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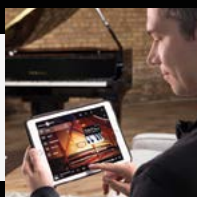
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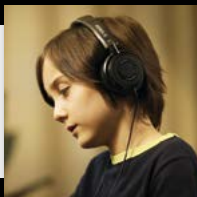


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- RCM Student, Maya Krishnan

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Le professeur de musique canadien

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- Publication: January 2026
- Submission Deadline: December 1, 2025

Spring (Printemps) Edition 2026

- Publication: May 2026
- Submission Deadline: April 1, 2026

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

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

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Marlaine Osgood



Welcome back to another teaching year!

As we head back into our teaching, we bring with us the experiences and learning gathered over summer. In my early teaching years, I remember browsing repertoire books, and reading pedagogy magazines and books to prepare for September. I still browse repertoire and pedagogy books, but now we have online PD sessions to help us prepare for the coming year. The CFMTA offers sessions at no charge through the CFMTA video library and the Online Resources for Learning and Listening links.

Over summer, we had the 90-90 drive, an initiative from our Program Funding and Grants committee. We will soon announce plans for the money raised. Thank you to all who donated to honour the CFMTA Presidents.

Welcome to our new Second Vice-president, Laura Liu. Laura is a member of the Manitoba Registered Music Teachers' Association and is dedicated to teaching music and all that the CFMTA has to offer.

Congratulations to the winners of the National Piano Competition: 1st place Julien Gagne, 2nd place Hamilton Lau, and 3rd place Adam Zheng. The performances were exciting and a joy to watch in the historic concert hall. Looking forward to the CFMTA's next competition in 2027, we'll experience our first multidisciplinary competition.

Congratulations to the Montreal Conference committee for hosting a successful CFMTA conference and National Piano Competition. The beautiful venue in a residential neighbourhood set a more personal feel, with outdoor tables and a lovely lawn. Wolfville, NS is host for the 2027 Conference and competition.

Our professional development gathering is next summer with Connecting Canada Professional Development Days. Look for information coming in the new year.

Happy teaching!

C'est avec plaisir que nous entamons une nouvelle année d'enseignement !

Alors que nous reprenons notre enseignement, nous tirons parti de ce que nous avons appris et vécu durant l'été. Au début de ma carrière, je passais des heures à feuilleter des cahiers de répertoire et à lire des magazines de pédagogie pour me préparer à la rentrée. Aujourd'hui, je continue de le faire, mais je peux aussi compter sur des séances de perfectionnement professionnel en ligne, qui sont d'une grande aide pour planifier l'année à venir. La FCAPM met gratuitement à la disposition de ses membres des séances en ligne, ainsi qu'une riche vidéothèque et des ressources audio pour l'apprentissage et l'écoute.

Cet été, nous avons lancé la campagne 90-90, une initiative du comité de financement des programmes et des subventions. Nous annoncerons bientôt comment les fonds recueillis seront utilisés. Merci à toutes et tous ceux qui ont contribué en l'honneur des présidentes et présidents de la FCAPM.

Nous accueillons chaleureusement notre nouvelle seconde vice-présidente, Laura Liu. Membre de la Manitoba Registered Music Teachers' Association, Laura est passionnée par l'enseignement de la musique et par tout ce que la FCAPM propose à ses membres.

Félicitations aux lauréats du Concours national de piano : 1^{re} place : Julien Gagné, 2^e place : Hamilton Lau et 3^e place : Adam Zheng. Les prestations passionnantes, offertes dans une salle de concert historique, ont été un régal pour les spectateurs. Nous avons déjà hâte au concours multidisciplinaire de 2027, une première pour la FCAPM.

Bravo au comité de la conférence de Montréal qui a si bien organisé le congrès et le concours national de piano. Le site, niché dans un quartier résidentiel, dégagait une ambiance chaleureuse et intime, avec des tables disposées dans un jardin verdoyant. Wolfville, en Nouvelle-Écosse, accueillera le congrès et le concours de 2027.

Notre prochaine rencontre de perfectionnement professionnel se tiendra l'été prochain, dans le cadre des Journées de perfectionnement professionnel « Connectons le Canada » Les détails seront partagés au début de la nouvelle année.

Bonne rentrée et bon enseignement à toutes et à tous !



Meet our new 2nd Vice President

Laura Liu



We are pleased to announce that Laura Liu has been elected as the 2nd Vice President of the Canadian Federation of Music Teachers' Associations (CFMTA). A Certified Advanced Piano Teacher of The Royal Conservatory of Music (RCM). Laura has over 30 years of teaching experience in China and Canada. Since 2015, she has been a contracted piano instructor in the Preparatory Studies Division of the Desautels Faculty of Music at the University of Manitoba and has been an active member of the Manitoba Registered Music Teachers' Association (MRMTA).

Laura currently serves as President of the Manitoba Registered Music Teachers' Association and Chair of the CFMTA Professional Development Committee. She participates in music conferences nationally and internationally, bringing fresh insights to her teaching and leadership. Her contributions to the music community include work as an adjudicator, founding scholarships, and organizing community concerts. She looks forward to learning from and working with CFMTA colleagues from coast to coast.



2026 CFMTA MEETINGS

Take notice that the following Meetings are scheduled to take place in 2026:

Semi-Annual Board of Directors Meeting: **January 31, 2026**, Virtual Zoom Meeting

Annual Board of Directors Meeting: **July 2 - 3, 2026**, Virtual Zoom Meeting

Annual General Meeting for all Members: **July 2026**, Virtual Zoom Meeting

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

By order of Marlane Osgood, President - Heather Fyffe, Secretary

RÉUNIONS DE LA FCAPM 2026

Veuillez noter que les réunions suivantes sont prévues pour l'année 2026 :

Réunion semestrielle du conseil de direction : **31 janvier 2026**, réunion virtuelle via Zoom

Réunion annuelle du conseil de direction : **2 - 3 juillet 2026**, réunion virtuelle via Zoom

Assemblée générale annuelle pour tous les membres : **juillet 2026**, réunion virtuelle via 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 Marlane Osgood, Présidente - Heather Fyffe, Secrétaire





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

Dina Pollock



Hello Everyone,

What an amazing summer. It was great to see everyone at the conference, and what an amazing event it was. The sessions, the competitions, the food, the venue, and entertainment, so impressive. Thank you to all the volunteers and committee that gave us an event to remember. Photo's have been posted to our website:

<https://cfmta-fcapm.smugmug.com>.

If you have any comments, or a review of a session, please send them to me to be included in The Year in Review 2025.

Looking forward to Wolfville, NS in 2027.

To work:

Magazine - this issue is FULL of so many things: the new Multidiscipline competition for 2027, program deadlines with links to the web pages, and so much more. I could not include all the reviews in the print magazine, I did include all the reviews in the digital magazine. Enjoy!

Website - all program pages and posters have been updated. If you see anything that is missing, please let me know.

Have a great teaching year!

Thanks

Dina



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Thank you

Minutes of the CFMTA/FCAPM Annual General Virtual Meeting via Zoom June 24, 2025



Officers

President	Marlaine Osgood
1 st Vice President	Barbara Siemens
Past President	Laura Gray
Treasurer	Lois Kerr
Secretary	Heather Fyffe

Delegates

ARMTA	Rosemarie Horne
	Annette Bradley
BCRMTA	Joyce Janzen
MRMTA	Laura Liu
	Maureen Baird
NBRMTA	Rita Raymond Millett
	Catherine Bartlett
NSRMTA	Cindy Thong
	Krissy Keech
ORMTA	Tania Granata
PEIRMTA	Joyce Hein
	Magdalena Von Eccher
QMTA	David Potvin
SRMTA	Laurel Teichroeb
	Kim Engen
YRMTA	Ellen Thompson

Members and Guests

Shireen Abu-Khader
Nathene Arthur
Lindsay Boal
Tamara Bowie
Amy Boyes
Lee-Ann Brodeur
Lillian Chan
Diana Currie
Carol Ditner-Wilson
Frances Ewington
Carolyn Garritano
Sue Jones
Robyn Kuzell
Peggy L'Hoir
Rebekah Maxner
Aury Murray
Evelyn Nojd
Doris Poetschke
Dina Pollock
Barbara Robertson
Kathryn Rowe
Karen Seto
Beth Tait
Lee Watson
Kim Wessel
Sarah Westwick

1. Call to Order

Welcome and Introduction of Board of Directors

President Marlaine Osgood called the meeting to order at 12:02 pm Eastern Time. Guest members were welcomed and thanked for their interest in their national association.

Marlaine introduced the Officers and Delegates.

2. Acceptance of the Agenda

Those present were reminded that according to CFMTA By-laws, only Delegates and voting Officers have voting privileges.

An amended Agenda had been distributed in advance of the meeting.

MOTION: That the agenda be accepted as amended.

Moved: Barbara Siemens. **Seconded:** Laura Gray. Carried.

3. Appointment of Scrutineers

MOTION: That Carolyn Garritano and Laura Gray be appointed as scrutineers for the entirety of this meeting.

Moved: Barbara Siemens. **Seconded:** Laurel Teichroeb. Carried.

4. Acceptance of the Minutes

MOTION: That the Minutes of the CFMTA/FCAPM AGM on July 3, 2024, be accepted as circulated. **Moved:** Barbara Siemens. **Seconded:** Rita Raymond Millett. Carried.

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Minutes of the CFMTA/FCAPM **Annual General Meeting**

Virtual Meeting via Zoom - June 24, 2025 - cont.

5. **Acceptance of the Financial Statements for the 2024-2025 Year**

Treasurer Lois Kerr highlighted some important details about the Financial Statements and audit requirements for those present. Auditors from the accounting firm Tompkins Wozny LLP have offered the opinion that our Financial Statements present fairly the financial position of the Association in accordance with Canadian accounting standards for Not-for-Profit organizations, and no red flags were raised from the audit.

Assets at the end of the fiscal year were \$559,032, which is higher than last year, putting us in a good position to meet our expenses for this year, including in-person meetings, the national conference, and the National Piano Competition. The excess of Revenue over Expenditures was \$45,010, indicating a surplus. Thus we are in a strong financial position to be able to continue to offer our programs.

