

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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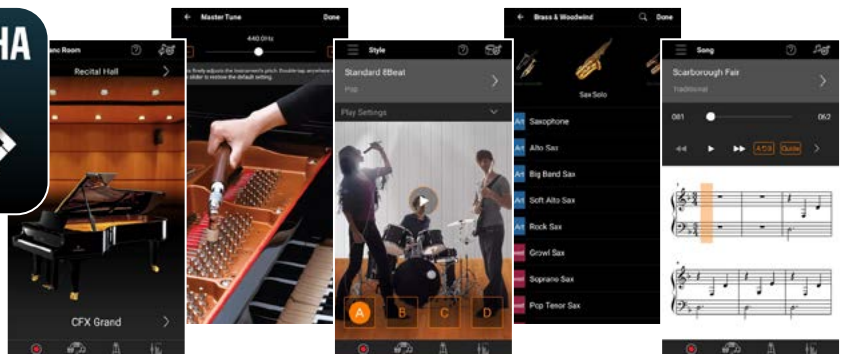


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Inclusion of items in this journal does not imply endorsement or approval by the CFMTA/FCAPM.

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

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Barbara Siemens



Hello to all CFMTA members,

As of today, I have been CFMTA President for six weeks. The transition has been smooth and rather lowkey, but there has been some activity and I will report on that shortly. But first, I would like to start by thanking the wonderful individuals who have stepped back from their CFMTA duties and by welcoming the new faces who are taking over.

Amongst the Officers, Lois Kerr retired July 31 after eleven years as Treasurer. She will be greatly missed but we are very fortunate to have Ashley Fanourgiakis to carry on. Ashley has already proven herself to be a proactive and valuable team member and I look forward to working with her in the coming years.

There has been some shifting of positions elsewhere on the Executive. Marlaine Osgood has moved up to the position of Past President so its not yet time to say good-bye but is always a good time to acknowledge her hard work and dedication on our behalf, thank you Marlaine! Laura Liu is now our 1st Vice President, and I'm happy to get to know her better as we work together.

There was some turnover at the Committee level as well. Conference Resource Person, Carolyn Garritano, was replaced by David Côté. Carolyn has been serving since the Edmonton Conference, and she did a fantastic job of supporting the Montreal Conference Committee. David in turn will provide the Nova Scotia Conference Committee with the benefit of his experience from 2025.

The Essay Competition Committee has been chaired for six years by Catherine Bartlett and now her fellow Committee member Susan Shantora is taking the Chair. Catherine has fearlessly championed this Competition over the years, and we know Susan will continue with the same enthusiasm.

The Professional Development Committee is currently steered by Laura Liu. As Laura is now the 1st Vice President, Krissy Keech is stepping into a Co-Chair position to share the load. Krissy is also Co-Chair of the 2027 Nova Scotia Conference Committee and once her own load is lightened in August 2027, she will assume the full chair position.

Our Public Relations and Marketing Chair Amy Boyes is another valued volunteer who is moving on and while there is as yet no replacement, the wheels are turning behind the scenes!

A final change has occurred with the Translations Committee. After many years, David Côté has passed the Chair to Alexandra Delgado. David has been a fixture on the CFMTA roster, and he'll be around for a little longer as Conference Resource Person.

On behalf of our Association, I salute the colleagues mentioned above, as well as all the committee chairs and committee members who will be sharing their time and energy for another term. Thank you!!

As I mentioned, the summer has been quiet but there were still things happening.

A huge round of applause to the Connecting Canada 2026 Committee! The event ran like clockwork with a scintillating lineup of presentations through the month of July. I hope that many of you were able to attend live or access the recordings through out the summer. The next conference will be Nova Scotia July 2027 so check for information on page 26, it looks fantastic!

There have been preliminary discussions on how to raise the visibility of the CFMTA by coordinating efforts between several of our Committees. One of the main goals is to increase awareness of our programs as well as the benefits of studying with our members, which will in turn support branches at the Provincial/Territorial and local levels. More consultation is needed and we will pass on information later in the year.

A Volunteer Survey to fortify three committees is underway and will be open until September 30. We are looking for individuals interested in PR and Marketing, Program and Grant Funding, and Strategic Planning. These committees are critical to long term health of the CFMTA, so if you have a few hours a month to spare consider clicking <https://forms.gle/nJHXakeGAZyqAWF18> to find out more. We would be happy to provide more information or answer any questions.

Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Some final thoughts.

I have had a chance to meet CFMTA Delegates and other members at Conferences but for most of you, I'm an unknown. I would like to offer a little more information on my own involvement with the Association. Thirty-five years ago, as a newly minted BCRMTA member, I was invited to a recruiting tea hosted by the Vancouver/Burnaby Branch. I joined as volunteer that very day. After working my way through several positions at the local level, I was enticed to become a delegate to the BCRMTA Provincial Council, they told me there was a lovely lunch! Eventually, I was elected BCRMTA Secretary and I served for eight years. After taking a break to raise my son, I hopped back in to the "pool". This time I made it up the BCRMTA presidential ladder and then starting three years ago, on to the CFMTA path. And here I am now.

The colleagues I have met over the decades have become lifelong friends and mentors. They have guided me, laughed with me, and always shown me respect and support. In 2001, the BCRMTA hosted the CFMTA Conference in Kelowna BC, Carol Shinkewski our Past President was the Conference Chair. In paying tribute to her, Susan Olsen, our registrar at the time, noted that Carol was someone who "worked hard and shared with others". I have always remembered these words and in my own way I have tried to follow them. I hope to share with the CFMTA for the next two years and I look forward to meeting many more friends and mentors.

Have a great start to the 2026/2027 year!

Respectfully,

Barbara Siemens CFMTA President

Bonjour à toutes et à tous, membres de la FCAPM,

Voilà maintenant six semaines que j'ai accédé à la présidence de la FCAPM. La transition s'est faite tout naturellement et en toute discrétion, mais la saison estivale n'a pas manqué d'animation. J'y reviendrai plus loin. Je voudrais d'abord saluer chaleureusement les personnes qui terminent leurs mandats au sein de la FCAPM et souhaiter la bienvenue à celles et ceux qui prennent le relais.

Du côté de la direction, Lois Kerr a quitté ses fonctions de trésorière le 31 juillet après onze années à ce poste. Elle nous manquera beaucoup, mais nous sommes privilégiés de pouvoir compter sur Ashley Fanourgiakis pour prendre la relève. Ashley s'est déjà montrée proactive et constitue un atout précieux pour l'équipe. Je me réjouis de travailler avec elle au cours des prochaines années.

Quelques changements sont également survenus au sein de la direction. Marlaïne Osgood a accédé au poste de présidente sortante. Il n'est donc pas encore question de lui dire au revoir ! Profitons de ce nouveau rôle pour souligner son travail acharné et son dévouement à notre égard. Merci Marlaïne !

Laura Liu est maintenant notre première vice-présidente et je me réjouis d'avance d'apprendre à la connaître au fil de notre collaboration.

Les comités ont eux aussi connu quelques changements. David Côté succède à Carolyn Garritano comme personne-ressource pour les congrès. Carolyn occupait cette fonction depuis le congrès d'Edmonton et a fait un travail remarquable pour soutenir le comité du congrès de Montréal. David pourra à son tour faire profiter le comité du congrès de la Nouvelle-Écosse de l'expérience qu'il a acquise en 2025.

Le comité du concours d'essai littéraire, dirigé pendant six ans par Catherine Bartlett, a désormais pour présidente Susan Shantora, une collègue du Conseil. Au fil des années, Catherine a promu ce concours avec une détermination sans faille et nous savons que Susan poursuivra dans le même esprit et avec le même enthousiasme.

Laura Liu assure actuellement la direction du Comité du perfectionnement professionnel. Comme Laura est devenue notre première vice-présidente, Krissy Keech se joint à elle à titre de coprésidente afin de partager les responsabilités. Krissy est également coprésidente du comité du congrès de la Nouvelle-Écosse de 2027 et, une fois que ses autres responsabilités seront allégées en août 2027, elle assumera seule la présidence du comité.



Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Amy Boyes, présidente du Comité des relations publiques et du marketing, est une autre bénévole précieuse qui poursuit maintenant son chemin. Son remplacement n'est pas encore connu, mais le travail se poursuit déjà en coulisses !

Un dernier changement concerne le Comité de traduction. Après six ans à sa présidence, David Côté en a confié la direction à Alexandra Delgado. David fait partie de la FCAPM depuis longtemps et continuera d'y contribuer encore quelque temps, à titre de personne ressource pour les congrès.

Au nom de notre association, je salue les collègues mentionnés ci-dessus, ainsi que toutes les personnes qui président ou participent aux comités et qui continueront à leur consacrer temps et énergie pour un nouveau mandat. Merci à toutes et à tous !

Comme je le mentionnais, d'autres activités ont également marqué l'été à la FCAPM.

Un grand coup de chapeau au Comité de Connectons le Canada 2026 ! L'événement s'est déroulé à merveille, avec une série de présentations captivantes tout au long du mois de juillet. J'espère que plusieurs d'entre vous ont pu y assister en direct ou accéder aux enregistrements au cours de l'été. Notre prochain congrès en personne aura lieu en Nouvelle-Écosse en juillet 2027. Consultez la page 28 pour obtenir de l'information à ce sujet : le programme s'annonce fort intéressant !

Des discussions préliminaires ont également été amorcées sur les moyens d'accroître la visibilité de la FCAPM en coordonnant les efforts de plusieurs

de ses comités. L'un des principaux objectifs est de mieux faire connaître nos programmes ainsi que les avantages d'étudier auprès de nos membres, ce qui contribuera à soutenir les associations provinciales et territoriales de professeurs de musique ainsi que leurs sections locales. Les consultations doivent encore se poursuivre, et nous vous transmettrons davantage d'informations plus tard cette année.

