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Création de Lily Hunt



THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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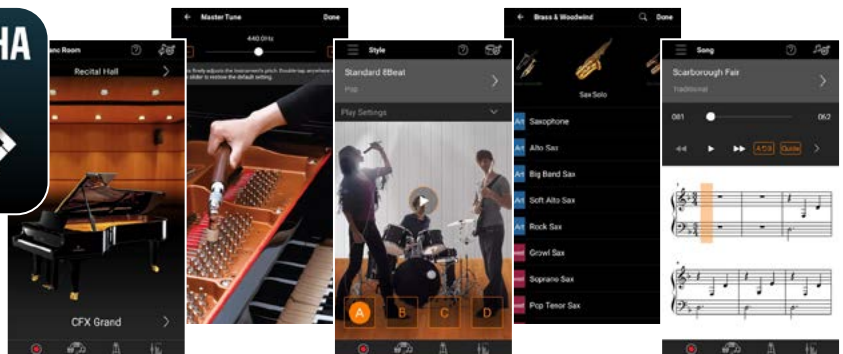


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Le professeur de musique canadien

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

Spring (Printemps) Edition 2026

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

Fall (Automne)- Canada Music Week Edition 2026

- Publication: September 2026
- Submission Deadline: August 15, 2026

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The official journal of the Canadian Federation of Music Teachers' Associations/Fédération canadienne des associations de professeurs de musique is published three times a year. Its purpose is to inform music teachers about the Association's activities, provide a forum for discussion and supply information of topical interest.

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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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 2026. 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 s'est installé avec toute sa fougue, tout comme notre saison d'enseignement et la programmation de la CFMTA/FCAPM. En cette période de l'année, nous préparons nos élèves en vue des festivals du printemps, des examens et parfois d'une ou deux cours de maître. Chez nous à la CFMTA/FCAPM, c'est aussi la saison de trois activités de nature créative. Les compositeurs, qu'ils soient émergents ou professionnels, ont jusqu'au 1er mars pour soumettre des œuvres originales en vue d'une prestation durant la Semaine de la musique canadienne 2026. Les partitions des lauréats de **l'Appel à compositions** sont offertes à tous les membres, qui peuvent les télécharger, les enseigner et les interpréter. **On se rassemble** est une autre de nos activités saisonnières. Il s'agit d'un programme annuel où les filiales provinciales mettent en valeur ce qu'elles apportent à leur communauté. Il reste trois mois pour s'inscrire à *Choisissez votre propre aventure*. La date limite pour participer est le 31 mars. La dernière activité nous amènera doucement vers le printemps, mais les journées hivernales, encore bien mordantes, offriront aux élèves — du secondaire au doctorat — l'occasion de peaufiner leurs essais portant sur la pédagogie musicale, l'interprétation ou l'enseignement. La date limite pour le **Concours d'essai littéraire** est le 1er mai.

Bon enseignement !



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 Marlaine 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 Marlaine Osgood, Présidente - Heather Fyffe, Secrétaire



CFMTA MEMORIAL DONATIONS

Donations to any CFMTA Project can give family, friends, students and colleagues an opportunity to express appreciation and to honour CFMTA members. Donor individuals and organizations will be listed in subsequent editions of *The Canadian Music Teacher*. Projects include Canada Music Week, Young Artist, the National Piano Competition, National Voice Competition, Essay Writing Competition, Student Composer Competition and the Memorial Pedagogy Award.

Donations may be made to CFMTA by cheque or e-transfer.

Please contact Treasurer Lois Kerr at treasurer@cfmta.org for more information.

Donations may also be made by credit card at canadahelps.org.

Search for CFMTA and fill in the online form. Charitable Tax Receipts will be issued for all donations.

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Le fait de faire un don à l'un ou l'autre des projets de la FCAPM peut permettre aux membres d'une famille, à des amis, à des élèves ou à des collègues d'exprimer leur appréciation et d'honorer des membres de la FCAPM. Les personnes et les entreprises qui donnent sont énumérées dans les éditions suivantes du magazine *Le professeur de musique canadien*. Ces projets comprennent la Semaine de la musique canadienne, Jeune artiste, le concours national de piano, Concours national de chant, Concours national d'essai littéraire, Concours pour jeunes compositeurs et le Prix commémoratif de pédagogie.

Les dons à la FCAPM peuvent être effectués par chèque ou virement.

Pour plus d'informations, veuillez contacter la Lois Kerr, trésorière, à treasurer@cfmta.org.

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Recherchez CFMTA et remplissez le formulaire en ligne. Un reçu officiel pour don de bienfaisance sera émis pour toute contribution.

THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

We are a national organization that provides leadership in music education across Canada.

We promote and support high standards of teaching among our provincial and territorial members.

But what does being a member of CFMTA really mean?

- Communication with colleagues and a pedagogical network across the nation.
- Local and provincial acknowledgement at the national level through provincial representation.
- A unified body to support, promote and mentor music educators and music education at the provincial, national and international level.
- Biennial conferences that create opportunities for learning, inspiration, competition and fellowship.
- A national magazine published three times per year, including articles, reviews and new developments in our musical landscape.
- Access to national scholarships for students in the areas of performance and composition.
- Access to national awards for teachers and branches.
- Liability insurance, optional home and auto insurance.

As independent music teachers our members have access to a national organization that provides an invaluable opportunity to impact, and be impacted by, the rest of the nation.

LA FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

Nous sommes un organisme national chef de file en éducation musicale à travers le Canada.

Nous encourageons et appuyons des standards d'éducation élevés chez nos membres provinciaux et territoriaux.

Que signifie devenir membre de la FCAPM?

- Une communication entre collègues et un réseau pédagogique à travers le pays.
- Une reconnaissance régionale et provinciale au niveau national grâce à une représentation provinciale.
- Un organe unifié qui soutient et conseille les professeurs de musique, et qui encourage et fait la promotion de l'enseignement musical aux niveaux provincial, national et international.
- Des congrès bisannuels qui offrent l'opportunité d'apprendre, d'être inspiré, de participer à des concours et d'échanger entre collègues.
- Un magazine national publié trois fois l'an qui comprend des articles, des critiques et les nouveaux développements qui prennent place dans notre paysage musical.
- Un accès aux bourses nationales pour les élèves dans les domaines de l'interprétation et de la composition. Un accès aux distinctions et prix nationaux pour les professeurs et les associations régionales.
- Une assurance responsabilité, et des assurances auto et habitation optionnelles.

En tant que professeurs de musique indépendants, nos membres ont accès à une association nationale qui leur offre la possibilité d'avoir un impact national et d'être influencé par le reste du pays.



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

Dina Pollock



Hi Everyone,

Wishing all a safe and happy holiday with you and your families. All the best in the new year.

So to work:

Magazine: I need to address the Fall issue of our magazine. It was mailed out just before the Canada Post strike. I believe none were delivered. I am trying to locate them, but not having any luck yet. I do hope they get mailed out...

We start a new cycle of programs in January and I have included program deadlines in this issue.

Website: Just a quick reminder, the login password is changing in 2026. Please check your January issue of *Of Note* for the new password. If you have any issues, please send me an email webmaster@cfmta.org.

Moving forward - all new posters will include a QR code with a link to the program web page.

That's all for now. Enjoy the magazine and Happy New Year!

Dina



CMW Poster 2026



BCRMTA - Sunshine Coast



ORMTA - Kitchener-Waterloo



MRMTA - Brandon



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Thank you

Upcoming Programs & Competitions

À venir : Programmes et concours



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

Branching Out / On se rassemble 2025 - 2026

Music Making a Difference/ La musique qui fait une différence

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

Events may be live in-person, live-streamed, or pre-recorded.

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, 2026.

For more information: Heather Fyffe admin@cfmta.org

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

L'événement peut se dérouler en présentiel, en streaming, ou en session préenregistrée.

Des dons "On se rassemble" de 100\$ seront tirés au hasard parmi les associations provinciales après le 31 mars 2026. Toutes les propositions seront publiées dans le numéro de revue de l'année du PMC.

La date limite d'envoi est le 31 mars 2026.

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 / Harp
- Instrumental with accompaniment
- Vocal with accompaniment

Deadline Date: March 1, 2026

Entry fee: None

Theme: We encourage you to be inspired by **Absolutely Absolute**

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 / Harp
- Instrumental avec accompagnement
- Chant accompagné

Date limite : 1er mars 2026

Frais d'inscription : Aucun

Thème : Nous vous invitons à vous laisser inspirer par le thème « De la musique absolument absolue » pour vos prochaines créations.

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



Upcoming Programs & Competitions

À venir : Programmes et concours

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 welcomes 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, 2026

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 2026

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



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Wenona McCormick , administrative director

CALL FOR PROPOSALS / APPEL À PROPOSITIONS



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country and beyond.

Connecting Canada 2026 is opening a call for proposals from presenters whose work centres on the themes of Studio Business, Technique & Musicianship, Pedagogy, and Technology. Proposals from all Canadian and international applicants are welcome. The event is hosted in virtual format featuring a hybrid of pre-recorded and live-streamed experiences. Applicants looking to reach a wider audience and raise awareness of their topic, share experiences, research, or fulfill academic requirements are encouraged to apply.

