

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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ON SE RASSEMBLE

Le réconfort par
la musique

BRANCHING OUT

Le réconfort par la musique

La musique a le pouvoir de soulager et de réconforter dans les circonstances les plus difficiles. Nous pensons aider nos élèves à mieux saisir la nécessité de faire preuve de compassion et à trouver des moyens de renforcer notre énergie.

Dés 2025, "On se rassemble" et "Branching Out" seront tirés au hasard parmi les associations provinciales après le 31 mars 2022.

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CANADA MUSIC WEEK

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Deadline
November 15, 2026

CFMFTA is calling all student artists to submit their artwork to be displayed on the 2027 Canada Music Week Poster! Artwork must be an original work of the student, studying with a current CFMFTA member and will be open to all students aged 13 and under. The theme for this year is **My Music Hero**. Visit cfmta.org for more details or email Carol Ottem-Wilson: carol@cfmta.org

STUDENT COMPOSER COMPETITION

CANADIAN FEDERATION OF
MUSIC TEACHERS ASSOCIATIONS
FÉDÉRATION CANADIENNE DES
ASSOCIATIONS DE PROFESSEURS DE MUSIQUE



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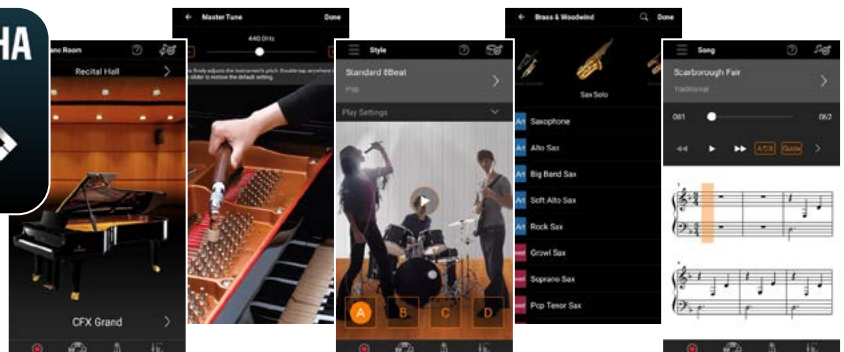


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PUBLICATION INFORMATION

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TEACHERS' ASSOCIATIONS / FÉDÉRATION CANADIENNE
DES ASSOCIATIONS DES PROFESSEURS DE MUSIQUE

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Le professeur de musique canadien

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Winter (Hiver) Edition 2027

- Publication: January 2027
- Submission Deadline: December 1, 2026

Spring (Printemps) Edition 2027

- Publication: May 2027
- Submission Deadline: April 1, 2027

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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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OR

By going online and ordering a subscription.

www.cfmta.org

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Marlaine Osgood



Happy Spring Greetings!

Teaching music brings great joy. We hear our students grow in their musicality and guide them in making their own musical decisions. As one of my pedagogy teachers said, we teach to put ourselves out of a job. Part of their musical journey involves preparing them for recitals, music festivals and exam preparation. One of the non-competitive programs the CFMTA provides to give our students experience in making music is Branching Out. Although Branching Out **“Music Making a Difference”** events have recently concluded, look for next season’s event with the theme **“Music as Solace.”** This event is not only for our students, but is also a terrific way to reach out to the community and potential members.

As summer approaches and we wind down our teaching, we have time to focus on our own learning. Connecting Canada Professional Development Days takes place over summer. This year, it is open to all interested people, so invite your colleagues to register and take in these fantastic professional development sessions.

This July, we say “farewell” to our longtime treasurer Lois Kerr. Lois has diligently cared for our finances for 11 years and patiently guided each new president through the finances. We’ll miss her quiet voice and thoughtful comments. We wish her well in retirement.

This is my final message as President. The past two years flew by. I enjoyed meeting and connecting with members. Thank you to SRMTA and ARMTA executives for inviting me to their conferences. The CFMTA conference in Montreal also gave me an opportunity to visit with members and introduce our new Honorary President, Peggy L’Hoir.

One of the president’s duties is to represent the CFMTA at the MTNA conference, maintaining and deepening the collegial relationship between our sister organizations. In March, I went to Chicago, connected with the MTNA executive and state presidents, and shared musical experiences with our American friends and colleagues. I also had the opportunity to meet and foster our relationship with Jennifer Snow from The Frances Clark Center and Janet Lopinski from RCM.

Barbara Siemens will be taking over as President in July. With her experience with BCRMTA, and the time she spent as 2nd and 1st CFMTA Vice-president, I know we’ll be in good hands.

Happy teaching!



Marlaine Osgood and Laura Liu at MTNA 2026

Joyeuses salutations printanières !

Enseigner la musique est une source de joie profonde. Nous accompagnons nos élèves dans l'affirmation de leur musicalité et les guidons dans leurs propres choix artistiques. Comme l'un de mes professeurs de pédagogie aimait le dire en plaisantant, nous enseignons pour que nos élèves finissent par ne plus avoir besoin de nous.

Une étape importante de leur parcours musical consiste à se préparer aux récitals, aux festivals et aux examens. Parmi les programmes non compétitifs que la FCAPM propose pour enrichir leur expérience, on retrouve « On se rassemble ». Les activités « **La musique qui fait une différence** » viennent tout juste de se conclure. L'événement de la prochaine saison aura pour thème « **Du réconfort dans la musique** ». Cette initiative ne s'adresse pas seulement à nos élèves : c'est aussi une excellente occasion de rejoindre la communauté et de faire connaître notre association à de futurs membres.

À l'approche de l'été, alors que notre année d'enseignement tire à sa fin, nous disposons de davantage de temps pour nourrir notre propre apprentissage. Les Journées de perfectionnement professionnel « Connectons le Canada » auront lieu durant la période estivale. Cette année, elles sont ouvertes à toute personne intéressée : invitez vos collègues à vous inscrire et à profiter de ces remarquables séances de formation.

En juillet, nous ferons nos adieux à notre trésorière de longue date, Lois Kerr. Depuis onze ans, Lois veille avec rigueur sur nos finances et accompagne patiemment chaque nouveau président

à se repérer dans la gestion financière. Sa voix douce et ses commentaires réfléchis nous manqueront. Nous lui souhaitons une retraite des plus sereines.

Voici mon dernier message en tant que présidente. Ces deux années ont filé à toute vitesse. J'ai eu grand plaisir à rencontrer et à échanger avec nos membres. Merci aux exécutifs de la SRMTA et de l'ARMTA pour leurs invitations à leurs congrès. Le congrès de la FCAPM à Montréal m'a également permis de rencontrer plusieurs d'entre vous et de présenter notre nouvelle présidente honoraire, Peggy L'Hoir.

L'une des responsabilités de la présidence consiste à représenter la FCAPM au congrès de la MTNA, afin de maintenir et renforcer les liens qui nous unissent à notre organisation sœur. En mars, je me suis rendue à Chicago, où j'ai rencontré l'exécutif de la MTNA et les présidents des associations locales de la MTNA, et partagé des moments musicaux avec nos collègues et amis américains. J'ai aussi eu l'occasion de consolider nos relations avec Jennifer Snow du Frances Clark Center et Janet Lopinski du RCM.

En juillet, Barbara Siemens prendra la relève à la présidence. Forte de son expérience au sein de la BCRMTA et de son mandat comme 2e puis 1re vice présidente de la FCAPM, je sais que notre organisation sera entre de très bonnes mains.

Bonne fin d'année scolaire, et bon enseignement !



Dr. Kevin Chance and Marlane Osgood



*Left to Right: Marlane Osgood,
Dr. Janet Lopinski, and Dr. Jennifer Snow*



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

Dina Pollock



Hi Everyone,

A teaching year goes so quickly, and yet, so much gets done with our students. We just have festivals, exams and recitals left to complete. Each year, the students succeed, this is why we keep doing this job. To see the joy on their faces when they have done well. We are truly blessed to have chosen this profession.

To work:

Magazine - There are two amazing articles included in this issue. To the authors, the professional development committee for all the work that goes into getting them ready for the magazine,

THANK YOU.

Please enjoy the book reviews. I should mention, publishers are moving towards digital music. It is cheaper to print, and there are no mailing costs. If you would like to review a digital book, please let me know - editor@cfmta.org.

FYI - Digital books do come with licences.

Website - Programs and posters have been updated and posted on the 'Members only' page. If you have any concerns, please send me an email:

webmaster@cfmta.org

Have a great spring.