MOTION: That the Audited Financial Statements for the year ending March 31, 2025 be accepted.

Moved: Barbara Siemens. **Seconded:** Joyce Janzen. Carried.

6. **Reappointment of the Incumbent Public Accountant**

Motion: That the CFMTA/FCAPM acknowledges that the auditing firm of Tompkins Wozny LLP is independent and objective with respect to CFMTA/FCAPM.

Moved: Barbara Siemens. **Seconded:** Catherine Bartlett. Carried.

Motion: That Tompkins Wozny LLP be reappointed as the auditor for CFMTA/FCAPM for the 2025-2026 fiscal year.

Moved: Barbara Siemens. **Seconded:** Tania Granata. Carried.

7. **Appointment of Honorary President**

President Marlaire Osgood formally announced the appointment of incoming Honorary President Peggy L'Hoir, after a Call for Nominations and subsequent election by the Board at the Semi-Annual Board of Directors meeting in February, 2025. Further celebrations and greetings from Peggy will take place at the 2025 Conference in Montréal.

8. **President's Report and Presentations**

President Marlaire Osgood spoke of the Officers' and Delegates' commitment to running the operations of the CFMTA smoothly through frequent meetings and volunteering of their time. Marlaire highlighted a few events from the previous year, including: 2025 marks the 90th birthday of the CFMTA, which was celebrated by providing a subsidy to host branches of the Young Artist tours; after two years of work, the proposal for the new National Multi-disciplinary Competition, which expands the Piano Competition to include all instrumental and vocal disciplines, has been completed and will be finalized and voted on at the Annual Board of Directors Meeting in July; the 2025 Conference is upcoming and will be hosted in Montreal; this was the end of Honorary President Ernst Schneider's term and election of new Honorary President Peggy L'Hoir; and the Essay Competition received 13 entries ranging from high school to doctoral level, with winning papers published in the CMT Year in Review and online.

Marlaire also drew attention to various CFMTA programs of interest to member teachers, including Connecting Canada Year-Round, Canada Music Week Call for Compositions, and the Certificate of Recognition of Professional Achievement.

Members were reminded that the monthly *Of Note* newsletter provides up to date information and reminders on the various programs, and that information is also always available on the CFMTA website.

Marlaire also acknowledged our various Chairs and our Administrative Program Assistant, who work hard to keep our programs running.



Peggy L'Hoir - Honorary President

9. Open Forum

Questions from the general membership were submitted prior to the meeting.

A question regarding credentials for ORMTA executive members was referred back to the ORMTA administrator, as all associations are governed independently.

Treasurer Lois Kerr addressed a question regarding grants available for branches. There are two relevant programs. There is a \$100 grant for Branching Out events, and a \$200 subsidy for hosting Young Artist concerts this year. In addition, there are programs that save money for members, such as the national liability insurance program. Various professional development programs are offered at no cost to members, including the Connecting Canada monthly chats, and the Video Library. The Essay Competition and CMW Poster Competition are available for students at no cost, and the CMT magazine is available digitally at no cost.

Vice President Barbara Siemens responded to a question on how to raise the profile of the CFMTA. She highlighted various recommendations and guidelines that have been published in the *Time to Build* document for addressing this important issue. Social media is an important part of maintaining our visibility, and our Social Media Chair is in need of more volunteers for that committee. A volunteer invitation survey is also being distributed to Delegates to forward to members, as well as through *Of Note*. Strategic planning is also essential, and we are in need of a Chair for the Strategic Planning committee. Branches are also encouraged to engage locally by actively promoting CFMTA among their members and in their communities.

The *Time to Build* document is also intended to be used by provincial/territorial associations, branches, and individual members, and includes many helpful templates, budget samples, and timelines.

A question had been asked about how to increase student engagement in lessons. As this is not directly related to CFMTA programs, the AGM is not the forum for discussion of this question. Instead, members are invited to share their ideas by writing and submitting articles for the CMT magazine, or by participating in the Connecting Canada monthly chats.

Past President Laura Gray addressed a question on whether members can volunteer at the national level without being on their provincial board. Members are welcome to serve on CFMTA committees, and most committee chair positions are also open to all members, who are not required to be Delegates or provincial board members. Laura highlighted various Chair positions that are currently open.

Laura also announced that the ISME conference will be taking place in Montreal in July 2026. As it is in Canada, we will be seeking to have a strong presence for CFMTA. Therefore we are accepting proposals for paper presenters and performers, who we will send to the conference to represent us at the International level. Details for proposals are on our website.

10. Adjournment

The meeting was adjourned at 12:47 pm Eastern Time.

NEXT MEETING

The next AGM will be held in July, 2026.



STATEMENT OF FINANCIAL POSITION

As of March 31

	2025					2024	
	Operating Fund	Young Artists Fund	Awards and Competitions Fund	Other Program Fund	Endowment Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$
ASSETS							
Current							
Cash	103,252	—	—	833	—	104,085	119,004
Short-term deposits [note 2]	228,264	63,484	50,000	54,340	12,465	408,553	340,788
Accounts receivable [note 3]	17,093	—	—	—	—	17,093	16,077
Prepaid expenses	4,301	—	—	—	—	4,301	4,492
Inter-fund receivable (payable)	24,207	2,264	(16,935)	(11,500)	1,964	—	—
Total current assets	377,117	65,748	33,065	43,673	14,429	534,032	480,361
Long-term deposits [note 2]	—	—	—	—	25,000	25,000	25,000
	377,117	65,748	33,065	43,673	39,429	559,032	505,361
LIABILITIES							
Current							
Accounts payable and accrued liabilities	14,152	—	—	—	—	14,152	7,707
Deferred revenue	27,256	—	—	—	—	27,256	25,040
Total liabilities	41,408	—	—	—	—	41,408	32,747
FUND BALANCES [note 4]	335,709	65,748	33,065	43,673	39,429	517,624	472,614
	377,117	65,748	33,065	43,673	39,429	559,032	505,361

See accompanying notes to the financial statements

STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES

Year ending March 31

	2025					2024	
	Operating Fund	Young Artists Fund	Awards and Competitions Fund	Other Program Fund	Endowment Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$
REVENUE							
Annual fees [schedule 1]	106,042	2,866	11,464	—	—	120,372	123,655
Donations	2,150	500	750	21,902	—	25,302	59,072
Interest	11,530	4,202	2,205	268	231	18,436	13,810
Newsletter	16,108	—	—	—	—	16,108	14,753
Event fees	6,065	—	—	—	—	6,065	9,083
Other income	479	—	3,502	—	—	3,981	6,132
	142,374	7,568	17,921	22,170	231	190,264	226,505
EXPENDITURES							
Executive - administrators [note 6]	42,000	—	—	—	—	42,000	28,000
Awards, bursaries and prizes	4,225	—	750	27,285	250	32,510	80,659
Newsletter production	16,038	—	—	—	—	16,038	17,754
Office and other	8,826	2,600	—	—	—	11,426	18,398
Travel and meetings (recovery)	3,800	7,311	(304)	—	—	10,807	36,554
Professional fees	8,338	—	—	—	—	8,338	8,025
Website maintenance	7,729	—	—	—	—	7,729	5,753
Executive - honoraria [note 6]	6,313	—	—	—	—	6,313	7,000
Event costs	5,986	—	—	—	—	5,986	1,375
Advertising	2,213	—	—	—	—	2,213	1,776
Insurance	1,460	—	—	—	—	1,460	1,460
Bank charges	434	—	—	—	—	434	278
Competition jury	—	—	—	—	—	—	3,000
	107,362	9,911	446	27,285	250	145,254	210,032
Excess (deficiency) of revenue over expenditures for the year	35,012	(2,343)	17,475	(5,115)	(19)	45,010	16,473
Fund balances, beginning of year	300,697	68,091	15,590	48,788	39,448	472,614	456,141
Fund balances, end of year	335,709	65,748	33,065	43,673	39,429	517,624	472,614

See accompanying notes to the financial statements





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Keynote Speaker



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ALAN CHOW
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JANE MONHEIT
Opening Session



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Meet our new Chair Positions:

Connecting Canada - Laura Gray

Program Funding and Grants - Nadine Martin

Strategic Planning - Laurel Teichroeb / Kim Engen



Connecting Canada Online Professional Development Chair - Laura Gray

Laura Gray has been teaching piano in Harriston for over 25 years. She holds an Honours Bachelor of Music, Associate Diploma in Piano Pedagogy with CNCM, Primary-Elementary Pedagogy Diploma with CNCM, training in MYC, and was appointed to the Board of Examiners for Piano.

Laura is an active member of the Hanover-Walkerton ORMTA Branch, was honoured to join ORMTA Provincial Council in 2015, and was elected as Provincial President from 2020-2022. Laura also held the CFMTA Presidency from 2021-2024. She currently serves on the Board as Chair of Connecting Canada, and is active on several committees which gives her the opportunity to connect with music teachers across Canada and beyond. Laura enjoys exploring ways to enrich private music education for teachers and students from coast to coast.

Laura runs a successful home studio and works as a church organist. She is the volunteer convener of the Palmerston Canada Music Week Festival, and has enjoyed volunteering in her community in many capacities.

In her spare time Laura enjoys playing the piano, curling, swimming, hiking, reading, and yoga.



Program Funding and Grants - Nadine Martin

Nadine Martin began her career as a professional pianist, ensemble director, and collaborative pianist at the age of 11 in Summerside, Prince Edward Island. Since then, she has studied at the Conservatoire de Québec à Chicoutimi, Dalhousie University, and McGill University. She was the collaborative pianist for Dalhousie University's string department, and has collaborated with orchestras, choirs, musicals, symphonic wind ensembles, as both a pianist and a horn player, and also played for various rock, reggae, jazz, and pop bands. She has competed in, and won, many local, provincial, national, and international competitions.