Postulez dès maintenant pour partager vos connaissances, votre passion et votre amour de la musique à travers le pays et au-delà.

Connectons le Canada 2026 lance un appel à propositions destiné aux présentateurs dont le travail s'articule autour des thèmes suivants : gestion de studio, technique et musicalité, pédagogie et technologie. L'événement se déroulera en format virtuel et combinera des présentations préenregistrées et des séances diffusées en direct. Les personnes désireuses de toucher un public plus large, de mettre en valeur leur sujet, de partager leurs expériences, leurs recherches ou de répondre à des exigences académiques sont invitées à soumettre leur candidature.

Details and proposal submission: cfmta.org/en/connecting-canada-2026

Détails et s'inscrire: cfmta.org/fr/connectons-le-canada

Deadline: February 2, 2026

La date butoir des soumissions est le 2 février 2026



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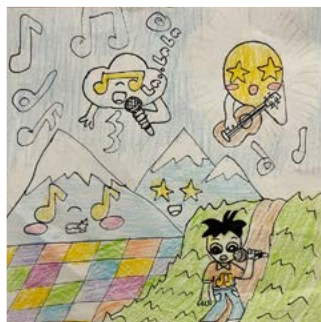
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Canada Music Week **Poster Competition** Results

Submitted by Carol Ditner-Wilson and CMW Committee



1



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12



13

13



Canada Music Week **Poster Competition** Results

1. Zoe Rivera - 12 - BC
2. Shuxin Zhang - 10 - SK
3. Olivia Ovington - 17 - BC
4. Johanna Mahima Kakuman - 10 - QC
5. Chun Ki Wong - 18 - BC
6. Doan Lai - age 16 - BC
7. Lily Yuen - 13 - BC
8. Olivia Dong - 11 - BC
9. Heliz Pham - 11 - QC
10. Audrey Chui - 8 - SK
11. Kate Florentino - 11 - ON
12. Theodor Playda - 10 - AB
13. Lorelle Mermigas - 14 - ON

Congratulations to Lily Yuen of British Columbia and her teacher Lillian Chan for the prize-winning submission to the 2025 Canada Music Week Poster Competition! Your art will be featured on the 2026 Canada Music Week Poster and will be pinned on studio bulletin boards from coast to coast.

The committee was amazed at the interpretations of the suggested theme **'A Musical Mosaic.'**

You can view all the entries here:

cfmta-fcapm.smugmug.com/Events/Canada-Music-Week

Don't forget to come back next year when the Canada Music Week Poster Competition theme will be

'My Music Hero.' Who is your music hero? A Canadian Composer, your teacher, the person who drives you to your lessons, the pet who listens to you practice each day, or the artist you listen to for inspiration? Not all heroes wear capes! We can't wait to see what you create!

1st Place - Lily Yuen BC - student of Lillian Chan



2nd Place - tied

- #6 Doan Lai BC - student of Lillian Chan
#13 Lorelle Mermigas ON - student of Diane Jongerden

3rd Place

- #4 Johanna Mahima Kakuman QC - student of Dianne Briscoe

Honourable Mention

- #9 Helix Pham QC, student of Christiane Claude
#1 Zoe Rivera BC - student of Lillian Chan

Lily Yuen is a grade 8 student from Richmond, BC. She started learning Theory from Ms Lillian Chan one year ago and flute with Ms Jessica McLaughlin four years ago. Currently she is pursuing her level eight flute certificate and also expanding her musical horizon by learning to play a second instrument, clarinet.

Lily plays flute in her school's Grade 8 band and the Marcato Youth Community Band. She has been a part of Long & McQuade's spring, summer and winter recitals for the past few years, and continues to share her love for music by performing at school, senior homes and private and public venues.

In her free time, Lily enjoys baking, DIY projects and playing volleyball.



Canada **Music** Week - Coast to Coast to Coast

Semaine de la **musique** canadienne - d'un océan à l'autre



ALBERTA REGISTERED MUSIC
TEACHERS' ASSOCIATION



Alberta

Alberta Celebrates Canada Music Week 2025: Celebrating Canadian Voices and Legacies. Canada Music Week 2025 unfolded across Alberta with vibrant celebrations that highlighted Canadian artistry, honoured musical legacies, and showcased the achievements of students and educators alike.

Calgary hosted ARCHERFEST 2025—a two-day event commemorating composer Violet Archer, the 45th anniversary of the Canadian Music Centre (CMC) Prairie Region, and the inaugural Violet Archer Lifetime Achievement Awards. Hosted at Calgary's National Music Centre, ARCHERFEST offered engaging, family-friendly programming. On November 22, author Léa Ploudre-Archer, Violet Archer's grandniece, presented her illustrated children's book on Archer, accompanied by live performances of Archer's piano music by ARMTA Calgary Chair Sandra Joy Friesen. A composer-in-residence session followed, featuring six Prairie composers whose works were workshopped and performed by members of the Kensington Sinfonia. The celebration continued on November 23 with *In Violet Light*, a recital showcasing Archer's piano works performed by Sandra Joy Friesen, paired with evocative songs by Archer and Jean Coulthard sung by mezzo-soprano Camryn Dewar. The presence of Archer's relatives made the event especially meaningful. Calgary also hosted a Contemporary Showcase festival from November 20-22.

In **Lethbridge**, the ARMTA Branch held its Canada Music Week recital on November 22 at Casa, where eighteen students performed pieces by a diverse range of Canadian composers—including Christine Donkin, John Burge, Rebekah Maxner, and Alexina Louie.

Guest pianist Brad Parker offered a highlight performance of Lavinia Kell Parker's *Frozen Fractals* for prepared piano. The recital concluded with recognition of forty-five student exam award recipients, with nearly \$2,500 distributed for outstanding practical and theory results. Six students earned ARMTA Recognition Fund Student Awards for achieving First-Class Honours in both areas. The Branch also honoured the memory of beloved teacher Doreen Laing through dedicated piano awards, funded by the sale of her donated music. Additionally, longtime member Marilyn Sinclair was presented with an ARMTA Honorary Life Membership for over 50 years of service. As part of the CFMTA Branching Out Initiative, 80 lbs of food was collected for the local food bank.

Various other centres across the province hosted other Canada Music Week events, including a teacher-organized concert and gallery in **Medicine Hat**, and a Contemporary Showcase festival celebrating Canadian composers with a special feature on Alexina Louie, George Andrix, and David Duke in **Edmonton** from November 21-23.

Together, these events underscored the enduring vibrancy of Canadian music and the educators who champion it.

CMW Coordinator - Josina Leder-Sears 🌟



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

British Columbia

This year, seven British Columbia branches shared Canada Music Week celebration news.

Vancouver/Burnaby held its 7th annual CMW festival, with Dr. Jane Hayes of White Rock adjudicating. 60 students from Preparatory to ARCT levels participated, including two student compositions. Scholarships were presented for each level division, as well as 1st and 2nd place awards - Gift cards from Tom Lee.

Canadian composer Christine Donkin attended **Coquitlam/Maple Ridge's** workshop and recital, held at Place d'Arts. Donkin noted this was the most of her own pieces she'd seen performed in one concert! Christine worked with fourteen students, with them performing their pieces again with new insight. Her workshop ended with a special highlight; Christine, with guest violinist Reg Quiring, performed her favourite composition for a beautiful finale!

The **North Island** Branch celebrated with a recital organized according to the home province of each composer. This included

many BC composers, but works from coast to coast were heard as well. More than a hundred and fifty people attended, and they are looking forward to doing this again next year!

Following a June workshop by Conservatory Canada, Canadian compositions from CC's Mosaic Series were performed in studio concerts in the **Kelowna** Branch. Branch members also encouraged students to compose in honor of CMW.

The **Trail/Castlegar** Branch held two events in celebration of CMW: a recital, and Duet Fest, a workshop led by branch member Anna King. Four pairs of pianists worked on their duets with Anna. Students performed Canadian piano, violin, and vocal works, including an original student voice composition.

The **Victoria** Branch also hosted two events: CMW Breakfast Meeting, and a concert. At the breakfast meeting,

branch members were awarded their milestone year pins and Stephen Brown held a presentation on creative processes. Two awards for the Murray Adaskin Composition Competition were presented, and the winning compositions were then played to open the concert. Twenty-three performers played Canadian music on piano, cello, violin, flute, and alto-saxophone. Stephen Brown's compositions were included in the performances, as well as those from another local composer in attendance, Nicholas Fairbank.

In the **Sunshine Coast**, a recital was held for both student and RMT performances of various ages and disciplines. Five teachers performed alongside numerous students, including those with their own works. The event also had a by-donation music book sale, and baked goods featuring Canadian flags to tie this Canadian Music celebration together!

CMW Coordinator - Leah Lifton ❁



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Nova Scotia

The **Valley** Chapter of NSRMTA held two recitals on Sunday afternoon, November 16 at 2:00 and 4:00 at the Kentville Baptist Church. Forty students as well as members of the Acadia Regional Youth Orchestra Fiddle Group gave us a wonderful afternoon of music. Most of the repertoire was composed by Canadians including Joanne Bender, Boris Berlin, Kenneth Bray, Maria Case, Anne Crosby Gaudet, Christine Donkin, Linda Fletcher, Jennifer MacLean, David McIntyre, Jason Noble, Charles Peerson, Clifford Poole, Teresa Richert, and Nancy Telfer. It was exciting to hear performances ranging from elementary to senior levels. Brian Johnstone's performance of *O Canada* arranged for piano by Melody Bober was a highlight at the conclusion of each recital.

