









THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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From the very start of the remote exam, I experienced the presence of the examiner as if in-person. The quality of the call was clear and was maintained without any interruptions throughout the exam. The part I liked best was that I was able to musically enhance my recital pieces with the stress-level being low.

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- RCM Student, Maya Krishnan



PUBLICATION INFORMATION

Official Journal of the CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS / FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE 6 Greetings from CFMTA/FCAPM President CIRCULATION approx. 3500 - FOUNDED IN 1935 7 Hello from the Editor, Webmaster UPCOMING EDITIONS OF The Canadian Music Teacher 8 Upcoming Programs & Competitions Le professeur de musique canadien Branching Out Spring (Printemps) Edition 2025 Call for Compositions • Publication: May 2025 Essay Competition • Submission Deadline: April 1, 2025 Fall (Automne) - Canada Music Week Edition 2025 Young Artist Tour 11 • Publication: September 2025 • Submission Deadline: August 15, 2024 12 Canada Music Poster Competition Results Winter (Hiver) Edition 2025 • Publication: January 2026 15 Canada Music Week- Coast to Coast to Coast • Submission Deadline: December 1, 2025 SEND ALL MATERIALS FOR EDITIONS TO: 21 CFMTA 2025 National Conference Dina Pollock 604.614.3298 editor@cfmta.org Keynote Speaker - Claude Webster Piano Competition Judge - Jimmy Brière **ADVERTISING** Piano Competition Judge - Dr. Janet Lopinski Send all advertising inquiries and orders to: Piano Competition Judge - Michael Angelucci Dina Pollock Presentations conference 604.614.3298 editor@cfmta.org Online Registration Information Accommodations The official journal of the Canadian Federation of Music Teachers' Associations/Fédération canadienne des associations des professeurs de musique is published three times a year. 28 Student Composer Competition Adjudicator Its purpose is to inform music teachers about the Association's Corie Rose Soumah activities, provide a forum for discussion and supply information of topical interest. 29 Preparing Music Students for Critical Feedback Inclusion of items in this journal does not imply endorsement or approval by the CFMTA/FCAPM. All opinions are those of the authors and may differ from 33 Ask Lori: Teaching Tips for Everyday Lessons those of CFMTA/FCAPM. What's New at the Conservatories? 34 SUBSCRIPTIONS **Review of Publications** 36 For a print copy of the magazine- Members or Non-Members may receive a subscription by submitting an annual fee to: Mark your Calendar Dina Pollock 39 32908 Bevan Ave Abbotsford, BC V2S 1T3 40 Directors, Chairs, Co-ordinators The fee for Canadian Residents \$ 35.00 per year, For non Canadian Residents \$ 45.00 per year. 42 Please Support our Advertisers Make cheque payable to CFMTA/FCAPM OR By going online and ordering a subscription.

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Marlaine Osgood



Winter is upon us in all its blustery glory as is our teaching season and CFMTA programming. In our teaching year, this is the season of preparing students for upcoming spring festivals and exams, perhaps a masterclass or two. In the CFMTA, this is the season of three creative events.

Aspiring and professional composers have until March 1 to submit original compositions for performance during Canada Music Week 2025. The scores for these **Call for Compositions** winners are available for all members to download, teach, and perform.

Another seasonal event is **Branching Out**. This is a yearly program where Branches raise awareness of what their branch has to offer to their community. There are three months left to *Choose Your Own Adventure*. The deadline to submit is March 31.

The last event eases into spring, but these brisk winter days give time for students, from high school to doctoral level, to perfect **Essays** on music pedagogy, performance, or teaching. The deadline for submission to the Essay Competition is May 1.

Happy teaching!

L'hiver est arrivé dans sa splendeur tumultueuse, tout comme notre saison d'enseignement et les activités de la FCAPM. Pour les enseignants, c'est le moment de préparer les élèves aux festivals printaniers et aux examens à venir, sans oublier peut-être une ou deux cours de maître. Pour la FCAPM, c'est la saison de trois événements créatifs.

Les compositeurs amateurs et professionnels ont jusqu'au 1er mars pour soumettre leurs compositions originales, qui seront présentées pendant la Semaine de la musique canadienne 2025. Les partitions des lauréats de cet **appel à compositions** seront accessibles à tous les membres pour téléchargement, enseignement et interprétation.

Une autre tradition saisonnière est **On se rassemble**. Ce programme annuel invite les filiales provinciales à mettre en valeur leurs services auprès de leur communauté. Il reste trois mois pour "[Choisir] votre aventure". La date limite de participation est le 31 mars.

Enfin, le dernier événement nous mène tranquillement vers le printemps. Ces journées hivernales sont idéales pour permettre aux étudiants, du secondaire au doctorat, de peaufiner leurs essais sur des sujets tels que la pédagogie musicale, l'interprétation ou l'enseignement. Les candidatures pour **le concours d'essais littéraires** doivent être soumises d'ici le 1er mai.



Bonne saison d'enseignement à toutes et à tous !

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

Dina Pollock

Happy Holidays to everyone and all the best wishes for 2025.

I am shocked, it feels like Y2K was only yesterday and now we are getting ready to welcome in 2025, where did the years go.

So to work

Magazine - I did not receive all of the Canada Music Week items before the deadline. The missed reports will be included in *The Year in Review 2024*. All the photos submitted (with releases) will be included as well.

Due to the Canada Post strike, members with a subscription to receive a paper copy, will receive their copy when the strike is over. Thank you to Jean and Joyce for their reviews, they do such a great job.

Website - On January 2nd, the password to access the *Members only*, and parts of the Archive site will be updated. The new password will be included in the January *Of Note*. If you have trouble accessing the website, please send me an email - webmaster@cfmta.org

Looking forward to seeing you at the Montreal conference in July.

Thanks

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NEW Poster Canada Music Week 2025



CMW Winnipeg MRMTA



CMW PEIRMTA



CMW Halifax NSRMTA



CFMTA National Conference 2025



2025 CFMTA MEETINGS

Take notice that the following Meetings are scheduled to take place in 2025:

Semi-Annual Board of Directors Meeting: **February 1, 2025**, Virtual Zoom Meeting Annual Board of Directors Meeting: **July 2 - 3, 2025**, Hybrid Meeting, Montreal/Zoom Annual General Meeting for all Members: **July 2, 2025**, Hybrid Meeting, Montreal/Zoom *Business to be conducted includes:*

Continue the business of the current year Transact business as it is brought before the meeting By order of Marlaine Osgood, President - Heather Fyffe, Secretary

RÉUNIONS DE LA FCAPM 2025

Veuillez noter que les réunions suivantes sont prévues pour l'année 2025 :

Réunion semestrielle du conseil de direction : **1er février 2025**, réunion virtuelle via Zoom Réunion annuelle du conseil de direction : **2 - 3 juillet 2025**, réunion hybride à Montréal/Zoom Assemblée générale annuelle pour tous les membres : **2 juillet 2025**, réunion hybride à Montréal/Zoom *Les affaires à traiter incluent :*

Poursuivre les affaires de l'année en cours Traiter les questions soumises à l'ordre du jour de la réunion Par ordre de Marlaine Osgood, Présidente - Heather Fyffe, Secrétaire



Upcoming Programs & Competitions **À venir :** Programmes et concours

- Branching Out / On se rassemble
- Essay Competition / Concours national d'essai littéraire
- Call for Compositions / Appel à compositions

Branching Out / On se rassemble 2024 - 2025

Choose Your Own Adventure / Choisissez votre aventure

The 2024 - 2025 Branching Out initiative, "**Choose Your Own Adventure**". Raise awareness of your local music teachers' Branch.

The intent is to share music with others by finding inspiration in new and less usual places, and with new audiences, through unique and innovative presentations and events.

Branching Out donations of \$100.00 each will be distributed by random draw to participating Branches after March 31, 2025. All submissions will be acknowledged in the CMT Year in Review.

The deadline for submissions is March 31, 2025. For more information: Heather Fyffe admin@cfmta.org Le programme « On se rassemble » de 2024-2025, intitulé « **Choisissez votre aventure** », est une initiative qui vise à encourager les filiales à s'impliquer activement dans leurs communautés.

L'objectif est de partager la musique au moyen de présentations audacieuses et originales, en s'inspirant de lieux inusités, moins fréquentés, et devant des auditoires renouvelés.

Des dons "On se rassemble" de 100\$ seront tirés au hasard parmi les associations provinciales après le 31 mars 2025. Toutes les propositions seront publiées dans le numéro de revue de l'année du PMC.

La date limite d'envoi est le 31 mars 2025. Pour plus d'informations, veuillez contacter Heather Fyffe au admin@cfmta.org

Call for Compositions / Appel à compositions

CFMTA is pleased to support professional and aspiring Canadian composers and invites candidates to submit an original composition to be performed during our nationwide Canada Music Week celebrations in November.

Grades 3 - 4 / Grades 5 - 6

- Piano
- Instrumental with accompaniment
- Vocal with accompaniment

Deadline Date: March 1, 2025

Entry fee: None

Theme: We encourage you to be inspired by Winter Activities of Canada as the theme of your piece.

For any inquiries, please contact: canadamusicweek@cfmta.org La FCAPM est heureuse de soutenir les compositeurs canadiens professionnels et en herbe et invite les candidats à soumettre une composition originale à interpréter lors de nos célébrations nationales de la Semaine de la musique canadienne en novembre.

