

THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

2021



A Year in Review / Un an en reveiw



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Greetings from the CFMTA President Salutations de la Présidente de la FCAPM

Laura Gray

Hello music teacher friends and colleagues!

I'm excited to send you greetings in our 5th Anniversary edition of A Year In Review. A lot of wonderful programs and people form the structure of the Canadian Federation of Music Teachers' Associations, and this e-magazine allows us the opportunity to share more of that with all of our members and beyond. Settle in with your favourite drink, and have a look at the accomplishments of 2021.

The team of CFMTA Chairs and Delegates continue to explore new ideas and relevant programs for you and your students across the country. Our goal for 2022 is to engage you. Together, as over 3100 registered music teachers, we are an endless source of resources and professional support for each other. If you have an idea, we want to hear it. Visit our website to find the contact information for each Program Chair and Officer.

Congratulations and thank you to each teacher who participated in one of CFMTA's programs this past year. On a local, provincial, and national level, you are shaping the future of music education across Canada, enriching our profession and empowering yourself and your students to share the joy of music. When we open ourselves to musical opportunities, our love of music is nourished and grows. So reach out and engage in the programs that are offered, and blossom in your CFMTA membership.

Bonjour à vous chers amis et collègues!

C'est avec le plus grand enthousiasme que je vous fais parvenir mes salutations à l'occasion de notre édition 5^e anniversaire de la Revue de l'année. Ce sont des programmes et des gens exceptionnels qui façonnent la Fédération canadienne des associations de professeurs de musique, et ce magazine virtuel nous donne l'occasion, une fois de plus, de partager tout cela auprès de nos membres et au-delà. Installez-vous confortablement avec votre breuvage préféré et considérez tout ce que nous avons réalisé en 2021.

L'équipe des responsables de comités et les délégués ne cessent d'explorer de nouveaux concepts et de concevoir des programmes intéressants au profit de vos élèves des quatre coins du pays. Notre objectif pour 2022 est de vous impliquer. Ensemble, nos 3100 professeurs de musique certifiés constituent un vaste potentiel de ressources et de collaboration. Vous avez une idée? Nous voulons vous entendre. Visitez notre site Web pour trouver l'information et la personne à contacter pour chaque comité.

J'aimerais remercier et féliciter chacun d'entre vous qui avez pris part à l'un des programmes de la FCAPM durant l'année qui vient de passer. Sur les plans local, provincial et national, vous définissez l'avenir de l'éducation musicale, vous enrichissez notre profession et vous suscitez chez les élèves l'amour de la musique. Puisque c'est grâce à un esprit ouvert à diverses opportunités que notre amour de la musique se nourrit et s'épanouit, n'hésitez pas, lancez-vous! Engagez-vous dans les divers programmes offerts et trouvez votre place à l'intérieur de la FCAPM.





Officers, Chairs and Provincial Delegates - AGM July 2021



1st Row Left to Right:

Leanne Hiebert - *Admin*, Anita Perry - *Secretary*, Lois Kerr - *Treasurer*, Lauren Kells - *President*, Laura Gray - *Vice President*
Tiffany A. Wilson - *Past President*

2nd Row Left to Right:

Kimerica Parr - *ARMTA 1st Delegate*, Nathene Arthur - *ARMTA 2nd Delegate*, Joanne Lougheed - *BCRMTA 1st Delegate*,
Mimi Ho *BCRMTA 2nd Delegate*, Evangeline Keeley - *MRMTA 1st Delegate*, Ann Germani - *MRMTA 2nd Delegate*

3rd Row Left to Right:

Rita Raymond-Millet - *NBRMTA 1st Delegate*, Joan Woodrow - *NLRMTA 1st Delegate*, Tiffany Pinhorn Smith - *NLRMTA 2nd Delegate*,
Karen Turpin - *NSRMTA 1st Delegate*, Susan Shantora - *NWTMTA 1st Delegate*, Amy Boyes - *ORMTA 1st Delegate*

4th Row Left to Right:

Joyce Co - *ORMTA 2nd Delegate*, Joyce Hein - *PEIRMTA 1st Delegate*, Magdalena von Eccher - *PEIRMTA 1st Delegate*,
David Côté - *QMTA 1st Delegate*, Nick Arsenault - *SRMTA 1st Delegate*, Annie Avery - *YRMTA 1st Delegate*

5th Row Left to Right:

Ellen Thompson - *YRMTA 2nd Delegate*, Marlane Osgood - *Bylaws P&P*, Dina Pollock - *Communications Coordinator*,
Cindy Taylor - *Canada Music Week®*, Neven Prostran - *Conference Chair*, Charline Farrell - *Archives*





Meet our **new** Vice President / Faites la connaissance de notre **nouvelle** vice-présidente

Kimerica Parr is a versatile artist and a sought after performer in many operas, oratorios, musicals and concerts in Canada, the USA, Europe and most recently Asia. She has been seen performing on the Cable Network feature *Time Out for Opera* and on the YTV series *Deke Wilson's Mini-Mysteries*. As a young artist apprentice at the Michigan Opera Theatre, she performed in *Faust*, *The Magic Flute*, *Don Giovanni*, *Rigoletto*, and *The Gala Opening Concert of the Detroit Opera House featuring Luciano Pavarotti*. Kim has also performed with the Michigan Opera Theater Community Outreach Program, the Windsor Symphony Orchestra, the Windsor Community Orchestra, the Detroit Chamber Winds and Strings, and the AIMS Orchestra under the baton of Maestro Edoardo Müller.

Kim completed her Bachelor Degree in Music (Voice) and then a Bachelor Degree in Education (Drama and Music) at the University of Windsor. She went on to complete her Master of Music (Vocal Performance) at the University of Alberta.

She has performed the lead role in many musical productions including: *Mame*, *My Fair Lady*, *Oklahoma*, *Showboat*, *The Secret Garden*, *Les Misérables*, *Cinderella*, *The Wizard of Oz*, *Annie*, and *Annie Get Your Gun* (in both English and German). Kim is also featured on over sixteen recordings of the works of Victor Herbert, Jerome Kern, Louis Hirsch, Karl Hoschna, Rudolf Friml and is featured on the Barbara Gail Parry CD *Carla Can Sing*.

A member of the National Association of Teachers of Singing, Alberta Registered Music Teacher's Association, Music Teacher's National Association and The Alberta Teacher's Association, Kim is also endorsed by the Royal Conservatory of Music. Kimerica currently serves the teaching community as Past President of Alberta Registered Music Teacher's Association, and as Vice-President of the Canadian Federation of Music Teachers' Associations. Her students have placed and won the Provincial Competitions in Ontario and Alberta, as well as received many Gold Medal awards from the RCM. Kimerica is the recipient of the 2021 Teacher of Distinction Award from the Royal Conservatory of Music. She currently maintains an active studio with her husband, Michael, called the Parr Academy of Vocal Arts, in Fort McMurray, Alberta.





Meet our **new** Chairpersons

Joyce Hein - Abigail Freeman - Louisa Lu

Canada Music Week® - Joyce Hein



Joyce Hein is a piano teacher in rural Prince Edward Island, where she teaches out of her home studio. She is currently President of the Prince Edward Island Music Teacher Association and Co-ordinator for Canada Music Week. She thoroughly enjoys encouraging each of her students to compose, and provides outside learning opportunities for them through workshops with composers such

as Rebekah Maxner and Christine Donkin on a regular basis. Outside of teaching, she enjoys being a wife to her husband of 17 years, a mother to three children and running their Air BnB cottage. 🌀

E-Festival - Abigail Freeman



Abigail Freeman has been an arts educator for over twenty years. She holds Bachelor of Music and Master of Music degrees and is a member of ORMTA and NATS. She is currently the Assistant Music Director of the Mississauga Festival Youth Choir and the Music Director at the Unitarian Congregation in Mississauga and is a full time elementary music teacher. 🌀

Young Artistit - Louisa Lu



Louisa Lu holds a Bachelor's Degree in Science with Distinction, having majored in biology and minored in French Literature and Language. This coming spring 2022, she will be graduating with an after degree in Education at the University of Alberta, where she majors in Biology and minors in Music. Louisa holds both the ARCT and LRCM in Piano Performance, and an ARCT in Violin Performance from the Royal Conservatory of Music. Louisa has garnered awards at the international, national, and provincial level, including First Place at the Canadian Music Competition National Finals and First Place at the ARMTA Provincial Piano Competition. She was the 2017 Alberta Young Artist and currently serves as the ARMTA Young Artist Tour Convenor and more recently, the CFMTA National Young Artist Tour Chair. A three-time RCM gold medalist in violin examinations, Louisa also pursues other interests. She regularly volunteers her time playing piano and violin at many Edmonton senior homes. online piano lessons. 🌀





Meet our **new** Chairpersons

Dr. Andrew Kizas - Alessandra Matthews

Professional Development & Research - Dr. Andrew Kizas



Dr. Andrew Kizas is the Director of the Regional Strings Program for the Peel District School Board, at Port Credit Secondary School, in Mississauga, Ontario. In addition to teaching in the public school system, he maintains an active violin studio. Andrew has published articles on music education, and string pedagogy, and has presented his research at numerous conferences, in both Canada and the United States. Recently, he was invited to participate in the Starling-DeLay Symposium on Violin Pedagogy at The Juilliard School in New York. He has been an education consultant for the Canadian Music Centre, and has been contracted to write lesson plans for the Toronto Symphony Orchestra's Educational Outreach Concert Series. Andrew is a former Associate Conductor of the Mississauga Symphony Youth Orchestra, and currently serves as a violinist with the Mississauga Symphony. He looks forward to serving the CFMTA/FCAPM as Chair of the Professional Development and Research Committee. 🌀

Social Media - Alessandra Matthews



Alessandra Matthews holds Elementary and Intermediate Piano Pedagogy certificates from the Royal Conservatory of Music and an Audio Production and Engineering Diploma from Metalworks Institute. She has held the position of President for the Newmarket & Area Branch of ORMTA, was the Administrator for the Newmarket Lions Club Music Festival and currently serves as ORMTA's Communications Coordinator. Alessandra teaches piano from her home studio and is a visual artist, recently venturing into portraiture. 🌀