Chapter President - Heather Pineo Regan

The **Halifax** Chapter of NSRMTA hosted a Canada Music Week recital on Sunday, November 23 at the Lilian Piercey Concert Hall in the Maritime Conservatory of Performing Arts. We also hosted chosen performers from the Atlantic Contemporary Showcase Festival. All performers played music by Canadian composers or their own compositions. Our special guest artist was India Gailey, cellist, who performed two of her own compositions for solo cello.

India is also a composer and improviser who won an East Coast Music Award his year and was nominated for a Juno.

Our program began with a group of eighteen instrumentalists and vocalists performing Oh Canada, led by their teacher, Skippy Mardon. There were twenty-eight solo or duet performers and four students who performed their own award winning compositions during this inspiring afternoon. We are very fortunate to have so many students celebrating the wealth of Canadian music!

CMW Coordinator - Diana Torbert 🌸

Ontario

ORMTA's November Canada Music Week gatherings inspired participants with creativity, happiness, and a great sense of pride in Canadian music!

The **Brantford** Branch celebrated Canada Music Week by hearing music from 27 local students, and clinician Amber Morphy offered helpful feedback on each performance. This was celebrated at the home of Amy Hall, where the students were able to listen to each other's pieces and glean knowledge from all of the comments offered. A teacher's lunch and refreshments for students and parents were offered as a part of the celebration. It was a great event!

Over forty students performed the music of twenty-five Canadian composers at the **Hamilton-Halton** Branch's Canada Music Week concert, Canada from Sea to Sea to Sea. The audience of one hundred at the Burlington Performing Arts Centre was treated to brief biographies of the various composers featured. It was a great opportunity for students to perform in a professional setting. It was a wonderful evening.

The **Kitchener-Waterloo** Branch hosted a celebration for Canada Music Week on November 22 at the Laurier Academy of Music and Arts. The branch saw nearly thirty participants (piano, violin, and voice) perform selections by Canadian composers. Each student participated in a masterclass with guest adjudicator Dr. Tithecott, receiving one-on-one instruction and encouraging feedback. Students were invited to create works of visual art inspired by their performance piece. There were mixed-media collages, decorated cards,

modelling clay art, and Lego creations! The day culminated in a wonderful student recital.

Newmarket and Area Branch took great pleasure in celebrating Canada Music Week, with their annual recital Canadian Composers And Their Music. A small, but mighty group of performers celebrated the music of David MacIntyre, John Burge, Maria Case, Sky Yang, Christine Donkin, and several others. Many thanks to those teachers who participated!

The **Ottawa** Region Branch celebrated Canada Music Week with a recital held on November 22 at Bethany Baptist Church in Ottawa. The program showcased nineteen Canadian composers, including a couple of Ottawa teachers' compositions/arrangements. A Canadian Composers' Quiz, midway through the program, helped to highlight this special week. Certificates and treats were given to each performer. The twenty-nine students (including pianists and vocalists) were from ten teachers' studios.

The **Peterborough** Branch celebrated Canada Music Week with a church-based recital, with approximately twenty students from levels Prep A to Diploma. Exam scholarships were also presented at this event.

CMW Coordinator - Kirsten Carlson 🌸





Canada **Music** Week - Coast to Coast to Coast

Semaine de la **musique** canadienne - d'un océan à l'autre

Québec

À l'occasion de la Semaine de la musique canadienne 2025 (SMC), l'Association des professeurs de musique du Québec (APMQ) a invité ses professeurs membres à inscrire leurs élèves à une série de trois récitals qui ont eu lieu le dimanche 16 novembre au cégep Saint-Laurent.

Ces récitals ont mis en lumière le talent de nombreux jeunes musiciens qui ont interprété des œuvres de compositeurs canadiens, contribuant ainsi à faire rayonner notre patrimoine musical. Chaque participant s'est vu remettre un certificat de participation en reconnaissance de son engagement et de la qualité de sa prestation.

Mme Catherine Leroux, juge invitée, a eu la délicate tâche de sélectionner ses coups de cœur parmi les nombreuses performances remarquables. Les élèves choisis ont ensuite été conviés à se produire de nouveau au gala de clôture de la SMC.

Ce concert-gala, point culminant de la semaine, a connu un franc succès. Il a procuré un moment inoubliable autant aux musiciens qu'à l'ensemble de l'auditoire. Les jeunes artistes y ont reçu un prix en argent, gracieusement offert par la Fondation québécoise pour l'éducation musicale, en reconnaissance de leur excellence.

Ces jeunes interprètes, véritables ambassadeurs de la musique canadienne, incarnent une relève prometteuse et inspirante pour l'avenir musical de notre pays.

Remerciements

Je tiens à exprimer ma profonde gratitude à celles et ceux qui ont contribué au succès de cette édition de la Semaine de la musique canadienne :

- **Solange Bellemare**, coordonnatrice-adjointe de la SMC, pour son soutien constant et son efficacité remarquable.
- **Patrycia Meunier**, trésorière de l'APMQ, pour sa rigueur et son engagement dans la gestion des ressources.
- **Danielle Langevin**, registraire et coordonnatrice Web, dont la compétence et la générosité de son temps ont été précieuses tout au long de l'organisation.
- **David Potvin**, président de l'APMQ, pour son discours inspirant et motivant, adressé aux jeunes musiciens, aux professeurs, aux parents et à l'ensemble du public. Ses mots ont su toucher et mobiliser notre communauté musicale.

To celebrate 2025 Canada Music Week (CMW), the Québec Music Teachers' Association (QMTA) invited its member teachers to register their students for a series of three recitals, held on Sunday, November 16 at Cégep Saint-Laurent.

These recitals showcased the talents of many young musicians who performed works by Canadian composers, helping to promote and celebrate our musical heritage. Each participant received a certificate of participation in recognition of their dedication and performance.

Our guest adjudicator, Ms. Catherine Leroux, had the delicate task of selecting her favourites among the many high-quality performances. The selected students were invited to perform again at the Canada Music Week closing gala.

This Gala Concert, the highlight of the week, was a resounding success. It offered a memorable experience for both the performers and the audience. The young artists received a cash prize generously offered by the Québec Musical Education Foundation in recognition of their excellence.

These young performers, true ambassadors of Canadian music, represent a promising and inspiring new generation for the future of our country's musical landscape.

Special Thanks

I extend my heartfelt thanks to those who contributed to the success of this year's Canada Music Week:

- **Solange Bellemare**, CMW Assistant Coordinator, for her unwavering support and remarkable efficiency.
- **Patrycia Meunier**, QMTA Treasurer, for her diligence and commitment in managing our resources.
- **Danielle Langevin**, Registrar and Web Coordinator, whose competence and generous dedication of time were invaluable throughout the organization of the event.
- **David Potvin**, QMTA President, for his inspiring and motivating speech addressed to the young musicians, teachers, parents, and the entire audience. His words truly resonated with and energized our musical community.

Coordonnatrice de la SMC / CMW Coordinator
Christiane Claude 🌸



New Brunswick

The **Fredericton** Music Teachers combined their Canada Music Week recital with a celebration of the annual Original Works Composition contest. Eighteen students submitted compositions, and several of them performed their pieces at the recital. Richard Covey, who teaches at UPEI and UNB, was the adjudicator, and he came to the recital to present awards and to pose for pictures with the students. The recital was held at Christ Church Parish Church, where the FMTA Yamaha grand piano lives. Thanks to Nadine Martin and Ross Simonds, who coordinated the recital and the composition competition.

Branch President - Jane Bowden

Moncton was proud to present some of their students in recital during Canada Music Week at Mount Royal United Church in Moncton, NB. There were thirty-six piano performances, ranging from Primer to RCM Level 7. Included was a duet by a student and her grandmother who was visiting from Ukraine. Although performances of music written by Canadian composers were encouraged, we welcomed the presentations of a variety of composer's works.

To further celebrate Canada Music Week, we asked our students to create a poster or poem about the theme, "My Favorite Thing About Music". Some of their work was displayed during the reception, following our recital.

CMW Coordinator - Doris Sabeau 🌸

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Manitoba

Canada Music Week in Manitoba

Winnipeg celebrated Canada Music Week with an afternoon recital at St. Mark's Lutheran Church on November 22nd. Students of many levels shared selections by Canadian composers including Vincent Ho, Mary Gardiner, Alexina Louie, and John Burge. Students went the extra kilometer by introducing themselves, their pieces, and providing some background on the significance of their chosen composer.

Additionally, we heard four of our 2025 Student Composer Competition winners. Among these composers was Emiliya Vasylyeva who performed her moving piano composition *The Victory March – dedicated to all fallen and alive Ukrainian soldiers who fight for the freedom of my homeland*. Sarah Mercer performed her light-hearted vocal composition *Easy as Cake* with Melissa Gingrich at the piano. This composition won first place in the Open category of the Manitoba competition, earning the \$250 award, as well as first place at the national level, earning the \$400 prize.