3e-4e années / 5e-6e années

- Piano
- Instrumental avec accompagnement
- Chant accompagné

Date limite : 1er mars 2025

Frais d'inscription : Aucun

Thème : Nous vous encourageons à vous inspirer des activités hivernales du Canada comme thème de votre pièce.

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



Essay Competition / Concours national d'essai littéraire

The Canadian Federation of Music Teachers' Associations invites your participation in the CFMTA/FCAPM Essay Competition.

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

Deadline May 1, 2025

For more information please contact: Catherine Fitch Bartlett essaycompetition@cfmta.org

La Fédération canadienne des associations de professeurs de musique vous invite à participer au Concours d'essai littéraire de la FCAPM.

Le Concours national d'essai littéraire de la CFMTA/FCAPM vous invite à soumettre un essai ayant pour thème une recherche sur l'enseignement de la musique, la pédagogie ou l'interprétation musicale. Le concours est ouvert à tous les résidents du Canada qui sont en cours de formation académique aux niveaux secondaire, collégial, ou universitaire.

La date limite d'envoi est le 1er mai 2025

Pour envoyer une œuvre ou obtenir de plus amples informations Catherine Finch Bartlett - essaycompetition@cfmta.org



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Young **Artist** Tour Série de concerts « Jeune **artiste** »

Louisa Lou

Les tournées Jeune Artiste ont lieu dans toutes les régions du Canada. Cette initiative met en valeur le talent des jeunes interprètes canadiens et leur donne l'occasion d'être la vedette de leur région en leur organisant des tournées de concerts.

La filiale provinciale/territoriale est responsable de :

- La location d'une salle de concert
- L'accordage du piano
- L'impression des programmes et des billets
- La publicité
- Les repas du/de la « jeune artiste »

La FCAPM rembourse :

- Une nuit d'hébergement à l'hôtel pour le/la « jeune artiste »
- L'impression professionnelle des affiches
- Le transport local du/de la « jeune artiste »

Voici un changement intéressant pour la tournée Jeune Artiste 2024-2025, en honneur du 90e anniversaire de la FCAPM : pour la prochaine tournée, la filiale recevra une subvention de **200 \$** pour chaque tournée qu'ils organisent.

Le Jeune Artiste recevra désormais 250 \$ par concert.

Les artistes collaborateurs recevront **150 \$ par concert**.

Le comité de la tournée Jeune Artiste est également ravi d'annoncer une nouvelle initiative sur les réseaux sociaux. Dans le cadre de la tournée, la filiale et le/la « jeune artiste » seront invités à créer du contenu pour les réseaux sociaux à des fins promotionnelles. Une courte vidéo d'une minute suffit pour être publiée sur les sites de la FCAPM.

> Pour plus d'informations, contactez Louisa Lu **youngartist@cfmta.org ou** Marlaine Osgood **president@cfmta.org**



The Young Artist Tours are held in all regions of Canada. The tours recognize the talent of young Canadian performers and gives them the opportunity to be the performing artist in a concert tour arranged for their region.

The Host Branch or group of CFMTA/FCAPM members is responsible for arranging and paying for:

- Rental of a concert venue
- Piano tuning
- Printing of programs and tickets
- Advertising
- Meals for the Young Artis

The CFMTA will reimburse the Host Branch for:

- One night hotel accommodation for the Young Artist
- Professional printing of posters
- Local transportation for the Young Artist

An exciting change to the 2024 -2025 Young Artist Tour in celebration of CFMTA/FCAPM's 90th birthday: For the upcoming Tour, the Host Branch or group of CFMTA/FCAPM members receives a **\$200 subsidy** for each tour they arrange.

The Young Artist now receives **\$250 per concert**.

Each Collaborative Artist now receives \$150 per concert.

The Young Artist Tour is also excited to announce a new social media initiative, where the Host Branch and the Young Artist, as part of the Tour, will be creating social media content for promotional purposes. A short 1-minute video is all that's needed for posting on the CFMTA social media sites.

For more information contact: Louisa Lu - youngartist@cfmta.org or Marlaine Osgood - president@cfmta.org

Canada Music Week **Poster Competition** Results

Submitted by Carol Ditner-Wilson and CMW Team

The members of the Canada Music Week Committee were delighted to receive twenty entries for the poster competition, representing seven provinces!

The theme *Canadian Animals* was interpreted with lots of imagination. Congratulations to all of you, well done!























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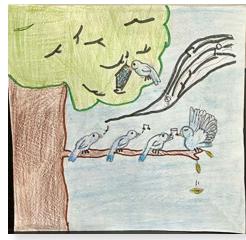










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The Canadian Music Teacher / Le professeur de musique canadien

Canada Music Week Poster Competition Results - cont.



- 1. Sofia Crossley 7 ON
- 2. Julie Yu 11 ON
- 3. Alana Ujano 11 AB
- 4. Anna-Lucia Mena Shevchenko 17 MB
- 5. Annabelle Xiao 8 ON
- 6. Maija Eliott 10 ON
- 7. Emily-Grace Salesio 15 ON
- 8. Willow Conboy 6 ON
- 9. Garnet Chow 11 ON
- 10. Wendy Qi 12 NL
- 11. Tabi-Ann Jess 10 NS
- 12. Rafael Asis 9 BC
- 13. Olivia Dong 10 BC
- 14. Gravnil Jess 10 NS
- 15. Antonina Vranic 15 QC
- 16. Chloe Javier 8 BC
- 17. Brith Jess 5 NS
- 18. Alexander Wong-Ma 18 BC
- 19. Clarkson Buchanan 10 ON
- 20. Bowen Day 8 BC



1st Place - Antonina Vranic QC - student of Mary Jeanne Peters







3rd Place - Wendy Qi NL - student of Marie Cahill



Thank you to all the artists. Hope you try again next year.



Canada **Music** Week - Coast to Coast to Coast Semaine de la **musique** canadienne - d'un océan à l'autre



British Columbia

Seven British Columbia branches shared their news of exciting and inventive events held over the weekend of November 22 to 24 to celebrate Canada Music Week.

Vancouver/Burnaby Branch's Sixth Annual Canada Music Week Festival was attended by 55 students at all levels from Prep to ARCT, held at the Canadian Music Centre in downtown Vancouver. Jane Hayes adjudicated. Awards of Tom Lee gift cards were given for each class, with branch scholarships for divisional 1st and 2nd place rankings.

At **Richmond** Branch, 90 students performed in over 4 hours of recitals, featuring Medallists, First Class honours award winners and other students, representing 23 teacher members.

A string ensemble playing *O Canada* opened **Chilliwack** Branch's piano and violin recital, which showcased thirteen Canadian composers, including branch member Kathleen Feenstra. Bursaries were awarded for outstanding results in RCM examinations, including Music Theory Level 9 and higher. Student Garrett Rostek was congratulated for his winning entry in the CRMTA Student Composer Competition.

Trail/Castlegar Branch held a piano and vocal recital of all-Canadian works and a composition workshop. Queen University's Dean Burry worked via Zoom with 9 student composers and their teachers. Students worked individually on previously submitted pieces, and collaboratively on a group composition exercise. South Okanagan's 44th annual Canada Music Week celebration was held at the Penticton Lakeside Resort Hotel. The concert included selections from Canadian composers such as Andrea Dow, Oscar Peterson, Jean Coulthard, and local composers Anita Perry and Ernst Schneider, as well as a first composition, *Waterfall*, from 8 year old Ellis Ojala. Scholarships valued at over \$1500 were awarded to deserving students.

Sunshine Coast's recital in St. Hilda's Church, Sechelt, was attended by 20 student pianists, and included pieces by a variety of well-known Canadian composers. Student Cillian Cathcart performed his own composition. An award for high marks in RCM examination Level 1 was presented to Adetomiwa Oremakinde, who joined the recital from Sarnia, Ontario.

In **Abbotsford**, a recital highlighted Classical and Canadian Music. Awards were presented to students who received highest marks in exams taken from September 2023 to August 2024.

The BCRMTA commends the level of commitment to Canadian music evidenced by events held at branches throughout the province and congratulates all participating teachers and students. **

Submitted by Susan Evans BCRMTA CMW Coordinator



Canada Music Week Coast to Coast to Coast - cont.

Québec

L'Association des professeurs de musique du Québec a célébré la «Semaine de la musique canadienne» en invitant les professeurs de l'association à inscrire leurs élèves à une série de récitals qui se sont tenus au CÉGEP Saint-Laurent, le dimanche 17 novembre 2024.

Lors de ces récitals, les élèves ont interprété des œuvres d'une trentaine de compositeurs canadiens. Plusieurs compositeurs Québécois ont été représentés : Josée Allard, Valérie Carreau, Brian Cherney, Mélina Claude, David Côté, Diana Cotoman, Lionel Daunais, Alexandra Delgado, Alain Gagnon, Frédéric Issid, Rachel Laurin, Mona Lebrun, André Mathieu, Lû Nik, Clermont Pépin.