Un sondage en ligne visant à renforcer trois comités est actuellement en cours et restera ouvert jusqu'au 30 septembre. Nous cherchons des personnes qui souhaiteraient s'impliquer dans les relations publiques et le marketing, les programmes et le financement par subventions ou encore la planification stratégique. Ces comités jouent un rôle essentiel dans la santé de la FCAPM à long terme. Si vous avez quelques heures par mois à consacrer à l'Association, je vous invite à consulter <https://forms.gle/nJHXakeGAZyqAWF18> pour en savoir davantage. Nous serons heureux de vous fournir plus d'informations ou de répondre à vos questions.

Pour terminer, permettez-moi de vous livrer quelques réflexions personnelles.

J'ai eu l'occasion de rencontrer des délégués de la FCAPM et d'autres membres lors de divers congrès, mais la plupart d'entre vous ne me connaissent pas encore. J'aimerais donc vous parler un peu plus de mon parcours au sein de l'association.

Il y a trente-cinq ans, alors que je venais de devenir membre de la BCRMTA, j'ai été invitée à un thé organisé par la section de Vancouver/Burnaby dans le cadre d'une activité de recrutement. Je suis devenue

bénévole ce jour-là. Après avoir occupé quelques fonctions à l'échelle locale, on m'a convaincue de devenir déléguée au conseil provincial de la BCRMTA. On m'avait dit qu'il y aurait un excellent lunch !

J'ai finalement été élue secrétaire de la BCRMTA et j'ai occupé ce poste pendant huit ans. Après une pause pour élever mon fils, je me suis de nouveau engagée dans l'Association. Cette fois, j'ai poursuivi mon parcours jusqu'à la présidence de la BCRMTA puis, il y a trois ans, j'ai entrepris mon parcours au sein de la FCAPM. Et me voici aujourd'hui.

Au fil des décennies, les collègues que j'ai rencontrés sont devenus des amis et des mentors pour la vie. Ils m'ont guidée, ont ri avec moi et m'ont toujours témoigné respect et soutien.

En 2001, la BCRMTA a accueilli le congrès de la FCAPM à Kelowna, en Colombie-Britannique. Carol Shinkewski, notre présidente sortante, présidait alors le comité du congrès. En lui rendant hommage, Susan Olsen, qui était à l'époque notre registraire, a dit de Carol qu'elle était quelqu'un qui « travaillait fort et partageait avec les autres ».

Je n'ai jamais oublié ces mots et, à ma façon, j'ai essayé de m'en inspirer.

J'espère pouvoir continuer à contribuer à la FCAPM au cours des deux prochaines années et je me réjouis à l'idée de faire la connaissance de nombreux autres amis et mentors.

Je vous souhaite à toutes et à tous un excellent début d'année 2026-2027 !

Respectueusement,
Barbara Siemens Présidente de la FCAPM



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

Dina Pollock



Hi All,

I do hope everyone had a good summer with family and friends. A time to relax and now it is time to get ready for the new teaching year.

To work. . .

Magazine – I hope you enjoy this issue. Thank you to everyone that submitted reports and articles. Congratulations to the winners of the Essay Competition and Student Composer Competitions, so many amazing talents.

Website – All the programs have been updated for the upcoming year. Posters for the programs have been current and are available for download on the Members Only page, if you need the password, please send me an email. I do know our website is huge and can be a bit overwhelming, if you cannot find something, please send me an email and I will be able to help you.

Well, that all for now, have a great fall everyone.

Thanks,

Dina



Canada Music Week
Art Poster Competition

Canada Music Week

Call for Compositions

Branching Out

Essay Competition

2027 CFMTA MEETINGS

Take notice that the following Meetings are scheduled to take place in 2027:

Annual Board of Directors Meeting: **January 30, 2027** - Virtual Zoom Meeting

Annual Board of Directors Meeting: **July 12 - 13, 2027** - Hybrid Meeting

Annual General Meeting for all Members: **July, 2027** - TBA

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

By order of Barbara Siemens, President - Heather Fyffe, Secretary

RÉUNIONS DE LA FCAPM 2027

Veuillez noter que les réunions suivantes sont prévues pour l'année 2027 :

Réunion annuelle du conseil de direction : **30 janvier 2027** - réunion virtuelle via Zoom

Réunion annuelle du conseil de direction : **12 - 13 juillet 2027** - réunion hybride

Assemblée générale annuelle pour tous les membres : **juillet 2027**

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 Barbara Siemens Présidente - Heather Fyffe, Secrétaire



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Minutes of the CFMTA/FCAPM Annual General Virtual Meeting via Zoom July 2, 2026



Officers

President	Marlaine Osgood
1 st Vice President	Barbara Siemens
2 nd Vice President	Laura Liu
Treasurer	Lois Kerr
Secretary	Heather Fyffe
Treasurer (Trainee)	Ashley Fanourgiakis

Delegates

ARMTA	Annette Bradley
BCRMTA	Elisa Rolston
	Katherine Hume
MRMTA	Laura Liu
	Bennet Charter
NBRMTA	Rita Raymond Millett
	Catherine Bartlett
NSRMTA	Cindy Thong
	Krissy Keech
NWTMTA	Susan Shantora
ORMTA	Tania Granata
	Joyce Co
PEIRMTA	Joyce Hein
	Magdalena Von Eccher
QMTA	David Potvin
	Alexandra Delgado
YRMTA	Ellen Thompson
	Connie Penner

Members and Guests

Nathene Arthur
Lee-Ann Brodeur
Alde Calongcagong
Lillian Chan
David Côté
Carol Ditner-Wilson
Carolyn Garritano
Laura Gray
Rosalind Kennedy-Townsend
Barbara Levorson
Peggy L'Hoir
Rebekah Maxner
Dina Pollock
Kathryn Rowe
Beth Tait
Karin Ching-I Wang
Kim Wessel

1. Call to Order, Welcome and Introduction of Board of Directors

President Marlaine Osgood called the meeting to order at 12:01pm Eastern Time. Guest members were welcomed and thanked for their interest in their national association.

The Officers and Delegates introduced themselves. Marlaine noted that Treasurer Lois Kerr is retiring, and introduced incoming Treasurer Ashley Fanourgiakis.

Committee Chairs were introduced, and Honorary President Peggy L'Hoir introduced herself.

2. Acceptance of the Agenda

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

MOTION: That the agenda be accepted as circulated.

Moved: Barbara Siemens. **Seconded:** Annette Bradley. Carried.

3. Appointment of Scrutineers

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

Moved: Laura Liu. **Seconded:** Elisa Rolston. Carried.

4. Acceptance of the Minutes

MOTION: That the Minutes of the CFMTA/FCAPM AGM on June 24, 2025, be accepted as circulated.

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

5. Acceptance of the Audited Financial Statements for the 2025-2026 Year

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





Minutes of the CFMTA/FCAPM Annual General Meeting

Virtual Meeting via Zoom - July 2, 2026 - cont.

Assets at the end of the fiscal year were \$523,687, which is a decrease over last year, due to the expenses of the in-person meetings, the national conference, and the National Piano Competition in July of 2025. The deficiency of Revenue over Expenditures was \$27,295, indicating a loss. This is a planned loss, offset by the excess of the previous year of \$45,010. Thus we are in a strong financial position to be able to continue to offer our programs.

MOTION: That the Audited Financial Statements for the year ending March 31, 2026 be accepted.

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

6. Reappointment of the Incumbent Public Accountant

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

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

MOTION: That Tompkins Wozny LLP be reappointed as the auditor for CFMTA/FCAPM for the 2026-2027 fiscal year.

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

7. President's Report and Presentations

President Marlane Osgood spoke of the commitment of the Officers, Delegates, and Administrative Program Assistant, to running the operations and direction of the CFMTA smoothly through thoughtful, respectful discussions. Provincial/Territorial Association Delegates are contacts for members who wish to bring issues or ideas to the attention of the Board. Committee Chairs are vital to the CFMTA as they run the many programs offered. Marlane noted the three CFMTA competitions: the Essay Competition, Student Composer Competition, and the National Multidiscipline Competition, which will debut at the Wolfville Conference in 2027.

Marlane also drew attention to various awards and certificates available to CFMTA members, including the Hughean Ferguson Distinguished Teacher Award, the Memorial Pedagogy Award, the National Membership Recognition Certificate, and the Certificate of Recognition of Professional Achievement.

Marlane highlighted the Canada Music Week program, which has been active since 1960. This program gives the opportunity

to celebrate Canadian music through local recitals, a focus on Canadian composers, the student CMW Poster Competition, and the Call for Compositions for new works by Canadian composers.

Other CFMTA programs of interest to member teachers include Branching Out, the Young Artist Tour, Connecting Canada Year-Round, the National Conference, and the Connecting Canada Virtual PD Days. This year, the theme of Connecting Canada 2026 is "A Lifetime of Music Education", which runs throughout July with 14 workshops being presented.

Marlane concluded by extending thanks to the Chairs, Officers, and the Administrative Program Assistant, for all their support and expertise this past year.

There were no presentations to be made.

8. Open Forum and Announcements

Questions from the general membership were invited prior to the meeting, but none were received.

Laura Gray announced that Connecting Canada 2026 launches on July 6, and invited those present to share the event on social media. Five of the fourteen workshops will be live and nine pre-recorded. There are also five commercial showcases. Workshops will be accessible to view until August 31. This event is open to all teachers anywhere, including those who are not CFMTA members.