Crowning our event was a presentation by our guest presenter, Ari Hooker. Recognized on CBC's 2025 - 30 *Classical Musicians under 30 list*, Ari is a local composer and concert pianist who is rapidly making a name for himself. He spoke about finding a special connection with the piano at a young age, being nurtured by supportive musical parents and instructors including Darryl Friesen and Professor David Moroz at University of Manitoba's Desautels Faculty of Music,

and producing compositions and recordings. He exploded onto the concert scene by performing his Piano Concerto and Gershwin's *Rhapsody in Blue* with the Winnipeg Symphony Orchestra recently and treated us to a taste of his compositional style and performing abilities by performing his *Seven Simple Sketches, Op. 14* to close the recital.

CMW Coordinator - Melissa Gingrich

It was my pleasure to welcome students, families, and guests to the **Brandon–Westman** Canada Music Week celebration, hosted by the Brandon and Westman Registered Music Teachers' Association at the School of Music, Brandon University, on November 22nd. The event ran smoothly thanks to our excellent team of executive members: Maureen Baird, Dianna Neufeld, Lara Mason, Alla Turbanova, and Marla Winters, whose dedication ensured a professional and inspiring experience.

The concert featured students from beginners to advanced levels, each announcing their name and the title of their piece, allowing the music to speak for itself.

A special highlight was Riav Sewram, student of Dr. Daniel Tselyakov, who performed his own original composition, *Dread Before Dawn*. The piece revealed notable creativity, expressive depth, and structural sophistication—an impressive accomplishment for a young composer and performer.

The program included works by Canadian composers such as Martha Hill Duncan, Vincent Ho, Craig Cassils, Dianna Neufeld, Andrea Carlson, and Talivaldis Kenins, showcasing the diversity of Canadian repertoire.

The atmosphere was warm, supportive, and festive, with refreshments kindly provided by the Brandon–Westman Branch executive team. Thanks to all the teachers and performers, whose preparation made the event memorable. Events like this inspire young musicians and promote the importance of Canadian music in education.

Alla Turbanova 🌟

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Rhetorical Preluding: J.S. Bach's English Suite in A Minor

by Dr. Jarred Dunn

Leaving aside the question of editions, this essay responds to Jacob Lateiner's *An Interpreter's Approach to Mozart*. Mr. Lateiner articulated the approach to Mozart interpretation which we all begin with and return to: operatic singing. The selfsame pedagogical vein will help teachers working with the keyboard Suites of JS Bach, yet in this instance rhetoric comprises the stylistic core.¹ This analysis asserts that reading rhetorical figures and practicing/performing the music are cognates. Rhetoric is a frequently discussed topic in Bach literature, but demonstration of rhetorical analysis as a teaching tool is scarce.² Since rhetorical analysis is crucial to reading Bach's keyboard suites and elevating student performances from perfunctory to engaging, this analysis approaches Bach from a poetic-rhetorical perspective.

Rhetorical figures are small note groupings that evolve into larger structures when repeated. Overlooking short groupings in Bach suites and portioning a composition into generic sections undermines serious performance of this solo keyboard works. Bach's deployment of rhetorical figures is the art by which he demonstrates intersections between orchestral and solo keyboard writing.

Paul Badura-Skoda articulates that rhetoric's role in Bach's music as ubiquitous. Firstly, rhetorical governance of musical composition was a "baroque axiom", thus Bach knew the laws of rhetoric in composing and performing as "common intellectual property in the eighteenth century."³ Moreover, Badura-Skoda insists that present-day performers, "learn structures, punctuation, lines of tension...[and] should also become

acquainted with the significance of figures and symbols."⁴ Ornaments also have a rhetorical significance, "to the concept of expression (elocutio) and to ornamentum, the graceful execution of an idea."⁵ Yet, in his analysis of *Prelude and Fugue in E-Flat Minor/D-Sharp Minor* from *The Well-Tempered Clavier Book 1*, Badura-Skoda avoids any direct link between rhetorical figures and keyboard practice. Because Badura-Skoda notes that even good musicians misunderstand fugues as abstract or purely formal, it is curious that he does not identify rhetorical figures Bach used.⁶ Rhetorical figures are connective tissues between micro details of a text (as we shall see) and broader issues of form, phrasing, articulation, tension/resolution, and ornamentation.

The *English Suite in A Minor BWV 807 Prélude* is written in concerto grosso form: Bach arranges soloist-orchestra alternations using rhetorical figures. These figures can influence performance decisions more fundamentally than general ideas of National styles (French, Italian, English, German, etc). I argue that interpreting at the keyboard begins with rhetorical figure analysis framed by expressive or stylistic norms of the movement in which the figures exist (ie. *Prélude*, *Allemande*, *Courante*). In this concerto-style *Prélude*, rhetorical figures are the basis of the formal structure and are units of meaning that deserve attention. To indicate concerto form, a solo work such as will be analyzed here must feature content sharable by soloist and ensemble: because Bach's English Suites strongly feature such material, unfortunately (and mistakenly) they are described as less sophisticated than the *French Suites* and *Partitas*.⁷

1. Oxford. Early Music, 1992.

2. See papers by Bettina Varwig, *One More Time: J.S. Bach and Seventeenth-Century Traditions of Rhetoric* (2008), Laurence Dreyfus, *J. S. Bach's Concerto Ritornellos and the Question of Invention* (1985), Ursula Kirkendale, *The Source of Bach's Musical Offering* (1980); books David Schulenberg's *The Keyboard Music of JS Bach* (2006), Paul Badura-Skoda, *Interpreting Bach at the Keyboard* (1993); and a dissertation by James Wilson McKonkie, *The Keyboard Suites of Bach: A Consideration of the Horizontal and Vertical Elements Found therein* (Columbia, 1950), and Dietrich Bartel, *Musica Poetica* (Nebraska, 1997) and Brian Vickers, "Figures of Rhetoric/Figures of Music?" (Rhetorica, 1984).

3. Badura-Skoda, *Interpreting Bach at the Keyboard* (Oxford: Clarendon Press, 1993), 209.

4. Ibid, 214.

5. Ibid, 210.

6. Ibid, 220.

7. Ibid, 30.



This analysis will unfold in four topics. First, a survey of the Baroque concerto and Bach's engagement with it. Second, rhetorical figures in Baroque *musica poetica*. Third, concerto *grosso* form as used in Bach's English Suites. Fourth, rhetorical analysis of *English Suite in A Minor BWV 807, Prélude*. The sections move through a gradually specifying plane stemming from this essential query: how do rhetorical figures in concerto form influence an interpretation of solo keyboard music?

I. Concerto Process and the English Suites's Origins

A useful way to contextualize the English Suite *Préludes* is to review Bach's engagement with the concerto. Bach wrote three violin concerti, fifteen keyboard concerti, the six *Brandenburg* concerti, and a number of transcriptions of concerti by other composers (Vivaldi, Marcello, Ernst). Bach also wrote concerti for solo keyboard, including the *Italian Concerto BWV 971* and movements of suites employing concerto style, most notably the *English Suites*.

Some Bach concerti are transcriptions of his violin concerti (he transposed *Violin Concerto in A Minor BWV 1041* into G Minor for the *Harpsichord Concerto BWV 1058*; *Violin Concerto in E Major BWV 1042* changed to D Major for *Harpsichord Concerto BWV 1054*). Research has not yet confirmed the genesis of the harpsichord concerti, but their composition is estimated to have been in 1738 or 1739.⁸ The absence of autographs in the filiation of the *English Suites* renders determining their exact origins impossible, but the widely agreed-upon period of their composition is 1717-22 (Cöthen).

Bach's concerto process flowed logically: (1) idiomatic string writing, (2) adapting string writing into keyboard figurations, and, (3) combining steps 1 and 2. It appears Bach experimented with concerto elements for a solo instrument (*English Suite Préludes*, *Italian Concerto*) before writing for solo-orchestra ensemble. Abraham Veinus argues,

*The essential point is that Bach operated, almost in a literal sense, as a creative logician, uncovering, realizing, and expanding hitherto unsuspected conclusions from the barest of musical premises...the transcriptions become one more instance of Bach's tremendous gift for musical engineering.*⁹

The Baroque concerto's formal engineering relied on "the interplay of two contrasted choirs, each a unit within itself."¹⁰ Bach's interest in the concerto's dialogic aspect was common among baroque composers. Others including Viadana, Schütz, Gabrieli, Monteverdi, Vivaldi, and Corelli wrote concerti: "the entire seventeenth century might well be described as a century devoted to the exploration of the principles and practices of concerted (concerto) music."¹¹

Bach's stylistic inspirations also help us determine the importance of rhetorical figures. A brief foray into National styles reveals that when discussing the *English Suites*, their dubious origins heighten the role rhetorical analysis plays in understanding them. Numerous components of Bach's *English Suites* highlight how rare it is in *English Suites* to find anything "English." Six indicators prevail:

1. the absence of autograph manuscripts and their unknown origins¹²;
2. fair copies with Bach's French title *Préludes avec leurs Suites*¹³;
3. the influence of French harpsichord style and ornamentation on Bach¹⁴;
4. the English Suites including only French dances¹⁵;
5. the convergence of English, French, and Italian elements in Bach's suites¹⁶, and,
6. French composer Charles Dieupart, a London-based composer and teacher, whose suites were known in the Bach family as the so-called: 'English Suites'...the name was transferred, for the sake of distinction, to the suites by Bach himself, which contained so remarkable a point of resemblance to the London teacher's compositions.¹⁷

8. Liner notes to JS Bach *Harpsichord Concertos* Freiburger Barockorchester. Soloist: Andreas Staier. 2013. Harmonia Munda s.a. https://www.eclassical.com/shop/17115/art33/4951433-c30ca2-3149020218129_01.pdf

9. Veinus, Abraham. *The Concerto* (Garden City, New York: Doubleday, Doran and Co, 1944), 59.

10. Ibid, 14. My emphasis.

11. Ibid, 8.

12. Dürr, Alfred. "Preface" in *Six English Suites BWV 806—811* (Bärenreiter NBE, 1979), xi.

13. Steglich, Rudolph. "Preface" in *Six English Suites BWV 806—81* (G. Henle Verlag, 1971), vii.

14. Ibid, vii.

15. Landowska, Wanda, and Denise Restout. *Landowska on Music* (New York: Stein and Day, 1964), 83.

16. McConkie, James Wilson. *The Keyboard Suites of Bach: A Consideration of the Horizontal and Vertical Elements Found therein* (Columbia University, diss., 1950), 35.

17. Fuller-Maitland, J. A. *The Keyboard Suites of J.S. Bach* (London: Oxford University Press, 1928), 30.



Rhetorical Preluding: J.S. Bach's English Suite in A Minor

Since Bach's stylistic influences in turn influence performers, descriptions of his Keyboard Suites often limit themselves to convenient stylistic categories. Baroque national schools of composition — English, French, Italian, German — provide broad context, but rhetorical figures more powerfully indicate artistic possibilities for performance. Since the origins of the *English Suites* are undefinable yet their concerto-form *Preludes* are obvious, we turn to rhetorical devices as Baroque subjects understood them to provide further interpretive tools.

II. Rhetoric in Baroque Music

Oration, affections, and persuasion in Baroque education are discussed frequently (see James, *Muses' Concord: Literature, Music and the Visual Arts in the Baroque Age*, and Bartel, *Musica poetica*). Bach's concerti intersecting with rhetorical practices is mentioned obliquely by Abraham Veinus,

*...the sense of oneness instantly evident in Bach's polyphony depends upon the clearest projection of each of the simultaneously sounded and apparently self-contained lines of musical thought. The unity of a polyphonic work rests upon a contradiction, i.e., the ability of several equal parts to fuse together into a single impression despite emphasis on their equality and on the lack of subservience of one part to another.*¹⁸

"Clearest projection", "unity" and "contradiction" in communication are cognates in literary rhetoric and musical interpretation. Rhetorical structures also assist in the understanding musical form as a work unfolds. Deitrich Bartel explains the musical rhetoric as a "structuring process, *inventio*, *dispositio*, and *elocutio*...

preparing the way for a more explicit correlation between music and rhetoric...musical *elocutio* embellishes the entire composition through the use of tropes and figures."¹⁹ Bartel exhaustively lists the *figurenlehre* (rhetorical figures) alongside their sources in Baroque treatises. The third stage of the rhetorical process, *Elocutio* (elocution), aimed at "expression and arousal of the affections in the listener."²⁰

Rhetorical figures were not simply primitive emotional hooks: they influenced the subtleties of verbal communication, "consequently rhetorical figures were understood...as intuitive expressions found in natural speech...developments in the rhetorical *Figurenlehre* correspond to similar developments in the discipline of music."²¹ A musical-rhetorical figure is, by definition, an artful expressive device digressing from either the simple musical idiom or established rules of counterpoint.²² The rationale for identifying musical-rhetorical figures is the Aristotelian notion that "phenomena must be terminologically identified and defined in order to be understood and taught."²³ The same is true for performing and listening.

Richard Troeger shows rhetorical analysis elucidates large forms, including sections, transitions, conclusions (seen in his rhetorical-formal analysis in *Playing Bach at the Keyboard*), but should also locate individual *Figurenlehre*. Troeger's extended metaphor of a public speech unfolding section-by-section, renders it necessary to identify rhetorical figures as they appear. Troeger's analysis is structurally apt, but his assertion that rhetoric is "concerned with higher goals"²⁴ is worth reviewing; figures that create the large-scale structure also form its foundation:

18. Ibid, 61. My emphasis.

19. Bartel, Dietrich. *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln, Nebraska: University of Nebraska Press, 1997) 76.

20. Ibid, 82.

21. Ibid, 83.

22. Ibid, 84.

23. Ibid, 82-83.

24. Troeger, Richard. *Playing Bach on the Keyboard: A Practical Guide*. (Pompton Plains, N.J.: Amadeus Press, 2003), 226.

Rhetoric is not to be confused with grammar. Grammar refers to basic constructive elements, (...) whereas rhetoric is concerned with the higher goals of the constructive elements—their expressive use in larger formal structures... To play it expressively (the rhetorical aspect), one usually thinks in terms of larger time units, to hear the pattern in relation to other parts of the phrase and larger segments²⁵

Troeger's definition of grammar as a "basic constructive element" is convenient but incomplete. The grammar of small constructs is where *Figurenlehre* are vital. They produce longer structures when repeated while also revealing the subtlest details of the score. Figures are heavily relied upon at transition junctures and thus are functionally expressive, practical tools: they awaken our ears to the form and signal when ensemble or soloist take the lead, imitate each other, or return to previous themes.

25. Ibid, 82-32

26. Veinus, 61.

III. Concerto Grosso Form in the English Suites

The *English Suites* each begin with an orchestral prelude, but Bach used solo arrangement of orchestral works elsewhere. The solo keyboard concerto was not unique to Baroque music, but Bach was more inclined to it than his colleagues. Veinus explains,

The ultimate expression of this approach is a concerto for solo clavier without orchestra. Bach's *Italian* concerto is not a solitary example of this form, for similar works were composed by his contemporaries; nor is it a *reductio ad absurdum* as one might at first suspect, for the clavicembalo (or harpsichord)... In the *Italian* concerto, the concerto contrast is carried dynamically by the forte-piano indication which Bach wrote into the score, while in place of tone-colour rivalry a single clavier tone reigns unchallenged. Bach's designation of the work as 'a Concerto in the Italian taste'...refers chiefly to the singing, cantabile style of the Italian violin concertos²⁶

In applying the *concerto grosso* to his keyboard music, Bach seems to have understood that only decisive differences between solo and ensemble are registered clearly on a keyboard (ripieno tutti, concertino episodes). The clearest way to differentiate tutti and *solo* is textural change, but if a





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single keyboardist plays *concertino* and *ripieno*, distinctions between them are unclear unless the composer knows the acoustical possibilities of the keyboard instrument. A greater volume of ornaments and rhetorical figures indicate the soloist whereas the orchestra is a sound mass with fewer reinforcing or challenging the soloist. Bach uses rhetorical figures to clarify concerto fundamentals in his solo keyboard works. Bach's textures indicate the soloist and orchestra are commonly cast in imitative dialogue (Figs. 1 and 11).

The *Prélude* of *English Suite in A Minor* contains some of Bach's more persuasive rhetorical writing. Its rhetorical figures occupy two registers: soloist rhetoric and ensemble rhetoric. One of Bach's artistic goals appears to have been to heighten rhetorical expression using singular and plural "choirs" (Veinus's term), invoked by texture and counterpoint, with

unequal choirs brought into play a whole category of orchestral effects. The *grosso* was necessarily a heavier, louder, more deliberate body of tone; the *concertino*, lighter, softer, and more agile. The continual shifting from choir to choir produced a fascinating chiaroscuro of dynamics, weight, and movement; and when the *concertino* was taken over by the wind trio against a *grosso* of strings, a rich and easy source of color contrast was instantly brought to hand.²⁷


Addressing Bach's *Figurenlehre* in the *grosso* ("heavier, louder, more deliberate body of tone") and *concertino* ("lighter, softer and more agile") is a powerful interpretation lens. In the case of the A minor English Suite, phrases of heightened expression are not only found in the rhetorical design (form) but also within fragments and individual phrases.

IV. Figures in English Suite Nr. 2 BWV 807: Prelude

The *Figurenlehre* of the *Prélude* of *English Suite in A Minor* are shown below for the benefit of those in search of concrete definitions and their significance to performance, structure, and text understanding. These figures construct meaning beneath large large-scale formal discussions, which excluded (these are demonstrated by others, including Troeger). The examples below are based upon figures defined in Bartel's *Musica poetica*, found while examining the *Prélude* of English Suite Nr. 2.

This *Prélude* (164 bars) has been compared to *concerto grosso* form (Schulenberg, McConkie), partially due to the opening *ripieno* section's exact repeat after the middle section. The "B" section contains contrasting episodes. The A and B sections will be analyzed here. When rhetorical figures are introduced, their definitions follow in parentheses. Here are two rules that I used for the most concise view of each figure:

27. Ibid, 14.



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1. When harmonies change but figures remain, the figure is labelled twice.
2. Figures repeating often enough to be obvious (ie. all voices), are labelled once followed by a horizontal line until the end of the figure.