Notre juge invitée était Madame Monique LeBlanc, pianiste, pédagogue et compositrice. Madame LeBlanc a également été animatrice à la chaine culturelle de Radio-Canada et chroniqueuse à la télévision de Radio-Canada. Elle a pris plaisir à auditionner tous les jeunes participants. Ceux-ci ont reçu un certificat de participation ainsi qu'un crayon souvenir de la SMC. Madame LeBlanc a fait une sélection de ses plus grands coups de cœur. Les élèves qui ont été choisis se sont produits à nouveau lors du Concert Gala qui a eu lieu le samedi 23 novembre 2024. Ce concert est une occasion unique de célébrer la richesse et la diversité de la musique canadienne, et de mettre en lumière le talent exceptionnel de nos compositeurs.

Je tiens à exprimer ma sincère gratitude à Danielle Langevin registraire et coordonnatrice Web, Solange Bellemare coordonnatrice adjointe et Patrycia Meunier trésorière de l'APMQ pour leur précieuse contribution, qui a fait de cet événement un véritable succès.

Longue vie à la Semaine de la musique canadienne, pour qu'elle continue de rayonner et de participer à la richesse culturelle de notre société ! *

Christiane Claude Coordonnatrice de la SMC (APMQ) The Quebec Music Teachers' Association celebrated Canadian Music Week by inviting its members to register their students for a series of recitals held at CÉGEP Saint-Laurent on Sunday, November 17, 2024.

During these recitals, students performed works by approximately thirty Canadian composers. Several composers from Quebec were featured, including Josée Allard, Valérie Carreau, Brian Cherney, Mélina Claude, David Côté, Diana Cotoman, Lionel Daunais, Alexandra Delgado, Alain Gagnon, Frédéric Issid, Rachel Laurin, Mona Lebrun, André Mathieu, Lû Nik, and Clermont Pépin.

Our guest judge was Mrs. Monique LeBlanc, a pianist, pedagogue, and composer. In addition to her musical accomplishments, Mrs. LeBlanc has been a host on Radio-Canada's cultural channel and a commentator on Radio-Canada television. She thoroughly enjoyed auditioning all the young participants, who each received a certificate of participation and a commemorative pencil for Canadian Music Week.

Mrs. LeBlanc selected her personal favourites, and those students performed again at the Gala Concert held on Saturday, November 23, 2024. This concert is a unique opportunity to celebrate the richness and diversity of Canadian music while showcasing the exceptional talent of our composers.

I would like to express my sincere gratitude to Danielle Langevin, Registrar and Web Coordinator; Solange Bellemare, Assistant Coordinator; and Patrycia Meunier, Treasurer of the APMQ, for their invaluable contributions that made this event a true success.

Long live Canadian Music Week, so it may continue to thrive and contribute to the cultural richness of our society! *

Christiane Claude, APMQMTA CMW Coordinator



New Brunswick

Moncton Music Teachers' Association was proud to present some of their students at their recent Canada Music Week Recital, held at Mount Royal United Church, in Moncton, NB. There were thirty-three performances, including piano and violin – from Primer Level to Level 8.

An extra treat was our special guest, Andrew Creegan. Andy is a Toronto native who makes his home in Moncton. He studied composition and piano at McGill University. After leaving the "pop" group Barenaked Ladies, he continued his journey as a musical creator, earning numerous awards for his solo recordings of experimental instrumental music. He collaborates and produces with other musicians and in 2023, had his latest composition – "Harlequin and Pierrot" commissioned and premiered at Beethovenfest in Bonn, Germany by oneMusic Orchestra.

Andy performed for us and gave an inspirational talk to our students about how they should never worry about being perfect because they already are. They should concentrate on showing the audience who they really are – how they handle their mistakes to keep on playing with confidence and pride.

This afternoon of joyful music was followed by a reception with cake and punch.

The **Fredericton** Music Teachers celebrated Canada Music Week in two ways.

First, interested students drew pictures inspired by a Canadian composition. These were displayed at the Fredericton Public Library for the week.

Also, we held a recital on Sunday November 24th at Christ Church Parish Church. There were only eight performers, but they were enthusiastic. The majority of them played their own compositions, which had been submitted in the fall for our Original Works Competition. Christopher Norton was our adjudicator. Prizes and adjudications were handed out at the recital.

At the end of the recital, Jane Bowden, branch president presented a NBRMTA posthumous Life Membership certificate for Barbara Marks, who died in May of 2023. Her husband Clifford, and her cousin Heather Perritt were there to receive the certificate. *

Submitted by Rita Raymond NRMTA CMW Coordinator Our new digital badges give all students the opportunity to participate in assessments and be rewarded

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Canada Music Week Coast to Coast to Coast - cont.

Manitoba

Manitobans celebrated Canada Music Week with two days of student activities in Winnipeg and Brandon & Westman.

On November 17th, Winnipeggers gathered for a student recital of Canadian compositions and performances by some of our Student Composer Composition winners. Our young pianists and vocalists gave brief descriptions of the significance of their composers, and our student composers spoke about their journey in composing. Local composer Julianne Warkentin gave a feature presentation on her career as a composer including her process and inspiration and words of encouragement for everyone gathered. Then she and singer Abigail Ferencz (student of Tiffany Wilson) performed Julianne's recent vocal solo I Call to the Forest. Marek Song closed the concert with a brilliant performance of Kuzmenko's In Memoriam to the Victims of Chornobyl. MRMTA President Laura Liu presented MRMTA Community Service Awards to Sarah and Nathaniel Mercer. then we had some fun with trivia about the Canadian music scene, and everyone

went home with a belly full of delicious cake. It was an afternoon of careful, polished presentations spanning all levels of training and an entirely satisfying array of music that made us very proud to be Canadian.

On November 22nd, Brandon and Westman RMTA hosted a student masterclass at Brandon University's School of Music with clinician Dr. Daniel Tselvakov. Standout performances were given by Anna-Lucia Mena Shevchenko playing Homage to S.R. by E. Schneider and Adeline Hehn sharing the vitality of Buenos Días by Sarah Konecsni. The Master Class wasn't just about polishing technique-it was about uncovering the stories within the music. "Every piece has a story to tell," Dr. Tselyakov noted, "and as performers, we breathe life into those stories-whether it's the playful antics of a sneaky feline or the grandeur of the open sea." That same evening, the community enjoyed a concert of twentyfive student performers spanning a variety of levels demonstrating the depth of Canadian composition.

Among many noteworthy performances, David (Juncheng) Yu offered a deeply moving rendition of *A Wild Innocence* by David L. McIntyre. Completing the celebration with a reception and fellowship, this Canada Music Week event brought together students, educators, and music enthusiasts for a day of learning, performance, and connection, serving as a testament to the richness and diversity of Canadian musical artistry. *****

Submitted by Melissa Gingrich MRMTA CMW Coordinator with contributions by Alla Turbanova



Brandon and Westman Committee



g - m c q u a d e .

MUSICAL INSTRUMENTS



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Saskatchewan

The **Saskatoon** Branch of the Saskatchewan Registered Music Teachers organized another successful non-competitive piano festival celebrating the diverse music of our Canadian composers.

There were 91 participants performing over two days. The wonderfully positive and encouraging Dianne Gryba was our adjudicator and she was sometimes able to make time for students to try out different approaches at the piano.

A final recital of Canadian music was planned but due to heavy snowfall in the preceding week as well as the night before the scheduled event, it had to be canceled.

A huge thank you to our main organizers, Hannah Marple and Jhena Dela Cruz, as well as the several willing and generous volunteers that make this festival possible!

Willette Neijmeijer

The **Yorkton** Registered Music Teachers celebrated Canada Music Week with a Canadian Showcase. A non-competitive festival with 62 entries held over two days that was well received by all.

Adjudicator Wes Froese delighted the young musicians with his songs and stories. After performing for him he called them back to the stage to collaborate with him while he played the guitar. The students were in awe to meet a composer who was so fun that also made them feel comfortable on stage. Prior to each class, Wes entertained the audience with his own works or those of other Canadian composers such as Oscar Peterson.

A huge thank you to Diane Jones and all committee members that helped make this event a huge success. *Gillian Rice* Team **West Central** has been busy Canadian-music beavers! On Tuesday, Biggar Majestic Theatre was the venue for a town-wide concert of Canadianmade music, including every genre possible; from great fiddle music, to a one-man guitar/harmonica/vocal version of Neil Young's Heart of Gold, to an army of Piano People doing a Lynette Sawatsky piece, with piano, keyboard, hand chimes.

Then our Canadian Showcase festival in Rosetown. Friday/Saturday was a well-planned leisurely day and half of music, adjudication, and side workshops of ukulele playing. Adjudicator Everett Hopfner "zoomed" in from Winnipeg on a TV screen.

CB studio is having small gatherings in Elrose and Leader, to perform their selections of Canadian repertoire, along with some Christmas tunes. Helen Barclay studio in Kindersley, and Sage Barclay-Rosher in Eatonia are also hosting studio recitals of Canadian and Christmas music. Claire Seibold hosted her 9th annual Art and Music Gala In her home, with guest Glen Scrimshaw. Lots to see and do in our territory! *Clayton Braybook*

Submitted by Gillian Rice SRMTA CMW Coordinator

Prince Edward Island

A small, but enthusiastic, group of music students performed for the annual PEIRMTA Canada Music Week Recital on Saturday, November 16th. Students were encouraged to enter artwork inspired by a Canadian composer or piece. Pictured below is an entry from Sahib Virdee, inspired by Nancy Telfer's *When the Planets Are Aligned*. Other Canadian composers featured included Anne Crosby Gaudet, Christine Donkin, Oscar Peterson, and Margaret Embers McGee.