The CFMTA Conference in 2027 will take place in July in Wolfville, NS.

Honorary President Peggy L'Hoir offered thanks to all for continuing to help the CFMTA to thrive, making Canada more musical one student and one community at a time.

9. Adjournment

The meeting was adjourned at 12:36 pm Eastern Time.

NEXT MEETING

The next AGM will be held in July, 2027.



Canadian Federation of Music Teachers' Associations (Trustee of the CFMTA Trust)

STATEMENT OF FINANCIAL POSITION

As of March 31

	2026					2025	
	Operating Fund	Young Artists Fund	Awards and Competitions Fund	Other Program Fund	Endowment Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$
ASSETS							
Current							
Cash	122,403	—	—	76	—	122,479	104,085
Short-term deposits [note 2]	190,038	63,484	50,000	43,606	12,705	359,833	408,553
Accounts receivable [note 3]	14,576	—	—	—	—	14,576	17,093
Prepaid expenses	1,799	—	—	—	—	1,799	4,301
Inter-fund receivable (payable)	30,877	(5,042)	(16,230)	(11,262)	1,657	—	—
Total current assets	359,693	58,442	33,770	32,420	14,362	498,687	534,032
Long-term deposits [note 2]	—	—	—	—	25,000	25,000	25,000
	359,693	58,442	33,770	32,420	39,362	523,687	559,032
LIABILITIES							
Current							
Accounts payable and accrued liabilities	10,074	—	—	—	—	10,074	14,152
Deferred revenue	23,284	—	—	—	—	23,284	27,256
Total liabilities	33,358	—	—	—	—	33,358	41,408
FUND BALANCES [note 4]	326,335	58,442	33,770	32,420	39,362	490,329	517,624
	359,693	58,442	33,770	32,420	39,362	523,687	559,032

STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES

Year ending March 31

	2026					2025	
	Operating Fund	Young Artists Fund	Awards and Competitions Fund	Other Program Fund	Endowment Fund	Total	Total
	\$	\$	\$	\$	\$	\$	\$
REVENUE							
Annual fees [schedule 1]	107,350	—	11,300	—	—	118,650	120,372
Donations	5,998	600	2,500	25,548	—	34,646	25,302
Newsletter	17,524	—	—	—	—	17,524	16,108
Interest	9,235	3,668	1,535	215	183	14,836	18,436
Other income	327	—	3,870	—	—	4,197	3,981
Event fees	1,490	—	2,250	—	—	3,740	6,065
	141,924	4,268	21,455	25,763	183	193,593	190,264
EXPENDITURES							
Awards, bursaries and prizes	4,825	—	20,750	37,016	250	62,841	32,510
AGM and Board meetings	43,271	—	—	—	—	43,271	—
Executive - administrators [note 6]	42,000	—	—	—	—	42,000	42,000
Travel and meetings	10,337	8,074	—	—	—	18,411	10,807
Newsletter production	15,214	—	—	—	—	15,214	16,038
Office and other	9,048	3,500	—	—	—	12,548	11,426
Website maintenance	7,861	—	—	—	—	7,861	7,729
Professional fees	7,559	—	—	—	—	7,559	8,338
Executive - honoraria [note 6]	6,667	—	—	—	—	6,667	6,313
Event costs	2,689	—	—	—	—	2,689	5,986
Insurance	1,320	—	—	—	—	1,320	1,460
Advertising	270	—	—	—	—	270	2,213
Bank charges	237	—	—	—	—	237	434
	151,298	11,574	20,750	37,016	250	220,888	145,254
Excess (deficiency) of revenue over expenditures for the year	(9,374)	(7,306)	705	(11,253)	(67)	(27,295)	45,010
Fund balances, beginning of year	335,709	65,748	33,065	43,673	39,429	517,624	472,614
Fund balances, end of year	326,335	58,442	33,770	32,420	39,362	490,329	517,624





Meet our new Chair Positions

Essay Competition - Susan Shantora

Professional Development - Krissy Keech

Translation - Alexandra Delgado

Essay Competition - Susan Shantora



SUSAN SHANTORA - As a high school music teacher in Yellowknife, Northwest Territories, and a six year veteran on the Essay Committee, Susan is a strong advocate for scholarship at all levels. She believes that it is important to support students, pre-service teachers and future professors. The essay competition encourages new ideas and practices and supports professional development. Susan is a voice teacher, choir conductor, performer and concert producer for her community. She is pleased to be continuing to contribute to the CFMTA. ✱

Professional Development - Krissy Keech



KRISSY KEECH is an Assistant Professor at Acadia University's School of Music, where she teaches keyboard, theory, musicianship, pedagogy, and practising. She completed her PhD in Music Education at McGill University. Areas of interest include teacher effectiveness, practice, error correction, and attitudes about mistakes. She holds a bachelor's degree in music from Acadia and a master's in classical piano performance from McGill. Additionally, she has been operating a private home piano studio for over 25 years. She adjudicates at music festivals and conducts workshops on topics such as teaching students to improvise, how to practise, and the pedagogy of practice. ✱



Translation - Alexandra Delgado



ALEXANDRA DELGADO graduated from the Conservatoire de musique du Québec à Montréal with top honors in piano (premier prix à l'unanimité). She also holds a Master's in musicology from the Université Paris IV - la Sorbonne. She is presently a versatile musician with over forty years of professional experience.

As a dedicated teacher she works at her vibrant piano studio in Montreal. She is currently vice-president of the QMTA and now holds the translation chair for the CFMTA. Alexandra Delgado considers herself fortunate to have been exposed to several languages at a very young age. She is fluent in English, French and Spanish and can pass seamlessly from one to the other. Alexandra Delgado reflects her multi-lingual background directly in her compositions. Her Little Tales and Tales (Petites histoires et Histoires) series for piano is printed in a bilingual edition. She also composes for choral ensembles and voice in the language requested. But her favorite language remains the language of music.

piano teacher - composer - songwriter
www.alexandradelgado.com ✱



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Ashley Fanourgiakis

With 20 years of experience in administration, business ownership, and bookkeeping, **ASHLEY FANOURGIAKIS** brings a thoughtful blend of financial knowledge, organizational skill, and community-minded leadership to her role as Treasurer of The Canadian Federation of Music Teachers' Associations. Her background has given her a practical understanding of day-to-day financial management, careful record keeping, and the value of clear, reliable processes in helping a national organization serve its members well.

Ashley's connection to music education grew through both study and teaching. She holds a Bachelor of Fine Arts in Music Performance and has taught piano, clarinet, saxophone, guitar, and theory. Through this work, she developed a sincere appreciation for the dedication of music teachers, the curiosity of students, and the important role families and arts organizations play in supporting musical growth. This perspective continues to inform her belief in strong professional associations and their ability to sustain high standards in music education across Canada.

In addition to her professional experience, Ashley has a history of volunteering with arts organizations and children's programs. Her service reflects a genuine commitment to community engagement, arts education, and creating opportunities for young people to take part in meaningful cultural experiences. These values align closely with CFMTA's national role in supporting music teachers and strengthening musical communities throughout the country.

A resident of Ontario, Ashley lives with her husband, two children, and dog. She is grateful for the opportunity to contribute her experience, perspective, and dedication to the CFMTA community as Treasurer, and looks forward to supporting the CFMTA's ongoing work with professionalism and care. ✨





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National **Essay** Competition 2026

Concours national **d'essai** littéraire 2026

Catherine Bartlett



The National CFMTA Essay Competition invites submissions of essays on any research topic related to music teaching, pedagogy or performance practice. This competition is open to all Canadian residents currently studying at the High School, Undergraduate, Masters and Doctoral university levels.

The CFMTA prize to honor Dr. Lorna Wanzel is awarded to the first-place recipient in the Doctorate degree level. The Undergraduate prize is sponsored by the Personal Insurance Company. The Masters and High School levels will not be awarded this year.

CFMTA is pleased to congratulate the winners of the 2026 National Essay Competition.

La FCAPM invite les étudiants à soumettre un texte portant sur tout sujet lié à l'enseignement de la musique, à la pédagogie ou à la pratique musicale. Le concours est ouvert à tous les résidents canadiens inscrits aux niveaux secondaire, collégial ou universitaire.

Le prix Lorna-Wanzel sera remis au lauréat du niveau doctoral. Le prix du baccalauréat est offert par la compagnie d'assurances La Personnelle. Les prix des niveaux maîtrise et secondaire ne seront pas attribués cette année.

La FCAPM félicite chaleureusement les gagnants et gagnantes du Concours national d'essai littéraire 2026.

