

THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

2018



A Year in Review / Un an en revue

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Tiffany A. Wilson



2018 was an action-packed year of events for the Canadian Federation of Music Teachers' Associations. This edition of "A Year in Review" features the Young Artist tour winners along with the usual programmes such as the Student Composers and Essay Composition winners, provincial Branching Out projects and our most popular event, Canada Music Week®.

This review is essential in keeping our records complete with accurate visual testimonials of our activities and programmes for future reference. It is here that submissions that don't make it into the Canadian Music Teacher Magazine find a permanent place for our records.

This archive project is in the skilled hands of our editor and webmaster, Dina Pollock and on behalf of the CFMTA, I'd like to say thank you to her for this second edition. This yearly chronicling of our associations' events is an excellent source of pictorial record for all members of the CFMTA. Enjoy!

Tiffany A. Wilson, President CFMTA

2018 a été une année riche en événements pour la Fédération canadienne des associations des professeurs de musique. Cette édition de «Un an en revue» présente les gagnants de la série de concerts « Jeune artiste » ainsi que les événements habituels tels que les gagnants du concours de la FCAPM pour les élèves compositeurs, le concours national de dissertation, les projets provinciaux comme « On s'assemble » et notre événement le plus populaire : la semaine de la musique canadienne.

Cette revue nous semble essentielle puisqu'elle nous permet de conserver la documentation ainsi que des témoignages visuels précis de nos activités et programmes. Ils représentent une référence pour les événements à venir. De plus, les contributions qui ne figurent pas dans le magazine « le professeur de musique canadien » se retrouvent ici de façon permanente!

C'est grâce au travail de notre éditrice et webmestre, Dina Pollock, que ce projet d'archives se concrétise. Je tiens à la remercier chaleureusement pour cette deuxième édition. Cette chronique annuelle des événements de nos associations est une excellente source de documents illustrés pour tous les membres du FCAPM. Bonne lecture!

Tiffany A. Wilson, Présidente FCAPM



*Edmonton, AB
for the ARMTA AGM and Music Conference.*

*L to R: Kimerica Parr - ARMTA President,
Tiffany A. Wilson - CFMTA/FCAPM President,
Marlaine Osgood - ARMTA Past President,
Beth Olver - ARMTA Past President*



Saskatoon, SK

Patricia Niekamp & Tiffany A. Wilson



Halifax, NS

*Lorna Wanzel - CFMTA/FCAPM Past President
By-Law Chair & E-Festival Chair
Tiffany A. Wilson - CFMTA/FCAPM President*



Officers, Chairs and Provincial Delegates - **July 2018**

Officiers, responsables et délégués provinciaux - **juillet 2018**



Front Row Left to Right:

Dina Pollock - *Communications Coordinator*, Lois Kerr - *Treasurer*, Lauren Kells - *Vice President*,
Tiffany Wilson - *President*, Cynthia Taylor - *Past President*, Po Yeh - *Canada Music Week® Chair*
Pat Frehlich - *Research, Public Relations, Advertising Chair*, Sue Jones - *Competitions and Awards Chair*,
Dr. Lorna Wanzel - *NSRMTA First Delegate*

Back Row Left to Right:

Joan Woodrow - *NLRMTA First Delegate*, Barbara Long - *NBRMTA First Delegate*,
Marlaine Osgood - *ARMTA Second Delegate*, Catherine Bartlett - *NBRMTA Second Delegate*,
Elizabeth Tithecott - *ORMTA First Delegate*, Patricia Niekamp - *SRMTA Second Delegate*,
Beth Olver - *ARMTA First Delegate*, Joanne Loughheed - *BCRMTA First Delegate*, Mimi Ho - *BCRMTA Alternate Delegate*,
Kathy Schmidt - *ORMTA Second Delegate*, Lynne Gagné - *QMTA Delegate*, Anna Avery - *YRMTA First Delegate*,
Patrycia Meunier - *QMTA Alternate Delegate*, Leanne Hiebert - *MRMTA First Delegate*,
Annette Hay - *MRMTA Second Delegate*, Paula Rockwell - *NSRMTA Second Delegate*,
Stephanie Cole, *PEIRMTA - Delegate*, Henry Klassen - *YRMTA Second Delegate*, Lynn Ewing - *SRMTA First Delegate*

Missing Anita Perry - Secretary



CFMTA Call for **Compositions** 2018

Appel à **compositions** 2018 de la FCAPM

CFMTA holds a Call for Compositions each year to celebrate Canada Music Week®. The Call is open to Canadian composers and invites submissions of new, unpublished piano solos and vocal works. Selected compositions are available to be downloaded for all to enjoy at www.cfmta.org.

The following works were selected for the 2018 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

Chaque année, la FCAPM lance un appel à compositions afin de célébrer la Semaine de la musique canadienne^{md}. Ce concours est ouvert à tous les compositeurs canadiens et il les invite à soumettre leurs œuvres inédites pour solo de piano ou de voix. 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 2018. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.



Piano 5 - 7 level / 5e et 7e années de piano
Olympic Polonaise by Jen Smith Lanthier (ON)

Vocal 5 - 7 level / 5e et 7e années en chant
O Canada! (The Place We All Call Home) by Joyce Janzen (BC)





CFMTA Call for **Compositions** 2018 Appel à **compositions** 2018 de la FCAPM

Jen Smith Lanthier

Jen Smith Lanthier (Ontario)

Piano 5 - 7 level

Jen Smith Lanthier is a private music educator and composer. She was born in Owen Sound, Ontario where she began playing the piano at an early age. Jen has completed music education in Theory/Composition, Pedagogy, and Piano Performance from the University of Western Ontario, The Royal Conservatory of Music, and the Northern Lights Canadian National Conservatory of Music. She is presently teaching music lessons from her home studio in Owen Sound and is the secretary of the Ontario Registered Music Teachers' Association Owen Sound Branch. Jen loves composing and arranging music for piano; she is continuously gathering ideas and inspiration from the people and places around her. 🐾



Olympic Polonaise

Triumphant ♩ = 80-84

Jen Smith Lanthier

Con pedale



CFMTA Call for **Compositions** 2018

Appel à **compositions** 2018 de la FCAPM

Joyce Janzen

Joyce Janzen (British Columbia)

Vocal 5 - 7 level

Joyce has taught piano in three provinces and is a long standing member of the BC Registered Music Teachers' Association, currently acting as its Provincial Registrar. She is passionate about theory and how a thorough grounding in the nuts and bolts of music can enhance understanding and performance. She enjoys a wide variety of music from chorales to bluegrass and is an avid reader. She finds satisfaction in helping students learn skills to find joy in music. Her compositions include vocal, piano, a cappella, duet, Christmas and worship music. ✨



O Canada! (The Place We All Call Home)

Joyce Janzen

$\text{♩} = 100$

Voice

O Ca-na-da our home and

Piano

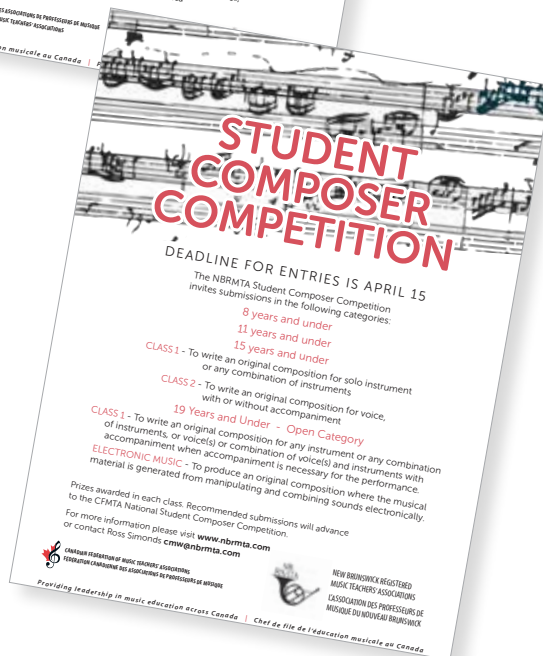




CFMTA **Student** Composer Competition Concours de la FCAPM pour **élèves** compositeurs

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®. 🎵

The 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}. 🎵



CFMTA congratulates the following winners of the 2018 Student Composer Competition:
La FCAPM félicite les lauréats suivants du Concours pour élèves compositeurs 2018 :



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

Stella Ivanovic (BC)

Première place

The Dark Warrior

2nd place

Ezra Eaton (AB)

Deuxième place

Brave Little Cygnets



CLASS 1

Composition for solo instrument

1st place

Stella Ivanovic (BC) *The Dark Warrior*

Stella Ivanović is currently a Grade 3 Student at Our Lady of Perpetual Help School in Vancouver. She started playing piano at age 4 and violin at age 6. She has successfully participated in the North Shore Music Festival and Archbishop Carney Speech Arts Festival as well as RCM violin exams. She composed *The*

Dark Warrior as a sequel to her previous composition *The Star Wars Princess*. In addition to music Stella likes reading, watching movies, dancing and horseback riding. 🐾

THE DARK WARRIOR

Ruler of a faraway galaxy

Stella Ivanović
(b. 2009)

Allegretto ♩. = 92

The musical score is written for piano in 6/8 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure contains a whole rest in the treble and a half note G3 in the bass. The second measure has a quarter note G4 in the treble and a half note G3 in the bass. The third measure features a quarter note G4 in the treble and a half note G3 in the bass. The fourth measure has a quarter note G4 in the treble and a half note G3 in the bass. The score includes a piano (f) dynamic marking and a pedal (Ped.) instruction.



PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place

Chloe Bzowski (ON)

Première place

Unicorns

2nd place

Gillis MacKinnon (NS)

Deuxième place

Going Camping



CLASS 2

Composition for voice

1st place

Chloe Bzowski (ON)

Unicorns

Chloe is a creative, fun loving, enthusiastic and energetic girl. She loves to compose music on the piano and sing along. She is also a competitive dancer and artist. In her spare time she enjoys

reading, playing with friends and spending time with her family and loyal dog Rooney. 🐾

Unicorns

♩ = c. 100

Voice

Piano



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

Natasha Webb (QC)

2nd place

Antoine Villegier (BC)

Première place

Snowstorm

Deuxième place

The Story of a Theme



CLASS 1

Composition for solo instrument

1st place

Natasha Webb (QC) *Snowstorm*

Natasha Webb is a passionate 9-year-old starting musician, who developed her aptitude for classical music at a young age. Picking up classical melodies on the piano by ear already by the age of 3, she soon started her first piano classes. At the age of 5 she began enjoying improvising on the piano and wrote her first

piano compositions. She is an active participant and a winner of a few Quebec music competitions. Born in Montreal, Natasha is now a student of Quebec National Conservatory. She is studying piano, violin and voice. Natasha is taking composition classes with Barbara Cwiro, writing music for piano and violin. ♪

Snowstorm

Tempête de neige
 Пыра

Natasha M. Webb (b. 2009)

Allegro



CATEGORY A / NIVEAU A

11 years and under - 11 ans et moins

CLASS 2 / CATÉGORIE 2

Composition for voice

Composition pour voix

1st place

Lilly Bartlam (ON)

2nd place

Deborah Beach (NS)

Première place

Smile at the Little Things

Deuxième place

Thunder



CLASS 2 Composition for voice

1st place Lilly Bartlam (ON) *Smile at the Little Things*

Music has been a huge part of Lilly's life for as long as she can remember. She started dancing at age four and began professional theatre at age six where she played Gretyl in Drayton Entertainment's production of The Sound of Music.

She has done many professional theatre shows since then. Lilly loves piano, voice lessons, and song writing. She is a student at Arc Music Studio. 🎵

Smile at the Little Things

A2 - 11 Years and Under

With Encouragement ♩ = 80

C Am(sus4) G/B C

mp Don't be scared. I've
 Though you're sad, — you



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

Ilan Mendel (NS)

2nd place (tied)

Eric Bouchard (ON)

Honourable mention

Gregoire Abodie (QC)

Rafael Brisebois (BC)

Première place

Emergence

Deuxième place

Les Appalaches

Mention d'honneur

Fantaisie jour et nuit

The Simon Song



CLASS 1 *Composition for solo instrument*

1st place Ilan Mendel (NS) *Emergence*

Ilan Mendel is a grade 11 student at Halifax West High School. He has studied piano with Shahein Hamza since 2007, completing the first half of his Grade 10 Royal Conservatory of Music (RCM) level in 2018. Ilan is a certified RCM elementary piano teacher. He has studied trombone for 6 years and participated in regional choirs for 7 years.

Ilan is a member of the Nova Scotia Youth Wind Ensemble, conducted by Mark Hopkins, and the Nova Scotia Youth

Orchestra, conducted by Dinuk Wijeratne. He has participated in several Halifax All City Music (HACM) programs. These include, the Intermediate and Senior Jazz Bands (piano and trombone), the Halifax Boys Honour Choir, and Soundtrax and Jazz Voices choirs (latter two conducted by Frances Farrell).

In 2018, Ilan started and conducted the jazz ensemble at Acadia Summer Music Academy. Ilan also swims competitively and enjoys travel. 🐾

Emergence

♩ = 80

Piccolo
 Flute 1
 Flute 2
 Oboe 1
 Oboe 2
 Bassoon 1
 Bassoon 2

mp *mf* *f*



CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place

Sheen Dube (MB)

2nd place (tied)

Jessica deKort (ON)

Première place

Stronger

Deuxième place

Live



CLASS 2

Composition for voice

1st place

Sheen Dube (MB)

Stronger

Sheen Dube was born in Winnipeg. She began piano lessons when she was 4 years of age and started voice lessons 3 years ago. Sheen wrote her first song when she was 7 years old focusing on day to day issues in the world such as water scarcity. She has been doing it off and on ever since.

Sheen's taste in music varies greatly, from pop to classical and

jazz to ethnic. Sheen's musical interest is part of a wider activity including going to concerts, playing the tuba in the school band, singing and composing music. She is currently in Grade 8 at St. John's Ravenscourt School.

When Sheen is not making music or listening to her favourite singer, she likes to play badminton and watch movies. 🐾

Stronger

J = 130
smoothly

Voice



CATEGORY C / NIVEAU C

19 years and under - 19 ans et moins

1st place

Lauriane Bélisle(QC)

2nd place (tied)

Nicholas Wanstall (ON)

Honourable mention

William Lin (BC)

Première place

Poème symphonique no. 1

Deuxième place

Three songs of Nature

Mention d'honneur

Prelude in E Minor



1st place

Lauriane Bélisle(QC)

Poème symphonique no. 1

Lauriane Bélisle is a 17-year-old violinist from Montreal. She started the violin at the age of 8 in an elementary school that offers a specialized music program. Half of her days were devoted to music courses, which is when she began composing. Lauriane continued her studies in high school at the École de musique Vincent d'Indy, where she studied composition with Jean-Michel Rousseau and violin with Marie-Anne Rozankovic. She is starting her pre-university studies this year at the same school, where she will pursue her passion for music while studying science. Lauriane, who is currently the concertmaster of the Orchestre symphonique du Conservatoire de la Montérégie, has received many scholarships and has won several musical competitions in Quebec. 🎻

Poème symphonique no. 1 Les terres brisées

Lauriane Bélisle

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F 1

Horn in F 2

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Timpani

Violin I

Violin II

Viola

Cello

Contrabass

Lento
♩ = 60

pp *p*



CATEGORY D / NIVEAU D

Open - Ouvert

1st place

Kento Stratford (ON)

2nd place

Chantalle Sabourin (AB)

Honourable mention

Terry Pratt (PE)

Camille Frappier-Fortin (QC)

Première place

String Sonata No. 1 "Poetic Reflections"

Deuxième place

*Expression Movement One,
 Reverie Movement Two (Postlude)*

Mention d'honneur

How do I love thee?

Jukai



1st place

Kento Stratford (ON)

String Sonata No. 1 "Poetic Reflections"

My name is Kento Stratford and I am a 3rd year music student at Queen's University in Kingston, Ontario. I have been studying piano from the age of 15 and started composition lessons this

past year. I am currently studying composition with Dr. John Burge at Queen's University, and hope to continue my studies at the graduate level following my graduation next year. 🎵

Score

String Sonata No. 1
"Poetic Reflections"

Kento Stratford

Still and motionless ♩=50
con sord.