At a reception following the recital, performers, teachers, and audience members were treated to a celebratory Canada Music Week cake and all students who performed Canadian repertoire had their names entered in a draw for tickets to the PEI Symphony Orchestra's November concert "Influencers" featuring Canadian Oboist, Ari Cohen Mann. *

Suzanne Campbell PEIRMTA CMW Coordinator





PEI CMW Performers



Canada Music Week Coast to Coast to Coast - cont.

Nova Scotia

Yarmouth - Canada Music Week was celebrated in Yarmouth with a large recital of a record 45 participants from the studios of seven local piano and voice teachers. Add to this the twenty-five voice Music Club from a local elementary school who opened with O Canada, and you may imagine what a wonderful afternoon of music we had. As each student played, the bio of that composer was displayed via Powerpoint presentation for the benefit and education of all in the 300 member audience.

Our annual event has grown over the years and the Canada Music Week recital is now a mainstay of our students' performance opportunities. Karen Turpin

Annapolis Valley - Kentville United Baptist Church was the setting for the NSRMTA Valley Chapter's 2024 Canada Music Week Recital the afternoon of Sunday, November 17th. Thirty-four students from beginner to intermediate levels presented a delightful program that featured Canadian composers Chapman, Maxner, Duke, Crosby Gaudet, Poole, Richert, Blair, Rhodenizer, Donkin, Snelgrove, Coulthard, Archer, Telfer, Peterson, and Burge. Rev. Devin Johnstone welcomed us to the church and then I introduced Rebekah Maxner who spoke to us about her background and her work as a Canadian composer. She encouraged the students to enjoy performing their pieces.

It was a wonderful program celebrating Canada Music Week. Heather Pineo Regan



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Halifax - Our Canada Music Week event and recital took place on Sunday, November 24th in the Lilian Piercey Concert Hall at the Maritime Conservatory of Performing Arts. We shared the afternoon with the Contemporary Showcase Festival. We had performances with 43 students from the Halifax Chapter - with everyone performed Canadian or original works. Two of Skippy Mardon's students won national prizes in the student composer competition. Megan Thibault was our guest presenter. She is a Halifax Chapter member and is also one of the co-artistic directors of Halifax based ensemble Alkali Collective, which works with composers and performers to create new works for a variety of instruments. In her presentation, Megan talked about how contemporary Canadian composers collaborate with their creative work. She demonstrated examples of these compositions and one of them featured a toy piano! She performed a

Canadian piece written for toy piano and bicycle bells! (Photo of Megan Thibeault at our event and playing the toy piano.) Megan inspired us with how community, collaboration and diversity of



ideas enrich the Canadian music scene. It was an inspiring afternoon for Canada Music Week! Diana Torbert *

Submitted by Diana Torbet NSRMTA CMW Coordinator



Congrès national de la **FCAPM 2025**

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3-5 juillet 2025 / July 3-5, 2025

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Conférencier invité Keynote Speaker

Peut-être avez-vous besoin d'un tout petit coup de pouce pour améliorer vos performances parce que, à l'occasion, votre concentration est mince ou fragile ? Votre dialogue intérieur est tellement négatif qu'il vous empêche de donner le meilleur de vous-même ? Savez-vous quoi faire juste avant d'entrer en scène pour maximiser vos chances de bien jouer ? Ou peut-être êtes-vous tanné de vous sentir envahi par le stress ou les pensées négatives sans savoir quoi faire pour vous sentir mieux avant une performance.

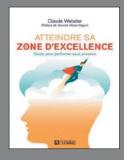
Apprenez à gérer la pression et améliorez vos performances de façon remarquable avec Claude Webster, coach de préparation à la performance et auteur du livre Atteindre sa zone d'excellence. Devenez maître dans l'art du "mind game" pour non seulement vous rendre justice en situation de pression, mais aussi pour vous dépasser.

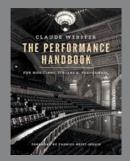
A lecture with Claude Webster offers concrete tools to help musicians as well as anyone under stress prepare themselves for the psychological aspect of a performance. It will help them understand the: «why, how and when » of such a preparation. Inspired from recent methods (sport psychology, stress management, emotional intelligence and mindfulness) he will demonstrate an easy and effective strategy helping everyone give their best and hopefully surpass themselves when under pressure.

Author of The Performance Handbook, Claude Webster is recognized as one of the leading opera coaches in North America and Europe. During his professional life, he has developed a unique and successful method to assist performers overcome their anxieties, fears and stress.



Claude Webster claudewebster.com









École de musique Vincent-d'Indy



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Nos juges du concours de piano **Piano Competition Judges**

Reconnu comme un musicien authentique et polyvalent, Jimmy Brière mène Reconnu comme un musicien authentique et polyvaient, Jimmy Briere mene une remarquable carrière de pianiste, pédagogue et compositeur. Il a été soliste avec l'Orchestre Symphonique de Montréal, l'Orchestre symphonique de Québec, I Musici de Montréal, de même que plusieurs autres ensembles au Canada et à l'étranger. Ses concerts l'ont conduit dans de grandes salles aux États-Unis, en Italie, en Espagne, en Bulgarie, en Israël et en Chine. Lauréat de plusieurs concours internationaux et nationaux, il a aussi reçu le Prix Opus en 2018 conjointement avec le Nouvel ensemble moderne. De plus, il a enregistré sur étiquettes Analekta, Atma et XXI-21.



Jimmy Brière Montréal, Québec, Canada

L'enseignement occupe une place importante dans les activités de Jimmy Brière. Professeur titulaire à la faculté de musique de l'Université de Montréal, il forme la prochaine génération de pianistes et de pédagogues. Un grand nombre de ses élèves se sont distingués dans des concours nationaux tandis que d'autres enseignent désormais dans des institutions d'enseignement supérieur au Canada et à l'étranger. Professeur à Orford Musique depuis presque 20 ans, il a aussi donné des cours de maître au Conservatoire national supérieur de Lyon, à la Guildhall School de Londres, à la Haute école de musique de Lausanne, à la Glenn Gould School de Toronto et au Mount Royal Conservatory à Calgary.

Ses œuvres ont été jouées en concert au Québec et en Ontario ainsi que dans des épreuves de prestigieux concours nationaux.

Recognized as an authentic and versatile musician, Jimmy Brière has built a remarkable career as a pianist, teacher, and composer. He has been a soloist with the Montreal Symphony Orchestra, the Quebec Symphony Orchestra, I Musici de Montreal, and several other ensembles in Canada and abroad. He has performed in prominent venues worldwide, including in the United States, Italy, Spain, Bulgaria, Israel and China. Winner of several international and national competitions, he is also the joint recipient of an Opus Prize in 2018 (with the Nouvel Ensemble Moderne). In addition, his recordings have been released on the Analekta, Atma, and XXI-21 labels.

Teaching occupies an essential part of Jimmy Brière's activities. As a Full Professor of Piano at the Faculty of Music of the University of Montreal, he continues to train the next generation of pianists and teachers. Indeed, several of his students have distinguished themselves in national competitions, and many others now teach at higher education institutions in Canada and abroad. A guest professor at Orford Music for almost 20 years, he has also given master classes at the Conservatoire National Supérieur de Lyon, the Guildhall School in London, the Haute École de Musique de Lausanne, the Glenn Gould School in Toronto and the Mount Royal Conservatory in Calgary.

His works have been performed in concerts in Quebec and Ontario and major national competitions.





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Janet Lopinski has enjoyed a multifaceted career as a pianist, teacher, adjudicator, lecturer, and author. She has performed as a soloist and collaborative pianist and presented lectures, workshops, and master classes across Canada, the United States, Europe, and Korea. She has taught piano, piano pedagogy, music history, and theory and adjudicated examinations, festivals, and competitions throughout North America.

As a firm believer in the transformative power of music and the arts, Dr. Lopinski has been a passionate advocate for music education throughout her career. She has inspired and mentored students and teachers across Canada and has served as The Royal Conservatory's Chief Examiner, and currently as Senior Director of the College of Examiners & Academic Programs.



Dr. Janet Lopinski Toronto, Ontario, Canada

Dr. Lopinski has adjudicated thousands of students and has provided leadership in shaping The Royal Conservatory's comprehensive Certificate Program. She was instrumental in developing the Adjudicator Certification Program and continues to lead its College of Examiners. She has authored and co-authored many articles and publications, including the Celebrate Theory and Exploring Music History series.

Lopinski is the Founder and Artistic Director of the Canadian Chopin Society, an organization dedicated to celebrating the legacy of Fryderyk Chopin and nurturing the development of young artists.

Janet Lopinski a mené une carrière polyvalente en tant que pianiste, enseignante, juge, conférencière et auteure. Elle s'est produite à la fois comme soliste et pianiste accompagnatrice, tout en donnant des conférences, animant des ateliers et dirigeant des masterclasses au Canada, aux États-Unis, en Europe et en Corée. Elle a enseigné le piano, la pédagogie du piano, l'histoire de la musique et la théorie, et a jugé des examens, des festivals et des concours à travers toute l'Amérique du Nord.