Meet our **new** Chairpersons

Nathene Arthur - Leanne Hiebert

Program Funding and Grant Application - Nathene Arthur / Leanne Hiebert



Nathene Arthur hails from sunny California, moving to Canada as a teenager with her family. She studied theory and composition at the University of Lethbridge, and now teaches a small home studio with piano, voice and theory/ composition students. She has served as the President of AMEF (Alberta Music Education Foundation), Calgary ARMTA, Calgary NATS and is now the current ARMTA Provincial President. She is energized by all things creative and is loving her involvement with CFMTA and meeting likeminded fellow musicians from across Canada. 🌀



Leanne Hiebert is the current Past President of MRMTA and after helping out with fundraising and sponsorship for the 2019 “Century of Sound Connections” Conference, is putting this experience to good use for the CFMTA/FCAPM! There’s lots to learn, so Leanne is happy to have ARMTA’s Nathene Arthur and MRMTA’s Dr. Muriel Smith on the team. When not begging for money, Leanne is teaching piano, and collaborating with a variety of choirs and soloists. She has learned to hold rehearsals over zoom and hope this new expertise can soon be tossed aside! The running habit developed during covid, however, is one that she’d like to keep! Wishing everyone well as we ride/run out this storm.... 🌀



Welcome to our Newest Member

Northwest Territories

The Music Teachers' Association - NWT originally started in Yellowknife in the 1990's and focused primarily on piano teaching and Masterclasses by guest musicians. We reimagined ourselves in 2013 and became the caretakers of the Yellowknife Music Festival shortly thereafter. The Festival is a huge undertaking involving about 70 solo performers in addition to choral, windband and fiddle ensemble entries. We are aligned with the Alberta Provincial Music Festival Association and regularly send performers to Provincial competition. Our newest project is a co-production with Classics on Stage Yellowknife to support Music Sundays, a monthly community concert series for members and their students.

Our membership is diverse and includes piano teachers with training from across Canada and abroad, a voice teacher, choral conductors, school music specialists, a homegrown award-winning composer and several music education enthusiasts.

In our community we also have active contemporary music ensembles, award winning performers, a fiddle society and community choirs for people of all ages. When not making music we can enjoy all that the 10 lakes within our city limits have to offer, winter and summer. We are located in Chief Drygeese territory, the traditional land of the Yellowknives Dene First Nation, and more recently, the homeland of the North Slave Métis Alliance and share the land with the neighbouring indigineous communities of N'dhilo and Dettah.

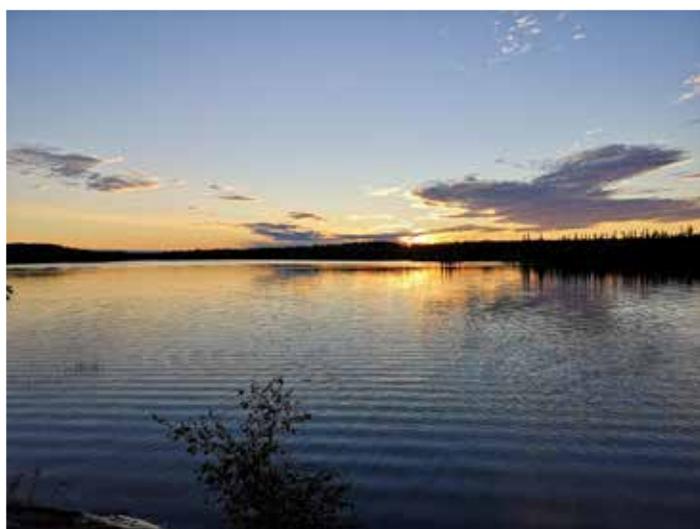
Our mission is to foster the growth of all musicians whether teachers or students with a goal of encouraging music appreciation and enjoyment for a lifetime. We are excited to be a part of the CFMTA and look forward to all the opportunities for growth and development that our new partnership will afford us.

Susan Shantora
President MTA-NWT





Welcome to our Newest Member
Northwest Territories





CFMTA Call for **Compositions** 2021

Appel à **compositions** 2021 de la FCAPM

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

The following works were selected for the 2021 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

Piano grade 3-4 level

Prairie Breeze by K. Colleen Roller (AB)

Piano grade 5-6 level

Thistle Flower by Alice Dearden (ON)



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

Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2021. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

3e et 4e années de piano

Prairie Breeze by K. Colleen Roller (AB)

5e et 6e années de piano

Thistle Flower by Alice Dearden (ON)





CFMTA Call for **Compositions** 2021

Appel à **compositions** 2021 de la FCAPM

Piano grade 3-4 level

K. Colleen Roller (AB) *Prairie Breeze*



K. Colleen Roller is a music educator and pianist. She holds a MMus in Composition from the University of Calgary and an ARCT in Piano Performance from RCM. She has spent her career teaching piano, music history, and music theory. In addition

to teaching privately, she also taught at Rocky Mountain College for seventeen years and was the Director of Music from September 2010 – June 2014. She enjoys being an accompanist for New West Symphony & Chorus, Voix Des Rocheuses, First Church of the Nazarene, and other local institutions and musicians. In September 2019 she published a collection of piano pieces entitled *Portraits on Black and White*, inspired by and written for her students. Two of the pieces were winning entries in the 2019 APTA Creative Music Writing Competition. Colleen and her husband, Bryan, live in Calgary, Alberta. They have two grown children, Elise and Keith, and a grandson, Finlay. ✨

K. Colleen Roller est pianiste et professeure de musique. Elle détient une maîtrise en composition de l'Université de Calgary et un ARCT en interprétation du piano du Conservatoire royal de musique.

Pendant toute sa carrière, elle s'est dévouée à l'enseignement du piano, de la théorie musicale et de l'histoire de la musique. En plus de son travail indépendant, elle a enseigné au Rocky Mountain College pendant dix-sept ans, et y a occupé le poste de directrice musicale de septembre 2010 à juin 2014.

Elle prend plaisir à accompagner des musiciens pour la New West Symphony & Chorus, la Voix Des Rocheuses, la First Church of the Nazarene, et autres organismes.

En septembre 2019, elle a publié un recueil de pièces pour piano intitulé « *Portraits on Black and White* », inspiré de et écrit pour ses élèves. Deux des pièces de cette collection ont été retenues comme gagnantes lors de la Creative Music Writing Competition de l'APTA de 2019.

Colleen et son mari Bryan résident à Calgary, Alberta. Ils ont deux enfants maintenant adultes, Elise et Keith, ainsi qu'un petit-fils, Finlay. ✨

Prairie Breeze

K. Colleen Roller

Andante ♩ = 72

p gently *mp* *simile*



CFMTA Call for **Compositions** 2021

Appel à **compositions** 2021 de la FCAPM

Piano grade 5-6 level

Alice Dearden (ON)

Thistle Flower



Alice Dearden is a Toronto-based music educator and composer who has contributed songs and elementary piano pieces to the Music for Young Children curriculum. Her choral works have been performed by Musicata – Hamilton’s Voices (formerly the John Laing Singers) and le Chœur

gai d’Ottawa Gay Men’s Chorus, as well as several church choirs.

Her choral requiem, *Crux*, was premiered by the John Laing Singers in May 2016. Her first opera, *Victoria, or Tony Gets Schooled*, has received a semi-staged reading. She served on the executive of the ORMTA (Ontario Registered Music Teachers’ Association) Central Toronto Branch for several years, holding the positions of president and secretary. She has also been a Zone Rep (GTA Zone), holding the Canada Music Week® and Music Writing Competition portfolios on the ORMTA Provincial Council. ✨

Alice Dearden est une professeure et compositrice torontoise qui a écrit des chansons et des pièces élémentaires pour piano, contribuant principalement à la méthode Music for Young Children®.

Ses œuvres chorales ont été interprétées par Musicata – Hamilton’s Voices (auparavant The John Laing Singers), le Chœur gai d’Ottawa (Gay Men’s Chorus), ainsi que plusieurs chorales d’église. Son requiem vocal, « *Crux* », a été présenté en première par les John Laing Singers en mai 2016.

Son premier opéra, « *Victoria, or Tony Gets Schooled* » a fait l’objet d’une représentation semi-scénique.

Elle a été membre du comité exécutif de la filiale Toronto Centre de l’ORMTA (Ontario Registered Music Teachers’ Association) pour plusieurs années, à titre de présidente et de secrétaire. Elle a également servi comme représentante de zone (GTA Zone), agissant comme responsable de la Semaine de la musique canadienne et du Concours de composition pour élèves. ✨

Thistle Flower

a tribute to Kathy Schmidt

Alice B. Dearden

Piano

Swing! ♩ = 104

mf



Rosemarie Horne



Rosemarie Horne is a passionate teacher who has been teaching for over 40 years. She holds a Bachelor Degree in Piano Pedagogy as well as ARCT Performers and Teachers degrees. As a Registered Music Teacher she teaches piano, history and theory with her students winning at the local and provincial levels. However, what she enjoys most is helping students reach levels of perfection that they thought were nearly impossible. The success of her students and the joy they receive through serious music studies is what sustains her devotion to music education. In addition to her teaching, she enjoys

accompanying various soloists and groups and is very involved in her church music. Rosemarie is an avid community member and looks for ways to improve her community through her music and as a volunteer. She was a three-term president of the Fort McMurray Music Teachers Association where she lived for over twenty years and currently is president of the Edmonton Branch of the Alberta Registered Music Teachers Association. When not at the piano, or out in the community, you can find her pursuing various athletic endeavours from yoga to golf to scuba diving. ✿

Ernst Schnieder



Ernst Schneider received his early music training in Germany. In 1958 he immigrated to Canada, where he continued his music education. Among his teachers were Lloyd Powell, Helen Silvester, and Dr. Jean Coulthard. He also attended composition classes at several summer schools. Ernst Schneider's compositions include works for piano, voice, chamber groups, and orchestra. His music has been performed in festivals and concerts in Canada, USA, and Europe.

He taught piano and adjudicated for many years and hosted a weekly two-hour music program on station CIGV for 12 years, featuring many Canadian compositions. His compositional style has been described as conservative, almost romantic, with just the right touch of contemporary flavour.

Ernst Schneider received his Canadian Citizenship in 1963 and makes his home in Penticton, British Columbia. In addition to writing, teaching, lecturing and adjudicating, he has also served as president of the B.C. Registered Music Teachers' Association and the Canadian Federation of Music Teachers' Associations. He holds an associate degree in piano from the Royal Conservatory of Music, Toronto, and an associate degree in theory from the Trinity College of Music, London, England. He was honoured with a life membership

of the BCRMATA and recently chosen as the Honorary President of the CFMTA/FCAPM.

