

THE CANADIAN MUSIC TEACHER LE PROFESSEUR DE MUSIQUE CANADIEN

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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

Laureen Kells



Greetings Colleagues!

It is with great pleasure that I write my inaugural president's greetings! Thank you so much for this amazing opportunity to serve our great organization. As I assume this role I am looking forward to continuing my work with Past President Tiffany Wilson and newly elected Vice President Paula Rockwell of Nova Scotia. Our treasurer Lois Kerr and secretary Anita Perry will round out our team and both these ladies are invaluable members.

My first order of business is to say a huge *Thank You* to the Winnipeg Committee for hosting such a successful conference. From the hotel, which was outstanding, to the presenters, all of whom were experts in their field, to the gala concerts and the graciousness of the host committee members we all left with a renewed sense of optimism in our organization which was a treat to witness. We can now look forward to what Edmonton puts together for 2021.

In the spirit of thankfulness, another big *Thank You* goes out to Past President Cynthia Taylor. During her tenure, among many other things, she took our organization to Baltimore where we were given the opportunity to network with our American friends and as Past President she proved to be an invaluable source of information and guidance. Enjoy your much needed R and R from the rigours of leadership Cindy!

As Vice President I had the opportunity to watch Tiffany Wilson move the CFMTA forward by leaps and bounds. Under her watch the CFMTA now has direct access to all individual members and our monthly Of Note message, a highly successful e-festival, professional development videos on our website, a greater social media presence and we will soon see our journal the Canadian Music Teachers go completely electronic, providing ease of access to all individual members.

It is my hope to continue this advancement of the CFMTA. This is an exciting time for our organization. Around the board table we have many new faces, all with new ideas and energy. With our Strategic Planning Committee back from hiatus we can look forward to continued growth and the expansion of member benefits and opportunities. This, along with current committee work, will ensure all members can see and access all that we have to offer. The CFMTA is a vital and important part of our

teachers lives and we need to continually be mindful that together we are stronger.

With the attendance of members of the Music Teachers National Organization of the United States in attendance in Winnipeg, we will be continuing our relationship with our American friends, all of whom have shown themselves to be gracious and supportive of our continuing friendship.

As you start yet another teaching season, I offer my best wishes for a successful year. As teachers, we are at our best when we are learning and I encourage you to continue to move forward in your own professional growth. Stay active in your local and provincial branches by sharing your music and your knowledge with others, take advantage of the professional development videos on our website, apply for your CFMTA Certificate of Professional Achievement, seek out opportunities for your students and support other teachers in their musical journeys.

With best wishes for a successful start up to your year and a safe and bountiful harvest season

Laureen Kells

Salutations, chers collègues!

C'est avec grand plaisir que j'écris mes salutations inaugurales à titre de présidente! Je vous remercie chaleureusement de m'offrir cette merveilleuse opportunité de vous servir au sein de notre belle organisation. Alors que je débute dans mes fonctions, j'ai hâte de continuer mon travail aux côtés de l'ancienne présidente Tiffany Wilson et de la vice-présidente nouvellement élue Paula Rockwell de Nouvelle-Écosse. Notre trésorière Lois Kerr et notre secrétaire Anita Perry complètent notre équipe; elles ont toutes deux une valeur inestimable.

Le premier point à mon ordre du jour est d'exprimer mes plus sincères remerciements au Comité de Winnipeg qui a organisé la conférence et en a fait un si grand succès. De l'hôtel, qui était remarquable, aux présentateurs, tous experts dans leurs domaines, aux concerts de gala et à l'accueil chaleureux des membres du comité, nous sommes tous repartis avec un

Greetings from CFMTA President Salutations de la Présidente de la FCAPM

optimisme renouvelé pour notre organisation qui faisait plaisir à voir. Nous pouvons maintenant anticiper ce qu'Edmonton nous prépare pour 2021.

Dans ce même esprit de reconnaissance, je souhaite remercier notre ancienne présidente, Cynthia Taylor. Au cours de son mandat, elle a entre autres mené notre organisation jusqu'à Baltimore où nous avons eu l'opportunité de réseauter avec nos amis américains. En tant qu'ancienne présidente, elle s'est avérée être une source d'information et une conseillère inestimable. Profitez d'un repos bien mérité après avoir relevé les défis du leadership, Cindy!

En tant que vice-présidente, j'ai pu voir les progrès considérables que Tiffany Wilson a fait faire à la FCAPM. Sous sa direction, la FCAPM peut maintenant communiquer directement et individuellement avec l'ensemble de ses membres et nous avons un communiqué mensuel, un festival en ligne couronné de succès, des vidéos de développement professionnel disponibles sur notre site web, une présence accrue dans les médias sociaux et, bientôt, notre magazine Le Professeur de musique canadien qui sera entièrement électronique, le rendant facile d'accès pour l'ensemble de nos membres.

J'espère poursuivre cette évolution de la FCAPM. C'est une période excitante pour notre organisation. Nous avons plusieurs nouveaux visages sur le comité, tous pleins d'énergie et de nouvelles idées. Grâce à notre comité de planification stratégique, qui est de retour après une pause, nous pouvons nous attendre à une croissance continue et à un élargissement des opportunités et des bénéfices pour nos membres. Tout cela, en plus du travail du comité actuel, permet de s'assurer que tous les membres pourront voir et accéder à tout ce que nous offrons. La FCAPM joue un rôle important et vital dans la vie de nos professeurs et nous devons garder à l'esprit que l'union fait la force.

Avec la participation de membres de la Music Teachers National Organization des États-Unis à Winnipeg, nous continuerons à développer notre relation avec nos amis américains qui désirent aussi favoriser cette amitié empreinte de bienveillance et de solidarité.

Alors que vous entamez une nouvelle saison d'enseignement, je vous offre mes meilleurs vœux pour une année fructueuse. En tant que professeurs, nous sommes à notre meilleur lorsque nous apprenons. Je vous encourage donc à continuer votre développement professionnel. Restez actifs dans vos

associations communautaires et provinciales en partageant votre musique et vos connaissances avec les autres, en profitant des vidéos de développement professionnel qui sont à votre disposition sur le site web, en postulant pour votre Certificat de reconnaissance de réussite professionnelle, en étant à l'affût des opportunités pour vos élèves et en appuyant d'autres professeurs dans leur cheminement musical.

Avec tous mes vœux de succès pour l'année qui commence et pour une saison de moisson abondante,

Laureen Kells

Laureen Kells was born and continues to live where her heart is, which is in rural Saskatchewan!

Growing up, Laureen heard the music of her uncles and cousins on the accordion, fiddle and guitar. Endless waltzes, polkas, seven-steps and the heel and toe. All played by ear at the family gatherings, Laureen learned the value of sharing music with others.

After taking piano lessons as a girl, life took over in the form of marriage and children. However, when time allowed Laureen returned to her formal music studies and came to earn a Diploma in Early Childhood Music and a Licentiate in Piano Pedagogy from the Canadian National Conservatory of Music.

A change in circumstances brought Laureen back to her musical roots and she once again enjoys hearing the music of her childhood as she and her husband, along with a group of local musicians known as the Tuffnell Circle Jammers, work to keep alive the old time dance music.

Laureen has served on the executive of the Quill Plains Music Festival, the Yorkton Branch of the Saskatchewan Registered Music Teachers, as President of the Saskatchewan Registered Music Teachers Association and is now pleased and proud to step up as President of the CFMTA/FCAPM. She is also an examiner with the Canadian National Conservatory of Music and is an adjudicator with the Saskatchewan Music Festival Association.

Currently Laureen and her husband Hank live on a farm near the small town of Tuffnell Saskatchewan. When she isn't teaching or playing, Laureen keeps busy by continuing her education through Athabasca University, and keeping abreast of the latest teaching methods.





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

Dina Pollock



Hi Everyone,

Magazine - So this is it - the last paper magazine.

The digital copies are available to all members either through the website as a download or through our free app. The app is available through the Apple and Google play stores. These are the icons.



If you would like to continue receiving a paper copy, you will require a subscription.

This can be done three ways:

- Through the website where you can order the magazine and make any changes to your mailing address.

- Subscription

<https://www.cfmta.org/en/canadian-music-teacher-magazine-subscription/>

- Update mailing address

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- By filling in the form on page 9 and mailing it to me with a cheque.
- Through your Provincial Registrar who has collected the fee and forwarded the information to me.

Book Reviews - Thank you to Clayton, Dale, Jean, Joyce, and Stephen for your time and effort in writing the reviews - they are amazing.

Website - All program guidelines and posters are available for review and download on the website. Please do check out the two newest programs available to members:

- **E-Festival** (*found under Programs and Competition*) more on page 21
- **Video Resources** (*found under Professional Development and Resources - Member Resources*) Please note this is password protected - email me if you need the password editor@cfmta.org

That is all for now - enjoy!!

Thanks

Dina

On front cover . . .



The passing of the gavel to the new President - Laureen Kells



National Piano Competitors



National Vocal Competitors



New Honourary President Ernst Schneider



Conference - String MasterClass



Conference - Gala Event



E-Festival November 2019

Upcoming dates to remember:

Deadline for William Andrews Awards
October 15, 2019

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November 17 - 24, 2019





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Thank you

✂ Cut Here....



ANNOUNCEMENT OF ANNUAL MEETING 2020

Take notice that the Annual Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held in Whitehorse, Yukon.

Dates: July 8 - 9 , 2020

Venue: TBA - Whitehorse, Yukon

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

By order of Tiffany Wilson, President - Anita Perry, Secretary

Dated at Winnipeg Manitoba this 6th day of July, 2019

ANNONCE DE L'ASSEMBLÉE ANNUELLE DE 2020

Veillez prendre note que l'Assemblée annuelle des membres de la Fédération canadienne des associations de professeurs de musique aura lieu à Whitehorse, Yukon.

Rendez-vous : 8 - 9 juillet 2020

Lieu : TBA - Whitehorse, Yukon

Voici les points qui seront abordés :

Continuer les affaires de l'année en cours

Traiter des sujets qui seront soumis avant la rencontre

Par ordre de la présidente, Tiffany Wilson - Anita Perry, secrétaire

En date du 6e jour du mois d'août 2019 à Winnipeg, Manitoba



Focus on **Research**

Se concentrer sur la **recherche**

Healthy Piano Technique and the Prevention of Professional Injuries: Exploring the Work of Anna Schmidt-Shklovskaya and Ivan Kryzhanovsky

by *Julia Tchernik*



Keywords

Healthy piano technique, prevention of pianists' playing-related injuries, piano pedagogy, Anna Schmidt-Shklovskaya, Ivan Kryzhanovsky, "finger school" approach, "natural weight" system, mind-body-instrument connections in piano playing.

Abstract

Modern scientific experiments explore the positive effects of music on various aspects of human life such as cognitive development, learning skills, and geriatric wellness to name only a few. Scientists have emphasized the connections between active music making, specifically learning to play a musical instrument, and personal development, such as improvements in children's academic achievements. In contrast to the benefits, one negative effect of playing a musical instrument -- professional injuries -- has been understudied. In the early 19th century, the mechanical development of the piano posed new technical and physical challenges for players. While pianists and pedagogues have been concerned with these challenges since then, researchers started gathering information on the subject of pianists' professional injuries only a few decades ago. Moreover, most studies have involved professional musicians, whereas the need to address a healthy body-instrument relationship exists at all levels of learning and teaching.

As one of the most popular musical instruments in Western culture, piano remains a pathway into the world of classical music for many people -- professionals and non-professionals alike. A pedagogical focus on efficient and comfortable piano technique is therefore imperative both musically and physically, and would go a long way to promoting life-long enjoyment of music making and the many benefits associated with it.

In this work, I explore a teaching approach developed by Russian pianist and pedagogue Anna Schmidt-Shklovskaya (1901-1961) and the work of Ivan Kryzhanovsky (1867-1924), a musician and medical doctor whom Schmidt-Shklovskaya credited for her own healing. I studied with Schmidt-Shklovskaya's student and follower Galina Minsker (b. 1935), who, in her turn, has

brought a new perspective to the Schmidt-Shklovskaya method by exploring the theory of multi-levelled motor control, as authored by Russian scientist Nicolai Bernstein.

Although, during my many years in piano pedagogy, other pedagogues have also influenced my views, my search for the best ways of playing and teaching constantly brings me back to the principles of Schmidt-Shklovskaya and Minsker. The development and practical application of these principles have guided my current research of the Schmidt-Shklovskaya-Minsker Method, of which this particular work focuses on the historical foundations of the Method, the written works by Schmidt-Shklovskaya and Kryzhanovsky, my personal experience of studying with Minsker, and my own pedagogical insights based on all of the above. Examples of exercises are included.

Julia Tchernik is a Toronto-based pianist and teacher. She is an active member of the RCM College of Examiners and ORMTA/CFMTA.

Julia holds M.Mus in Performance and Piano Pedagogy from the State University of Culture and Arts, B.Mus from the Mussorgsky Music College, St.-Petersburg, and B.Ed in Fine Arts from York University. In 2018, Julia completed her MA degree in Musicology at York University. In her research and practical work, Julia focuses on healthy piano technique. In addition to teaching piano to all students, she works with pianists with playing-related injuries.

Julia has led a number of workshops for teachers where she spoke about various pedagogical issues, the most recent being a presentation of the Schmidt-Shklovskaya-Minsker Method of healthy piano technique and the prevention of professional injuries at the Central Toronto branch of ORMTA (2018).

Full paper is available for download on the website:

<https://www.cfmta.org/en/research-papers/>





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pour la Semaine de la musique canadienne^{md} ?

CFMFTA invites all branches in Canada to submit proposals for Canada Music Week® events. Two awards of \$250 each are available to support Canada Music Week® projects, made possible by the generous support of William Andrews of Toronto, Ontario.

Application guidelines

- Send a brief written proposal of the Canada Music Week® project or event that your branch is planning for this year. Describe your goals, plan of action and proposed timeline. Include a balanced budget and plans for promoting the event. (maximum two pages)
- The focus should be on Canadian music and composers. Projects incorporating innovative use of technology, social media and outreach to new and diverse audiences are encouraged. Expenses for scholarships, hospitality and operating expenses for Contemporary Showcase Festivals are ineligible.
- Proceeds from the event may not be donated to another charitable organization.
- Include the name of the branch and the contact information (address, phone and email) for the chairman of the project.
- Past grant recipients are eligible to apply again for a different project, once every three years.
- The branches who receive the awards will be asked to submit a report that will be featured in the Canada Music Week® (Fall) edition of the Canadian Music Teacher magazine.

Deadline

All proposals must be received by October 15, 2019.

For more information or to submit proposals, contact:
canadamusicweek@cfmta.org

Fall / Automne 2019

La FCAPM invite toutes les associations locales du Canada à lui faire parvenir des propositions d'événements pour la Semaine de la musique canadienne^{md}. Deux prix de 250 \$ chacun seront offerts afin d'appuyer des projets pour la Semaine de la musique canadienne^{md}; rendus possible grâce à l'appui généreux de M. William Andrews de Toronto, ON.

Directives relatives aux inscriptions

- Envoyez-nous une brève proposition de projet ou d'événement écrite que votre association locale aimerait organiser cette année. Décrivez vos objectifs, votre plan d'action et l'échéancier prévu. Veuillez inclure un budget équilibré et ce que vous planifiez pour promouvoir l'événement (maximum deux pages).
- L'événement doit être centré sur la musique et les compositeurs canadiens. Les associations sont invitées à présenter des projets comportant une utilisation novatrice de la technologie, des médias sociaux et s'adressant à de nouveaux publics diversifiés. Les dépenses encourues pour des bourses, des frais d'hébergement ou de fonctionnement dans le cadre des festivals Contemporary Showcase ne sont pas admissibles.
- Les profits de l'événement ne peuvent être remis à un autre organisme de bienfaisance.
- Veuillez inclure le nom de l'association et les coordonnées (adresse, téléphone et courriel) du responsable du projet.
- Les lauréats des années antérieures peuvent se réinscrire afin de présenter un nouveau projet une fois tous les trois ans.
- Les associations régionales lauréates devront produire un rapport qui sera publié dans l'édition Semaine de la musique canadienne^{md} du magazine Professeur de musique canadien.

