one linear sequence only – this corresponding to the different speeds at which the hammer strikes the strings, which is directly proportionate to the velocity of the key at the instant the hammer loses contact with it, and which determines the volume of tone.

(The experiments also showed the very great differences in quality which are associated with differences in loudness, the higher partials being much stronger in the case of the fortissimo note. A difference of quality was also found between bass and treble notes when struck with the same force, the fundamental being relatively much weaker in the bass).

It should however be noted that if the key is struck with absolutely immense force and the velocity of the key exceeds a certain maximum limit suitable for a particular instrument, the string/s struck will vibrate not only transversely, which is the normal manner of vibration, but also longitudinally. The longitudinal vibrations produce undesirable high harmonics of considerable intensity, resulting in a harsh jangle of sound (if not damage to the instrument itself).

5. The American investigator Otto Ortmann did extensive research on the subject of piano touch and tone, and in his book “The Physical Basis of Piano Touch and Tone” which appeared in 1925, he concurred with the view that quality of tone from the vibrating string is solely dependent on volume. He, however, made the breakthrough observation that various non-musical sounds accompanying the manipulation of the keys added the noise element to the string's vibration, and classified four such extraneous sounds:

1. The sound made (in all percussive touches) by the finger tip coming into contact with the key
2. The sound made by the key coming into contact with the key-bed
3. The percussive sound made by the hammer coming into contact with the string (as distinct from the musical tone from the vibrating string)
4. Miscellaneous sounds resulting from the various moving parts of the pianoforte action.

Ortmann distinguished between the first two of these as being to some extent controllable in degree according to the touch of the performer, and the second two as being for all practical purposes constant for any given quantity of tone (i.e. uncontrollable in degree by the performer). Thus a tone of any given quantity can be produced either by a percussive or non-percussive touch. In the case of the former there would always be some noise made by the finger tip as it comes into contact with the surface level of the key, a noise which would be absent in non-percussive touches. He argued that this noise might conceivably blend itself with the musical tone from the vibrating string and thereby affect its quality. In the same way Ortmann argued that the amount of noise produced by the impact of the key against the key-bed can be varied, for a tone of any given quantity, according to the depth or shallowness of the pianist's touch. At the same time it was obvious that for a tone of any given degree of loudness the noise made by the hammer hitting the string would always be the same irrespective of the touch form used or the method of key manipulation.

Ortmann left out the fourth noise element as a variable factor, because he failed to take into account the action of the release



A Historical Survey of the Controversy of Piano Tone in Relation to the Pianist's Touch

of the key from its depressed position. This will be evident if we hold down a whole lot of notes silently using both the forearms, and then let them off suddenly – when there will be an ensuing rattle. If the same thing is repeated a second time by letting up the keys gently and gradually, the earlier considerable noise won't be there. This variation in the mode of release of the key from its depressed position has hitherto been greatly ignored by theorists and investigators on piano touch and tone.

In the chapter “Tone Quality: Facts and Fallacies” in his book “Piano Playing”, James Ching very interestingly discusses the controversy on piano touch in relation to piano tone. After Ortmann declared that the extraneous noises of the finger contacting the key and the key contacting the key-bed could blend with the string tone, the pianist no longer attempted to produce any particular kind of key acceleration or deceleration, but focussed on controlling quantity and the extraneous non-musical noises of touch. However, those still clinging on to the old theory tried to bring in another factor, the vibrations of the hammer shank. Though such vibrations exist theoretically, they have no practical bearing on the overall tone, and so could very well be put aside.

Ching continues in his book: “The practical position after Ortmann was, therefore, that the pianist no longer attempted, for the control of quality, to produce any particular kind of key acceleration. Instead, he concentrated on the control of quantity plus the control of the extraneous non-musical noises of touch. And there the position remained until, in 1938 or early in 1939, Sir James Jeans, that eminent scientist–musician, put the cat amongst the pigeons by maintaining that variations of quality of tone were absolutely impossible in the absence of variations of quantity. By this statement he implied that he considered even Ortmann's theories pandered too much to the pianist's capacity for self-deception. I remember that he made, at a meeting of musicians, a remark to the effect that it didn't matter whether the piano was played by the pianist's finger tips or the tip of an umbrella.