Dina



Connecting Canada 2026
Professional Development

Branching Out 2027

Canada Music Week
Art Poster Competition

Student Composer
Competition 2026

Canada Music Week

2026 CFMTA MEETINGS

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

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

Annual General Meeting for all Members: **July 2, 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 annuelle du conseil de direction : **2 - 3 juillet 2026**, réunion virtuelle via Zoom

Assemblée générale annuelle pour tous les membres : **2 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





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- 30 minute LIVE presentation at a time determined by the committee (July 6 - 27)
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- Please submit a brief description of your product or topic for committee approval

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- Shoutout in social media posts
- Recognition on the event schedule platform (Crowdcast)
- Includes General Advertising

GENERAL ADVERTISEMENT - \$50

You will receive:

- Logo & website listing on an advertising collage page at beginning & end of every session
- Social Media collage promo post
- Recognition on the event platform (Crowdcast)

Limited number of advertising spots available

All submissions will be subject to Committee approval

Submit here - <https://tinyurl.com/cc-supporter>

Event - <https://www.cfmta.org/en/connecting-canada-2026/>





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JULY 6 - TECHNIQUE & MUSICIANSHIP WEEK

Ian Campbell

*From Theory to Creative Practice:
Teaching Harmony Through Improvisation and Composition*

Nita Pelletier & Joyce Janzen

Easy Improv at the Piano

Xun "Richard" Xu

*A Frog-First Approach to Ševčík Op. 3:
Developing Reliable Bow Control*

Jarred Dunn

*Progressive Etudes:
Imagination and Integration*

Nicole Chan

It Can be Sung: Italian Lyric Diction for Cantonese Singers



JULY 13 - TECHNOLOGY WEEK

Chee Hyeon Choi

*Navigating AI in Piano Pedagogy:
Challenges, Possibilities, and Purpose*

Dina Pollock

Digital Music

Diana Dumlavwalla & Molly Morrison

*"Modern Family":
How to Navigate Teaching in Today's Society*

JULY 20 - STUDIO BUSINESS WEEK

Anne Marie McIntyre

*From Burnout to Sustainable Joy:
Embodied Studio Business Transformation for Music Teachers*

Barbara Levorson

Making a Living as a Music Educator

Brendan Jacklin

The Limitations of Once-A-Week Lessons

JULY 27 - PEDAGOGY WEEK

Helena Aung

*From the Gym to the Keyboard Lab:
Rethinking Group Piano through Engagement and Spiral Learning*

Merlin Thompson

Repertoire Review/Refinement: Lessons from the Language Learning Model

Erin Parkes, Jeff Sabo, Olivia Adams

*Beyond Accommodations:
Taking a Positive Approach to Teaching Neurodivergent Students*





Be part of our Team! / Raites partie de notre équipe !

Treasurer

Trésorier

Treasurer

Description

The CFMTA is seeking a person for the Position of Treasurer, commencing August 1st, 2026.

This position is responsible for overseeing the financial operations, policies, and investments of the Federation in the capacity of Treasurer, as stipulated in the Policies and Procedures Manual 2025-2026 on the CFMTA website.

What to Expect

The Treasurer shall be a non-voting Officer of the CFMTA, to be selected and directed by the Board of Directors.

Hours are flexible, and will average 40 hours a month, but will vary from month to month, depending on the timing of programs, events and activities of the Association

Agree to a Police Criminal Records check before assuming the position.

Salary Expectations

There will be a paid transition period from May 1 to August 1 2026.

A paid monthly salary will start on August 1st, 2026, to be contracted at the rate of \$14,000.00 per annum.

<https://www.cfmta.org/en/positions-available/>

Trésorier

Description

La FCAPM est à la recherche d'une personne pour occuper le poste de trésorier, à compter du 1er août 2026.

Ce poste consiste à superviser les opérations financières, les politiques et les investissements de la Fédération, conformément au Manuel des politiques et procédures 2025-2026 disponible sur le site de la FCAPM.

Renseignements sur le poste

La fonction de trésorier, exercée sans droit de vote, est attribuée et encadrée par le Conseil d'administration.

L'horaire est flexible et représente en moyenne 40 heures par mois, avec des variations selon les programmes, événements et activités de l'Association.

Une vérification des antécédents criminels est requise avant l'entrée en fonction.

Rémunération

Une période de transition rémunérée est prévue du 1er mai au 1er août 2026.

Le salaire mensuel débutera le 1er août 2026, au taux annuel de 14 000,00 \$.

<https://www.cfmta.org/fr/postes-offerts/>

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Translation Chair

Concours d'essai littéraire
Perfectionnement professionnel
Financement des programmes et demandes de subvention
Relations publiques et marketing
Traduction

Essay Competition Chair

In coordination with the Committee, the chair organizes the competition each year and oversees the maintenance of the listing on the website.

Professional Development Chair

In coordination with the Committee, the chair promotes professional development opportunities and oversees the Video Resource Library.

Program Funding and Grant Applications Chair

In coordination with the Committee, the chair explores options for funding via Government of Canada programs, national corporations through their charitable programs, and private donations from individuals, businesses, or corporations.

Public Relations & Marketing Chair

The chair maintains relations with music organizations/institutions and explores options for expanding the visibility of the CFMTA/FCAPM.

Translation Chair

The bi-lingual chair acts as a liaison between the CFMTA/FCAPM and the translator, oversees the maintenance of the French portion of the CFMTA/FCAPM website, and guides projects, as necessary.

Terms are two years starting July 2026.

Full details on each position are available in the Policies and Procedures Manual at CFMTA.org in the Members Only Section.

Contact - 1stvicepresident@cfmta.org

Concours d'essai littéraire

Responsabilités : organiser le concours chaque année en coordination avec le Comité et superviser la mise à jour de la liste sur le site internet.

Perfectionnement professionnel

Responsabilités : promouvoir les activités de perfectionnement en coordination avec le Comité et superviser la Bibliothèque de ressources vidéo.

Financement des programmes et demandes de subvention

Responsabilités : examiner les possibilités de financement offertes par les programmes du gouvernement du Canada, par les entreprises nationales dans le cadre de leurs programmes de bienfaisance, ainsi que par les dons privés d'individus, d'entreprises ou de sociétés, en coordination avec le Comité.

Relations publiques et marketing

Responsabilités : entretenir les liens avec les organisations et institutions musicales et explorer les moyens d'accroître la visibilité de la CFMTA/FCAPM.

Traduction

Cette fonction nécessite une personne bilingue.
Responsabilités : servir de lien entre la CFMTA/FCAPM et le traducteur, superviser la section française du site internet et orienter les projets selon les besoins.

Les mandats sont de deux ans et débutent en juillet 2026

Toutes les informations sur chaque poste se trouvent dans le Manuel des politiques et procédures sur CFMTA.org, dans la section Réserve aux membres.

Contact : 1stvicepresident@cfmta.org





Call for **Compositions** 2026 - Results

Submitted by Carol Ditner-Wilson and CMW Committee

It is my pleasure to announce the winners of the 2026 CFMTA Call for Compositions.

Distinguished adjudicators Owen Bloomfield, Ian Campbell, and Cindy Thong, put their heads together and made their decisions while taking into account the appropriateness for the grade level, the effectiveness of the score, and the FUN factor for the student.

Thanks to all the composers who submitted entries, your hard work is acknowledged and appreciated.

C'est avec joie que je vous annonce les lauréats de l'Appel à compositions 2026 de la FCAPM.

Nos juges invités, Owen Bloomfield, Ian Campbell, et Cindy Thong, qui ont uni leurs expertises pour rendre leur verdict, ont tenu compte de la pertinence pour le niveau, la qualité de l'écriture musicale, ainsi que de l'attrait ludique pour l'élève.

Merci à tous les compositeurs et compositrices qui ont soumis une œuvre — votre travail est reconnu et grandement apprécié.

Instrumental with Accompaniment Grade 3-4

Firestorm Steed Gloria Chu, Calgary AB

Instrumental with Accompaniment Grade 5-6

Shadow Chase Gloria Chu, Calgary, AB

Piano/Harp Grade 3-4

The Groovy Goblin Janet Correia, ON

Piano/Harp Grade 5-6

A Peaceful Piece Michalis Andronikou, AB

Vocal with Accompaniment Grade 3-4

Is the Moon Tired? Janet Correia, ON

Vocal with Accompaniment Grade 5-6

A Life I Choose Gloria Chu, Calgary AB

To download the complete pieces

<https://www.cfmta.org/en/call-for-composition-2026/>

Instrumental with Accompaniment Grade 3-4

Firestorm Steed

Gloria Chu, Calgary AB

Instrumental with Accompaniment Grade 5-6

Shadow Chase

Gloria Chu, Calgary, AB

Vocal with Accompaniment Grade 5-6

A Life I Choose

Gloria Chu, Calgary AB



Gloria Chu is an award winning composer, educator, speaker, and performer who brings joy and excellence to every facet of her work. Her compositions for chamber ensemble, violin, cello, and piano have been celebrated for their expressive depth and lyrical beauty which “transports [the audience] into a heavenly world.” Her pedagogical works have been selected for the Alliance for Canadian New Music Projects Contemporary Showcase syllabus, reflecting her dedication to enriching contemporary music education. Gloria’s compositions have earned numerous distinctions, including the World Melody Music Competition Award, First Place at the USA Modern and Contemporary Competition, the Canadian Folk Song Arrangement Prize, six awards from the Alberta Piano Teachers’ Association Creative Music Writing Competition, and First Place in the Provincial Alberta Registered Music Teachers’ Association Student Composition Competition. Gloria holds three master’s degrees: MA in Piano (Ottawa), MA in Strings (Chichester) and is

currently pursuing an MA in Voice Pedagogy (Wales). Recognized for her outstanding contributions to music education, Gloria has received the Steinway & Sons Top Teacher Award and the Royal Conservatory of Music (RCM) Teacher of Distinction Award. Her students, inspired by her nurturing and joyful approach to teaching, have collectively earned 22 RCM Regional Gold Medals - the highest mark in their regions - across Canada and the United States in piano, voice, and violin. She is also a respected member of the RCM College of Examiners. Gloria is a sought after speaker and has presented at local, provincial, and national conferences. Through her innovative teaching methods and pedagogical compositions, Gloria strives to empower today’s learners to express their unique voices with confidence, both in music and in life. www.gloriachumusic.com