Date limite

Tous les projets soumis doivent être reçus au plus tard le 15 octobre 2019.

Pour de plus amples informations ou pour soumettre un projet, veuillez écrire à : canadamusicweek@cfmta.org



The Canadian Music Teacher



CFMTA Student Composer Competition Concours de la FCAPM pour **élèves** compositeurs

The CFMTA/FCAPM Student Composer Competition is a national competition for winners of Provincial composition competitions. Entries are submitted by Provincial Canada Music Week® Coordinators for Canada-wide judging before June 1 each year. Scholarships are awarded to winners in each category, and the Helen Dahlstrom Award is given annually to the best national composition as selected by the adjudicator. Helen Dahlstrom was the founder of Canada Music Week®.



Le Concours de composition pour élèves de la FCAPM/CFMTA est un concours national réservé aux lauréats des concours de composition provinciaux. Les œuvres sont soumises à un jury pancanadien par les coordonnateurs provinciaux de la Semaine de la musique canadienne^{md} avant le 1er juin de chaque an. Des bourses d'études sont remises aux lauréats de chacune des catégories et le prix Helen Dahlstrom est remis annuellement pour la meilleure composition nationale sélectionnée par le juge. Helen Dahlstrom est la fondatrice de la Semaine de la musique canadienne^{md}.



Student Composer Competition Adjudicator 2019

~ Carmen Braden

Carmen Braden is an emerging force in the world of new music, hailing proudly from Yellowknife NWT. As a performer, Carmen is “growing into the role of acoustic ambassador of the Canadian Subarctic” (Musicworks). She has played intimate theatres and MainStage folk festivals. Her contemporary classical compositions are nationally recognized, with commissions and performances by world class ensembles and performers including the Toronto Symphony Orchestra, James Ehnes and the Canadian Chamber Choir. Her 2017 album Ravens received a WCMA Nomination. Carmen has been called “*a talented, bold musician*” (Up Here Magazine). Her compositions have been described as “*drop-dead gorgeous*” (Ottawa Citizen), and her songwriting as “*quirky and clever...à la Joni Mitchell*.” As an educator, Carmen regularly gives workshops, individual instruction, guest lectures and collaboration facilitation ranging from elementary-level to university graduate level.



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CFMTA congratulates the following winners of the 2019 Student Composer Competition:

La FCAPM félicite les lauréats suivants du Concours pour élèves compositeurs 2019 :

PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under / 8 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place	Première place
Ezra Eaton (AB)	Blue Butterfly
2nd place TIE	Deuxième place
Raya Campbell (ON)	A Day at the Fair
Noa Paster (BC)	Rhumba
Honourable mention	Mention d'honneur
Alina Poettcker (SK)	The Malfunctioning Robot

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place	Première place
Addison Ellis (NS)	Echo in the Cave
2nd place	Deuxième place
Helia Lotoski-Todd (ON)	Leaves

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place	Première place
Zofia Yan (QC)	Steppe Capriccio
2nd place TIE	Deuxième place
Onkit Saha (NB)	Happy Morning Walk
Harrison Tesselaar (NB)	Elevators
Honourable mention	Mention d'honneur
Eva Zanger (YK)	Fourth Violin

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place	Première place
Stella Ivanović (BC)	Song of the Wandering Prophet
2nd place	Deuxième place
Zoe Brown (ON)	Be You
Honourable mention	Mention d'honneur
Isla Keys (NS)	Isla

Helen Dahlstrom Award / Prix Helen Dahlstrom

Nicholas Wanstall (ON) A Lullaby

CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place	Première place
Antoine Villager (BC)	Song without Words
2nd place TIE	Deuxième place
Angela Li (AB)	Reflecting on Times Past
Houtian Zhang (BC)	Atlantis Overture
Honourable mention	Mention d'honneur
Tami Yang (SK)	Halora's Serenade

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place	Première place
Piper Hook (ON)	Snowflakes
2nd place	Deuxième place
Sheen Dube (MB)	Together
Honourable mention	Mention d'honneur
Tessa Sneddon (NS)	Books

CATEGORY C / NIVEAU C

19 years and under / 19 ans et moins

1st place	Première place
Nicholas Wanstall (ON)	A Lullaby
2nd place TIE	Deuxième place
Isaac Seven Deers (BC)	In the Meadow
Krithika Venkataramadas (AB)	Melancholia
Honourable mention	Mention d'honneur
Tammy Young (AB)	Wandering in the Woods

CATEGORY D / NIVEAU D

Open / Ouvert

1st place	Première place
William Lin (BC)	Evocation
2nd place TIE	Deuxième place
Evan Miles (MB)	Sparaticus
Honourable mention	Mention d'honneur
Yang Tian Lu (QC)	3 Fugues



PREPARATORY LEVEL - 8 years and under

CLASS 1 Composition for solo instrument
1st place Ezra Eaton (AB) *Blue Butterfly*



Blue Butterfly

The journey of a changing butterfly

With growing excitement! ♩ = 80

The chubby caterpillar moves slowly...



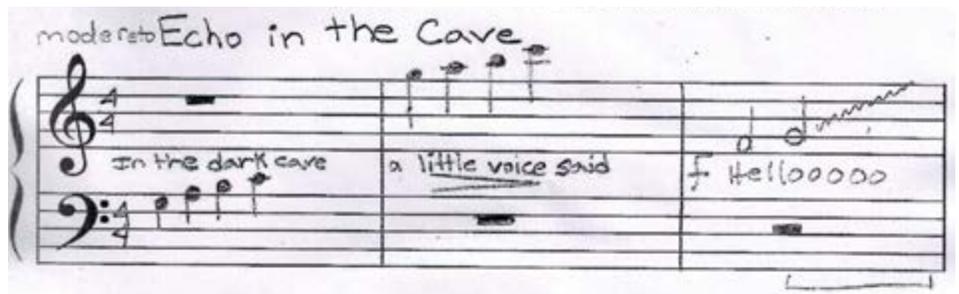
...and climbs a tree...

...then falls asleep... It wraps into a chrysalis...

Ezra Eaton is a budding musician who plays with confidence and passion. He diligently practices the piano daily and loves to perform what he is working on for any audience. Ezra especially enjoys composing and performing his own songs. He also enjoys being outside, playing basketball, playing chess, and spending time with his five siblings. Because he spends regular time each day exploring the outdoors, Ezra has cultivated an interest in nature and loves to catch butterflies. He titled his

first composition *Brave Little Cygnets*, and his most recent composition he named *Blue Butterfly*. He has performed both of these compositions and other piano pieces in several music festivals, earning him composition scholarships, including first place in the ARMTA Provincial Level Student Composer Competition in 2018 and 2019, and second place in the CFMTA National Level Student Composer Competition in 2018. Ezra plans to continue to work hard and develop his musical gifts. 🎵

CLASS 2 Composition for voice
1st place Addison Ellis (NS) *Echo in the Cave*



Addison is 8 years old and is in grade 3 at Portland Estates Elementary School in Dartmouth, NS. She has loved music from a young age and started with Music for Young Children when she was just 3 years old with the Sunrise preschool music program. At 4 years old she started the MYC Sunbeams program. Addison has enjoyed taking lessons with Kathy Andrew, her MYC instructor for 5 years.

At school, Addison participates in choir and loves to read, draw, and write stories. Her other activities include figure skating, swimming, and hockey. Addison finds having a Music background very helpful in figure skating when she is learning dances and says it helps her feel the rhythm of her solo routine. She has a good balance between her love for sports, art and music. Each year she attends a musical theatre camp where she also applies her experience with Music. 🎵



CATEGORY A - 11 years and under

CLASS 1 *Composition for solo instrument*
1st place Zofia Yan (QC) *Steppe Capriccio*



Steppe Capriccio

Espressivo ♩=46
molto rubato

Violin

Zofia is 11 years old and has been playing violin since the age of four, currently at RCM grade 9. She has played with the Vyhosvkiy Strings Ensemble over the past four years. Her violin teachers are Olena Vyhovska and Serhii Vyhovski.

In addition to violin, Zofia also plays piano and composes music. She started music composition in 2018. Her composition teachers include Christine Donkin and Colin Mack. This year, she was invited to perform her new composition *Steppe Capriccio* at

the Kiwanis Highlights Concert in May 2019.

Zofia lives in Gatineau with her family, where she was born and raised. She is a Grade 6 student in an International Baccalaureate program. Besides music, Zofia enjoys swimming and drawing and reads widely, especially about science. In 2019, she placed first in all subjects (Maths, French and Scholastic Aptitude) in an entrance exam to Collège Saint-Alexandre de la Gatineau where she will be attending in the fall. 🎵

CLASS 2 *Composition for voice*
1st place Stella Ivanović (BC) *Song of the Wandering Prophet*



Song of the Wandering Prophet

Roads Go Ever On

Poem by
 J.R.R. Tolkien

Stella Ivanovic
 (b. 2009)

Allegretto

Stella started playing piano at age 4 and violin at age 6. She sings in her school choir and plays violin in the Vancouver Academy of Music Orchestra. She also enjoys musical theater and is currently playing the part of Chip in *Beauty and the*

Beast. She composed *The Wandering Prophet* as a sequel to her previous compositions *The Star Wars Princess* and *The Dark Warrior*. In addition to music Stella likes reading, soccer, and horseback riding. 🎵



CATEGORY B - 13 years and under

CLASS 1 Composition for solo instrument
1st place Antoine Villager (BC) *Song without Words*



A Grade 10 RCM, Antoine is a 12 years old composer born in Vancouver. He performed his own works "The Battle" in 2015 and *Song without Words* in 2018 with the Lions Gate Sinfonia orchestra and conductor Clyde Mitchell. He first studied composition with Alexander Pechenyuk. In 2018 his piano composition "The Story of a Theme" received 1st place at the BCRMTA Music Writing Competition and was selected to compete at the national CFMTA where it achieved 2nd place in his age category.

Antoine now studies under the guidance of award-winning composer Michael Conway Baker. 🎵

Song Without Words Op.6

Antoine Villager (2006)

Andantino ♩ = 100

CLASS 2 Composition for voice
1st place Piper Hook (ON) *Snowflakes*



Snowflakes

♩ = 120

Hi I'm Piper Hook and I am 14 years old. I love to write music but especially love songs, I also love coming up with the rhymes for the song. I am a dance major in high school and love to dance

in my spare time as well. I love hanging out with my friends and family including swimming, having a barbecue, and doing arts and crafts. 🎵

CATEGORY C - 15 years and under



1st place Nicholaw Wanstall (ON) *A Lullaby*



Nicholas Wanstall is an award winning organist, composer, and pianist, currently studying Organ Performance and Composition at the University of Toronto. He is currently the Sunday organist at Immaculate Heart of Mary Parish as well as the accompanist for the Parish Children's Choir. 🎵

Text by Eugene Field

A lullaby

Profound ♩ = 56

Soprano

Piano

mp

con pedale

Sost.

S

The stars _____ are twink - ling _____ in _____ the _____ skies,

mp

Pno.

p

Ped.

CATEGORY D - Open

1st place William Lim (BC) *Evocation*



William enjoys many musical genres, including jazz and rock. His classical musical influences include Rachmaninoff, Chopin, and

Debussy. He is currently a 2nd year student in UBC Sciences. In his free time, he enjoys playing piano, composing, and cooking. 🎵

Evocation

William Lin

Moderato ♩ = 86

Piano

p

dolce

con pedale

poco rit.

Thank you to all the entries
Congratulations to the 2019 winners





Branching Out On s'assemble

2019

CFMTA/FCAPM is pleased to present the 2019 – 2020 Branching Out Initiative “Music on the Move”.

La FCAPM/CFMTA est heureuse de présenter l'édition 2019-2020 de On s'assemble, « Musique en mouvement ».

Branches are encouraged to organize and present recitals in non-traditional venues. By doing this, we are demonstrating the benefits of music education, as well as encouraging our students to present their music to an audience who otherwise may not have access.

On encourage les associations régionales à organiser et présenter des récitals dans des lieux non traditionnels. C'est ainsi que nous pouvons démontrer les bienfaits de l'éducation musicale tout en encourageant nos élèves à présenter leur musique à des auditoires qui n'auraient pu en bénéficier autrement.

Some suggestions for venues would be:

Voici quelques suggestions d'endroits où présenter un récital :

- Hosting a recital in a local park
- Hosting a recital in a local mall, restaurant, or small business
- Hosting a sidewalk recital in front of a small business
- Hosting a recital during intermission at a sporting event

- Un parc
- Un centre d'achats, un restaurant ou tout autre petit commerce
- Sur le trottoir devant une boutique ou petit commerce
- Durant l'entracte d'un événement sportif

By taking our music directly into the community we can continue to branch out in new and innovative ways.

En amenant notre musique au cœur même de nos communautés, nous nous assemblons de façons nouvelles et innovatrices.

CFMTA/FCAPM will donate \$100.00 to each branch that hosts an event by March 15, 2020.

La FCAPM/CFMTA donnera 100,00 \$ à chaque association régionale qui organisera un événement d'ici au 15 mars 2020.

Applications can be submitted on-line – www.cfmta.org.
Deadline for submission is March 31, 2020.

Vous pouvez vous inscrire en ligne à l'adresse www.cfmta.org.
La date limite d'inscription est le 31 mars 2020.





CFMTA E-Festival Festival virtuel de la FCAPM

November 1 – November 22, 2019 / 1 - 22 novembre 2019

Repertoire Focus: Canadian Compositions only / Répertoire ciblé : Compositions canadiennes seulement

Who can participate?

- Students of teachers who belong to Provincial Associations, which are members of CFMTA
- All instrumentalists and vocalists of any age who are studying with a Registered Music Teacher
- All levels from beginner to advanced
- CFMTA members may register to be an adjudicator for this festival

Registration

- Register online at <http://www.cfmta.org/en/e-festival>
- Submit a link to your MP 4 video recording of performance that has been uploaded as unlisted to your YouTube channel
- Submit a pdf of the score
- One performance per entry
- Multiple entries are welcome
- Payment by PayPal

Students will receive a written adjudication of their performance[s] via email and a Certificate of Participation via Canada Post with a Bronze, Silver, or Gold seal indicating standard achieved.

For full details of this exciting opportunity, please visit <http://www.cfmta.org/en/e-festival>

Qui peut participer?

- Les élèves de professeurs membres d'associations provinciales membres de la FCAPM
- Tous les instrumentistes et chanteurs
- Tous les niveaux, de débutant à avancé
- Les membres de la FCAPM peuvent s'inscrire pour faire partie du jury de ce festival

Inscription

- S'inscrire en ligne <https://www.cfmta.org/fr/e-festival/>
- Faire parvenir le lien vers l'enregistrement vidéo de votre prestation en format MP4 que vous aurez préalablement téléchargé vers une chaîne YouTube privée.
- Soumettre une fichier PDF de la partition
- Une prestation par inscription
- Les inscriptions multiples sont acceptées
- Paiement via PayPal

Les élèves recevront une évaluation écrite de leur(s) prestation(s) ainsi qu'un certificat de participation où un sceau bronze, argent, ou or indiquera le niveau atteint.

Pour plus de détails sur cette opportunité excitante, veuillez visiter <https://www.cfmta.org/fr/e-festival/>





CFMTA Call for **Compositions** 2019

Appel à **compositions** de la FCAPM 2019

CFMTA holds a Call for Compositions each year to celebrate Canada Music Week®. CFMTA invites submissions of new unpublished pieces for students studying at the specified conservatory grade level. Selected compositions are available to be downloaded for all to enjoy at www.cfmta.org.