“In a subsequent letter to myself, Sir James explained fully his theory and his reasons for holding it. There could be no doubt, he maintained, that quality of tone could not depend, as Matthay had always insisted, on the manner of key acceleration. The quality of the sound from the vibrating string was entirely dependent on the quantity, irrespective of the way in which the key was depressed. As for Ortmann's theories, he agreed that the extraneous, non-musical sounds would theoretically affect the quality of the total sound. But, and this was the vital point, the differences in quality caused by differences in the kind

or the degree of the extraneous noises for any given quantity of tone could never be sufficiently great for the human ear to detect them. Sir James gave me a scientific proof of this point from the science of acoustics and the physiology of the human ear”.

This is yet another case of an “experiment” gone awry, of twisting the facts to suit one's needs! For how could something that is actually heard be “scientifically proved” to be untrue?

6. Here again, the theoretical conclusion that the noise of the finger impacting the key, and the key impacting the key-bed blends with the vibration of the string to produce a difference in the overall tone has been experimentally proved by comparatively very recent scientific experiments. In Issue 112 of EPTA's Piano Journal, Miha Haas, the author of the second of a two-part article “Tone Colours on the Piano: Acoustic Predisposition or Contextual Illusion” presents the results of the very important experiment by Goebel, Bresin and Galembro reported in their book published in 2004 “Once Again: The Perception of Piano Touch and Tone. Can Touch Audibly Change Piano Sound Independent of Intensity?”, which conclusively proves that different kinds of touch can AUDIBLY alter the initial impact noises. Yet ironically, and inconceivably, Miha Haas comes to the final conclusion in his article that touch cannot alter tone quality, and that “the myth of the magical touch has been dispelled”.

It should be clearly realised that while talking of “quality of tone”, the extraneous noises accompanying the timbre of the steady state of tone, which in the case of the piano is the vibrating string, should be taken into consideration as an integral part of the overall tone as perceived by the ear. I here quote from my article published almost concurrently in three British journals around the year 2000: “The duration and type of transient sounds are very important for the recognition of musical instruments, since our ability to recognise different instruments is not dependent solely on the particular timbre or harmonic content. Thus in a certain part of their range the steady tones of the violin and the oboe are practically indistinguishable, but they have different ‘starting noises’, due to the action of the bow and the reed respectively, which lend them their distinctive hues. Further, if a recording is made of notes from a violin, oboe and piano, and a small fraction of the beginning of each note is cut out so that the ‘attack’ is removed, it becomes very difficult to tell one instrument from another”.



Thus, while talking of tone quality on the piano, it is imperative to take into consideration, along with the harmonic content of the tone from the vibrating string/s, the extra noises associated with the 'attack' – the noise of the finger contacting the key and the key contacting the key-bed – which has now been experimentally proved to be audibly variable depending on the touch of the pianist.

It is very surprising that many pianists have meekly surrendered to the pseudo-scientific pronouncements made by physicists and accepted "scientific" half truths. Even such an eminent pianist like Charles Rosen has declared as late as 2002 in his "Piano Notes": "This sense of becoming one with the instrument is the origin of various delusions about the production of a beautiful sonority. Leaving out for the moment the use of the sustaining pedal, there is nothing one can do with a piano except play louder and softer, faster or slower".

On the other hand, even physicists, in the latter part of the 20th century, have admitted to the shortcomings of previous scientific investigations. Thus, in 1993 Koornhof and van der Walt have stated that "Physicists, until fairly recently, had quite a simplistic view of the piano and touch". It is now very obvious that the problem of how a pianist affects touch is far more complex than physicists thought it was, early in the 20th century or previous to that.