Shadow Chase

Gloria Chu

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Firestorm Steed

Gloria Chu

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A Life I Choose

Words and Music by
Gloria Chu

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Call for **Compositions** 2026 - Results

Piano/Harp Grade 3-4

The Groovy Goblin Janet Correia, ON

Vocal with Accompaniment Grade 3-4

Is the Moon Tired? Janet Correia, ON

Janet Correia is an active musician with 25+ years of experience in collaborative accompanying, teaching, choral singing and conducting. Janet serves as Music Director at St. Luke's Anglican Church Palermo and maintains a full private piano studio in Oakville. She is the Collaborative Pianist with Myriad Ensemble in Burlington, and previously held the role of Collaborative Pianist and Associate Conductor with the Oakville Choir for Children & Youth. She is currently on the board of the Rotary Burlington Music Festival Legacy Fund. Janet holds a Bachelor of Music and a Bachelor of Education from U of T. Other credentials include a Licentiate Diploma in Piano Performance and an Artist-Teacher Diploma from the Glenn Gould Professional School (RCM) specializing in Piano Performance and Piano Pedagogy, in addition to earning both A.R.C.T. diplomas from the Royal Conservatory of Music. Beyond her professional pursuits, she enjoys composing, acrylic painting, pottery and gardening.



The Groovy Goblin

Lively ♩ = 120 Swing Eighths Janet Correia

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Is the Moon Tired?

Christina Rosetti for Voice and Piano Janet Correia

♩ = 46

Copyright © 2001 by Janet Correia

Piano/Harp Grade 5-6

A Peaceful Piece

Michalis Andronikou, AB

Michalis Andronikou is a composer and musicologist currently residing in Calgary, AB. He holds a PhD in composition from the University of Calgary. He received his Bachelor's and Integrated Master's degrees in musicology from the Department of Music Studies, University of Athens, Greece. He has a Diploma in Classical Guitar, Clarinet and Music Theory from the Trinity College and the Royal Academy of Music, and a Diploma in Byzantine Music from the Argyroupolis Municipal Conservatory. Michalis gained credentials in Harmony, Counterpoint, Fugue, and Music Composition (with Theodore Antoniou) from the Hellenic Conservatory. Moreover, he has studied Greek folk instruments such as lute, tamboura and bouzouki. Michalis has composed music for small and large ensembles, theatre plays, art exhibits, movies, and songs. Nine CDs with his works have been released since 2003, and his scores are published by various publishers around the world.



Score

A Peaceful Piece

for Adia

Michalis Andronikou

Andante espressivo (♩ = 72)

Michalis Andronikou © 2022





Upcoming Programs & Competitions

À venir : Programmes et concours

- Branching Out / On se rassemble

Branching Out / On se rassemble 2026 - 2027

Music as Solace / Le réconfort par la musique

Music as Solace

Music has the power to heal and comfort in the most difficult of circumstances; we can help our students grow in their understanding of the need for compassion and ways in which we revitalize our energy. With Music as Solace, we can encourage our students to play concerts to provide comfort and restore people's, and their own, well-being.

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- Public spaces such as libraries, city hall, parks, palliative care
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Applications are to be submitted online at www.cfmta.org and must include a write-up of the event, a photo, and a completed photo release form. The deadline for submissions is March 31, 2027.

For more information: Heather Fyffe admin@cfmta.org

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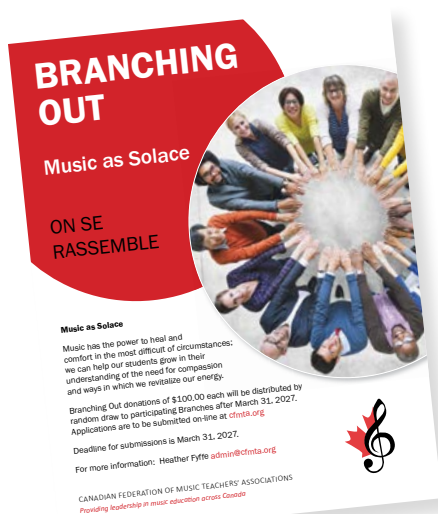
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Les candidatures devront être soumises en ligne à www.cfmta.org et inclure une description de l'événement, une photo et un formulaire de consentement pour la diffusion de la photo. La date limite des soumissions est le 31 mars 2027.

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À venir : Programmes et concours

- Call for Compositions / Appel à compositions
- Essay Competition / Concours national d'essai littéraire
- Student Composer Competition - Adjudicator

Call for Compositions 2027

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.

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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

Appel à compositions 2027

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.

La FCAPM recherche des œuvres originales et inédites aux niveaux suivants et avec les critères suivants : SERONT JOUÉES

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Concours national d'essai littéraire

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



Student Composer Competition Adjudicator



Clark Ross is a Venezuelan-born Canadian composer and professor of composition and theory at Memorial University of Newfoundland. "Last Dance," nominated for a 2011 Juno Award for "Classical Composition of the Year," has been called "haunting and beautiful" by pianist Jon Kimura Parker, and was recorded on a 2010 Centrediscs CD called *Piano Atlantica* by pianist Barbara Pritchard, as well as on a 2000 CD (*Bookends in Time*) by the late Kristina Szutor, who commissioned the work. "Lamentations," for solo cello, recorded by Vernon Regehr, won the 2014 East-Coast Award for Classical Composition.

His works have been performed in England, Ireland, Israel, Japan, the United States, and across Canada. Guitarist Daniel Bolshoy performed Ross's *McGillicuddy's Rant* over 70 times on three continents and released a CD of the same name in 2008. A 2012 CD by pianist Kristina Szutor, *Après Scarlatti* (Centaur), includes two Ross works inspired by Scarlatti, and *McGillicuddy's Rant* was also featured in a 2011 CD-release by Canadian guitarist Sylvie Proulx. An avid writer, he contributed a chapter to: "Weinzweig — Essays on His Life and Music" (WLU Press, 2011) and has written over 200 posts for his Music Composition Blog. He also has written a comprehensive manual on 16th-Century Counterpoint. Clark is the founder and former Artistic Director of the annual *Newfound Music Festival* (St. John's), and was a founding member and later President of Toronto's *Continuum Contemporary Music*.



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- Memorial Pedagogy Award / Prix commémoratif de pédagogie
- The Certificate of Recognition for Professional Achievement / Certificat national de reconnaissance d'adhésion
- National Multidiscipline Competition / Concours national multidisciplinaire

Memorial Pedagogy Award

The Memorial Pedagogy Award was initiated upon the passing of Robert Pounder, the first honorary President of CFMTA from 1975 to 1996. It is awarded annually by the CFMTA to the applicant receiving the highest mark in an Associate Diploma Level Pedagogy Exam from a national based teaching institution which offers exams in every province/territory. The award is a \$500 scholarship and a registration to the next CFMTA Connecting Canada PD Virtual Event.

For more information:

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

Prix commémoratif de pédagogie

Le Prix commémoratif de pédagogie a été instauré lors du décès de Robert Pounder, premier président honoraire de la FCAPM, de 1975 à 1996. La FCAPM octroie ce prix annuel au candidat qui reçoit la plus haute note à l'examen écrit de pédagogie de diplôme d'associé d'une institution d'enseignement de niveau national offrant des examens dans toutes les provinces et territoires. Le prix se compose d'une bourse de 500 \$ et d'une inscription à la prochaine séance pédagogique virtuelle de "Connectons le Canada".

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The applicants for the recognition certificates will be required to complete an "Online Documentation of Professionalism". The certificates will be issued by the CFMTA/FCAPM Secretary upon vetting by the Professional Development & Research Chair. The certificate can be renewed every two years.

For more information:

<https://www.cfmta.org/en/cfmta-certificate-of-certification/>

National Multidiscipline Competition

Online Application Deadline - March 1, 2027
Wolfville, Nova Scotia - July 12 - 16, 2027

The CFMTA/FCAPM 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

For more information:

<https://www.cfmta.org/en/multidiscipline-comp/>

Certificat national de reconnaissance d'adhésion

La FCAPM reconnaît qu'il arrive qu'au cours de sa carrière, un professeur de musique certifié transfère son adhésion d'une province ou d'un territoire à un autre. Ce professeur peut accumuler des éléments de reconnaissance tout en étant membre de plus d'une association, mais ne sera pas éligible pour la reconnaissance au sein de son association provinciale/territoriale.

Le Certificat national de reconnaissance des membres offre une reconnaissance à des professeurs de musique certifiés de longue date qui sont membres en règle. Les certificats peuvent être demandés après un total de 20 ans d'adhésion et peuvent être redemandés tous les dix ans par la suite.