The A section consists of 54 bars, beginning with a solo *noema* (expression with a common, widely-understood meaning; homophonic passage within a contrapuntal texture). The *noema* is effectively the theme and is stated by the soprano in the first measure and identically repeated in the alto in the second.



Fig. 1: mm. 1-2, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

Instant repetition of the *noema* in a separate voice represents *anaploce* (repetition of a *noema*, particularly between 'choirs' in a polychoral composition). This *anaploce* signals the concept of two instruments or instrument groups of a *ripieno*. The next figure is a *gropo* (four notes in arch formation with common first and third note), which follows a common tone (E) with the end of the *anaploce*.



Fig. 2: m. 3, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

The *gropo* returns quickly to the *noema*, repeated in its exact form in a lower voice (an *Epanapelsis*, the frequent repetition of an expression).



Fig. 3: mm. 4-6, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

with *gropo* figures again providing harmonic support. Through the repeating *gropo*, Bach tonicizes C Major at measure 9, repeating the *noema*. This type of repetition constitutes a *mimesis* (repetition of the theme at a different pitch). The new phrase in relative major invites harmonic exploration, which Bach accomplishes through a *gradatio* (group of notes repeated either at a higher or lower pitch; sequence).



Fig. 4: mm. 8-14, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

This section is interesting because *gradation* and *gropo* figures occur simultaneously. The *gropo* is a locus figure for harmonic invention (Bach uses the common first and third notes to explore two inversions of the same chord: first as a passing tone and second as a full dominant to tonic progression). Rhetorical figures simultaneously appear in the next phrase also.



Fig. 5: mm. 15-18, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

The *gropo* is here combined with a *circulo* (a series of notes in a circular or sine wave formation). The *gropo* and *circulo* together are an orchestral signal: bass providing the simpler functional harmonies in *gropo*, and the *circulo* played by violas and/or violins in agiler rhythm. With the last of the *gropo* figures on the dominant, another statement of the *noema* in the tonic follows. This figure may be called *Epanalepsis* (frequent repetition of an expression) since including bar 19, the *noema* has appeared six times.



Fig. 6: mm. 19-22, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.



Rhetorical Preluding: J.S. Bach's English Suite in A Minor

This leads to a transition, using a *kyklosis* (sine wave formation) on the dominant into another *gradatio*.



Fig. 7: mm. 23-25, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

At the end of the *gradatio* is another *mimesis* transitioning over five bars into an *Epizeuxis* (immediate, emphatic repetition of a word, note, motif, or phrase) transposed up one octave at each repetition. This *Epizeuxis* can be compared to the instrument groups of an orchestra, from the lowest register to the highest.



Fig. 8: mm. 30-36, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

The *epizeuxis* begins at bar 31 and is duplicated at measures 33-34. Then, it appears Bach at last decides to clarify where these *epizeuxes* will go: at bar 36, a series of *gropo* over a dominant pedal point interrupt the *epizeuxis* and create another rhetorical moment of tension: *Extensio* (the prolongation of a dissonance).



Fig. 9: mm. 37-40b1, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

The *extensio* figure, like the *gropo*, insists upon harmonic and textural exploration: one group of instruments playing a dominant pedal tone "E", another playing the *gropo*. Bach's synchronous deployment of different figures makes his

deployment of varied registers all the more convincing, the repeating rhythms of the *gropo* and *extensio* create rhythmic momentum. Next, Bach combines the *gradatio* and *extensio* to generate harmonic tension.



Fig. 10: mm. 41-48, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

Dominant lock generates considerable tension in this *extensio*, leading to *climax* at bar 46 (increase or rise in sound and pitch, culmination of intensity). The climax reached through the *extensio* pronounces its significance both as a figure of its own meaning and resolution of the dominant into the tonic. With the conclusion of the A section at bar 55, a *concertino* in *concerto grosso* style ensues.

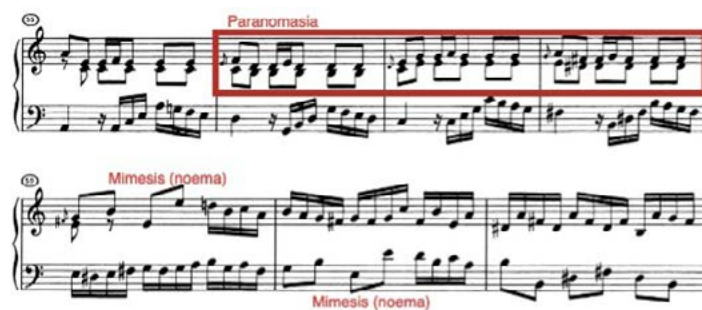


Fig. 11: mm. 55-61, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

At bar 55 is a simple figure (*quasi-bombus*: group of four notes repeated in quick succession), ornamented by *paranomasia* (repetition of a passage with certain additions or alterations for greater emphasis) on the first beat of measures 56-59.

Thus far, we have seen Bach's use of figures as a series of expressions drawing attention to harmonic steps. The *paronomasia* acts as rhetorical expression expelling tedium from repetitions and emphasizing chord progressions which attain the dominant and secondary dominant keys (parallel use of the *paronomasia* is found in bars 96-99).

The next rhetorical figures that together generate harmonic tension and subsequent structural change are the *gropo* and *anaphora* (repeating bass figure or general repetition).



Fig. 12. mm. 97-108, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

The *anaphora* (analogous in mm. 70-76) creates harmonic tension by insisting on an upper register's continuance of the soloist theme (Fig. 11 "quasi- bombus") while the bass line rises. An *anaphora* by its nature resists changes sought by other voices, yet here the bass line pushes sufficiently against the *anaphora*, causing harmonic changes to it even if its rhythm is constant. This heightens tension further, and Bach sees a chance for rhetorical figures of dissonance to climax this passage (Fig. 10). The culminating two measures contain two rhetorical figures each.



Fig. 13: mm. 107-108, English Suite in A Minor, Prélude, BWV 807. G. Henle Verlag, 1971.

Bach answers *anaphora* and bass line tensions with two rhetorical devices: *Pathopoeia* (chromatic arousal of new affection) and *Parrhesia* (insertion of dissonance on a weak beat), through the A-flat/G-natural semitone relationship between highest and lowest notes. The next measure contains complimentary rhetorical figures: *Abruptio* (sudden and unexpected break) and *Aposiopesis* (rest in all voices). The *abruptio* is dramatic: it leaves an unstable harmony in suspense, the rests that follow constitute a general pause in all voices followed by another unstable harmony: a dominant seventh in the third inversion, which Bach uses to close the section in the relative major.

Bach follows this abrupt pause without transitional elements (*tiratae*, *passagio*, *cadenza*) and immediately returns to the A section in the tonic. Bars 107-108 may be described in a general sense as a *Dubitatio* (intentionally ambiguous rhythmic or harmonic progression; in this case, both). The transition's abruptness may be one reason Schulenberg labelled this Prélude "angular and somewhat more awkward" than Bach's other suites. However, Bach's rhetorical figures indicate thoughtful choices of sophisticated *figurenlehre* which articulate dramatic things dramatically.

V. Pedagogical Application: Singing, Breathing, Orchestrating: Practicing Figures

Where Lateiner held that interpreting Mozart necessitated singing each passage to find the subtlest dynamic changes Mozart did not notate, I assert that in Bach, we must identify and interpret minuscule rhetorical figures if we wish to perform them articulately in longer units. *Figurenlehre* are more experiential when singing them while practicing at the keyboard. Singing enhances practice by connecting vocalizing and instrumental playing. Two benefits occur through figure-singing:





Rhetorical Preluding: J.S. Bach's English Suite in A Minor

(1) subtleties of tone are more plentiful in singing than those possible by striking a key, and (2) breathing requirements reveal phrasing natural to woodwind or string instrument playing. When singing, the keyboardist discerns that breath support intensifies as notes ascend (another element in wind playing): dynamic choices are naturally inflected and the keyboardist varies the pressure or speed of key-strike to regulate intensity of ascending lines (Figs. 9, 10); the same applies to descending lines featuring changing structures with dramatic *figurenlehre* (Fig. 10).

Another possibility in vocalizing is the nuanced quality of sound used when imitating an orchestra versus imitating a soloist. Figures used to close *ripieno* sections strictly adhere to tempo, whereas figures that conclude *concertino* phrases may have tasteful rubato tapering to indicate soloist flexibility (Figs. 11, 13). Likewise, string bowings influence placement of accent, tenuto, and staccato articulations (Fig. 1, 8). The vices of tempo rushing, rhythmic rigidity, and unfamiliarity with ensemble qualities are illuminated by discussions with string players, listening to concerti, and imitating the timing of a string instrument when timing keyboard strikes.