It is to Tobias Matthay's credit that though he gave faulty explanations as to their cause – even fanatically opposing anything which went contrary to his theories – he steadfastly held on to his beliefs that tonal differentiations could be obtained on the piano apart from mere volume. Thus, he states in his book "Some commentaries on the Teaching of Pianoforte Technique" under the chapter-heading "The Question of Quality-variation":

"We have the incontrovertible evidence that quality-contrasts are undoubtedly heard, physically, by musical people. And surely the fact that such contrasts can be heard is sufficient proof to any one with commonsense that there must be something physically corresponding to these sense-impressions – that there must be a cause for them, and also that any "theory" or "system" which is incompatible with their existence must be a fallacious one to that extent, as not fully explaining the observed phenomena.....

"It seems incredible that any sane musician should permit himself to be persuaded by any scientist, however authoritative, that it is a mere "freak of his imagination" to fancy he hears those so clearly marked contrasts of tone, which he finds inevitably arise from contrasts of touch-action".

He also finally accepts the limitations of his understanding, and acknowledges in his "Act of Touch": "As this part of the problem – the acoustical explanation of the effects we hear – still awaits final solution, we can here only rely on hypothesis and surmise, instead of upon fully ascertained facts.....Many facts may in the end be found to contribute to the ultimate explanation here still needed".

James Ching also acknowledges in his "Piano Playing" that "The available scientific knowledge about any subject is rarely static. At best we can say that every new piece of scientific knowledge tends to bring us a little nearer to the complete truth about things. And it certainly seems unlikely that, in connection with the science of piano technique the last word has already been said by anyone".

1. Now the final stage in the piano touch process has been reached. This is the manner of release of the key from its depressed position after its due duration.

We may distinguish between the "prompt" and "aftersound" of piano tone, which are, respectively, the initial tone once the hammer strikes the string, and the continually diminishing tone after it has been made. As is evident, piano tone fades out rapidly soon after the initial strike, the start of each tone being the most striking to the ear. This has led to yet another absurdity that "it seems to make relatively little difference whether a key is held down for the entire time assigned to it in the score or not". (Carl Seashore in his "Psychology of Music", p. 231). All pianists know how important it is to hold down each note for its entire duration as marked in the music.

Gabriel Weinreich has investigated the variation in decay of coupled piano strings (*Journal of the Acoustical Society of America*, Dec. 1977, Vol. 62, No. 6). This refers to how the tone decays after the "prompt" (which is the initial tone when the hammer strikes the string) till the moment of key release (i.e. as long as the key is held down). He has demonstrated how, due to multiple (double and triple) stringing in all but the lowest few



A Historical Survey of the Controversy of Piano Tone in Relation to the Pianist's Touch

notes of the piano, the decay rate of the aftersound starts high and diminishes, and the conclusion reached that the initial decay rate is several times greater than the final decay rate – i.e., the tone diminishes rapidly once it has been sounded, and then lingers on longer without too much dissipation.

The most important factor left out by theorists, investigators and experimenters, is that the tone could be controlled from the point of the depressed key up to its ascent to the surface level, depending on whether the key is brought up abruptly, or in various degrees of graduality as it rises to the surface. This corresponds to whether the damper contacts the string abruptly or gradually till it is silenced.

There is vague reference about this in some books (including Ortmann's), but the significance of the variable graduality of the release of key from its depressed position as it rises to its surface level has never been fully realised. The next major contribution to the subject of piano touch and tone after Ortmann is by Arnold Schultz. In his book "The Riddle of the Pianist's Finger" he has commented that "I could not have written my book at all but for the fact that Ortmann had first written his". He however states in his book that "a damper either stops the string or it doesn't", implicitly denying the possibility of gradations in the release of key, causing either an abrupt or gradual mode of damper contact with the string as it silences the tone. (The graduality of the damper contacting the string can be controlled even more than the key by the right, or Sustaining pedal being brought up gradually after being depressed).

In my articles published in the British acoustics journal "Acoustics Letters" of Feb. 2000 and "Piano Journal" of Spring 2000, I had put forward two means of studying the release rate of the keys:

1. Mechanically with a system which measured the key displacement as a function of time.
2. Acoustically by measuring the envelope of the vibration of the string.