Violin I
 Violin II
 Viola
 Cello

pp (no cresc.)
con sord.
Sul A
pp (no cresc.)
con sord.
Sul D
pp (no cresc.)
Sul A
pp (no cresc.)
con sord.
Sul G
pp (no cresc.)

(no vibrato)
 (no vibrato)
 (no vibrato)

p
p
p

p < *mp* < *mf*





CFMTA 2018 National **Essay** Competition

Concours national de **dissertation** de la FCAPM

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

The Lorna Wanzel Prizes are awarded to the first and second place recipients in each category. Thank you to Dale Wheeler and Christopher Hahn, for serving on the adjudication panel this year.

CFMTA is pleased to congratulate the winners of the 2018 National Essay Competition:

University Undergraduate Level

1st place (\$1,000)

Emily Leavitt, Mount Allison University

Percussion, Passion, and Painting for the Piano: An Exploratory Essay Examining Claude Debussy's use of External Influences.

2nd place (\$500)

Olivia Adams (University of Western Ontario)

Asian Influences in Alexina Louie's Piano Music

University Graduate Level

1st place (\$1,000)

Francisco Reyes Peguero (McGill University)

The Gatekeepers: The Culture of Higher Music institutions and its Conditioning of the Field of Music Education and the Music Teaching Profession

Le concours national de dissertation de la FCAPM accepte la soumission de textes sur tous 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 secondaires ou de premier ou deuxième cycles universitaires. L'inscription est gratuite.

Les prix Lorna Wanzel sont attribués aux lauréats des premier et deuxième prix de chaque catégorie. Nous remercions Dale Wheeler et Christopher Hahn, qui composaient le jury cette année.

La FCAPM est heureuse de féliciter les lauréats du concours national de dissertation de 2018:

Premier cycle universitaire

1^{er} prix (1 000 \$)

2^e prix (500 \$)

Deuxième cycle universitaire

1^{er} prix (1 000 \$)



Percussion, Passion, and Painting for the Piano:

An Exploratory Essay Examining Claude Debussy's use of External Influences

by Emily Leavitt (Mount Allison University)

University
Undergraduate
1st place

The allure of the East, a passion for Spanish colour, and a curiosity for Asian culture: three distant worlds that all convened in the mind of one man. Metallophones, castanets, brushworks and more all hovered over staves of music, elements that wished to be transcribed onto a piano score. By using distinguishable components derived from either instruments or artwork, Claude Debussy channelled the exotic and fashioned new sounds and ideas ripe for the era. However, how do these exotic elements manifest in Debussy's solo piano compositions? How did he happen upon these new sources of inspiration? Debussy evokes the exoticism of the East and of Spain in his solo works through the percussive timbres and pentatonic scales of the Indonesian gamelan, simulation of Spanish colour by means of guitar and dance rhythms, and delicacy and clarity, which are indicative of his interest in Asian culture.

Debussy was able to create an accurate imitation of these cultures through exposure thereto, whether at the 1889 Paris Universal Exposition or through close friendships with Spanish composers and performers, which provided him with an intimate knowledge of compositional techniques and inspiration. Additionally, he was able to create Asian inspired compositions by simply cultivating his own interest in said culture through art collection and applying his artistic understanding to music. Debussy handled outside influences carefully. Though this is also demonstrative of his awareness that grew out of the Romantic era's fascination with the East, it is further suggestive that his integration of exotic influences goes deeper than a compositional technique; it is a sincere admiration for other cultures. In accordance with his wholehearted appreciation for cultures other than his own, he once remarked that, "even Palestrina's counterpoint is child's play when compared with that found in Javanese music"¹.

Through his introduction to and exploration of timbre and sonority at the Indonesian *gamelan*, Debussy was able to escape from the constraints of his traditional education at the Paris Conservatory and consequently able to compose with new sounds.² In his conservatory days, Debussy was heavily influenced by the music of Saint-Saëns, Delibes, and Lalo. He was attracted to their use of exotic influences in their ballets and operas.³ Though the compositions of his peers at the Paris Conservatory would have impacted and contributed to Debussy's compositions, the acquiring of an authentic exotic instrument was key to his inspired works. The Paris Conservatory had received a small *gamelan* two years before the 1889 Universal Exposition, and some scholars believe that this was Debussy's first encounter with the instrument.⁴ This would have had innumerable merits for Debussy and his obsession with incorporating exotic sounds into his music. The Conservatory having access to such an instrument was quite beneficial because of its hands-on advantages. Students would have been able to try out different scales and work out the many sonorities that could be achieved on these instruments. One would also have not been able to hear a *gamelan* unless one made a trip to Bali or Java.⁵ However, one would have also been able to hear the *gamelan* performed at the 1889 Universal Exposition, which some scholars believe is the true origin of Debussy's fascination with the *gamelan*.

As previously mentioned, some scholars believe that at age twenty-seven Debussy heard the percussive timbres of the Javanese *gamelan* at the 1889 Paris Universal Exposition.⁶ A friend of his remarked, "Many fruitful hours for Debussy were spent (...) listening to the percussive rhythmic complexities of the *gamelan* with its inexhaustible combinations of ethereal, flashing timbres".⁷ And though some of his pieces before 1889

1 E. Robert Schmitz, *The Piano Works of Claude Debussy* (New York, NY: Dover Publications, Inc., 1950), 83.

2 Kathleen Martha Randles, "Exoticism in the mélodie: The evolution of exotic techniques as used in songs by David, Bizet, Saint-Saëns, Debussy, Roussel, Delage, Milhaud, and Messiaen", (PhD diss., Ohio State University, 1992), 49.

3 Ibid.

4 Paul Roberts, *Images: The Piano Music of Claude Debussy* (Portland OR: Amadeus Press, 1996), 155.

5 Ibid., 154.

6 Roberts, *Images: The Piano Music of Claude Debussy*, 153.

7 Jeremy Day-O'Connell, "Debussy, Pentatonicism, and the Tonal Tradition", *Music Theory Spectrum* 31, no. 2 (2009): 226, accessed March 16, 2018, <http://www.jstor.org/stable/10.1525/mts.2009.31.2.225>.



Percussion, Passion, and Painting for the Piano:

An Exploratory Essay Examining Claude Debussy's use of External Influences

possess traits similar to those exemplified in the *gamelan*, such as pentatonicism and extreme resonance, the *gamelan's* use of these musical features would have prepared Debussy's ear to understand and hear these unique sounds. He could then use this newfound knowledge and unique sounds in his upcoming works. Accounts also tell of Debussy being "thunderstruck" by what he heard and spending multiple hours on many visits simply "listening and absorbing the music".⁸ However, it was not only the properties and sounds of the *gamelan* that delighted Debussy; many drawings depicted Javanese dancers (see: figure 1) as a source of fascination and inspiration to those who witnessed their "alluring" movement.⁹ The exotic movement paired with new sounds created a unfamiliar musical landscape that later appeared in Debussy's solo piano work through key features pulled from his observational experience.



Figure 1 Javanese dancers at the Paris Universal Exposition of 1889. Drawing by Emile Bayard in *L'exposition de Paris*, 1889. Source: Images: *The Piano Music of Claude Debussy*, Paul Roberts. 154.

Through his multiple visits to the Universal Exposition, Debussy undoubtedly picked up on the properties and sounds of the *gamelan*. For instance, the *gamelan* possessed a richer, fuller sounding collection of instruments and had the unique ability to create complex rhythms. The instruments together

were also able to simultaneously sound quite fast rhythms along with slower motives, like duplets against triplets in varying tempos, a musical technique that was not common in European music at the time.¹⁰ On top of this, the scales used to create resonance within the *gamelan* were different. The *slendro* and *pelog* scales were characteristic of the *gamelan*, however, it is believed that Debussy heard the *slendro* variety.¹¹ The *slendro* scale is a series of five scale degrees that are separated by more than a whole step and not all the intervals are equal.¹² One could say this is similar to pentatonicism. This scale would have presented Debussy alternative scale patterns and released him from the confining major, minor or more traditional modes. He also heard chords unique to the sonority of the *gamelan*. These were sevenths, ninths, elevenths, and thirteenthths that did not resolve by Western rules.¹³ Fundamentally, these musical aspects offered Debussy freedom from traditional constraints and provided new sounds for him to work with.

However, it was not only the technical aspects of the *gamelan* that beguiled Debussy. He was also interested in the sounds that could be achieved from such instruments. The *gamelan* was mainly made up of metallophones, any instrument with tuned metal bars, like gongs and vibraphones. As mentioned above, the *gamelan* was able to play multiple rhythms in different tempos. This offered the interesting effect of overtones and precise voicing.¹⁴ Two gongs that offered such effects were the *pencon* and *pangkon*. The *pencon* and *pangkon* were cradled gongs arranged in rows and they have been described as, "mellifluous" or harmonious and dulcet, and "otherworldly".¹⁵ Understanding these sonorities is fundamental to hearing and observing them in Debussy's piano transcriptions of these sounds. He was careful to balance dynamics, through touch, with the percussive timbres of the piano, which was controlled through precise pedaling.¹⁶ The combination of these sonorities and Debussy's transformation of these sounds into pianistic

8 Randles, "Exoticism in the mélodie: The evolution of exotic techniques as used in songs by David, Bizet, Saint-Saëns, Debussy, Roussel, Delage, Milhaud, and Messiaen", 52.

9 Roberts, Images: *The Piano Music of Claude Debussy*, 154.

10 Randles, "Exoticism in the mélodie: The evolution of exotic techniques as used in songs by David, Bizet, Saint-Saëns, Debussy, Roussel, Delage, Milhaud, and Messiaen", 53.

11 Ibid.

12 Ibid.

13 Randles, "Exoticism in the mélodie: The evolution of exotic techniques as used in songs by David, Bizet, Saint-Saëns, Debussy, Roussel, Delage, Milhaud, and Messiaen", 53.

14 Roberts, Images: *The Piano Music of Claude Debussy*, 155.

15 Ibid.

16 Ibid., 156.



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elements is indicative of his interest in preserving as much as he possibly could from the *gamelan* while also making a unique, pianistic work.



Figure 2 Gamelang orchestra (Bali). Source: The Piano Works of Claude Debussy, E. Robert Schmitz. 46.

Pagodes, composed in 1903, is often described as imitating the *gamelan* at the deepest level. Some scholars also believe that it is a deliberate transcription of the *gamelan*.¹⁷ The style throughout the piece is quite percussive, simulating the attack of mallets on metallophones however, it also possesses the delicacy and brilliance of the *gamelan*. This percussiveness sometimes is referred to as “chant-like” in sound.¹⁸ In this sense, the piece is meant to create the many contrasting sounds of a full orchestra, like the multi-piece *gamelan*. One can observe this sound quality throughout the piece, however, it is heard most clearly in bars eleven and twelve (see: figure 3). Here, there is a sustained bass note, whilst a melody and accompaniment occur over top.¹⁹ This offers the floating and ringing vividness of the higher pitched gongs paired with the low resonance of the larger gong, the *gong ageng*. In its overtones, the *gong ageng* contains all the notes that can be played on instruments.²⁰ On top of this, the use of three distinct lines further uses the piano’s capacity to create the utmost resonance.²¹



Figure 3 Debussy. *Pagodes* mm. 11-12.

Many of Debussy’s articulations also alluded to certain gongs within the *gamelan*. For example, rhythmic sections, in bars three and four, imitate the gong and *kempul* (see: figure 4).²² These gongs were present in the *gamelan*’s orchestration and have a direct correlation to *Pagodes*. The *gong* and *kempul* are realized through the middle, off-beat chordal material in the below figure. Though impossible to entirely recreate the sonorities of the *gamelan*, Debussy’s use of the piano as a fundamentally percussive instrument, in this instant, works in his favour.



Figure 4 Debussy. *Pagodes* mm. 3.

¹⁷ Roberts, Images: The Piano Music of Claude Debussy, 156.

¹⁸ Schmitz, The Piano Works of Claude Debussy, 83.

¹⁹ Roy Howat, The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier (New Haven, CT: Yale University Press, 2009), 113.

²⁰ Roberts, Images: The Piano Music of Claude Debussy, 158.

²¹ Ibid., 58.

²² Howat, The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier, 112.

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Another piece that encompasses these traits is *Cloches à travers les feuilles*. Literally translated as “Bells Through Leaves”, scholars have speculated that the title refers to Debussy's supposed knowledge that Javanese *gamelans* are heard outside and that the title makes reference to the sonorities heard through foliage.²³ The first four bars of music are presented on three staves and this feature creates the ringing brilliance of the *gamelan* (see: figure 5). The three staves also create a layered texture, which identically imitates the *gamelan*. One can also observe a whole-tone scale starting off the piece, and although not a tuning feature of the *gamelan*, it is still imitative of the scalar properties of the instruments and is the closest one can get to the sonorities of the *gamelan* on the modern piano.²⁴ Secondly, at the crux of *Cloches à travers les feuilles*, Debussy calls for pianissimo and fortissimo simultaneously, the result being this immense reverberation of energy and sound emulating the full and varied sound of the *gamelan*.²⁵ Debussy's keen ear for the traits of the Javanese *gamelan* is evident throughout these works and in conjuncture with the sonorities made possible by the piano, a picture of Java is clearly made in the mind.



Figure 5 Debussy. *Cloches à Travers Les Feuilles*. mm. 1-4.

Through close friendships and a personal interest in Spanish culture, Debussy was able to accurately compose pieces with an authentic Spanish colour. Furthermore, much of Debussy's Spanish influence was received through second-hand sources. He had never visited the Spanish locations alluded to in his compositions; however, many composers like Manuel de Falla claimed that he took Spanish content to deeper creative and structural levels.²⁶ His long-lasting friendship with Manuel de Falla also led him to attend many concerts by Spanish performers. In 1889, Debussy was present, along with Ravel, Fauré, Dukas and Ricardo Viñes, at Isaac Albeniz's Parisian debut concert, which featured all original works.²⁷ In the same year, at the Paris Universal Exposition, Debussy was also witness to Andalusian music and de Falla ascribed his comfort and ease in writing Spanish idioms to this fact.²⁸ Debussy had also hoped to visit Grenada in the late 1890's and some scholars attribute his wish to visit Grenada with Santiago Russeñol's paintings. During the 1890's, Russeñol's paintings depicted scenes of Grenada.²⁹ Debussy was also particularly interested in the Alhambra. The Alhambra was a palace and fortress located in Grenada and this large complex was often visual inspiration for his solo works.

Furthermore, Debussy often used visual representations as basis for his compositions, such as *The Wine Gate* postcard. Though multiple sources list both Manuel de Falla and Ricardo Viñes as possible senders, the photograph is the source of inspiration, not the person.³⁰ This postcard depicted a palace gate at the Alhambra under the gleaming Spanish sun. This is famously known as the inspiration for his solo piano work *La Puerta del Vino*. As well as photographic inspiration, Debussy was drawn in by other performers and their interpretation of Spanish idioms. Pauline Viardot-Garcia's role in *Carmen* in 1875 was largely responsible for the Parisian adoration of the *habañera* and Debussy was not immune to this fondness.³¹ *Habañera* rhythms and stylistic elements can be observed throughout his many Spanish inspired works. Ultimately, the intersection of location,

23 Roberts, *Images: The Piano Music of Claude Debussy*, 168.

24 Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier*, 114.

25 Roberts, *Images: The Piano Music of Claude Debussy*, 167.

26 Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier*, 138.

27 Ibid.

28 Ibid.

29 Ibid.

30 Siglind Bruhn, *Images and Ideas in modern French Piano Music: The Extra-Musical Subtext in Piano Works by Ravel, Debussy, and Messiaen* (Stuyvesant, NY: Pentagon Press, 1997), 44.

31 Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier*, 137.



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visual representation and influential friendships aided Debussy as he tackled incorporating Spanish idioms into his solo works.



Figure 6 The Wine Gate. Alhambra, Grenada. Patronato de la Alhambra y Generalife. Consejería de Cultura.