Convaincue du pouvoir transformateur de la musique et des arts, Dre Lopinski a été une ardente promotrice de l'éducation musicale tout au long de son parcours professionnel. Elle a inspiré et guidé des étudiants et des enseignants d'un océan à l'autre, a occupé le poste d'examinatrice en chef au Conservatoire royal de musique (RCM), et occupe actuellement la fonction de directrice principale du Collège des examinateurs et des programmes académiques.

Dre Lopinski a évalué des milliers d'étudiants et a joué un rôle de leader dans l'élaboration du programme complet de certification du Conservatoire royal de musique (RCM). Elle a également été déterminante dans le développement du programme de certification des examinateurs, qu'elle continue de diriger au sein du Collège. Elle a rédigé et coécrit de nombreux articles et publications, dont les séries Celebrate Theory et Exploring Music History. Janet Lopinski est la fondatrice et directrice artistique de la Canadian Chopin Society, une organisation dédiée à la célébration de l'héritage de Fryderyk Chopin et au soutien du développement des jeunes artistes.





École de musique Vincent-d'Indy



Hailed as "a great artistic talent" by the A&B Foundation, American pianist Michael Angelucci holds First Prize in the Bradshaw and Buono International Piano Competition, First Prize in the American Prize National Competition, and the coveted Foundation La Gesse fellowship. His compelling craft has brought him to exciting venues worldwide, such as Carnegie-Weill Hall in New York, the Artown Festival in Reno, and the historic Auditorium de la Salle du Dome in France. Highlights from recent seasons include a two-week tour with the Tahoe Symphony Orchestra.

Alongside his performance résumé, Michael also devotes considerable energy to teaching college and pre-college musicians. He is currently on faculty at the Peabody Institute of Johns Hopkins University, where he holds dual appointments in the Conservatory and Preparatory divisions. A prolific clinician, Dr. Angelucci has taught for Peabody Piano Week, the Ivy International Festival, and the William Knabe International Competition and Festival and is in frequent demand as a jurist nationally and abroad.



Michael Angelucci Baltimore, Maryland, USA

Michael earned his Bachelor's and Master's degrees in piano from the Peabody Conservatory and his Doctor of Musical Arts degree from the University of Maryland. He lives in Baltimore, where he enjoys a visible profile in the mid-Atlantic region's performance and pedagogical life.

Salué comme « un grand talent artistique » par la fondation A&B, le pianiste américain Michael Angelucci est lauréat du premier prix du concours international de piano Bradshaw & Buono, du premier prix de l'American Prize National Competition, ainsi que de la prestigieuse bourse de la fondation La Gesse. Son talent captivant l'a conduit dans des lieux célèbres à travers le monde, notamment la salle Carnegie-Weill à New York, le festival Artown à Reno et l'historique auditorium Le Dôme, en France. Parmi les moments marquants des récentes saisons, on compte une tournée de deux semaines avec la Tahoe Symphony Orchestra.

Parallèlement à sa carrière de concertiste, Michael consacre une grande partie de son temps à l'enseignement auprès de musiciens universitaires et préuniversitaires. Il est actuellement membre du corps professoral de l'institut Peabody de l'université Johns-Hopkins, où il occupe des postes dans les divisions Conservatoire et Préparatoire. Pédagogue prolifique, Michael a enseigné lors de la Peabody Piano Week, du Ivy International Festival et du festival-concours international William-Knabe. Il est également très sollicité en tant que juge de concours tant nationaux qu'internationaux.

Michael a obtenu ses diplômes de baccalauréat et de maîtrise en piano au conservatoire Peabody, ainsi que son doctorat en musique (Doctor of Musical Arts) en piano à l'université du Maryland. Il réside à Baltimore, où il joue un rôle de premier plan dans les milieux de la performance et de la pédagogie de la région nord-est des États-Unis.



Les concurrents joueront sur un magnifique piano à queue Schimmel récemment acquis par l'École de musique Vincent-d'Indy.

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Voici quelques-uns(es) des conférenciers(ères) remarquables que nous aurons le plaisir d'accueillir au congrès

Here are some of the remarkable speakers that we will have the pleasure of welcoming to the Conference

Nicolas Namoradze, winner of the 2018 Honens International Piano Competition, is celebrated as a BBC Music Magazine Rising Star and Critics' Circle Pianist of the Year

Holistic Piano Practices

In this session, Nicolas blends music and performance psychology to offer holistic training. Workshop will cover techniques like visualization, meditation, and kinesthetic exercises to enhance focus, resilience, awareness, and flow while relieving performance anxiety.

Dr. Diana Dumlavwalla, associate professor of piano pedagogy at Florida State University and Dr. Melody Ng, associate professor/artist-teacher of piano at The University of Alabama

Harmony Through Diversity: The Role of Piano Repertoire in Cultural Understanding

This presentation showcases lesser-known works by Indian, Filipino,

Vietnamese, Korean, Japanese, and Chinese composers, offering piano students and teachers insights into cultural heritages and fostering international unity through the power of music.

Francis Dubé, Ph.D., professeur titulaire en pédagogie instrumentale extrascolaire à l'Université Laval

Jouer pour apprendre : Jeux éducatifs pour la pédagogie musicale extrascolaire

Cet atelier invite les enseignants de musique à expérimenter des jeux éducatifs conçus par l'Université des jeux(nes) musiciens (UJM), intégrant des approches de "jeu-guidé", "jeu-sérieux" et "jeu-instrumental" pour stimuler la créativité et l'apprentissage musical des jeunes.













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A Meeting of Musical Cultures

Thomas Greene, Chief Examiner Emeritus at The Royal Conservatory

The Performing Career of an Extraordinary Pedagogue: Yvonne Hubert in Paris and Montréal

In this session we will explore aspects of the performing career of Yvonne Hubert, including her early career in France and her career in Canada. Published reviews provide tantalizing reflections of Hubert's style and personality.

Dr. Midori Koga, Koga professor of piano and pedagogy at the University of Toronto and Jess Johnson, professor of piano and pedagogy at the University of Wisconsin-Madison and member of the NCKP wellness committee

The Elephant and the Blind Wisemen: Creating Sound through Multi-Sensory, Whole-Body Processes

This workshop will demonstrate through video footage and interactive activities the different ways that we have "played with playing" with examples of our work with children, adults and college-level university students. You will hear and see us play with dolphin and jellyfish toys, work with balance boards and mini trampolines, and use real-time video feedback to cultivate greater proprioceptive awareness in our students to help them find their own individualized and artistic approach to the piano.

Lois Svard, author of The Musical Brain: what students, teachers, and performers need to know, is the winner of the 2024 ASCAP Deems Taylor/Virgil Thomson book award

Might music lessons be the "fountain of youth" for older adults?

Children who study a musical instrument show cognitive advantages in areas such as speech processing, executive function, and spatial-temporal reasoning (used in math and music). As we age, neuroplasticity doesn't occur as quickly, and some amount of cognitive

decline is part of the normal aging process. But this new research shows that we may be able to train the brain to delay the aging process by learning to play the piano. The fact that it is such an enjoyable activity adds to the emotional benefit as well.

Isabelle Héroux, professeure titulaire de pédagogie musicale et de guitare classique à l'UQAM

L'enseignement instrumental : harmoniser rigueur musicale et liberté artistique de l'élève

Comment enseigner un instrument tout en respectant les « règles de l'art », mais en laissant place à l'expression individuelle et à la créativité des élèves? Cet atelier

s'appuyant sur 15 ans de recherche de musiciens experts et plus de 35 ans d'expérience en enseignement, propose des outils concrets pour enrichir l'enseignement de l'interprétation musicale. Les participants y découvriront des stratégies et des outils pratiques visant à développer le potentiel expressif et créatif de leurs élèves, tout en conciliant rigueur technique et liberté artistique.





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	JEUDI Thursday	VENDREDI Friday	SAMEDI Saturday	PASSE COMPLÈTE Full Package
Non-membre Non Member	250	250	150	500
Membre de la FCAPM CFMTA Member	200	200	100	400
Étudiant(e) – preuve requise Student – proof required	100	100	75	200

Après le 1^{er} avril | After April 1st

	JEUDI Thursday	VENDREDI Friday	SAMEDI Saturday	PASSE COMPLÈTE Full Package
Non-membre Non Member	275	275	175	550
Membre de la FCAPM CFMTA Member	225	225	125	450
Étudiant(e) – preuve requise Student – proof required	125	125	100	250

Des billets vendus à l'unité pour certains événements seront également disponibles. Les prix et les détails vous seront communiqués ultérieurement.

> Single tickets for certain events will also be available. Pricing and details will be announced at a later date.

Concours de piano Dîner cocktail & déjeuner Ateliers pédagogiques Salon commercial Présentations promotionnelles Cours de maître Concert gala Conférencier invité Tour de ville

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Un service de navette gratuit entre l'hôtel et le lieu du congrès sera disponible. Free shuttle service will be provided to and from the venue.