(It would be interesting to note that I had remarked in the Readers' Forum of Piano Journal, Winter 2000 issue – following the publication of my article in the Spring 2000 issue – that "Matthay's empirical formulae could have saved so much bother had he, instead of propounding "downward acceleration", realised that it was in fact the exact opposite – "upward deceleration" – that was required").

In concluding this article, I will cite three notable instances of the uncertainty, lack of clarity of understanding and confusion of thought prevailing among piano teachers and pedagogues:

1. The book "For All Piano Teachers" by Ahrens and Atkinson, of the Royal Conservatory of Music, Toronto declares (in the footnote in p. 56), "Portato and non-legato both imply a separation of the note (often loosely defined as "mezzo-staccato"), but portato includes quality of tone (beauty of sound), while non-legato refers only to the length of the sounds, without reference to their quality". Having very pertinently made this distinction between mezzo-staccato and portato, however, it is stated in p. 60 of the book that "To sum up the whole matter, it will be seen that the Quality of a piano tone is determined by its pitch, its duration and its intensity". As implied in this quotation, if quality of piano tone is not a separate factor, apart from intensity and duration (pitch of course being fixed), then where does the "beauty of sound" inherent in the quality, as referred to in the earlier quotation, come from?

2. The article by Miha Haas in Issue 112 of Piano Journal provides an example of a musician incredibly pronouncing a musical effect as impossible, because of "intellectual" reasoning:

Under the heading "The question of articulation" he remarks that "We can conclude that a staccato and a legato tone, both played with identical intensities and with the right pedal pressed, do not differ in any way". He gives below, an illustration of what he calls an "ambiguous piano notation" – a held minim with the right pedal depressed, followed by a staccato quaver with a quaver and crotchet rest, again with the right pedal depressed. According to the author, these two sound identical. There is an excellent example from Beethoven to disprove this misconception:

Beethoven, in the third movement "Le Retour" of his sonata, Op. 81a ("Sonate caractéristique") has marked staccato crotchet notes followed by quaver rest with the right pedal held down, in bars 37 – 44 and 130 – 137. If this passage is played alternately, first as marked in the score, and then as held dotted crotchet notes with the pedal depressed, it indeed creates a special effect, a clearly aurally discernible difference when the notes are played staccato as marked in the score, due to the ricocheting action of the rebound of key, which is not there when the passage is played as dotted crotchet notes throughout. It is not, as Mr. Haas says in his article, an "ambiguous piano notation", and quoting from the book "The Acoustical Foundations of



Music" by American physics professor John Backus, that "The use of articulation in this case does not have a true meaning".

This quote from Backus, ironically, goes in direct contradiction to what he has succinctly written elsewhere! "The proper application of the methods and results of scientific investigation can be of tremendous benefit to the field of music. This does not mean that music will be taken over by science; the scientific method has its limitations, and its proper application includes not only the recognition of these limits but also the obligation to expose any misapplication of scientific method and terminology to music, since **it is equally obvious that such misapplication can do a great deal of damage**".

3. In Issue 114 of Piano Journal, Raymond Fischer, in his article "The Dispute", reports of an experiment he conducted with a group consisting of five people, falling in the following five categories: (1) concert pianist, (2) piano teacher, (3) composer, (4) graduate in music, and (5) untrained, but perceptive listener.

He played twenty fortissimo notes and chords, ten with hands and arms striking the keys from a distance, and ten with a relaxed condition of the hand and arm, playing from the surface level of the keys. There was a high percentage of correct identification by the group as the tone being hard and metallic in the first instance, and as being full and rounded the second time.

He concludes in his article that "Our experience indicates a difference in sound quality, as distinct from volume, depending on our physical state as the note is struck. When challenged to prove it we can do so only in musical, not scientific terms".

That this has been (a) theoretically and (b) experimentally proved in scientific terms can be inferred from what follows:

I quote from my book "Piano Touch and Tone" which was copyrighted just prior to my article on the subject being published by three British journals around 2000. I have analysed in my book the following passage from Dr. Percy Scholes' "The Oxford Companion to Music", ed. John Owen Ward, reprinted with corrections 1984.