She studied orchestral and jazz horn at McGill University, and has performed with diverse ensembles, ranging from orchestral to jazz. She now lives in Fredericton, New Brunswick. Nadine collaborates and performs regularly as a pianist and she is a music teacher at Ecole Sainte-Anne.





Meet our new Chair Positions:

Connecting Canada - Laura Gray

Program Funding and Grants - Nadine Martin

Strategic Planning - Laurel Teichroeb / Kim Engen

Strategic Planning - Laurel Teichroeb

Laurel Teichroeb grew up in a musically enriched community in rural Saskatchewan.

At age 15, she began teaching piano with her goal being to always be passionate about music, and to allow her students to find the joy of music at all levels of learning.

Laurel has taught Kindermusik, studied pipe organ and her love for music history has taken her to Classical Music Festival in Eisenstadt, Austria. Being exposed to where Haydn spent his thirty-year career has richly enhanced her musical enthusiasm and deepened her love for historic performance. Her current studies include Music Learning Theory, which is the process of how children learn music when learning music. She enjoys collaborating with vocalists and instrumentalists. She especially loves enjoying a good cup of strong coffee, being outdoors walking and biking and spending time with family.



Strategic Planning - Kim Engen

Kim Engen is a passionate and innovative music educator who has taught piano and theory in Saskatchewan for 35 years. Kim holds a Bachelor of Education from the University of Regina and completed an ARCT in Piano Pedagogy in 2010 studying with Janice Elliott-Denike.

Kim has served on the SRMTA Regina Branch as President for two terms and as Treasurer for an extended time. She is currently Vice-President and the Student Composer Competition Convenor for the SRMTA. In 2019, Kim co-founded the Da Capo Music Masterclass, a non-competitive music festival for piano in Regina.

In her spare time Kim stays active biking, cross country skiing and practising yoga. She also loves spending time outdoors hiking and tenting, and curling up with a good book in the evening.





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Student **Composer** Competition 2025

Concours pour jeunes compositeurs 2025

Rebekah Maxner

CFMTA congratulates the following winners of the 2025 Student Composer Competition:
La FCAPM félicite les lauréats suivants du Concours pour jeunes compositeurs 2025 :

Our adjudicator - Corie Rose Soumah

PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under / 8 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

1 st place	Kayley Lu (ON)	\$75
	<i>A Sunny Trip</i>	
2 nd place	Sylvie Hay (SK)	
	<i>Cotton Candy Clouds</i>	
3 rd place	Amaru Rojas-Chan (MB)	
	<i>Bouncy</i>	

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

1 st place	Marianna Sutherland (ON)	\$75
	<i>I'm Nobody! Who Are You?</i>	
2 nd place	Emily Dietrich (AB)	
	<i>Stars</i>	
3 rd Place	Timisire Falode (NS)	
	<i>What's in the Sky?</i>	

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

1 st place	Nathan Sy Yong (BC)	\$150
	<i>Don't Ever Underestimate the Smallest Elephant</i>	
2 nd place	Jia He Andy Zhang (QC)	
	<i>12 contes</i>	
3 rd place	Sarah Wolfe (ON)	
	<i>Octopus Song</i>	

Honourable Mention

Ian Turcotte (YT)
Memories of a Blue House

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

1 st place	Valerie Anyigwe (NS)	\$150
	<i>Doggie, Doggie, Doggie</i>	
2 nd place	Olivia Chung (AB)	
	<i>Always Family</i>	
3 rd place	Nathaniel Mercer (MB)	
	<i>Dreamin' in My Memories</i>	

Thank you to all the composers
Congratulations to the winners for 2025

CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

1 st place	Will Zhu (BC) <i>Aeris</i>	\$225
2 nd place	Gaoyuan Cheng (MB) <i>A Snowy Stroll</i>	
3 rd place	Liv Makarenko (PE) <i>Pegasus</i>	

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

1 st Place	Harley Spencer-Lowe (NS) <i>Hide & Seek</i>	\$225
2 nd place	Kalyse Hemsing (AB) <i>Harder</i>	

CATEGORY C / NIVEAU C

19 years and under/19 ans et moins

1 st place	Eason Fan (SK) <i>Musique de Danse</i>	\$350
2 nd place	Anders Currah (AB) <i>The Roads not Taken</i>	
3 rd place	Louis Duffayet (QC) <i>Quatre miniatures</i>	

CATEGORY D / NIVEAU D

Open/Ouvert

1 st place	Sarah Mercer (MB) <i>Easy as Cake</i>	\$400
2 nd place	Kurt Stenner (AB) <i>Avro Arrow</i>	
3 rd Place	Max Francis (BC) <i>Quartet op. 6</i>	

HELEN DAHLSTROM AWARD PRIX HELEN DAHLSTROM

Will Zhu (BC) <i>Aeris</i>	\$250
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More For Your Music

PREPARATORY LEVEL - 8 years and under

CLASS 1 / CATÉGORIE 1 Composition for solo instrument

First place

Kayley Lu (ON)

A Sunny Trip



Kayley is a 7-year-old girl living in Kingston, Ontario. She grew up hearing her older brother playing piano and started playing herself at the age of 4. She composed her first song when she was 6 years old. She enjoys going for trips with her family, playing with her friends, drawing, and improvising music. She went to San Francisco with her family on Christmas, which inspired her composition, *A Sunny Trip*. With family and friends, she is never afraid of adventures. ✨

A Sunny Trip

1. Never be afraid

Kayley Lu

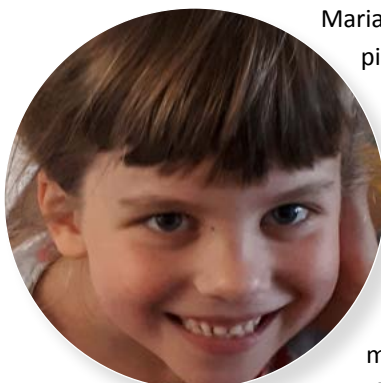


CLASS 2 / CATÉGORIE 2 Composition for voice

First place

Marianna Sutherland (ON)

I'm Nobody! Who Are You?



Marianna, age 7, has been playing piano since age 2½ when she started playing her four-year-old brother's music! She is a graduate of the Music for Young Children program, is currently working at the Grade 4 piano level, and has perfect pitch. Marianna's mother is her music teacher and her father is an accomplished pianist and amateur composer. She has been shadowing her mother's MYC classes for years and enjoys teaching her own music class to some of her younger siblings. Marianna is homeschooled and has many interests besides music, including reading, dancing, and soccer. ✨

I'm Nobody! Who Are You?

Words by Emily Dickinson

Marianna Sutherland



CATEGORY A LEVEL - 11 years and under

CLASS 1 / CATÉGORIE 1 Composition for solo instrument

First place

Nathan Syyong (BC)

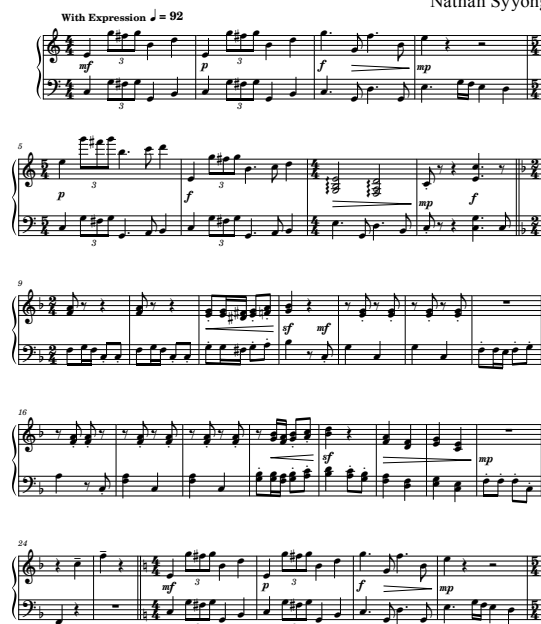
Don't Ever Underestimate the Smallest Elephant



My name is Nathan and I have been playing piano for 7 years. I study at the Victoria Conservatory of Music. I began composing music two years ago under the guidance of Christine Donkin. The idea for this song began when I watched a documentary on elephants and I wanted to create a tune that fits with the personality of an elephant calf. The twist in my composition is to highlight an energetic elephant who is trying its hardest to be like the adults and to be noticed, by getting into mischief. ✱

Don't Ever Underestimate the Smallest Elephant!

Nathan Syyong



CLASS 2 / CATÉGORIE 2 Composition for voice

First place

Valerie Anyigwe (NS)

Doggy, Doggy, Doggy



My name is Valerie Anyigwe. I am Nigerian-Canadian. I live in Halifax, Nova Scotia with my family. ✱

Doggy Doggy, Doggy

Valerie Anyigwe



CATEGORY B - 15 years and under

CLASS 1 / CATÉGORIE 1 Composition for solo instrument

First place

Will Zhu (BC)

Aeris



Will is a 15-year-old student and composer based in Vancouver, BC. Passionate about music, he enjoys playing the piano, singing, and composing both electronic and classical pieces. He works with DAWs to create unique soundscapes, blending his love for modern production with traditional composition. Outside of music, Will is an avid skier, golfer, and swimmer. ✨

Helen
Dahlstrom
Award

Aeris

Will Zhu

Piano

$\text{♩} = 110$

CLASS 2 / CATÉGORIE 2 Composition for voice

First place

Harley Spencer-Lowe (NS)

Hide & Seek



Harley was born in Halifax, Nova Scotia in 2011. She always loved music ever since she was very young. At the age of five, she started taking piano lessons with Laura Arce. Harley very quickly fell in love with playing music. She kept doing piano lessons until she was 9 and then, she switched to singing and piano. She loved singing for fun when she was very young but she wanted to learn more about how to advance in her singing. In 2022, Harley won first place in Nova Scotia for her composition *Nowhere To Hide* and an honorable mention in CFMTA. Now, she loves playing guitar, piano, and singing and will always try to learn a new song. ✨

Hide&Seek

Harley Spencer-Lowe

Verse mp G D Am Em G

As the clouds dis - appear and the truth it all comes cl - ear I - ve known it from