In 2009 Ernst Schneider received an Honorary Licentiate Diploma from the Canadian National Conservatory of Music for his contributions to and promotion of Canadian music. In 2012 he was awarded the Queen Elisabeth Medal for his contribution to, and promotion of Canadian music and community support. Ernst Schneider's first Piano Concerto "The Romantic" was first performed by the OSO and pianist Arnold Draper and received a second performance by the OSO with the young pianist Jaeden Izik-Dzurko in February 2018. His Piano Concerto No. 2 was premiered by the OSO with pianist Jana Luksts at the OSO's Diamond Anniversary concerts in February 2020. ✿



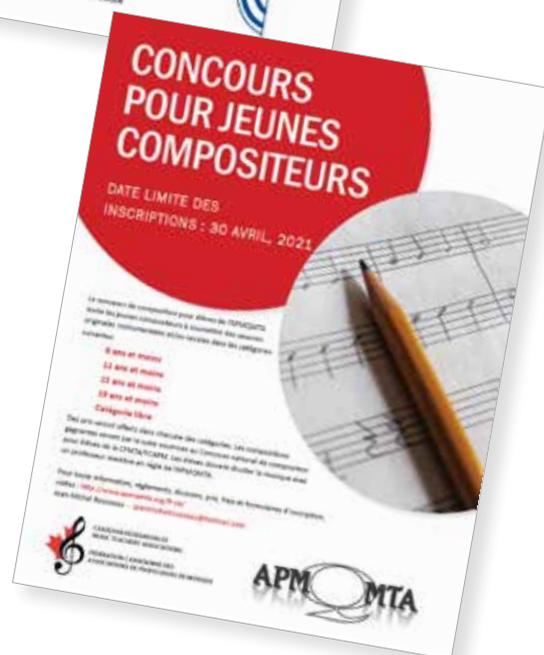


CFMTA **Student** Composer Competition Concours de la FCAPM pour élèves compositeurs

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



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



CFMTA congratulates the following winners of the 2021 Student Composer Competition:
La FCAPM félicite les lauréats suivants du Concours pour élèves compositeurs 2021 :





CFMTA **Student** Composer Competition

Concours de la FCAPM pour élèves compositeurs

PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under / 8 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place	Première place
Luke Klein (AB)	<i>The Hop–Hop Song</i>
2nd place	Deuxième place
Finn Egilsson (NS)	<i>Song in A Minor</i>
Honourable mention	Mention d'honneur
Mila Pitz (MB)	<i>Dandelion Puffballs</i>

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place	Première place
Ameerah Alao (NS)	<i>Home Sweet Home</i>
2nd place	Deuxième place
Esme Costar (AB)	<i>I Love My Life</i>

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place	Première place
Stella Ivanovic (BC)	<i>Droid in D Minor (Violin and Piano)</i>
2nd place	Deuxième place
Mark Rico-Lam (AB)	<i>Fantaisie de Flocons de Neige</i>
Honourable mention	Mention d'honneur
Gaoyuan (Thomas) Cheng (SK)	<i>Clowns</i>

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place	Première place
Isabella Huang (ON)	<i>Mountains</i>
2nd place	Deuxième place
Jonathan Knight (AB)	<i>Christmas in the Morning</i>

CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place	Première place
Rafael Brisebois (BC)	<i>Crazy Violists</i>
2nd place	Deuxième place
Khanh Mai (ON)	<i>Ballade</i>
Honourable mention	Mention d'honneur
Marie-Elise Martel (NB)	<i>Fading Moon</i>

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

No Entries

CATEGORY C / NIVEAU C

19 years and under / 19 ans et moins

1st place	Première place
Hugo Denis (QC)	<i>Sonate en do mineur</i>
2nd place	Deuxième place
Liliana Mahave (ON)	<i>Baile Diabolica de Tontin</i>
Honourable mention	Mention d'honneur
Devyn Colette (PEI)	<i>Les pieds dansants (saxophone quartet)</i>
Indi Tisoy (NS)	<i>Tango for String Quartet</i>

CATEGORY D / NIVEAU D

Open / Ouvert

1st place	Première place
William Lin (BC)	<i>Sunset Waltz</i>
2nd place	Deuxième place
Sarah Dolan (ON)	<i>When Comes the Night (Harp and Voice)</i>

Helen Dahlstrom Award / Prix Helen Dahlstrom

Hugo Denis (QC)	<i>Sonate en do mineur</i>
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PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

CLASS 1 Composition for solo instrument
1st place **Luke Klein (AB)** *The Hop-Hop Song*

Luke Klein is 6 years old and a kindergarten student in Red Deer, Alberta. This is his first year learning piano and the first song he composed. He loves to play the piano and enjoys making his own songs when he is supposed to be practicing.

He loves building with Lego bricks and playing outside with his two younger sisters. When he grows up he wants to be an engineer with his Dad, write songs for movies and maybe for the radio too. ✨



The Hop-Hop Song

Luke Klein
6 Otterbury Ave
Red Deer, AB T4N 4Z9

Bouncy

Piano

mf





PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

CLASS 2 Composition for voice
1st place **Ameerah Alao (NS)** *Home Sweet Home*

Ameerah is 7 years old, is in Grade 2 and lives in Halifax, Nova Scotia. Last year she was teaching herself to play the piano with an App on her cell phone. Then in February 2021 she got a surprise birthday present - real piano lessons!

Her goals include writing more pieces, being able to play the real *Fur Elise* and to play a “piano with two keyboards” (It’s actually called a pipe organ!)*



HOME SWEET HOME

$\text{♩} = 126$

mf Home Sweet Home Home, Sweet Home. Home, Sweet Home!

OOOO OOO Where do we





CATEGORY A / NIVEAU A

11 years and under - 11 ans et moins

CLASS 1` Composition for solo instrument
1st place **Stella Ivanovic (BC)** *Droid in D Minor*
 (Violin and Piano)

Stella Ivanovic started playing piano at age 4 and violin at age 6. She sings in her school choir and plays violin in the Vancouver Academy of Music Orchestra. She also enjoys musical theater and recently playing the part of Chip in *Beauty and the Beast*. In addition to music Stella likes reading, soccer, horseback riding and taking her puppy, Tux, for walks. She composed *Droid in D minor* as a sequel to her previous compositions *The Star Wars Princess*, *The Dark Warrior* and *Wandering Prophet*.✿



Droid in D Minor

Stella Ivanović
 (b. 2009)

Allegretto ♩ = 120

The musical score is written for violin and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 120 beats per minute. The first system shows the violin line starting with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a half note chord, followed by a series of chords and eighth notes. Dynamics include *mp* (mezzo-piano) and *p* (piano). Performance instructions include *Ped.* (pedal) and *simile* (similar). The score is divided into two systems, with the second system starting at measure 8.



CATEGORY A / NIVEAU A

11 years and under - 11 ans et moins

CLASS 2 Composition for voice
1st place **Isabella Huang (ON)** *Mountains*

Isabella is 11 years old from Richmond Hill, Ontario. She is in Level 9 Piano, takes piano lessons from her mom and studies the violin and voice. Isabella wrote *Mountains* for her mom during COVID when faced with her father, who was very sick. Isabella wrote two other songs, *Love Him* and *Sufferings*. Her favourite composer is Chopin. She loves to sing Christian worship songs, and her favourite artist is Lauren Daigle. Isabella loves school, and her best subjects are Math, Science and English. In addition, she loves reading and enjoys writing fantasy fiction books for fun.✿



Mountains

con amore ♩ = 76

The musical score is written for voice and piano. It begins with the tempo marking 'con amore' and a quarter note equal to 76 beats. The key signature has one sharp (F#) and the time signature is 4/4. The piano part starts with a mezzo-piano (*mp*) dynamic and features a steady eighth-note accompaniment. The voice part enters with a piano (*p*) dynamic. The lyrics are: 'Why do you do what you do? Why do you re-mind me? Why do you'. The score includes a repeat sign with first and second endings.



CATEGORY C / NIVEAU C

19 years and under - 19 ans et moins

1st place **Hugo Denis (QC)** *Sonate en do mineur*

Hugo Denis est né en France en 2002, près de la frontière Suisse. C'est ici qu'il vécut son enfance, dans un contexte frontalier où le passage entre les deux pays est très fréquent. Il commence le piano à l'âge de 6 ans, et s'entête déjà à dire à tout le monde qu'il sera un jour musicien. Il intègre en 2012 le Conservatoire de Musique de Genève, où le concertiste Christian Chamorel lui enseigne pendant plusieurs années, et où il gagne 3 prix pour un concours de musique espagnole, mais également le 2^e prix à un concours de pièces de Schubert.

En 2017, Hugo fait la rencontre de Jocelyn Leblanc, le chef de l'Orchestre à Vents de Musique de Films, qui lui enseignera les bases de la composition lorsqu'Hugo déménage à Montréal en fin 2018. De 2018 à 2020, c'est David Bergeron qui lui enseignera l'interprétation et qui développera sa technique, lui permettant de rentrer à l'École de Musique Vincent d'Indy.

Entretemps, Hugo a passé un Cégep en sciences naturelles dans le lycée français de Stanislas, à Outremont, et obtenu son bac S avec la mention très bien.

À Vincent d'Indy, il étudie la composition auprès de Jean-Michel Rousseau, et le piano auprès de Constance Joanis. Lors de sa



première année d'étude, il participe au concours de composition de l'école et obtient le premier prix de sa catégorie, en plus du prix coup de cœur de la Société de Musique Contemporaine du Québec. Hugo participe alors également au concours inter-élèves d'expression musicale, où il reçoit une mention pour son interprétation d'une ballade de Debussy.