The following works were selected for the 2019 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

One Piano – Four Hands : Grades 3-4

In My Hometown by Zoe Henderson (ON)

One Piano – Four Hands : Grade 6-7

Snow Blanket by Jillian Meyer (AB)

Two Pianos – Four Hands : Grades 3-4

The Starry Night/La nuit étoilée by Valérie Carreau (QC)

Two Pianos – Four Hands : Grades 6-7 (Tied)

Cascade Mountain Celebration by Anita Parry (BC)

Day at Skaha Lake Beach by Ernst Schneider (BC)

Chaque année, la FCAPM lance un Appel à compositions pour célébrer la Semaine de la musique canadienne. La FCAPM accepte la soumission de nouvelles œuvres qui n'ont pas encore été publiées et composées par des élèves étudiant au niveau de conservatoire spécifié. Les compositions sélectionnées peuvent ensuite être téléchargées sur le site www.cfmta.org pour que tous puissent en bénéficier.

Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2019. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

Un piano – Quatre mains : 3e et 4e années

In My Hometown par Zoe Henderson (ON)

Un piano – Quatre mains : 6e et 7e années

Snow Blanket par Jillian Meyer (AB)

Deux pianos – Quatre mains : 3e et 4e années

The Starry Night / La nuit étoilée par Valérie Carreau (QC)

Deux pianos – Quatre mains : 6e et 7e années (ex æquo)

Cascade Mountain Celebration par Anita Parry (BC)

Day at Skaha Lake Beach par Ernst Schneider (BC)



Zoe Henderson (ON)

Zoe Henderson is a full-time piano teacher in Toronto, Ontario. Originally from Nanimo, B.C., she graduated from the

University of Alberta and has her Grade 10 Piano and Intermediate Pedagogy Certificate from the RCM.

In addition to classical-training in piano, viola and voice, Zoe has explored the fields of pop and jazz and performed professionally as a singer-songwriter. Her debut CD, *A Someday Thing* (2013) is available on iTunes. . .



Jillian Meyer (AB)

Jillian Meyer is a pianist, composer, teacher, and workshop facilitator in Edmonton AB. She recently completed her

Masters of Music in Leadership from the Guildhall School of Music and Drama in London, UK. She also holds a BMus in Piano Performance and Composition from the University of Victoria (2012). Jillian has been teaching for over 10 years, and has experience with the Yamaha Music Education System, Royal Conservatory of Music and ABRSM examination system. . .



Valérie Carreau (QC)

Pianiste, compositrice et pédagogue originaire de Montréal, Valérie Carreau est diplômée de l'École de musique Vincent-

d'Indy et de l'Université du Québec à Montréal. Depuis 1992, elle enseigne le piano en studio privé ainsi que dans divers établissements. Sa créativité et la passion qu'elle transmet à ses élèves en font une pédagogue très appréciée. . .



CFMTA Call for **Compositions** 2019

Appel à **compositions** de la FCAPM 2019

Complete bio's are
available on the website:

English - <https://www.cfmta.org/en/call-for-composition-2019/>

French - <https://www.cfmta.org/fr/appele-a-compositions-2019/>



Anita Perry (BC)

Anita (A.D.) Perry has always been fascinated by sounds. A versatile composer, she has written works for orchestra,

concert band, saxophone quartet, brass quartet, string orchestra, string quartet, piano, voice and choir, as well as seven children's musicals and five children's ballets. Her awards include a B.C. Arts Recommender Grant in 1995, Summerland Arts Appreciation Award in 2011, CFMTA Call for Compositions in 2015, 2017 and 2019. . .



Ernst Schneider (BC)

Ernst Schneider (b.1939) received his early music training in Germany. In 1958 he immigrated to Canada, where he continued

his music education. Among his teachers were Lloyd Powell, Helen Silvester, and Dr. Jean Coulthard. Ernst Schneider's compositions include works for piano, voice, chamber groups, and orchestra. His music has been performed in festivals and concerts in Canada, USA, and Europe. for 12 years, featuring many Canadian compositions. . .



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The advertisement features a blue background with white and yellow text. It includes an illustration of a person at a computer monitor displaying a calendar, a person playing a guitar, and a person playing a violin. There are also paper airplane icons and a large pencil icon.



CFMTA Call for **Compositions** 2020

Appel à **compositions** de la FCAPM 2020

Call for Compositions 2020

For performance during
Canada Music Week®
November 22 – 28, 2020

One Piano Solo: Grades 3 – 4
One Piano Solo: Grades 5 – 6

Deadline Date: March 1, 2020
Entry fee: None

CFMTA invites submissions of new unpublished pieces. The competition is open to any Canadian resident.

Piano Solos should be suitable for performance by students studying at the specified conservatory grade level. For piano compositions, please specify the grade level with your submission. A Canadian topic or theme is suggested.

The composer's name should not appear on the score. Please complete the online entry form and upload your score as a PDF file. One submission per composer per category and only one scholarship per composer may be awarded.

The winning compositions will be chosen by a selection committee from across Canada. An honorarium will be awarded to each successful composer. The copyright for the composition will be retained by the composer.

The chosen composition will be published and available to be downloaded for public use, from the CFMTA/FCAPM website until November 30, 2020.

For information contact
canadamusicweek@cfmta.org



Appel à compositions 2020

Seront jouées lors
de la Semaine de la musique canadiennend
22 au 28 novembre 2020

Un solo pour piano : 3^e - 4^e années
Un solo pour piano : 5^e - 6^e années

Date limite : 1er mars 2020
Frais d'inscription : Aucun

Les œuvres soumises à la FCAPM doivent être des œuvres inédites. La compétition est ouverte à tous les résidents canadiens.

Les solos de piano doivent pouvoir être exécutés par des élèves étudiant au niveau de conservatoire spécifié. S'il s'agit d'une composition pour piano, veuillez préciser l'année d'étude correspondant à l'œuvre que vous soumettez. Un sujet ou thème canadien est suggéré.

Le nom du compositeur ne doit pas être inscrit sur la partition. Veuillez remplir le formulaire d'inscription en ligne et télécharger votre partition en format PDF. Les compositeurs ne peuvent soumettre qu'une seule œuvre par catégorie et une seule bourse peut être remise à un compositeur.

Les compositions gagnantes seront choisies par un comité de sélection dont les membres proviennent des quatre coins du Canada. Des honoraires seront remis à tous les compositeurs sélectionnés. Le compositeur conservera les droits d'auteur de sa composition.

La composition sélectionnée sera publiée et pourra être téléchargée par le public directement sur le site de la CFMTA/FCAPM jusqu'au 30 novembre 2020.

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





CFMTA 2019 National **Essay** Competition

Concours national de **rédaction** 2019 de la FCAPM

The National CFMTA Essay Competition invites submissions of essays on topics related to music teaching, pedagogy or performance practice. This competition is open to all Canadian residents currently attending at the university undergraduate and graduate levels. There is no fee to enter.

The Lorna Wanzel Prizes are awarded to recipients in each category. Thank you to Dale Wheeler for serving on the adjudication panel this year. The next Essay Competition deadline is May 1, 2020. CFMTA is pleased to congratulate the winners of the 2019 National Essay Competition.

University Undergraduate Level

1st place (\$1,000)

Olivia Adams, Western University

Introducing Contemporary Music to the Young Pianist

2nd place (\$500)

Reanne Vanden Brink, University of Lethbridge

Strategizing Music Performance Anxiety: a Pedagogical Approach

University Graduate Level

1st place (\$1,000)

Karen Gerelus, University of Calgary

Images of Piano Teachers in Popular Culture

2nd place (\$500)

Andrea Pedro, University of Alberta

Unity of Sense and Spirituality in Scriabin's Prometheus

Le concours national de rédaction de la FCAPM accepte la soumission de textes sur les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens faisant actuellement des études de premier ou de deuxième cycles universitaires. L'inscription est gratuite.

Les prix Lorna Wanzel sont attribués aux lauréats de chaque catégorie. Nous remercions Dale Wheeler pour sa participation au jury cette année. La date limite du prochain concours de rédaction est le 1er mai 2020. C'est avec joie que la FCAPM félicite les lauréats du Concours national de rédaction de 2019.

Niveau universitaire – premier cycle

1^{re} place (1 000 \$)

Olivia Adams, Western University

Introducing Contemporary Music to the Young Pianist

2^e place (500 \$)

Reanne Vanden Brink, Université de Lethbridge

Strategizing Music Performance Anxiety: a Pedagogical Approach

Niveau universitaire – deuxième cycle

1^{re} place (1 000 \$)

Karen Gerelus, Université de Calgary

Images of Piano Teachers in Popular Culture

2^e place (500 \$)

Andrea Pedro, Université de l'Alberta

Unity of Sense and Spirituality in Scriabin's Prometheus

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Introducing Contemporary Music to the Young Pianist

Olivia Adams, Western University

University
Undergraduate
Level
1st place



Olivia Adams holds an B.Mus. in Piano Performance from Western University and is pursuing a Masters in Piano Pedagogy and Women's Studies at the University of Ottawa. Olivia is pianist, a writer, presenter, and collaborator. Her work has taken her across Canada and abroad. She has performed recitals in Saskatoon, SK, London, ON, Winnipeg, MB, as a performer in Sweetwater Music Festival in Owen Sound, ON, and a lecture recital in Aveiro, Portugal. She has written articles for CMFTA, Opus, and the Hands On Piano book published by the University of Aveiro. Olivia is an ORMTA teacher and a piano pedagogy enthusiast, holding a certificate from the RCM. She loves teaching in her studio and thrives to create a supportive and welcoming environment for her students to learn and grow as musicians. Olivia combines her feminist research with her piano interests and frequently performs the music of female composers. She is a willing collaborator and enjoys performing with her piano duo partner, collaborating with the Thames Centre Community Choir, the Summer Academy for Voice and Piano, and other local musicians and choirs. In her summers she works as in arts administration and enjoys the many people she encounters in her work.

Summary:

Contemporary music is the genre that best reflects the present culture, current surroundings, and world events. Pieces written in the 21st century are a channel of artistic expression that connects the musician to the current world. Yet so often, the contemporary music genre is overlooked at the beginner level due to the lack of accessibility to the music. Music such as chance music, proportional or graphic notation, and prepared piano are traditionally saved for advanced levels of study. Through creative exploration, these concepts can be broken down and introduced in a bite-sized manner, that fits the age and stage of beginner pianists. Through the exploration of contemporary music, a student learns principles that strengthen technic, aural skills, reading skills, and expands creativity, laying a foundation for the study of contemporary music in later years.

The essay *Contemporary Kids* seeks to break down the "fear factor" that so often stands in the way of the exploration of the contemporary music genre. The teacher will be guided through compositions and pedagogical ways to introduce extended techniques such as playing inside the piano, the use of other parts of the piano, auxiliary instruments, prepared piano, and electronic additions to young students. Compositions that use these techniques are introduced throughout, as well as a variety of technical, aural, and improvisational activities to empower the piano teacher with tools to introduce contemporary idioms to their budding pianists.

Contemporary Kids covers all aspects of laying a foundation for contemporary music through looking at extended techniques, alternative notation, prepared piano, aural training, and 20th and 21st-century repertoire. Each section includes a **Let's Get Creative!** segment which summarizes the section with a fun pedagogical activity that explores the concept discussed.

Some favourite contemporary series include *Northern Lights*, *Making Tracks*, *Amusements* by Stephen Chatman, and *Music of Our Time*. Some of the popular contemporary composers include Stephen Chatman, Jean Coulthard, Lynette Sawatsky, Susan Greisdale, and Sarah Knosecni. A comprehensive list of resources and composers is listed in the full paper found at www.cfmta.org/en/essay-competition. I hope that you get a chance to read the full paper online and discover some new ideas and music to incorporate into your piano teaching.

I believe that creative and critical thinking skills are challenged and expanded as a student learns to engage with contemporary music. The pedagogical exploration of the concepts discussed can empower students to develop their artistic voice from a young age. Students learn to become co-creators and participants in the musical canon of the 21st Century. The study of contemporary music should not be left to the advanced musician but should be an integrated part of the music education of any budding pianist. ►

Images of Piano Teachers in Popular Culture

Karen Gerelus, University of Calgary

University
Graduate
Level

1st place



Karen Gerelus is a third-generation piano teacher, musician, author, and scholar. She has completed an Associate diploma in Piano Pedagogy from the Royal Conservatory of Music (ARCT), an Associate diploma in Piano Performance from Trinity College of London (ATCL), and a Licentiate diploma in Piano Performance from Trinity College of London (LTCL). In 2010, she convocated from the University of Saskatchewan with a Bachelor of Arts, 2016 with a Master of Arts in Piano Pedagogy from the University of Ottawa, and is currently a doctoral candidate at the University of Calgary where her research focuses on motivation and identity in piano students.

Karen is a former recipient of the CFMTA Memorial Pedagogy Award, winner of both SRMTA Bowes and Wallis pedagogy competitions, recipient of multiple Werklund School of Education travel grants, and two research grants from the Alberta Foundation for the Arts. Her work has been published in the *American Music Teacher* and *American Suzuki* journals, presented at CFMTA and MTNA conferences, and featured on two piano pedagogy podcasts.

Karen also teaches piano, theory, music history and pedagogy from her private studio in Calgary. She is an interesting balance of friendly and sophisticated, fun yet high-achieving, and is always full of new ideas.

A common mental image of a piano teacher among adult non-musicians is of the elderly spinster in her heavily decorated home, wearing frilly tops buttoned to the neck, and teaching beginner students on an out-of-tune upright. Other images might include stay-at-home moms giving quasi-legal lessons from their living rooms, or teachers as failed performers who need to make a living. To illustrate further, the piano teacher wearing a jean jacket, with music scattered around their studio, holding a cold cup of coffee performs to others who they are and what they believe is important. Since images represent someone in the action of performing their identity, they become powerful points of communication. Many stereotypes are not often based in truth but nevertheless are damaging to the profession and often reflect that private studio teaching is poorly represented.

Image-making is an essential characteristic of human sense-making, and gives answers on how to approach one another, predict behaviour, or guide conversation. It is a cyclical structure: images inform piano teachers of how they are supposed to conduct themselves, and images capture piano teachers conducting themselves in these ways, which further perpetuates the cycle. In other words, “we not only create images, but are also shaped by them” (Weber & Mitchell, 2002, p. 21). Developing a strong but reflexive self-identity as a piano teacher is important because who we think we are influences what we do, and how we perform ourselves in the daily world is a reflection of who we believe we are.

This brief article examines ten images of piano teachers using visual content analysis and offers a critical examination. While there are thousands of images available online, I have selected the ten photos which I felt best represented the topic and made for a compelling argument. The images within my discussion show notable contrasts: a performer versus a teacher identity, a professional versus a hobbyist image, a nurturing versus intense lesson environment, or females teaching elementary lessons versus males teaching advanced students. For example, instead of presenting pedagogy as challenging, inspiring, or filled with important learning moments, the teacher in one image is shown to be a nurturing, supportive mother-like figure who smiles and points attentively while gently coaxing a student along the music. It seems that women are more strongly represented than men, that a narrow range of ethnicities are represented, and that individual reading-based lessons in the classical tradition still persist.