Pour plus d'informations :

<https://www.cfmta.org/fr/certificat-national-de-reconnaissance-dadhesion/>

Concours national multidisciplinaire

Date limite d'inscription : 1^{er} mars 2027
Wolfville, Nouvelle-Écosse 12 - 16 juillet, 2027

Le concours national multidisciplinaire de la CFMTA/FCAPM est ouvert aux personnes répondant aux critères suivants :

- Détenir la citoyenneté canadienne ou un statut légal de résidence au Canada
- Pour les disciplines instrumentales, ne pas avoir atteint son 25^e anniversaire au 1^{er} janvier 2027
- Pour les disciplines vocales, ne pas avoir atteint son 33^e anniversaire au 1^{er} janvier 2027
- Être inscrit auprès d'un membre en règle de la CFMTA au moment de l'inscription et du concours
- Ne jamais avoir reçu de premier prix à un concours national de la FCAPM

Pour plus d'informations :

<https://www.cfmta.org/fr/concours-national-multidisciplinaire/>





The Commonplaces of Teaching School Music

by Dr. Tom Dust

Abstract

Curriculum theorist Joseph J. Schwab (1973) identified four components of a quality educational experience which he named the “commonplaces” of education. Schwab maintained that the commonplaces of teacher, student, subject content, and milieu are inter-related and must function together in order to provide an excellent educational experience for the teacher, the student(s), and the broader community. Examining each commonplace through the lens of teaching school music, accompanied by the reflection of a group of student music teachers, indicated that the commonplaces are indeed intertwined and cannot be separated when fostering an excellent educational experience for the teacher, student(s), and community.

Keywords: Schwab, commonplaces, teacher, student, milieu, PCK

The Commonplaces of Teaching School Music

Curriculum theorist Joseph J. Schwab (1973) proposed that there are four elements to which an educator must attend in order to achieve excellence in teaching and learning. Schwab referred to the four elements as the “commonplaces” of education and maintained that they are of equal importance and must be balanced as they do not exist in isolation from one another. The Teacher, the Student(s), the Subject Matter, and the Milieu or the context of the educational experience, are Schwab’s commonplaces of education. What is the meaning and significance of the commonplaces when considered in the specific educational activity of teaching school music, whether it be instrumental, choral, or general?

The Teacher

The knowledge and skills of the teacher are paramount to the activity of teaching music. In addition to general educational knowledge and knowledge of music, the music teacher must possess strong pedagogical content knowledge (PCK). Pedagogical content knowledge is the overlap of general educational knowledge with knowledge of the art of music and constitutes the body of educational knowledge unique to teaching music. It is reasonable to postulate that an increase in either or both of general educational knowledge and music knowledge would result in an increase in the overlap, or the area of PCK. School music teachers who continue to develop both their knowledge of general educational principles and of music are likely to expand their pedagogical content knowledge and therefore be more effective teachers.

In addition to declarative content knowledge, music teachers must possess procedural knowledge and skills specific to teaching music. Effective music teachers have procedural knowledge and skills in classroom organization and classroom management. While teachers of all subjects require organization and management skills, music teachers must be able to adapt general principles to a teaching space that is often less structured than the regular classroom in that the students are not confined to desks or work pods. Music teachers must also have procedural skills in the areas of conducting and sound production on various instruments, including standard band instruments, Orff instruments, string instruments, keyboard instruments, and the voice. Instrumental music teachers also benefit from procedural knowledge of basic instrument maintenance and repair.

Effective school music teachers must display personal and interpersonal qualities that are foundational to establishing and maintaining a strong school music program. Work ethic; patience and perseverance; growth mindset (Dweck, 2006); high standards for both music achievement and student behavior; a consistent manner and emotional stability; organizational ability; tact when conversing with administrators, parents, and students; and good time management are all attributes that enable the ensemble teacher to establish and maintain an excellent educational experience.



The Student(s)

Music teachers must consider not just what they teach, but also who they teach. The age of students; their personalities; their musical background; what they will find easy, or difficult; their readiness to learn; and the musical aspirations of the students must all be considered. Music teachers must consider and support students with special needs, including the gifted and talented, all who benefit from instruction differentiated according to their unique needs.

An excellent teacher would not teach a college-level ensemble and a middle school ensemble the same way, that is, would disregard the differing musical backgrounds, maturity level, and physical development of the students. Students in an arts magnet school who may contemplate music as a career might be tutored differently than students in a sports magnet school who are looking for an enrichment experience as part of their educational journey. Excellent music teachers recognize and teach to self-regulated students with mastery goals as well as those who require extrinsic motivation as they strive for performance goals (Katz-Vago & Benita, 2024).

The Subject Matter

The scope and sequence of the subject matter (music) is found in the curriculum documents issued by the educational jurisdiction. Curriculum theorists differentiate between the curriculum as planned and the lived curriculum—the difference between what is written in the curriculum document and the experience of those engaged with the curriculum (Aoki, 1986). How each music teacher delivers the official curriculum through instructional choices, repertoire selection, and relationship to students determines the curriculum as lived by each student. In this regard, teachers become the “gate keepers” of curriculum (Thornton, 2001).

Additionally, excellent music teachers are mindful of the “hidden curriculum” (Jackson, 1968) of music class, those extra-musical things that are learned through group participation and personal interaction with the art of music. Personal attributes such as responsibility, punctuality, work ethic, social cohesion, attentiveness, and respect are examples of virtues learned through music class that help students reach their potential as persons and members of society, as well as being better musicians and students. ▶

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The Commonplaces of Teaching School Music - cont.

The Milieu

The milieu or context of the educational experience is an important consideration for music teachers. The focus and goals of education as established by the school jurisdiction and the on-site school community must be balanced with the desires and goals of the students and the music teacher. The financial resources, ethnicities, languages, histories, religions, and cultural norms/practices of the families in the school's catchment all must be considered by the music teacher. How many of the students have access to private music lessons? Is Christian religious music appropriate for the choir? Is there a dominant ethnic representation in the school and how does that culture interact with music (Goetze, 2000)? Music teachers must be aware of and sensitive to the milieu of their teaching as they structure individual lessons and guide the music program.

Reflection

Recently, I conducted a "callback" session for the senior class of music education majors at the midway point of their advanced professional term practicum. I suggested to the student teachers that we organize our shared remarks using Schwab's commonplaces. The first commonplace explored was "milieu." I asked the student teachers to share the context of their practicum placement—the school, the community, grades taught, and so on. It was immediately apparent that the student teachers were not able to separate milieu from the nature of their students, their own emotional response to the teaching, the particular ensembles taught, as well as any non-music subjects that were included in their teaching assignment. It was clear that Schwab's commonplaces intertwined and had to be considered together and not as unrelated components of the



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practicum experience. The students drew comparisons between their earlier practicum experience and the current. Differences from rural to urban settings; middle school to high school; socioeconomic status across various school locales; ethnic cultural, and religious differences in school communities; and self-reliant learners to those needing external motivators were all topics of interest.

Many of the student teachers expressed concern and surprise at how the difference in practicum placements had affected them emotionally and, on occasion, caused “imposter syndrome” as they doubted their ability to cope with the specific complement of commonplaces in their practicum placement. At the conclusion of the callback session, we all agreed that Schwab’s commonplaces of teacher, student, subject, and milieu had to be considered together and that the best teaching and learning situations reflected a compromise and balance of the commonplaces.

Summary and Conclusion

Schwab maintains that the four commonplaces have to be considered together and must be balanced in order to achieve excellent teaching and learning (1973). If a teacher champions or diminishes any of the commonplaces in relation to the others, an imbalance occurs and education suffers. School music teachers must have knowledge of general educational principles, knowledge of the art of music, and possess pedagogical content knowledge in music. School music teachers must consider both what they teach and who they teach as they deliver the curriculum, resulting in a personal “curriculum as lived” for all involved. School music teachers who recognize and acknowledge the context in which they teach and employ the art of compromise based on informed professional judgement, are able to structure lessons and a school music program that is relevant and valued by students, families, school administrators, and the broader community in which they teach. ✱

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Dr. Tom Dust is Professor of Secondary Music Education at the University of Alberta where he teaches undergraduate and graduate courses in music curriculum and instruction as well as general educational methods. In addition to classroom teaching, Tom directs the University of Alberta Green and Gold Jazz Bands, the University of Alberta Convocation Band [American Federation of Musicians of United States and Canada, local 390], and is founder and director of the University of Alberta Marching Band. Tom is active as a professional trumpeter, conductor, festival adjudicator, and guest speaker.





Body Awareness and Movement Training in Piano Performance

by Xinhao Sun

For pianists, exceptional performance depends not only on finger dexterity, but also on the coordinated use of the entire body. Efficient engagement of different body parts facilitates the shaping of smooth musical phrases and creates expressive tone quality. It also helps prevent the overuse of individual muscle groups, thereby reducing the risk of injury.

Guiding students to perceive, understand, and effectively utilize the power of various body parts has become a vital component of piano pedagogy. In this article I will explore bodily awareness and its practical application in piano playing from two perspectives. First, I will discuss the functioning of the primary body parts, helping performers gain a clearer understanding of their physical structure and capabilities. Then I will describe how targeted physical exercises can enhance the perception and control of movement and force in different areas of the body, improving fluency and expressive capacity in performance.