6 D Am Em G mf D Am C

the start but you ne - ver seem to love like me no no no no I've fallen

12 G D Am C Chorus G D

no no no I can feel it chase chase chase down the ha - ll way down the

18 Am C G D Am

ha - ll - way out there fight flight freeze I choose mo - ur ning I've known it all for weeks but don't

24 C mp G D Am Em

care As the truth it un - folds and I've rea - l - ized that I'm the one

28 G D Am Em G mf D

to blame the woman in the wind - ow's seen me once and sees me a - gain no no no

32 Am C G Am C

she's seen it no no no I can feel it

38 Chorus G D Am C G

chase chase chase down the ha - ll - way down the ha - ll - way out there fight flight freeze I choose

CATEGORY C LEVEL - 19 years and under

First place

Eason Fan (SK)

Musique de Danse

Musique de Danse

Eason Fan



A Grade 12 student with a passion for composition and classical music, especially Baroque and early 20th-century styles. I play the piano and enjoy blending traditional and modern elements to tell stories through melody and emotion. ✨



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CATEGORY D LEVEL - Open

First place

Sarah Mercer (MB)

Easy as Cake



Sarah Mercer is studying voice with Shoshana Goldenberg, and is a recent graduate of the Village Conservatory for Music Theatre in Winnipeg. Sarah loves to compose vocal works for which she writes her own text. As a 2024 Art Song Lab poet participant, Sarah gained collaborative experience by writing lyrics for a composer other than herself. 🌸

Photo by Kristen Sawatzky

Easy as Cake

Mezzo-Soprano Solo with Piano

Sarah Mercer

Patetico, Swing ♩ = 100



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National **Essay** Competition 2025

Concours national **d'essai** littéraire 2025

Catherine Fitch Bartlett

The National CFMTA Essay Competition invites submissions of essays on any research 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 levels.

CFMTA is pleased to congratulate the winners of the 2025 National Essay Competition.

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 FCAPM a le plaisir de féliciter les gagnants du concours d'essai littéraire de 2025.

University Doctoral Level / Niveau universitaire doctoral

1st place / 1^{re} place (\$1000.00) - Sponsored by CFMTA/FCAPM in honour of founder Dr. Lorna Wanzel

Jenna Richards, University of Ottawa, Ontario

Reimagining the Undergraduate-to-Career Pipeline in Music Performance:

An Autoethnography from the Perspective of a Portfolio Careerist.

University Graduate Level / Niveau universitaire – deuxième cycle

1st place / 1^{re} place (\$750.00) - Sponsored by Dr. Margaret Fitch

Anika-France Forget, University of Ottawa, Ontario

On Teaching Musical Perfectionism: An Outlook on the Adversities of Systematic Teaching and its Ideologies

University Undergraduate / Premier cycle universitaire

1st place / 1^{re} place (\$500.00) - Sponsored by Catherine Bartlett

Nicola Cameron, Ambrose University, Calgary, Alberta

World Music and Cultural Intelligence in the Classroom

High School / Élèves du secondaire

1st place / 1^{re} place (\$250.00) - Sponsored by Dr. Bronwyn Schuman, Dr. Emily Logan, Kathy Normandeau

Amy Pham, Michael Power St. Joseph High School/Business and Arts International Baccalaureate, Toronto, Ontario

Examining the influence of Romantic Style on Classical Form in Johannes Brahms' Piano Compositions: Adapting Sonata Form, Scherzo and

Rondo Form to Romantic Era Style in Piano Sonata No.3 in F Minor Op.5

* Essays are available for download on the website - Winning Essays will be included in The Year in Review 2025

* Les essais peuvent être téléchargés sur le site Web – Les essais gagnants seront publiés dans la Rétrospective de l'année 2025

Our adjudicators for the 2025 competition were / Nos juges pour le concours 2025 étaient :

Dr. Terence Dawson - Dr. Emily Logan - Dr. Lori Lynn Penny - Dr. Bronwyn Schuman

Olivia Adams - Susan Shantora - Kathy Normandeau





FCAPM-CFMTA 2025 Montréal www.montreal2025.ca

The CFMTA 2025 National Conference held on July 3 and 4 at École de musique Vincent-d'Indy and July 5 at the Delta Hotel, downtown location, was very successful.

With nineteen guest speakers, six student speakers, four promotional presentations, twelve exhibitors part of the Trade Show and our keynote speaker, Claude Webster, at the Delta Hotel, all attendees were enchanted with the quality of the presentations and with the beautiful venue. The city bus tour was also greatly appreciated and we had the pleasure of serving truly delicious meals.

Congratulations to the winners of the Piano Competition who offered us dazzling performances at the concert finals. We extend a wholehearted thank you to our judges for their participation at the event and for providing us with beneficial masterclasses.

I would like to thank the Directors and staff of École de musique Vincent-d'Indy for welcoming us, as well as all those who contributed financially to the event.

Sincere thanks also to all those who worked so hard to ensure the success of the Conference; we are all extremely grateful.

Looking forward to seeing you all at the 2027 Conference in Nova-Scotia!

David Côté - President QMTA
Chairman – CFMTA 2025 National Conference



*This is only a small sample of the photos
Visit - <https://cfmta-fcapm.smugmug.com>
to see more and from past conferences*



Le Congrès national de la FCAPM 2025 présenté le 3 et le 4 juillet à l'École de musique Vincent-d'Indy et le 5 juillet à l'Hôtel Delta Centre-ville a connu un franc succès.

Avec dix-neuf conférenciers, six conférenciers étudiants, quatre présentations promotionnelles, douze exposants au salon commercial et la rencontre avec notre conférencier principal, Claude Webster, tous ont été enchantés par la qualité des présentations et la beauté des lieux. Le tour de ville a également été très apprécié et nous avons eu le plaisir de servir des repas savoureux.

Félicitations aux gagnants du Concours de piano qui nous ont offert un spectacle éblouissant lors du concert final. Merci aux juges pour leur participation à l'évènement et pour les cours de maitres qu'ils ont donné. Ces séances ont été bénéfiques et enrichissantes pour tous et toutes.

Je tiens à remercier la direction et le personnel de l'École de musique Vincent-d'Indy pour leur accueil ainsi que tous ceux et celles qui ont contribué financièrement à l'évènement.

Sincères remerciements également à tous ceux et celles qui ont travaillé très fort afin d'assurer le succès du congrès, nous leur sommes extrêmement reconnaissants.

Au plaisir de vous voir tous au congrès 2027 en Nouvelle-Écosse !

David Côté - Président APMQ
Coordonnateur – Congrès national de la FCAPM 2025





National Piano Competition 2025 Concours national de piano 2025

Alde Calongcagong

Our 2025 CFMTA National Piano Competition was held in Montréal, Quebec at the École de musique Vincent-d'Indy with adjudicators:

- Dr. Michael Angelucci - Baltimore, Maryland, USA
- Jimmy Brière - Montreal, Québec
- Dr. Janet Lopinski - Toronto, Ontario

CFMTA is grateful for their expertise and kindness that they provided in their adjudications and their masterclasses.

Our nine competitors (teacher's name in parentheses) were:

Alberta

Zijia Zhuang (Wolfram Linnebach)

British Columbia

Hamilton Lau (Dr. Corey Hamm)

Manitoba

Bogdan Shunkov (Dr. David Moroz)

New Brunswick

Blake Shepherd (Dr. Stephen Runge)

Nova Scotia

Jenny Chen (Lynn Stodola)

Ontario

Adam Zheng (Dr. Chunson Park)

Prince Edward Island

Timothy Luk (Dr. Magdalena von Eccher)

Quebec

Julien Gagné (Richard Raymond)

Saskatchewan

Esther Zhu (Kathleen Solose)

The following awards were presented at the end of the final round of the competition:



First Prize \$5000 - Julien Gagné (Quebec)

Sponsored by the CFMTA/FCAPM

Presented by Marlaine Osgood - President CFMTA/FCAPM



Second Prize \$3000 - Hamilton Lau (British Columbia)

Sponsored by the CFMTA/FCAPM

Presented by Dr. Michael Angelucci



Third Prize \$2000 - Adam Zheng (Ontario)
Sponsored by the CFMTA/FCAPM
Presented by Jimmy Brière



The Canadian Chopin Competition Award \$500
Adam Zheng (Ontario)
For the best performance of a Chopin Composition
(generously donated by the Canadian Chopin Society)
Presented by Kimberly Sundell



Ernst Schneider Canadian Music Award \$1000
Hamilton Lau (British Columbia)
For the best performance of a Canadian Composition
(generously donated by Ernst Schneider)
Presented by Dr. Janet Lopinski



Prix de la Fondation québécoise pour l'éducation musical
Quebec Musical Education Foundation Award \$1000
Zijia Zhuang (Alberta)
For the most promising artist
(generously donated by the Fondation québécoise pour
l'éducation musicale)
Presented by Lynne Gagné

Bravo to all of the competitors, your dedication, professionalism, and commitment to your art is to be commended.
Bravo to all of the teachers and families for your support and encouragement.

A big thank you to the CFMTA Conference Planning Committee for the amazing conference, venue and to the CFMTA Executive, CFMTA Delegates and Volunteers. Your experience, kindness willingness to help was greatly appreciated.

See you all in Nova Scotia 2027!



Student Presentation Competition Compétition de présentations étudiantes student

David Potvin

For the 2025 CFMTA conference in Montréal, David Potvin organized and launched the inaugural Student Presentation Competition to promote more participation from post secondary students. Students responded to the same call for proposals that was circulated to professionals, and indicated they would like to enter the competition. We invited six competitors, who received complimentary registration to all workshops, masterclasses, the trade show, and piano competition semi-finals. The Student Presentation Competition was held on Friday July 4th from 1:00 to 5:00pm. Each competitor gave a 30 minute presentation, and they were adjudicated by a panel of two judges, Cindy Thong and Thomas Green, who scored them on a rubric that was circulated to the competitors and jurors in advance. There was one prize of \$300 from the Quebec Music Teachers Association, which was awarded to **Dane Ko** for his presentation *A Journey Home: Revisiting Childhood Chinese Music as a Classical Pianist*.