Il entre bientôt dans sa seconde année d'étude à Vincent d'Indy et souhaite se diriger vers la composition à l'université. ✨

Sonate en do mineur

Hugo Denis

Moderato
solennel

plus doux

mf *p* *mp*



CATEGORY D / NIVEAU D

Open - Ouvert

1st place William Lin (BC) *Sunset Waltz*

William is currently an undergraduate student at the University of British Columbia studying in the Faculty of Science. He has been learning piano since the age of 6. His favourite composers currently include Debussy, Ravel, Rachmaninoff, and Scriabin ✨



Sunset Waltz

*Let us dance towards the dusk
Through the stars until the dawn*

William Lin

Allegretto ♩ = 180



OUR ADJUDICATOR - *Stephen Chatman*

One of Canada's most prominent composers, Stephen Chatman has received many composition awards, including 2005, 2006, 2010 and 2020 Western Canadian Music Awards, 2010 and 2012 SOCAN Jan V. Matejcek Awards, three BMI Awards and three Juno nominations. In 2012, Dr. Chatman was appointed to the Order of Canada. His works, published by ECSPublishing, Boosey & Hawkes, E. B. Marks, Cypress, Oxford University Press and earthsongs have sold 500,000 printed copies. His orchestra music has been performed by the BBC Symphony, Berlin Radio Orchestra, Montreal, Sydney, Seoul, San Francisco, Winnipeg, Quebec, St. Louis, Detroit, Calgary, Toronto, Edmonton, Dallas and New World Symphonies. He is professor of composition at the University of British Columbia. ❁





CFMTA 2021 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 Dr. Lorna Wanzel Prizes are awarded to recipients in each category. Thank you to our four adjudicators for their fine work.

CFMTA is pleased to congratulate the winners of the 2021 National Essay Competition:

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 de chaque catégorie. Merci à nos quatre juges pour leur excellent travail.

La FCAPM est heureuse de féliciter les lauréats du concours national de dissertation de 2021 :

University Graduate Level

1st place (\$2,000.00)

Olivia Adams - University of Ottawa

She Sounds: Leveling Piano Music by Black, Indigenous and Women of Colour

Niveau universitaire – deuxième cycle

1^{re} place (2000\$)

University Doctoral Level

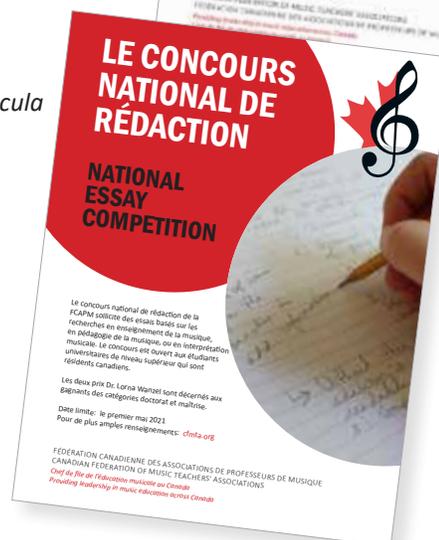
1st place (\$3000.00)

Anneli Loepf Thiessen - University of Ottawa

Examining Whiteness in the Royal Conservatory of Music History Curricula

Niveau universitaire doctoral

1^{re} place (3000\$)





SHE SOUNDS: Leveling Piano Music by Black, Indigenous and Women of Colour

by Olivia Adams - University of Ottawa



University
Graduate
1st place

“Cannons secure institutions and institutions secure canons” – bell hooks. When conservatory repertoire lists dictate what we teach in piano lessons, we ensure a gender and racially biased narrative that continues to exclude the voices of Women of Colour. In this paper, I level repertoire according to Canadian conservatory leveling parameters. The pieces included in this essay are composed by historical and present-day Women of Colour. Through the leveling and discussion of each of these works, I hope piano teachers feel empowered and equipped to teach this repertoire and to explore other works by these composers. Each of these works is easily accessible and is available for purchase online, through accessible digital archives such as IMSLP, or available through the composer’s website. The compositions are diverse in style and genre, with excellent potential to appeal to students who enjoy pop, classical, or contemporary music. Music resources shape what musicians teach and what students learn, perform and listen to. In this essay, I advocate for inclusion and representation of the under-acknowledged contributions of BIPOC women composers.

At the University of Ottawa, researchers Adams and Loep-Thiessen, surveyed Canadian private music teachers. The statistics show that 57% of surveyed music teachers believe that racism is a problem within music education. In the same study, 43.6% of surveyed private music teachers the Black Lives Matter movement in the spring of 2020 impacted their teaching practices. This same study revealed that only 16% of Canadian private music teachers prioritize teaching music by BIPOC composers, but 70.2% feel that they do not have access to resources that help them address the equity gap in music education. Dr. Leah Claiborne in 2018 revealed that the RCM 2015 piano syllabus includes no Black composers in levels 1-8 and only 4 in levels 9-Diploma. None of these compositions are by Black women. Scott Caizley’s ABRSM research reveals that Black, Asian, and Minority Ethnic composers make up less than 1% of repertoire across all disciplines. In the current Conservatory Canada syllabus, women make up 16% of 20th and 21st century repertoire lists women of colour make up .9%. In the 2015 RCM piano syllabus, women make up 18% of the 20th- and 21st- Century repertoire lists and Women of Colour represent 1.1% of that number. The 1980s brought a significant rise in the inclusion of music by women in Canadian conservatory repertoire which coincides with the formation of the Association of Canadian Women Composers and the rise of feminist-scholarship in musicology, yet only two BIPOC female composers are included within piano repertoire in Canadian conservatories to date.

The methodology for this essay models researchers Claiborne and Tithecott who introduce newly-leveled works in a format that first discusses the pedagogical lessons that define each conservatory level, introduces a piece, and discusses its pedagogical lessons while comparing it to pieces in the conservatory level. Though each composition is qualified in its own right without my additional commentary, I compare them to pieces which already reside within the curricula for analysis reasons. I discuss works from levels Preparatory to Associate Diploma level discussing the pedagogical value of each work. Classical music culture conditions musicians to know which composers to like and dislike through their inclusion or exclusion practices. Dr. Samantha Ege says that she was “inoculated to see classical music as the exclusive domain of white men” (Ege 2019). The music and names that we hear from early on in our musical training define what we want to play. By leveling piano pieces by BIPOC women which are not present within piano syllabi, I hope that the studio teacher is introduced to new composers and repertoire and feels better equipped to add new compositions to their teaching curriculum.



SHE SOUNDS:

Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

Preparatory

The Preparatory level is the first official level within the curricula. Students learn Preparatory music from method books and pre-Level 1 repertoire. The repertoire remains within the five-finger hand position due to the size of the average student's hands. Students learn to read music in simple time with rhythmic values of quarter, half, dotted-half and whole notes, and complementary rests.

Students read in the treble and bass clefs in intervals of 2^{nds}, 3^{rds}, and 5^{ths} on the staff. The titles of repertoire pieces often appeal to the imagination of a young beginner.



Figure 1 "Playful Ponies" by Chee Hwa Tan from *Piano Corner*, chee-hwa.com (mm. 1-8).

The piece I leveled for preparatory is "Playful Ponies" by American composer Chee-Hwa Tan. Tan composed this piece for a student who "loved horses and was working on strengthening their hand position while still making beautiful phrases" (Tan 2020). The piece remains in 3/4 time, remains in a 5-finger hand position, and uses legato and staccato articulation. The piece follows a triadic pattern (ex. m. 1-4) and uses stepwise motion in the bass (ex. m. 4-5) which works on voicing a legato melody between the right and left hands. The piece is written entirely in the bass clef and aids students who may find bass clef note-reading a challenge. The piece uses quarter, half, and dotted half notes with complementary rests. This piece compares to Boris Berlin's piece "A Skating Waltz" found in the RCM *Celebration Series Piano Repertoire Prep A Book*.



Figure 2 "A Skating Waltz" by Boris Berlin in *Celebration Series*

Prep A (mm. 1-4) ▶



SHE SOUNDS:

Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

“A Skating Waltz” is a waltz in $\frac{3}{4}$ time. Berlin’s piece stays within a five-finger hand position, except for a brief moment in m. 14, and uses legato and staccato articulation. It follows simple triadic patterns (ex. m. 1-2 and 5-6), and stepwise motion in the bass clef (ex. m. 4, 8).

Berlin’s piece helps students who are learning to voice a melody in their left hand and need practice in reading in the bass clef. Similar to Tan, this piece uses only quarter, half, and dotted half notes with complementary rests. Both pieces use imaginative titles and use descriptors with the tempo marking. Both pieces match in level and technical difficulty, and “Playful Ponies” is an excellent piece for the Preparatory pianist.

Level 1

In Level 1 music, students learn elements of the Baroque and Classical style in List A. The characterpieces in List B encourage imagination and creativity through musical expression. In List C repertoire, students explore hand independence through Inventions (RCM 2015). Students learn to demonstrate contrasting articulations between the hands. They must play a melody within both hands with staggering starting points. Students are reading hands-together on the staff and are learning to balance melody and accompaniment (Tithecott 2015). At this point, students are reading 8th and dotted quarter notes in addition to whole, half, dotted half, and quarter notes. Students can fluently play solid and broken triads in both hands, play in contrary motion, and handle two-note slurs, shifting hand positions, and basic pedaling (Tithecott 2015).

Figure 3, “Mirror, Mirror, Who is that in the Mirror?” by Hope Lee in *Flake Upon Flake Upon...* (mm. 1-8)

The piece “Mirror, Mirror, Who is that in the Mirror?” by Hope Lee is in her educational book *Flake Upon Flake Upon...* and introduces young students to contemporary music in an imaginative manner. This piece combines elements of all three RCM repertoire lists for Level 1. This piece uses G and C five-finger patterns. It presents differing articulations in the right and left hands required for performing Baroque and Classical dance pieces within RCM Level 1. In this piece, students must master 2-note slurs and display a balance of voices between the right and left hands. This piece presents the challenges of shifting time signatures while remaining within simple time. In the section at m. 8 titled “Playful” students play without measure. This is similar to the reading required in Chatman’s “Spring Light” from Level 1 List B where a student is asked to play “senza misura” and trusting their intuition for tempo and pacing as a guide.