Reading Bach's A-minor *English Suite Prélude* rhetorically is useful for three reasons. Firstly, finding rhetorical figures sharpens both observation for and listening to patterns built

into the piece (Figs. 1, 2, 3). Secondly, analyzing the figures requires consideration of rhythmic and harmonic combinations, connecting the performer to the sound content in the figures themselves (Figs. 8, 9, 10). The second reason is important in the approach to dynamics and articulations of like figures with unlike harmonies. Thirdly, junctures of structural change (Figs. 11, 12, 13) diverting from expected norms can be articulated by *figurenlehre* as reference points in musical architecture. Such junctures coincide with alternations between *concertino* and *ripieno*, a greater significance to the purpose of rhetorical figures as small groups that point to an unfolding form and the sound arcs it constructs.

Constructing climaxes and spontaneous decorations are among the decisions performers must research: this analysis affixes rhetorical figures a support system crucial for these decisions. It is likewise conceivable that singing rhetorical figures deepens the performer's connection to phrasing and sound quality. After finding and reinforcing the expressive potential of *figurenlehre*, it is possible that we have found sufficient means to build an interpretation. ❁



Dr. Jarred Dunn (Yamaha Artist) is First Prize and Concerto Award winner of the Lithuanian International Chopin Competition and prizes at Hoffman, Vitti, Verona Zinetti, and Rome International Competitions. He has performed in Australia, Europe, and North America as a recitalist, chamber musician, and concerto soloist. He records for Lexicon Classics and ATMA Classique, including the Prix Opus-nominated *Górecki's World of Piano*. He is heard on CBC/Radio-Canada, 96.3FM, WWFM, WQXR, 98.7 WVMO, Belarusian First, Radio France, and elsewhere. His authorships include *Górecki's Solo Piano Music* (Bloomsbury Academic) and articles in *Piano Magazine*, *Canadian Music Teacher*, and *CMEA Journal*. He lectures at conferences and teaches seminars/master classes at such institutions as Juilliard, Mannes Prep, Peabody Pre-College, Royal College of Music, Guildhall School, Royal Irish Academy, Bydgoszcz Academy, and Katowice Academy. He performs at numerous summer festivals, serves on competition juries and is Artistic Director of Kallmünz Summer Piano Festival (DE). He studied with Jacob Lateiner, Dorothy Taubman, Yoheved Kaplinsky, Anna Górecka, Katarzyna Popowa-Zydoń, Andrzej Jasiński, Maria João-Pires, and Andrei Gavrilov.

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Moving Away from Working Hard: Reflection as the Key to Working Smart

by Merlin B. Thompson

Have you ever encountered music students who think that if they're working hard, they must be getting lots done? Like, for example, my student Alex who was determined to master the second page of a three-page piece. Every time he sat down to practice at the piano, he made sure to make it through to the end of the page, no matter how long it took. Working through the page was a painstaking endeavour, taking lots of time and energy, which he took as confirmation that he was getting lots done. Yet, at his lesson, there wasn't really much to show for all his hard effort. I estimate it most likely didn't go any better during the lesson than it did on his first day of practicing at home. And judging from the look on Alex's face, he may even have been mystified as to why after all that time-consuming and energy-consuming hard work, his results fell flat.

What I've begun to understand is that there's a difference between working hard and working smart. Working hard means students put lots of effort into their practice. Whereas working smart means students use their awareness and reflection to evaluate what's going on. They practice with a particular goal or purpose in mind and they pay attention to whether or not they're actually getting closer to or further away from the goal. If my student's practice had included working smart instead of working hard, he would have noticed that there wasn't really any improvement day after day - a signal that he should probably try a different strategy.

The problem with working hard is that students may misinterpret their effort as an indication that they're getting things done, when actually all they're doing is putting in lots of effort. Students may equate effort with accomplishment, especially when the pull of getting to the end of a page or similar goal post may be so strong that students frequently give up working smart in order to work hard. What can teachers do? How can we respond?

Reflection is Key

The most important part of any music student's practice is their reflective capacity. Thinking about how they're practicing and what they're accomplishing is what will further students' successful development. According to James Clear, a leading expert on habit formation, reflection enables improvement because it allows individuals to take ownership of mistakes and consider "possible paths for improvement" whether it's short term or long termⁱ (Clear, page 244). As organizational psychologist Adam Grant emphasizes, effective learning processes go beyond mere intelligence. Grant points out how we need to exercise our cognitive skills to evaluate what we've done and challenge what we take for grantedⁱⁱ.

Had my student practiced smartly, he might have recognized the lack of improvement early on and adjusted his approach. With reflection, he might have seen how testing his progress as he went along or breaking the page into smaller sections or isolating challenging measures would have been more effective than repeatedly slogging through the entire page. According to renowned educators Arthur Costa and Bena Kallick, the value of reflection is linked to our ability to be "conscious of our own steps and strategies during the act of problem solving"ⁱⁱⁱ (Costa and Kallick, page 24). Reflection involves evaluating the productiveness of our own thoughts and actions.

Teacher's Role

Music teachers play a vital role in developing students' reflective processes. We provide real life models. We help students overcome their tendency for working hard by encouraging them to assess their practice strategies and make adjustments as needed. Costa and Kallick highlight how teachers play an ongoing role in guiding student reflection by inviting students to "compare intended with actual outcomes" through discussions and well-designed questioning^{iv} (Costa and Kallick, page 223). We can help students overcome their tendency for working hard and guide them to working smart by fostering their ability to self-evaluate with questions like:



- “What’s working well and not working well on this page?”
- “What part of this passage is challenging for you?”
- “What could you do differently to master this section?”

The good news is that music teachers can help our students transition from working hard to working smart with regular reminders. By incorporating strategies that work - identifying challenges, testing solutions, and making refinements - we can help students build their own reflective approach to practicing and exercise the tools/strategies of working smart. It’s all about empowering students to practice with intention, reflection, and adaptability.

Moving Away from Working Hard

What about your studio? Do you have students who fall into the trap of working hard? How do you guide students towards working smart? Where are they successful? Where are they unsuccessful? Are you ready for conversations with your students about working hard and working smart?

Moving from working hard to working smart is about fostering a mindset of intentionality and adaptability in our students. By encouraging reflection and using strategic practice, we empower students to unlock their own full musical potential. When students practice with awareness and reflection, they reap benefits in becoming more efficient music makers while developing and refining lifelong problem-solving skills. As teachers, helping our students move beyond mere effort to truly effective practice, we set them on a path toward deeper musical fulfillment. We help them achieve the meaningful, long-lasting music making success they’re looking for. 🌟

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- ii. Adam Grant, *Think Again* (New York, Viking, 2021).
- iii. Arthur Costa and Bena Kallick, *Learning and Leading with Habits of Mind* (Alexandria, ASCD, 2008).
- iv. Costa and Kallick, *Ibid.*



Award-winning music educator, Merlin B. Thompson (PhD, MA, BMus) is the Founder and Creator of Teach Music 21C: a professional development program for today’s music teachers. A leading expert on music studio teaching, Merlin has collaborated with hundreds of children, their parents, and teachers in workshops, institutes, conferences, established programs and mentorships online and in-person across Canada, USA, Australia, New Zealand, China, and Finland. His ideas present a timely invitation for music teachers to consider how times have changed and a reminder that reflection is an excellent tool for both students and teachers to achieve successful results.

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The celebration of Canadian music continues on December 4, 2025 at our monthly online teacher sharing session at 11 a.m. EST. Tenley Dyck and Lois Gingrich will do a presentation on our brand-new Seasons publication, an extension of the Northern Lights series. Visit www.harbridgewanlessmusic.com to get your digital download of Seasons! If you are interested in registering for the sharing sessions, contact the office at cncmoffice@gmail.com. You can also view past sessions on YouTube at Northern Lights CNCM Sharing Sessions.

Back in October, Boissevain, Manitoba hosted their annual Composers & Kids event. The featured composer, Martha Hill Duncan, motivated students by sharing her inspiration for composing, offering performance ideas, and having fun with the performers! If you would like more details about hosting a Composers & Kids event for your students, contact the office at cncmoffice@gmail.com.

Planning has already begun for Mini Sizzler events in 2026, a one-day program that ignites inspiration for students as they work with Canadian composers! Contact the office for more details if you are interested in hosting a Mini Sizzler in your community.

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 contact our office at cncmoffice@gmail.com.

Happy holidays to you and your students!



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

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

by Lori Elder

Q. *What are some tips for reviewing a piece that I've played before?*

A. When reviewing a piece, it is important to go back to some grinding practice like you did when you first learned it. Once a piece is polished, students may forget what it actually took to get the piece learned, memorized, and ready for performance. Here are some suggestions:

Slow practice. Students hate hearing this, but it's true. Their fingers may kind of remember it, but usually there are many details that are not clear or are forgotten entirely. Use the metronome in the lesson and figure out exactly what the slow tempo is, practice it together, then write it in their book. A student's idea of slow and your idea of slow may be completely different!

LH alone. This is necessary to review correct notes and articulation details, and for memory security.

No pedal practice. Students don't want to have their beloved pedal taken away, but often it's hiding a dog's breakfast of mysterious things going on. You need to go back to basics and hear every note.

Metronome practice. Students generally fall into two camps – they like it or they don't. That said, metronome practice does get results and improves steadiness and fluency. Separate hand practice with the metronome is also very helpful.

Memory work. Be sure to clearly mark in the music where the starting spots will be if there is a memory slip. Know where to jump to (always ahead!) and practice starting at these. Be sure the last page and the ending are as secure as the beginning.