The Structure and Function of the Main Body Parts:

1. Hands, Arms, and Shoulders: Coordination and Power Transfer

In piano performance, the hands are consistently the focal point of attention. The factors that influence hand performance involve the interplay of three major systems: muscles, nerves, and tendons. Muscles serve as the primary source of power, driving the fingers to execute various movements. Nerves coordinate relaxation and tension, as well as controlling precise movement. Tendons connect muscles to bones and to each other, efficiently transmitting muscular force to the fingers. Due to the natural anatomical structure of the human body, each finger varies in terms of flexibility and independence. The thumb possesses the greatest independence, owing to its unique anatomical connection and dedicated muscle groups and nerve control. The index finger has relatively independent muscular and tendinous support, enabling it to perform more refined and isolated movements. The middle finger maintains a degree of is functionally linked to the ring finger through shared tendons. The ring finger is structurally the weakest and usually requires coordinated movement with the middle and little fingers.

Interestingly, despite its small size, the little finger has its own lateral muscular support, making it more flexible than the ring finger in certain situations.¹

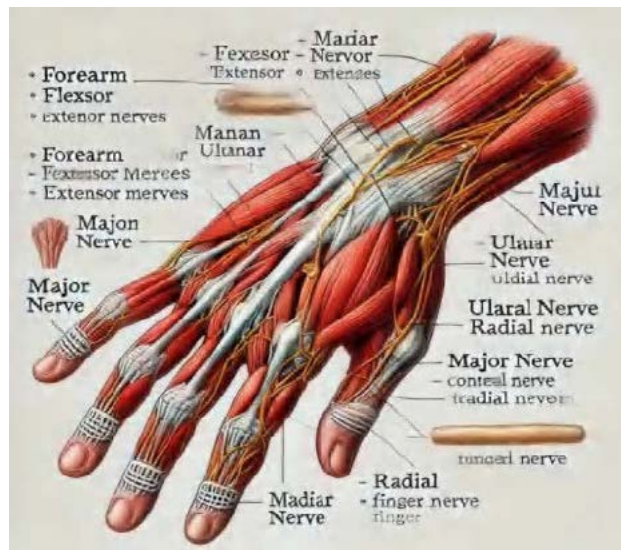


Figure 1. Illustration of hand anatomy in piano performance. Generated by ChatGPT using OpenAI's image generation tools (2025).

As a bridge between the hands and the muscles in the back, the arms play a vital role in piano performance. Relying solely on finger strength often proves insufficient in complex or technically demanding sections. The essence of effective performance lies in fully engaging the strength of the arms, using the natural transfer of arm weight to enhance the efficiency and ease of finger movements. The shoulders, as the central hub of upper limb movement, directly affect the freedom and flexibility of the arms. Only when the shoulders are fully relaxed can the arms move freely, ensuring that finger motion remains unrestricted. Moreover, maintaining a relaxed and well-aligned shoulder posture helps to activate the chest and back muscles in a coordinated way, making the overall performance process more effortless and natural. This approach also helps prevent excessive tension or fatigue that may arise from isolated or improper muscular effort.²

¹ Ernest T. Jones, *Piano Playing and the Mechanism of the Hand*, Music and the Motor Mechanism (unpublished manuscript, accessed May 2, 2025)

² György Sándor, *On Piano Playing: Motion, Sound, and Expression* (New York: Schirmer Books, 1981), 22.

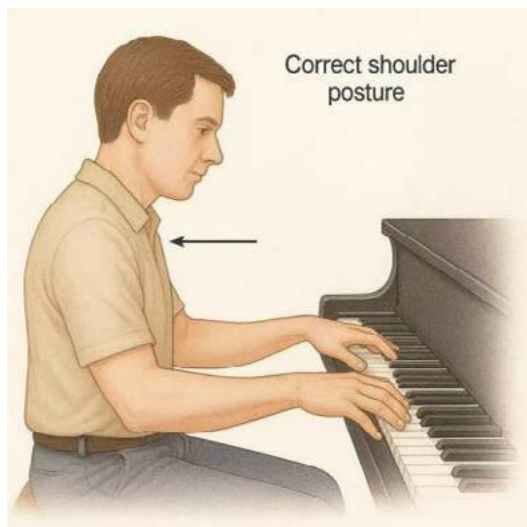


Figure 2. Illustration of correct shoulder posture. Generated by ChatGPT using OpenAIs image generation tools (2025).

2. Sitz Bones Support and Sitting Balance

The sitz bones play a crucial yet often overlooked role in piano performance. The sitz bones are two bony protrusions located at the base of the pelvis, one on each side, and should be the primary points of contact and support when seated. Only when a pianist is firmly and evenly grounded on the sitz bones can the body maintain stable posture and balance, allowing the hands to move freely and enabling greater precision and control in playing. When performing large-scale passages or rapid movements, pianists often habitually rely solely on upper-body movement, neglecting the involvement of the lower body. This disrupts overall body balance, increases localized tension, and places unnecessary strain on the arms and shoulders, ultimately affecting both technique and the continuity of musical phrasing. By developing proper awareness and use of the sitz bones, pianists can achieve a more relaxed, aligned, and coordinated physical state, improving both technical efficiency and tone control, and supporting a more refined and expressive performance.

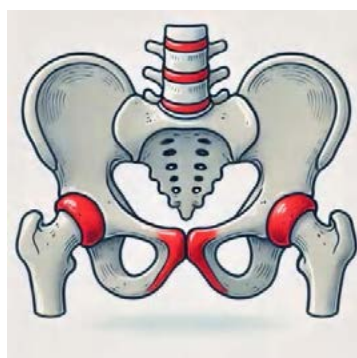


Figure 3. Illustration of Sitz bones. Generated by ChatGPT using OpenAIs image generation tools (2025).

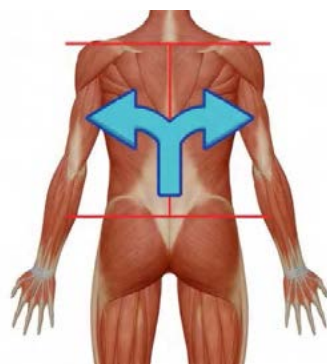


Figure 4. Illustration of Sitz bones. Generated by ChatGPT using OpenAIs image generation tools (2025).

3. Feet: Foundation and Force Transmission

In piano playing, many performers tend to associate the feet primarily with pedal usage, often overlooking their essential role in postural support and kinetic force transmission. In reality, the feet are not just tools for operating pedals — they are a key foundation for bodily stability and integrated movement. During performance, the feet anchor the body and provide a stable base for the upper body by interacting with the ground through reaction force. This force travels upward in sequence—from the soles of the feet through the calves, thighs, sit bones, spine, arms, and finally to the fingers—forming a complete and organic “closed loop” of power transmission. This system ensures physical balance, coordination, and efficiency throughout the performance. Moreover, subtle shifts and adjustments in foot positioning help the performer to adapt posture dynamically, maintain centered balance, and prevent unnecessary tension or instability caused by shifts in weight. Learning to effectively utilize the power and support of the feet is a vital prerequisite for achieving a high-quality, relaxed, and fluid performance.



Figure 5. Illustration of support of the feet. Generated by ChatGPT using OpenAIs image generation tools (2025).

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Body Awareness and Movement Training in Piano Performance - cont.

Exercises for Developing Body Perception and Control:

The following exercises are primarily inspired by the Dalcroze method, which originated from Émile Jaques-Dalcroze's reflections on and dissatisfaction with the traditional music education approaches of his time. He believed that music instruction then placed excessive emphasis on theoretical knowledge and technical training, while neglecting the intrinsic connection between the body, the senses, and music. In response, Dalcroze proposed an approach centered on experiential learning, encouraging students to develop a physical understanding of music, cultivate an inner sense of rhythm, awaken creativity, and express music more naturally and authentically. His method is built upon three core components: eurhythmics (body movement and rhythm), solfège (sight singing), and improvisation. The exercises introduced in this article are drawn mainly from the eurhythmics aspect of the Dalcroze approach. They aim to help performers become more aware of bodily energy and movement through specific physical exercises, and to integrate this awareness into performance practice for improved technical fluency and expressive control.³

1. Hands, Arms, and Shoulders

Hand exercises can generally be divided into two categories: those designed to enhance the awareness of relaxation and muscular activation, and those aimed at strengthening fingertip control.

- **Relaxation Exercise:** Let the hands hang naturally with the palms facing down, then gently shake the wrists so that the hands swing loosely. This helps the performer feel the release of muscular tension in the hands and wrists.
- **Strength and Coordination Exercises:**
 - Place all five fingers flat on a table. Lightly "tap" the table with each finger in turn, while keeping the other fingers relaxed and still. When tapping with the fourth finger, coordination with fingers 3 and 5 is required. This exercise improves finger independence and control.
 - Imitate a wave-like motion by playing the fingers from the little finger to the thumb sequentially, start from the slower tempo and gradually speed up, then reverse the direction.