"Pianoforte tone-quality and 'colour' is, admittedly, largely made by the piano-manufacturer; it comes in great part from the relative length, thickness, tension, and density of the strings, the kind of covering of the hammer, the efficiency of the sound-

board, etc. But when the manufacturer has done the best he can (for the particular sum paid him) there remains something for the player to do in the matter of tone-quality, as can be proved by the following experiment: With right pedal down repeat a chord many times, beginning very softly and working up gradually to very loudly; do this first with the utmost rigidity of arm and fingers and then with the utmost suppleness of all these parts: in the first instance the tone will be found to be hard and harsh, and in the second to be round and pleasant. The reason why the difference of quality occurs is a subtle question, probably involving a good many factors and still open to discussion, but there seems no question of the existence of the difference, which is the basis of the demand for muscular relaxation in pianoforte playing".

(My comments):

The statement that "Pianoforte tone-quality and 'colour' is, admittedly, largely made by the piano-manufacturer; it comes in great part from the relative length, thickness, tension, and density of the strings, the kind of covering of the hammer, the efficiency of the sound-board, etc. But when the manufacturer has done the best he can (for the particular sum paid him) there remains something for the player to do in the matter of tone-quality" is of course true; the explanation for the difference of quality in the experiment then described is as follows:

As the pedal is held down throughout the experiment, the only factors here under the control of the performer, which can influence the tone to be good or bad are the 'starting noises' or the 'transient sounds at the onset of vibration', or as they have been for convenience referred to here, "attack noises 1 and 2", viz. (1) in percussive touches, the impact noise of finger with key-surface, and (2) the impact noise of key with key-bed.

The different sets of muscular conditions applied in the experiment can be expected – **as inferred in this extract from my "Acoustics Letters" June 1984 publication** – to lead to the results obtained:

"For any given volume of tone, playing with maximum relaxation of the limbs reduces both the noise of the finger coming into contact with the key and the noise of the key coming into contact with the key-bed, producing the most round and pleasant tone. These extraneous noises ("attack noises 1 and 2")



A Historical Survey of the Controversy of Piano Tone in Relation to the Pianist's Touch

increase correspondingly as the limbs are more rigid, resulting in a correspondingly harsher tone; while the maximum suppleness, or relaxed condition of the playing mechanism **commensurate with obtaining the same volume**, reduces the “attack noises” to the maximum possible (“attack noise 1” can be altogether avoided by playing just from the surface of the key), thus yielding the pleasantest tone possible”.

In concluding his article “The Dispute” in Piano Journal, Raymond Fischer states: “Our experience indicates a difference in sound quality, as distinct from volume, depending on our physical state as the note is struck. When challenged to prove it we can do so only in musical, not scientific terms; but this

is not to concede that we are wrong. Surely it is better not only to acknowledge the certainties of scientists but also the reservations of some of them, and remain open-minded until perhaps one day when (if?) the argument is resolved”. From all that has been presented in this article, it could be said with finality that a comparative study of the release rate of the keys with a group of competent professional pianists will put all the pieces of the puzzle together, complete with fully corroborative experimental scientific evidence, thus bringing about a final rapprochement between the artistic and scientific points of view – consequently bringing about the much-awaited resolution to the centuries old argument.

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Ask Lori: Teaching Tips for Everyday Lessons

by Lori Elder

Q. When managing your music library, do you ever go through and purge your books? And if so, how do you determine which ones to keep?

A. I don't get around to purging my books very often, but I really need to. I get so distracted when I'm going through my books because I come across so many pieces I haven't played in a long time, so I play them all! Then I end up just keeping everything!

That being said, I have given away some things though. For current tastes some books are very outdated, such as popular song books from the early 20th century, dated method books that are falling apart, folk songs that nobody knows any more - that kind of thing. And I'll get rid of books of pieces that I know nobody is ever going to play that are just taking up shelf space.

I always keep old Conservatory books, as there are many interesting pieces that are only published in these books. Also, studying the fingering, phrasing, dynamics and pedalling is interesting and useful. If I have multiple copies of a certain grade book I pass these on to young teachers to use with their students.