The competition was a success both in terms of fostering more post-secondary engagement, and in enriching the conference. Competitors attended workshops and sessions on July 3rd and the morning of July 4th that they would not have if they had not come for the competition. This provided them with valuable professional development opportunities. The jury and audience members were impressed with the high level of research and the quality of the presentations, which contributed to the high standard of presentations at the conference overall.

The competition could have been better attended. It seemed like not all attendees of the conference were aware of what exactly the competition entailed, so it could have been better publicized. The organizers for the 2027 CFMTA conference in Wolfville indicated that they would like to have another edition of this competition, thus continuing it. Hopefully attendees of the 2027 CFMTA conference will be more aware of the Student Presentation Competition and avail themselves of the excellent research presented by these engaging minds of tomorrow.



L to R: Cindy Thong, Steven Zhai, Olivia Adams, Megan Dufrat, Anna Boyes, Dane Ko, Changchun Du, Thomas Green



Cindy Thong, Dane Ko, Thomas Green

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MRMTA President Laura Liu, Hugheen Ferguson Distinguished Teacher Award recipient Virginia Heinrichs, Past President Maureen Baird



ORMTA President Tania Granata presenting the CFMTA Hugheen Ferguson award to Susan Blyth-Schofield on Thursday August 7th, 2025 at the In Sync event in Niagara Falls, Ontario



CFMTA 2027
National Conference
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CFMTA National Multidiscipline Competition 2027

Rules and Regulations - Deadline March 1, 2027

1. The CFMTA National Multidiscipline Competition is open to competitors who are:

- Canadian citizens or legal residents of Canada,
- instrumentalists who have not reached their 25th birthday by January 1, 2027,
- vocalists who have not reached their 33rd birthday by January 1, 2027,
- students of a CFMTA member in good standing, at the time of application and competition,
- NOT previous 1st place winners of a CFMTA National Competition.

2. Each Provincial/Territorial Association

- may send a total of two competitors, in two different disciplines.
- are responsible for the financial expenses incurred during the selection of the competitors at the Provincial/Territorial level,
- are responsible for the financial expenses incurred by their competitors at the National level as follows:
 - competitors are to book their own travel arrangements and submit Expense Claims for reimbursement to the CFMTA Treasurer. The CFMTA Treasurer will tally the travel expenses for all competitors, divide by the total number of competitors, and bill each Provincial/Territorial Association that has submitted a competitor(s) an equal amount for each Competitor.
 - Other expenses such as hotel and food are the responsibility of the competitor or their sponsoring association, as decided in advance by individual Provincial/Territorial associations.

3. General Repertoire Requirements

- Repertoire must be at a senior concert level or higher.
- Competitors may select movements from a sonata; the entire work need not be performed.
- Repertoire substitutions are not permitted once the application is received; the order must be confirmed by May 1, 2027.
- Memorization is strongly recommended.
- Competitors must provide scores and/or legal copies for the judges, a second set of scores and/or legal copies will be required in the case of collaborators.

4. General Timing Information

- Stage time is defined as the time between the first note of the performance and the last note of the final selection.
- An official timekeeper is required during the competition. If the time limit is reached, the timekeeper will continue timing, and the competitor will be allowed to finish their entire program. The competition facilitator will confirm the timing before the final deliberation takes place and will inform the adjudicators of any disqualifications. The official timing of the competitor's program will be recorded on the adjudication sheet. Any competitor whose performance goes over the time limit will receive an adjudication only and will be disqualified from the national competition. Disqualified competitors will not be eligible for advancement or prizes.



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5. Semi-final Round Information

- a. Competitors in the CFMTA National Semi-final Round should present a stylistically balanced program. Repertoire should be chosen carefully to reflect the experience and maturity of the student.
- b. The overall programme must contain 25 to 30 minutes of stage time.
- c. Program requirements:
 - i. Instrumentalists' programs must include:
 1. *One Canadian composition*
 2. *One major composition from the Baroque or Classical Period*
 3. *A variety of shorter works to form a well-balanced program*
 - ii. Vocalists' programs must include:
 1. *One Canadian composition*
 2. *One operatic or oratorio aria*
 3. *A variety of shorter works to form a well-balanced program*
- d. Three finalists will be selected from the Semi-final Round of the competition to proceed to the Final Round of the competition.
- e. Awards:
 - i. Special prizes are chosen from the Semi-final Round and presented after the Final Round.
 - ii. Details to be announced in advance of the competition.

6. Final Round Information

- a. Competitors in the CFMTA National Final Round should present a stylistically balanced program. Repertoire should be chosen carefully to reflect the experience and maturity of the student.
- b. A completely new program must be presented.
- c. The overall programme must contain 30 to 45 minutes of stage time.

For more information:

www.cfmta.org/en/multidiscipline-comp

Canada Music Week Poster Competition

Deadline - November 15, 2025

www.cfmta.org/en/canada-music-week-poster-competition/

Canada Music Week

November 16 - 22, 2025

www.cfmta.org/en/cmw/

Call for Compositions

Deadline - March 1, 2026

www.cfmta.org/en/call-for-compositions/

Branching Out

Deadline for events - March 15, 2026

Online submission deadline - March 31, 2026

www.cfmta.org/en/branching-out/

National Essay Competition

Deadline - May 1, 2026

www.cfmta.org/en/cfmda-national-essay-competition/

Memorial Pedagogy Award

Deadline - May 1, 2026

www.cfmta.org/en/memorial-pedagogy-award/

CFMTA Student Composer Competition

Deadline - June 1, 2026

www.cfmta.org/en/student-composer-competition-2/

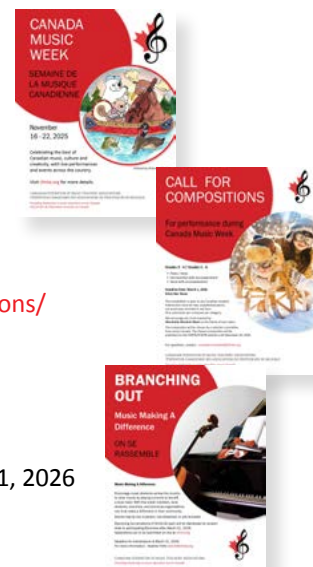
CFMTA Annual General Meeting - July 2026

CFMTA Board of Directors Meeting - July 2 - 3, 2026

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July 2026

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What's **NEW** at the Conservatories ?

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Last year marked a milestone year for Conservatory Canada as we published the first seven books of our new Mosaics Collection piano repertoire series (Pre-Grade 1 - Grade 6). This academic year, we will be releasing Grade 7 this fall, followed by Grade 8 early in the new year. Mosaics is a collection of piano repertoire for students that features many previously unpublished pieces in Conservatory albums. It includes new works from many Canadian composers, works by forgotten and suppressed women and BIPOC composers, as well as other neglected gems from the past.

Mosaics can be ordered from Harbridge Wanless Music, Long and McQuade stores, or your favourite retailer.

Going forward, all of our publications will be available from Harbridge Wanless music, rather than through Hal Leonard, who had been our printer and distributor over the past 11 years.

Please join me on Fridays at 12 noon ET throughout the academic year as we host various live webinars on various pedagogical topics, including detailed looks at the repertoire in Mosaics. You can stream live, or watch replays on our [@ConservatoryCanadaTV](#) YouTube channel.



RCM Community News

- The Royal Conservatory is pleased to announce the six exceptional artists accepted into the prestigious Rebanks Family Fellowship and International Performance Residency Program for the 2025-26 academic year. Included are James Coole-Stevenson, baritone; Jonathan Mak, piano; Juliana Moroz, cello; Astrid Nakamura, violin; Canon Shibata, cello; and Teresa Tucci, soprano
- Soprano Emma Pennell, a recent graduate from The Glenn Gould School, has been named the 2025 recipient of the RBC Emerging Artist National Award.
- Cellist Joanne Yesol Choi, alumna of The Royal Conservatory has been awarded the Virginia Parker Prize and has also recently been recognized as one of CBC's 'Hot 30 under 30' classical musicians

The Royal Conservatory's 2025-26 Concert Season

Get ready for an extraordinary lineup of over 80 captivating performances, showcasing brilliant talent from across Canada and around the globe. Let the magic of live music sweep you away in our stunning venues, with unforgettable concerts featuring classical, jazz, roots, pop, and world music. Search and browse concert listings to choose your shows, and purchase seats at: rcmusic.com/performance

RCM Examinations

Exam registration for the in-person December/January session is open from September 9th to November 4th! Registration is on a first-come, first served basis. Register your students early to secure their preferred date and time!

- **Registration Deadline:**
November 4, 2025
- **Theory Examination Dates:**
December 12-13, 2025
- **Practical Examination Dates:**
January 19-31, 2026

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



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

Summer sped past in a whirl of activity at Northern Lights Canadian National Conservatory of Music!

In July 2025, the Summer Sizzle Keyboard Kamp and Pedagogy Symposium in Biggar, Saskatchewan was a smashing success! Students performed for and worked with composers from all over Canada and judging by their wide smiles and excited, chattering voices, they will be carrying many memories, skills, and lots of inspiration forward into the new school year! Teachers also had a chance to get motivated and gain new skills with the variety of workshops and events planned for the Pedagogy Symposium.

Later in the summer, the second annual Mini Summer Sizzler was hosted in Millbank, Ontario in August. Local composers Kevin and Angelina Gibson, and Susan Griesdale worked with students to help them learn practical skills like how to realize a lead sheet or how different compositional techniques are used to create the music the students performed.

At both summer programs, CNCM was thrilled to be able to premiere pieces from their newest publication, Seasons! This collection is an extension to the popular Northern Lights series and features two pieces for each month of the year. There is a fun mix of names of familiar composers and new, emerging composers! Seasons is available as a digital download and can be found at www.harbridgewanlessmusic.com.

Check out our website at www.cncm.ca to learn more about our programs, exam resources, and publications. If you have any questions or would like to book an online information session, please reach out to our office at cncmoffice@gmail.com.

Happy music-making as you start a new teaching year!