To create this Spanish colour, Debussy utilized different musical techniques to emulate Spanish sounds, like castanets and guitar strumming. He simulated the strums of a guitar by arpeggiating through chords built upon intervals of fifths and seconds.³² To further create guitar-like sounds, he would often embellish single notes with appoggiaturas, lending an ear to the sliding guitarists often employ when moving between pitches. Next, the repetitive notes and pedal tones present in *La Soirée dans Grenade* are similar to the pedal tones used when guitarists emphasize and sustain certain pitches while articulating over top. Furthermore, he uses ornaments known as acciaccaturas as a way to notate the sound of castanets or other light and quick percussive instruments.³³ Acciaccaturas are notes that are either a semi-tone above or below a given note that are played crushed and quickly. They are usually unprepared and dissonant.³⁴ Nevertheless, the realization of this *couleur*

locale lies in the performer. The notation of these elements only goes so far and though Debussy used these musical motives to evoke certain aspects of Spanish culture, it ultimately rests in the performer to take these traits and create an authentic Spanish sensation.

Secondly, Debussy uses *habañera* and tango rhythms to both enforce a firm, steady and rhythmic baseline whilst also infusing certain passages with more *couleur locale*. The *Habañera*, named after Cuba's capital, Havana, is the Latin American and Cuban version of the tango.³⁵ This motive is represented throughout many of Debussy's Spanish influenced pieces and can be recognized through a dotted eighth, sixteenth and two eighth notes motive (see: figure 7).



Figure 7 Dotted eighth, sixteenth and two eighths figure.

The syncopated feel of this dotted rhythm further adds to the *couleur locale* of the castanets and guitar simulation. The melodies within his Spanish influenced works are also described as "languid" with roots in *flamenco* dancing.³⁶ Though these dances may only relate by cultural similarities, Debussy's use of their rhythmic ideas and characters together functions to create a work overflowing with passion.

One can observe these traits in *La Puerta del Vino* and *La Soirée dans Grenade*. As de Falla deemed, *La Soirée dans Grenade* was the piece most expressive of Spain.³⁷ He then went on to say that it, "contains in a marvellously distilled way the most concentrated atmosphere of Andalusia".³⁸ One can also observe that *La Soirée dans Grenade* has the tempo marking of

32 Virginia Raad, "Debussy and the magic of Spain," *Clavier* 18, no. 3 (1979): 13, accessed March 16, 2018, <https://search.ebscohost.com/login.aspx?direct=true&b=rih&AN=A410046&site=ehost-live>

33 Bruhn, *Images and Ideas in modern French Piano Music: The Extra-Musical Subtext in Piano Works by Ravel, Debussy, and Messiaen*, 47.

34 Robert E. Seletsky, "Acciaccatura," in *Grove Music Online*, Oxford University Press, accessed March 16, 2018, <https://doi.org/10.1093/gmo/9781561592630.article.00101>.

35 Bruhn, *Images and Ideas in modern French Piano Music: The Extra-Musical Subtext in Piano Works by Ravel, Debussy, and Messiaen*, 45.

36 Roberts, *Images: The Piano Music of Claude Debussy*, 62.

37 Schmitz, *The Piano Works of Claude Debussy*, 85.

38 *Ibid.*



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movement de Habañera. This points to the dotted, eighth note rhythm that is so prevalent in the *habañera*. *La Soirée dans Grenade*, unlike *La Puerta del Vino*, has a far more consistent use of the *habañera* rhythm. One can perceive it keeping the beat throughout the majority of the piece, save the final section at *Léger et lointain*. As well as giving the indication of *movement de Habañera*, Debussy also includes, “commencer lentement dans un rythme nonchalamment gracieux”. Essentially, this means to start off slower than what the typical *habañera* tempo would be and gradually return to the faster, *habañera* rhythm at bar seventeen, where *tempo giusto* is indicated.³⁹ Much of the same thought is applied to the several other tempo markings throughout the piece. This piece also leans more into the *habañera* rhythm than others. At measure thirty-eight, or where it is indicated to play *très rythmé*, Debussy places tenutos and stresses on the first beat and accents on the fourth eighth note, giving weight to the syncopated feel of the *habañera* rhythm.⁴⁰ Bars five through fourteen offer more of a melodic interpretation of the Grenada Debussy envisioned. This entire section has been interpreted as a reference to the nocturnal life of Grenada. The C-sharps alluding to the bells of donkeys wandering through the streets and the left hand melody, with the anticipations leading to beat two, are said to represent the languid, song melodies of the Muslim communities in Grenada.⁴¹ This melodic reference to the Muslim communities of Andalusia returns throughout the piece. By de Falla's account, Debussy's use of these elements together ensures a complete picture of Andalusian life and fundamentally embodies an authentic *couleur locale*.

Similarly, in *La Puerta del Vino*, the tempo indication is *movement de Habañera*. This indication sets the stage for the upcoming tango rhythm and is a distinct characteristic of the piece.⁴² Furthermore, as mentioned above, the distinct dotted note *habañera* rhythm is heard throughout the piece. Specifically, it can be seen in the opening bars, starting in bar three and continuing until bar forty-one (see: figure 7). This



Figure 8 Debussy. *La Puerta del Vino*. mm. 1-6.

rhythm is interspersed throughout, however, it returns quite strongly at the end, from around bar sixty-six to the end. To further augment this extremely metrical figure, Debussy uses *acciaccaturas* to emulate castanets in bars one through four. He also simulates guitar sounds in bars thirteen through sixteen, twenty-one and twenty-five through thirty with flourishes and arpeggiated chords. The sustained notes before these flourishes and arpeggiated chords could also be interpreted as pedal tones commonly used by guitarists as a method of maintaining a pitch centre as multiple notes ensue overtop.⁴³ Debussy's masterful transformation of Spanish sounds into pianistic, musical elements is not only indicative of a talented composer, but of someone who truly understood the *couleur locale*.

Through a combination of the previously fashionable Romantic fascination with the East and Debussy's interest in Asian art, brush strokes and connections to visual art, such as clarity and sharpness, can be observed. Debussy's attraction to the East could be linked to *Le Japonisme*, a popular subject in the 1850's that grew out of a fascination with exotic locales, which Paul Roberts defines as, “anywhere south or east of Europe”.⁴⁴ There were clubs devoted entirely to Japanese culture, for example the *Jinglar* that served all Japanese food with chopsticks. Artists were also starting to collect prints that were becoming available as a consequence of trade relations.⁴⁵ Despite peoples' growing knowledge of other cultures, many instances of nineteenth century *Japonisme* seem steeped with racism and misunderstanding, however, Debussy's interest appears authentic and without prejudice. It is quite possible that

39 Ibid., 86.

40 Schmitz, *The Piano Works of Claude Debussy*, 87.

41 Ibid., 86.

42 Bruhn, *Images and Ideas in modern French Piano Music: The Extra-Musical Subtext in Piano Works by Ravel, Debussy, and Messiaen*, 45.

43 Bruhn, *Images and Ideas in modern French Piano Music: The Extra-Musical Subtext in Piano Works by Ravel, Debussy, and Messiaen*, 45-47.

44 Roberts, *Images: The Piano Music of Claude Debussy*, 47.

45 Ibid., 47-48.



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Debussy took in this artwork at clubs, world fairs and shops around Paris. There are accounts of Debussy being first introduced to Japanese art during the 1880's by the sculptress, Camille Claudel, who famously sculpted *The Wave* in the late nineteenth century.⁴⁶ Robert Godet retells how Claudel and Debussy would both enthuse over *Manga* and marvel at the, "miracles of composition and paradoxes of perspective".⁴⁷ He was clearly inspired, and enthralled, by the picturesque qualities of Japanese art.

In partnership with his awe of Asian art, Debussy himself often made sketches prior to composing as a method of working out continuity and closure within his works.⁴⁸ These sketches, some of which were discovered on the back of train stubs, often affected Debussy's decisions and his final outcomes. The interaction between Debussy's fascination with visual art and sketches can also be understood through "painting in sound".⁴⁹ Although he actively rejected the mainstream term for this: impressionism. However, this key concept can be directly applied to the external influences present in his life. Debussy, for example, possessed many Japanese engravings, photographs and artifacts and they were scattered about his studio.⁵⁰ Among these artifacts one could find rare Japanese instruments, jade animals and a lacquered Japanese cigarette case depicting carp.⁵¹ These factors all contribute to how Debussy viewed Asia and utilised outside influences as methods of composition rooted in sincere admiration and appreciation.

Such appreciation can be observed through "painting in sound". Though difficult to explain in concise musical terms, it can be described through artistic and musical ideas used in conjunction. For instance, Monet characterized Japanese art as a fragment of a large picture and Van Gogh described the prints of Hokusai and Hiroshige as "simple as breathing" and, "[the

paintings possess an] extreme clearness which everything has in *their work*".⁵² Debussy himself also used to peruse the artwork albums of Hokusai as they became available to him.⁵³ Debussy, as a contemporary musician of these artists and an admirer of Asian art, used these qualities when developing his musical representations. However, like his Spanish influenced pieces, the interpretation of these aspects lies in the performer. The clarity and sharpness of prints must be realized by the performer. Though easily picked out through analysis, one must possess the capacity for strong characterization in order to create an authentic representation of the Japanese artwork Debussy was referencing. The way in which Asian art is framed and presented is also key to understanding the sometimes hidden aspects of Debussy's music. The artwork was sometimes distorted, a miniature or framed in a way that it seems like the artist has intentionally left something just off the canvas or out of view.⁵⁴ Debussy employs this in many instances; for example, at first the listener may not initially recognize these nods to Asian cultures, but they emerge as one is given glimpses of a full picture or samples of simulated Japanese instruments.⁵⁵

Another way that Debussy incorporated visual art through music is through what he called the "divine arabesque". He described it as the art of the decorative and the ornamental line which "is at the root of all kinds of art".⁵⁶ He also found this to be true in the work of Palestrina and Bach, who he was also inspired by. He said of Bach's work, "it is not the character of the melody which affects us, but rather the curve".⁵⁷ In this sense, one can understand the flowing lines in his Eastern influenced pieces in a much clearer way. The decorative arc of these arabesques relates both to the brushstrokes key to a creative process as well as evoking a musical image. It is also something that is easily imprinted onto the mind of the listener through pianistic

46 Roberts, *Images: The Piano Music of Claude Debussy*, 53.

47 Ibid.

48 Jann Pasler, "Debussy, The Man, His Music, and His Legacy: An Overview of Current Research," *Notes* 69, no. 2 (2012): 204, accessed March 16, 2018, <http://www.jstor.org/stable/23358736>.

49 Ibid., 209.

50 Ibid.

51 Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier*, 121.

52 Roberts, *Images: The Piano Music of Claude Debussy*, 59.

53 Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier*, 121.

54 Roberts, *Images: The Piano Music of Claude Debussy*, 62.

55 Ibid., 64.

56 Roberts, *Images: The Piano Music of Claude Debussy*, 65.

57 Ibid.





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motives. As Debussy observed, “music will stamp itself with precision on the public imagination, filling the mind with pictures”.⁵⁸ Debussy evidently had great concern for visual representation and his talent for impressing these images onto the listener’s mind cannot be ignored.

As previously mentioned, Debussy often worked from sketches and usually these drawings can be directly related to miniatures of ensuing pieces. The opening bars often reveal this visual thinking.⁵⁹ The flourishes and rises and falls in his piano works are representative of this fact. Having said that, Debussy also attempted to mimic brush strokes in his musical practice. One that scholars have deemed quite visible is the imitation of pen-and-brush Chinese ink drawing. Here, the pen first etches a line and then it is passed over in water with a damp brush.⁶⁰ This visualization can be notably heard through a number of Debussy’s Eastern influenced pieces. In *Canope*, one can hear an allusion to this water-like sound in the opening, which is also paired with fifths, creating the sound of a plucked instrument from Japan or China.⁶¹ It has also been theorized that this may be the sound of Chinese cymbals. In bars twenty-four through twenty-five, one can observe rapid notation, perhaps the plucked instrument, followed by a pianissimo trichord (see: figure 8)⁶² Chinese cymbals are small brass discs, held by silk strings, that ring quite softly when pressed lightly together. This is easily recognized in the pianissimo trichord present in the aforementioned bars.

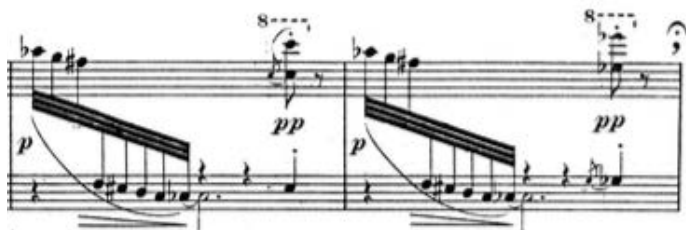


Figure 9 Debussy. *Canope*. mm. 24-25.

Next, in *Et la lune descend sur le temple qui fut*, one can see a more direct relation to Asian cultures as it is dedicated to his close friend Louis Laloy, who was an expert in the East. The title translates to, “And the Moon Sets Over the Temple That Was”. The image of the temple is the strongest connection to Eastern culture one can draw from this piece, however, there are some stylistic elements that can be gleaned from a listen and close look. Alfred Corrot also takes it a step further describing it as, “a place on which Time has set his hand, as the misty night falls on the dreamy silence of its ruins”.⁶³ On top of this, Pierre Boulez deemed *Et la lune* as, “the transmutation of oriental influences at the deepest level, a piece in which [oriental] concepts of time and sonority are clearly determined”.⁶⁴ However, these long-winded descriptions are not the only aspect of *Et la lune* that are suggestive of an Eastern influence. One of the defining characteristics of *Et la lune* is its melodic structuring; it is made of almost entirely single melodic lines and the harmonic material provides texture and sonority.⁶⁵ There is little developing harmony throughout and just small sections of polyphony are present. In bars twenty-five and six, clarity in texture can be heard. There is a simple upper line, paired with counterpoint and harmonized with B and F-sharp tetrachords.⁶⁶ To relate this back to Asian art, one could say that it correlates with the clarity and sharpness often portrayed in Japanese wood engravings or in the clearness and simplicity of Japanese prints. It is simple beauty in sound.

In conclusion, Debussy is able to arouse imagery of the exotic through impressions created by pianistic motives.⁶⁷ He evokes the distant lands of the East through percussive timbres and pentatonic scales, captures Spanish colour through guitar and dance rhythms by using acciaccaturas and arpeggios, and conjures Asian sonorities through clarity and delicacy of line. His talent for navigating and incorporating these external influences is also suggestive of a genuine interest and appreciation for distinct cultures aside of his own. Though sometimes these

58 Ibid., 66.

59 Howat, *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier*, 14.

60 Ibid., 121.

61 Roberts, *Images: The Piano Music of Claude Debussy*, 164.

62 Ibid., 165.

63 Ibid., 170.

64 Roberts, *Images: The Piano Music of Claude Debussy*, 165.

65 Ibid., 170.

66 Ibid., 171.

67 Schmitz, *The Piano Works of Claude Debussy*, 111.





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allusions are not initially clear, upon deeper examination one can identify many nods to these cultures that go further than the descriptive titles. As Debussy remarked, "I'm trying to do 'something else'- in a way realities- what imbeciles call 'impressionism', a term as misused as it could possibly be".⁶⁸ Here, he is rejecting the term impressionism as a way to describe his music and instead calling it realism or the idea that

his music is an authentic representation of life. Though Debussy never visited any of the locales he made reference to in his pieces, his aptitude for reproducing the sounds and sensations of these places is truly emblematic of a seasoned composer looking to external influences to augment and inspire their creations.

68 Roberts, *Images: The Piano Music of Claude Debussy*, 113.

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Emily Leavitt



Emily Leavitt is a nineteen-year-old pianist from the musically vibrant city of Fredericton, New Brunswick. She commenced her piano studies at the age of six and has studied with two fine instructors, Linda Sprague and Ross Simonds. Emily participated, for close to ten years, in the Fredericton Music Festival from which she has received many awards. Emily has also completed Grade Nine piano from Mount Allison University's Centre Examinations and has received the highest mark for provincial examinations three times.

Throughout high school, Emily participated in the concert band and was a part of Fredericton High School's productions, *Chess*, *White Christmas*, *Once Upon a Mattress*, and played in the pit orchestra for *Cinderella*. As a proactive member of her music community, Emily received the Director's Award from the Fredericton High School Concert Band for her perseverance and dedication to her musical talent.