Old Sight Reading books are definitely handy and worth keeping. When students have finished their current Four Star book and assume they're done I say "Great, now there are all these other Four Star books we can do." (This usually draws a blank stare!)

Old sheet music I have put together into folders for sight reading. Students enjoy these folders, as there's a mixed bag of everything from waltzes to rags to Sousa marches. Compilations of well-known classical and salon pieces are also worth keeping for background music, weddings, restaurant gigs etc. The same is true for pop books, Disney songs, Broadway musicals, and other supplementary pieces.

I also keep numerous editions of the standard repertoire such as Bach, Haydn, Mozart, Beethoven, and all the romantic and 20th century composers. These are invaluable, and I use these to compare fingerings, dynamics, editing and pedalling.

So purging some material is definitely a good idea, and keeping everything that is useful is good too. And if I think a student may enjoy a certain piece I'll keep the book hoping for that person to walk through the door!

Q. How do you afford modest recitals when renting a venue is quite expensive?

A. I agree, it can cost a surprising amount to put on a recital. Rent, food, programs and other costs do add up. But it is always worthwhile, as students need a goal to work toward, and parents, friends and families can come to hear them. To help cover the costs of recitals I charge a Studio Fee in September and I set aside money from that. And I check online and phone around to various halls, churches and performance venues to find out what they charge, as prices vary a lot. Sharing a recital with another teacher can also work well. Everyone gets to play and the cost is half as much for each studio.

There is also the option of playing at a Seniors Centre, care facility, or other type of outreach performance venue. Offering to entertain is a nice way to share live music with people who may not otherwise have the chance to hear this. Coffee shops, book stores and restaurants that have a piano or keyboard often welcome performers as well.

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.



Review of Publications Critique de publications



A RAINBOW OF SOUND BOOKS 1 & 2

D Wanless

Debra Wanless Music, WAN871, 872

Book 3 & 4 to be included in the Fall issue

Debra Wanless, a Canadian musician and prolific composer, has created 4 books of 8 piano solos for one hand centered around the imagery of rainbows. Pieces include a wide spectrum of colors, weather elements and characters such as leprechauns and hobbits. Each book has a page of composer notes to aid the teacher in discovering features of each piece. This is particularly helpful for instructions as to repeats and register. There is a piece for either hand in every book, with the rest equally divided between the left hand and the right hand.

Book 1 uses no key signatures but uses frequent accidentals for key representation. Note values used are quarter, half, dotted half, whole and dotted whole. This book begins with Raindrop Prelude – a work for either LH alone or RH alone. Based on simple C major and C minor triads using $8^{va/b}$ and $15^{ma/b}$ (both above and below), this piece could be taught by rote as well as by note. Puddle Jumping utilizes a triple meter to simulate a ready, set, go approach to a jump. The addition of a Bb creates an F tonality. A two note chord played 4 times anywhere on the piano adds a bit of fun for the pianist. The Hobbits Dance Under the Rainbow uses 5ths and 6ths in harmonic intervals. Purple Penta Prism is sure to be a favorite as it is based on a pentatonic scale played on the black notes in $\frac{5}{4}$ time using the fist and the open hand to play 3 and 5 note chords. *Bright Blue Boogie* takes an upbeat approach to a blues sound. *The Druids' Coloured Arch* requires the LH to change position to accommodate notes outside the 5 finger position. Energetic, loud, melodic playing is required here! *Mr. Green* – the Leprechaun uses a chromatic grace note and is marked jiggling along. It is written in $\frac{3}{4}$ time signature which I feel could have been more simply accomplished with $\frac{3}{8}$. Syncopation and a steady rock rhythm create interest in *Red Sky Rhythm*. The piece is written in B major but notated enharmonically in flats – again, something which I think creates more confusion than clarity.