This article is only the beginning of an exploration on media portrayal of piano teacher identity, but important to illuminate the tensions within the discourse. The common thread amongst the majority of the photos presented here is that teachers are shown actively engaging in a student-centred environment rather than a passive, negative, or even abusive engagement sometimes found in previous centuries. This paper has highlighted some important inconsistencies behind the commonly held images in peoples’ minds, and urges professionals and institutions alike to create truer representations of piano teaching in the 21st century. ►



CFMTA 2020 National **Essay** Competition

Concours national de **rédaction** 2020 de la FCAPM

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

The Canadian Federation of Music Teachers' Associations has been involved in music education in Canada since its founding in 1935. We promote musical excellence through workshops, master classes and musical events held by our member provinces/territories and our branches throughout Canada and collaborate with music organizations to further music education in Canada.

The CFMTA/FCAPM Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. The competition is open to all Canadian residents currently studying at the undergraduate and graduate university levels, along with high school students.

University Graduate & Undergraduate Prizes

- First Prize \$1,000 each
- Second Prize \$500 each

High School

- First Prize \$500
- Second Prize \$250

Entries will be judged by nationally recognized scholars in the fields of music pedagogy and performance. Winning essays will be published in the CFMTA/FCAPM magazine and/or website. There is no fee to enter.

Deadline: May 1, 2020

For more details - <https://www.cfmta.org/en/cfmta-national-essay-competition-guidelines/>

La Fédération canadienne des associations de professeurs de musique vous invite à prendre part à son concours de rédaction.

La Fédération canadienne des associations de professeurs de musique œuvre dans le domaine de l'enseignement de la musique au Canada depuis sa création en 1935. Nous encourageons l'excellence musicale par le biais d'ateliers, de classes de maître et d'événements musicaux organisés dans l'ensemble du Canada par nos associations régionales, provinciales et territoriales membres de la FCAPM et d'autres organisations musicales pour promouvoir l'enseignement musical au Canada.

Le concours de rédaction de la FCAPM/CFMTA accepte la soumission de textes sur tous les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Le concours est ouvert à tous les résidents canadiens faisant actuellement des études secondaires ou de premier ou deuxième cycles universitaires.

Prix des premier et deuxième cycles universitaires

- Premier prix : 1 000 \$ chacun
- Deuxième prix : 500 \$ chacun

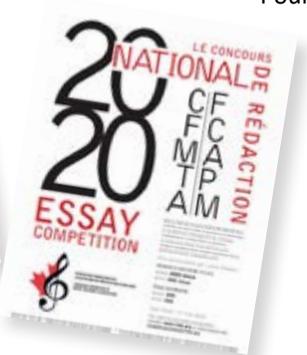
École secondaire

- Premier prix : 500 \$
- Deuxième prix : 250 \$

Les inscriptions seront examinées par des experts reconnus à l'échelle nationale dans le domaine de la pédagogie et de l'interprétation musicale. Les rédactions gagnantes seront publiées dans le magazine de la FCAPM/CFMTA et/ou sur le site web. L'inscription est gratuite.

Date limite : 1er mai 2020

Pour plus de détails - <https://www.cfmta.org/fr/directives-relatives-aux-inscriptions/>





CFMTA/FCAPM Conference 2019

A Century of Sound Connections

It is hard to imagine that the 2019 CFMTA/FCAPM Conference A Century of Sound Connections has come and gone. Some of you were here in Winnipeg, attending workshops, presentations, concerts and competitions and now you are home again! After years of dreaming, planning, and working, we feel confident in saying loud and clear, “This conference was great!” As you can read below, we’ve been getting many compliments from CFMTA/FCAPM members who attended from all across the country, as well as MTNA members and others who came up from the States.

From our perspective, the conference ran smoothly from the Gala Concert on the first evening, to the Keynote Speaker followed by the Final Luncheon on Saturday. Meeting at the historic Fort Garry Hotel was a great way to celebrate MRMTA’s 100th birthday! Workshops were well received. Trade Show traffic was steady with great shopping and happy exhibitors. Coffee times were great for mingling and meeting up with friends. The piano and vocal competitions were a wonderful opportunity for Canada’s young talent to perform for the internationally renowned jurors:

Piano:

- Douglas Finch
- Dr. Scott Meek
- Dr. Christine Vanderkooy

Vocal:

- Russell Braun
- John Greer
- Adrienne Pieczonka

We would like to thank the committee members who worked so hard to make this conference happen:

- Linda De Pauw
- Bernadette Geras
- Leanne Hiebert
- Lee Houghton Stewart
- Lori Jede
- Eleanor Lwiwski
- Muriel Smith
- Glory St. Germain
- Gina Wedel
- Kerrine Wilson
- Tiffany Wilson.



If you weren’t able to attend, we hope the conference pictures included in this issue will allow you a little glimpse into the conference events!

Maybe you’ll be inspired to start planning to go to Edmonton for the 2021 Conference.

Annette Hay and Evangeline Keeley
Conference Co-chairs

Photo by Carla Buelow Photography





Manitoba



British Columbia



Yukon



Ontario



Alberta



Nova Scotia - Newfoundland & Labrador



Saskatchewan

a century of Sound Connections



Québec



Photo by Carla Buelow Photography



Comments – **Quotes** – Thank yous



Thank you to all the team for putting together a wonderful 3 days. It was very well organized and ran smoothly. The speakers were top notch and I thoroughly enjoyed every moment!

I have a lot of notes to review now to keep me inspired! No complaints here ... It was all excellent, starting with the concert and ending with the awesome keynote speaker.

Thanks to all involved and enjoy the summer!

Debbie Scott, from Ontario ✨

As President of the Brandon & Westman Branch Registered Music Teachers' Association, on behalf of myself and our members, I congratulate you and your conference team on a successful conference!

Ann Germani, from Manitoba ✨

I want to thank you and your wonderful committee for all your hard work, creativity and dedication that went into planning such a fabulous conference! I know how many details and all the work it takes to bring off such a successful conference.

I was honoured to be included in this year's program and was absolutely thrilled with the huge turnout. I was also delighted with everyone's willingness to involve themselves in the discussion, asking and responding to questions, which made it very exciting and lively. This was also my first visit to Winnipeg and I really enjoyed this wonderful city.

Bravo and congratulations to MRMTA and CFMTA on a very successful conference! I hope our paths cross again sometime soon (perhaps MTNA in Chicago in March). Meanwhile wishing you all the best.

Gail Berenson, presenter from Ohio and MTNA Past President ✨

I would like to congratulate you on a very successful, extremely well organized, fun and entertaining evening of great music, numbers, performances, and artists. We were honoured to be part of it ... We enjoyed that evening a lot.

With gratitude,

Mira Paches and the entire O. Koshetz Ukrainian Choir Performers at the Gala Concert ✨

Congratulations for presenting such a great conference, it was most enjoyable.

David Côté, Président – APMQ/QMTA ✨

I know I speak for Michael Dean as well as myself in thanking the entire conference team in Winnipeg for a great conference experience and for all you did to make us feel welcome at CFMTA 2019. We thoroughly enjoyed the opportunity and experience of collaborating with our colleagues from Canada and the USA. We hope to see you in Edmonton!

Terrie Manno, presenter from Minnesota ✨

The overall conference was a Great Success for me. Coming from another Church Conference (in Ohio) the previous week, I was amazed at the level of organization.

From the City Bus tour, through the Gala Concert, the Piano Competitions, all were such an experience to me. I must add that for me it was not only the musical [aspects] but many other non-musicals, such as organizing such big programs, stage management, even staging the piano etc. For an example, I witnessed the dismantling of the pianos from the stage by the technicians after the event.

Many things were happening at the same time ... I must confess that sometimes I missed out on very important subjects. Other times also, I'd wished I could be at two programs at the same time. Topics that had to do with introducing kids ages 3-5 to the piano were so dear to me. But it seems I missed out on those.

I made a few contributions about music from other cultures, especially from the African perspective of learning music, methodology, mode of transferring knowledge, the purpose of music within the culture, etc. After the session, I was surprised many people approached me for more insight. I may humbly suggest that transfer of music in other cultures may be given some thought in future conferences, since Canada is such a wonderful multicultural country.

Congratulations to all who put their efforts into giving us such a wonderful experience. GOOD JOB!

Rev. Clement K-Sackey, from Ontario ✨





CFMTA/FCAPM Conference 2019

A Century of Sound Connections

On behalf of the Orville Derraugh Scholarship committee, I want to thank you and the MRMTA for yesterday's concert and award ceremony. I thoroughly enjoyed the three singers and am pleased that the music teachers are offering this incentive to up and coming singers. Our committee felt that this was a perfect conclusion to our original goal.

Beth Derraugh, widow of Orville Derraugh ✨

I wanted to let you and the committee know what a wonderful conference it was!! The location, classes, competition, everything was terrific. This was the first Canadian conference for me, as I often attend the MTNA in the States. Everyone was so friendly and welcoming. I was honoured to have won the tuition for the conference and just loved all of it. Hopefully I can attend Edmonton.

Thank you again, and it was a pleasure to represent Washington state in Canada.

Georgene Corey, NCTM, from Washington ✨

Congratulations to your committee on a job well done. I really enjoyed my stay in Winnipeg, and was impressed by how smoothly everything ran.

Thank you, and thanks to all the volunteers who worked so hard. The Fort Garry was a lovely choice and the refreshments and food were first rate. The sessions I attended were indeed inspiring and the competitions also. Hope to see you in Edmonton.

Shelagh Scott, from Alberta ✨

Thank you so much for all the countless hours you poured into organizing this year's conference. I thoroughly enjoyed everything as did others. Thank you!

With much appreciation,

Christina Hutton, from Manitoba ✨

Attending the Winnipeg CFMTA convention was a most satisfying experience. It was so well organized and all those involved in the planning and running of the event deserve a standing ovation.

The National Piano Competition was certainly a highlight – so much talent - and full marks to the CFMTA and the Provincial Associations for their continued support of that long running program. It is so worthwhile!

Being presented with the certificate naming me the Honorary President of the CFMTA was of course a personal highlight for me. A great honour indeed and I express my very sincere gratitude.

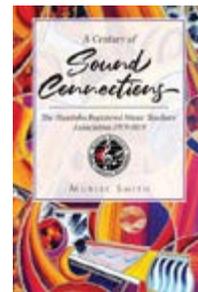
Ernst Schneider - Honorary President of CFMTA/FCAPM

A Century of Sound Connections: The Manitoba Registered Music Teachers' Association 1919–2019

By Dr. Muriel Smith

The journey to write this book was exciting and informative. As I delved into primary and secondary sources, interviewed members of the association, and stewed over the many resources and narratives, it became overwhelmingly apparent that the MRMTA had a rich history. The connections between individual teachers and their pupils as well as other musical agencies has filigreed across geographical and temporal boundaries, shaping culture not only in Manitoba, but also nationally and internationally.

A Century of Sound Connections:
The Manitoba Registered Music
Teachers' Association 1919 – 2019



Can be purchased from
McNally Robinson Booksellers

<https://www.mcnallyrobinson.com/home>
\$25 plus shipping.



CFMTA/FCAPM **Conference** 2019

A Century of Sound Connections

Keynote Speaker Michelle Sawatzky-Koop, Saturday, July 6, 2019

Michelle Sawatzky-Koop has defied labels and expectations for many years. Her funny, emotional and compelling talk about her dual career as an Olympic volleyball player and musician was a fantastic wrap up to our CFMTA convention. She outlined her many years of tryouts and 4-hour commutes to practice volleyball. Her physical stature at 5'6" (you're still taller than me, Michelle!) was viewed by coaches as a stumbling block to the National and Olympic teams. Never one to back down from a challenge, Michelle did extra practice daily at 6:30 in the morning for years, something which gave her a competitive edge as a setter. She was simultaneously working on a Bachelor of Music degree in Piano Performance and minor in voice. Michelle recounted how she would bring her piano music with her as she travelled with the volleyball team and would seek out practice time at churches and community centres while her teammates were resting between practices and games. She was awarded the opportunity to have a 12-concert Young Artist Tour and managed to prepare and perform these concerts in between volleyball commitments.

Performance at the highest level, whether in sports or music, has many similar features of motivation, commitment, intense practice and desire to succeed. Michelle had been told by several different coaches and music teachers that she should drop one and focus on the other and yet she continued to strive for success in both areas. She told the audience how the music was so important to her and gave her that grounding and expressive outlet she needed to find balance with her elite sports performance. Michelle concluded by performing Prélude from Suite Bergamasque by Debussy and showing a video of her singing an original song.

She is a great example of all-round success in sports, music and raising twin sons! Thank you for sharing your inspiring story.

Katherine Hume
Sunshine Coast Branch BCRMTA



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Photo by Carla Buelow Photography



CFMTA/FCAPM Conference 2019

A Century of Sound Connections

Classical Improvisation Workshop with Douglas Finch, Saturday, July 6, 2019.

One of the highlights for me at this year's CFMTA conference in Winnipeg was the Classical Improvisation workshop with Douglas Finch. This workshop was an adjunct to his Gala Concert performance of his composition, *The Enchanted Mesa* and improvisation on three themes (*O Canada*, *Hockey Night in Canada* and *Land of the Silver Birch*).

Douglas began by explaining that there could be two approaches to classical improvisation: learn all the harmonic and melodic patterns possible according to certain French treatises, which would take approximately 13 years to achieve, or just simply do it.

He invited four volunteers (disclosure: I was one of the lucky ones!) to come up to the two grand pianos. We were asked to pick an animal and play something like it in a relay style, one after the other in a row moving between the two instruments. This activity would be so appealing to children and easy to accomplish in a home studio setting with two pianos. We then broke into pairs and the two "animals" interacted with each other on the pianos. Surprising rhythms emerged.

Another great starter activity was improvising to shapes drawn on paper by another person. We experimented with one pianist-one conductor/artist and then two and two. The only rules were to play when the pen was in contact with the paper and stop when it was removed. This is a great disinhibitor and helpful to break out of the right way/wrong way mindset of playing piano or any other instrument or voice.



We experimented with playing very slow and soft, going to the end of the chord's decay. Also playing extremely fast, using lots of gesture. This led into improvising a melody. The basic exercise was play something, then repeat and extend. Then play something different, which reminded me of what teacher and improviser Forrest Kinney calls "a vacation". Add the left hand with non-traditional chords. For example, you could take a perfect 5th and move it in semi-tones. Douglas reminded us that we are always just a semi-tone away from resolution.

The final exercise was variations on the theme of *Happy Birthday* (in honour of the MRMTA's 100th Anniversary). Some of the ideas we tried were changing meter, for example, playing in 3/4 or 9/8 or playing in a dance style like tango. If you happen to play a wrong note, repeat it and make it intentional. Douglas concluded the workshop by suggesting that we could view many classical pieces not as rigid or set-in-stone, but simply one of many possible solutions that the composer chose. He encouraged us to take any piece, like a Bach Invention or Chopin Waltz and try it in a different way.

Katherine Hume
Sunshine Coast Branch BCRMTA



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Photo by Carla Buelow Photography

Edmonton, Alberta is the host city for the 2021 CFMTA Conference *Our Rhythm Runs Through It* and the conference planning committee is excited to organize the event.

Planning began in January 2019 with a sharing of ideas that included possible venues, judges, keynote speakers and the national competition. Following in the footsteps of the Winnipeg conference, the committee quickly decided to hold both a voice and piano competition. Although the judges and keynote speaker haven't yet been short-listed, we are considering a speaker who could also present one or two lone sessions.

The Chateau Lacombe has been confirmed as the conference venue.

This downtown hotel overlooks the river valley and is close to restaurants, shopping, access to the river valley trail system and, most importantly, the express bus to West Edmonton Mall. To complete the conference campus, Muttart Hall in Grant MacEwan University will house the piano competition and MacDougall United Church the voice competition. Both Muttart Hall and MacDougall United Church are across the street from the Chateau Lacombe and are routinely used as festival, concert and recital sites.