SHE SOUNDS:

Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

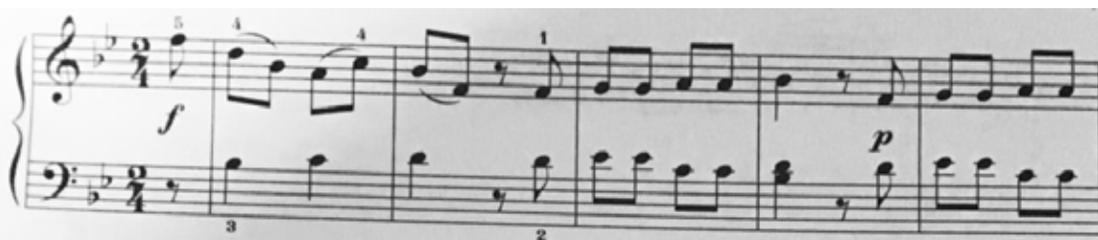


Figure 4, "Allegro in B flat Major" by Wolfgang Amadeus Mozart in Celebration Series Piano Repertoire Level 1 (mm. 1-5)

The independent articulation between the hands in Lee's piece is not unlike "Allegro in B-flat Major" by Mozart which requires students to play with different articulation between the hands while maintaining melody and accompaniment roles between the right and left hands. In addition, "Allegro" frequently uses two-note slurs. Both pieces require the student to show two-note slurs in one hand while performing a different articulation in the alternate hand.



Figure 5, "Canon" by Carleton Elliot in Celebration Series Piano Repertoire Level 1 (mm. 5-11)

Another comparison for Lee's piece is "Canon" by Carleton Elliot. In this section, students are asked to echo melodic ideas in a canonic form. The articulation is legato, and the hands are moving in contrary motion. This is comparable to the section titled "Playful" in Lee's piece in which the hands make use of legato phrasing, move in contrary motion, and create a canon between the right and left hands. Hope Lee's piece "Mirror, Mirror,..." fits the requirements of Level 1 repertoire through by strengthening hand independence, and contemporary techniques.

Level 2

The Level 2 student strengthens their skills from Level 1. The repertoire lists remain the same with Baroque and Classical in List A, character pieces in List B, and Inventions in List C. The additional skills required in List B pieces are the exploration and refinement of the damper pedal.

Students learn to increase "expression and balance of tone" within list B pieces (RCM 2015). Expressive titles are still present but are less direct. The Level 2 student explores pieces in major and their relative minor keys. Students explore expanded tonalities such as modes, penta-scales, and introductory jazz idioms. They become proficient in reading dotted rhythms, compound rhythms, and increased harmonic rhythms (Tithecott 2015). In Level 2, students expand outside of 5-finger hand positions and are accustomed to frequent hand position changes, hand independence, and balance between the hands (Tithecott 2015). Students must show control and refinement in dynamic contrasts.





SHE SOUNDS:

Leveling Piano Music by Black, Indigenous and Women of Colour - cont.



Figure 6, “Sea Turtle/Umigame/ ” by Karen Tanaka in *Children of Light* (mm. 5-12).

The piece “Sea Turtle/ ” by Karen Tanaka is a character piece, comparable to List B. This piece uses an imaginative title, is in $\frac{3}{2}$ time, and requires great patience to perform. Students might imagine each phrase aligning with the smooth and controlled motion of a swimming sea turtle. In this piece, students need a refined control of the damper pedal to aid in the expressive phrasing.

Students must present balance between the melody and accompaniment between the hands and play outside of the five-finger hand positions, shifting positions on the staff. A rhythmic challenge in this piece is the shifting between triple and duple figures in the right hand. Throughout this piece, students read multiple accidentals, execute single-handed rolled chords, and display a wide range of contrasting dynamics, and read long melodic phrases.



Figure 7, “The Highlands” by Christopher Norton in *Celebration Series Piano Etudes Level 2* (mm. 1-3).

The rhythmic challenges found within this piece compare to “The Highlands” by Christopher Norton. Though “The Highlands” is in a different time signature, the pianist alternates from triple groupings in m. 1 to duple groupings in m. 2. Similarly, the pianist alternates from triple groupings to duple with the left hand keeping simple accompaniment.





SHE SOUNDS:

Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

Figure 8, “Sailing by Moonlight” by Joan Last in Celebration Series Repertoire Level 2 (mm.1-8)

Another comparison is “Sailing by Moonlight” by Joan Last. In this piece, the student follows the pedal markings with maturity and expression. Students follow dynamic phrasing and present long legato lines. Both Last’s and Tanaka’s pieces require legato pedaling. The student pedals directly after they play a note, creating a seamless legato line. Both pieces require shifting hands positions throughout and maintain a singing legato line over a simple left-hand accompaniment. Tanaka’s piece shares obvious technical and compositional similarities to the Level 2 pieces by Last and Norton.

Level 3

In Level 3 students learn sonata form through Classical sonatinas. They build on Baroque dance forms and begin to “refine control of touch and tone and increase awareness of formal structure” (RCM 2015). This level focuses on developing hand coordination and rhythmic precision through the hands together technical exercises (RCM 2015). Level 3 moves away from the Inventions as students demonstrate complete hand independence. In this level, students learn irregular rhythms and pieces no longer remaining in simple time signatures. Because of the introduction of the Sonatina in List B, students become familiar with the Alberti bass. Triplets, though introduced in earlier levels, become normal within this level. Triplets, though introduced in earlier levels, become normal within this level. Students learn to develop their tone quality throughout Level 3.

Figure 9, “Clavierstück VII” by Melika M. Fitzhugh from New Music for New Musicians (mm. 1-5).



SHE SOUNDS:

Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

The piece I leveled is “Clavierstück VII” from *New Pieces for New Musicians™* by Boston-based composer Melika M. Fitzhugh. This is in a pop-style and that fits well into List C, Level 3 repertoire. Fitzhugh composed this piece in 2019 as part of Patricia Abreau’s series *New Music for New Musicians™*. The composition is through-composed but uses repetitive patterns. One of the clear focuses of level three is to “develop hand coordination and rhythmic precision” (RCM 2015) and the use of irregular time signatures (Tithecott 2015). With this piece in $\frac{7}{8}$, the student must learn rhythmic accuracy in lining up the hands as they shift from groups of 3 to groups of 4 in $\frac{7}{8}$ time. The right-hand gestures fit easily within the hand so the student can focus on rhythm without irregular hand shifts. In several places, such as indicated in measure 4, the student must coordinate a scalar gesture between the hands. Level 3 is the first-time students perform hands together scales.

The student must balance the voices between the right hand and left hand and show clear groupings of 3 + 4 or 3 + 2 + 2 without obstructing the melodic line. The composer uses clear pedal markings throughout the piece, and the student must shift dynamics abruptly. Control of tone through touch is essential in the performance of this short but dynamic piece.



Figure 10, “Zinc Pink” by Dennis Alexander in *Celebration Series Piano Repertoire Level 3* (mm. 1-4)

A comparable Level 3 piece is “Zinc Pink” by Dennis Alexander. “Zinc Pink” is in an irregular timesignature of $\frac{5}{8}$ where the groupings are 3 + 2. Fitzhugh’s composition is in $\frac{7}{8}$ using 3+2+2 in most measures. Similar to Fitzhugh, Alexander writes solid harmonies in the left hand with an 8th note melody in the right hand. Students must develop a refinement of tone and voice the rhythmic groupings accurately. The right-hand gestures fit easily within the hand so the student can focus on rhythm without irregular hand shifts. Comparable to “Clavierstück VII,” Alexander notes specific pedal markings and quick changes of dynamics. “Zinc Pink” and “Clavierstück VII,” though different in sound, do not vary from each other in technical skills and compositional focus. Both pieces compare in length, technicality, and compositional style for Level 3 compositions.

Level 4

The Level 4 student is deep in intermediate repertoire and the repertoire challenges the students to explore new genres, textures, and compositional styles. According to the RCM 2015 syllabus, the sonatas present “new accompaniment styles and pianistic figurations,” and the List C pieces explore “new musical and technical challenges.” Scales and triads are in new keys. Level 4 is the first time that students perform one-handed arpeggios. Students are now reading fluently in many rhythms and are familiar with shifting time signatures. Level 4 is the first level that students must know the perfect 4th by ear and perform triadic patterns hands together. The Level 4 pianist is required to shift hand positions frequently. Students must be fluent in 2-part counterpoint, ornamentation, clear articulation, broken octaves, and contrasting themes (Tithecott 2015). Students learn to become expressive with their melodic lines and demonstrate a balance in chordal textures and accompaniments (Tithecott 2015). In Level 4 theory, students learn to read ledger lines above and below the staves for the first time.

SHE SOUNDS:

Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

The image shows the first eight measures of the piano piece "Dusk" by Nkeiru Okoye. The score is written for piano and features a complex, shifting time signature. The tempo is marked "Slowly and soulfully, with reflection" with a metronome marking of 50. The key signature is E-flat minor. The score includes dynamic markings such as *mp legato* and *p*, and performance instructions like "broaden". The piece is identified as being by Nkeiru Okoye (Nigeria/USA), born in 1972.

Figure 11, "Dusk" by Nkeiru Okoye in *African Sketches* (mm. 1-8).

The piece I introduce for the Level 4 repertoire is "Dusk" by Dr. Nkeiru Okoye, an American storyteller, researcher, historian, and composer. It is in the key of E flat minor and uses many hollow perfect 5ths and 4ths in block-chord form. The Level 4 student explores new compositional textures. This piece varies from the typical melody and accompaniment texture. This piece expands the student's understanding of tonality, performing in Eb minor. Until this point, the repertoire on the black keys uses apentatonic tonality, "Dusk" does not. Level 4 is the first time that students are required to play hands together chords, which is required throughout "Dusk." Level 4 repertoire familiarizes shifting time signatures. "Dusk" shifts time signatures nine times, moving from regular to irregular time signatures throughout. Level 4 is the first introduction of ledger lines in Celebrate Theory 4 which accompanies RCM Level 4. In "Dusk," the student reads on both upper and lower leger lines. This piece appeals to the growing maturity of tone and touch of the Level 4 student and introduces the student to unfamiliar textures and key signatures while fulfilling many of the technical requirements of Level 4.

The image shows measures 5 through 9 of the piano piece "Arctic Voices" by Susan Griesdale. The score is written for piano and features a complex, shifting time signature. The key signature is E-flat minor. The score includes dynamic markings such as *mp*, *f*, *pp subito*, *ppp*, and *mp*. The piece is identified as being by Susan Griesdale.