Book 2 uses key signatures up to one sharp and one flat and frequently uses eighth note rhythms. *Black Thunder Clouds* is written for either hand and creates a lot of drama with five note

chords, multiple grace notes, many flats and an improvisatory feel with $\frac{7}{4}$ time signature. *Pot of Gold* uses the divided left hand with held notes and staccato notes underneath creating a sparkling waltz. The split triads use both root position and second inversion extending the hand outside the five finger position. *Beyond the Rainbow* creates short patterns which are repeated in different registers. Open harmonic fifths create a bold and nautical spirit in *Red Sky in the Morning, Pirates Take Warning*. Several accented fifths have an optional 8^{vb} . *Crimson Flames* again uses the divided hand – this time the right – to create harmony. The rollicking $\frac{9}{8}$ rhythm of *Leprechauns and Unicorns* is enhanced by sequential patterns in the only two page piece in this level. Repeated notes with changing fingering creates a energetic and insistent rhythm in *Rain-ian Rhythm*. *Golden Sunshine Rag* is quite challenging with syncopated rhythms, extensive use of accidentals – both sharps and flats, changes of registers for repeats and a two octave glissando.

In addition to the obvious application of these pieces for students with injured hands and arms, there is a lot of value to be gained in using these books for quick study, sight reading and pattern recognition. As such, they can be used across a wide range of grade levels. The imagery, variety of styles and compositional devices, and use of register are sure to fire both the student's and the teacher's imagination. I am happy to add them to my 'One Hand' library

Joyce Janzen - British Columbia

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ANIMAL BUS

10 Piano Solos & 1 Duet

Late Elementary Level

Jen Smith Lanthier

Debra Wanless Music

Southern Ontario Canadian Composer Jan Smith Lanthier's collection of 10 short solos and one duet for late elementary pianists takes us on a delightful, creative romp through the animal world. This collection has much to offer pianists eager for creative new works to study and perform. Smith Lanthier paints amusing characterizations of various animals with stylistic flair. Each solo presents the performer with specific coordinative and technical challenges.

The avid student will enjoy mastering the kinesthetic puzzle of the *Hermit Crab Hop*. Smith Lanthier understands pianistic gestures with her *Bullero* in matador-style hand cross-over. *The Castaway* moves steadily and deliberately along G major; with a sense of waves. Smith Lanthier offers program notes at the top of every piece. This enables the performer/student to read and to then apply straight-away the significant information from the composer, rather than flipping to a reference page. Students will learn much about color chords and moody chord progressions when they venture onto this animal bus. A delightful, imaginative collection.

Sarah Lawton - Ontario

HIPPO STROLL

Elementary Level Piano Duet

Kevin Knelman

Debra Wanless Music

The moment you move from the title to the tempo marking which is Hippodante imagination and creativity are engaged! This 33 measure duet is a guaranteed pleaser with its cute melody and rhythm. The piece is a delightful combination of staccato and short phrases as well as two and three note slurs. The secondo part is a little more complex than the primo so it's perfect for slightly mismatched students in the same level. This part also has ties from the second half of beat two to the first half of beat three. This rhythm occurs twelve times. Both parts have clap spots. The notation of the score is very elementary level friendly with both parts playing on the grand staff rather than identical clefs. The shortest value note is the eighth note and the largest chord is a third.

A positively delightful duet!

Jean Ritter - British Columbia

STAR WARS

13 Selections – Big Note

Elementary Level

Music by John Williams

Arranged by Phillip Keveren

Hal Leonard

In a studio far, far away... a die-hard fan felt total enjoyment reviewing Phillip Keveren's arrangement of Star Wars. Imagine the pure delight in playing through expected favourites, *Star Wars (Main Theme)* and *The Imperial March (Darth Vader's Theme)* but with Keveren's distinguished arrangements and at night with the lights down low. An excellent collection to add to your studio, as there are 13 selections in total. Not only a great value in quantity of music, but the quality of the music surpasses your expectations as well. I am looking forward to using these pieces with my students as performance pieces for upcoming festival competitions and recitals. These elementary leveled pieces engage the performers' imagination as Keveren strongly encourages you to seek out the original recordings for reference to inspire and inform your performance. This collection includes a wide variety of pieces from multiple Star Wars movies that are hard to find such as, *Rey's Theme (from Star Wars: The Force Awakens)*. This piece has folk elements with strong rhythmic patterning, yet has a sense of vulnerability to it through Keveren's use of long tied notes and open minor third harmonies. My favourite piece by far in this collection though, is Keveren's arrangement of *Cantina Band (from Star Wars: A New Hope)*. Keveren's ear-expertise masterfully gives this piece an Old-Time Jazz-Band Zeal. Students will enjoy sounding so much like the original recording and in such an accessible way. Keveren is a multi-talented force when it comes to arranging.