Say the dynamics aloud. This helps to review the exact dynamics and the composer's intentions, rather than what it may have morphed into since you last played it!

Q. *Do you make Festival participation mandatory?*

A. I don't make it mandatory, but if I think it will be a positive experience for a student, I will encourage them to enter one piece and try it. If they enjoy it, and learn from doing this, they tend to come back year after year. For those students who do play regularly in a Festival, it can be an important goal to work toward each year.

Also, getting students started at an early age is a good idea. Many young students don't struggle very much with nervousness so it's good to try playing in a festival.



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



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SCHERZO FANTASY PIECES OP 6

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Scherzo is an ARCT Performer's Level piece in the List D category. This slim 16 page folder is an informed and helpful score. The cover features the composer's autograph and an American impressionist painting from Griffes' time. The work itself is twelve pages long and is written in 6 flats. The layout is clear and legible, with precise pedal marking and fingering suggestions. The two and a half pages of practice and performance suggestions are designed to anticipate and assist with various technical and interpretive challenges. A brief biography of Griffes is useful in identifying his style and originality.

Joyce Janzen - BCRMTA



CHILDHOOD EXCURSIONS: ESCAPE TO THE CINEMA!

Amy Stephens

Red Leaf Pianoworks

In the 2024 winter edition of CMT, I reviewed the first 3 books of Childhood Excursions – *Afternoon at the Playground* (Levels Primer to One), *We're Going on a Trip* (Elementary), and *Are We There Yet* (Intermediate to Early Advanced). *Escape to the Cinema* is the next book in this series containing six colourful and engaging piano pieces to master arm and wrist fluidity at Early Advanced to Advanced Levels. Each piece is prefaced with a brief epigraph to help set the stage. Specific motions for hands, fingers and arms are given.



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Childhood Excursions: Escape to the Cinema! - cont.

Then there is a short improv exercise based on patterns found within the piece. But before we get to the scores – there is a page to direct the performer to ask questions to create a storyline for each piece. The titles are *Journey*, *Soliloquy*, *Loss*, *Solace*, *Epiphany*, and *Denouement* giving guidance to a plot from beginning to end. There is also a page that identifies and describes seven elbow and wrist generated motions used – side to side, drop-lift, contrary motion, wrist rotation, arm and wrist circles, in-and-out, and straight down. Pieces are 2 – 6 pages long, use key signatures of 2 flats to 2 sharps and time signatures of $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{5}{8}$. Layout is clear and legible with articulation and pedal markings added. Performances by the composer can be found on her website amystephens.com

Both expressive and accessible, these imaginative offerings are excellent material for all types of learners!

Joyce Janzen - BCRMTA

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Charles Tomlinson Griffes

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Until I was presented with this book to review, I knew nothing of Mr. Griffes! Then to my surprise, I found *The Lake at Evening*, one of the pieces in this book in the RCM syllabus for level 9. His music clearly demonstrates the influence of Debussy. "The use of whole tone collections, evocative titles and floating, non-functional harmony (in other words, lacking clear dominant-tonic cadences or other conventional chord progressions) imparts a distinct atmosphere to these mature works composed in the final decade or so of his life." I decided to play the three pieces before exploring all the excellent notes on the composer and practice and performance. Then the lights went on when I read them!





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Three Tone Pictures Opus 5 - cont.

The Lake at Evening contains a soothing ostinato and simple texture which can be misleading because it is difficult. Many pedal effects are used: flutter pedal, ½ pedal and much una corda pedal is employed lending to the haziness in the background. Dynamics are very distinct resulting in careful voicing required especially in octaves and chords. Some of the rhythmic interplay between hands will demand careful tapping first before getting onto the keys. The practice and performance tips are very specific to the measures provided and will help in mastering the techniques required. Can you evoke the sounds of the lake?

The Vale of Dreams is written to portray an excerpt from Edgar Allen Poe's *The Sleeper*. It suggests a mostly pleasant dream although much about the poem and piece is unsettled. There are syncopations and an inconclusive ending on a second inversion tonic chord that lends to this unsettledness. A gently floating touch and fluid approach to the pulse is needed to bring the sense of dreaming to the performance. The work is full of accidentals while employing a key signature of three flats. Much care must be taken to reading this very cleanly in the thick textures. Sometimes rolls are required to cover the large stretches. Voicing is particularly critical here as is the attention to the pedal techniques.

The Night Winds requires weightless, rapid finger touch regardless of the volume indicated. A non-legato touch is recommended to avoid blurring the texture. The majority of the notes are 16th and 32nd demanding great running passagework. There is some room for interpretation when deciding if the winds should blow at the same speed or ebb and flow to add a sense of terror or bewilderment. Again the pedal techniques need to be noted. There is some non-legato pedaling as well as ½ pedaling and flutter pedal.

Although I'm not particularly drawn to this music, I do know that many students, teachers, and composers are. The music is written with a very specific sound in mind and the practice notes are very helpful!

Jean Ritter - BCRMTA

PREHISTORIC PIANO - CENOZOIC ERA Book 1: Elementary to Late Elementary Martha Hill Duncan and Wynn-Anne Rossi Red Leaf Pianoworks



This is the first book of four leveled books that capture a window in earth's geologic history. Each of the pieces includes a small paragraph to provide a time scale and to educate, entertain, and encourage creative interpretation. The Cenozoic Era, 65.5 million years ago to present day, is also known as the age of mammals.

The book alternates between compositions by the two composers with each contributing five pieces.

Kelp Forests is primarily in 5 finger position with LH crossovers in the last three measures which are all identical apart from dynamics. Damper pedal is held down throughout. There are only a couple of notes that are HT and the music is slurred. *Tiny Horse Waltz* incorporates many ties along with lightly knocking the RH on the wood of the piano. The LH features an ostinato based on G and D in the middle range of the piano. *Ice Age Blues* is bluesy and includes accented HT 3^{rds} in both hands. *Valley of the Whales* introduces 8^{va} and 15^{ma} while maintaining intervals of a fifth throughout the LH as well as many ties. The entire work is HT. *Cicada Songs* requires attention to articulations. Two and three note slurs are mixed in with staccato and accents. *Cooldest Cat* features both hands on the bass staff for the majority of the work. This piece is very expressive with accents and timely rests to highlight the dynamics indicated. *Big Bigger Biggest Snake* features many augmented 2^{nds} which are often associated with snakes. The *Attack* section alternates between LH crossover 3^{rds} and RH triads. *Gotcha* has accented blocked 2^{nds} to evoke snap-trap plants. *Magnificent Mastodon* is comprised of many open 5ths and register changes. *Graceful Grasses* is written with both hands playing notes on the treble staff.

This book is very elementary student friendly! The way the music is written to fit under the fingers with ease supports the student well as they explore colours and engage their imagination. I can see this being a hit in my studio!

Jean Ritter - BCRMTA

Thank you Jean and Joyce for these amazing reviews.
Dina



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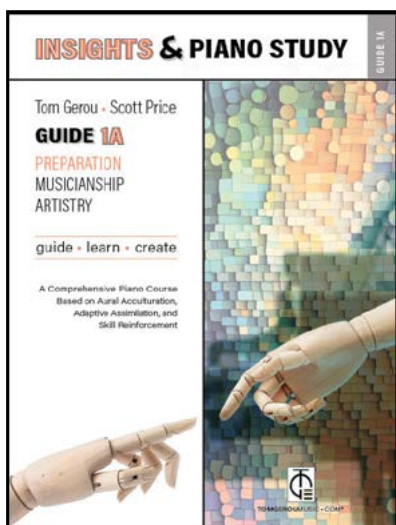
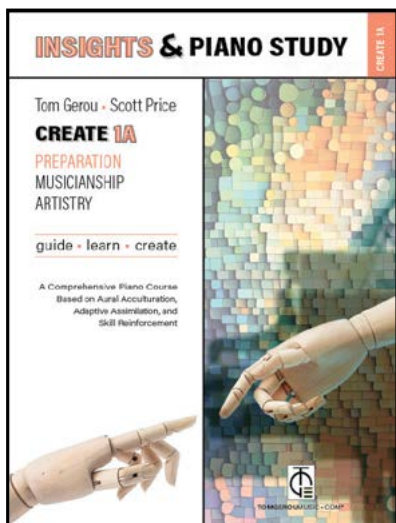
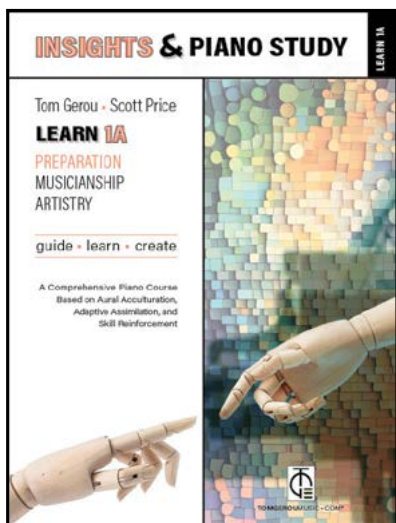
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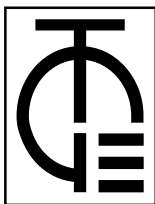
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- RCM Student, Maya Krishnan