CFMTA 2021 Conference July 7-10, 2021 Edmonton, Alberta

Rogers Place

Jasper

Art Gallery of Alberta

West Edmonton Mall

Fort Edmonton

www.cfmta2021.ca

Rhythm is the theme of the conference and, as such, we are preparing to offer sessions on Indigenous drumming and world music, as well as the traditional pedagogy. The United States will be included in the call for proposals and a poster session is in the works. Alberta has initiated the collegiate chapter program and hope to include the collegiate chapter students in the conference activities.

A tourism/information booth will be available to assist delegates in touring and seeing more of Edmonton and Alberta destinations. Many committee members attended the Winnipeg conference and we will be bringing back some ideas as planning continues in September. Updates will be sent as details are set in place.



CFMTA Biennial **National** Piano Competition

Compétition bisannuelle **nationale** de piano de la FCAPM

by Sue Jones, Awards and Competitions Chair

Our 2019 National Piano Competitions were held in Winnipeg, Manitoba at the beautiful Fort Garry Hotel, Spa and Conference Centre with adjudicators Douglas Finch, Dr. Scott Meek and Dr. Christine Vanderkooy. We are very grateful to them for sharing their time and expertise with us.

Our eight competitors, with their teacher's name in parentheses, were (L to R in order of photo):

- Yukon Jamie Phillips-Freedman (E. Joyce Klassen)
- British Columbia Annie Yu Cao (David Vandereyk)
- Alberta Jessica Yuma (Wolfram Linnebach)
- Saskatchewan Alice Li (Bonnie Nicholson)
- Manitoba Fan-En Chiang (Caron Whitlaw Hiebert)
- Ontario Gregory Vandikas (Michael Esch)
- Quebec Sarah Oulousian (Richard Raymond)
- Nova Scotia Andrew Son (Peter Allen)



The evening before the Piano Semi-Finals, Yukon RMTA hosted a Competitors' Meet and Greet! It was a wonderful way for the competitors to get to know each other, share some pizza and other refreshments. Annie Avery, on behalf of the YRMTA, welcomed both the CFMTA/FCAPM piano competitors and the MRMTA vocal competitors.

The following awards were presented at the end of the Final Round of the competitions. Each competitor was given a bouquet of flowers in addition to their certificate(s).

Final Round Winners:



First Place - \$5,000

Jessica Yuma (Alberta)

Sponsored by the CFMTA/FCAPM

Presented by Tiffany Wilson

CFMTA/FCAPM President



Second Place - \$3,000

Sarah Oulousian (Quebec)

Sponsored by the CFMTA/FCAPM

Presented by Laureen Kells

CFMTA/FCAPM Vice-President



Third Place - \$2,000

Alice Li (Saskatchewan)

Sponsored by the CFMTA/FCAPM

Presented by Sue Jones

CFMTA/FCAPM Awards and Competitions Chair

Photo by Carla Buelow Photography



CFMTA Biennial **National** Piano Competition

Compétition bisannuelle **nationale** de piano de la FCAPM



Special Awards Winners, chosen from the Semi-Final Round:

Marek Jablonski Chopin Award \$1,000 - Alice Li (SK)

For the best performance of a Chopin composition

Presented by Judith Ammann

Former Board member of the Marek Jablonski Endowment Foundation



Ernst Schneider Canadian Music Award \$1,000 - Sarah Oulousian (QC)

For the best performance of a Canadian composition

Presented by Ernst Schneider, CFMTA/FCAPM Honourary President and award sponsor



Willard Schultz Baroque Music Award \$1,500 - Sarah Oulousian (QC)

For the best performance of a Baroque composition

Presented by Conference Co-Chair Annette Hay



Willard Schultz Most Promising Performing Artist Award \$1,500

Jamie Phillips-Freedman (YK)

To the performer with the most overall promise as a performing artist

Presented by Cynthia Taylor, CFMTA/FCAPM Past President

Bravo to all competitors, their teachers and families! It takes a tremendous amount of work and support to succeed at this level and you are to be commended for your dedication and commitment! Thank you very much to the MRMTA Conference

Committee for providing such a wonderful venue for our competitions and for all their hard work to help make this a successful conference!

Photos by Carla Buelow Photography





MRMTA 2019 National **Vocal** Competition MRMTA Compétition Nationale de **Chant** 2019

by Linda De Pauw

The vocal competition was held on July 4th and 5th in the beautiful Crystal Ballroom, at the Fort Garry Hotel in downtown Winnipeg. We are immensely grateful to jurors Russell Braun, John Greer and Adrienne Pieczonka and we thank them for sharing their time and expertise during the competition and for their gracious and insightful work with the young singers in the vocal master class.

The three jurors are pictured here, along with our six competitors for the vocal competition with their teacher's name in parentheses (**L - R** in order of photo):

- | | |
|--------------|--|
| Juror | Russel Braun |
| Nova Scotia | Natalie Mitchell (Dr. Jennifer Farrell) |
| Saskatchewan | Emma Johnson (Monica Huisman) |
| Quebec | Klara Martel-Laroche (Adrienne Savoie) |
| Juror | Adrienne Pieczonka |
| Ontario | Juliana Krajcovic (Yoriko Tanno-Kimmons) |
| Alberta | Glynnis McCrostie (Elizabeth Raycroft) |
| Manitoba | Elena Howard-Scott (Tracy Dahl) |
| Juror | John Greer |



Lisa Rumpel, collaborative pianist, provided supportive and expressive playing for all of the events for the Vocal Competition and master class.

Vocal Competitor Emma Johnson with Lisa Rumpel at the piano



The following Prizes were awarded:



First Prize – J. Kerr Wilson Prize \$5,000
Elena Howard-Scott (Manitoba)
*Sponsored by Thelma Wilson
Presented by Eric Wilson*



Second Prize - \$3,000
Emma Johnson (Saskatchewan)
*Sponsored by
Fisher Branch Hodgson Transport
Presented by President Clarence Falk*



Third Prize - \$2,000
Klara Martel-Laroche (Quebec)
*Sponsored by Manitoba Registered Music
Teachers' Association
Presented by MRMTA President
Leanne Hiebert*

Photo by Carla Buelow Photography

MRMTA 2019 National **Vocal** Competition MRMTA Compétition Nationale de **Chant** 2019



Orville J. Derrough Prize - \$1,500
Elena Howard-Scott (MB)
*Best performance of a work by a
Canadian composer*
Presented by Beth Derrough



Tiffany A Wilson Prize - \$750
Emma Johnson (SK)
Best performance sung in Italian
Presented by CFMTA/FCAPM President
Tiffany Wilson



Kerrine Wilson, Eric Wilson, Tiffany Wilson
We are immensely grateful to the very generous donors of the prizes and to our sponsors Fisher Branch Hodgson Transport and St. John's Music/Yamaha.

I would like to thank fellow Vocal Competition Committee members Margot Harding and Diane Berger for their knowledgeable support in preparing for this competition. Special thanks to Evangeline Keeley, Leanne Hiebert,

Lee Houghton-Stewart and all the members of the Conference Committee for their assistance, hard work and unflinching energy.

Photos by Carla Buelow Photography



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

Simply send your donation to CFMTA c/o Lois Kerr 7-6179 No. 1 Road, Richmond BC V7C 1T4

Be sure to include the name of the Honoree, any special instructions, and the name of the project to direct your donation to.

Income Tax Receipts will be issued for any donation of \$ 25.00 or more.

Cheques should be made payable to the CFMTA.

DONS COMMÉMORATIFS DE LA FCAPM

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

Vous n'avez qu'à envoyer votre don à la FCAPM c/o Lois Kerr 7-6179 No. 1 Road, Richmond BC V7C 1T4. Veuillez prendre soin d'inclure le nom de la personne honorée, toute instruction particulière (le cas échéant), et indiquer le nom du projet auquel attribuer votre don.

Des reçus pour dons de charité sont remis pour tout don de 25 \$ et plus.

Les chèques doivent être libellés au nom du fonds de la FCAPM (CFMTA).



A Rising Star on the Prairies: **Jessica Yuma**

Jessica Yuma completed the RCM Associate and Licentiate Diplomas by the age of 11. She was the provincial 12 & under, 16 & under and senior category winner when she was 10, 11 and 15 years of age respectively. At the age of 10, Jessica made her orchestral debut (*Mendelssohn Concerto G Minor*) at the Winspear Centre in Edmonton. She has been a top prize winner at CMC National Finals since age 7.



In 2015, Jessica performed at Carnegie Hall in New York. In 2017 and 2019, she performed Liszt's *Concerto No.1* and *Tchaikovsky's Concerto No.1, 1st movement* with the Calgary Civic Symphony Orchestra in Jack Singer Hall, Calgary. In 2017, Jessica performed Rachmaninov's *Concerto No.2, 3rd movement* with the Brunesis Virtuosi Orchestra in Perugia, Italy. In 2018, Jessica gained a top prize in the Coimbra World Piano Competition in Portugal. She also performed Beethoven's *Concerto No.3* with the Edmonton Philharmonic Orchestras.

Lori Elder - Congratulations on winning the CFMTA 2019 National Piano Competition at the Winnipeg Conference. What repertoire did you play?

Jessica Yuma - My Semi-final Program was:

- *Toccatina in E minor BWV 914* J. S. Bach
- *Sonata No. 18 in D Major K.576* W. A. Mozart
- *Sonata No. 3 in B minor Op.58 (1st movement)* F. Chopin
- *Etude de Sonorite #2* F. Morel

My Final Program:

- *Well-Tempered Clavier, Part I: Prelude and Fugue no. 9 BWV 854 in E major* J. S. Bach
- *Nocturne in B major Op.9 No.3* F. Chopin
- *Gaspard de la Nuit* M. Ravel

LE: *What are your most important considerations when you choose your competition pieces?*

JY - Firstly, I will go through the repertoire requirements. Secondly, I will try to make a well-balanced program. Then, I would leave my strongest piece to be performed last in a program. Lastly, I would choose the repertoire I am most familiar with.

LE - *What was your Canadian piece for the competition? What did you enjoy most about this piece?*

JY - I played *Etude de Sonorite #2* by Francois Morel. It was a brilliant piece to play. To me, this piece described the pace of a modern city. Busy, fast, dramatic and peaceful all in one. I liked the drama and energy contained in this piece.

LE - *How do you prepare for a major competition such as the CFMTA Finals? What do you focus on most?*

JY - I would focus on technically difficult passages found in each piece. Then, I would try to understand the pieces better and find my own musical voice in them. And I record myself to hear what I sound like, and to make necessary adjustments. Since there are usually a lot of pieces that you need to get ready at the same time, I try to get organized and make a practice schedule, rotating what I practice so as to not forget anything.

LE - *Do you play in many Competitions and Festivals? If so, which ones?*

JY - The competitions and festivals I have participated in so far and will come up in the near future are:

- Local: Kiwanis Music Festival, Northern Alberta Concerto Competition, Calgary Concerto Competition
- Provincial: Alberta Provincial Music Festivals, Steinway Junior Competition
- National: Canadian Music Competition, CFMTA, FCMF, Chopin Canadian Competition
- International: American Protégé Piano Competition, Virginia Waring International Piano Competition (U.S.), Coimbra World Piano Meeting Competition (Portugal), Orford Music Award Competition (Montreal).



LE - How do you keep your pieces sounding fresh after you have played them for a long time?

JY - I usually put the old pieces away for a while, for a few months or even a half year later. And then review. In this way, I will always have new ideas and feel fresh. Repertoire which I need to have ready, I just rotate as I practice so that I don't have to practice only one piece for long period of time. But sometimes I feel that the longer I play a piece the more confidence I gain and so there is more room for my imagination to grow in the piece.

LE - Who are your main teachers?

JY - Wolfram Linnebach and Krzysztof Jablonski, they are equally important to me in different ways.

LE - Do you have a daily technique routine?

JY - I usually start with scales and arpeggios, and then some of Chopin Etudes, and then the repertoire I need to work on. If there is still time, I will review some old repertoire.

LE - How do you memorize? Do you have any advice for this?

JY - I divide the piece into sections, analyzing the structure, and the harmony and musical details, and memorize them section by section. Then I record myself to check if I have everything memorized.

LE - What kind of warm up do you do before going on stage?

JY - I warm up with scales, and then I will go over the parts which could give me problems.

LE - Do you have any advice on dealing with performance anxiety and the mental preparation for performing?

JY - First of all, the better prepared you are, the less anxiety you will have. Also, go to the site a little early and give yourself enough time to calm down, which will help reducing anxiety as well. Lastly, take a deep breath before performing.

LE - Congratulations again Jessica, and best wishes for the future!



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.



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Profiles *by Indra Egan*

From Bellini to Broadway and Everything in Between:

Elena Howard-Scott

Elena is a sought-after crossover artist living in Winnipeg. Elena has been working regularly in Winnipeg's musical theatre scene, while honing her classical skills with coloratura soprano Tracy Dahl. In October 2018, Elena was a first place winner in the Metropolitan Opera National Council Auditions (North Dakota/Manitoba District), and went on to compete regionally in Minneapolis. A frequent competitor in Winnipeg, Elena was awarded the Lawrence Genser Scholarship Competition (2018), University of Manitoba's Zita Bernstein Lieder Competition (2018), and was the MRMTA Advanced Level winner in 2019. In the world of musical theatre, Elena's recent credits include Kiss of the Spider Woman (Dry Cold Productions), Pippin (Winnipeg Studio Theatre) Chicago (Pizza Party Productions), Disney's Beauty and the Beast (Rainbow Stage), CASH: Ring of Fire (Rainbow Stage). She also recently sang her first lead opera role as Pamina in The Magic Flute (Opera NUOVA). Thank you everyone for your continued support!



Indra Egan: Congratulations on winning the CFMTA National Voice Competition! How do you program your repertoire for a competition like this?

Elena Howard-Scott: Thank you! This competition had certain guidelines for what repertoire we needed to sing; within these guidelines, my teacher and I chose a mix of music I've sung before, and music we both wanted me to learn.

IE: You're a very versatile performer. How do you feel that your crossover work has contributed to your growth as an artist?

EHS: All of my work in musical theatre has helped my classical singing to evolve. My musical theatre performing inspires me to look deep within the texts of my classical music and find more nuance in my characterizations, helping me to understand my characters as multi-faceted human beings. I like singing in a variety of styles; musical theatre and classical singing are the two styles people see me perform in most, but I also sing pop and jazz quite a bit, too.

I think that as classical singers, we can fall into a trap of wanting our technique and our voices to be perfect all of the time, but it's good to remember that there is so much more to performing than perfect singing. Experimenting with other styles helps me with that. Sure, perfect singing would be great, but it's what's going on underneath that truly matters.

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Roger Hewett, Director, Composer, Arranger
'Cirque de Soleil' 2005 - present



Life with Harmony

Profiles *by Indra Egan*

From Bellini to Broadway and Everything

IE: Growing up, who were your musical inspirations?

EHS: My brother and I were very fortunate to grow up in a musical household; my parents are musicians, and there's no way I would be where I am in my growth without their encouragement and support. My brother is an exceptional cellist, along with having serious skills on various other instruments, and he's always acted as a big musical inspiration to me. My grandmother was a classical singer, and she taught me my first voice lessons at 13 years old. Her knowledge of and passion for singing is still a big inspiration to me.

It may sound funny, but I listened to A LOT of Christina Aguilera in my childhood . . . I still attribute a variety of my skills to her and her music.

IE: Who are your current teachers, coaches and mentors?

EHS: Tracy Dahl has been my teacher for the past five years; her mentorship and friendship are invaluable to me. A number of other University of Manitoba teachers have also been instrumental to my growth, primarily Monica Huisman and Donna Fletcher. In musical theatre alone, I'm very fortunate to be around a number of people who are my colleagues, friends, mentors and coaches.

IE: Tell us about some of your career highlights.