Arm exercises aim to develop a better awareness of relaxation, activation, and energy transfer through the arms.

- Raise the arms forward to about shoulder height with relaxed elbows and wrists, then allow them to drop freely and completely relaxed. This helps performers experience the sensation of gravity and natural arm weight, promoting efficient energy use.
- Use the arms to trace simple shapes in the air, practicing along with the rhythm of a specific musical work. Through gestures like "pushing and pulling", students can feel the initiation point (the beginning of the movement) and the rebound point, where the movement changes direction. For example, in the opening of Beethoven's *Piano Sonata Op.10 No.1*, students can use forward "pushing" gestures on strong beats and soft "pulling" gestures during lighter passages. These motions help them physically experience the initiation and rebound of rhythmic energy. Gradually increasing speed reinforces kinesthetic awareness and enhances rhythmic precision in classical phrasing.⁴

Shoulder exercises are simpler but essential for building relaxation awareness.

- Slowly lift the shoulders upward, then gradually release them downward, coordinated with deep breathing or the rhythm of a musical phrase. For example, in Beethoven *Sonata Op. 13*, second movement, pianists can lift the shoulders with inhalation at the beginning of a phrase and gradually release them downward along with the music until the end of the phrase. This process helps the performer experience the transition from tension to release, enhances the shoulder's sensitivity to relaxation, and reinforces the understanding that in good piano technique, the shoulders should remain relaxed and not be lifted.

³ Lois Choksy et al., *Teaching Music in the Twenty-First Century*, 2nd ed. (Upper Saddle River, NJ: Pearson Prentice Hall, 2008).

⁴ Julia Schnebly-Black and Stephen F. Moore, *Rhythm: One on One: Dalcroze Activities in the Private Music Lesson* (Van Nuys, CA: Alfred Publishing, 2004), 36. ▶

2. Sitz Bones

To begin working with the sitz bones, it is essential to first locate them accurately. The sitz bones are two small bony points located at the base of the pelvis. They serve as the primary support points in a seated position, making direct contact with the seat surface. To find them, while standing, place your hands firmly on your gluteus muscles and slowly sit down on your hands—you'll feel two prominent bones pressing against your hands. These are your sitz bones.

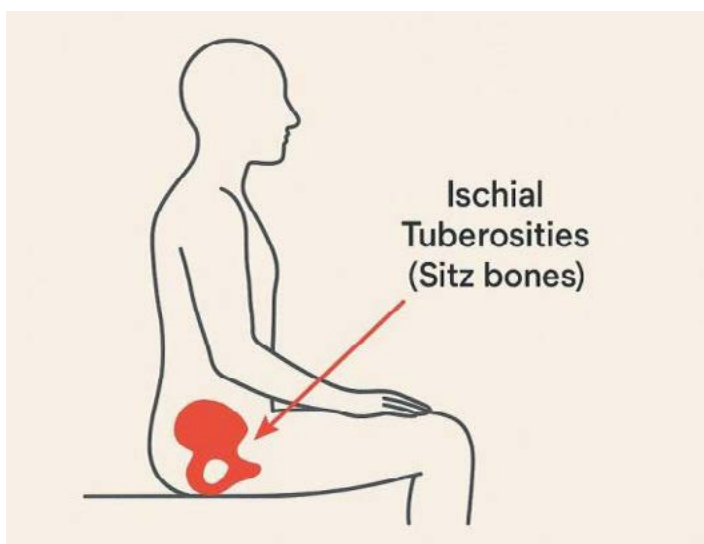


Figure 6. Illustration of Sitz bones. Generated by ChatGPT using OpenAI's image generation tools (2025).

Sitz bone exercises:

- **Postural Alignment:** Imagine a straight but flexible line extending upward from your sitz bones through your spine to the top of your head. Gently place your palms on your head to help feel a subtle sense of upward lift. This visualization and light pressure assist in establishing a vertical connection between the lower and upper body, promoting a posture that is both stable and powerful.

Movement Coordination: Maintain your sitz bones and shoulders on the same vertical plane. When initiating small shifts of weight from the pelvis, the shoulders should follow and remain synchronized with the movement. Begin by shifting in the four basic directions: left, right, forward, and backward. Once comfortable, incorporate diagonal movements, such as forward-left and forward-right, to enhance body coordination, core awareness, and sitting mobility.

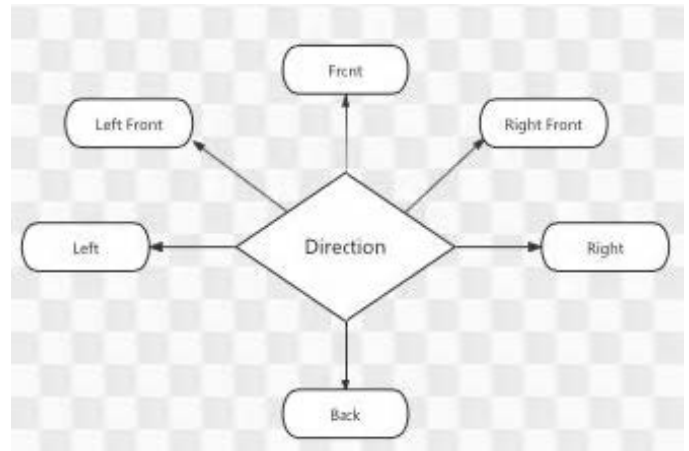


Figure 7. Author's own illustration.

3. Feet

Foot Exercises:

- **Standing Exercise:** Begin in a stationary standing position, gently shifting the body's center of gravity from the left foot to the right, moving back and forth like a pendulum. Music may be added to encourage natural swaying with the rhythm. This exercise helps to develop awareness of weight distribution and balance between both feet.
- **Seated Exercise:** While seated on the piano bench, bring attention to the contact between the feet and the floor. Support can be alternated through different parts of the foot—the inner edge, outer edge, ball, and heel—to observe how each point of contact influences overall posture and body response. Practicing experiment with different foot placements to enhance the sense of dynamic change between activation and release in the feet.
- **Breathing and Full-Body Connection: Breath** coordination can be integrated into footwork: inhalation corresponds to grounding or activation, while exhalation corresponds to release. Over time, a unified connection can be formed among the soles of the feet, the sitz bones, and the upper body. This vertical alignment — from the ground upward — creates a stable yet flexible support system, promoting greater ease, control, and balance in performance. ►



Body Awareness and Movement Training in Piano Performance - cont.

Conclusion

In the process of learning and teaching piano performance, the body serves not only as a vehicle for technique, but also as a vital medium for musical expression. A thorough understanding of the structure and function of each part of the body, combined with targeted perceptual exercises, enables performers to build a more efficient, coordinated, and expressive approach to playing. Enhancing bodily awareness

and control not only refines technical skills and enriches tonal color but also helps prevent tension and injury resulting from improper use of force. In teaching, it is important to encourage students to perceive and engage the body as an integrated whole—finding a more natural, fluid, and liberated means of expression through phrasing, rhythmic control, and emotional communication. ✨

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

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

by Lori Elder



Q. *I mainly teach using Conservatory materials, but I like to supplement my students' repertoire with pieces that aren't in the Syllabus. What guidelines do you have for how to determine the level of an ungraded piece?*

A. First, I take an approximate guess at what level I think the piece would be. Then I play through the Conservatory book of that level and think about how hard the pieces are and what skills I'm using. I watch for things like 16th note passages, left hand difficulties, wide leaps, use of ledger lines, how hard it is to play hands together, the key signature and how big the chords are. The complexity of the rhythm is important too, and the tempo and pedalling factor in as well. You have to consider the musical style also. For instance, a Chopin mazurka may look simple on the page, but the style is very sophisticated.

Then I play over the supplementary piece again and ask myself, is this easier or harder than the pieces I just played in the Conservatory book? If my first guess was too easy, or too hard, I start over and look through another Conservatory level book. I know, this sounds like a lot of work but it's actually quite fun! And I always find pieces that appeal to me that I haven't taught yet.

Also, my students often bring in pop pieces or movie themes that they want me to look at. With the option of doing a Teacher's Choice substitution on exams it gives students a great chance to play a favourite piece on their exam. ✨

Q. *Do you have any advice for students (like me) who only have a keyboard? At the festival I found I couldn't play as intricately and detailed as needed, and now I'm concerned with my Level 10 exam coming up.*

A. Good for you getting all the way to Level 10 with a keyboard, but now there is really only one answer: you need to buy a piano! Many people are selling pianos now so there is a brisk second-hand market. Some pianos are being practically given away. See if it can be worked into your family's budget, or at least into your dreams for the future.

In the meantime, try finding somewhere to play your pieces on a real piano as often as possible. Many community centres have pianos, and seniors' centres often have at least one piano. Some churches have pianos in meeting rooms that are not being used. Perhaps some friends wouldn't mind you coming by now and again to play their piano. Or maybe your teacher has some free time in the studio when you could practice. I have students who drop by a local music store and play their pieces. The customers really enjoy this! If you ask around at these various places hopefully you can get some practice time on a piano. Good luck! ✨



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

Ask Lori a question - email lori@cfmta.org



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



NORTHERN LIGHTS CANADIAN NATIONAL CONSERVATORY OF MUSIC (CNCM)

Northern Lights Canadian National Conservatory of Music (CNCM) is excited about all the upcoming music events happening in the next few months!