CFMTA/FCAPM Participation in ISME World Conference 2026

July 26 to 31, 2026 - Palais des congrès in Montreal, QC

The central theme, "**Unity in Music Education: Building Bridges for All**," emphasizes fostering an inclusive, innovative, and connected global music education community. The conference aims to highlight music's power to transcend boundaries and unite diverse backgrounds.

CFMTA/FCAPM is partnering with ISME to provide TWO PRESENTATIONS and TWO PERFORMANCES.

PRESENTATION – CALL FOR PROPOSALS (Paper Presentation)

DEADLINE: September 15th for Submission to CFMTA/FCAPM

PERFORMANCE – CALL FOR PROPOSALS (Musical Performance)

DEADLINE: October 15th for Submission to CFMTA/FCAPM

For more information:

<https://www.cfmta.org/en/isme-world-conference-2026/>



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

Le courrier de Lori : **Des astuces** pour vos leçons

by Lori Elder



Q. Q. How far ahead do you plan for exams?

A. I like to start planning for exams in the fall. In September, the student, parents and I discuss goals for the year, and if an exam will be taken. We talk about whether the student will do an in person exam at a scheduled session, or a Zoom exam at a convenient time during the year. I explain all the components of the exam and what the practice and performance expectations will be. With those decisions made, I plan how we will cover the curriculum.

It is hard to say exactly how long it takes to prepare for an exam, as each student is unique and progresses at their own pace. But typically, students take anywhere from six months to a year for junior and intermediate levels, and one to two years for the senior levels.

For every exam it is important to cover all aspects of the curriculum thoroughly and to a polished performance standard. Check the Syllabus often of the Conservatory exam system you are using to ensure that you are covering everything required. Here are some general considerations for exam preparation:

Repertoire. Start by picking a piece from each list. It is nice to learn a variety of pieces, then have students pick their favourites for the exam. I like students to be polishing and memorizing pieces on an ongoing basis. These are performed at studio group classes, recitals, and often in a festival as well. Then the exam pieces can be chosen from these.

Etudes. Start these at the beginning of the level as well. I don't like being caught at the end with an etude to learn while they have all the other aspects of the exam to be polishing as well.

Technique. Start working on technique as soon as you begin a new level. Learn all the required elements and memorize these as you go along. Then gradually build up the tempos. I also give students flashcards of the scales, chords, and arpeggios in all the required keys so they can practice them randomized at home.

Ear Training. Have an ongoing practice program for ear training. Do not leave this until the last few weeks before the exam. It's easy for students to get flustered doing either Zoom or in person exams. Use online ear training resources and various ear training apps.

Sight Reading. Have an ongoing practice routine for sight reading a well. Do the entire sight reading book for their level, and extra books and back issues if time allows. For a Zoom exam with a prepared sight reading piece, it is important to practice this too. I give students a sight reading/quick study piece to practice for 22 hours then play at their lesson. I start doing this a few months ahead of their exam and vary the styles and composers to cover a broad range of skills.

With this approach toward the exam the workload is spread throughout the year. If students have learned a lot of pieces, they can pick their favourites for the exam. And, if they have learned a smaller number of pieces that's fine too, because all the required lists will be covered. I like to be prepared well in advance so there are no surprises or holes to fill at the last minute. I find this helps to keep everyone from getting too stressed out as well. 🌟



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





Review of Publications Critique de publications

SEEDLINGS - Primer

WOODLANDS - Level 8 - 9

ANCIENT FORESTS - Level 10 - Diploma

Various Composers

Red Leaf Pianoworks

Sprouts, Saplings and Branches were the first anthologies published by Red Leaf Composers Collective. These were reviewed in the 3 editions of CMT in 2023. In 2025 Redleaf Pianoworks is completing this 'Trees' series with *Seedlings*, *Woodlands* and *Ancient Forests*. *Seedlings* is the 'prequel' to *Sprouts* while *Woodlands* represents Levels 8 & 9, and *Ancient Forests* Levels 10 and Diploma. These anthologies feature 17 composers and have been written for a variety of students and performers of all ages, abilities and taste. The books are progressive in level of difficulty but include a diversity of challenges, styles and lengths.

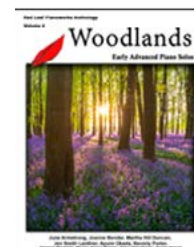
Seedlings

This Primer volume contains twenty-seven piano solos for the early reader divided into three sections. Some pieces have words, and some have teacher duets. An assortment of titles and moods are sure to capture the imaginations of young learners! The first section – *Planting Seeds* has 9 pieces with mostly one hand playing at a time. Notation ranges from 'off the staff' with letter names inside the note head, to random approximations of pitch, to standard staff notation. Staccato, legato, and accents, help to create character. Some of the titles are *C What I Mean?*, *Orbit*, *Fluffy Squirrel*, and *Call of the Wild*. The second section – *Growing* – expands skills to include some hands together. Staccato, legato, and accents, are continued along with some new techniques such as ties and playing on all the black keys. Titles include *Snack Attack!*, *Puddle Jumping*, and *Fly, Butterfly!* The third section – *Branching Out* – uses primarily hands together, adding LH over the RH, and optional pedal. *Stargazing*, *The Sleepy Snake*, *Hungrier than YOU!*, and *When I Grow Up* are some of the piece names. Two helpful pages in chart form at the end of the book give information about each piece such as use of black keys, specific articulation and hand position. There are also six pages of composer bios and program notes for each piece.



Woodlands

Ten pieces by ten composers for Levels 8 and 9 have a wide array of moods and styles from which to choose! The book begins with brief program notes for each piece and ends with composer bios. Pieces are 2 – 4 pages long and use 4 sharps to 4 flats. Time signatures used are $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ with the exception of *The Return of the Wild Geese* which begins with $\frac{12}{8}$, and then alternates between $\frac{18}{8}$, $\frac{15}{8}$, $\frac{9}{8}$, $\frac{4}{4}$ and $\frac{3}{4}$ throughout the piece. The first 5 pieces are Level 8. *The Forests' Call* is marked *doloroso con rubato*. It is in $\frac{3}{4}$ time in the key of C minor. The use of 7^{ths} in LH chords and an ostinato like alternation of C and G in the melody – a 'call' motif – creates a haunting and introspective mood. The section of tentative hope gives way to brokenness and despair. *Come, Fireflies Fantasy* is based on themes from 'Come, Fireflies', a Japanese folk song. It is dominated by a rhythmic pattern of an eighth note followed by two sixteenths. The key signature begins with one flat, moves to 4 flats, back to 1 flat, then 2 sharps and ends with 1 flat. The piece has a predominantly modal sound. *Beachside Bossa* has a chill vibe with syncopated rhythm and accidentals adding exotic harmony. A three note motive spells out the title of *Dare to Dream* which then expands into expressive romanticism. The motive is stated in different registers and different voices with lush accompaniment. *Going Fourth* envisions intervals of 4^{ths} as little stick figures going out on a marching adventure. Their journey to explore has them losing their way and – through hemiola – almost coming to a stop. The unusual sounds of quartal harmonies add to the quasi-graphic-novel-like images evoked by their experiences.



The next five pieces are in Level 9. *Carousel of Dreamers* is inspired by a book and aspires to create a floating and mesmerizing mood through repetitive motifs and unusual harmonies. *Tangle* uses the intertwining of the black and white keys to evoke images of tree roots and branches growing together. Open fifths and gong effects in the bass are enriched by ostinato 4 eighth note patterns and the use of pedal. *A Cross Sea* depicts the phenomenon of two non-parallel wave systems meeting, by utilizing two melodies separately over an undulating bass pattern, and then combining them



in counterpoint. *The Return of the Wild Geese* tells a story through depicting a tranquil shoreline, the arrival of geese – first flying in formation, then calling dissonantly, and finally settling peacefully on the water. The use of different time signatures creates a fluidity in the narrative while the use of accidentals and ornaments aids in creating the feature elements. *Emerald* depicts the lush beauty and diversity of nature through a contemporary approach to rhythm and flowing melodic lines. A middle section provides contrast with a quicker tempo, accents and jazz elements. Each of these pieces are imaginative, evocative and pianistic – perfect for recitals, ‘teacher’s choice’ pieces in exams, or just for capturing the enthusiasm of a student!

Ancient Forests

Seven pieces by Seven composers for Levels 10 and Diploma offer a range of moods and settings from nature.

The first four pieces are Level 10. *Red Leaves of Autumn* captures the beauty as well as the change inherent in this season with a fluttering motif of 16th notes offset between the hands which ebbs and flows, developing into fluid passages, sometimes with 2 notes against 3, but always coming back to the flutter. *The Sacred Forest* is inspired by an actual place and represents an interconnectedness to the earth through cross rhythms. Mystery and majesty are conveyed through use of lower register and darker harmonies. *Awaken* begins and ends in a



dream-like state from which one is awakened to a dynamic energy with widely spaced sixteenth note patterns, octaves and accidentals. *Autumn* uses rich harmonies, texture created by blurred pedal, and changing meter to build the intensity of wind swirling leaves. The hands are kept quite close together in register. The last three pieces are at a Diploma level. *From Tiny Acorns* begins with a 4 note pattern of C-D-B^b-C, which grows and expands through added melodies, extended harmonies, and faster rhythms, creating a dramatic and monumental structure. From its serene and tranquil beginning with a low register fluid RH 16th note pattern, against which the LH plays a melody, *Mysterious River* moves into increasing tension, mirroring the ebb and flow of a river. *Snowstorm* – cleverly created as a white note etude – captures the intensity and energy of a winter storm through rapid and unflagging swirling sixteenth and thirtysecond note patterns beginning and ending with a hushed dynamic.

All three of these books are worthwhile and valuable additions to the repertoire available to students and teachers. The subject matter and the manner in which it is treated is germane to current interests. The two books at higher levels are of special worth as there are fewer new, engaging, pedagogically sound resources as playing difficulty increases. My only wish would be to have recordings for teachers and students to reference as they learn. Kudos to Redleaf on their apropos nature series!