University Doctoral Level / Niveau universitaire doctoral

1st place / 1^{re} place (\$1000.00)

Sponsored by CFMTA/FCAPM in honour of founder and major donor Dr. Lorna Wanzel

Alessandra DiCienzo, University of Ottawa, Ottawa, Ontario

Communities of Musical Practice: a space of connection, collaboration and well-being

University Graduate Level / Niveau universitaire – deuxième cycle

Not awarded in 2026

University Undergraduate / Premier cycle universitaire

1st place / 1^{re} place (\$500.00)

Sponsored by The Personal Insurance Company

Ethan Walter, Mount Allison University, Sackville, NB

Conducting High School Wind Bands: Striking a Balance between Performance and Education

High School / Élèves du secondaire

Not awarded in 2026

* Essays are available for download on the website - Winning Essays will be included in The Year in Review 2026

* Les essais peuvent être téléchargés sur le site Web – Les essais gagnants seront publiés dans la Rétrospective de l'année 2026

Our adjudicators for the 2026 competition were / Nos juges pour le concours 2026 étaient :

Dr. Emily Logan DMA, Dr. Terence E. Dawson DMA, Dr. Bronwyn Schuman DMus, Olivia Adams MA





Student **Composer** Competition **Concours** pour jeunes compositeurs

Rebekah Maxner

CFMTA congratulates the following winners of the 2026 Student Composer Competition:
La FCAPM félicite les lauréats suivants du Concours pour jeunes compositeurs 2026 :

Our adjudicator - Clark Ross

PREPARATORY / PRÉPARATOIRE

8 years and under / 8 ans et moins

CLASS 1 / CLASSE 1

Composition for solo instrument / Composition pour instrument solo

1st place Sylvie Hay (SK) \$100

The End of a Wonderful Day

2nd place Leo Visscher (BC)

Raven Tag

Honourable Mention

Malek Abdel Aziz (MB)

Falling Through the Clouds

CLASS 2 / CLASSE 2

Composition for voice / Composition pour voix

1st place Marianna Sutherland (ON) \$100

Whisky Frisky

2nd place Vera Anyigwe (NS)

I Like Candy

Honourable Mention

Autumn McClung (AB)

A Zebra Was Walking Down the Street

CATEGORY A / CATÉGORIE A

11 years and under / 11 ans et moins

CLASS 1 / CLASSE 1

Composition for solo instrument / Composition pour instrument solo

1st place Jia He Andy Zhang (QC) \$150

Quartet en sol mineur

2nd place Yanxi (Yancey) Liu (BC)

Ballade

Honourable Mention

Daniella Torreon (ON)

Ma Revérie

Benjamin Karolev (YT)

Dream Waves

Serenity Zhang (AB)

My Heart Soars

Shuxin Zhang (SK)

Joyful Memories

CLASS 2 / CLASSE 2

Composition for voice / Composition pour voix

1st place Emily Dietrich (AB) \$150

I'm Happy

2nd place Daniel Sutherland (ON)

The Swing

2nd place Timi Falode (NS)

Morning Bells

Thank you to all the composers

Congratulations to the winners for 2026

CATEGORY B / CATÉGORIE B

15 years and under / 15 ans et moins

CLASS 1 / CLASSE 1

Composition for solo instrument / Composition pour instrument solo

1st place Mason Green (AB) \$225

Cascade

2nd place Emmett Flores (NB)

To Reminisce

2nd place Jack Wang (BC)

A Machine's Lullaby

Honourable mention

Emiliya Vasylyeva (MB)

New Beginnings

Amy Bouter (NS)

Whispering Creek

Joshua Qisun (ON)

Souvenirs des Sommets

CLASS 2 / CLASSE 2

Composition for voice / Composition pour voix

1st place Nathaniel Mercer (MB) \$225

Drunken Dancer

2nd place Kira Boehm (AB)

Weeping Willow

Honourable mention

Harley Spencer-Lowe (NS)

Purple Pendant

CATEGORY C / CATÉGORIE C

19 years and under / 19 ans et moins

1st place Boyan Hu (ON) \$350

Cupid Requiem

2nd place Nick Oliver (MB)

Winter Symphony

2nd place Heinrich Schmuhl (AB)

Strixen – Tone Poem No. 1 for Orchestra

Honourable mention

Will Zhu (BC)

Velocity

CATEGORY D / CATÉGORIE D

Open / Ouvert

1st place Marco Pacheco (ON) \$400

As She Danced

2nd place Julia McClung (AB)

Crepuscle

HELEN DAHLSTROM AWARD

PRIX HELEN DAHLSTROM

Boyan Hu (ON) \$250

Cupid Requiem



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PREPARATORY / PRÉPARATOIRE - 8 years and under

CLASS 1 / CLASSE 1

First place

Composition for solo instrument / Composition pour instrument solo

Sylvie Hay (SK)

The End of a Wonderful Day

The End of a Wonderful Day

Sylvie Hay



Sylvie is 8 years old and in the third grade. She is fun-loving, kind, and very thoughtful. She loves taking piano and voice lessons, and creates music daily with her sisters. They often play duets that they've learned or made up spontaneously, as well as dance to old records on the victrola. When she grows up she wants to be a singer and a composer. ✱

Andante

Piano *mp*

4 *mf*

7 *mp* *p*

11 *mf*

14 *mp* *rall.*

CLASS 2 / CLASSE 2

First place

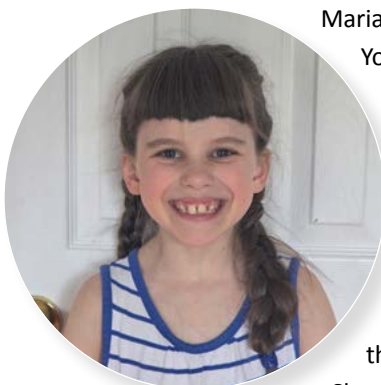
Composition for voice / Composition pour voix

Marianna Sutherland (ON)

Whisky Frisky

Whisky Frisky

Marianna Sutherland



Marianna is a graduate of the Music for Young Children program and has been writing at least one musical composition every year for most of her life! Her mother has been her primary piano teacher and her father is an accomplished pianist and amateur composer. Marianna is homeschooled and the second oldest of six siblings. She enjoys playing piano, knitting, colouring, doing crafts, reading books, wearing fancy shoes, playing soccer, and teaching her own music classes to her younger siblings. ✱

Allegretto *♩ = 60*

mp *f* *mf*

Whis-ky Fris-ky Hip-pet-y hop! Up he goes to the tree-top. Whir-ly twir-ly

dolce *p* *dolce* *mf* *mp*

7 *mp* *f*

round and round, Down he scam-pers to the ground. Fur-ly cur-ly what a tail, Tallas a feather

p *mf*

11 *mf* *p*

broadas a sail, Where's his sup-per in the shell? Snap-py crack-y out... it fell.

mp *pp*

CATEGORY A / CATÉGORIE A - 11 years and under

CLASS 1 / CLASSE 1

First place

Composition for solo instrument / Composition pour instrument solo

Jia He Andy Zhang (QC)

Quartet en sol mineur



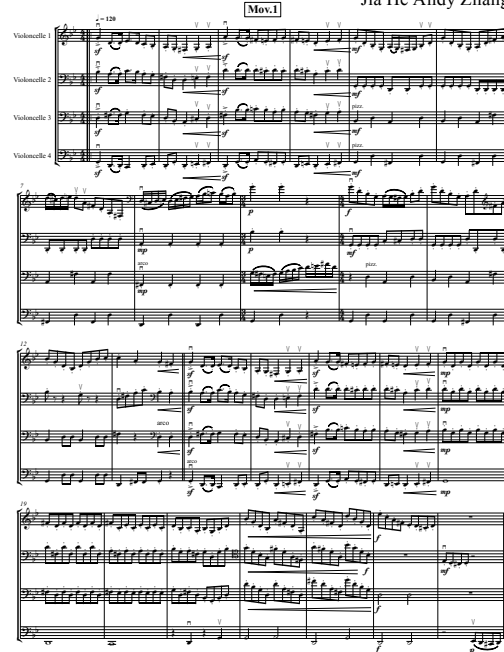
Andy was born in 2014 in Pincoirt.

He started playing piano at the age of five. In 2022, he joined the Montreal Cello Ensemble. After that, He composed some piano solo pieces, and he also tried to compose some chamber music pieces, such as cello quartet, cello and piano duet, etc., and performed them with other friends. Besides music, he enjoys playing chess. ✱

Quartet en sol mineur

Op. 36, n. 1

Jia He Andy Zhang



CLASS 2 / CLASSE 2

First place

Composition for voice / Composition pour voix

Emily Dietrich (AB)

I'm Happy



Hi, I'm Emily and this is my 5th composition. I love writing songs. I have been learning piano since I was 4 from my wonderful teacher Jamie. Besides playing piano, I also enjoy participating in gymnastics, baking, and being outside. ✱

I'm Happy

Emily Dietrich



CATEGORY B / CATÉGORIE B - 15 years and under

CLASS 1 / CLASSE 1

Composition for solo instrument / Composition pour instrument solo

First place

Mason Green (AB)

Cascade



I have studied piano for over eleven years and trombone for the past five years. I recently completed my Level 8 Royal Conservatory of Music piano examination with First Class Honours. Through my musical studies, I have developed a passion for performance, composition, and a variety of musical styles, including orchestral, symphonic, and jazz music. I participate in school band, orchestra, and piano performances and enjoy exploring new opportunities to grow as a musician. In the future, I hope to continue my music education at the conservatory and further develop my skills as a performer and composer. ✨

Cascade

Mason Green



CLASS 2 / CLASSE 2

Composition for voice / Composition pour voix

First place

Nathaniel Mercer (MB)

Drunken Dancer



Nathaniel Mercer is 12 years old and is studying voice with Shoshana Goldenberg. In 2025, Nathaniel was a soloist and children's chorus member in Manitoba Opera's Tosca, and an AMAF provincial finalist in Primary Musical Theatre. Nathaniel can play piano, guitar, ukulele and clarinet. ✨

Drunken Dancer

Nathaniel Mercer



CATEGORY C / CATÉGORIE C - 19 years and under

First place

Boyan Hu (ON)

Cupid Requiem

Helen
Dahlstrom
Award



Boyan Hu is an aspiring composer and pianist based in Ottawa whose musical journey began when he was just 5. Drawing inspiration from Beethoven, Chopin, Liszt, and Rachmaninoff,

many of his compositions are expressive and conveys message like a short story. His signature works are his Story Collections—sets of four sequential piano pieces that build on one another to create a larger, unified narrative. Aside from music, Boyan is passionate about mathematics, and plans to pursue a career in computer science. He is continuously studying and always striving to challenge himself and reach new creative horizons. ✱

Cupid Requiem

Boyan Hu

Allegro cantabile ♩ = 120

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CATEGORY D / CATÉGORIE D - Open

First place

Marco Pacheco (ON)

As She Danced



My name is Marco Pacheco, I am 17 years old and I go to Holy Cross in Kingston Ontario. I play oboe in my school band and in the Kingston Youth Orchestra, and dabble in piano and flute as well. I started composing in Grade 7 with a background in jazz and folk, but transitioned to classical when I entered high school. My first orchestral work, *As She Danced*, was written in commemoration of Sub-Left Abbigail Cowbrough for the Music for Veterans Project. This piece went on to win first place in ORMTA's Composition Competition Open Category. 🌟

As She Danced

Marco Pacheco



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Dr. Cindy Thong



This past July, I had the privilege of joining music educators and scholars from across Canada and around the world at the 37th International Society for Music Education (ISME) World Conference in Montréal, Quebec. The gathering offered a vivid perspective on the breadth of research, practice, and perspectives within music education, and was an energizing reminder of how broad the field has become, both within and outside of Canada.