More recently, Emily has participated in Theatre New Brunswick's Senior productions of *Shrek: The Musical* and *Beauty and the Beast*, and Mount Allison University's Garnet and Gold productions of *Legally Blonde* and *The Addams Family*.

Currently, she is studying at Mount Allison University in the Bachelor of Music program under the tutelage of Dr. Stephen Runge. Emily is entering her third year and is eager to continue on her musical journey. This 2018 summer, Emily participated in Orford Music Academy and is working as a tour guide at Fredericton's Christ Church Cathedral and as the J.E.A. Crake Foundation Summer Intern for the Sackville Festival of Early Music.



Asian Influences in Alexina Louie's Piano Music

by *Olivia Adams* (University of Western Ontario)

University
Undergraduate
2nd place

Alexina Louie is one of Canada's most recognized composers, whose own unique compositional style is influenced by her Asian heritage and Western upbringing. Louie is prolific in the genre of Contemporary music, writing music that requires knowledge of extended techniques, and explores atonal and polytonal tonalities, and a variety of notational styles. Born in China Town, Vancouver,¹ the young pianist started with a music education similar to that of any North American child. She considered herself a regular piano student without any particular affiliation for contemporary music or music from her cultural heritage. This paper explores Louie's journey to find her unique compositional style which fuses eastern and western influences to create an individualized stream of contemporary music. By looking at Oriental instruments and eastern philosophy, the pianist will gain a better understanding of how to perform Louie's Asian-Canadian music.

Louie was born July 30, 1949 in China Town, Vancouver, B.C. to second generation Chinese immigrants.² Her family owned and ran a business that imported and exported Chinese food. Louie describes her childhood home as similar to other North American homes and recalls old American Classics like Gershwin playing on the record player, rather than music from her Oriental background.³ Louie studied Music History at the University of British Columbia,⁴ and was attracted to composition classes with Cortland Hultberg. Hultberg proved pivotal in her career as a musician and she went on to study a Master's in Composition under Pauline Oliveros at the University of San Diego.⁵ At UCSD Louie joined the Women's Only Ensemble where performed contemporary compositions with electronic additions – something entirely new at the time. Oliveros called the music "Sonic Meditations,"⁶ and this ensemble introduced

Louie to the "wild side of music."⁷ Experiences such as this guided Louie in the direction of Contemporary repertoire.

Several years after Louie completed her master's, she went through a career altering identity crisis, as she struggled to find her unique voice as a composer. Wanting her music to be a statement of herself, she studied Contemporary music as well as the compositional style of Bach, Mozart, and Mahler⁸, but it was the encouragement of friend, Peter Salemi, who encouraged her to return to her roots and explore her Asian heritage. Her first memory of Chinese music was at the celebration of Chinese New Year as a child. She speaks fondly of her experience and her childhood excitement around the celebration.

"I was born in China Town and Chinese New Year was something that my dad took me too. It was a very small, and local and personal celebration. It was held 2 or 3 blocks down Pender Street and we would follow the Lion Dancers and drummers down the street. My father's family business was an importing and exporting Chinese food. We would have an offering on a bamboo pole. Some meat and lettuce leaves tied around a box of money for the community. The lion dancers would come by and do a special dance. This was my first memory of Asian music affecting me. It comes from an initial experience."⁹

"It was close to me. I was thrilled with the drumming and the clanging of the Chinese cymbals, and the firecrackers. I always found it moving. I never knew why then, but now it's obvious that it's because I'm Chinese that it strikes a chord within me."¹⁰

1 "Alexina Louie: Biography," CMC Online, last modified 2002, Accessed April 10, 2018 <https://www.musiccentre.ca/node/37256/biography> .

2 Ibid.

3 Louie, Alexina, interview by Olivia Adams. London, Ontario, (11 21, 2017).

4 "Alexina Louie: Biography," CMC Online, last modified 2002, Accessed April 10, 2018 <https://www.musiccentre.ca/node/37256/biography>.

5 Diane Bégay, "Contemporary music in Canada: Alexina Louie," (DMA diss., University of Ottawa, 1994), 18.

6 Ibid

7 Ibid.

8 Martin Knelman, "Composer brings her tiger home to China," Toronto Star, October 9, 2013.

9 Louie, Alexina, interview by Olivia Adams. London, Ontario, (11 21, 2017).

10 Peter Robb, "Alexina Louie's musical journey; The Chinese-Canadian composer found her voice by returning to her roots," The Ottawa Citizen, September 21, 2013.



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Peter played the Japanese instruments the hichiriki and the shō and encouraged Louie to explore the instruments. Louie was taken with the unique sounds and timbres they produced, and she began to study Asian instruments with Tsun-Tuen Lui.¹¹ Louie continued to explore Korean, Japanese, Chinese, Indonesian, and North Indian raga music, and Javanese gamelan music while in California.¹² She later noted that “California opened my ears, introduced me to oriental music and, in doing so, helped me to find my own voice. If I hadn’t gone there I probably wouldn’t have become a composer.”¹³ Louie also studied eastern philosophy of Yin-yang, Zen theories, and Asian art, and they began to influence her compositions.

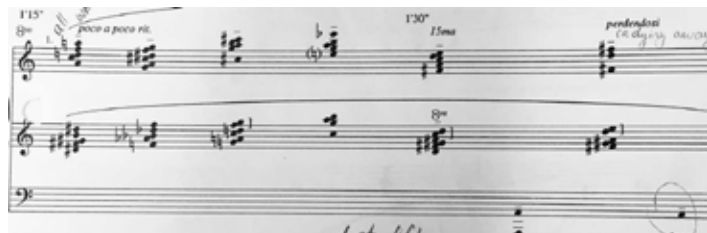
Through her studies with Tsun-Tuen Lui, her understanding of the unique timbres increased, and the characteristics of these instruments began to make their way into her piano compositions. The hichiriki is a double-reed instrument originating in Japan. The instrument resembles that of the oboe, with holes for the fingers in the front and back.¹⁴ It is made of bamboo and is popular in court music or *gagaku*¹⁵ in Japan. The timbre of the instrument is high-pitched and reedy. It does not operate on the western system of pitches and utilizes pitch-bending and quarter-tones and half-tones. An example of this in Louie’s piano music is in the opening of *I leap through the sky with stars* where the adding of pitches to the trills is similar to the idea of pitch-bending on the hichiriki.



Alexina Louie, "*I leap through the sky with stars*," *I leap through the sky with stars* (Toronto: Gordon V. Thompson Music, 1991), 1.

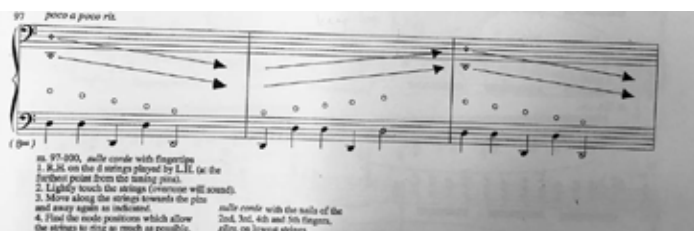
The shō is a form of Japanese flute that is found in ancient court music. It is a mellow sounding chordal instrument that can play more than ten pitches at the same time¹⁶. The notation

of the shō appears as chordal clusters which Louie utilizes in compositions such as *O Moon* and in the coda of *I leap through the sky with stars*.



Alexina Louie, "*I leap through the sky with stars*," *I leap through the sky with stars* (Toronto: Gordon V. Thompson Music, 1991), 12.

Louie also looked at string instruments and utilized their techniques to recreate their timbres on the piano. The zheng, is a plucked string instrument of Chinese origin.¹⁷ It is comparable to the harp or psaltery. The instrument has a curved top, a flat bottom, and silk strings stretched across the body of the instrument.¹⁸ The instrument is played by plucking, and the pitches are altered by pressing on the strings to hear the overtones. This technique is utilized in the last page of Louie’s *Memories in an Ancient Garden* where the pianist is instructed to press on the open D strings, while sliding the hand up the strings in order to give off different overtones.



Alexina Louie, "*Scenes From A Jade Terrace*," (Toronto, Ontario: Gordon V. Thompson Music, 1996), 23.

11 Bégay, 30.

12 Bégay, 25.

13 Bégay, 35.

14 Encyclopedia Britannica, s.v. "hichiriki," accessed April 2, 2018 <https://www.britannica.com/art/hichiriki>.

15 Ibid.

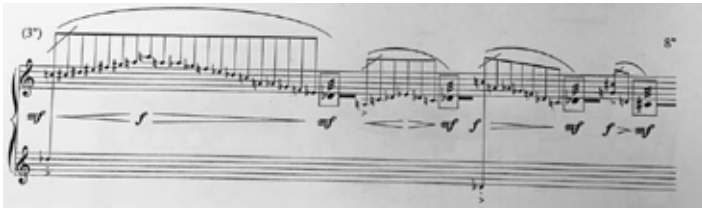
16 Encyclopedia Britannica, s.v. "shō," accessed April 2, 2018 <https://www.britannica.com/art/sho>.

17 Encyclopedia Britannica, s.v. "zheng," accessed April 2, 2018 <https://www.britannica.com/art/zheng>.

18 Ibid.

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The ch'in is a Chinese string instrument with seven strings. The instrument board indicates frets with pearls, and the strings of the instrument vary in thickness. This instrument also carries symbolic meaning. There are two sound holes in the back of the instrument, the largest one, the "dragon pond"¹⁹ and the smaller one, the "phoenix pool."²⁰ In addition, each chi'in is given a unique name which is inscribed on the back of the instrument.²¹ The notation in chi'in music indicates pitches without rhythmic value. The music is intended to be "peaceful and harmonious without stress or excitement."²² Chi'in music focuses on specific note treatment over melody. An piano example is in the *senza misura* of *Warrior* from *Scenes in a Jade Terrace*. This section is free-flowing with no particular melodic direction and obsesses over the treatment of the d-flat/c-sharp.



Alexina Louie, "Scenes From A Jade Terrace," (Toronto, Ontario: Gordon V. Thompson Music, 1996), 6.

According to the traditional chi'in music "the emphasis is on the single tones and their natural virtue or power by which these tones are what they are. Thus, music is sound, and sound is "living matter."²³ The music of the chi'in is for spiritual worship and not entertainment of an audience.²⁴ Louie describes the above section as one of introspection where the musician is to look inwardly and become a poet and an artist.²⁵ There is a certain level of spiritual connection in order to become a "warrior" as the title of the piece suggests. Chi'in music is played to connect Heaven and humanity in order to "achieve an intimate level of discourse between God and man."²⁶

The gong is a percussion instrument that is found in many Asian countries, most notably in China, Japan, the Philippines, and Indonesia.²⁷ The instrument is pitched or unpitched and gives off a loud, resonate sound stemming from vibrations in the centre of the instrument.²⁸ In Eastern religions gongs are used to mark sections of chant or ceremony. In *Warrior* a resonant bass octave acts as a gong to mark off sections of the piece. The gong-like octave opens the piece, and then later on marks off the change of key.



Alexina Louie, "Scenes From A Jade Terrace," (Toronto, Ontario: Gordon V. Thompson Music, 1996), 1.

A very resonant bass note also opens and marks off the introspective middle section of the piece that emulates chant or meditative song.



Alexina Louie, "Scenes From A Jade Terrace," (Toronto, Ontario: Gordon V. Thompson Music, 1996), 7.

19 Encyclopedia Britannica, s.v. "chi'in," accessed April 2, 2018 <https://www.britannica.com/art/qin-musical-instrument>.

20 Ibid.

21 Encyclopedia Britannica, s.v. "chi'in," accessed April 2, 2018 <https://www.britannica.com/art/qin-musical-instrument>.

22 Bégay, 127.

23 Bégay, 128.

24 Esther Yu-Hui Chu, "On the Musical Silk Route: Piano Music of Alexina Louie" (Research Essay, University of Alberta, 1987), 16.

25 Louie, Alexina, interview by Olivia Adams. London, Ontario, (11 21, 2017).

26 Bégay, 128.

27 Encyclopedia Britannica, s.v. "gong," accessed April 3, 2018 <https://www.britannica.com/art/gong-musical-instrument>.

28 Encyclopedia Britannica, s.v. "gong," accessed April 3, 2018 <https://www.britannica.com/art/gong-musical-instrument>.

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Finally, the gong-octave returns to complete the piece and usher in the second movement.



Alexina Louie, "Scenes From A Jade Terrace," (Toronto, Ontario: Gordon V. Thompson Music, 1996), 7.

The Javanese gamelan is a type of instrumental ensemble that is found in the Indonesian islands that is comprised of percussion instruments, string instruments, wooden flutes, and on occasion, vocalists. The instruments that make up each individual gamelan are considered a set and are tuned to each other.²⁹ Gamelan music is built in layers with a core melody as its foundation. The melody is then altered by minimalist principles such as shifting accents or altered pitches. An example of this in Louie's music is in measure 16-33 in *I leap through the sky with stars*, where the core melody remains the same with slight pitch alterations taking place throughout.



Alexina Louie, "I leap through the sky with stars," I leap through the sky with stars (Toronto: Gordon V. Thompson Music, 1991), 4.

The idea of a constant melody with shifting accents is also represented in *Changes from Music for Piano*.



Alexina Louie, "Music for Piano," (Toronto: Gordon V. Thompson Music, 1982), 7.

The understanding of these various instruments, their functions, timbres, and cultural context gives the pianist direct insight into how to play Louie's piano music, as well as a view into the composer's perspective. The knowledge of the instruments influences the artist's interpretation and allows them to be effective in evoking the east-west style associated with Louie's music.

As Louie discovered the eastern side of her heritage, she read eastern philosophy, Asian folklore, and explored the ideas balance and meditation. One of the philosophies, found in the music of Louie is that of the *Yin-yang*. This idea stems from ancient Chinese philosophy³⁰ dealing with the juxtaposition of light and dark, heaven and earth. *Yin* represents earth, femininity, darkness, passivity, and absorption. It is represented in even numbers, valleys and streams, the tiger, the color orange, and a broken line.³¹ *Yang* represents heaven, maleness, light, activity, and penetration. It is represented in odd numbers, mountains, the dragon, the color azure, and an unbroken line.³² The philosophy of the *Yin-yang* is represented in Louie's music in multiple ways. One of which is when she composes for one hand on black keys and one on white. Throughout large sections of *Warrior*, the left-hand plays on the black keys and the right hand on white. Since the *yin* is associated with darkness and earth, the left-hand plays the black keys, lower on the piano, and the right-hand takes the role of *yang*, associated with light and heaven and plays in the upper register.



Alexina Louie, "Scenes From A Jade Terrace," (Toronto, Ontario: Gordon V. Thompson Music, 1996), 5.

29 Encyclopedia Britannica, s.v. "Gamelan," accessed April 3, 2018 <https://www.britannica.com/art/gamelan>.

30 Encyclopedia Britannica, s.v. "Yinyang: Eastern Philosophy," accessed April 2, 2018 <https://www.britannica.com/topic/yinyang>.

31 Ibid.

32 Ibid.

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This same idea of *Yin-yang* can be applied to a section of *The Enchanted Bells*.

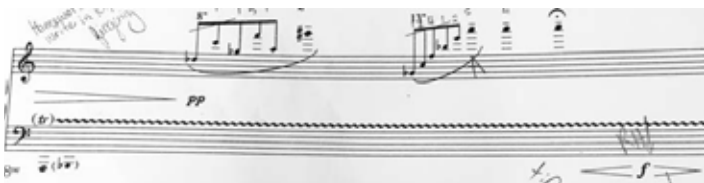


Alexina Louie, "Music for Piano," (Toronto: Gordon V. Thompson Music, 1982), 2.

When dark and light are working together, it is called *qi*,³³ and when *qi* is in operation, it "conceives *Yin-yang* as a dynamic and natural form of flowing energy."³⁴

The idea of *Yin-yang* is displayed through animal representation in her pieces. Bringing the Tiger Down the mountain is a composition for cello and piano and is one of the first to be written in Louie's new compositional style. The Tiger represents *yin*, and fittingly was composed for a female cellist.³⁵ A piece that represents *yang* is Dragon Bells, involving keyboard and electronics.