Figure 12, "Arctic Voices" by Susan Griesdale in *Celebration Series Piano Repertoire Level 3* (m. 5-9)

I chose to compare "Dusk" to a piece from the Level 3 Repertoire "Arctic Voices" by Susan Griesdale. "Arctic Voices" is a challenging piece in Level 3, List C and compares to "Dusk" in many ways. "Dusk" is longer than "Arctic Voices" and incorporates more difficult elements of the Level 4 repertoire. "Arctic Voices" moves in block chords and uses shifting time signatures and hand positions. Both pieces are slow and solemn and requires sensitivity of touch and pedaling. "Dusk" uses ledger lines in the treble clef and bass clef, and also introduces broken octaves. Level 4 is the first level that requires these two elements. "Dusk" requires a greater sense of



SHE SOUNDS:

Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

keyboard geography with the many shifting hand positions found in the piece. Griesdale's piece contains shifting time signatures, but never shifts to irregular time signatures, such as the $\frac{3}{4}$ in "Dusk" (m. 22). Both pieces require sensitive pedaling, but Griesdale marks specific pedaling while Okoye does not. Both piano pieces compare in compositional style and technique, but Okoye's piece incorporates more Level 4 elements. "Dusk" is an excellent edition to any intermediate repertoire library.

Level 5

The Level 5 pianist continues to develop with intermediate repertoire. Students begin to play longer pieces, explore different musical forms, and fuller harmonic textures (RCM 2015). They learn to maintain a more "sophisticated interplay of melody and accompaniment" (RCM 2015). Level 5 is the first level in which students learn about dominant seventh chords. Students know minor and major-6th intervals by ear and 7th chords, and students develop fluency in ornamentation. Students must demonstrate quick and precise movement between large sections of the keyboard. The Level 5 student's musical vocabulary expands, and they learn new structural forms of music (Tithecott 2015). Students show rhythmic precision and a deeper understanding of varying meters and demonstrate finger fluency through extended passagework (Tithecott 2015).



Figure 13. "Sweet Mister Jelly Roll" by Valerie Capers in *Piano Music of Africa and the African Diaspora, Vol 1* (mm.5-12).

The piece of music I discuss for Level 5 is "Sweet Mister Jelly Roll" by New York-based composer Valerie Capers. The piece is from *Portraits in Jazz*, a book of jazz pieces classically trained pianists (Walker Hill 2007). Each piece included introduces the student to a new type of jazz form or technique and is named after a famous jazz icon such as Billie Holiday or Scott Joplin. The entire collection is at a Level 4/5 ABRSM level (Capers 2015). "Sweet Mister Jelly Roll" is a ragtime, and the opening hat-tips to the "Maple Leaf Rag" by Scott Joplin, "the king" of ragtime. This piece makes frequent use of 7th chords, introduced in Level 5 technique. Quick and precise movements and an established sense of keyboard geography are necessary. Plenty of ornamentation is present throughout the piece. The ragtime is a form introduced in the Level 5, expanding the student's knowledge of dance forms and genres. One of the hallmarks of the Level 5 repertoire is that the pieces become substantially longer. This piece is 64 measures in length when including the Dal Segno and Coda. Another Level 5 skill is that students must have quick and precise finger work as is necessary for the repertoire excerpt above.





SHE SOUNDS:

Leveling Piano Music by Black, Indigenous and Women of Colour - cont.



Figure 14, “Scamp” by Christopher Norton in *Celebration Series Perspectives Piano Repertoire 5* (mm. 9-17).

A comparable piece to the “Sweet Mister Jelly Roll” is “Scamp” by Christopher Norton. The pieces compare in technical difficulty and compositional style in many ways. For example, Norton’s left- hand bass line in measures 9-10 and 13-14 uses the same broken chord pattern as Capers’ piece in measures 9-12. The syncopation in the right hand of Norton’s piece in m. 12-14 compares to Capers’ in measures 9-12. Throughout both pieces, students must have quick, precise movements and an established sense of keyboard geography. Both pieces make extended use of 7th chords, as well as extensive syncopated right-hand passage-work. Though the music does not label “Scamp” as a ragtime form, it models the ragtime genre. Both “Scamp” and “Sweet Mister Jelly Roll” suit the Level 5 pianist.

Level 6

The Level 6 pianist continues to explore intermediate-level repertoire with an expanded understanding of repertoire styles and genres. New challenges include “clear voice leading in polyphonic textures, rhythmic control in longer sonatina movements, and imaginative expression in Romantic repertoire” (RCM 2015). In Level 6, there are new key signatures, quicker tempos, and a more developed understanding of harmonies through the introduction of diminished 7th chords, cadences, and greater technical control through the technical-tests. New musical forms include 2-3- part dances and preludes (Tithecott 2015). Students learn octave passages for the first time and must have an advanced command of pulse, mature voice control, and balance in melody projection, and pedaling (Tithecott 2015). Similar, to Level 5, the length of pieces increases.



Figure 15, “Rippling Spring Waltz” by Estelle Ricketts in *Black Women Composers: A Century of Piano Music* (mm. 14-25).



SHE SOUNDS:

Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

The piece I introduce for Level 6 is the “Rippling Spring Waltz” by Estelle Ricketts. Ricketts is noted as the first Black female composer to publish in North America. “Rippling Spring Waltz” is an excellent composition for the developing pianist. The waltz is lengthy, but the difficulty level remains consistent throughout the piece. This piece, though a waltz, exemplifies many of the same technical difficulties of a classical sonatina, using quick scalar passages, and requiring advanced understanding of pedaling, and a clear melodic line. The scalar passages require technical and rhythmic control.

Students learn about cadences in Level 6 theory and perform them in their technical exercises.

“Rippling Spring Waltz” displays clear cadential points at the closing of each segment. There is brief right-hand octave passagework in m. 65-87 of this waltz, as is common in Level 6 repertoire. The Level 6 repertoire introduces students to Romantic-era waltzes. This piece compares in difficulty to easier Chopin and Schubert waltzes. Through “Rippling Spring Waltz,” students display mature voice control between the hands, and present a clear melodic line, all while maintaining a refined sense of pedaling. “Rippling Spring Waltz” exemplifies the many qualities required in the Level 6 repertoire and echoes the techniques found in the Clementi and Kulau Sonatinas and the Chopin Waltzes.



Figure 16, “Sonatina in C Major, Movement 1: Allegro” by Muzio Clementi in *Sonatinas for the Piano, Book 1, No 1* (mm.30-32).

The “Rippling Spring Waltz” compares to Kulau’s Sonatina in C major, movement I. Both pieces compare in length and difficulty. The Kulau Sonatina requires brief octave work in the left hand, while the Ricketts’ waltz requires brief octave work in the right hand. Both pieces have defined sections and show clear cadential points. The scalar passagework compares from 16th notes to 8th notes in an ascending to descending passagework as shown in m. 30-32 in the Kulau and measures 17-19 in the Ricketts. These passages require rhythmic precision and accuracy. Both pieces do not mark pedaling require the pianist to add pedal. In both pieces the pianist demonstrates mature voice control and clear melody projection, and requires observations about compositional structure, genre, and form.

Level 7

The Level 7 repertoire begins to cross the divide between intermediate and advanced piano. The List A repertoire continues with advancing Baroque dances and branches into two-part inventions (RCM 2015). The List B repertoire now breaks into more advanced sonatinas and full-length sonatas, while the List C repertoire continues to explore well-known Romantic era music. In Level 7, students begin to use four-note chords in their technique and perform all the technical exercises hands together. Octave passagework becomes more frequent throughout the repertoire. Students begin to expand their musicality through abstract musical thinking, irregular phrase lengths, and advanced modality (Tithecott 2015). Pedaling is increasingly more refined and usually remains unmarked in music. Students develop a mature musical tone through body-music awareness with technical development (Tithecott 2015).





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Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

Figure 17, “Mayflower” by Beverley McKiver in *Canadian Floral Emblems* (mm. 1-12).

The piece I chose for Level 7 is “Mayflower” by Ottawa-based composer Beverley McKiver from her set *Canadian Floral Emblems*. A mayflower is the provincial flower of Nova Scotia. Mayflower is an elegant nocturne that fits well into the List C repertoire of Level 7. In Levels 7 and 8, students learn nocturne bass lines in which the left-hand plays seamless arpeggio passages as the right-hand carries the melodic line. A hallmark of the Level 7 repertoire is an advanced sense of accompaniment styles. The pedaling in this piece is unmarked, so the student must perform with a refined sense of pedaling. As shown in measures 9-10, this piece uses octaves in the right hand and several places throughout the piece. The student must develop a fine sense of rhythmic control and precision throughout this piece in order to perform the shifting time signatures. This piece uses irregular phrase lengths, often breaking from traditional 4 measure phrases. Lastly, this nocturne requires a mature sense of tone and arm-weight as the melodic line switches from single notes to octaves while softening the dynamics (ex. m. 9-10).

Figure 18, “Arietta, op. 43, no. 7” by Reinhold Glière in *Celebration Series Perspectives Piano Repertoire 7* (mm. 35-45).

“Arietta” is a nocturne-like 20th-century piece by Reinhold Glière which compares in style and difficulty to “Mayflower.” In m. 35-45 of “Arietta” the right-hand plays the melodic line while the left-hand provides a nocturne bass underneath, identical in technique to “Mayflower.” In both pieces, the pedal is unmarked, and the pianist must rely on their ear to determine the pedalling. Both pieces



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Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

often break away from traditional 4-measure phrases. “Arietta,” like “Mayflower,” requires a mature sense of tone and arm-weight as the melodic line switches from single notes to thirds while softening the dynamics (ex. m. 41-42). The right-hand rhythmic motifs are similar in both pieces. “Mayflower” uses 16th-note figures in the right hand in measures 1, 3, and 5, and “Arietta” uses 16th-note ornaments in the right hand in measures 35, 43, and 45. “Arietta” and “Mayflower” compare in length, technical and musical challenges, and make similar contributions to Level 7 repertoire.

Level 8

Level 8 continues the transition from intermediate to advanced repertoire. The repertoire lists divide into four with List A: Baroque, List B: Classical, List C: Romantic, and List D: Post-Romantic, 20th -, and 21st-century repertoire. The Level 8 student must have an advanced sense of musicality and display specific characteristics from each musical period. The technical requirements increase to include four-octave scales and arpeggios, and quicker tempi. The repertoire explores the full range of the instrument and begins to introduce advanced piano masterworks. Some hallmarks of Level 8 repertoire are expressive and lyrical romanticism, polyrhythms, quartal harmonies, harmonies that span past the octave and rolled chords (Tithecott 2015). The Level 8 student handles lengthy repertoire with an advanced sense of musical awareness and explores abstract musicality through modes and demonstrating colour and atmosphere.



Figure 19, “Valsa de salão” by Chiquinha Gonzaga from *Dança das fadas* (mm. 95-107).