EHS: Singing my first opera lead as Pamina in *The Magic Flute* at Edmonton's Opera NUOVA, winning the Metropolitan Opera Manitoba/North-Dakota District Auditions, the three productions I've appeared in at Rainbow Stage, any performance with my brother, and of course, winning the CFMTA National Voice Competition, during my final week of performances in *Strike!* *The Musical* at Rainbow Stage. That last one was a challenge like no other I've faced before: singing with my musical theatre belt eight shows a week while prepping all my classical music. My voice was so confused switching back and forth from classical to belt - but my voice and I pushed through, and obviously, it paid off. An amazing reminder that we're capable of a lot when we put our minds to it!

IE: What are some of the projects and gigs you have on the go right now?

EHS: I've been very fortunate to do seven musicals this year - along with various competitions - while completing my BMus. at the University of Manitoba, so I've been busy and creatively challenged. As of right now, I don't know what next year has in store for me . . . I will no doubt be busy and challenged again!

IE: What else do you love to do when you're not making music?

EHS: I do a lot of yoga, and am grateful to see my yoga practice positively manifest in my day-to-day life. I love my family and friends and my dog, and love spending time with them!

IE: Why do you sing?

EHS: I sing because simply, it is my favourite thing to do, and it always has been. When I sing, I feel like my most genuine self, and it is incredibly healing for me. I love being able to express not only my own thoughts through song, but the feelings of others as well. If I can help someone through something difficult, provide someone some healing, or touch someone's soul in any way when I'm singing, I'm doing my job.



Winnipeg-based pianist Indra Egan has a BMus. in Classical Piano Performance from the University of Manitoba, where she studied with David Moroz and Laura Loewen. This fall, Indra begins her Post-Bacc. Diploma there in Jazz Piano Performance studying with Will Bonness. Indra works across Western Canada as a collaborative pianist, vocal coach, and repeteur.



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



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Northern Lights Canadian National Conservatory of Music Summer Sizzle 2019 was held on the shores of Georgian Bay in beautiful Owen Sound, Ontario on July 15th and 16th. The community of Owen Sound were amazing hosts to composers, teachers, students, parents and grandparents from across Canada. Teachers enjoyed pedagogy sessions featuring the Romantic period, memorization, motivation, technique, creating focus and easing tension, processing to reach full potential and history of the waltz.

Once again Keyboard Kamp was filled to capacity with students creating group compositions with host composers, singing in the choir, attending masterclasses, having fun and building lasting friendships. We were treated to wonderful lunch and dinner recitals, concerts and a student jazz recital. Congratulations to students who received silver medal awards at the Tuesday evening Gala and Convocation.

Two newly published CNCM piano collections were premiered at Summer Sizzle 2019: *Northern Lights Intermediate Piano Duets* (eight new works by Canadian composers – the fifth duet book of the series) and *Fingerprints from Owen Sound* (ten new student compositions) by students attending Summer Sizzle 2019.

Northern Lights Canadian National Conservatory of Music is excited to announce that **Summer Sizzle 2020** will be held next July in Biggar, Saskatchewan.

Visit www.cncm.ca for more information and to place orders for *Fingerprints*, *Northern Lights* and other exciting Canadian piano works.

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(Dec/Jan exam session)





Music Teaching in the Home Studio

by Gilles Comeau

Professor at the Music School of the University of Ottawa

How do work ethic, motivation, and parental involvement influence the way Chinese and North American children learn music ?

The difference between Asians and non-Asians is of particular interest in the music domain because of the remarkable achievements by Asian musicians in recent decades. Asians are very successful in international competitions, are performing with world-class orchestras, and are appearing in prestigious concert halls in record numbers. In recent years, the Central Conservatory of Music in Beijing has produced an outstanding number of musical virtuosos. Asians have been identified as 'model students,' universities and conservatories are doing everything they can to recruit music students from Asia, and Asians and Asian Americans have outnumbered Caucasian students in many well-known conservatories.¹

Our research examined possible explanations for the striking success of the Chinese in the realm of music, focusing on children (6 to 17 years old) who are learning to play western classical music. Specifically, we compare two groups – Chinese living in China, and North American Caucasians – in terms of potential differences in the child's and parents' work ethic, the child's motivation for music learning, and parental involvement in the child's music education. Our findings suggest several reasons for the Chinese students' success.

Work ethic

First and foremost, the Chinese participants had a stronger work ethic with regard to music practice than did the North American Caucasians, and this manifested itself in attitudes toward hard work and also, more concretely, in the amount of home practice. To be successful as a musician, it is absolutely essential to work hard at it, regardless of one's abilities. It seems that Asian cultures already have a philosophy of learning that puts primary emphasis on intensive work, which gives them an edge over North Americans when it comes to musical success.

Motivation

Comment l'éthique de travail, la motivation et la participation des parents influencent-ils l'apprentissage de la musique chez les enfants chinois et nord-américains ?

La différence entre Asiatiques et non-Asiatiques revêt un intérêt particulier dans le domaine de la musique en raison des remarquables résultats obtenus par les musiciens asiatiques au cours des dernières décennies. Les Asiatiques ont beaucoup de succès dans les concours internationaux et se produisent en nombre record dans des salles de concert prestigieuses. Ces dernières années, le Conservatoire central de musique de Beijing a produit un nombre exceptionnel de virtuoses de la musique. Les Asiatiques ont été identifiés comme des «étudiants modèles», des universités et des conservatoires font tout ce qui est en leur pouvoir pour recruter des étudiants en musique provenant d'Asie. Les Asiatiques et les Américains d'origine asiatique ont dépassé les étudiants caucasiens dans de nombreux conservatoires de renom.¹

Notre recherche a examiné les explications possibles du succès remarquable des Chinois dans le domaine de la musique, en se concentrant sur les enfants (de 6 à 17 ans) qui apprennent à jouer de la musique classique occidentale. Plus précisément, nous comparons deux groupes - les Chinois vivant en Chine et les Caucasiens de l'Amérique du Nord - quant aux différences potentielles dans l'éthique de travail, la motivation de l'enfant pour l'apprentissage de la musique et la participation des parents à l'éducation musicale de l'enfant. Nos résultats suggèrent plusieurs raisons pour le succès des étudiants chinois.

Éthique de travail

Avant tout, en matière de pratique du piano, les participants chinois avaient une éthique de travail plus forte que celle des Caucasiens de l'Amérique du Nord, ce qui se manifestait par des attitudes positives envers le travail ardu et, plus concrètement, par le volume de pratique à domicile. Pour réussir en tant que musicien, il est absolument essentiel de travailler fort, quelles que soient ses capacités. Il semble que les cultures asiatiques aient déjà une philosophie d'apprentissage qui met principalement l'accent sur le travail intensif, ce qui leur donne un avantage sur les Nord-Américains en ce qui concerne l'apprentissage de la musique.

Motivation

Music Teaching in the Home Studio - cont.

From an educational point of view, it is worth pointing out that the Chinese students showed healthy levels of intrinsic motivation even in the context of a culture that favors hard work. This suggests that being expected to work very hard does not necessarily have a negative impact on a student's interest in music learning and music playing, and lends further support to the value of educating students in all cultures about the importance of investing time and effort in practicing.

Based on the fact that Asian culture is collectivistic, we expected and found that the Chinese children were more likely to be motivated by wanting to avoid upsetting their parents and teacher. It is important to note, however, that this kind of motivation is not necessarily detrimental in Asian cultures. As long as people subjectively endorse these collectivistic concerns, they can still be very motivated and experience the variety of benefits of high levels of motivation.² In fact, compared to Caucasian students, we found that the Chinese children showed greater intrinsic motivation, indicating greater authentic interest and enjoyment with regard to playing their instrument.

Parental involvement

The parents of young Chinese musicians may also contribute to their children's success. We found that the Chinese parents more frequently sat in on their child's music lessons than did the Caucasian parents. As shown in one of our previous studies,³ when parents sit in on the child's lessons, the child practices more, is more interested in playing, and feels more competent at playing music. When a parent sits in on the lessons, it likely gives the child the message that the parent truly believes in the value of music playing, and encourages deeper engagement on the part of the child.

Conclusion

Our results suggest several reasons that may contribute to explain the success of Chinese musicians. Compared to North American Caucasians, Chinese children and parents believed more strongly that musical ability requires hard work, and Chinese children were more interested in working hard at music practice, and practiced nearly twice as much. We also found differences in motivation: compared to Caucasians, Chinese children identified more with playing

2 Zhou, M., Ma, W. J., & Deci, E. L. (2009).

3 Comeau, G., & Huta, V. (2015).

D'un point de vue pédagogique, il convient de souligner que dans les résultats de notre étude, les étudiants chinois ont fait preuve d'une motivation intrinsèque, même dans le contexte d'une culture qui favorise le travail ardu. Cela suggère que le fait de travailler très fort n'a pas nécessairement un impact négatif sur l'intérêt des élèves pour l'apprentissage et la pratique de la musique, ce qui renforce l'importance de sensibiliser les élèves de toutes les cultures à l'importance d'investir du temps et des efforts.

Du fait que la culture asiatique est collectiviste, nous nous attendions et avons constaté que les enfants chinois avaient plus de chance d'être motivés par le désir de ne pas décevoir leurs parents et leur enseignant. Il est toutefois important de noter que ce type de motivation n'est pas nécessairement préjudiciable dans les cultures asiatiques. Même si les élèves souscrivent à ces préoccupations collectivistes, ils peuvent toujours être très motivés et faire l'expérience des nombreux avantages d'une forte motivation.² En fait, par rapport aux élèves caucasiens, nous avons constaté que les enfants chinois manifestaient une plus grande motivation intrinsèque, ce qui dénotait un plus grand intérêt authentique et un plus grand plaisir à jouer de leur instrument.

La participation des parents

Les parents de jeunes musiciens chinois peuvent également contribuer au succès de leurs enfants. Nous avons constaté que les parents chinois assistaient plus souvent aux leçons de piano de leur enfant que les parents caucasiens. Comme l'a montré une de nos études précédentes,³ lorsque les parents assistent aux leçons de l'enfant, celui-ci pratique davantage, est plus intéressé par la musique et se sent plus compétent pour jouer de son instrument. Lorsqu'un parent assiste aux leçons, cela donne probablement à l'enfant le message qu'il croit vraiment en la valeur de la pratique musicale ce qui encourage un engagement plus profond de la part de l'enfant.

Conclusion

Nos résultats suggèrent plusieurs raisons pouvant expliquer le succès des musiciens chinois. Comparés aux Caucasiens d'Amérique du Nord, les enfants et les parents chinois étaient plus convaincus que la capacité musicale exigeait un travail ardu et les enfants chinois étaient plus intéressés par la pratique de la musique et pratiquaient près de deux fois plus. Nous avons également constaté des différences de motivation: par rapport aux Caucasiens, les enfants chinois s'identifiaient davantage à

2 Zhou, M., Ma, W. J., et Deci, E. L. (2009).

3 Comeau, G., et Huta, V. (2015).

Music Teaching in the Home Studio - cont.

music, found it more intrinsically enjoyable, and feel less pressure due to shame or guilt, though they were also motivated by a desire to please their teachers and parents. It is particularly interesting to see that despite an educational approach that favors hard work, Chinese music students are in general more intrinsically motivated than their American counterparts. Furthermore, Chinese parents more frequently sat in on their child's music lessons.

Our research findings suggest a number of avenues that parents and music educators everywhere might use to enhance the musical engagement and performance of children. First, it may be important to adopt an approach whereby musical success is seen largely as a matter of the time and effort invested and not primarily as a consequence of musical talent. Secondly, the role of the parent's involvement should not be underestimated. Rather than simply dropping the child off at music lessons, our findings suggest that it would be valuable for the parent to participate more actively by sitting in on the child's lessons. Finally, it would be valuable for parents and teachers to create an atmosphere where music is seen as an integral and enjoyable part of the child's life.

leur instrument de musique, le trouvaient plus agréable en soi et ressentait moins de pression à cause de la honte ou de la culpabilité, bien qu'ils soient également motivés par le désir de plaire à leurs enseignants et à leurs parents. Il est particulièrement intéressant de constater que, malgré une approche pédagogique privilégiant le travail ardu, les étudiants en musique chinois sont généralement plus motivés de manière intrinsèque que leurs homologues d'Amérique du Nord.

Les résultats de notre recherche suggèrent un certain nombre de moyens que les parents et les éducateurs pourraient utiliser pour améliorer l'engagement musical et la performance des enfants. Premièrement, il peut être important d'adopter une approche selon laquelle le succès musical est considéré principalement comme une question de temps et d'effort et non comme une conséquence du talent musical. Deuxièmement, le rôle de la participation des parents ne doit pas être sous-estimé. Plutôt que de simplement déposer l'enfant à une leçon de musique, nos résultats suggèrent qu'il serait intéressant que le parent participe plus activement en assistant aux leçons de l'enfant. Enfin, il serait utile pour les parents et les enseignants de créer une atmosphère dans laquelle la musique est considérée comme une partie intégrante et agréable de la vie de l'enfant.

For the original study / Pour l'étude originale:

Comeau, G., Huta, V. & Liu, Y. (2015). Work ethic, motivation and parental influences in Chinese and North American children learning to play the piano. *International Journal of Music Education*, 33(2), 181-194.

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This paper was published in 2015 in the International Journal of Music Education, 33(2), a very rigorous academic journal edited by the International Society of Music Education (ISME). The paper meets all moral and ethical guidelines of the research community.

Gilles Comeau, Professor at the Music School of the University of Ottawa, co-ordinates the piano pedagogy and music education sectors. Dr. Comeau is the founder and director of a major research laboratory in piano pedagogy (www.piano.uottawa.ca). He has written numerous scholarly papers and he conducts research on various aspects of music learning and teaching: music reading, motivation, piano-playing health injuries, musicians hearing sensitivity, transfer of motor learning, video-mediated learning.



Gilles Comeau, professeur à l'École de musique de l'Université d'Ottawa, coordonne les secteurs de la pédagogie du piano et de l'éducation musicale. M. Comeau est fondateur et directeur d'un important laboratoire de recherche en pédagogie du piano (www.piano.uottawa.ca). Il a écrit de nombreux articles scientifiques et mène des recherches sur divers aspects de l'apprentissage et de l'enseignement de la musique: lecture de la musique, motivation, blessures et douleur chez les musiciens, sensibilité auditive des musiciens, transfert de l'apprentissage moteur, apprentissage par la vidéo.





Professional Development

Fear Itself

by Dr. Thomas Lanners Professor of Piano Oklahoma State University

Each spring I help coach my son's baseball team. I've done so for many years, as a sports enthusiast who wants to pass that trait on to the next generation.

When pitching batting practice, almost without fail I see a few players jump backward or step away from the ball with every pitch, regardless of whether it comes close enough to threaten their wellbeing. My son's teammate Dylan exhibits this maladaptive technique in spades. The time-honored coach's trick of placing another bat behind the heels of the hitter to remind him not to "back out" has no positive effect on Dylan. With each pitch, he simply hops over the bat to a space of perceived safety outside the batter's box. Not surprisingly, he rarely makes contact with the ball.

I find it fascinating that he'll do this after I complete my pitching windup, whether I release the ball or not. Clearly his fear has

nothing to do with the direction of the ball. It struck me that the detrimental physical action – jumping out of the batter's box – was a result of his mind's undermining of motor skills through a psychological state he was not entirely aware of. Fear was at the root of his problem, but not a rational fear. I had a hunch that the fear of failure had become a much greater obstacle than fear of the baseball. He was cementing this behavior with every backward hop, though he understood perfectly well his coaches' instructions and desperately wished, on a conscious level, to follow them.