Throughout the week-long conference, I had the opportunity to engage with research and practice shaped by remarkably different cultural, educational, and musical contexts. From biomechanics of movement and motivation in learning, to leadership and psychological safety in diverse educational and performance contexts, the sessions I was fortunate to attend provided practical ideas that I could bring back to my own work, while also encouraging even broader reflection on existing approaches to pedagogy and music education. It was also a pleasure to reconnect with former colleagues and acquaintances from different stages of my own professional journey, sharing stories and experiences, and reflecting on how music education continues to evolve.

Another highlight was experiencing the wide range of musical performances showcased at the conference, reflecting the cultural and musical diversity represented within our field. Notably, groups such as the Montréal Cello Ensemble and UTS String Ensemble highlighted the formative role of music education in Canada, supporting young musicians as they begin their musical journeys, often long before they enter the professional world.

I was also very pleased to present my own research at the conference, with a session titled *“Beyond Repetition: Exploring the Interplay of Speed and Variability in Musical Practice.”* In particular, the opportunities for dialogue generated by the presentation were especially meaningful in this context. Questions from colleagues, conversations following the presentation, and coffee chats with researchers working in related areas all contributed to a richer understanding of the questions at the heart of my work.



L to R: Dr Cindy Thong, Laura Liu 1st Vice President CFMTA

Returning from ISME 2026, I'm grateful for the opportunity to have contributed to and listened to so many different perspectives within our field. The experience left me with many fresh ideas, new questions, and an even deeper appreciation for the community that makes music education such a vibrant area of scholarship and practice. My sincere thanks to the CFMTA for supporting this project and making this opportunity possible.

Respectfully submitted
Dr. Cindy Thong

CFMTA 2027 National Conference

Music Matters: Pedagogies, Practice, and Possibilities

July 14-16, 2027

Wolfville, Nova Scotia

Join us in beautiful Wolfville, Nova Scotia, for the CFMTA 2027 National Conference, hosted at Acadia University in the heart of the Annapolis Valley.

Enjoy inspiring professional learning, engaging presenters and performers, fresh ideas, and opportunities to connect with music educators from across Canada.

A conference highlight will be the inaugural CFMTA Multidiscipline Competition, bringing together young musicians from across the country to celebrate artistic excellence, creativity, and the diversity of musical achievement across disciplines.

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CFMTA 2027 National Conference

Call for Proposals

Music Matters: Pedagogies, Practice, and Possibilities

Conference proposals must be submitted through the online portal:

www.wolfville2027.ca

Deadline for submissions is no later than November 15, 2026 by 11:59 pm AST (UTC-4).

- Sessions will be up to 50-55 minutes long, including introductory and closing remarks, and Q&A.
- Preference will be given to presentations that reflect the conference theme “Music Matters: Pedagogies, Practice, and Possibilities.”
- Membership in the CFMTA-FCAPM is not required to submit a proposal or present a session.
- All presentations will be non-commercial in nature.
- Opportunities for commercial presentations are available through the Trade Show. For more information, please contact: wolfville2027@gmail.com.

It is understood that presenters will not be remunerated for their presentation.

For further information please see our website:

www.wolfville2027.ca

We look forward to seeing you there!

Congrès national de la FCAPM 2027

La musique compte : pédagogies, pratiques et possibilités

14-16 juillet 2027

Wolfville, Nouvelle-Écosse

Joignez-vous à nous dans la charmante ville de Wolfville, en Nouvelle-Écosse, à l'occasion du Congrès national 2027 de la FCAPM, présenté à l'Université Acadia, au cœur de la vallée de l'Annapolis.

Profitez d'un perfectionnement professionnel inspirant, de conférenciers et d'artistes passionnants, de nouvelles idées et de nombreuses occasions d'échanger avec des professeurs de musique de partout au Canada.

L'un des faits saillants du congrès sera le tout premier Concours multidisciplinaire de la FCAPM, qui réunira de jeunes musiciens et musiciennes de partout au pays pour célébrer l'excellence artistique, la créativité et la diversité des réalisations musicales dans différentes disciplines.

Lorsque le congrès prendra fin, profitez-en pour découvrir la beauté, l'hospitalité, la gastronomie et la culture de la Nouvelle-Écosse.

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- Demi-finales du concours
- Finale du concours
- Classes de maître
- Salon des exposants
- Réception d'ouverture
- Réception de clôture
- Pauses-café (café, thé et collations)
- Service de navette local vers et depuis l'université



Se déroulant à l'Université Acadia

Congrès national de la FCAPM 2027

Appel de propositions

La musique compte : pédagogies, pratiques et possibilités

Les propositions de séances doivent être soumises par l'intermédiaire du portail en ligne :

www.wolfville2027.ca

La date limite pour soumettre une proposition est le 15 novembre 2026 à 23 h 59 HA (UTC-4).

- Les séances dureront de 50 à 55 minutes, en incluant les mots d'ouverture et de clôture ainsi que la période de questions-réponses.
- Il n'est pas nécessaire d'être membre de la CFMTA-FCAPM pour soumettre une proposition ou présenter une séance.
- La préférence sera accordée aux présentations qui s'inscrivent dans le thème du congrès : « La musique compte : pédagogies, pratiques et possibilités ».
- Toutes les présentations doivent être de nature non-commerciale.
- Des possibilités de présentations à caractère commercial sont offertes dans le cadre du salon professionnel qui se déroulera en même temps que le congrès. Pour obtenir de plus amples renseignements, veuillez contacter : wolfville2027@gmail.com.

Veuillez noter que les présentateurs sélectionnés ne seront pas rémunérés.

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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 do you do about students who play everything way too fast, throw pedal in everything and think it is virtuosic? They don't want to listen to practice advice either. How do I handle this situation?*

A. Do you know what I do? I give them a difficult piece. If they want to sound like a virtuoso, then let's do the real thing! I'll find a good piece and I'll say something like, "This might be too hard," and then they'll want to play it just to show me they can. Some students love a big challenge – small challenges are "boring." So I find something several levels up, or a splashy sounding piece, or a piece that they've brought in that they really want to play. But I do insist on a high standard. I tell them, "It will be hard, but I want it done right."

Then with the rest of their material, I pick pieces to tidy up their playing one skill at a time. We'll work on a Baroque piece to improve fingering and articulation, a Classical piece to work on clarity and steadiness, and a Romantic piece for clean pedalling. Each piece has a specific purpose to develop one aspect of quality playing. I assign an exact metronome tempo that we do in the lesson and to be done at home. Then I hear that tempo at the lessons.

Everything is learned with no pedal, and pedal is added only after everything is correct. They need to learn what a clear tone sounds like and get that blurriness out of their head! Also, I hear a lot of separate hands.

Now all this takes time, but I remind myself that Rome wasn't built in a day. I just keep plugging along fixing things and working toward a higher musical standard. ✱

Q. *I've heard that you occasionally do a House Call lesson. Do you go to the homes of all your students? And is this a full lesson, or just a piano check-up sort of thing?*

A. Yes, I do occasionally drop by a student's house, especially if they just got a new piano that they are proud of and want me to try. Or I may want to see why they're having problems with pedalling, or why their touch is weak, or something like that. I try the piano myself and then I can better understand how to help them. Usually we do a full lesson so I can hear what everything sounds like on their piano.

I can also see what the practice environment is like in terms of how quiet it is, and what kind of household activities are nearby. I don't do this all that often, but I have found it helpful and quite fun. And I always take snacks! ✱



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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Quoi de **NEUF** aux Conservatoires ?



**NORTHERN LIGHTS CANADIAN NATIONAL
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This summer, *Northern Lights* Canadian National Conservatory of Music (CNCM) was pleased to be able to offer two Mini Sizzlers, one taking place in June in Edmonton, Alberta, and the other one hosted in August in Millbank, Ontario. Students at both events enjoyed learning tools for creating their own compositions, meeting Canadian composers and learning about their inspirations for compositions, and sharing music with each other. Contact the CNCM office if you are interested in hosting one of these events in your community!

We are thrilled to announce that the newest level of Seasons is now available for purchase as a digital download! This publication is an extension to the popular Northern Lights series and contains two appealing pieces for each month of the year. Visit www.harbridgewanlessmusic.com to get your copy of Preparatory to Level 3 of Seasons.

Starting in August, CNCM will continue their monthly teacher sharing sessions on the first Thursday of each month at 11 a.m. EDT. The sessions provide overviews and helpful resources for various exams and programs offered by CNCM. Contact the CNCM office 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 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.