École de musique Vincent-d'Indy



Student **Composer** Adjudicator 2025 **Concours** pour jeunes compositeure 2025 Corie Rose Soumah

Corie Rose Soumah is a Canadian composer (QC) currently based in New York. She is interested in shaping fractured and reconstructed sound components through hypercollages and visceral physical gestures. Her approach is characterized by a keen interest in the interweaving of multiple aesthetic and sonic elements from the perspective of Afro-diasporic geologies. She explores these textures through the overlay of different acoustic mediums as well as electronic and analog technologies. Recent and upcoming collaborations include ensembles such as the International Contemporary Ensemble, Longleash, Instruments of Happiness, Hypercube, Ekmeles, Paramirabo, pinknoise, Sixtrum, Contemporary Insight, New Music Concerts, Le Nouvel Ensemble Moderne (NEM) and Wet Ink. She is currently pursuing a Doctoral degree in composition at Columbia University (US). She completed a BMus degree in composition from the Conservatoire de musique de Montréal (CAD). Her mentors include Zosha Di Castri, George Lewis, Marcos Balter, Georg Frederich Haas, Annie Gosfield, Michel Tétreault, Nicolas Gilbert and Jimmie Leblanc.



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Preparing Music Students for Critical Feedback

Amy Boyes

Music students receive critical feedback from teaching professionals in competitions, examinations, masterclasses or similar performance situations. Critical feedback can encourage a music student's development and complement the music teacher's efforts.

Lipnevich and Smith (2008) describe the process of critical feedback:

"In order for assessment to facilitate learning, students need to receive information about their performance and the existing discrepancy between the actual and the desired state, and effectively process that information."

Bangert-Drowns et al. (1991) describe the purpose of feedback:

"Feedback empowers active learners with strategically useful information, thus supporting self-regulation."

Researchers generally agree that to be effective,

"Feedback must be timely, actionable, related to learning goals, and provide advice as to next steps in the student's learning" - (Mandouit, 2020).

As music teachers, we can prepare our students for critical feedback with these five reminders:

1. More than one teaching approach can solve technical or musical problems.

A close relationship between students and their teachers contributes to students' development. "With positive relationships, students can see the learning environment as a safe space to grow, where mistakes are viewed as an opportunity to learn, and thus feedback is a welcome component of growth and understanding" (McPherson et al., 2022).

However, Researchers have summarized that students may feel resistance if instruction methods "require more effort, require students to attempt a task they do not feel efficacious at or see value in, or may be outside of students' assumptions about teaching and learning" (Andrews et al., 2020).

For Music Teachers: Not only do students grow comfortable with their teachers, but they can also grow comfortable with their teachers' methods. This can be problematic for students when in a new learning environment.

Teaching Hack: When teaching complicated rhythms, I have my students write out the counts, tap a steady pulse with one hand and the rhythm in the other, and apply silly words to aid accentuation and precision. If my students are in a workshop setting with another teacher, they might be resistant to trying an unfamiliar methodology such as chanting Kodaly rhythmic syllables. **Reminding students to be open-minded might encourage them to embrace new approaches.**

2. Competition marking has elements of subjectivity. Research has found that individualized feedback has the greatest positive effect when unaccompanied by grades (Lipnevich & Smith, 2008). However, effectual or not, marking (or at least placement) is an intrinsic component of competitions. Competitions are often justified because students often experience increased motivation for practicing and can learn from critical feedback.

Preparing Music Students for Critical Feedback - cont.

However, researcher, Kevin Droe found that "Accompanying feedback may have mixed results in a student's overall motivation. Even positively worded, the nature of feedback in competition-festivals played a role in promoting learning orientations and achievement, with praise directed towards ability giving students a short burst of pride followed by negative consequences, as opposed to praise of effort" (Droe, 2012). Droe also reported that praise directed towards performance and ego goals increased failure avoidance and competitiveness as students became more concerned about the scores of others than in improving their own performance.

For Music Teachers: We need to frame competitions as an opportunity to develop skills. Students must recognize that music performances are difficult to judge. Even at elementary levels, performances can be assessed on many different points – correct notes and rhythms and tempo security are fundamental elements, but phrasing, shaping, balance, color, coordination, articulation, tempo choice, and interpretative decisions are also important.

Teaching Hack: To help my students understand the subjectivity of judging a class of performances, I play their pieces several times with slightly different mistakes and will ask them to pick the winning performance. **Once they** realize that missed dynamics, a slightly rushed tempo, a tiny memory slip, or a broken legato line are typical errors (especially at the elementary level), students acknowledge the subjectivity of marking.

Northern Lights Canadian National Conservatory of Music



3. Critical feedback will sometimes feel vague.

Although precise instructions for improvement are often embraced by students, vaguely worded feedback can frustrate them. Students wonder what "Explore a more personal interpretation" means. Suggestions to "Aim for a more musical approach," or "Look for moments to bring out the character," sound positive but might confound students.

Research points out that "the malleability of vague information allows people to interpret it in the manner they desire, so that they can generate positive response expectancies and, thereby, perform better. Precise information by its rigid nature discourages desired interpretations. Hence, it is not as helpful at boosting performance" (Mishra et al., 2010). This observation is supported by Mandouit (2020) who stated that, "in the absence of specific feedback relating to understanding and improvement factors, students will assign their own meaning to the feedback provided to them. This is influenced by their expectations or what they are looking for in the feedback, their prior learning experiences, and social-constructivist processes relating to their peers and teachers."

For Music Teachers: Musical development is multi-faceted. Simply telling a student to increase tempo and place emphasis on the downbeat will not make a slow, stilted performance more musical. A holistic approach to technical ability, structural and harmonic awareness, tempo choice, and phrase shaping are all needed to make a performance flow musically. All these factors might be summarized with a general statement such as, "Aim for a more musical flow." This vague approach might frustrate, but it may also prompt a complete exploration of the student's difficulties more effectively than a simple admonishment to "increase tempo."

Teaching Hack: To help my students understand the challenges of describing music, I play their pieces with a flat tone and colourless approach. Then I play again with lively articulation, vibrant shading, and a flowing tempo. I ask them to describe the differences and they sometimes struggle. **Students realize that words can fail when describing musical performance and may become more sympathetic to seemingly vague feedback.**

4. Critical feedback should not be embraced or rejected by default.

No one, not even the best teaching professional, criticizes perfectly all the time. Everyone makes errors of judgment. Research has found that even judges in a court of law who are excellent decision-makers overall are still "vulnerable to systematic deviations from the ideal of judicial impartiality" (Rachlinski & Wistrich, 2017). Balancing this unfortunate reality, researchers have found that students may also struggle with impartiality:

1. Depending on previous negative experiences, a student may feel criticized even in the absence of high levels of criticism, which may ultimately produce criticality bias.

2. The tendency ... to overperceive or misattribute the causes of criticism may be due in part to a tendency to negatively misinterpret ambiguous information (Masland et al., 2014).

In short, both teaching professionals and students may incorrectly perceive the tone and effectiveness of critical feedback.

For Music Teachers: Examiners, adjudicators, clinicians, or judges might jump to conclusions about preparation or skillsets, incorrectly assess technical or musical difficulties, or discourage improvement. The time limitations of a single performance followed by written or verbal feedback do not permit a teaching professional to truly understand the student and their individual needs. Students can be sensitive to critical feedback due to past criticisms and these sensitivities can compound with time.

Teaching Hack: Critical feedback can be hurtful to students, but we can remind students that they have the right to accept or reject feedback. Students should not feel bound by the opinions of others; nor should they assume that ill-will was intended.

5. No single performance defines a student.

Researchers have discovered these psychological phenomena:

1. Events involving bad emotions remain more salient in people's minds than events involving good emotions.

2. People have a cognitive heuristic [bias] that informs them that negative events are powerful influences ...and therefore will affect them longer [than positive events] (Baumeister et al., 2001).

For Music Teachers: Although we urge our students to play their best in situations where they will receive critical feedback, we can also remind them that every performance is part of a larger trajectory.

Music Teacher Hack: I can help my students understand the endless variables which contribute to a successful performance. For pianists, unfamiliarity with an instrument can impact the quality of a performance. Singers may find their voices affected by weather, ill health or tension. Repertoire choices, focus or anxiety issues, or even exhaustion can be factors. If they dread an upcoming event or struggle to recover from a disappointing performance, I can remind students that their musical growth and development are not defined by a single performance. By keeping the long view in mind, I can help my students maintain perspective.

Although invaluable, critical feedback can be difficult for our students to receive. As teachers, we can encourage healthy attitudes toward critical feedback and empower mindsets for growth.



Preparing Music Students for Critical Feedback - cont.

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Amy Boyes is a piano and theory teacher in both Warman and Saskatoon, SK. Her students regularly perform in recitals, competitions, and examinations. She is a Royal Conservatory examiner and presiding examiner for apprentice examiners. Amy has adjudicated music festivals from Prince Edward Island to Alberta. Active in the music teaching community, Amy is the Public Relations and Marketing Chair for CFMTA, Secretary for SRMTA, and a council member for the Canada Music Festival Adjudicators' Association. Amy's writing has been published in the American Music Teacher, Canadian Music Teacher, Piano Magazine, Piano Professional, Teaching Music, and other outlets such as CBC and The Globe and Mail. Amy has presented at music teacher conferences in Canada and the US (CFMTA, MTNA and NCKP) on topics such as studio management and innovative teaching practices. Amy holds an ARCT (Performance), ARCT (Teaching), LCTL (Recital), B Mus and M Mus.



Ask Lori: **Teaching Tips** for Everyday Lessons Le courrier de Lori : **Des astuces** pour vos leçons

by Lori Elder



Q. How do you tell if a note is a misprint? Sometimes a note sounds wrong, but it is right, and sometimes it is wrong. How do I know? And if it is a misprint, what do you do?