The first event is the annual Northern Lights Online Piano Festival with entries due by May 1, 2026. This non-competitive festival is accessible to students anywhere in Canada because of the online format and is a wonderful celebration of Canadian music! Visit www.cncm.ca/events for more details.

Canadian composers will continue to be highlighted at Mini Sizzler events this summer! These one day music camps are designed to spark the participants' creativity and inspire them to explore and challenge themselves in their musical journeys. The first Mini Sizzler will occur on June 20 in Edmonton, Alberta featuring workshops led by composers Lynette Sawatsky, Carolyn Garritano, and Keri Puckrin.

Millbank, Ontario will host their annual Mini Sizzler on August 18. Composers Christopher Norton and Kevin & Angelina Gibson will be joining them for music-making fun and adventures! Visit www.cncm.ca/mini_summer_sizzle for more information about both events.

Teacher sharing sessions take place on the first Thursday of each month at 11 a.m. EDT featuring various topics about CNCM exams and resources available to teachers. Contact the office at cncmoffice@gmail.com if you are interested in registering for the series and visit the Northern Lights CNCM Sharing Sessions channel on YouTube to watch previous presentations.

Check out the new Seasons publication, an exciting extension to the Northern Lights series! Preparatory to Level Two are available as a digital download at www.harbridgewanlessmusic.com. Be sure to watch for the upcoming Level Three addition to Seasons!

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.



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Recent updates to RCM Syllabi include:

- Horn Syllabus, **2025 Edition**
- Bassoon Syllabus, **2025 Edition**
- Percussion Syllabus, 2026 Edition [coming soon]
- Speech Arts and Drama Syllabus, 2026 edition [coming soon]
- Licentiate in Theory and Licentiate in Composition Diplomas. [More information will follow in the new year]

To support successful preparation for Theory examinations, new Theory Prep Kits are now available through the **Teacher Portal**

For details on upcoming webinars in 2026, visit: <https://www.rcmusic.com/teaching/webinars>

Upcoming Registration Windows for the August 2026 Exam Session:

- Canada: April 1 - June 2
- United States: April 1 - May 13

View exam dates and learn more here:

→ [Examinations | The Royal Conservatory of Music](#)



Conservatory Canada has been releasing its new Mosaics Collection Piano Repertoire Series over the past year, with Grade 7 now available through Harbridge Wanless Music. We will be releasing the final book in the series for Grade 8 this summer.

Harbridge Wanless Music is now CC's sole publisher. All of our publications including our older New Millennium Series Piano (limited stock), NMS Voice, Theory for Students and Canadian Contemporary Repertoire Series can be ordered from Harbridge Wanless. All publications are also available through the Long and McQuade retail chain (both in store and online), as well as through Music For Young Children. Any of your independent retailers can order through Harbridge Wanless.



Join Executive Director, Derek Oger, for live pedagogy webinars on select Fridays throughout the academic year. We are currently focused on the music featured in the Mosaics publications, where Derek plays through all of the selections in the books while offering pedagogical insights into teaching the pieces. You can find webinar replays on our [@ConservatoryCanadaTV](#) YouTube channel.

National Essay Competition

Deadline - May 1, 2026

www.cfmta.org/en/cfmta-national-essay-competition/
www.cfmta.org/fr/concours-de-dessai/

Memorial Pedagogy Award

Deadline - May 1, 2026

www.cfmta.org/en/memorial-pedagogy-award/
www.cfmta.org/fr/prix-commemoratif-de-pedagogie/

CFMTA Student Composer Competition

Deadline - June 1, 2026

www.cfmta.org/en/student-composer-competition-2/
www.cfmta.org/fr/concours-de-composition/

CFMTA Annual General Meeting - July 2026

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

Connecting Canada Professional Development

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www.cfmta.org/en/connecting-canada-2026/
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Review of Publications Critique de publications

DARK - Volume 3

Late Intermediate / Early Advanced

Martha Hill Duncan

Redleaf Pianoworks MHD-P024



The Pianist's Guide to the Universe is a 4 volume series of piano solos which are – in the words of the composer – ‘a whimsical marriage of astronomy and music.’ It begins with **Volume 1** – *Stories of Stars* at an elementary level, moves through **Volume 2** – *Sailing on Solar Winds* for Intermediate piano, **Volume 3** – *Dark* for Late Intermediate to Early Advanced, and finally; ends with *Spirals in the Sky* for Advanced Piano. As I mentioned in my review of **Volume 4**, the topics and titles were chosen for being poetic, inspiring, evocative or quirky; but mostly, for capturing the composer’s imagination!

Dark consists of eight pieces, all of which explore the mysterious and largely unexplained nature of the invisible material that seems to control the structure and evolution of our universe. Each of the pieces has an informed but easily understood commentary by the composer’s astrophysicist husband. Biographies of both composer and scientist are on the back cover. The titles, the commentary and the clear marking of fingering, phrasing, articulation and pedalling make the 21st century sounds and harmonies accessible and appealing to the pianist. Video and audio of each piece can be accessed on YouTube here: https://www.youtube.com/watch?v=kLRey7REcQ&list=PLqj6MsZ5w6Gr_R_H1h4wz4FueLAIA_hqc

Sea of Darkness predates the Big Bang of our universe’s beginning. The flowing patterns of black notes from low to higher register are calm and anticipatory. *Dark Matter* – a completely mysterious and little understood part of our universe – sounds alien and enigmatic with many accidentals, chords and a widened register in the bass clef. *Frozen Star* is represented by a flowing cantabile melody over an ostinato bass. The melody shifts to the bass briefly before reverting to the RH with chords and ending with a reprise of the opening in a different key. $\frac{9}{8}$ meter and spiralling patterns depict the absorption of material into a black hole called *Feeding the Monster*. *Dark Skies* is expressed by shimmering open 5th chords alternating between the hands which then morph into thirds over a flowing LH. *Eclipse* is depicted by syncopated 6^{ths} followed by a rhythmically capricious melody in shifting time signatures creating a mood of expectation. *Nightfall* is marked darkening and represents the fading of light with minor like tonality and falling motifs. The last piece in the book is *Quintessence* portraying unknown elements of nature. Played without use of the pedal, the syncopation, accidentals, and transition into $\frac{5}{8}$ time signature add to its quirky character.

Each of these pieces are brief – one to two pages long, lasting 1 – 2 minutes. They are original and innovative, sure to appeal to the imagination of any pianist. Highly recommended!!

Joyce Janzen - BCRMTA



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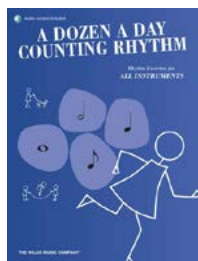


A DOZEN A DAY COUNTING RHYTHM

Willis Music

Hal Leonard HL01924303

Edna-Mae Burnam's iconic stick figures in her books have delighted students and teachers alike for over 70 years, so it was with delight I opened the book *A Dozen A Day Counting Rhythm*.



This book is intended for learners of any instrument - not just piano - and addresses the challenge of counting and understanding rhythm at the beginner level. The book is aligned with the first four books of Edna-Mae Burnam's piano series. The book is set up in the same way as *Dozen a Day*, organized into Groups and with (of course) stick figures portraying each exercise. There are clear instructions on how to use the book, along with a very helpful Group Rhythm Summary and Rhythm Index which are located in the back of the book. Concepts covered in the book are counting, beat and beat subdivision, note values and rests (whole, half, quarter, eighth, sixteenth), ties and dotted notes, and simple and compound time signatures. There are play-along audios that can be accessed on the Hal Leonard website that accompany each exercise.

My students found these rhythm exercises engaging, particularly when incorporating full body movement, rhythm instruments etc. while working with the audio sound track.

Joyce Hein - PEIRMTA

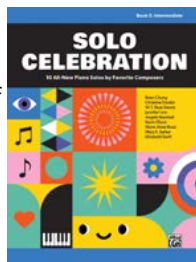
SOLO CELEBRATION - Book 5

Intermediate

Various

Alfred Publishing 00-52081

Solo Celebration Book 5 is the fifth book in a collection of six (Early Elementary to Late Intermediate) featuring piano solos with both familiar and emerging composers and exploring a variety of styles.



Book 5 is considered Intermediate Level, and features well-known composers such as Kevin Olson and emerging composers like Angela Marshall. This book includes 10 all-new piano solos, that are creative yet pedagogically solid. There are a wide variety of styles, many with a fresh, contemporary element. While the titles are descriptive (for example *Sun in the Clouds* by Wynn-Anne Rossi) and would certainly spark a student's imagination, I appreciated Christine Donkin's inspiration note at the bottom of her piece *Earthrise* which will aid in the teacher and student having a deeper understanding of this composition.

I truly appreciated and enjoyed playing through each and every piece in this book, and would highly recommend adding this book to your studio library. From waltzes and lyrical compositions to more cheerful and rhythmic tangos there is a wide and engaging variety of styles that will surely resonate with the intermediate students in your studio.