Joyce Janzen - BCRMTA



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Review of Publications Critique de publications

DUETTINI BOOK 2

1 piano, 4 hands

Late Elementary and Early Intermediate Levels

Tom Gerou

Tom Gerou Music TGM00015




As stated in the forward of this book “.....when playing as an ensemble...a whole new set of skills is required. Balance, coordination, listening, timing, and voicing become skills necessary for both duet partners.” This accurately summarizes the pieces in this particular book.

This book contains five equal level duets, each with practice and performance tips. *2 Halves of an Orange* revisits the original solo, *Half an Orange*. This duet is a cheerful waltz where students will need to carefully study who has the melody, as it frequently takes turns between the partners. *Aimless Clouds* is among my favourite in this collection. It’s in triple meter and has a simple melody with extended ranges to colour the sound. *Gaia (Earth)* has a delicate charm utilizing the wide range of the piano, reflecting back to Gaia, the Greek goddess of the earth and of all life. In this particular piece, the secondo rarely plays the melody but provides a foundation for the melody. Some interesting cross rhythms between the secondo and primo occur, as well as ascending scales passages between the primo


and the secondo. *Pendula Perpetuo* is a duet that has perpetual motion. The steady ticking of the staccatos gives the effect of a pendulum that swings consistently....eternally. This piece has the primo doing many hand-over-hand motions, creating a nice visual effect during a performance. *Time Will Tell* also has a steady ticking sound, this time emulating a clock. This particular duet is composed in a question-and-answer format, where the articulations define the conversation.

Each piece has basic fingering included to help speed up the learning process, and plenty of dynamics to help students understand the character of the piece. There is also a nice balance of articulation throughout each piece. I enjoyed sight reading through these with my daughter, and would recommend this book to anyone looking for pieces to add to their recital repertoire.

Joyce Hein - PEIRMTA




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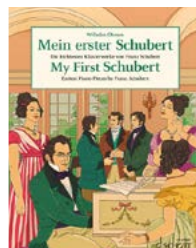
MY FIRST SCHUBERT

Easiest Piano Pieces

Franz Schubert

Edited by Wilhelm Ohmen

Schott Publications HL49047044



Most piano students do not encounter the music of Schubert until they are into the late intermediate/early advanced levels of piano. This collection of the “easiest” piano pieces is useful in introducing students to shorter compositions in various forms at earlier grades. The collection includes the *Waltzes*, *German Dances*, *Ländler*, *Ecossaises*, a *Minuet*, *Scherzo*, *Allegretto*, the *Impromptu in A flat major*, and several easy duets, such as the *Kindermarsch* and *Ländler* for four hands.

This collection presents students with a variety of technical skills to develop more pianistic idioms, such as doubled thirds, doubled sixths, and octaves in combination with chord patterns for the left hand. The *Waltzes* and *German Dances* are short enough to learn more advanced technique without frustration or strain on a student’s hands. I like the emphasis on pianistic styles of this period in short form, especially developing left hand facility in playing chord patterns in different styles and different keys. When the student has mastered these basics of playing short pieces, then longer pieces with additional technical skills are introduced.

The duets at the end of the book build on the earlier skills, and it is possible to learn these pieces while working simultaneously on the easier solo pieces. The duets become progressively more challenging, but again, quite manageable if the earlier skills have been practiced.

I would recommend this book for use with students in the early intermediate through early advanced levels.

Margaret Thibideau - ORMTA

REPETITIONS

Intermediate to Late Intermediate Levels 5 - 7

Scott Price

Tom Gerou Music TGM00005



I found this book to be fascinating! As teachers we all have specific focuses that stand out as higher priority in our studios. Also, sometimes we don’t have students that play these levels but the concepts explored here are important regardless of level.

This is a collection of nine studies designed to learn to play repeated notes expressively in various contexts. Trying different combinations of fingerings to discover the one best for a passage is one thing to work out. Then determining the sense of contact between the finger and the key must be explored. This helps to guide the movements needed to put this action into motion. Tempo must always be considered to execute the passage: neither too slow nor too fast foster success. Gesture is another step to process. One must move through the full gesture to have continuous motion. For proper sound the movement of the hand and fingers must be carefully addressed. How does the student achieve lightness of touch? What is the impact on repeated notes when considering the length of the note? How can the student navigate fast note groups? These topics and two more are discussed in the opening page of the book.

I really like books with practice and performance notes. Having insight provided into the thoughts of the composer in these notes, helps direct the student to realizing the intention behind it and supports us as teachers. The guidelines for each study are very specific and useful.

The key signatures range up to 4 sharps or flats. There are both major and minor keys visited. Repetition No. 6 is for RH alone and Repetition No. 7 is for LH alone. Those studies are so valuable! I always have such music on hand for the student that thinks lessons stop when there is a cast on one wrist and arm!

Each study is pedaled; there are hand crossovers, rolled chords, some triplets as well as some syncopation.

I enjoyed having the opportunity to play through this collection and will use it in my teaching!

Jean Ritter - BCRMTA



Review of Publications Critique de publications

THE SONATINA COLLECTION

9 Works by Austin, Bucknor, Gillock, Light, Keveren, Olson, Rejino, Thomas and Zhu.

Late Intermediate/Early Advanced Level

Compiled and edited by Charmaine Sijian

Hal Leonard HL01722648

This collection includes works from notable modern composers whose music appeals to students of all varieties while still retaining the Sonatina form. It is a good overall representation of diverse perspectives on style, as well as technical skills. It includes William Gillock's Sonatine of 1963 plus eight other works. The sonatinas of Light and Austin add a more traditional approach to the sonatina form, while the other pieces present more modern sounds. The editor's notes include the composers' own notes on style, technique, practice and interpretation, as well as some short biographies of each composer at the end of the volume. The Contents page presents the works as they appear in the book, and the editor has suggested that these are in pedagogical sequence from the easiest to the most challenging, thus eliminating the need for the teacher to figure this out.

Sonatina Mystérica - Is an excellent choice for the first piece presented; the three contrasting movements are easy enough for most intermediate students to learn, with a variety of moods presented: mysterious and reflective; "spirited but spooky", and concludes with a lively Jig in a minor. I believe most students would love to play this one.

Sonatina by the Sea – The first movement is my least favorite of the three sections, but it is well-written with clearly-defined themes and motives, making it a good choice for beginning analysis. I do like the reflective second movement and jazz rhythms of the third movement at this level.

Grand Sonatina in G – This sonatina is a tongue-in-cheek look at the traditional sonatina form, beginning in a Mozartean way with a lovely melody, and then adding some technical skills throughout, such as a two-octave chromatic scale in both hands in b. 39. A *Codetta* at b. 62 recaps and extends the original theme to a grand close. The *Minuet* is reminiscent of Haydn, while the *Rondo* is a classical Jig. It is also a good choice for introducing students to classical form, as the thematic materials are clearly developed throughout.



Sonatina Romantique – Clearly in the crossover style, this sonatina has lovely modern harmonies and themes, with a peaceful, flowing calmness in the first two movements, while the third movement presents a substantial rhythmic challenge, moving from 3+3/8+2 time signature into 4/4 and back and forth throughout the piece. The rumba-like feeling makes me want to dance as I play, and some students will enjoy this challenge.

Circadia – The first movement, with seemingly easy rhythms, would be a definite challenge in counting and hand co-ordination for most students. Some may enjoy this challenge, while others would not, finding the constant chromaticism irritating, as there is not so much a melody as a rhythmic motif. Finding just the right "groove" to make this piece work would be the task for the teacher before presenting it to the student. The second movement is a waltz with non-typical harmonies and the final movement, marked presto, requires rhythmic precision as well as accuracy in articulation and sudden register changes. It is a little avant-garde for my tastes, but some might enjoy it.

Petrichor – The opening movement accurately depicts both the silence before a rain and the feeling of uncertainty about the intensity of the coming storm. There are rhythmic challenges, such as 5/8 to 4/4 shifts, as well as hand crossings and arpeggio to negotiate, but very achievable with a little persistence. The performance instructions are also clearly guided by the composer. The sections of the second movement may be played in any order, thus allowing the student to participate in the overall compositional process during performance. The *molto allegro* final movement is the depiction of clouds rolling in. There are several hand crossings, but definitely well within the ability levels presented in the book. Overall, I think that this one is perhaps my favorite in the collection.

Sonatine – Gillock's Sonatine is a well-known addition to the repertoire of this level, introducing classical style in a more modern guise. He also uses the *una corde* and the *tre corde* pedals in the first movement. These pedals are not usually introduced in early sonatinas, and this is a good piece for students to learn their proper use before having to negotiate Debussy. It is not an easy sonatina; students will be technically challenged throughout the three movements in technique, rhythm and articulation, but it will be well worth the effort.

Gospel Sonata – Bucknor has introduced students to jazz and gospel styles in this sonatina. The three movements consist of piano settings of three well-known Gospel hymns: *Wade in the Water*, *Go Down Moses*, and *Joshua Fit the Battle*. It is an excellent piece for a first exposure to jazz and gospel. For those unfamiliar with the text of *Wade in the Water*, the composer has provided some guidance in the piece. *Go Down Moses* will require that students work on their doubled 6th and strengthen the outside of their hands in order to play this cleanly. The last movement also depicts the words of the hymn, complete with the walls tumbling down in bars 41-42. Students with smaller hands may find the opening four-note augmented chords a little challenging, but otherwise, the rest of the piece will lie nicely under the fingers. This piece is a good way to integrate diverse styles into your students' repertoire.

Sonatina Ritmica – For something modern and completely different, *Sonatina Ritmica* offers an eclectic mix of motifs and rhythms developed in the sonatina format. The first movement requires switching from $\frac{3}{4}$ to $\frac{3}{8}$ often, using a driving staccato. The second movement is in $\frac{3}{4}$ time, but with an interesting twist. Instead of dividing the rhythm pattern into the traditional 3 + 2 or 2+3, the composer has divided the 8th notes into two groups of five eighth notes, creating a very complex pattern in a crossover piano style. The last movement is in $\frac{3}{8}$ time, but uses different groupings of 8th notes every other bar. The harmonies and keyboard style are thoroughly contemporary while following classical form. Overall, this would not be one of my personal favorites, but students who like more contemporary styles will likely love to learn it.