The RCM Certificate Program provides a clear, structured pathway for students to develop their musical abilities at every stage of their learning. As part of our mission, to develop human potential through leadership in music and the arts, we are pleased to partner with teachers across Canada by offering support for the important work that you do.

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For details on upcoming webinars in 2026, visit <https://bit.ly/RCMTeacherWebinars>

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



Conservatory Canada's new Mosaics Collection Piano Repertoire Series is now available for Pre-Grade 1 through Grade 7, now available through Harbridge Wanless Music. We will be releasing the final book in the series for Grade 8 later this fall.

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. Independent retailers can order through Harbridge Wanless.

Join Executive Director, Derek Oger, for live pedagogy webinars on select Fridays throughout the academic year. In addition to webinars dedicated to the music featured in the Mosaics publications, we will be focusing on other pedagogical research in the coming year. You can find webinar replays on our [@ConservatoryCanadaTV](#) YouTube channel. Teachers new to CC should check out our 'New Teachers' webinar Playlist, where they will find information sessions on our exam syllabi, including video tutorials and mock exams.

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Following Nature's Rhythm: Growth and Rest in Music Teaching and Learning

By Dr. Merlin B. Thompson

Have you ever noticed how nature follows a constant cycle of growth and rest? Day turns into night, seasons unfold in cycles, and tides continually ebb and flow. In each case, periods of activity are followed by periods of winding down. After periods of growth, human beings need rest because without rest, growth eventually becomes unsustainable. With rest, growth is a natural and welcome outcome.

Teaching and learning to sing or play a musical instrument benefits from the intertwining of growth and rest. For music teachers, this natural rhythm means music learning is more than a linear process of constant forward motion. It's a dynamic interplay between moving ahead and stepping back, challenging our students and supporting their need to refuel.

In this article, I explore growth and rest from various angles pertinent to how music teachers design lessons and guide our students' home practice. Music teachers often place a high value on continuous growth and may even shy away from intentional periods of rest. However, sustainable musical development most often depends on the thoughtful integration of both.

What Research Tells Us About Growth and Rest - While researchers approach learning from different perspectives, the following sources converge on a common principle. Namely, that lasting learning depends not simply on effort, but on how effort is paced, processed, and supported over time.

Research in neuroscience reinforces how learning is more than a one-way track of absorbing information. Learning also depends on how information is processed over time. The work of Benedict Carey highlights the cycle of learning and forgetting wherein retention is strengthened after some forgetting has occurred. Rather than signalling failure, forgetting creates the conditions for deeper, more durable understanding when material is re-engaged (Carey, 2015).

In studies into how experts develop their expertise, Ericsson et al. (1993) argue that deliberate practice is essential for acquiring expert performance levels. They recognize that such practice is mentally and physically demanding and limited by the need for rest and recovery. Sustained progress depends on how effort is paced and balanced over time. An exclusive focus on growth activities has the potential for injury. Optimal deliberate practice requires maintaining equilibrium between effort and recovery.

Responding to Students in Lessons - I like to keep in mind that not every lesson needs to result in immediate, visible growth. As confirmed by John Sweller, when students are mentally fatigued, their capacity to process new information is reduced, limiting the effectiveness of further instruction (Sweller, 1988).

Rest in music lessons doesn't mean there's no learning taking place. Rather, it means teachers spend time on tasks students can handle - visiting secure repertoire, taking small steps with new pieces, or simply slowing the pace. These experiences can restore energy, rebuild confidence, and renew a student's connection to music. This becomes especially relevant when we consider the realities of our students' lives.

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Shaping Canada's Vast Musical Landscape

Like my six-year-old student Lucas who arrives for his lessons after a full day of structured Grade One classroom activities. By the time he's in my studio, he's frequently worn out and not in any position to take on learning challenges. With my teen student Patrick who's getting taller week by week, I've noticed how he may show up with fluctuating energy levels. Some weeks he's all set to learn. Other weeks it can feel like he's barely holding things together.

In these moments, a singular focus on growth—on pushing forward, correcting, and advancing—can be counterproductive. Instead, making space for Lucas and Patrick to rest within the lesson can be both responsive and pedagogically sound. Such lessons also communicate something important: that students can trust teachers to respond thoughtfully to who they are on a given day. Teachers facilitate safe and rewarding music lessons based on what students can accommodate.

Planning Across the Teaching Year - Growth and rest periods are also pertinent to the music teaching year. I appreciate how certain months in my studio - September, October, January, February, and May - may function as growth months. These months often carry a natural sense of momentum. Students have lots of energy. We've got clear goals in mind. And growth tends to occur more readily.

In contrast, the months of December, March, and June in my studio often function as natural rest periods. Over time, I've come to recognize the consistent need for students to rest during these months. That's why I never schedule exams or recitals in December or June. Students are frequently too worn out. Their energy is often dispersed across numerous priorities. Sustained focus is difficult to maintain. November and May are great months for showcasing student growth. Recognizing these long-term periods means teachers may adjust our expectations and approaches accordingly. We work with the rhythm of the year rather than against it.

Balancing Growth and Rest through Repertoire - One of the practical challenges in adopting a growth and rest approach lies in the materials we use. Method books and examination syllabi are typically designed around continuous progression. For example in an elementary method book, each piece builds incrementally on the last, encouraging steady advancement.

Similarly, examination repertoire is curated to maintain a consistent level of difficulty, emphasizing polish and performance readiness. While these structures are valuable, they can unintentionally promote an emphasis on growth at the expense of rest.

A balanced approach may involve intentional decision-making around growth and rest repertoire. Rather than treating every piece with the same level of intensity, teachers can create a thoughtful mix of "growth pieces" and "rest pieces." Growth pieces challenge students, introduce new skills, and expand their musical understanding. Rest pieces, on the other hand, provide space to enjoy playing, to reinforce existing skills, and to experience a sense of ease and fluency.

Importantly, these categories are not fixed. A piece that functions as a growth challenge one week may become a source of rest the next, once it is more familiar. Conversely, a seemingly simple piece can be transformed into a growth opportunity through deeper musical exploration. Furthermore, what functions as a growth piece for my student Renee did not work for her sister Annaliese. Each of them needed me to synchronize my approach with their own individual growth and rest needs. The key lies in responding to the student in front of us—recognizing what they need in a given moment and adjusting accordingly.

Growth and Rest in Home Practice - Effective practice, like effective teaching, balances challenge with ease, focus with letting go, and effort with recovery. When students experience this rhythm, motivation becomes more consistent, as learning feels manageable rather than overwhelming. Progress becomes more durable and sustainable, as new skills are supported by time for internalization.

In my studio, I want students to know that I can support their need for rest with appropriate practice routines. For example with my students Lucas and Patrick, I encourage them to take breaks during their home practice. For Lucas, alternating a new piece with a comfortable piece is an excellent strategy. For Patrick, stopping practice while he still feels mentally fresh rather than pushing through fatigue keeps him from getting worn out.





Following Nature's Rhythm: Growth and Rest in Music Teaching and Learning - cont.

What I don't want is for students to feel guilty when practicing doesn't result in advancements. That's not a healthy outcome. It's important for me to remember that students' musical journeys come with twists and turns. There will be many times in the future when growth is easy to take on. Making space for rest is all about reducing students' cognitive and emotional demands while remaining musically engaged. This approach makes practice more sustainable and also supports students' intrinsic motivation - something Edward Deci and Richard Ryan identify as essential to long-term engagement with learning (Deci & Ryan, 2002).

Teaching in Harmony with Natural Rhythms - Embracing the interplay of growth and rest offers a humane and responsive approach to pedagogy. It acknowledges that students are more than learners of music. They are whole individuals with physical, mental, emotional, and creative dimensions. By aligning our teaching with the natural rhythms that shape human experience, we support our students' musical development in addition to their overall well-being. When we recognize that our students thrive through alternating periods of challenge and renewal, our teaching begins to mirror the rhythms of life itself.

As you look ahead to your upcoming lessons, it may be worth pausing to consider the natural intertwining of growth and rest. Is this a moment to introduce something new, to stretch and challenge? Or is it a moment to step back, to let things settle, to rest?

Effective teaching is not about choosing growth over rest - or rest over growth. It's about recognizing when each is needed. Just as nature flourishes through alternating seasons of activity and renewal, music learning becomes more sustainable and inspirational when teachers intentionally create space for both. By doing so, we help our students explore, develop, and enjoy their own lasting relationship with music — one that reaches well beyond lessons and into their adult lives. ✱

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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.



Review of Publications Critique de publications



PREHISTORIC PIANO Paleozoic Era Book 3 Duncan-Rossi Red leaf Pianoworks

Combining the talents of Martha Hill Duncan and Wynn-Anne Rossi can only result in a 'win' for visionary compositions sure to interest students! The third of four leveled books, this volume of 10 pieces aims to capture a window in Earth's geologic history with wild creatures, planetary events, and microbial lifeforms.

Beginning with a two page synopsis of earth's geologic time scale, each piece then has a brief introduction to its topic and an approximate time line. *Hunting for Trilobites* uses a lower register for both hands with open fifths in both broken and solid form. The $\frac{3}{4}$ time signature gives a sense of momentum to the search. *Soaring Dragon* depicts the flight of giant dragonflies with eighth note patterns in a triple meter. Held notes create a gentle syncopation in *Forest Shadows*. *Rock On, Dimetrodon* creates the sense of a large and intimidating predator with repeated staccato LH notes in rock energy, syncopation and RH 7th chords. The crossover of LH patterns to RH and moving eighth note

patterns create the gracefully swaying movement for *Horsetails in the Wind*. *Long Live Archi!* celebrates the ancestor of modern cockroaches with a cool western swing and RH cluster chords. *Shades of Coral* begins with a rippling pattern of eighth notes moving from one hand to another in $\frac{6}{8}$ rhythm over which a melody is superimposed. Motifs that are shared between the hands create a mysterious atmosphere in *Spiral Ammonoids*. Swing rhythm, staccatos and syncopation make *Crocodile-ish* a cool creature!