Thirdly, the *Yin-yang* philosophy is represented through dramatic contrasts within the same piece, spanning a short amount of time. An example of this is in the cadenza-like middle section of *I leap through the sky with stars*, where the thunderous *fff*'s are contrasted with delicate upper figures. This



Alexina Louie, "I leap through the sky with stars," I leap through the sky with stars (Toronto: Gordon V. Thompson Music, 1991), 7.

idea is also evident in *Memories in an Ancient Garden* when a roaring section disintegrates into a minimalistic line in seconds.



Alexina Louie, "Scenes From A Jade Terrace," (Toronto, Ontario: Gordon V. Thompson Music, 1996), 21.

One commentator notes "when these two extreme registers are sounded simultaneously, a blended sonic effect built upon the contrasts results in a new unification. This unification is congruent with the ideal of perfection that results from the concept of balancing yin and yang."³⁶

Another eastern ideology that Louie explored was that of Zen. Zen is defined as "A Japanese school of Mahayana Buddhism emphasizing the value of meditation and intuition rather than ritual worship or study of scriptures."³⁷ The idea of Zen is strongly associated with that of Zen gardens where each person can seek their own path within the garden. These ideas are represented in *Scenes from a Jade Terrace*. *Warrior* contains an introspective section where the artist is challenged to become a poet, encouraging them to look internally for the answer.³⁸ This *senza misura* section sounds unique in the hands of individual artists, as they focus inward for the correct timing and timbres. Zen is also represented in the second movement, *Memories in an Ancient Garden*. Louie allows the musician freedom to

33 Wang, Robin R. Internet Encyclopedia of Philosophy, s.v. "Yin-yang" Loyola Marymount University, U.S.A., Accessed April 8, 2018 <http://www.iep.utm.edu/yinyang/#H1>.

34 Ibid.

35 Knelman, 2013.

36 Chu, 36.

37 Oxford Dictionary, s.v. "zen," accessed April 3, 2018 <https://en.oxforddictionaries.com/definition/zen>.

38 Louie, Alexina, interview by Olivia Adams. London, Ontario, (11 21, 2017).



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play different parts of the strings of the piano to create the soundscape they desire. Just as in a Zen garden, each artist must follow their individual path to find the truest interpretation of this piece. Louie's philosophy on music is very much one of "Zen," preferring that each pianist trust their intuition rather than her interpretations. Once it is out of the hands of the composer, it is the job of the artist to make the music speak. She states, "It doesn't mean it's (the music) all literal. It's about how you feel and how you express what you feel. We are all human and we all experience the same feeling. And an artist can express them for others and bring them into your world."³⁹ Her desire for the music is to allow students to create their own world with the boundaries she gives.⁴⁰

Louie's connection to Asian instruments and traditions is a personal one. Her curiosity in Asian influences was sparked when she made a family pilgrimage back to her grandparent's homeland, but ultimately the synthesis of her style came

from within. The beginnings of Louie's style were formed by philosophy, instrumental study, poetry, and meditation, and after she found her voice she searched out her family history and saw it come full circle. Her family name in Chinese is *guqin* or "rain on the field," meaning "thunder."⁴¹ Through this discovery, she felt the circle was complete⁴² and her compositional style embodied her family name. Louie's compositional identity ultimately stems from her understanding of her personal identity. Through reaching for her Asian heritage she created her own unique voice in a fusion of east and west. There is no one who composes music in the style Louie created. Her music adds a unique voice to Contemporary idioms and specifically to the diversity of Canadian music. She writes, "I'm Oriental and I'm a woman, and both of those things are part of my writing. I'm not an Oriental woman artist, though. I'm an artist who uses what she has."⁴³

39 Louie, Alexina, interview by Olivia Adams. London, Ontario, (11 21, 2017).

40 Ibid.

41 Robb, 2013.

42 Ibid.

43 Knelman, 1987.

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___ "gong," accessed April 3, 2018 <https://www.britannica.com/art/gong-musical-instrument>.

___ "Gamelan," accessed April 3, 2018 <https://www.britannica.com/art/gamelan>.

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William M. Bodiford. *Encyclopedia Britannica*, s.v. "Zen: Buddhism" accessed April 2, 2018 <https://academic.eb.com/levels/collegiate/article/Zen/78315>.

*Musical excerpts were used with the permission of the composer. ▶



Olivia Adams



Olivia is from Saskatoon, SK and is in her senior year of a piano Performance degree at Western University in London, ON and has plans to continue her education in graduate studies in piano pedagogy. Olivia's research on Canadian Female composers has been recognized both online and abroad. In January 2018, she was a presenter at the "Hands on Piano Conference" at the University of Aveiro, Portugal where she gave a lecture-recital on teaching the music of Canadian Female Composers. Olivia is passionate about performing Contemporary Canadian music.

Olivia is a piano teacher and runs a piano studio where her students are busy in festivals, workshops, composer fairs, master classes/piano parties and recitals. She enjoys working with students of all ages and levels as she assists them in achieving their musical goals. She holds an Elementary Pedagogy certificate from the Royal Conservatory of Music. A collaborator at heart, Olivia has accompanied choirs, soloists, and was vocal accompanist and academy facilitator for the Summer Academy for Voice and Piano. In 2018 Olivia will be the co-director and accompanist of the Thames Centre Community Choir in Thorndale, ON.

Throughout the years Olivia has worked with non-profits in the Philippines and Romania and was the 2018 project assistant for Locals Only in Saskatoon, where she helped run a youth leadership program that looked at issues of food security and leadership development in Saskatoon's core neighborhoods. When Olivia isn't playing the piano or working with youth, she enjoys reading, cooking, and travel.





The Gatekeepers: The Culture of Higher Music Institutions and its Conditioning of the Field of Music Education and the Music Teaching Profession

by *Francisco Reyes Peguero* (McGill University)



Introduction

For decades, the field of music education in Western countries has promoted initiatives that diverge from the canon established during the emergence of higher music education institutions (HMEI) in 18th century Europe. These new perspectives have diversified music education practice and included voices that were drowned out by the omnipresence of Western European Art Music (WEAM). In contrast to the field of music education, HMEI have largely stayed the same, except for the inclusion of Jazz music during the first half of the twentieth century; these institutions primarily foster WEAM, and the promotion of this art form determines their bureaucratic culture. Indeed, because of HMEI's cultural norms, early-adopted discourses and practices in the field of music education continue to reproduce, as compliance to such norms is a gateway to a music teaching degree. Therefore, a dichotomy exists between HMEI and the field of music education; the cultural stagnation of HMEI contrasts with the diversification of the field of music education. This contradiction impacts the viability of both the field of music

education and the music teacher profession. In this theoretical essay, I argue that the culture of HMEI impedes the full embrace of initiatives promoted by the field of music education that diverge from the centuries old canon, conditions and limits the music teacher profession, and excludes individuals that do not identify with the values of HMEI.

The thesis I propose in this paper is sustained by scholarly literature that details the process undertaken by individuals that wish to become music teachers, the events they go through during their pre-service development, and music teachers' incorporation into the labor force. Based on this literature review on music teacher education, I outline the relationship between HMEI's culture and diverse approaches to K-12 formal music education, and I analyze the consequences that this relationship has on music students in general and the music teaching profession in particular.

The road to a music teaching degree

The journey to becoming a music teacher begins during what scholars like Giddens (2006) call the primary socialization phase. This stage in people's life begins at birth and lasts until the end of secondary education (Oetting, 1999). The culmination of secondary school marks the beginning of the secondary socialization phase, which lasts for the rest of a person's life. People's cultural identity keeps reconstructing during the secondary socialization phase, yet their chosen profession represents a fundamental essence of their identity (Sachs, 2005).

During primary socialization, in terms of musical identity, individuals demonstrate musical biases based on experiences throughout their upbringing with music in different settings with diverse characters (Lum & Marsh, 2012; Oujosi, 2013; Rimpe & Torp, 2017; Shehan-Campbell, 2010). As individuals

conclude secondary schooling, their musical perceptions and identity reflect the experiences with music during primary socialization. With the spread of formal music lessons in schools, numerous children receive formal instruction in the art form from a very young age. It is safe to say that the majority of students that receive music education in school enter the labor force in many capacities, but not as music professionals. These individuals' conceptions of music will continue to evolve during secondary socialization with relation to their social class and their immediate community (Bourdieu, 1996). Nonetheless, the musical perceptions engendered during elementary and secondary schooling will have a significant impact on their views about music.





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The minority of individuals goes on to pursue a music degree in HMEI. The political practices and idiosyncrasies that drive institutions offering music degrees are not homogeneous (Austin, Isbell, & Russell, 2012; Edgar, 2016). HMEI, however, do not differ significantly considering the constraints entailed by accreditation and government agencies (Isbell, 2015; Jørgensen, 2014). Furthermore, entering a HMEI exposes future music professionals, including prospective music teachers, to the particular culture of such institutions. Interaction with HMEI impacts future professionals' musical identity and their perceptions about diverse musical art forms (Biasutti & Concina, 2017).

Numerous reasons inspire individuals to pursue a teaching degree in music: a desire to become a music educator, an interest in studying music, an aspiration to replicate their school music class experiences, the influence of a music teacher as well as the support of family members, their pre-conceived career prospects, and their living conditions at the time of pursuing a higher education degree (Bennett, & Chong, 2018; Bergee & Demorest, 2003; Fitzpatrick, Henninger, & Taylor, 2014; Hellman, 2008; Madura, 2018; Rickles, et al., 2013; Parkes & Jones, 2012; Thornton & Bergee, 2008).

One of the theses fostered by this essay is that the acquisition of a music teaching degree—or any music degree—requires adherence from students to their school's culture. Therefore, if the musical ideals developed during primary socialization and the reasons to become a music educator align with the cultural norms of the institution in which they undertake their studies, the likelier it is for individuals to complete a music teaching program. In contrast, those educators that do not identify with the cultural ideals of the HMEI in which they enroll face a tougher road to a degree—in spite of sharing the motivations associated with prospective music teachers.

This demand of allegiance to the culture of HMEI that I allude to is embedded in the bureaucratic practices of the educational setting (Karlsen, 2017). The first clash between the culture of institutions and prospective educators takes place during the admissions process. Aside from demonstrating their secondary academic record, writing an essay, and/or giving an interview where they share their intentions behind pursuing a music teaching degree, prospective enrollees in music education programs generally must demonstrate their level

of musicianship (Abrahams, 2000; Cutietta, 2007; Hebert & Heimonen, 2013; Royston & Springer, 2015, 2017; Vaughan-Marra & Marra, 2017). This showing of musical dexterities involves an instrumental audition as well as a theory and solfeggio exam in order for a HMEI to assess prospective students' auditory, sight-reading, and intonation skills among others (Kaschub & Smith, 2014). These examinations are—and have been for centuries—primarily based on WEAM and concepts related to that art form (Bernard, 2016; Lehman-Wermser, 2013; Schippers, 2004; Williams, 2014). Significantly, instrumental auditions can also be based on Jazz music considering that music teacher education programs increasingly foster this art form in the musical development of music educators.

Surely, prospective music educators that received a musical education that aligns with the admissions process established by HMEI will not be discouraged to apply. This bureaucratic practice, however, presents the first major hurdle for music educators that do not share the cultural norms and values of HMEI (Abril, 2014). These evaluations undermine the intentions of aspiring music educators that did not receive a musical development that conforms to the norms of higher music academia. These auditions pose an obstacle to the aspirations of talented individuals that do not possess skills in instruments employed in WEAM and Jazz culture or knowledge in concepts related to the art form, or that developed instrumental skills in genres not fostered by HMEI (Colwell, 2006). For instance, imagine a young student that during her secondary level education took part in a Musical Futures type program—a student-centered music education approach that prioritizes music-making in popular musics (D'Amore & Smith, 2017). This adolescent will likely develop music skills related to several popular musics and primarily rely on tablature and/or auditory proficiencies in order to expand her musical vocabulary or engage with a musical genre. If this person decides to become a music educator based on secondary education experiences, her chances of passing a musicianship test or an instrumental audition like the ones generally administered by HMEI are slim. In order for her to pass this examination, a considerable amount of time should have been spent on developing skills germane to the cultural norms of HMEI. Undertaking such training within K-12 school contexts where a Musical Futures approach to music education is adopted seems unlikely; WEAM skills are





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not necessary for engaging with popular musics, and initiatives like Musical Futures prioritize music-making over the learning and development of instrumental and theoretical proficiencies (Heckel, 2017; Jeanneret & Wilson, 2016). Furthermore, access to extra-curricular WEAM programs—even though more available today (Bergman & Lindgren, 2014; Smith & Lorenzino, 2016; Tunstall & Booth, 2016)—is not universal. This hypothetical case shows how the admission process into a music teaching degree impedes access to individuals that differ from HMEI's cultural norms.

Adherence to the cultural norms of HMEI on the part of future educators does not end with the admission process—it only begins. The acquisition of a degree in music teaching requires prospective educators to undergo training in WEAM concepts, such as theory, musicianship, and instrumental skill development in either Jazz or the European art form (Edgar, 2016; Holgersen & Holst, 2013; Howard, Swanson, & Shehan-Campbell, 2015; Mateiro 2010; Shaw, 2015; West, 2013, 2015). Notably, the field of music education, in their promotion of initiatives such as multicultural music education, and informal and non-formal approaches to music education among others, has included courses that allow future educators to adopt these concepts in their praxis (Dyndahl & Nielsen, 2014). These courses, however, are mainly musico-pedagogical and do not have the presence that WEAM and Jazz courses have with regards to the musical and musico-pedagogical training of future teachers (Isbell, 2016; National Association of Schools of Music, 2016; Robinson, 2012).

Aside from musicianship and instrumental lessons related to WEAM and/or Jazz, music teachers, at times, are required to participate in music ensembles related to said musical genres as well as organize a recital and/or partake in student concerts where they exhibit their musical skills (Cutieta, 2007). Consequently, future educators that do not musically identify with WEAM or Jazz face a dialectic dilemma during their training; they will have to share the time dedicated to musical genres of their preference in order to study one of the two musical styles mentioned above as a requirement for obtaining their degree or put aside their musical identity in order to advance in their career. Nevertheless, the only way educators will advance in their career is if compliance to the demands from their institution is demonstrated.

In addition the difficult path prospective music teachers undertake if they do not identify with the cultural norms of their HMEI, other factors make the acquirement of a music teaching degree more strenuous. For instance, studies in Canada show that institutions that reward social status based on performance can make pre-service music teachers feel disparaged (Roberts, 1991a, 1991b, 1993); seeing peers receiving recognition for their artistic achievement can hinder the teacher identity of future music teachers (Conway, Eros, Pellegrino, & West, 2010; Dolloff, 1999; Freer & Bennett, 2012; Scheib, 2006). Moreover, research in the United States has shown that institutions comprised of a predominantly performance population and a small amount of students that seek a teaching degree conduces to future educators having problems with their teaching identity (Draves, 2014; Haston & Russell, 2012; Pellegrino, 2009). In contrast, music teachers have shown to have a more positive development in settings that have a balanced population between performance and music teaching majors (Aróstegui, 2013; Ballantyne, Kerchener, & Aróstegui, 2012; Austin, Isbell, & Russell, 2012). Furthermore, lack of recognition and dearth of classmates negatively impacts the developing identity of music teachers if they do not have confidence in the musical skill valued by their institution (Sieger, 2016). The phenomena described in this paragraph show how the culture of music institutions influences the identity and development of music teachers (Isbell, 2015). In fact, adhering to the culture of an institution might explain why researchers have found that a degree in music teaching from a music school or department leads to better competency in music, while the same degree from an education department or faculty leads to better competency in education (Garnett, 2013; McClellan, 2014; Welch, Purves, Hargreaves & Marshall, 2010). Nevertheless, these pre-service experiences eventually influence music education praxis in school-level music classroom (Hallam et al., 2009; Kerchner, 2006; Mills, 2004).