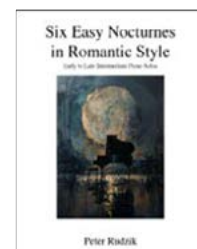
Overall, the creativity presented in this collection of sonatinas represents a plethora of different keyboard vocabularies in terms of rhythms, melodies and harmonies. The technical challenges of each piece are well within the levels of Late Intermediate/Early Advanced, and in addition, will appeal to a wide variety of musical tastes. I would recommend adding this book to your collection of repertoire.

Margaret Thibideau - ORM TA

SIX EASY NOCTURNES IN ROMANTIC STYLE Early to Late Intermediate Piano Solos

Peter Rudzik

Red Leaf Pianoworks



Wow!! This was my first thought when I began playing through this collection of six nocturnes. I was hooked from the first nocturne in B^b major. In his preface, Mr. Rudzik states that he drew inspiration from the works of composers such as Field, Schumann, Chopin, and Faure. This becomes clear as you explore the nocturnes moving through the keys of B^b, C minor, C, E minor, F, and A^b. Three are in $\frac{3}{4}$ time with two in $\frac{3}{8}$ and one in $\frac{6}{8}$. The tempo for each is guided by terms such as *andante cantabile* or *allegretto* instead of exact metronomic speeds. This allows for the individual interpretation and imagination to govern the speed. Only the B^b nocturne is three pages while the other five are two pages each.

I enjoy how the B^b nocturne moves the voicing between the hands. The modulations are attractive and the $\frac{3}{4}$ meter encourages it to move along. The C minor nocturne is *Lento* and has a bit of a haunting melody which suddenly modulates into a major key adding a delightful contrast before returning to C minor. The C major, nocturne no. 3 is in $\frac{3}{4}$ time and travels along at a quicker pace. The LH changes between three note chords and arpeggiated figures allowing the RH to carry the melody. Nocturne no. 4 is in E minor and again is at a slower tempo. Here too the LH has an area where it carries the melody. One has to be aware to clearly voice the RH in the last 5 measures that have tenutos to guide you. Nocturne no. 5 is in F major and is the lone $\frac{6}{8}$ piece in this collection. The lilt is lovely and the provided fingering is a great help. There is a temporary departure to the parallel minor key providing a wonderful contrast in colour. Nocturne no. 6 is in A^b major and again is to be played slowly and sustained. Here are some register shifts to add diversity. The last eight measures require attention to the rhythmic details and what is to be sustained. There are chromatic passages that must be carefully fingered.

This set of six nocturnes was a delight to review! In order to evaluate the music I receive I play through the entire book. Sometimes, and this was one of the times, I like the music so much I play through it a second time! This one is a keeper!!

Jean Ritter - BCRMTA



Review of Publications Critique de publications

CHRISTMAS CLASSICS

Piano Duet

arranged by Eric Baumgartner

Hal Leonard HL0036846



I have stated before that one can simply not have too many books of Christmas music! I might amend that to say that one can not have too many good books of Christmas music! I have come to associate the name of Eric Baumgartner with good arranging. He has an immense amount of material available in a wide variety of styles. This book offers ten Christmas titles for 1 piano 4 hands from *March of the Toys*, *Waltz of the Flowers*, and *Deck the Hall to Ave Maria*, *What Child is This*, *We Three Kings* and *God Rest Ye Merry Gentlemen*. Also included are the lesser known carols *Bring a Torch Jeannette Isabella* and *Here We Come A-Caroling*. In *Ave Maria* the secondo provides a flowing accompaniment in $12/8$ time while the primo carries the melody. There are a few interesting cross rhythm moments where the primo plays dotted eighth notes against the secondo eighths. In *Bring a Torch* and *Deck the Hall* the melody is handed back and forth between primo and secondo. The meter changes from $6/8$ to $3/4$ and back again in *Here We Come*. The interesting accompaniment pattern in *God Rest Ye* is shared between the parts and creates some softening of the blockish quarter note melody. The book is graded as Intermediate with key signatures of 2 sharps to 2 flats and time signatures ranging from $6/8$ and $12/8$ to $3/4$, $3/4$ and $4/4$. This is a delightful resource that will be reached for again and again for recitals, for sight reading and for pleasure!

Joyce Janzen - BCRMTA

15 DELIGHTFUL DUETS

1 Piano, 4 Hands

Early to Late Intermediate Piano Duets

Naoko Ikeda

The Willis Music Company HL01300948



I love duets!! I had the pleasure of playing through this collection with my friend and what a time we had!! After each duet we looked at each other and commented on how beautiful it was and how incredible it was that someone could create one delightful work after another! Getting together for our weekly happy hour took on a wonderful twist as we sat together at the piano making music and exploring the beauty we were exposed to. I will miss this aspect of our time together next week!

The titles are evocative and imaginative and the music definitely supports them. Where the title includes the word dance the music dances. The music transports you into this beautiful place!

Dance in the City is rhythmically uncomplicated for both players allowing the students to discover the lush harmony and modulations. The largest chords are 7th. *Morning Rain* is gentle and changes key effortlessly. The secondo has a repeating motive with ties between the end of beat 2 and the start of beat 3. *Central Park Promenade* is simply fun: melody, rhythm, articulations, and register shifts....FUN! *Weekend in Paris* requires good counting and is probably the most rhythmically challenging so far with the syncopation and little bit of tango. It is a joy to play and catchy! I could speak individually about each work like this but I really want you to discover this music for yourself!

The final seven works are under the heading The Royal Seven. According to the composer, this “*was conceived as a magical kingdom of cards. You and your favourite duet partner are embarking on an exciting fantasy adventure filled with music and enchanted characters.*” These works can be performed as a set or individually. We have *Lady Joker*, *Jack of Spades*, *Queen of Diamonds*, *King of Clubs*, *Joker*, *Ace of Hearts* and *Two of Hearts*. The notes from the composer provide helpful tips to bring each character to life and spark the imagination. They are fun to play and are very creative!

You cannot go wrong with this collection of duets! I know some of these works will find their way into my yearend recital!

Jean Ritter - BCRMTA

EVOCATIONS SET 1 - SET 2

Intermediate/Advanced

Scott Price

Tom Gerou

TGM00048 TGM00049

Together, these two publications comprise 25 studies in all keys.

Set 1 includes Evocations 1 – 13 in the keys C to G^b. **Set 2** includes Evocations 14 – 25 in the keys F[#] to C. On the cover of each book, there is a definition of the word evocation:

“The act of bringing or recalling a feeling, memory, or image to the conscious mind.”

I would say that these short pieces do a fantastic job of doing just that! Performers are invited to exercise a great deal of freedom in their performance interpretations.

Dynamic and articulation markings are minimal, again allowing for personal expressive freedom. Some pieces have no time signature or bar lines, and other compositions contain notes with no note stems. All of this allows for even more freedom in rhythm, phrasing, and overall interpretation.

The pieces are pleasing to the ear and quite enjoyable to play. The suggested level is Levels 6 – 10. From **Set 1**, I enjoyed playing Evocation No. 1 in C Major. It's a warm-up exercise in double notes of 4ths and 3rds. Every so often an unexpected B^b occurs, punctuating the music. This ensures that the player pays attention; additionally, the B^bs add tension to the piece. Evocation No. 3 is in D^b Major with two lines of E major on the first page. The repeating triplets in the right hand combined with interesting, often accented left hand notes allow the imagination to soar. For me, the music evoked a scene in my mind of floating in a cool pool while I looked up at the blue sky. As I write this it's a hot summer day today; perhaps if I play it again in the winter, the music will evoke a different scene.




Evocation No. 6 in D (Modal) is another interesting piece in Set 1. It's a study in tremolos and scales. The player is challenged to give great care to the voicing of lines and balance between hands. Evocation No. 12 in F Minor is “a cry in anguish” according to Scott Price, and I must agree. This one-page piece is very emotional. The player must observe the L.H. over R.H. occurrences, the changing clefs at times, and making sure that the inner voices are clear.

From Set 2, I particularly enjoyed playing Evocation No. 25, which is a lovely, slow waltz in C played as if one were drifting off to sleep. And Evocation No. 22 in B^b Minor is one of the longer studies as it is five pages long. In this piece in ¾ time, the left hand maintains a steady tempo of quarter and half notes. Meanwhile, the right hand starts with eighth notes, then moves to triplets, then 16th notes, then five and finally six notes to a beat. This is an excellent challenge for students; the metronome is definitely recommended here.

Are your students bored with their regular etudes? Try these interesting, thought-provoking etudes instead by Scott Price, especially if you teach mature students who appreciate “soundscape” music. I highly recommend both of these very well-written publications.

Celeste-tina Hernandez - BCRMTA







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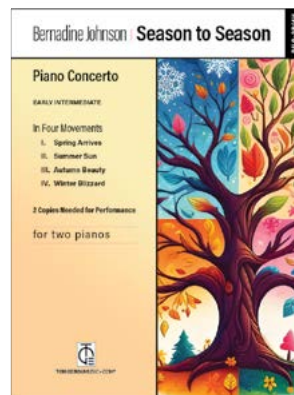
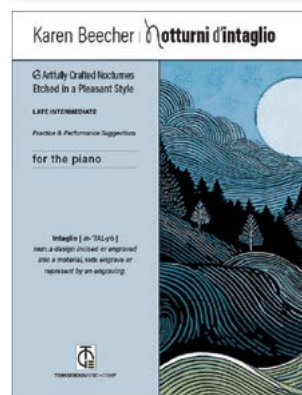
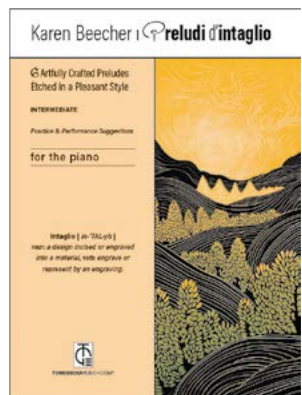
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