Pieces are two to three pages long. Occasionally a key signature of one or two flats or a sharp is used with a generous addition of accidentals and a free approach to tonality.

Layout is clear and legible with an easy to read note size. Highly imaginative and pianistically sound, these pieces will be welcomed by teachers and students alike!

Joyce Janzen - BCRMTA



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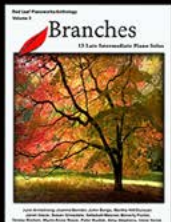
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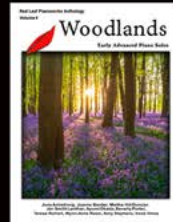
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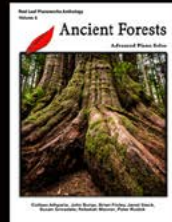
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Intermediate



Branches
Late Intermediate



Woodlands
Early Advanced



Ancient Forests
Advanced



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THE SPICE OF LIFE
Tom Gerou
from Novellas Book 1
Late Intermediate
TOMGEROUMUSIC.COM®
TGM00052

Here is a fun bouncy swing work in B^b major! It has an engaging character and colourful harmonies. There are 8th note triplets and grace notes adding to the charm of this syncopated piece. The pedal marks are very specific adding attention to the grace notes, accented chords or those with harmony changes needing highlighting. The chromatic triplets are exciting ending with a G minor triad in one instance. Another chromatic run appears just before the Da Capo where there is heightened dramatics. Mr. Gerou has very specifically placed staccato in some triplets and chords.

This is a delightful solo for our studio rhythm lovers! It would make a perfect recital piece or would be ideal for any performance opportunity!

Jean Ritter BCRMTA



HAROLD THE CAT
Bernadine Johnson
Elementary
TOMGEROUMUSIC.COM®
TGM00109

The illustration on the front page is epic! Reading the lyrics for this delightful piece support this image 100%! As teachers of young students, we can all concur that the illustrations and lyrics make a piece appealing or not!

This fifty-two measure piece is written in G major and triple time, $\frac{3}{4}$. I like that the students are exposed to 1st and 2nd endings and repeat signs. There are no phrase markings but there are staccato notes and the finger patterns support legato playing. There are both quarter and whole rests throughout much of the piece. Accents for special emphasis at different words help reinforce the crescendos and forte dynamic as well. Five finger patterns and sequenced patterns make up this piece with a variety of dynamics.

This is fun and engaging and for the cat lovers in the studio, a must!

Jean Ritter BCRMTA

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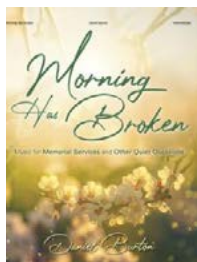
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MORNING HAS BROKEN

Daniel Burton

Intermediate

The Lorenz Corp.

Billed as 'Music for Memorial Services and Other Quiet Occasions', this volume of eight contemplative pieces in 40 pages

is an excellent resource for a pianist. Whether used for quiet meditation, or for services of comfort, the thoughtful reflective writing results in wonderful expressions of familiar pieces which you will reach for again and again.

Ranging in keys from 4 flats to 3 sharps with occasional discreet key changes, these arrangements are 3 – 5 pages long. Often the hymn is written quite simply for the first two stanzas with a more difficult and elaborate arrangement for the third, utilizing larger chords and a wider register. *It is Well With My Soul* uses eighth notes to create a flowing line which incorporates the well known tune. The gentle melody of *Sleep My Child* and *Peace Attend Thee* is played by the LH with a simple RH accompaniment. When the melody moves to the RH, it is with 4 note chords and flowing 8th notes in the LH. The theme of *O Love That Wilt Not Let Me Go* begins in the RH, moves to the LH and then back to the RH as it modulates from F major to A major for a final verse with octave chords in both hands. *Nearer Still Nearer*, marked transcendent, begins slowly, moving gradually from quarter note rhythms to eighth notes. The LH accompaniment of eighth note patterns that span almost two octaves create movement for the stately tune of *O Master, Let Me Walk With Thee*. The introduction to *Nearer, My God, To Thee* is fully 26 measures long, setting the stage for a simple expression of the tune in the LH. An eighth note pattern that moves between LH and RH, and is sometimes divided between them creates the fluid movement of *Morning Has Broken*. An alternating 'Alberti'-like pattern in the RH sets the stage for the melody in the LH in *This is My Father's World*. When the RH takes over the melody, it is with large majestic chords creating drama in the final verse before ending more simply.

These are hymn tunes that have stood the test of time. These sensitive arrangements enhance them in expressive and effective ways. Highly recommended.

Joyce Janzen BCRMTA



THE EUGÉNIE ROCHEROLLE COLLECTION

19 Memorable Piano Solos

Selected by the Composer

Hal Leonard

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I was first introduced to the work of Eugénie Rocherolle as a college student accompanying a ladies' trio. That beautiful piece has floated through my mind over the years and I treasure a handwritten note from her that she included when I purchased additional copies of that work. Fast forward to the present and I was very pleased to receive this collection of her piano solos to review.

The compositions are divided into two sections:

Reminiscence and Delight. I would say generally the songs in the first section are evocative in a thoughtful, perhaps even a melancholy way with titles like *Small Town Blues*, *Les Avenues de Paris*, and *Memories*. The latter lived up to its name for sure, as some of the harmonic changes really reminded me of the trio accompaniment I mentioned above.

The second section contains songs which are also evocative, but I would characterize them as being more playful and up tempo. Titles such as *Fiesta!*, *Carnival Caper*, and *Jambalaya: A Portrait of Old New Orleans* give you an idea of what to expect. It was fun to realize partway through *Jambalaya* that I was playing a mildly camouflaged version of *When the Saints Go Marching In!*

Two things I especially appreciate about these solo piano works are the rich harmonies Rocherolle uses, and the fact that when a melody returns she often modifies it slightly, holding one's interest the second time around. Many different styles and rhythms in these nineteen songs make this a great collection that I feel would have a broad appeal in anyone's studio.

Evangeline Keeley MRMTA



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SUITE FOR CREATIVE PIANISTS

(in Four Movements)

Ayumi Okada

Late-Intermediate Piano Solos

Red Leaf Pianoworks

Composer Ayumi Okada is a New York-based Japanese composer, pianist, and educator who serves as a board member for the Festival for Creative Pianists. Her work *Suite for Creative Pianists* was commissioned for the Festival for Creative Pianists and is a late-intermediate collection that prompts players to build their own improvisational choices directly into the movements. This process allows students to gain “insights into the compositional process.” The creative elements include articulations, dynamics, registers, harmony, melody, and feel.

Each of the four movements presents a different atmosphere associated with a season. Pianists can play the entire suite or perform each piece separately.

This collection is published by the composer and as a ‘creative version’ Ms. Okada has inserted suggested creative instructions at specific measures, allowing individualized interpretative elements to be chosen by each presenter. The publication includes the composer’s bio as well as an explanation of the titles and ideas she used to bring these musical pictures to life,

MVT. 1: *Welcoming the Sun* is a playful piece which uses varying articulations and changes of range to enhance the dance-like character of the melody. Individual choice of articulations and, in certain spots, choice of octave, allow a unique interpretation with each presentation.

MVT. 2: *In Forget Me Not*, Ms. Okada asks the performer to read the included poem to help with interpretation. The sentimental melody in $\frac{6}{8}$ time begins gently with much room for expressive phrasing as it unfolds to a more animated intensity. At this

point there is a choice of two possible melodies or a completely improvised melody. I found this to be a delightful piece to listen to and interpret.

MVT. 3: *Snowy Mountains*. In this movement, harmonic choices come into play, with left hand cadential chord choices left up to the student at certain phrase endings. The melody flows easily with simple rhythms and a chordal accompaniment, either broken or arpeggiated. This selection also provides good practice for balance and pedal clarity.

MVT. 4: *The Star Festival* incorporates all the interpretative elements previously highlighted in other movements: articulation, dynamics, melody and chords. Each of these elements can be varied to create an individualized performance. With a tranquillo entrance, the piece quickly moves into a lively 6/8 pulse through several key changes and builds to an exciting finish. A good final piece for any student recital.

All the pieces in this suite are manageable for a level 6/7 student. Rhythms are straightforward, allowing students to focus on developing their own ideas. The improvisational suggestions are not overwhelming and would be a great jumping-off point for discussion of compositional elements or for freeing up a student who is afraid to take those interpretative risks.

Maureen Baird MRMTA



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THUMBS UP: THE TEXTING PIANIST

Colleen Athparia

Intermediate Piano Solos

Red Leaf Pianoworks

What a fascinating concept to create an entire collection of music to be played by thumbs only! As I played through the

book I was desperate to add other fingers at various times because it would have been quicker and somewhat easier. But honestly, we work to develop all our other fingers and the thumb is often neglected in this development. Teaching our thumbs to play like fingers and with control is often neglected in our lessons.