The culture of a HMEI can have pernicious effects on students that do not align with institutional cultural norms. Hallam (2004) found that the clash between previous conceptions about a music profession—those developed in primary socialization—and the culture of the music school can lead to abandoning a career in music. For instance, this author states that not being musically proficient on an institution that values performance can lead to loss of motivation, self-esteem, and less practicing,





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all of which can lead to abandoning a career in music. With regards to prospective music teachers, Gavin (2012) found that individuals leave music education programs given dearth of confidence in their teaching and musical dexterities as well as growing disinterest for teaching. Other scholars found that bad academic results in music theory or performance courses lead to desertion (Brown & Alley, 1983; Madsen & Kelly, 2002). These examples show that a divergence between expectations of the profession and the bureaucratic norms of a HMEI are the predominant reason undergraduate music teachers abandon music education programs. Furthermore, the reasons exposed for deserting music teaching degrees further evidence that completion of a music education program requires future instructors to adhere to the culture of the institution where they undertake their pre-service training (Bourdieu & Passeron, 1990; Green, 2012).

After this review surrounding the culture of HMEI and their effects on students, I arrive at conclusions about the paths undertaken by educators in order to acquire their degree. The

initial perceptions future music teachers develop about music stem from experiences and interactions with various characters during their upbringing in school and quotidian contexts. Throughout their adolescence, individuals continue to develop their musical identity, which leads them to interact with musical communities that represent their identity (Reguillo, 2000, 2004). The culmination of the primary socialization phase of future music educators leads them to making the decision of entering a formal HMEI. Since accreditation leads to homogeneity between HMEI, it is safe to conclude that the culture of such institutions is largely similar. Receiving a degree in music education demands adherence from students to the culture of HMEI; prospective educators that fall out of the cultural norms of the setting might not be granted admission to the institution and, if they are admitted into an HMEI, they face a difficult path to a degree if they do not comply with the bureaucratic practices that stem from the culture of HMEI. Therefore, the music educators' perceptions with regards to music and the music teaching profession are profoundly influenced by the culture of their institution.

The Return of the Music Educator to the School Setting: Implications

This section of the paper discusses the circumstances under which music educators enter the labor force, and the impact music teachers have on school children's musical identity, perceptions about music, and the music teaching profession. In this part of the essay I also outline and analyze the relationship between music education practices and the cultural norms of HMEI. I detail implications diverse forms of formal music education have on the culture of HMEI and the possibilities of school pupils pursuing a degree in music.

The interaction of school-level pupils with music can have long lasting effects on students' views about the art form (Concina, 2015; Hargreaves & Marshall, 2003). Individual's contact with the art form in school is, naturally, highly influenced by the music educator. The teacher that returns to the music classroom differs from the individual that decided to acquire a music teaching degree, as their interaction with the culture of HMEI impact their teaching identity and engender notions about music education praxis; this contact with higher academia

will either reinforce the reasons for which they entered the profession or shape their views of the field and their role. Considering that acquisition of a music teaching degree requires adherence from individuals to the culture of their music school, the bureaucratic practices of HMEI allows prospective educators to develop a teacher identity that aligns with the training centers' conception of the profession. Consequently, the narrative and praxis of music teacher education programs and HMEI impact music education practices of K-12 schools through the educators they instruct that enter the labor market.

Aside from the influence of a HMEI there is another element that impacts music teacher praxis that needs to be addressed: The school in which an educator is hired. Before delving into the role K-12 institutions has on music education praxis, it is worth noting that the music education programs of said settings might be a consequence of school board decisions and/or national or local guidelines. Music teachers get hired given the credentials





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they acquired during their formative years, experience in music teaching, and demonstrating the competences demanded from the school that employs them. For example, a high school with choral ensembles is likely to hire a music educator with experience and training in secondary-level vocal and choral studies. Furthermore, school administrators, parents, and students might expect from the new educator to uphold the musical traditions of the school (e.g. Spring concert, school musical, pep rallies, etc.). Therefore, a school can impede any new music education initiative implemented by educators if it deviates from the institution's cultural norms. This phenomenon can contribute to the reproduction of the cultural discourses of HMEI if the K-12 institution fosters a similar musical culture. Since educators acquire their degree by adhering to the culture of their training center, the fidelity to the cultural norms of HMEI is rewarded in the form of employment from a school. Securing employment reaffirms the educators' adherence to the cultural norms adopted during their pre-service training and—in some cases—the narrative that drove them to become music educators. Consequently, teachers validate and contribute to the reproduction of HMEI narratives related to music education by furthering these discourses in schools; elementary and secondary educational institutions are receptive to these discourses from higher academia because of the alignment with their own musical traditions.

Noticeably, employment in music education is not only limited to opportunities that further canonical narratives that stem from HMEI. Music educators can get hired to oversee a musical program that fosters the ethos of a school and consequently administer a student centered music education program that focuses on pupils' interests. For instance, an urban arts based high school might hire an educator equipped with organizing and managing an urban music based program. Numerous scholars in music education have encouraged these sorts of approaches to music education (Kruse, 2016a; Doyle, 2014; Söderman & Folkestad, 2004). These programs, however, limit the probability of students entering a HMEI. Implications germane to adopting this approach are discussed later in the paper.

This first example I exposed—the hiring of music teachers based on their training and/or their capability to further the musical traditions of a school that resemble HMEI's culture—is largely aligned with the training music teachers receive during their

formative period. Certainly, those educators that welcomed the conventional training received in their music education program would have little problem or objection to fostering centuries-old music education practices. Promoting said practices, however, does present major hurdles for educators that wish to promote initiatives outside of the ones desired by the school. For example, a music teacher that wishes to develop a Musical Futures type program will be unable to incorporate this sort of approach into the music education program they administer. A school that has a fixed music program is likely to expect a new music teacher to continue said program. If the educator expresses desire to change the program or to implement dissimilar music education trends that risk the tradition of the school, employment is unlikely.

Working under these conditions may lead to music teachers abandoning the profession. Studies show that a considerable amount of music educators that leave the occupation do so within the first 10 years of entering the workforce (Corbell, Osborne, & Reiman, 2010; DeLorenzo, 1992; Hesterman, 2012; Krueger, 2000). Among the reasons to leave the profession, working conditions not meeting their expectations is one of the most commented by educators (Legette, 2013; Scheib, 2004; Shaw, 2016). Furthermore, in order to survive and continue teaching, educators might adhere to the culture within their school; fidelity to the school culture has proven to be a trait among music teachers that stay in the profession or within a same school setting (Baker, 2007; Ballantyne, 2007; Conway, 2015; Hancock, 2016; Storm & Martin, 2017; Wagoner, 2015). Staying in the field under these conditions helps propagate the hegemony HMEI have on the field of music education; surpassing the first years of the career and staying in-service reduces the chances of changing the teaching approach (Conway, 2012; Conway & Eros, 2016; Eros, 2013). Therefore, the practice of committed music educators is more likely to become static and, if it aligns with it, further the cultural norms of HMEI. It is important to note that offering a music education under these conditions naturally impacts the enrolled students. Pupils, seeing the music education they receive in school, will develop perspectives with regards to music because of the role schooling has in a person's life. This phenomenon will be discussed later in the essay.





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Contrary to the working conditions stipulated above, many music educators enter the work force with considerable liberty to develop a music program that reflects their own philosophies about the subject. Such a phenomenon has largely produced three types of music education practices: traditional music education, which follows well-established canons of the profession, such as fostering the development of instrumental and theoretical skills germane to WEAM and/or Jazz; compromising music education, which balances between offering students a relevant and/or eclectic musical education with also exposing students to concepts that are needed to pursue a degree in music, and; innovative music education, which forgoes traditional notions about music education that stem from HMEI cultural norms and promote a music classroom that responds to students' interest and does not prioritize the development of skills related to WEAM or Jazz, which I will call innovative music education. It is important to mention that the word innovator here does not signify better, but makes a distinction from the other two forms of instruction, which had already existed in the profession for decades. All of these approaches to music education have a profound effect on music students in terms of pupils' perceptions about music, their possibilities of acquiring a degree in music, and their engagement with the art form during secondary socialization.

The first form of music education discussed is the traditionalist. This approach largely aims at instilling in students instrumental skills germane to WEAM or Jazz. This first form of cognition fosters music-making that aims at instilling in students dexterities like notation reading, instrumental development in orchestra, choral, and band instruments, and, at times, theoretical understanding of WEAM concepts. This form of education has a substantial value; students that undergo this sort of training, at the end of their primary socialization may have the human capital that can be exchanged for access to a HMEI. Therefore, students will have a considerable opportunity to experience the life of a musician and make a profession out of the art form.

The traditionalist approach to music education can have a significant impact on students that do not become musicians. Before delving into the impact this form of education has on students that do not pursue a music degree, I would like to stress that, on one hand, the fact that the majority of people do not become musicians is not a justification to regard this

conventional form of music education as futile. This form of music education deserves many merits and was fundamental in the early stages of music education in many parts of the world. On the other hand, the reality that not all students that engage with music education at school go on to study music does provide an opportunity to analyze the discourses this form of instruction instills in non-musicians.

First and foremost, one must consider that schooling contributes to the perpetuation of ideologies partly because of the importance society gives K-12 educational entities with regards to the development of individuals (Illich, 1971, Smalls, 1996). The human capital developed in these institutions can be exchanged for access to higher academia and technical schools. Studying in these post-secondary institutions leads to the acquirement of a degree and/or a technical career, which is a fundamental component of a person's life and therefore elevates the importance of K-12 schooling. This narrative aligns with the traditionalist music education, as this form of education becomes validated in society considering that the skills developed under this approach allows individuals to enter a HMEI and receive a degree in music.

This phenomenon engenders a hierarchical narrative with regards to musical styles and traditions that are propagated throughout society. Considering that WEAM or Jazz are the music styles fostered by HMEI, skills in these art forms are the ones largely valued by society; human capital germane to these musical traditions allows access to higher music education degrees.

Consequently, musical genres outside of Jazz and WEAM do not hold the same standard in the grander societal framework because skills in these art forms are not conducive to a professional degree. Therefore, this discrepancy between academic and non-academic musics instills in society a hierarchy among musical genres grounded on their viability in face of HMEI (Aróstegui, 2016; Green, 2012).

This hierarchy of musical genres clashes with the musical identity of students. The majority of K-12 music students do not identify themselves with WEAM or Jazz, as these musics are primarily associated with affluent sections of society (Bourdieu, 1996) and have not shown to be a preferred musical style of children (Ammerman, 2016; Cremades, Lorenzo, & Herrera, 2010; Davis, 2013, 2015; Peery & Peery, 1986). Therefore, for



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many school children the classroom becomes the first place of interaction between musical traditions dissimilar to their developing musical identity (Bond, 2017). Generally, such an engagement can instill in students the hierarchical narrative of genres, in which they will position WEAM or Jazz as a superior musical expression. This adoption stems from the fact that acquiring skills in these musics are conducive to a music degree, just as science class is conducive to a degree in the field of science and math class to a degree in the field of mathematics. Furthermore, the presentation of WEAM and Jazz in a place of “legitimate” knowledge also furthers the hierarchical narrative with regards to musical styles. Pupils will learn in school to see their musical preferences as secondary to WEAM or Jazz, partly because of the exclusion of their musical preferences in their school.

The effects of this musical hierarchy narrative can be spotted around the world. For instance, most nations generally have and their citizens largely accept the existence of at least of one state-funded symphony orchestra. This phenomenon was sparked by colonialist narratives spread during the era of European empires as well as aesthetic discourses based on the universality of WEAM (Kang, 2016; Reimer, 1989). Moreover, with WEAM facing sustainability issues (Dobson, 2010; Kolb, 2001; O’Sullivan, 2009), music education initiatives like El Sistema have become celebrated as a societal panacea—even if evidence does not uphold this claim (See Alemán et al., 2017; See also Baker, N.D., 2014; See also Baker & Fregas, 2016). El Sistema is a Venezuelan after-school music education program that offers instruction in WEAM ensembles for underprivileged children (Govias, 2011). El Sistema’s and its eventual international propagation has greatly benefited HMEI and their cultural norms. By assuming it provides young children something they lack, knowledge of WEAM and “high” culture, the program has relegated the importance of dissimilar musical styles and further assented the European art form (Bull, 2016; Fink, 2016). Naturally, children that come from this project might exchange the human capital acquired for entrance into a HMEI. This phenomenon benefits the culture of HMEI as they now have access to a new market—working and disenfranchised individuals—without having to change their cultural norms. This dynamic also elevates the importance of HMEI, as the more famous and successful the El Sistema initiative becomes, the more viable HMEI becomes.

In order to deal with this clash, HMEI have diversified the preparation of future music educators by including popular and traditional musical genre courses in order to better prepare future teachers for engagement with their students. This diversification intends to expand the musical experiences and perceptions of pupils, and increase participation in music class (Abril, 2013; Burton, 2011; Walden 2014). By making such a change, music schools aim to promote lifelong music making in diverse manners and decentralize the position WEAM has achieved as primary musical expression. This reform has been implemented under initiatives like multicultural music education, and culturally relevant music education.

These novel initiatives in higher academia have given rise to the compromising form of music education. Educators that undertake this approach stand out for combining the interest of students with instilling in children the skills related with a degree in higher academia. These educators primarily instruct music through conventional music ensembles, such as chorus, orchestras, and bands. This creates a distinctive dynamic in the music room, where the ensembles condition the interpretations of the music from foreign countries and/or popular music with which students identify. Presenting popular or traditional musics in this manner contradicts the authentic forms of the art forms. For instance, cognizant of students’ interest in a popular tune, an educator might introduce a band arrangement of the song in order to inspire interest from pupils yet not provide a genuine experience, as the performance will not resemble the original performance of the song. Furthermore, compromising educators might be deterred from exposing children to authentic musical expressions dissimilar to students’ context, especially if the teacher values the development of musical dexterities germane to a music profession. Moreover, instilling in children skills in a foreign music without having a cultural context where to apply the knowledge developed in school is somewhat futile in terms of lifelong music engagement, as the music making will forever be linked with schooling.

These last dynamics I am describing can be seen in the study conducted by Abril (2006) where a comparison was made between students that were exposed to two different forms of musical instruction in a Midwest state of the United States. Pupils were exposed to non-local musics in a conceptual and a sociocultural form. The sociocultural form consisted in the





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study of a foreign music by recreating the authentic atmosphere related with the art form and offering instruction of social and cultural components as part of the music-making. In contrast, the conceptual manner of teaching the music consisted of Westernizing the music in order for students to develop conventional music skills associated with the music profession. It is worth noting that this last form of instruction also included historical sociocultural lectures about the music and the people who practice it.

Results of this study were natural; students that developed skills through a sociocultural approach had a better understanding of the context of the music and better-evidenced authentic skills of the art form than the other group of students. Furthermore, students that learned in a sociocultural manner showed more affection for the music. In contrast, pupils that learned in a conceptual manner better developed music skills germane to the music profession than their sociocultural learning peers. Both set of students, however, showed similar levels of understanding of the social and cultural aspects of the musics, albeit the conceptual model forced educators to take time out of music making to explain concepts.

Abril's (2006) study shows that if educators value instilling in children values that would allow them to enter a HMEI, the conceptual form of learning music is an approach that shows a better upside than the sociocultural form. In fact, the latter—in comparison—can be considered futile if students cannot continue to develop their musical experiences at school in their own environment; the activity will only be associated with the institution (Prest, 2013). Therefore, a legitimate question can be made to an educator teaching a musical expression with a sociocultural approach; why teach such musics in this manner? The evident answer is that teaching music from different cultures can expand students' notion of music; instead of looking at it as a combination of elements, such as harmony, rhythm, instruments, and theory, pupils can see music as human expressions, and therefore avoid conceiving hierarchical narratives with regards to music (Elliot, 1989). Furthermore, teaching them about other musics in formal settings can elevate students' appreciation for foreign and non-academic musical expressions.

As accurate as these answers may be, the fact is that teaching music in a sociocultural manner hinders students' possibilities of pursuing a music degree. Not coming in contact with the

necessary skills to enter a HMEI is not conducive to a music degree. Moreover, considering that it was proven in Abril's (2006) study that students could learn sociocultural aspects of the music while acquiring Western musical skills, depriving students the possibility of developing dexterities that are conducive to a music degree seems counteractive to the role of a music educator as an enabler of students' potential as professional musicians (Hallam, Creech, & McQueen, 2016). Moreover, Westernizing other musical expressions furthers the musical hierarchy narrative that places WEAM at top of other genres. Interpreting music from other countries with WEAM ensembles and instruments, engenders the narrative that the European art form can replicate other musical genres, and that such performances elevate "lesser" musical expressions (Wright, 2008). This practice, of interpreting the music of other cultures within their context, is normal in WEAM and Jazz—a genre that is primarily and historically performed with European instruments because of the living conditions of slaves in the United States (Donaldson, 1984; Gioia, 2011). The majority of musical expressions from around the world rarely—if ever—recreate the music of other cultures within their own context.