I began to ponder how this relates to another activity that involves advanced motor skills: playing a musical instrument. I've recently been working intensively with several students in particular on the universal quandary of effectively and efficiently breaking old, seemingly implacable playing habits, but with none



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Professional Development

Fear Itself - cont.

more so than Haley, an undergraduate piano major. Some of her habits are related to works she is currently learning; others have been her Achilles' heels as far back as she can remember. I consistently employ tried and true methods designed to break up the grooves students have dug in their minds through innumerable, ineffective practice repetitions. To better control even sixteenth-note passages, for instance, I might prescribe practicing with precise dotted rhythms, or temporarily employing various accentuation patterns, etc. To avoid rushing through a sustained and lyrical phrase, I might suggest count-singing it to simultaneously address both expressive, natural dynamic shaping and consistent pulse.

In Haley's lessons, though, demonstrable progress from such methods had always been short-lived, as she'd inevitably fall back into old habits by the next time I heard her. Nearly every lesson she'd tell me emphatically, with a mixture of anguish and anger in her voice: "I can't ever play this part right!" Yet within a minute or two spent working calmly and diligently on the passage in question, she would prove herself wrong by playing it flawlessly, if only once or twice. When I'd point this out, she'd say: "Well I can't ever play it right when I practice!" I felt I had an obligation to find the root of her learning "blockage," because it created cycles of frustration and feelings of failure that likely seeped into other aspects of her life as well.

During this excavation process, I found that her ingrained negative thought patterns and emotional states weren't primarily the result of insurmountable coordination hurdles. They were the cause. The physical tension that robs musicians of technical ease and fluidity typically manifests itself the instant before playing begins. It's the fearful thought of playing

the passage that creates the roadblock. Anticipation becomes the enemy. Therefore the teacher must shine a spotlight on the thought pattern – unknowingly drilled into students' psyches over years of struggles, big and small, in both life and music - to effectively address the problem.

Whether I'm working with Haley at the piano or Dylan on the baseball diamond, it's important for me to remember that motor skills are controlled at a subconscious level by the cerebellum and the rear portion of the cerebrum. These portions of the brain know nothing of the language abilities that are the proxy of the frontal lobe, which reached its present functional level much later in our species' evolution. As much as we'd like to think we're capable of controlling our subconscious minds at the conscious/ego level, the rear of the brain actually responds to emotions, not thoughts. This explains arguably the most puzzling and dispiriting phenomenon most students experience at some point in their training, if not daily: When they tell themselves to "relax," their bodies betray them at, or just before, the critical moment of execution, perhaps even straining more intensively with each well-intentioned repetition. Likewise, when Dylan springs backward, he is fully cognizant of the fact that it's impossible to hit the ball from where he lands. Yet the sabotaging subconscious operation continues unabated if I merely persist in pointing out the error of his actions. Focusing on the gradual eradication of the frustration and fear of failure, seeing it as a cause rather than an effect, yields far better results.

How do I help Haley and Dylan overcome problems that seem so intangible and mystifying? In Dylan's case, I usher him through a series of "baby steps" in this order: 1) He stands in the batter's box, visualizes a windup and a pitch, and swings without stepping away from the ball. 2) He does the same, but watches as I go through the motion of pitching a ball, without actually releasing it, before swinging. 3) He swings at a pitched ball. The most important point in sequencing these steps is to begin with visualization and a movement that will almost surely be executed successfully. Then another layer of "reality" is added to the equation (the pitching motion), and only when complete confidence has been achieved, the task is attempted in its entirety. If this method isn't successful, it's likely the process was undertaken at too quick a pace, or more intermediary steps need to be added to build a firmer foundation. After

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Professional Development

Fear Itself - cont.

several weeks of practice – a very short period when dealing with entrenched habits - Dylan now stays in the box and swings with much greater confidence, giving himself at least a fighting chance of reaching pitches in the strike zone. Best of all, he doesn't dread his turn at the plate anymore.

It would take too much space to list the various means by which I've tried to help Haley overcome her most stubborn musical and technical obstacles, but I'll describe one breakthrough moment that best illustrates my approach. During a lesson last year, she was struggling mightily (and failing to a greater extent as her frustration grew) in trying to execute a quick multi-octave leap upward from one dense chord to another in her right hand. I suggested she isolate the leap so we could briefly examine it out of context. After missing the notes in the upper chord repeatedly, hunching over more and more with each repetition as her body and mind clenched, I was not surprised when she exclaimed: "I can't do this!" Rather than pressuring her with increased determination through more incorrect repetitions of the leap, I said: "I want you to play those two chords again, this time purposely missing the top chord." A palpable sense of relief swept through her body, she exhaled deeply, and her brow unfurled. She sat comfortably and played the chords flawlessly, all notes correct and with no hint of excess effort or exertion. I said: "I'm happy for you, but you didn't do what I asked!" Her eyes grew large and a smile came across her face that I'd rarely seen in previous lessons. She was speechless for what seemed like 15 seconds. By giving her permission to "mess up," I'd freed her of the fear of failure, because failure under the circumstances was essentially impossible.

Music teachers should never attempt to be amateur psychologists, but delving into emotional states as they relate to playing an instrument is sometimes imperative. Ignoring more complex aspects of the learning process will leave stones unturned along the winding path of musical and technical self-realization. This is virtuoso teaching, to be sure. If we can help students overcome their fears - those of the immediate future, and perhaps by association even those of the distant future – we can also help them find joy in each moment they are making music.

Thomas Lanners - pianist



Dr. Thomas Lanners has performed throughout the U.S. and abroad, presenting his New York solo debut in Weill Recital Hall at Carnegie Hall in 2004. His performances have been broadcast nationally and internationally on programs such as American Public Media's *Performance Today*, *BBC3 in London* and *RTÉ Radio 1's Sunday Miscellany in Ireland*. Lanners was named

the 2014 Distinguished Music Teacher by the Oklahoma Music Teachers Association. In 2018 he served on the faculties of the Shanghai International Piano Festival and Institute and the AmiCaFest Piano Festival in Sicily. Since 2012, he's given numerous master classes and performances in Shanghai, Beijing, Chengdu, and Hangzhou, China, in Bangkok, Thailand, Seoul, South Korea, at the NYU-Steinhardt School, Southern Methodist University, and the Universities of Miami, Texas-Austin, and Zacatecas, Mexico, and served as a Distinguished Guest Artist at the Lee University International Piano Festival and Competition in Tennessee. He has presented numerous sessions at Music Teachers National Association conferences, and at six consecutive *MusicEdConnect.com* online conferences. *Clavier* and *American Music Teacher* magazines have published several of his feature articles.

Lanners' latest recording, was released worldwide by Centaur Records. Donald Rosenberg's review in the *Cleveland Plain Dealer* of Lanners' CD *Ned Rorem: Piano Works, Volume 2* raved: "Thomas Lanners brings exceptional detail and urgency to the repertoire. Grade: A." *American Record Guide's* review of Lanners' *Ned Rorem: The Three Piano Sonatas* recording read: "Anyone who cares about mainstream 20th Century piano music should seek out this superlative recording." Jed Distler of *ClassicsToday.com* wrote of *Touches of Bernstein: The Complete Published Piano Music of Leonard Bernstein*: "Lanners' loving mastery easily holds its own in any company. Warmly recommended." Thomas received his Master's and Doctoral degrees from the Eastman School. His major teachers include Barry Snyder, John Perry, and Jerome Lowenthal.





Thick Skin, Warm Heart: When a student quits

by Amy Boyes

“I’m sorry, but Tyler* just isn’t motivated.”

The words jump off the computer screen. I have taught Tyler private piano lessons for the past year and a half. He was anxious, worried about how he was perceived by others and how his playing lined up against his peers’. His anxiety crippled him and exhausted me. But we persevered. For eighteen months, I taught him his repertoire so meticulously that his memory would not fail in performance. I showed him technical skills that would keep his hands reliable under stress. I coached him how to battle nerves in performance. And he responded. Beautifully. He rose to challenges, not always perfectly, but he continually improved.

And then the email arrived. He just isn’t motivated enough to continue, his mother writes. And that is it. No new approaches. No stubborn fortitude. Music lessons are over for Tyler.

I respond to the email with the professional tone that we all adopt—best wishes for the future and, yes, I will be cashing tuition payment through to the end of the month, as per my policy—but I want to question her: Why are you letting your kid quit? Because piano lessons are occasionally tedious, sometimes boring, and always challenging? Do you realize that I am the only teacher in his life who has dedicated time each week to coach him through problem-solving exercises that also sound amazing



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Thick Skin, Warm Heart: When a student quits - cont.

and make him look cool in front of his friends? If you let him quit, you are telling him it's okay to abandon difficult pursuits. He will not be grateful as an adult for this.

But I don't question, or rant. Instead, I limit my words to the ones necessary to closing down the relationship. The words are positive; the sentiments, hopeful.

My story is not unique, of course. Every private music teacher experiences feelings of rejection and disappointment when a student quits music lessons. Usually, there's a precursor period of poor or non-existent practice. We recognize these early signs and dash out easier, exciting repertoire to reignite the spark. "Student-saver" is the term used for this jolly material, though I never use this nom de guerre to my student's face. Instead, I focus on the high points of the new material—"Oh, look! Hand-over-hand arpeggios are so much fun to play"—rather than the purpose of the piece. It's as if I'm afraid to say, "Let's get you something fun or else you might quit and then I'll have a hole in my Tuesday afternoon schedule which will be annoying to fill this late in the season."

Often student-saver assignments do the trick and the crisis passes, sometimes forever. But occasionally, hand-over-hand arpeggios, or some similar thrill, fail to ignite the rocket of a student's mind. Then I must explain the student's disinterest to their parents. Invested parents usually rally to my call, volunteering to oversee practice time, sit in on lessons, draw practice charts, or dangle rewards. And, again, the crisis often passes.

But when these steps fail and the end comes, guilt and second-guessing begin. What could I have done differently? Why couldn't I keep the student interested through alternative repertoire, motivational exercises and continual encouragement? Did I focus on his weak spots too much? Not enough? Was I too demanding? Not demanding enough? Did he see that I cared about him? Did I care too much?

But once the nagging voices quiet down and rational thought returns, I realize that my teaching is not perfect, but I'm trying. My reactions will never be exquisitely balanced every day. My perception will never be flawless in every situation. But I will keep trying. It's why I read pedagogy articles, go to conferences, and watch webinars. I may not be responsible for my students' choices, but I can continually work to improve my teaching.

And that hole in my schedule? Tyler's half-hour gap? I fill it within an hour of receiving the email.

My new student's name is Jonathan*. His previous teacher fell ill several weeks ago and retired. Jonathan has practiced every day since then because, as he tells me in his first lesson, "I knew I'd find a new teacher, so I practiced for you even though we hadn't yet met."

Oh, for a thick skin and a warm heart.

***Not real names.**



Amy Boyes is a music teacher in Ottawa, Ontario. She holds performance and teaching diplomas from the Royal Conservatory of Music (RCM) and Trinity College (UK), and music degrees from Brandon University and the University of Alberta.

Amy is an adjudicator and examiner and has given workshops for the Royal Conservatory and, most recently, at the CMFTA/FCAPM Century of Sound Conference (July, 2019). An active volunteer, Amy is second-vice president of the Ontario Registered Music Teachers' Association and is council member for the Canadian Music Festival Adjudicators' Association.

An avid writer, Amy has had articles published in MTNA's Music Teachers' Magazine (Feb, 2019) and in the Humber Literary Review (May, 2017). Her first book, "Micro Miracle," was published by Signature Editions (2019).





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

by Lori Elder

Hi Everyone!

It was wonderful to speak to so many of you at the Winnipeg Conference, and thank you for all the positive comments about my column. I will keep trying to give helpful tips in every issue!

Q. *How can I help my students to make their List A (Baroque) pieces such as Minuets and Bourrees sound more like dances?*

A. I know what you mean, that the student's performance is clean and steady and really quite nice, but it needs to sound more like a dance. Here is my general approach:

→ Research the origin and history of the dance. Google or use a music textbook to learn about the style, character and tempo of the dance. It is also fun to watch a YouTube video of people dancing the Minuet or whatever dance your student is playing. There are even instructional videos if you want to give it a try!

→ Keep in mind the time signature, and the strong and weak beats. Accent the downbeat, but do not over do this. Accenting the downbeat of every second bar can be a good rule of thumb to try. Keep the weak beats of the bar light and airy.

→ Work out the fingering carefully.

→ Decide on the articulation you would like to use and pencil this in.

→ Play the detached half, quarter and eighth notes clearly, but not too short or clipped. Try to have a buoyant and light feel.

→ Lift for all the rests.

→ Don't play too heavy, as the tone of the early instruments, such as the harpsichord and clavichord, was lighter and thinner. Listen to some recordings of these instruments to get the sound in your ear.

→ Curve your fingers. Play on the tips of the fingers, not the pads.

→ Play legato passages just barely joined. Clarity is always important.

→ Have clear dynamic changes, but within a somewhat narrow range. Avoid extremes.

→ Most dances are in binary form, so try ending the A section loud and starting the B section soft, or do the opposite. This shows the structure of the dance.

→ Bring out imitative entries, particularly in the left hand.

→ Breathe at important cadences and section ends.

→ Do the ornaments in the edition, and maybe even add more!

Then, if the piece still does not have a dance feeling, check these aspects:

- weak beats may be too loud and heavy
- the downbeat may not be strong enough
- LH may be too loud
- detached notes need to be shorter and lifted more crisply
- upbeat notes need energy toward beat one
- the tempo may be too slow or too fast
- more dynamics could be added
- dotted figures need a sharp, incisive rhythm
- try rolling some of the solid chords, particularly at cadences
- play with direction toward important chords, high points and cadences
- the character, such as stately, vigorous, elegant etc. needs to be exaggerated more.



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.





Review of Publications

Critique de publications

ROYAL CONSERVATORY VOICE SERIES 2019

Level Prep - Level 2

I am impressed with the newest edition of the RCM songbooks. The variety of styles and inclusion of languages supports the development of the singer throughout their course of study. Many songs are carried forward from past editions.

Prep - 23 Songs! More fun and accessible language songs. More 'boy appeal'

Kept some real 'goodies' from past series...

- *Monkeys*
- *Butterflies*
- *Rabbits*
- *Dinosaur*
- *Puffin*
- *Snip*
- *Mockingbird*

(all verses and new piano arrangement!)

- *No Colors.*

Variety of style and rhythm

- *Calypso* (Underwater)
- *Waltz* (Birthday Song)
- *Folk Songs Galore!*

New!

- *La Granja (The Farm)* Learn Spanish and make animal sounds? Win Win! (Only concern I have is breathing time between verses).
- *Almost Asleep* – lovely line, and a long 'ah' turns into a yawn – fun!
- *Teddy Bears Picnic* – A blast from my past! Minor/Major, ¾ rollicking rhythm, dance break, and dramatic finish. Try to find a kid that doesn't love this song!
- *Michaud* – only in French – lots of phrase repetition. (translation in footnote), dramatic opportunities in tempo and dynamics.
- *Monsieur le Printemps* – the animals and plants are saying hello Mr. Spring, a lively song.
- *Fanfallina* – great for solfege, Italian and English.
- *A la Puerta* – Spanish and English text, traditional lullaby - AABA form.

Level 1

Repeats

- *Red River Valley*
- *All Things Bright*
- *Skye Boat*
- *Vive la Canadianne*
- *Wiegenlied*
- *Marmot*
- *La Pulga de San Jose*
- *My bella bimba*

New !

- *Ant* – a philosophical text and interesting unconventional tune.
- *On a Star Bright Winter Night* – Lullaby of Christmas story 'Hush My Baby' (like All Through the Night).
- *Silver Moon* – minor key, flowing, haunting line, verses describe the moon, its phases and orbit and the chorus is just plain pretty.
- *Sing a Rainbow* – melody incorporates quasi-sequencing and a mini modulation using secondary dominant. Text is a little simple and repetitive.
- *This Little Light* – tune is altered- 3rd phrase is new-to me anyway. It makes sense though, each phrase progressively higher.