There are twelve pieces in total. The first four are listed at a Level 3 difficulty. Skills to be worked on are: creating controlled light thumbs, playing the traditional blues harmonic pattern with rhythmic variations, thumb glissandi, and jumping all over the keyboard. The next five pieces are graded as a Level 4. Here we have some broken 3rds and octaves with great rhythmic fun including syncopation. The music moves over the entire range of the keyboard with fists playing black note clusters at the bottom of the keyboard. *Go Thumbs Go* has the thumbs chasing each other up and down the entire keyboard. The next two pieces include a long chromatic fall and staccato broken octaves with interesting rhythm inserted. I really enjoyed the *Mystical Mountains* which is built on tremolos in intervals of 4ths and 5ths. It is placed as a Level 5. The Level 6 piece is rhythmic and full of glissandi and a few challenges. My favourite piece was the final one: *Singing Thumbs* graded at Level 7. It is beautifully written and requires great thumb control to shape the melody with warmth. If someone just heard you without watching you play, you could easily fool them into thinking you were using all your fingers! The piece requires the damper pedal to help connect the line.

Definitely the most unique collection I have ever had the pleasure of reviewing! I think students would be very intrigued and willing to tackle this!

Jean Ritter BCRMTA

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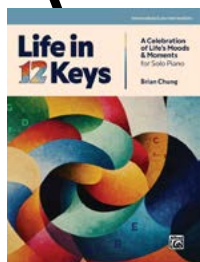



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LIFE IN 12 KEYS
Brian Chung
Intermediate/Late Intermediate
Alfred Publishing
50555

Life in 12 Keys (Intermediate/Late Intermediate) invites you to embark on

a musical journey through an ambitious and creative road map - the Circle of Fifths.

The repertoire in this book presents a wide range of emotions, from dreamy and tender to intense and energetic. The pieces are presented in the order of the Circle of Fifths, beginning with C major and ending in G major. It's the composers' hope that at each turn the student would encounter something stirring - a memory, a feeling, a forethought, and aspiration - paired with an emotion. Each piece has well thought out fingering suggestions. One piece I particularly enjoyed was *Sunrise* as it has plenty of direction to aid in the wide variety of tempo changes. I found this useful in helping a student explore rubato for the first time. I also found it helpful that blank pages were inserted, minimizing page turns. I enjoyed the wide variety of styles from lyrical and peaceful to playful and swing. While each piece functions beautifully as a standalone work, ambitious students may enjoy exploring the complete cycle of twelve keys.

Joyce Hein PEIRMTA



RARE RECITAL TREASURES
Edited I.J. Clarfield / K. Chance
Intermediate to Late Intermediate
Alfred Publishing
52040

Rare Recital Treasures (Intermediate to Late Intermediate) is the second book in

a collection of three books, ranging from Early Intermediate to Early Advanced. This series features lesser-known piano repertoire from all five style periods.

Composers in book two range from Johann Kasper Ferdinand Fischert to Heitor Villa-Lobos. Composers Dennis Alexander and Jennifer Linn have also contributed all-new intermediate pieces in the impressionistic style. Some of the works are lesser-known pieces by well-known composers, but many are pieces by under-recognized composers. Included are a rich variety of women composers and people of colour. I particularly enjoyed *Canzonetta, Op.123, No.3* by French composer Cecile Chaminade as I had just read an article on her in the American Music Teacher magazine. I was very impressed with how the book is organized. The table of contents lists all pieces by their style, and each piece has a very thorough introduction to it including a composer biography, things to think about before you begin followed by preparatory warmups, practice tips and finally performance pointers. Each piece has tasteful suggested fingering and trills that are written out above the staff for clarification.

I truly enjoyed playing through all these pieces and look forward to sharing these with my students. Ingrid Jacobson Clarfield and Kevin Chance did a wonderful job selecting and editing these pieces and I would highly recommend adding this book (and series) to your studio library.

Joyce Hein PEIRMTA

Review of Publications

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A DISTINCTIVE CHRISTMAS

Kevin Boesiger

Intermediate

The Lorenz Corp.

Containing eight familiar Christmas pieces and two original piano compositions, this book of 48 pages offers new and interesting

arrangements.

Here We Come A-Caroling features an ostinato accompaniment in the RH with the melody in the LH. There is a transition from $\frac{9}{8}$ time in the verse to $\frac{3}{4}$ in the chorus. Three lines of the RH ostinato pattern segues into the second verse with the melody now in the RH and simple chords in the LH. The third verse is a little slower and broader with three and four note chords in the RH and an ostinato pattern in the LH.

Sussex Carol is welcome here as it is not often found in books of Christmas arrangements. An eight bar introduction which recurs later as an interlude between verses and as an outro leads to a simple playing of the carol with a held LH bass note.

Another lesser known carol is *Of the Father's Love Begotten*. The plainchant origins are preserved in the rolled held chords, the fluid eighth notes and the changing time signatures. A bit of gentle syncopation in the interludes enhances rather than detracts from the atmosphere.

O Holy Night is given a fresh approach written in $\frac{3}{4}$ time with an ethereal cadenza-like pattern interspersed. LH plays in octaves and larger than octave patterns with 3 and 4 note chords in the RH. The LH also gets a chance to play the melody with a rapid RH pattern above.

After a sturdy beginning, *God Rest Ye Merry, Gentlemen* breaks into swing rhythm complete with walking bass, triplets and chromatic enhancement, returning to the opening patterns to close.

Syncopation is the driving force behind *O Christmas Tree* with a slower and more melodic section between beginning and ending rhythmic sections.

The pairing of *Carol of the Bells* and *What Child is This* is, in my opinion, the most imaginative and successful arrangement in this book. Both pieces gain from the merger! I particularly like the run of six eighth notes which is repeated, and then repeated again but expanding to twelve notes and resolving the 3rd time in a classic 'ready, set, go' pattern.

The book ends with a rousing swing version of *Go, Tell it on the Mountain*.

The two piano compositions are not intrinsically 'Christmas' but would make interesting and suitable music to play at a festive event. *A Distinctive Christmas* borrows the $\frac{9}{8}$ ostinato RH idea from *Here We Come A-Caroling* in inversion. This is alternated with a brief distinctive melody – still written in $\frac{9}{8}$ but accented as $\frac{3}{4}$. *A Quiet Winter* is more ballad-like using broken chord patterns in the LH and held notes with a contemporary rhythmic approach in both hands.

A nice option is being able to access the audio recording of these pieces with the score as visuals at: <https://www.youtube.com/watch?v=XA5SuBdRa00>

I recommend this book with its fresh and original stylings of familiar and not-so-familiar seasonal favorites!

Joyce Janzen BCRMTA

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

Dina



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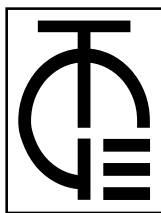
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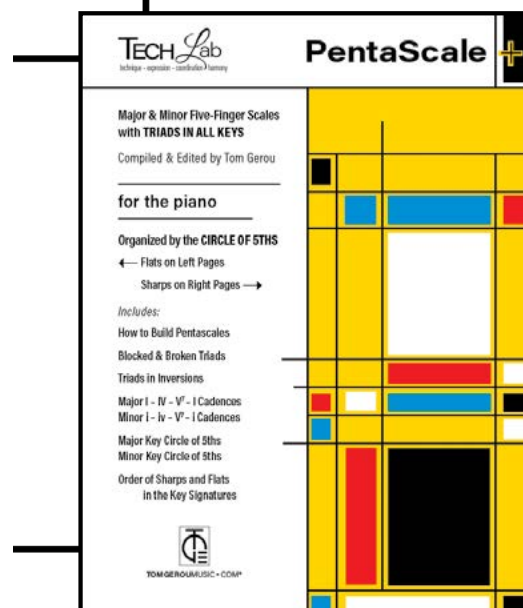


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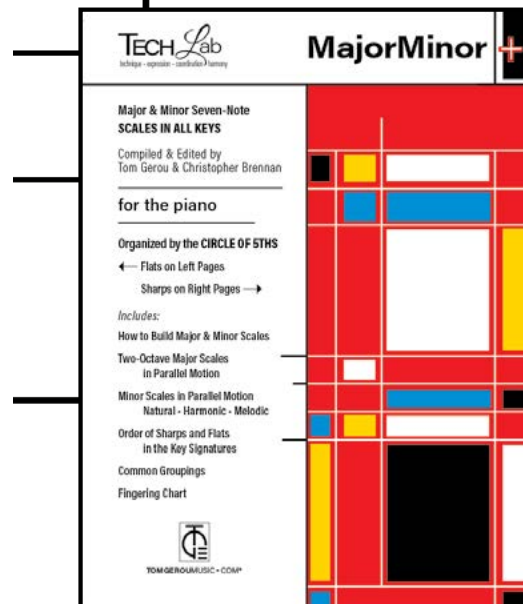
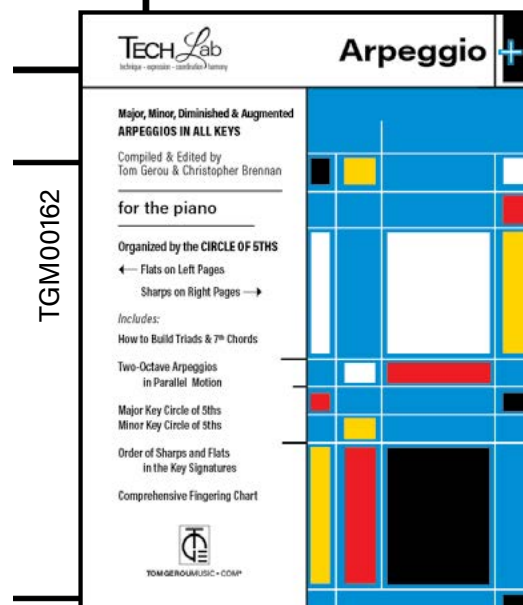


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