After exposing how the compromising and traditionalist approach largely foment the culture of HMEI, I arrive at the discussion about the type of music education that inherently contradicts the culture of HMEI: Innovative music education. This approach to music education characterizes for catering to students' interests and fostering a music instruction that forgoes the development of skills related to WEAM. Instructors employ electronic instruments like mixers and turntables and/or instruments from a foreign musical tradition, allow students to guide their own cognition process, and encourage the learning of tunes through tablatures and/or by ear. Since popular and traditional music genres are largely practiced in innovative music classrooms, educators and students may host and learn from community musicians (Chen-Haftek, 2007). This culturally relevant approach to music education has shown to help student retention level and interest in music class (Lind & McCoy, 2016). Furthermore, the children that undergo the innovative approach to music education could have a fulfilling musical experience after concluding their secondary level education. Their musical tastes can be developed into passions that could lead them to lifelong music making without the validation of higher academia. Pupils could create their own



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musical groups, join other musical groups, and even develop profitable career in mass or popular culture.

Even though there are numerous upsides to this approach to music education, it is worth noting that evidence suggests that not all students or educators feel comfortable with this approach. Firstly, merely adopting the approach does not necessarily mean students will be motivated to participate or actively engage in music class, as some have expressed disappointment with their musical preferences not being included in the classroom. This means that innovative educators cannot cater to the interests of all students (Hallam, Creech, & McQueen, 2011). Secondly, some teachers that have adopted this approach have expressed not feeling adept to conduct a classroom where students have so much freedom (Kruse, 2016b). Furthermore, I posit that if the educator is not part of the cultural scene surrounding the musics that are practiced in the classrooms, students may not see their teachers as “legit” sources of knowledge. Not knowing the jargon of the musical culture, not showing mastery of the music making skills, and not having recognition within the tradition might not contribute to pupils’ perception of their educators. Welcoming community musicians can ameliorate this situation and benefit student participation (Cleaver & Riddle, 2014; Söderman, 2011), but it may not improve the standing of educators.

Aside from the immediate effect innovative music teachers have on their students, the likelihood of educators that undertake this music education approach being well prepared to conduct it in classrooms needs to be addressed; studies need to be made in order to determine how well do music institutions prepare educators to conduct such approach. Even though music teacher education has diversified, it is not as eclectic to the point of offering future educators the necessary tools to become fluent in diverse musical forms. Also, the emphasis put on instrumental and musical training in WEAM and/or Jazz by music teacher programs leaves little space for courses in music styles that are not part of the culture fostered by HMEI.

In terms of the music teacher profession, students that take part in an innovative music education program during their primary socialization are unlikely to gain access to HMEI. These pupils are unlikely to develop the instrumental and theoretical knowledge to pass a HMEI audition. If they do gain access to said institutions, the training received during their time at school will differ considerably from the one they are to receive

on a HMEI. Therefore, chances of abandoning the career are high. Furthermore, not gaining access to a HMEI because of the musical training received in schools, instills in individuals—and consequently in society—the notion that only some music styles are worthy of a higher education degree; this idea invigorates hierarchical narratives with regards to music in society and might uphold a musicians legitimacy based on the obtainment of a professional degree.

Conclusion

For decades now, the field of music education has gone through the grueling task of diversifying the practices of the discipline. Yet these efforts still face the obstacle of the cultural practices of HMEI; the discourse shift championed by numerous music scholars has yet to be fully embraced in higher academia, something that still limits the voices accepted in the music education spectrum. An obvious solution to the paradox exposed in this essay would be to consider further musical and experiential diversification of the pre-service curriculum. But this answer is fruitless if the bureaucratic practices of HMEI reject students that don’t align with their cultural norms and/or offer these dissimilar pupils an unfavorable environment.

All things considered, the solution I propose entails diversifying the admissions process into HMEI, in order to create a diverse community of future educators where everyone benefits from the musical dexterities of others. For instance, one practice that can be implemented is the acceptance into pre- service music teacher programs of students with little to none WEAM skills.

Dexterities in this art form can be developed throughout their formative period. In turn, these students can stand out in courses that resemble the experiences that motivated them into entering the profession. Obviously, including students that fall out of the cultural norms of HMEI has to come with the inclusion of music professionals that can monitor the process of such students.

An objection many may have to this particular change I am suggesting might be that these countercultural students may not have the time to develop the music skills associated with the music teaching profession. To this objections, I would argue





that, firstly, students that enter the music teaching profession do so inspired by the experiences of their primary socialization, therefore making it unlikely for them to wish to enter the labor force in a capacity dissimilar to their motivations to become music teachers (Pellegrino, 2015; Powell & Parker, 2017)

Secondly, not allowing an option like the one I have presented would just continue the dialectic relationship between the field of music education and HMEI.

Another solution I suggest to help close the gap between HMEI and the field of music education stems from African music education programs. In numerous African countries, institutions that instruct future music educators develop skills in an orchestral or band instrument as well as an indigenous musical instrument (Adeogun, 2015; Akuno, 2012). Based on this African practice, I suggest prospective music educators to compliment their conventional music development with the learning of a traditional music instrument and a popular music style. The musical development in popular and traditional musical genres instead of taking part in HMEI, could take part within community music settings. Learning in these contexts would allow future educators to develop skills in non-academic musics in an authentic manner as well as develop knowledge of social elements of the music—such as jargon, references, and history—that can be useful once they enter the labor market. Furthermore, once they enter the field prospective music teachers can offer pupils a culturally relevant music education as they can design lesson plans from their experiences within community settings.

Regardless if the suggested options could work or not, I believe that in order for the field of music education to flourish the cultural norms that shape the bureaucratic practices of HMEI have to change. HMEI institutions play an important role in the development of music educators as well as in the musical ideologies society have with regards to music. Therefore, the discourses that condition the bureaucratic practices of these institutions would have to change in order to overcome colonial narratives germane to music, and scholars play an important role in this transformation. Weber (1993) stated “Once it is fully established, bureaucracy is among those social structures which are the hardest to destroy” (p.119). In consequence, we scholars face the arduous task of changing the practices of HMEI. Our endeavor should not be limited to criticizing the current normative of these institutions, but instilling new technologies that replace them (Foucault, 1980).





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Francisco Luis Reyes



Francisco Luis Reyes is a Ph.D. candidate in music education at the Schulich School of Music's Department of Music Research at McGill University. He graduated Summa Cum Laude from the Conservatory of Music of Puerto Rico with a B.M. in Jazz and Caribbean Music and holds an M.A. in Music Education from the Universidad de Granada. His Master's research consisted of a curricular analysis of the music teacher education programs in Puerto Rico. Francisco is currently developing his doctoral research, which highlights the educational and sustainability efforts of community music initiatives that foster traditional Puerto Rican music. His scholarly work has led to multiple invitations to present in conferences in Canada and the United States. For instance, Francisco has presented at the 2017 edition of the Curriculum Encounters Conference in Montreal, the National Association for Music Education's Oklahoma Symposium on the History of Music Education, and the 2016 Music & Labour Conference in Toronto. Further, Francisco has published his work in the Canadian Music Educator Association's Journal and the Research Studies in Music Education Journal. His research interests include Caribbean music education, sociology of music education, Caribbean music teacher education, and community music. As a musician, Francisco is a Latin Grammy Nominated saxophonist who has collaborated with the Puerto Rico Symphony Orchestra, and other Grammy-nominated artists like Viento de Agua, the late Lucy Fabery, Humberto Ramírez, and Gilberto Santa Rosa.





CFMTA/FCAPM Memorial Pedagogy Award Prix commémoratif de pédagogie

I am pleased to announce that the winner of the 2018 CFMTA Memorial Pedagogy Award is Geoffrey Barker from Vernon, BC with a mark of 90% on his RCM Advanced Piano Pedagogy Written exam.

This award has been established to honour teachers who have been recognized for their contributions to the profession. As a tribute to these teachers, the Pedagogy Award is being offered to a deserving candidate who has recently qualified in this field. It was initiated upon the passing of Robert Pounder, the first honorary President of CFMTA from 1975 to 1996.

CFMTA is pleased to offer the Memorial Pedagogy Award to the candidate who receives the highest mark in the Teacher's Written Examination of either the Royal Conservatory of Music (Advanced Level) or Conservatory Canada. The applicant must have studied with a current CFMTA teacher and the examination must be from a nationally based teaching institution, which examines in every province (Royal Conservatory of Music/Conservatory Canada).

Sue Jones - Awards and Competitions Chair

Geoffrey Barker (British Columbia)

Geoffrey completed his ARCT in Piano Performance from the Royal Conservatory of Music in 2007. In 2008 he began teaching full time at the Vernon Community Music School in Vernon, BC. He enjoys teaching piano, rudiments, history, harmony, and most recently pedagogy. Many of his students have won RMT Awards in piano, rudiments, harmony and history. He studied under BCRMTA member Patricia Metcalfe.

Geoffrey has received certification for both advanced piano and advanced theory from the Royal Conservatory of Music. In 2015 he received the BC Regional medal for Elementary Piano Pedagogy. In 2017 he received the National Gold Medal for Advanced Piano Pedagogy. He is currently the President of the Vernon Branch of BCRMTA.

Je suis heureuse d'annoncer que la lauréate du Prix commémoratif de musique de la FCAPM 2018 est Geoffrey Barker de Vernon, en BC qui a obtenu la note de 90 % lors de son examen écrit en pédagogie avancée du piano du CRM.

Ce prix a été instauré en l'honneur des professeurs reconnus pour leurs contributions à cette profession. Afin d'honorer ces professeurs, nous offrons le prix de pédagogie aux candidats méritants qui se sont récemment démarqués dans ce domaine. Ce prix fut établi lors du décès de M. Robert Pounder, premier président honoraire de la FCAPM de 1975 à 1996.

La FCAPM est heureuse d'offrir le prix commémoratif de pédagogie au candidat ou à la candidate qui aura obtenu la meilleure note à l'Examen écrit des professeurs du Conservatoire royal de musique (niveau avancé) ou du Conservatory Canada. Le candidat doit avoir étudié auprès d'un professeur actuellement affilié à la FCAPM et l'examen doit provenir d'un établissement d'enseignement national reconnu offrant la possibilité de passer des examens dans toutes les provinces (Royal Conservatory of Music/Conservatory Canada).

Sue Jones - responsable des Prix et concours



He values working at the Vernon Community Music School as he enjoys collaborating with other teachers in the pursuit of knowledge and excellence. He enjoys teaching students of all ages, and believes music can be enjoyed any age regardless of ability.

Geoffrey has a passion for travel and exploring other cultures. He also enjoys recitals, concerts, and all forms of theater. When he's not walking his dog, he can usually be found at the piano exploring repertoire to give to his students! 🎵





CFMTA **Young Artist** Concert Tours 2018

FCAPM Série de concerts « **Jeune artiste** » 2018

by Cindy Taylor

The Western Young Artist was Albert Chen

He performed six concerts:

Gimli, MB	September 15
Winnipeg, MB	September 23
Killarney, MB	September 26
Regina, SK	September 28
Swift Current, SK	September 29
Saskatoon, SK	September 30

Since the age of seven, pianist Albert Chen has achieved numerous successes in provincial, national, and international competitions. In 2014, Albert represented Manitoba at the CFMTA National Piano Competition in Halifax, where he received the Willard Schultz prize. He was awarded the Lieutenant Governor's Trophy for being the best performer in the Winnipeg Music Festival and represented Manitoba at the FCMF National Finals for three consecutive years. From 2012 to 2016, Albert was selected to participate in the Morningside Music Bridge program, in which his recordings have been included in two of their Highlight Collection CD's. His chamber group performed at the Forbidden City Concert Hall in Beijing as part of the 2016 MMB Gala Concert. Albert was a 1st place winner in the 2015 American Protégé International Piano Competition, in which he performed at Carnegie Hall in NYC. Furthermore, Albert won the 2017 U of M Concerto Competition and will be performing Beethoven's "Emperor" Concerto with the UM Symphony Orchestra next season. He was also awarded 1st prize at the 2018 Lawrence Genser Competition. Albert is the recipient of the Katherine May Quilliam Scholarship and was placed on the Dean's Honour List for outstanding academic and musical achievements.

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

PRESENTS

2018 WESTERN YOUNG ARTIST CONCERT TOUR

ALBERT CHEN

PIANO

GIMLI, MANITOBA
 Saturday, September 15th 7:30 pm
 Contact: Muriel Smith • Email: muriel.smith58@gmail.com
 Home or text 204-781-2307

WINNIPEG, MANITOBA
 Sunday, September 23rd 3:00 pm
 Contact: Annette Hay • Email: annettehaygeige@shaw.ca
 Phone: 431-335-2849

KILLARNEY, MANITOBA
 Wednesday, September 26th 6:30 pm
 Contact: April Gibson • Email: dagibson@mymts.net
 Phone: 204-523-4037

REGINA, SASKATCHEWAN
 Friday, September 28th TBA
 Contact: Sandra Kerr • Email: sandrah.kerr@gmail.com
 Phone: 306-584-9547

SWIFT CURRENT, SASKATCHEWAN
 Saturday, September 29th 7:00 pm
 Contact: Marilyn King • Email: c.m.king@sasktel.net
 Home: 306-773-3906 • Mobile: 306-741-2937

SASKATOON, SASKATCHEWAN
 Sunday, September 30th TBA
 Contact: Kathleen Solose • Email: Kathleen.solose@usask.ca
 Phone: 306-374-4262

PRINCE ALBERT, SASKATCHEWAN
 Thursday, October 4th 7:00 pm
 Contact: Marilyn Lohrenz • Email: wmlz@shaw.ca
 Phone: 306-763-7382

ROSETOWN, SASKATCHEWAN
 Friday, October 5th 7:00 pm
 Contact: Claire Seibold • Email: rcseibold@sasktel.net
 Home: 306-882-3591 • Mobile: 306-831-8102

Western Tour



CFMTA **Young Artist** Concert Tours 2018

FCAPM Série de concerts « **Jeune artiste** » 2018

The Atlantic Young Artist was Andrew Son

He performed six concerts:

Charlottetown, PEI	October 13
Sackville, NB	October 14
Yarmouth, NS	October 27
Wolfville, NS	October 28
Halifax, NS	November 25
Mahone Bay, NS	TBA

Halifax native Andrew Son is emerging as a top artist on the piano. He is currently entering his second year at Dalhousie University, majoring in Neuroscience with a minor in Music. He studies piano with Lynn Stodola.

Already with many accolades, Andrew has competed on the national stage several times. In 2015 he represented Nova Scotia at the CFMTA/FCAPM National Music Competition. He was awarded the Fountain School of Performing Arts Undergraduate Scholarship and IB Renewable Scholarship to attend Dalhousie University. As the winner of the Rose Bowl Competition at the Nova Scotia Kiwanis Music Festival in Halifax, he will once again represent Nova Scotia in the 2019 CFMTA National Music Competition. Most recently, Andrew was the First Place winner of the piano division at the National Music Festival in April and was named Second Place Grand Award winner at the final Gala Concert.

PRESENTS/PRÉSENTE

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

**2018 ATLANTIC
YOUNG ARTIST CONCERT TOUR**

SÉRIE DE CONCERTS 2018 DES JEUNES ARTISTES DE L'ATLANTIQUE

**ANDREW
SON** PIANO

Saturday, October 13 7:30 pm
Dr. Steele Recital Hall, UPEI
Charlottetown, PE

Sunday, October 14 3:00 pm
Brunton Auditorium, Mount Allison University
Sackville, NB

Saturday, October 27 2:00 pm
Yarmouth County Museum and Archives
Yarmouth, NS

Sunday, October 28 2:00 pm
Garden Room, KC Irving Environmental Science Centre
Acadia University
Wolfville, NS

Sunday, November 25 2:00 pm
Cecelia Concert Series
Maritime Conservatory of Performing Arts Building
Halifax, NS

November date TBA
Cecelia's Retreat
Mahone Bay, NS

Logos for Young Artist Series, CFMTA, FCAPM, and other partners.