A. There are a few strategies you can use. You basically have to go Sherlock Holmes on it and do some detective work! Here are some ideas:

Look for a parallel passage in the piece. If it's a sonata, I compare the exposition to the recapitulation. If it has repeated sections such as a rondo or a waltz, I compare the sections and look for patterns and similarities. If I find the note is different in each place, then I play it both ways and ask myself, which one sounds better? Which note makes the most musical sense?

Study the harmonies. I analyze the chord progressions to figure out what is going on. You have to keep in mind the key the piece is in, or if it's modulating, and that kind of thing. Is there a sharp or flat that wasn't changed to a natural? Or if the LH has a sharp and the RH has a natural, that is often a misprint. Or perhaps there's a tie was incorrectly placed. There are also misprints with rests when the math doesn't add up right.

Compare with another edition. That's usually very helpful, especially if it sounds better with the note in the other edition. And if it's a reputable edition such as Henle, part of what you're paying for is a scholarly version of the correct notes.

Listen to a recording. Look on YouTube for a polished performance, particularly by a concert artist. Listen closely to the questionable passage and see if you can hear what's going on. Many YouTube videos have the printed score as well, which is a big help.

After all that, if I conclude it is a misprint, I pencil in "Misprint - should be C" (or whatever the right note is) in my copy and the student's copy. Then we give the corrected copy to the adjudicator or examiner with the misprint noted.

Or if you find an edition with the correct note in it, the student can learn the piece from this edition instead. Be sure to give this exact edition to the adjudicator or examiner.

Q. Over the years I've had many students regale me with the zaniest excuses for why they haven't practiced. What could I say that would help them to be responsible enough to do the required practicing and stop making excuses?

A. First of all, students are really only making excuses to themselves. That's the problem. As a recital, festival or exam gets closer, the lesson has to duplicate the performance setting. So, I ask the student, *"Are you going to tell the examiner that your dog has fleas, and that you were at the veterinarian all week?"* They'll say *"No",* so I say, *"Well then, I guess you can't tell me either."* To one highly imaginative young fellow I said, *"If I must listen to an excuse, kindly make it an amusing one."* (I believe spaceships were involved!)

And for everyone's favourite *"It sounded better at home"*, I say *"That's great, but is the recital at your house?"* I keep it upbeat and friendly, but I try to nudge them toward rethinking their practice habits and getting more done.



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.

Ask Lori a question - email lori@cfmta.org



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



At Conservatory Canada, we have been launching our new Mosaics Collection piano repertoire series throughout the year, with the Prep - Grade 4 books now available for online ordering through the Debra Wanless Music website, Long and McQuade stores and your favourite retailer. Along with an attractive new design and lay-flat binding, the repertoire includes new music by Canadian composers and other historical gems rarely published in conservatory albums, including many pieces by forgotten women and BIPOC composers.

Please check out our @ConservatoryCanadaTV YouTube channel for webinar replays featuring a detailed look at the music being published along with pedagogical insights to teaching it.

Our Executive Director, Derek Oger, hosts a live webinar most Fridays at 12 noon ET, with special guests presenting on a variety of pedagogical topics. Our most recent series focuses on working with neurodivergent students and students with exceptionalities, with guest Dr. Erin Parkes. She has spoken on topics related to teaching autistic students and has a forthcoming session on working with students with ADHD. Replays of all webinars can be found on the CCTV YouTube channel.

For students that don't have the time to commit to a full certificate exam but want the challenge of working toward a goal at any level, our new Digital Badge Assessments are the perfect solution. They are designed to give all students the opportunity to measure their success and get unbiased feedback on their music-making, while instilling a sense of pride in their work.



M NORTHERN LIGHTS CANADIAN NATIONAL

Snow is starting to blanket the countryside, bringing exciting outdoor winter activities, cozy evenings by the fireplace, and Christmas! *Northern Lights* Canadian National Conservatory of Music joined the seasonal festivities with the annual Christmas Music Festival held in Mount Forest, Ontario on November 29, 2024.

CNCM was delighted to host a panel discussion with Canadian composers Angelina Gibson, Martha Hill Duncan, and Nicholas Fairbank during Canada Music Week. It was an inspiring conversation celebrating how each composer began to create their own music, their approach to composition, and the various projects they have worked on as well as others that are just beginning! If you were not able to attend this discussion, find it on our YouTube channel, *Northern Lights* CNCM Video.

CNCM has started hosting monthly online teacher sharing sessions on the first Thursday of each month at 11 a.m. EDT. Each session has a short presentation about the programs CNCM has created, followed by a question-and-answer period about the presentation or other questions teachers may have as they use CNCM programs and materials to enrich their teaching. Contact the office at cncmoffice@gmail.com to register for the series and receive links from previous sessions.

Looking forward to next spring, CNCM is excited about the annual **Northern Lights Online Piano Festival**. Entries for this non-competitive festival must be submitted by May 1, 2025. Students will get to play works by Canadian composers and receive valuable feedback that will help them grow as musicians, all taking place in a welcoming, encouraging environment! Find out more about the festival at www.cncm.ca/events.

Check out our website at www.cncm.ca to learn more about our programs, exam resources, and publications. If you have any questions, please reach out to our office at cncmoffice@gmail. com.

We hope you have a peaceful Christmas and a joyful New Year!



Stewart Goodyear's Guide to the Beethoven Piano Sonatas

We are pleased to announce the launch of *Stewart Goodyear's Guide to the Beethoven Piano Sonatas,* an exclusive series now available in the **RCM Teacher Portal!**

Stewart Goodyear offers a wealth of insight into performing nine of Beethoven's solo piano sonatas, sharing interpretative guidance and technical approaches. In this series, Stewart will guide teachers through each sonata, providing practical strategies to help you build student competencies across four areas: interpretation, technique, form and analysis, and knowledge of repertoire.

Videos for four of Beethoven's solo piano sonatas are available now, with the remaining five set to launch in Winter 2025.

Watch Now: rcmusic.com/TeacherPortal

RCM Online Strings Teacher Course

Designed to refine teaching techniques for teaching elementarylevel violin students, this course will establish a strong foundation for teaching stringed instruments at the Elementary level and provide you with innovative strategies and insights from esteemed pedagogues like Martin Beaver, Rebecca Henry, Barry Shiffman, Timothy Ying, Mimi Zweig, and others! This course includes:

- Valuable advice and approaches from master teachers and pedagogues
- Bite-sized video tutorials that fit into your busy teaching schedule
- Insightful articles and assignments to challenge your thinking and take you deeper
- Downloadable templates and resources to support your teaching

Learn more at rcmusic.com/StringsTeacherCourses

RCM Examinations

Exam registration for the May/June session is open from January 14th to March 4th! Registration is on a first-come, first served basis. Register your students early to secure their preferred date and time!

Registration Deadline: March 4, 2025 Theory Examination Dates: May 9 & 10, 2025 Practical Examination Dates: June 2 - 21, 2025

Remote Exams are also available all year 'round! For more information, please visit rcmusic.com/Exams



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Review of Publications **Critique** de publications

ROCK THE BOAT Early Elementary Piano with Duets - eBook Rebekah Maxner Red Leaf Pianoworks

This is the first eBook I have ever reviewed and it has been a good experience. I love the feel of paper and the quick access I always have felt it provided, but now see that there are some advantages to the digital option.

This book has 21 original piano works inspired by popular styles and is actually the Second Edition. The titles are engaging and imaginative and the lyrics add to the magic! Every emotion is explored creating a wonderful opportunity for the student to express themselves through the music. The teacher duets are optional but they definitely add another layer of musical experience with the rhythmic and harmonic support. I appreciate the pedagogical design to develop fluent reading at this early stage of staff notation. Using the signposts of D and B in the middle and then the treble G and bass F along with the space Cs, the student can read directionally somewhat "predicting" what comes next.

The first pieces are written within the octave of bass G and treble G. They are built on quarter, half and whole notes with lyrics that help keep the rhythm. There are steps, skips, and repeats with clear directional reading. I like that only necessary fingering is provided. There are no rests making the score more simplified and less distracting. The time signatures range between ²/₄, ³/₄, and ⁴/₄ in this collection. In the 4th piece, *Float Your Boat*, Ms. Maxner introduces clusters of 2^{nds}.



Moonlight When I Sleep, the 6th work, has the student move their hand position

and includes bass F. The next work, Playground Groove, adds the chord of a third, accents, as well as some hands together passages. Halfway through this book, eighth notes are introduced as well as flats. Rainbow, the fourteenth composition has both the bass and treble Cs incorporated. The next piece has ties and chords of 5^{ths} along with a new note treble A. Sharps are present as well making Sometimes I Worry more challenging than the earlier ones because the student also encounters all the notes from bass C moving up to the bass F for the first time. As we move on to Dribble and Pass, staccato is taught in a much simpler piece where slurs and staccato are contrasted. Pussycat Waltz has the melody in the LH and teaches the fermata. As we near the end of the book, the RH hand gets to play the B below middle C and all the notes between bass and treble Cs are learned as well as the high C above the treble staff.

I appreciate the very gradual introduction of new concepts throughout this book in a methodical way. Each new item is then reinforced moving onward. This book would make for a lovely beginner book or a supplemental book for the early piano student in our studios! I know I will put it to use!!