Level 2

Repeats

- *All Through the Night* (no Welsh)
- *Winsome Rover* (aka Gypsy Rover)
- *Ed the Invisible Dragon*
- *On the Back of An Eagle*
- *Butterfly*
- *Star Above*
- *Someone*

New !

- *De colores* (Mexican Folk) I can hear the Mariachi band in my head! 1st verse is wordy! But the 2nd verse is easier. Fast ¾ (in 1), fun accompaniment with Hemiola in spots, great fun for all.
- *Gather Ye Rosebuds* – Lyrics – the coming of fall – short song and not my favorite, but step wise melody is lyrical enough – in German and English.
- *Longing for Spring* – Mozart – nuff said!! Also in German.
- *Grasshopper and Ant* – in French and English. Old fable with a Moral- (laziness), Irregular phrasing and clever use of motif throughout verse. My ear wants the mid verse phrase to stay in secondary dominant modulation but return to tonic works too.
- *Wiegenlied* – Brahms – a no brainer! German and English, broken chord accompaniment leaves the melody to the singer, brief interlude between verses. Lots of basic German text, that is reflected in the English translation, both work well.
- *Santa Lucia* – everyone loves this song! I hear the gondolier singing to the romantic couple...great flowing melody, 2 verses, only Italian text. Teaches the vowel combinations on a single pitch. Each line of text is repeated, a great introduction to language learning. My favorite in this book. ▶



Review of Publications Critique de publications

ROYAL CONSERVATORY VOICE SERIES 2019

Level Prep - Level 2 - cont.

- *D'ou viens - tu bergere?* – familiar French Canadian Christmas carol – also in English
- *Skip to my Lou* – glad to see some of our own folk songs appearing. Nifty ending with Hemiola. Some tempo and mood shifts and a key change to add to performance pleasure!
- *Donde vas, Alfonso Doce?* – (Spanish folk) Beautiful song, with a bongo beat built into the accompaniment. Middle verse tune is written a 4th higher, creates nice variation and extends the vocal range.
- *Bobsledding* – $\frac{7}{8}$ time. Excellent piece for multi-meter, exciting text molds well with the musical line. A sensational ride for the finish!
- *Wintertime* – descriptive text of scenery and activities. Tricky tune to learn, some large leaps and mini modulations, chromatic neighbor tones, and using the full octave range throughout.
- *Star Above* – simple and repetitive text, good for intro to French. Can teach the obvious Perfect 5th. Great for sight reading and solfege. Supposedly referring to Christmas Star – but vague.
- *If you Should Meet a Crocodile* – A Minor – multi meter $\frac{3}{4}$ and $\frac{4}{4}$, motif use (munch munch) (nibble nibble). Octave range E-E, dramatic dynamics throughout. Boys will love it!!
- *Spread a Little Happiness* – from the musical 'Mr. Cinders'. Cheery lyrics, dancing tune, some difficult passages. Piano's helping though. Thumbs up!
- *We're Off to see the Wizard* – great theatre tune from the 'Wizard of Oz'. All kinds of teaching opportunities from a melody like this one and fun, fun, fun.

Clayton Braybrook - Saskatchewan

Fall / Automne 2019

ROYAL CONSERVATORY VOICE SERIES 2019

Levels 5 - 8

The Royal Conservatory's *Voice Series, 2019* has arrived, following the usual pattern of updating their program every seven years. I've been tasked with reviewing the intermediate repertoire books (levels 5-8). I'll begin with some general comments and then highlight some specific pieces I'm especially looking forward to assigning to my students this Fall.

I recently attended the CFMTA biennial conference, held this year in Winnipeg, which also commemorated the 100th anniversary of MRMTA. I had the pleasure of speaking to RCM reps at the trade show as well as attending an RCM workshop on the 2016 theory program, RCM apps and the *Voice Series, 2019*. I inquired about effectively assigning repertoire from their one-size-fits-all books to my students—who represent diverse ranges and voice types. I've found this to be the greatest challenge in getting the most out of these books. I was told future editions may offer multiple keys for selected pieces, with respective audio tracks online. Regardless, RCM has done as good a job as can be expected of including options for all ranges in each list.

In this edition CDs are no longer included with the books. Audio recordings are exclusively online, accessed with a code found inside the back cover.

An excellent IPA guide is provided in each book. I was hoping RCM would take a linguistic step out and include a selection or two in Mandarin or

perhaps Ojibway or Cree—but perhaps that is in the works for 2026.

A Survey of Specific Pieces

- Martha Hill Duncan of Kingston, ON is a favourite of mine. Three of her pieces are included at the intermediate level. Of particular note is *Clear Shining Moment* (L8), a sparkling, introspective reflection with a wonderful climax.
- There are some beautiful new arrangements of traditional songs: *Danny Boy* (L7), *Wade in the Water* (L6), *The Water is Wide* (L5), *Poor Wayfaring Stranger* (L5). These provide an opportunity for teachers to introduce a breath of fresh air to recital favourites.
- *Papillon, Tu es Volage* (L6), a French-Canadian folk song, is a good representation of our francophone vocal heritage. It is easily manageable for all voice types going from Eb4-Db5 (or the equivalent an octave lower for changed voice males).
- A work of J.S. Bach is first included at level 8 with a soprano aria from Peasant Cantata. *Ach, es schmeckt doch gar zu gut* (L8) is a great starting point that can prepare the way to tackling Bach's more difficult arias from the church cantatas and oratorios.

Stephen Haiko-Pena - Manitoba

More RCM Voice Series
2019 reviews to come in
the next issue



A RAINBOW OF SOUND BOOKS 3 – 4

Debra Wanless

Debra Wanless Music WAN 873, 874

Debra Wanless, a Canadian musician and prolific composer, has created four books of eight piano solos for one hand centered around the imagery of rainbows. Pieces include a wide spectrum of colors, weather elements and characters such as leprechauns and hobbits. Each book has a page of composer notes to aid the teacher in discovering features of each piece. This is particularly helpful for instructions as to repeats and register. There is a piece for either hand in every book, with the rest equally divided between the left hand and the right hand.

Book 3 extends key signatures to one flat or two sharps but continues to use accidentals and modes. *Magnificent Kambonemos* (the Celtic word for rainbow) is written in Mixolydian mode and uses triadic patterns as well as open 4^{ths} and 5^{ths}. The performer will need to plan the fingering carefully as it is not given. *Circle of Light* begins with split triads creating a gentle waltz rhythm. This is interspersed with melody which then alternates with the triadic accompaniment pattern. *Sir Isaac Newton* is somewhat tongue in cheek as it is a saucy rewrite of the *Bach Minuet in D major BWV Anh. 126 (Level 3)* with chromaticism and syncopation. Triadic patterns and a $\frac{3}{8}$ time signature together with dotted eighths and sixteenth notes give *Indigo Crystals* a shimmering improvisatory sound. The driving rhythm and repeated notes of *White Lightning* based on the blues scale create a bold energetic sound. *Mystic Hues* establishes a flowing mood with B minor and C major arpeggios and triadic patterns. Two and three note chords bring harmony to the swing rhythm of *Golden Glow* while another upbeat blues scale with syncopation and a LH shuffle pattern gives life to *Burnt Orange Boogie*.

Book 4 expands key signatures to two flats and three sharps. Time values continue to be eighths and quarters with some sixteenths. *Lucky Charms* is a lively boogie that uses some chords and divided hand. *Arcobaleno Warriors* alternates a staccato broken chord accompaniment with a dotted rhythm melody. A blend of G minor with ambivalent E diminished and E^b major chords are meant to create the combination of colors in *Blue Violet*. $\frac{12}{8}$ time and open 4^{ths} and 5^{ths} generate a relaxed hazy effect in *Emerald Mist*. *Red Sky at Night, Shepherd's Delight* sets up a soporific open 5th drone lullaby which recurs through the piece, interspersed with quotes from Brahms (*Lullaby*), Handel (*While Shepherds Watched Their Flocks*) and Debussy (*The Little Shepherd*). The widely spaced broken chords of *Newton's Spectrum of Colour Nocturne* give way to melody and chords played with the divided hand ending with spacious broken chords. *Turquoise Feathers* requires the thumb to bring out melody notes while broken thirds complete the pattern. Triplets and syncopation add complexity to the rhythm. My favorite piece in all four books is the final one – *The Rainbow Rumba* with its Afro-Cuban rhythm and energy.

In addition to the obvious application of these pieces for students with injured hands and arms, there is a lot of value to be gained in using these books for quick study, sight reading and pattern recognition. As such, they can be used across a wide range of grade levels. The imagery, variety of styles and compositional devices, and use of register are sure to fire both the student's and the teacher's imagination. I am happy to add them to my 'One Hand' library!

Joyce Janzen –British Columbia

NIGHTSCAPES

Elementary to Intermediate Level

Beverly Porter

RedLeaf Pianoworks

It is my pleasure to review this collection of ten piano solos! All the imaginative titles highlight sights and events of the nighttime hours. *November*: the first piece is cleverly placed at the beginning of the book! Once you play that you are hooked and simply want to see what else follows. Much of the piece has an arpeggiated LH with a beautiful singing melody above it. In the middle the time signature changes as does the style. The LH has solid chords and modulation takes place. *Peaceful Sunset Glow* flows between the hands and is on the softer side of the dynamic range ending with an appropriate ppp marking. Playing through the pieces one discovers longer held note values underneath to support the harmonies, register changes, and interesting rhythmic changes. *Misty Moonlight, Summer Secrets* and *Meteor Shower* are written entirely above middle C and require reading two treble staves. Most of the pieces are in simple time and one is in compound time.

Ms. Porter notes these solos range between levels 1 through 5. The provided fingering is very helpful and the pedal marking is designed to help the student develop the skill of sophisticated pedaling that is required to achieve the most musical effect. I thoroughly enjoyed playing these solos and look forward to sharing them with my students in the new teaching year!

Jean Ritter –British Columbia





Review of Publications Critique de publications

SOUND ADVICE

Levels 2 and 3

Braaten/Wiksyk

Sound Advice Publishing

Sound Advice Theory and Ear Training is a comprehensive set of 8 books that relates music sounds to their symbols by combining written and aural theory to create true musical literacy. They are available coil bound or shrink wrapped and 3 - hole punched.

For an overview of this series see the Spring edition of *The Canadian Music Teacher* magazine.

Levels 2 and 3 follow the format established in Level 1 – a preface with information about how to use the book and suggestions for daily ear training practice, 24 lessons which cover the course material, charts and games, answer keys and an appendix. Each lesson contains several pages of information followed by two pages of written theory worksheet and an ear training worksheet for listening. Layout is straightforward and easy to read in black and white with a simple Professor cartoon character who offers advice and suggestions. **Level 2** begins with a review of notes and rests and continues with instruction on ties and dots which is reinforced in the listening component which features ties in the rhythmic examples. Pitch, staff and ledger lines are covered in Lesson 2, whole steps, half steps, accidentals and enharmonic equivalents in Lesson 3. Simple time signatures and 16th notes follow. Major scales begin with a review of C, F and G majors and teach D major. Later in the book the relative minor scales are introduced with A, E and D minor. Harmonic minor is also discussed briefly. Intervals – major and minor 2nds, 3rds, perfect 4ths, 5ths and octaves – terms and signs, triads, root/quality and functional chord symbols, scale degree names for tonic, subdominant, dominant and LT, and texture are covered. There is also a brief overview of Mozart and two of his compositions – Twelve Variations on *Ah vous dirai-je Maman*

and the *Horn Concerto #4 in E^b major K 495 3rd movement*. In the charts and games at the end of the book are instructions for Rhythm Jumbles game and cards, Mad Music note naming game in three levels, a song clue chart for interval recognition and terms and signs.

Level 3 reviews concepts covered in Level 1 and 2 and continues with new material. Lesson 5 begins with a major scale review of C, G, D, F and B^b major although we have not seen B^b major to this point. Lesson 6, 10, 21 and 22 give more work on key signatures, writing scales with key signatures or with accidentals and introduce B natural minor as well as the concept of writing harmonic and melodic minor scales. Other new materials presented are incomplete measures, upbeats, major and minor triads, phrases, cadences, and tonic and dominant triads in major keys. An introduction to musical style covers the Baroque period, J.S. Bach, baroque keyboard instruments and several pieces. Of course, materials covered in previous levels, such as intervals, texture and rhythm are reviewed, reinforced and expanded. Charts and Games include a chart for drawing symbols and a Mad Music chart for identifying major and minor seconds. Each of these books is very thorough in explanation and materials covered with a maximum of understanding and a minimum of writing for students. A truly well rounded musician is the goal of the exercises in listening, writing, and dictating. Highly recommended!

Joyce Janzen – British Columbia

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Review of Publications Critique de publications

FRYDERYK CHOPIN: A LIFE AND TIMES

Alan Walker

Farrar, Straus and Giroux NY, 2018

727 pages

Dr. Alan Walker is Professor Emeritus at McMaster University in Hamilton, ON. He is perhaps best known for his touchstone *Liszt* biography trilogy that was completed in 1996 (Fortuitously for me, this was just as I was beginning my graduate studies research on Liszt.)

Walker was the keynote speaker at the 2019 MTNA Conference in Spokane in March 2019. This coincided with the recent release of his long-anticipated biography of Chopin. I was privileged to be in the audience and also to secure an autographed copy of the book following the lecture. I eagerly devoured it over the next few weeks.

As Walker states in the Introduction one of his goals was to address some of the misconceptions and outright fallacies found in extant Chopin biographies. He delves, for example, into the sad and complex details of Chopin's relationship and eventual rupture with Aurore Dudevant (a.k.a. George Sand) and how he was caught up the maelstrom of the conflict between Sand and her daughter Solange.

One of Walker's greatest contributions to our understanding of Chopin is the depth to which he has researched Chopin's childhood and youth in Poland. We learn what the life of upper class privilege was like -- his father was a professor at the Warsaw Lyceum -- and which courses Chopin took in school. We learn that Chopin was a keen sketch artist, a mimic who could keep his friends in stitches, and that he had a flexible body that could bend into comical contortions. We are also treated to revealing excerpts from a satirical journal that Chopin wrote when he was in his early teens.

Perhaps the most striking thread that Walker weaves throughout the volume is a sense of the *Zal* -- longing, regret, nostalgia, melancholy, grief -- that permeates Chopin's life and work: "Chopin's music is shot through with this inexpressible quality, familiar to all who hear it, elusive to all who attempt to analyze it." Within less than a year (1827-28) three people close to Chopin died of tuberculosis including his fourteen-year old sister Emilia. This sadly presaged what was to befall him later.

Interspersed throughout the book are insightful comments about Chopin's music -- details that are valuable to teachers, performers, and Chopin aficionados in general. Take, for example, the oft-played *Nocturne in C-sharp minor (Op. posth.)*. We learn that in the autograph of the work there is a quote from his First Piano Concerto in which Chopin maintained the original $\frac{3}{4}$ meter in the right hand while the left hand continues on in $\frac{4}{4}$, the time signature of the Nocturne.

In discussing the *Polonaise-Fantaisie, Op. 61* Walker relates: "What follows is a Fantaisie in search of its Polonaise, giving us along the way some hints of the cavalcade of themes yet to come."

If there is one quote that captures the tenor of Walker's book and provides a summation of Chopin's work in general it is this: "While many of his contemporaries manipulated a keyboard producing nothing more than senseless sound, Chopin coaxed the keys into sounding sense. This division between senseless sound and sounding sense still cuts across the world of piano playing today."

This book is a must-read for any pianist and lover of Chopin.

Dr Dale Wheeler - Alberta

*Thank you to Clayton, Dale, Jean, Joyce, and Stephen for the book reviews.
For sharing your ideas and insights into these books for all the members to enjoy.*

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