Joyce Hein - PEIRMTA

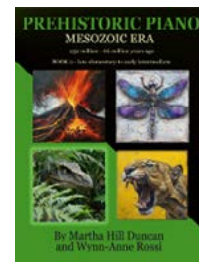
PREHISTORIC PIANO - MESOZOIC ERA

Late Elementary / Early Intermediate

MH Duncan / WA Rossi

Red Leaf Pianoworks R&D PC002

Prehistoric Piano - Mesozoic Era is the second book in a series of four that take students on a musical adventure through Earth's geologic history.



Beginning with a geologic time scale located at the beginning of the book, students will learn about history and music, side by side! There are ten piano solos, late elementary to early intermediate, included in the book divided evenly between composers Martha Hill Duncan and Wynn-Anne Rossi. The titles alone spark the imagination - *Ank the Tank*, *Earwig Lullaby*, *Hybby the Shark* and *Dreadnoughts Blues*. At the beginning of each piece there is a wonderful descriptive and informative paragraph that will provide historical background information on the inspiration to the composition, which will also aid in the student's personal creative interpretation of the piece. Each piece is truly written to spark imagination in the student, with clear direction from the composer so students at this level can begin to take personal ownership of their creative choices.

All students, but especially those who love learning about prehistoric creatures, will enjoy learning and growing from this collection. I would encourage teachers to explore this series for recital repertoire - and even entertain the idea of a "Prehistoric Piano Recital"!

Joyce Hein - PEIRMTA



Review of Publications Critique de publications

25 ELEMENTARY STUDIES OPUS 176 Late Elementary / Early Intermediate J-B Duvernoy - Edited by Tom Gerou TOMGEROUMUSIC© TGM00025



The layout of this book is very basic and concise. The first page includes both a brief explanation about this edition as well as the table of contents. The back page has all the definitions of terms used in this edition.

Nineteen of the twenty-five studies are written in $\frac{1}{4}$ time with the other six divided equally between $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{6}{8}$. Twenty-four of the etudes are in major keys up to 3 sharps or flats. No. 18 is in a minor.

I love etude books because you can always find something for every technical challenge a student encounters. This book is no exception:

- balance between hands
- broken chords
- alberti bass
- finger independence
- articulation differences between the hands
- pedaling
- scales a 10th apart
- holding down long value notes while adding other patterns above them
- clear scale runs
- voicing
- accents in one hand while the other is not accented
- wrist staccato
- finger staccato

As you can see, many topics are covered in this book and I'm glad to have it in my studio. Many of these etudes were familiar to me but I like some of the additions of pedaling and clear fingering. It will make a perfect lender; or if the student just needs some general help it is great to master specific challenges.

Jean Ritter - BCRMTA

FIRST IMPRESSIONS Early Elementary Piano with Duets Rebekah Maxner Notekidds NK-P914



Maybe it's because Spring is in the air that I found this book so appealing. I'm ready for something new! Rebekah Maxner's introduction to the French Impressionist style comes with many teacher's resources including four short paragraphs explaining Impressionism, a half page describing technical elements of the songs, and a chart where each song is categorized for difficulty, rhythm, dynamics, etc. I like that these are all in English and French.

The composer encourages having the student learn their notes by rote, and the necessary patterns are shown on keyboard diagrams with finger numbers. (My students call this 'the map'.) In all but one of these ten selections, the student is playing the upper part, while the teacher – or a parent, or more advanced student – is playing the lower part. Three of the songs have English and French lyrics and all songs have imaginative titles. Some of these are: *Raindrops on Water*, *Moon Mist Ice Cream*, and *Head in the Clouds*. My favourite is *Treasure Chest* with its reference to the infamous Oak Island!

New season - new student in April and this book will definitely get used.

Evangeline Keeley - MRMTA



WILLIS STUDENT RECITAL COLLECTION

Various

Willis

Hal Leonard **HL01787264**

This brilliant collection goes a long way to answering the question that teachers ask every year as they plan their recitals – ‘What can Johnny (or Susie) play for the recital?’ or perhaps more to the point ‘What would Susie (or Johnny) be excited about to play for the recital?’

The 40 selections are divided into 3 sections:

- **Elementary** (Grades 1 – 2) 16 pieces
- **Early – Mid Intermediate** (Grades 3 – 4) 14 pieces
- **Later Intermediate** (Grades 5 – 6) 10 pieces

Each section has a page of description. Printed on cream colored paper with legible layout, simpler pieces are written with larger notes. Composers represented range from the ‘tried and true’ of the past – John Thompson and Edna Mae Burnam to perennial favorites Carolyn Miller, William Gillock and Lynn Freeman Olson, to contemporary winners Glenda Austin, Eric Baumgartner, Naoko Ikeda and Jason Sifford. The Elementary section features the lyrical *Morning Dew*, a jaunty *Fantastic Fingers*, a pictorial *Forest Dawn* and a jazzy *Jivin’ Around*.



Several of these pieces include hand crossing and shared melody between the hands making them great teaching pieces as well as effective recital choices. The Early – Mid Intermediate Level encompasses lyricism – *Full of Grace*, drama – *Raiders in the Night*, jazz – *Fiesta Friday*, syncopation – *Run and Hide* and swing – *Carefree Swing*. In addition there are showpieces like *Etude Dramatique* and dreamy impressionist pieces like

The Southern Cross. Pianistic skills such as crossing hands and metric challenges are displayed in *Fireside Thoughts* and *Goblin Dance*. The Later Intermediate Level highlights contemporary styles. Rhythmic, dramatic and virtuosic challenges are found in *New Orleans Nocturne*, *The Glacial Mermaid*, *Jazz Prelude* and *Shooting Stars in Summer*. The wide range of music styles and characters represented here guarantees that you will find gems that your students will be eager to learn, that you will enjoy teaching and that audiences will delight to hear!

Joyce Janzen - BCRMTA

*Thank you Evangeline, Jean,
Joyce H, and Joyce J for these amazing reviews.
Dina*



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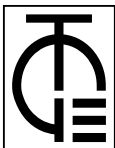
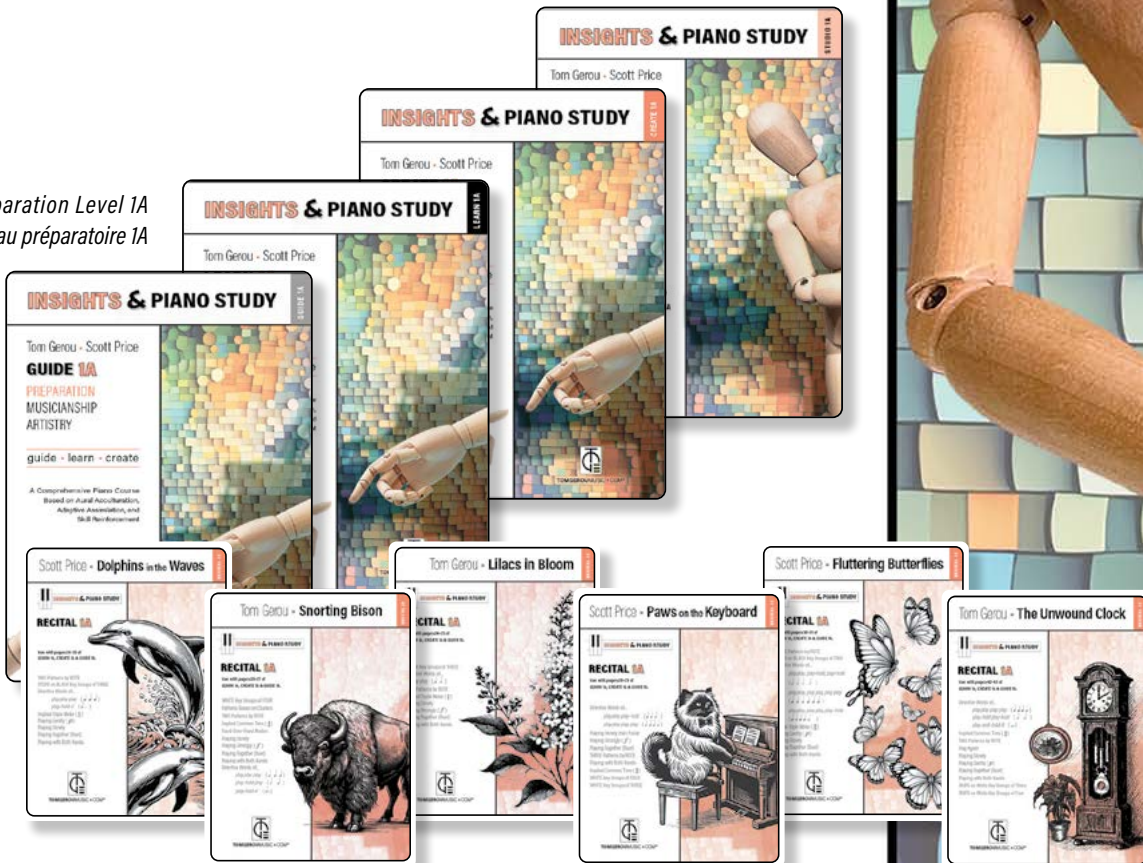
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