This Romantic-era waltz is from the end of the 19th century as part of Brazilian composer Chiquinha Gonzaga’s dances. The Level 8 repertoire introduces students to the waltzes by Schubert, Chopin, and Brahms. Gonzaga’s waltzes are similar to Romantic waltzes in style and technique. “Valsa de salão” is lengthy, but maintains the same difficulty throughout, requiring focus and musical commitment. This waltz requires the student to expand both their hands beyond the octave and uses rolled chords, as shown in measures 96 and 103. The waltz bass-line is played by the left hand, while the right hand communicates expressive and lyrical romanticism. In Level 8 repertoire, four-note forms, and octave passagework become lengthy and more frequent. These technical elements are present throughout Gonzaga’s piece. The pianist must be expressive in setting mood and atmosphere and requires detailed pedaling and advanced technicality throughout using extended right-hand passagework. Though this piece is longer many in Level 8, it sits within the same technical difficulty as other Romantic-style waltzes.



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Leveling Piano Music by Black, Indigenous and Women of Colour - cont.



Figure 20, "Waltz in B Minor op. 69, No. 2" by Frédéric Chopin from *Waltzes for the pianoforte, Volume VI* (mm. 138-144).

Gonzaga's waltz compares to Chopin's *Waltz in B minor*. As displayed in the above example, the Chopin waltz uses the traditional waltz bass-line with a melody line that expresses lyrical romanticism. The piece explores the full range of the piano and requires immense focus and musical commitment. Throughout this piece, students must play frequent four-note forms in the left-hand and octave passagework. Both pieces are rhythmically similar in both the treble and bass clefs. Identical to Gonzaga's, Chopin's waltz requires the pianist to be expressive in setting the mood and atmosphere and advanced technicality through the extended right-hand passagework. Both pieces require the pianist to be proficient in "waltz pedaling," where the damper pedal is placed rhythmically on beat one and released as soon as the final LH harmony of that measure is placed on beat three as shown above in m. 138-139. Chopin and Gonzaga's waltzes are incredibly similar, while Gonzaga's waltz contributes to the understanding of the dance styles that exist beyond Euro-western traditions.

Level 9

The Level 9 repertoire moves into larger-scale advanced piano works. The pianist explores three and four-voice Baroque works, larger Classical sonatas, and character pieces from Romantic to contemporary styles (RCM 2015). The technical requirements increase, and students are now able to play in all key signatures. The repertoire is far less pedagogical as students now delve into the advanced repertoire. In Level 9, students are deep into music history and analysis and must develop a knowledge of styles within each historical period. Harmonic ideas in the repertoire include secondary and applied dominants as they relate to intense emotions, the use of passionate dissonance, and advanced tonal colours (Tithecott 2015). The repertoire becomes increasingly subjective as students explore more musical genres and styles. Hallmarks of Romantic era music in Level 9 are increasingly challenging mazurkas and waltzes. Students must have advanced technical control and focus for communicating longer repertoire and concert programs. Musical maturity through expression is essential as the student explores the emotional and dynamic capabilities of the music.



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Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

Figure 21, “Hiding” by Karen Sunabacka (mm. 1-11).

The piece I discuss for Level 9 is “Hiding” by composer Karen Sunabacka who is based out of Waterloo, Ontario. “Hiding” is a piece for the early-advanced pianist exploring contemporary repertoire. This piece uses extended techniques by plucking the strings on the inside of the piano, as shown in measures 2-7. This piece is atonal, although there are moments of cadential release throughout. In Level 9 music history, students learn about contemporary-classical music and atonal music. The repertoire of Level 9 encourages students to explore the techniques that align with the contemporary movement through the music of living composers, extended techniques, and atonal music. This piece displays passionate dissonance through heavy chromaticism and the juxtaposition of flats and sharps between the hands. This piece requires an advanced sense of pedaling. “Hiding” is in a waltz style but does not conform to traditional waltz pedaling as indicated in the score by Sunabacka. This piece displays frequent tempo, time signature, and stylistic changes. Level 9 requires students to be fluent in Mazurka’s and Waltzes. Mazurkas are a dance in triple time and characterized by unpredictable and shifting accents. “Hiding” demonstrates these qualities as the accents shift in the left hand (ex. measures 8-11), and throughout the right-hand melody. The pizzicatos on the strings inside the piano help expand the use of tonal colours. This piece is harmonically expressive and technically and rhythmically complex and contains many characteristics of the Level 9 contemporary repertoire.

Level 10

The Level 10 pianist is establishing their artistic voice through demanding repertoire and additional styles. The Level 10 repertoire lists are as follows: List A: A work by J.S. Bach, List B: Classical repertoire, List C: Romantic repertoire, List D: Post-Romantic, Impressionist, and early 20th- century repertoire, List E: 20th and 21st-century repertoire. Students must perform three- and four-part counterpoint and multiple contrasting sonata movements (RCM 2015). The contemporary and romantic repertoire becomes increasingly more advanced. In Level 10, a successful exam student prepares a program comparable to a full solo recital. Level 10 is the final level that students are required to perform the technical tests. The Level 10 technical requirements are extensive, requiring knowledge of all keys signatures, intervals, and basic harmony. Students must have extensive knowledge of western music history and theoretically analyze the music, performing basic keyboard harmony. The Level 10 repertoire includes extended passagework, active accompaniment, intricate melody lines, large hand extensions, and challenging figurations (Tithecott 2015). The pianist must be able to show subtle nuance within their tone, pedaling, and phrasing.





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The piece I introduce in Level 10 repertoire is the second movement of American composer Florence Price's Piano Sonata in E minor, ii. Andante. The Piano Sonata in E minor is a lengthy twenty-five-minute piece, following traditional sonata form with movement one being in Sonata-Allegro form, a slow second movement, and a quick Scherzo-Allegro movement to close. While the entire work is at a Diploma level, each movement stands well alone. The "Andante" is the easier of the three movements and compares to Chopin's Nocturnes or Brahms's Intermezzi. "Andante" is in Rondo form, and the rondo theme mimics the themes of spirituals. The contrasting middle themes imitate the styles of Chopin and Schumann, according to Price. In Level 10, students must perform contrasting movements of piano sonatas outside of sonata-allegro form. Students need an extensive knowledge of music history and how it informs performance practice. They must know style and genres within each historical period. When learning this rondo, the student learns about the African-American spiritual. This piece encourages a deep look into the historical contributions of Florence Price.



Figure 22, "Andante" by Florence Price in Sonata in E minor (mm. 1-8).

The first phrase shown above is the rondo theme. The theme is not from a specific spiritual but rather is intended to emulate the style of spirituals, using a lyrical upper line, syncopated rhythms, and uncomplicated harmonies (Brown 1997), though researcher Dr. Samantha Ege believes that it echoes the melody of "By an' By" by Harry T. Burleigh (Ege 2020). Many of the gestures throughout the theme required rolled chords, spanning greater than an octave. This technique is reminiscent of Brahms's intermezzi.



Figure 23, Intermezzo Op. 118, no. 2 by Johannes Brahms (mm. 5-10).



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Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

Price's technique in voicing the top melodic line through the upper right-hand notes, while maintaining several moving harmonic voices beneath the melody is identical to the technique in Brahms' Intermezzo Op 18, no. 2. The top of the right-hand carries the melody, while the bottom voices harmonize. Price's rhythms are admittedly more complex. Both pieces require the same warmth and maturity of sound, mastery of pedaling, and the ability to voice a lyrical melodic line. In Level 10, students learn to handle multi-voice textures in music other than the Baroque repertoire. As mentioned early, a hallmark genre found in Level 10 repertoire is the nocturne through Chopin's pieces. Price models parts of the "Andante" after Chopin's nocturnes as well as his preludes. I now discuss what I believe to be a connection between Price's Andante and Chopin's Nocturnes.



Figure 24, "Andante" by Florence Price in Sonata in E minor (mm. 76-78).

In measures 76, the right-hand has a repetitive sextuplet figure in the treble clef with a chromatic bassline in measure 76 and moving to a nocturne like bass in measures 77 and finally a melodic descending bass in measures 77-78.



Figure 25, "Nocturne in F major, op. 15, no. 1" by Frédéric Chopin in Nocturnes for the Pianoforte (mm. 28-30).

The above example of Chopin's Nocturne in F major, and though the tempo is considerably different from the Price in measures 76-78, the techniques are identical with a nocturne bass in the left hand in measure 28 moving to a melodic descending bass line in measures 29-30. Similar to the Price, the right hand has a repeating septuplet pattern in the treble clef.



Figure 26, "Andante" by Florence Price in Sonata in E minor (mm. 61-63).



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The longest contrasting theme is the “Schumann” theme (Brown 1997, Ege 2020). The theme begins in m. 50 and continues to the end of measure 71. The melodic theme is the spiritual melody stated at the beginning (Ege 2020, p.97) and treated as a vocal melody in the right-hand octaves, with the accompaniment pattern imitating Schumann’s Lieder accompaniment. This piece is rich in both musical historical significance, theoretical depth and is comparable to the many Romantic-Era pieces found within the Level 10 repertoire.

Diploma Level

The final level I discuss in my assessment of music by BIPOC female composers is the Associate Diploma Level (ARCT). The Associate level is the capstone of conservatory levels in Canada, where the pianist performs a full solo recital. The Associate diploma qualifies a pianist to become a fully registered music teacher within Canada and is considered the equivalent performance level as a university performance major. The ARCT pianist communicates music with confidence and a virtuosic command of the instrument, and fully understands the stylistic demands of each musical period and perform proficiently with a high level of musicality. The ARCT pianist performs with musical maturity, technical facility, and an extensive knowledge of piano repertoire (Tithecott 2015). The pianist may study ARCT repertoire for years. The final piece I discuss is “Troubled Waters” by American composers Margaret Bonds from her Spiritual Suite. The work is a theme and variations on the Spiritual “Wade in the Water,” attributed to Harriet Tubman.

The lyrics read:

Wade in the water

Wade in the water, children Wade in the water

God’s gonna trouble the water (Fisk 1901)

Bonds plays on the lyric “God’s gonna trouble the water” in which she “troubles” or varies the theme in multiple forms throughout the piece. “Troubled Waters” challenges the technical abilities of the pianist and requires an authoritative and virtuosic command of the piano similar to a Chopin Ballade. The pianist must also voice the melodic theme above multiple layers of harmonic texture, similar to a Bach fugue.