William Andrews

Canada Music Week® Awards

Prix semaine de la musique canadienne^{md}

CFMTA 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.

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



Congratulations to:

ORMTA - Kitchener-Waterloo Branch

PEIRMTA - Prince Edward Island

For winning the

William Andrews Canada Music Week® Awards for 2018





Music is Power!

This phrase resounded within me as I talked with Nina, a guest artist at our Canada Music Week® celebration.

Yes, of course we know that music is powerful. Many of us have been both moved to tears and uplifted to joy by the music of Bach, Beethoven and Mozart. But the power that Nina was talking about was something different, something that she and her friends shared with us on November 24th, something that we in the audience won't soon forget.

Nina and her friends are members of Indigenous tribes in Ontario. They form a community here in Kitchener-Waterloo known as Healing of the Seven Generations. The name reflects the time needed to work through and heal from the painful trauma which they have experienced when white people took away their land, their children, their language and culture. Talking with Nina made me realize that I needed to learn more. Her stories would be fascinating for our students, their parents and our teachers. But how would this connect with our celebration of Canadian music?

Well, it's obvious that music is our common denominator. A true celebration of Canadian music cannot omit native songs that existed here before white settlers came. We share a common bond of music. What a wonderful gift! Our planning committee got excited about the possibilities of integrating Indigenous music into our program.

Our Canada Music Week® event was a full Saturday of music by Canadian composers. Master classes ran from 9 am to 4:30 pm. Teachers had been informed in June and had prepared their students. Participation was encouraged by ensuring students that each class would be a positive, non-competitive experience with helpful coaching by our clinician of the day.

Scheduling was done in order to accommodate each student's busy life, making it a comfortable day for everyone. Complimentary coffee and tea provided a relaxed friendly atmosphere for parents and teachers. About 40 students from elementary to advanced levels performed a wide variety of piano and vocal pieces by composers such as Susan Griesdale, Martha Hill Duncan, Anne Crosby Gaudet, Linda Niamath, Sophie Carmen Eckhardt-Gramatté, Oscar Peterson and Alexina Louie.



Highly recommended master class clinician Kati Gleiser from Owen Sound was wonderfully positive, knowledgeable and insightful. With a doctorate in Piano Performance from Indiana University, Kati, a former CFMTA/FCAPM competition winner, provided excellent instruction for both pianists and singers. Her tremendous talent and skill in piano, voice and improvisation were instructive for students and teachers.

The culmination of the entire day was the Canada Music Week® recital in which 30 students performed, along with guest artist Nina and her friends. Dressed in native clothing, they sang and drummed their traditional songs. We were encouraged to listen to them with open ears and open hearts. Students learned that First Nations' people here in Canada, as recently as 50 years ago, were arrested and imprisoned for singing their native songs. The room became quiet with the realization that open expression through our music is a privilege we take for granted. Sadly, our First People have been deprived of this right, and punished for expressing their musical heritage in the dark part of Canada's history.

We learned about the love and respect of Indigenous people for the environment. Songs and stories about the value of water made us aware of our precious resources and the importance of conservation. We learned that drumming circles help to heal people's pain. We were reminded that singing together brings peace and unity. We recognized that we are on the land which



belonged to our native people first. If we are to live together in community in Canada, sharing our music and culture is a powerful first step.

As our Indigenous women faced east, south, west and north, chanting their farewell song to us, and our students performed our Canadian music for them, we came to understand each other a bit better. Music is powerful. Let us continue to value and nurture our deep rich Canadian heritage as we celebrate Canada Music Week®.





PEIRMTA - Prince Edward Island

Submitted by Stephanie Cole

PEIRMTA invited composer Christine Donkin to give workshops to teachers and students on November 17th and 18th in Charlottetown. Many of our piano and violin students enjoy playing Christine’s pieces, so we were pleased to have her come and be part of our Canada Music Week® celebration. Our plans were nearly went awry as Christine’s arrival on Friday afternoon was delayed by an early winter storm. Thankfully, everything went ahead as planned on the next day.

Saturday morning began with a “Composition Club” workshop attended by twenty-five elementary students. Christine led the group through some activities to help stimulate creative thinking. Workshop participants were commissioned to write three pieces for piano and one for violin with piano accompaniment. The titles and descriptions for the pieces were created in advance by other students: *Mischievous Monkey* is a fast and fun piece, with a surprise at the end; *Catnap* calls for a mellow mood and slow tempo; *The Blizzard* is mostly fast, using the high notes of the piano; *Song of the Red Fox* is a happy tune at a moderate tempo. The students had lots of fun working together in groups to create motives for each of the four compositions. During the afternoon workshop for intermediate and advanced students, participants used these motives to begin composing the pieces. Teachers also attended an informative session on teaching composition, in which Christine presented a step-by-step approach to guide students through the creative process.

We finished the day with a Young Musicians Recital in the Steel Recital Hall at UPEI. Thirty-nine piano and violin students performed works by composers from across Canada. Many of the students played pieces by Christine Donkin, and were excited to have her in the audience. To close the recital, Christine gave a short talk about her piano composition *Peace Country Hoedown*, which was performed by one of the students. She described how the piece was created, from the original idea of writing a fiddle tune for the piano to finally being published. All of the performers received Canada Music Week® pencils and stickers for their participation in the recital.

PEIRMTA students and teachers had a great day celebrating Canadian music and learning from Christine’s engaging presentations. Many of the students came away inspired to compose their own music. We are looking forward to the premiere of the four pieces created by the “PEI Composition Club” at a future Young Musicians Recital.

Comments from students:

Audrey: Composing was fun.

Evan: I liked to make the music

Sophie: I liked making the fox and bunny story into music.



Elementary Workshop



Intermediate - Advanced Workshop



Teacher Workshop



CMW recital 2018





Introducing Our Two New Projects for 2018

E-Festival
Video Resources



CFMTA E-Festival Festival virtuel de la FCAPM

CFMTA is pleased to present its inaugural virtual festival!

La FCAPM est fière de présenter son tout premier festival virtuel!

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
- All levels from beginner to advanced
- CFMTA members may register to be an adjudicator for this festival

Registration

- Register online at www.cfmta.org/en/e-festival
- Submit a link to your MP4 video recording of performance that has been uploaded to a private 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] and a Certificate of Participation 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 à l'adresse : 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 tous les détails concernant cette formidable opportunité, visitez <http://www.cfmta.org/fr/e-festival>





Online **Video** Resources Ressources **vidéo** en ligne

Welcome to the new Video Resources .

This is a collaborative project with all the provinces and territory of CFMTA. Each province/territory will select content from their annual programming, record it and submit it to the CFMTA. These videos will be accessible through the website and password protected. Topics will deal with all aspects of teaching music and a new video will be added each month starting October 2018.

It's so exciting to be able to provide our teachers with this new initiative that will bring the expertise of our own RMT Teachers directly into our homes and studio.

To enter you will need the password - if you don't know it please contact: Dina Pollock - webmaster@cfmta.org

Bienvenue aux nouvelles Ressources vidéo.

Il s'agit d'un projet collaboratif réunissant l'ensemble des provinces et territoires de la FCAPM/CFMTA. Chaque province et territoire sélectionnera du contenu à partir de sa programmation annuelle, en fera l'enregistrement et le soumettra à la FCAPM. Ces vidéos seront disponibles sur le site Web et protégées par mot de passe. Les sujets abordés toucheront tous les aspects de l'enseignement de la musique et une nouvelle vidéo sera ajoutée chaque mois à partir d'octobre 2018.

C'est très excitant de pouvoir offrir à nos professeurs cette nouvelle initiative qui met l'expertise de nos propres professeurs RMT à leur disposition, directement dans leur foyer et leur studio.

Pour entrer, vous aurez besoin du mot de passe. Si vous ne l'avez pas, veuillez communiquer avec : Dina Pollock - webmaster@cfmta.org

Videos available as of December 31, 2018

Melody Writing ... The Good, the Bad and the Ugly	Presented by Lori-Lynn Penny	ORMTA
Keyboard Connection for Kids - Part 1	Presented by Marjory Purdy	BCRMTA
Do You Hear What I Hear?	Presented by Dr. Dale Wheeler	SRMTA





Branching Out On s'assemble

2018

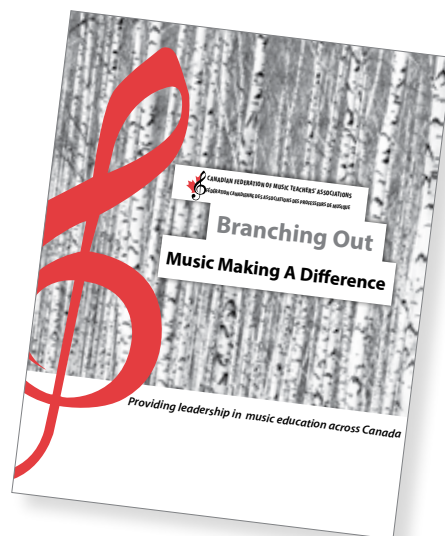


With so much need and want in our world these days, it is especially important for our students to feel empowered to be game changers. The Music Making A Difference Branching Out initiative will encourage music students across the country to raise money by playing concerts to benefit a local need.

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

Alberta
Lethbridge

British Columbia
Abbotsford
Victoria





On Saturday, November 24th, 2018, The Lethbridge Branch of the Alberta Registered Music Teachers' Association combined their annual Canada Music Week Recital® and Student Awards Presentation with the Canadian Federation of Music Teachers' Associations' Branching Out initiative: Making a Difference, to encourage students to participate in helping others in the community. The Lethbridge Branch chose to invite students and teachers to bring non-perishable food items for the local Food Bank. Four boxes of food were collected for donation.

During the recital, twenty students performed selections by Canadian composers including Anne Crosby, Christine Donkin, Nancy Telfer, Pierre Gallant, Clifford Poole, Stephen Chatman, Jean Coulthard, and Oscar Peterson.

At the conclusion of the recital, 44 awards totaling over \$2000 were presented to students for the highest marks in practical and theory exams during the December 2017-August 2018 examination sessions, including the ARMTA Recognition Fund awards given to 5 students with the highest marks in both a practical and theory exam. This year during the Awards Presentation, the Lethbridge Branch recognized former member Mr. James Ringland, the designer of the Lethbridge Branch logo. A card and gift were presented to thank him for sharing his talents by providing such a beautiful design for us to use to represent our group in the community. In addition, the following ARMTA Milestone recipients were recognized for their years of provincial membership during the presentation: Marilyn Sinclair, 55 years and Linda Dickey, 45 years.

Christine Rogers





On November 16th the Abbotsford branch of the BCRMTA held a Canada Music Week[®] Recital using the CFMTA/FCAPM Branching Out theme *Music Making a Difference*. We began by singing *O Canada* and then enjoyed a game of Kahoots – an group online multiple choice. Some of the questions were music related, some were Canadian trivia and some were related to the organization we had chosen to raise money for. Prizes were gift certificates to a local music store and our own branch's composition book. Inasmuch Community Society is a local charity that provides transition housing and settlement services for refugee claimants and asylum seekers in the Fraser Valley. The founders, Peter and Dawn-Lynn Prediger were present and gave us a short talk outlining what they do. A wonderful recital of voice, piano and violin followed ending with a comedy duet. An offering was taken for Inasmuch. One of our teachers had challenged her students to raise money through a practice-athon. Kaitlyn Lin raised \$271.30. Siblings Grady, Maia and Bryn Alisch raised \$200.00, while sisters Rosemarie and Christel Mazzek raised \$60.00. Together with the offering, the total amount raised was \$800! As is our custom, the concert was followed by presentation of medallions to students who had achieved the highest marks over the year in practical and theoretical exams. The evening was capped by cake and water in the lobby. After the recital, Isaac Bredeman, who both played and won an award, wanted to do something to raise money for the charity he had heard about so he and his mother made a cookbook, sold it and raised another \$60. We are so pleased to have been able to contribute to a local charity, to raise awareness among our students for inclusion and tolerance and to have inspired further action in at least one of them!

Joyce Janzen



L to R: Branch Treasurer Ewa Telega, Peter and Dawn-Lynn Prediger





Tuesday, September 11th 2001, saw many children left as orphans as the result of the terrorist attack on the Twin Towers in New York. The Red Cross sent out a plea for aid, and the Victoria Branch BCRMTA concert chair, Maggie Smith, desired to respond. The proceeds from our October Costume Capers 2001 went to the International Red Cross to help these children. Since then each year we have sent the proceeds from our Costume Capers to a charity that helps children; with the focus being Children Helping Children. For many years now we have supported Jeneece Place. This facility came about because a young girl, Jeneece, suffering with neurofibromatosis, decided to fund raise to give something back to Children's Variety. Because of her inspiration we now have a beautiful facility near the Victoria General Hospital.

While Maggie Smith has passed away her memory is kept alive by our annual Maggie Smith's Costume Capers, with all proceeds, money collected at the door, church venue donation and the Branching Out funds, going to Jeneece Place.

Thank you to the CFMTA/FCAPM for their contribution.

Pat Williamson





Canada Music Week® - in photos

Semaine de la musique canadienne^{md}



2e récital 2018 - Quebec



CMW Recital 2018 - Prince Edward Island



Compostion Group - Prince Edward Island





Canada Music Week® - in photos

Semaine de la musique canadienne^{md}



Elementary workshop - Prince Edward Island



Intermediate - Advanced workshop - Prince Edward Island



Teacher workshop - Prince Edward Island





Canada Music Week® - in photos

Semaine de la musique canadienne^{md}



Barrie - Ontario



Hamilton - Ontario



Kitchener - Ontario





Canada Music Week® - in photos

Semaine de la musique canadienne^{md}



London - Ontario



Ottawa - Ontario



Halifax - Nova Scotia





Canada Music Week® - in photos Semaine de la musique **canadienne**^{md}



Halifax - Nova Scotia



Halifax - Nova Scotia



Halifax - Nova Scotia





Canada Music Week® - in photos

Semaine de la musique canadienne^{md}



Halifax - Nova Scotia



Halifax - Nova Scotia



Newfoundland & Labrador





Canada Music Week® - in photos Semaine de la musique **canadienne**^{md}



L-R David Klassen, Michalis Andronikou, Tracey Regier Sawatzky
Winnipeg - MRMTA



Brandon - MRMTA



Winnipeg - MRMTA





Canada Music Week® - in photos Semaine de la musique canadienne^{md}



Winnipeg - MRMTA



Winnipeg - MRMTA



Winnipeg - MRMTA





Canada Music Week® - in photos Semaine de la musique **canadienne**^{md}



Winnipeg - MRMTA



Winnipeg - MRMTA



Southwestern - MRMTA





Canada Music Week® - in photos Semaine de la musique **canadienne**^{md}



Southwestern - MRMTA



Southwestern - MRMTA



Vancouver - BCRMTA





Canada Music Week® - in photos Semaine de la musique **canadienne**^{md}



Chilliwack - BCRMTA



East Kootenay - BCRMTA



East Kootenay - BCRMTA





Canada Music Week® - in photos Semaine de la musique **canadienne**^{md}



Nelson - BCRMTA



Richmond - BCRMTA



South Fraser - BCRMTA





Canada Music Week® - in photos

Semaine de la musique canadienne^{md}



South Fraser - BCRMTA



South Okanagan - BCRMTA



Abbotsford - BCRMTA



Canada Music Week® - in photos Semaine de la musique canadienne^{md}



Trail/Castlegar - BCRMTA



Trail/Castlegar - BCRMTA



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VICE PRESIDENT	Laureen Kells (SK)
PAST PRESIDENT	Cynthia Taylor (BC)
SECRETARY	Anita Perry(BC)
TREASURER	Lois Kerr (BC)

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DÉLÉGUÉS ET AGENTS PROVINCIAUX ET TERRITORIAUX

as of
December 31, 2018

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2nd Delegate *President*
Provincial Administrator
Editor - *Tempo*

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Kimerica Parr
Vicki Martin
Lisa Ng

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