Sarah Lawton - Ontario



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SOUND ADVICE THEORY AND EAR TRAINING

B Braaten & C Wiksyk

SoundAdviceTheory.com

(An overview and book 1) - more to come in next issue

Sound Advice Theory and Ear Training is a comprehensive set of 8 coil bound books that relates music sounds to their symbols by combining written and aural theory to create true musical literacy. Thorough and well designed, each level begins with a section on how to use the book. Each of the 24 lessons in the workbook introduces new concepts through a learning guide, then provides worksheets to write the theory concepts and an ear training worksheet for an aural listening component. The purchase of each book includes a download of over 140 audio tracks and both theory and ear training answer keys. The authors, Brenda Braaten and Crystal Wiksyk, also co-authored the RCM Celebrate Theory books as well as the online component of the Four Star Ear Training tests.

Level 1

It takes very little time perusing this book to realize how detailed and efficient the writers have been in setting out the elements to be learned, in organizing the material into lessons which can be covered in a year and in creating a well rounded approach to learning. The learning guide, the theory worksheet and the ear training worksheet are each one to two pages long for each lesson – manageable amounts of material for a student to cover in a week. The listening components relate to the theory concepts being learned and include sight singing melodies and rhythms, performing melody playbacks/singbacks and rhythm clapback/singbacks, completing dictation and improvisation activities and identifying intervals, triads, textures and meters. The instructions for each exercise are read aloud on the recording for the first 3 lessons, after that, the student is presumed to be able to read the instructions and complete the exercise. The book is geared to the requirements of RCM Level 1 but is meant to create a holistic learning environment where the student experiences what they learn mentally by physically writing it, aurally listening to it and responding to it vocally and in writing. To give you an example, Lesson 9 covers scales and intervals of a 2nd in two pages of explanation. (Of course scales are returned to in further lessons where the pattern of whole and half steps is explained and specific scales required for Level 1 are learned.) On the theory worksheet, the student draws treble clefs and bass clefs reinforcing material learned

in previous lessons, then spells notes that are a 2nd above, and a 2nd below a given note. Next 2^{nds} are drawn with arrows on a visual keyboard, and then written on a staff providing three different ways of understanding and reinforcing the same concept. Finally, there is a line of interval recognition. The ear training worksheet has five elements. First there is sight singing of the C major scale, then singing along with the recording. Secondly, there is listening to a scale played and circling notes that are not played according to the written score. Thirdly, melodic identification requires the student to identify the correct notation for the melody heard from three choices. Fourth, the student sings a melody of seconds tapping a steady quarter note beat, then sings the same melody along with the recording. Finally, the student listens to a recording and is asked to sing back the melody from memory, then to listen as many times as necessary to write the melody down. The goal is to reduce the number of times needed to two.

The book concludes with a Theory Examination and another ten pages of extra material. Melody Master gives 25 melodies which can be used as playbacks, sight singing and melodic dictation from the recordings. Mad Music gives 3 pages of timed note reading at 3 levels of difficulty. These are to be done at least 3 times a week after level 7. Efficient and concise, concepts are clear and exercises brief but thorough. This book could be used at a private lesson, in a class or even done independently with a bit of supervision. This is a stellar resource for both student and teacher alike.

Joyce Janzen - British Columbia

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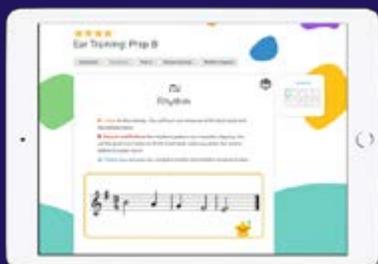
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