Jean Ritter - BCRMTA



Winter / Hiver

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COUNT THE STARS Intermediate Lynette Sawatsky lynettesawatsky.com



From the first time I opened this book and played the first piece,

I was drawn into a world of imagination and wonder. I played through the entire book immediately, each piece drawing me forward to the next. Each time I play through it, I discover a new favorite!

Ripples of Change is only one page long but creates an intriguing soundscape. The LH plays a triplet of the three black notes while the RH plays two black notes either above or below. In Light and Shadows, the RH creates a melody above solid LH triads. On the 2nd page, the LH triad becomes the root and 5th with the 3rd being played as the LH reaches over the RH. Drifting uses repeated notes in the melody along with a LH which changes its rhythm from whole notes to quarter followed by a dotted half to create a lazy mood. Iridescent Sky is created from broken chords which move from LH to RH to culminate in a high note played by the LH reaching over the RH. By changing the high note, and either subtly changing the triadic pattern or using a different triad, the colors shift and change. A gentle wistful mood is created in Wishful Thinking with the use of 2^{nds} in the LH chords and a melody which features repeated notes. The title piece - Count the Stars – uses sequence and register change to create variety and the sense of vast space. Ancient Legend is written with 6 flats and is played completely on the black notes. The RH uses eighth notes almost exclusively while the LH sometimes begins a pattern, sometimes creates harmonic accompaniment, and sometimes reaches over the RH to provide an upper descant. Safe Harbour has quite a wide range of register as the RH reaches from a melody note to a lower pattern. In Unexpected Kindness the LH has a broken chord pattern that moves from Am to F to G to Em beneath the RH melody. Sanctuary begins with a three eighth note upbeat moving towards the strong downbeat. The LH anchors the first beat and then reaches over the RH for two quarter beat accompaniment notes. Pass Through the Waters creates fluidity with rising and falling four note eighth beat patterns.

CHILDHOOD EXCURSIONS

Afternoon at the Playground – Primer to One We're Going on a Trip – Elementary Are We There Yet – Intermediate to Early Advanced Amy Stephens

Red Leaf Pianoworks

Amy Stephens has created three books of fun pieces to facilitate arm and wrist fluidity. Each book comes with the instruction to think of your forearms and elbows as the conductors of your fingers at the piano. Two websites are given where videos demonstrate each piece and each motion addressed. These are invaluable as seeing the motion makes the description much more clear.

Each book identifies drop-lift, side-to-side, elbow and wrist circles, contrary motion, wrist rotation, in-andout and straight-down as the motions to be practised. The nine pieces of the **first book** are all in the Middle C position and are centered around the theme of an Ter la par pico la rar ad var flaby

afternoon at the playground – Jump Rope, Follow the Leader, Merrygo-round, Hula Hoop, Tug-of-war, Twirling, Cloud Gazing, Tag-You're It! And Clowning Around. Any of these titles is something a child can relate to!

The **second book** continues with the seven movements learned in the first volume. Beginning with *Time to Pack!*, *Driving*, *Our First Hike*, *Watch Your Step!*, *A Beautiful Vista* – and ending with *Don't Jump on the Bed! And Time to Sleep* – these pieces are grouped around the theme of a road trip. The seven pieces are all in the key of C major.

The **third book** expands the use of these arm and wrist movements with five pieces around the theme of a train ride. Each piece is prefaced with a brief description as well as the objective in movement and some suggestions for each hand individually as well as playing together. Key signatures range from one flat to three sharps. *Riding the Rails* contrasts triplet eighth notes with regular eighth note patterns. *Monarchs* features a flowing triplet pattern in the RH. *Night on the Town* in particular, has jazz elements with swing rhythm and many accidentals. *Waterfall* is a description of Niagara Falls with fingers crossing over the thumb. *Harvest* is bright and lively depicting the energy of a fall gathering season.

In addition to the skills learned in these carefully graded books, any of these pieces would make great recital and/or exam pieces.

Recommended both for teacher directed learning as well as for students who want to learn and explore on their own!

Joyce Janzen - BCRMTA





Childhood Excursions

by Amy Stephens

Joyce Janzen - BCRMTA

Review of Publications **Critique de publications**

WHISPERS OF WONDER Late Intermediate & Advanced Level Piano Solos Kathleen Feenstra www.sardispiano.com/books

It has been my distinct pleasure to review many of Ms Feenstra's compositions. As I was playing through this book, I was trying to place my finger on what it is about her music that speaks to me. It begins with the titles that seem to strike a chord within and allow me to personalize my playing of it. The melodies never disappoint because they are expressive and cleverly designed. I believe the deep sense of peace and calm I feel when I play this music is a special gift Ms. Feenstra has woven into the pieces. It is wonderful to play music that satisfies and feeds the soul! This collection contains six compositions at about RCM/Conservatory Canada level 8 & 9.

Beyond Distant Horizons features a key of B major and music ranging over various registers. The student must be aware of clef changes. There are many long value notes that need to be finger pedaled where possible. These notes appear in different voices throughout the work. You will find tempo changes to help create some of the drama of sound. The work is pedaled and includes some octaves and many chords of sixths.

If I Told You I Loved You is in the key of B^b major and incorporates some syncopation in the left hand. Here again the student needs to be on the lookout for clef changes. I love the triplet quarters used to add emphasis in the melodic line. The tenuto markings help stress some of the melody notes. The fingering included is very helpful in guiding the performerance. The expressiveness is enhanced by the numerous tempo adjustments placed effectively to shape the story.

Sun Swept Sky is written in F major and features some changing meter. The LH arpeggiated chords will need some pivoting of the wrist to maintain the flowing line. There is some LH crossing over the right and also some rolled chords. I love the brief expressive moments when there is some departure from the home key. The many indications on the score guiding the performer to a successful performance help to realize Ms. Feenstra's intent in the music.

What Could Have Been is written in C major and has left hand flourishes of sixteenth notes. Here too the LH has some

syncopation and the RH has larger chords.

We find rolled chords, changing meter for one measure, and some creative rhythmic devices.

What Leads Us Home is in triple meter and in the key of B^b major. The texture is full with sustained harmonies in some of the inside voices. I love the effect of two dotted quarter notes in a measure of $\frac{3}{4}$! The one measure of $\frac{3}{2}$ time makes a lovely return to section A. The modulations add some drama to the piece.

Wishing on a Star opens in the key of E major with the indication: leggiero. This is a delicate piece played in higher registers and uses both the una corda and damper pedals. The LH features arpeggiations and the tenutos help dictate where the melody is moving to. This was one of my favourite pieces in this collection, although all of them were lovely to play. The beauty and wistfulness is what moved me as I enjoyed its leading!

This is a fabulous collection of music that is expressive and full of sheer beauty! A must in our studios!!

Jean Ritter - BCRMTA

DUETTINI BOOK 1 Elementary Tom Gerou Tom Gerou Music TGM00014



This slim volume of eight duets for 1 piano, 4 hands is listed as Elementary

and Late Elementary level. There are a surprising number of sophisticated skills required to play these seemingly simple pieces! Balance, coordination, listening, timing, articulation and voicing are needed for beautiful music to result from duet playing. Specific thought has been given to create equality and balance between the two parts.





DUETTINI BOOK 1 - CONT. Elementary Tom Gerou Tom Gerou Music TGM00014

The book begins with a foreword which includes suggestions for duet partners such as practising scales, exercises and chords together to develop accuracy, balance and visual cueing. There is a variety of difficulty among the pieces – all are written with no sharps and flats in the key signature but some have no accidentals, most have a few, and several pieces fairly bristle with them! Slurs, phrase markings and pedal are not marked on the score as, at this level they are seen as visually distracting. Often, held or tied notes create a pedal-like sustained effect.

The layout is clear and legible with 3 – 4 staves on each page. Most pieces are 4 pages long with one piece being 6 pages long. Primo is written on the RH page and Secondo written on the LH facing page. Consistently throughout the book, the Secondo part plays both hands one octave lower than written and the Primo part plays both hands one octave higher than written. A lot of specific articulation requires awareness and attention. A 'Practice and Performance' page at the end of the book gives insight into the character of each piece and has suggestions for practising.

Garden Gnomes is the first piece. Detached notes, slurs and staccatos create character. At measure 18, both partners stomp their feet alternately in unison and rock back and forth for two measures. What student (elementary or otherwise) would not enjoy that!

Honey Bees and Lavender contrasts legato playing with staccato 'bee' notes.

The melody of *A Decidedly Neighborly Waltz* is comprised of stepwise notes – including accidentals – within a 5 finger pattern.

Golden Dragons on Red Silk alternates sections on all black notes with sections on all white notes.

Venus at Twilight is the longest work at 6 pages, and the only piece with optional pedal marking written in. Hand shifts add an extra dimension of difficulty to this evocative piece.

Extra accidentals are to be expected in *Accidental Blues* – I can't imagine that the pun was unintended! Careful note reading is required as the triads this piece is based on are not always obvious.

⁵/₄ time signature and a quirky sense of humor are well suited to *Picasso in Paris*.

There is much for students to enjoy and learn from in these pedagogically sound and well crafted duets!

Joyce Janzen - BCRMTA

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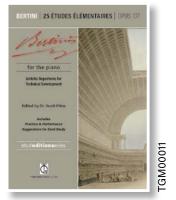
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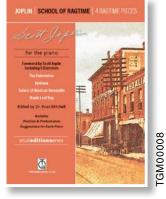
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