Figure 27, “Troubled Water” by Margaret Bonds in *The Spiritual Suite* (mm. 56-66).



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Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

In the passage above, the pianist voices the melody, circled in red, while performing quick and complex accompaniment material in the extremities of the piano. The melodic line trades between the right hand and the left hand, a technique identical to Liszt's "Un Sospiro."



Figure 28, "Un Sospiro" Franz Liszt in 3 Études de concert, S. 144 (mm. 3-4).

Though the layout is different between the two passages, the technical requirements are the same. 16th-note passages split between the hands, while the left and right hands alternate melody notes in the upper staff. The left hand plays the downward-facing notes in the top staff of "Un Sospiro," while the right hand plays the upward-facing notes. Both hands take turns with the accompaniment figures and the melodic line, just as in measures 60-64 of "Troubled Water."



Figure 29, "Troubled Water" by Margaret Bonds in *The Spiritual Suite* (mm. 72-81).





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Figure 30, “Ballade I in G minor” by Frédéric Chopin in Op. 53 (mm. 8-16).

The techniques present in figures 29 and 30 are effectively the same. The upper right hand performs the melody in long notes presented in the notes with upward stems at the top of the treble clef, while the bass and alto voices carry a rhythmic pattern beneath it. Though the time signatures and rhythms differ between the two pieces, the applied technique is the same. “Troubled Water” is technically demanding, pianistically virtuosic, and theoretically complex. Bonds was an important contributor to the Black Chicago Renaissance and advocated for other Women of Colour. She “troubled the waters” by challenging societal assumptions about her gender and race. Bonds stirred up “good trouble” through her music and profoundly impacted racial-gender inclusion within the classical music canon.

In my work, I found it exceedingly difficult to choose composers and pieces to feature, as there is a wealth of published, circulating music by Women of Colour. It is evident that Women of Colour have and continue to make profound contributions to piano literature both historically and presently. Many of these composers, such as Price, Lee, Tan, Bonds, and McKiver are piano teachers themselves, and compose with the student and performer in mind. The pieces presented in this essay differ in genre, era, technique, and style, and their contributions span hundreds of years. There is no concrete reason for Black, Indigenous, and Women of Colour to make up less than 1% of the 20th and 21st-century repertoire lists. This essay barely scratches the surface of the important contributions of piano repertoire that Women of Colour bring to the piano canon. To echo the words of Tarana Burke, “If we don’t centre the voices of marginalized people, we’re doing the wrong work.” It is due time for piano teachers and conservatories to recognize the immense contributions to the piano canon by Women of Colour. When teachers change the narrative of who is included within piano lesson repertoire, it transforms our teaching, our studio spaces, our concert programming, and the future generations of music teachers. The BIPOC women represented within this essay and thousands more like them are loud and clear. It is time to listen.





SHE SOUNDS:

Leveling Piano Music by Black, Indigenous and Women of Colour - cont.

Level	Piece	Composer	Publishing
Prep	Playful Ponies	Chee-Hwa Tan	http://chee-hwa.com/blog/
Level 1	Mirror, Mirror, Who is that in the Mirror?	Hope Lee	Furore-Verlag
Level 2	Sea Turtle	Karen Tanaka	Chester Music Ltd.
Level 3	Clavierstück VII	Melika M. Fitzhugh	melikamfitzhugh.com
Level 4	Dusk	Nkeiru Okoye	Oxford University Press
Level 5	Sweet Mister Jelly Roll	Valerie Capers	Oxford University Press
Level 6	Rippling Spring Waltz	Estelle Ricketts	Hildegard Music Publishing
Level 7	Mayflower	Beverley McKiver	beverleymckiver.com
Level 8	Valsa de salão	Chiquinha Gonzaga	Dança das fadas
Level 9	Hiding	Karen Sunabacka	Canada Music Centre
Level 10	Sonata in E minor, II. Andante	Florence Price	Schirmer
Diploma	Troubled Waters	Margaret Bonds	Hildegard Music Publishing

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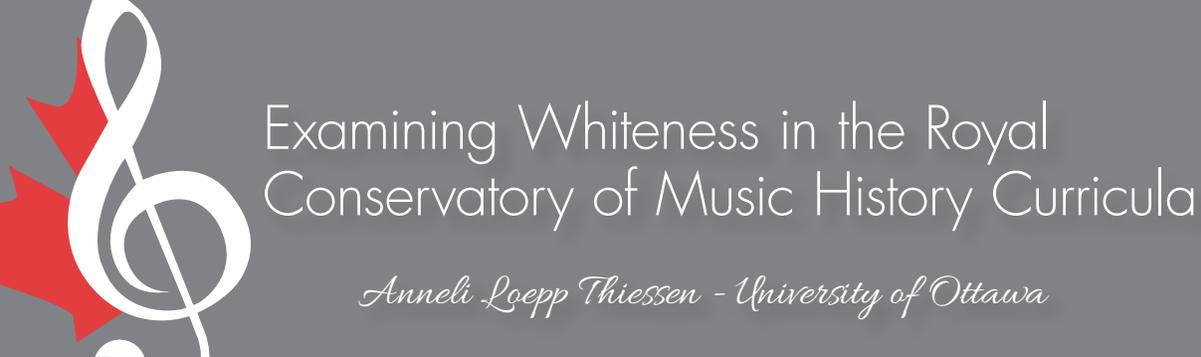
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Examining Whiteness in the Royal Conservatory of Music History Curricula

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Doctoral
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Introduction

In the spring of 2020, organizations around the world were called to reflect on how their company practices perpetuate or dismantle racism. #BlackLivesMatter spurred a global dialogue around white supremacy, equity for people of colour, police brutality, and systemic injustice. For some organizations, research and conversation led to demand for large-scale systemic change, empowering women, people of colour, LGBTQ+ individuals, and other marginalized communities. As these conversations unfolded, many organizations released statements declaring their company-wide rejection of racism. Some Canadian music education organizations, like Music for Young Children and Conservatory Canada, shared black squares for #BlackOutTuesday on June 2, 2020, a massive social media movement that called for a media “blackout” to remember those who had been recently killed by police violence. While many organizations participated in this movement, they often did not go beyond this to internally reflect and release statements. The Royal Conservatory of Music (RCM) released an important and timely statement on June 9, 2020. It reads, in part:

We stand for equality, inclusion and dignity of all people and with those who seek a more just world. We denounce anti-black racism and do not tolerate racial injustice. We also believe that music is a universal language: one that is essential to fostering mutual understanding and connection. As a community of artists, we harness the power of music to advance those principles through inspiration of empathy and equality.¹

This heartfelt statement is unfortunately one of thousands that, while denouncing racism superficially, does not address the deep-seated racism that drives so many classical music organizations. Further, such statements do not address the pervasive whiteness on which classical music education and industries are built.

Here, whiteness refers to the way that white people and their customs and cultures are upheld as a standard by which all other groups and identities are compared, the prevalence of which allows for the perpetuation of white supremacy. A statement with more meaningful potential for change would identify plans to look inward, examining existing colonial structures within music education. As noted by Margaret E. Walker, an in depth understanding of how coloniality and whiteness are represented in music curricula is necessary before the work of diversifying can begin.² While some have rightly called for the diversification of music history curricula, the addition of women and artists of colour does not fundamentally address the white supremacist foundation of Western art music education.

This essay takes a step in responding to Walker’s call by considering the role of whiteness in Canadian music curriculum. RCM’s music history curriculum is examined as an example, chosen because it is Canada’s most prominent in this area. Though this analysis is limited to the RCM alone, it is applicable to Western art music education organizations across Canada. Following a literature review and an introduction of the RCM, their 2016 curriculum titled *Celebrate Theory 9: History* will be examined as a case study. Through a consideration of geography and era, composer identity, and musical influences, the trends and exceptions on which the curricular

1 “Statement from the RCM on Anti-Racism | The Royal Conservatory of Music,” June 8, 2020, <https://rcmusic.com/about-us/news/statement-from-the-rcm>.

2 Margaret E Walker, “Towards a Decolonized Music History Curriculum,” *Journal of Music History Pedagogy* 10, no. 1 (2020): 4. 



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foundation was built will be examined. Specific musical examples will be analyzed and language from the textbook will be examined for how it portrays pedagogical values. The essay concludes by offering some suggestions of actionable steps that would serve not only the RCM, but many similar organizations. If adopted by the RCM, these steps would help them continue to be a leader within music education, this time towards a more equitable and just curriculum.

Literature Review

In the past several years, a wealth of ground-breaking research has emerged on topics of race, decolonization, and whiteness in classical music.³ Of this work, that of Philip Ewell is perhaps the most influential. His 2019 presentation on music theory's white racial frame and subsequent 2020 article in *Music Theory Online* received harsh backlash and triggered widespread conversation about race in music theory. In this article, Ewell calls for "challenging, dismantling, and restructuring some of our music theory institutions" with the end of creating lasting change that disrupts whiteness and enacts anti-racism.⁴ Ewell articulates five core and problematic beliefs that emerge from music theory's white racial frame:

1. The music and music theories of white persons represent the best, and in certain cases the only, framework for music theory.
2. Among these white persons, the music and music theories of whites from German-speaking lands of the eighteenth, nineteenth, and early-twentieth centuries represent the pinnacle of music-theoretical thought.
3. The institutions and structures of music theory have little or nothing to do with race or whiteness, and that to critically examine race and whiteness in music theory would be inappropriate or unfair.
4. The best scholarship in music theory rises to the top of the field in meritocratic fashion, irrespective of the author's race.
5. The language of "diversity" and "inclusivity" and the actions it effects will rectify racial disparities, and therefore racial injustices, in music theory.⁵

These commonplace beliefs extend beyond the field of music theory; they can be applied to almost any facet of Western classical music. Understanding these five assumptions can lead to the capacity for meaningful change.

Further to Ewell's examination of the white racial frame, Loren Kajikawa's exploration of possessive investment in classical music offers a complementary analysis of how white supremacy is upheld in U.S. University schools of music.⁶ Kajikawa draws on George Lipsitz's term "possessive investment" to articulate how white people invest in white systems to maintain their status.⁷ When this

³ Much of the literature that I cite here addresses coloniality and racism in University music programs. This research is highly relevant for this project because of the structure of the RCM: with its multiple diplomas, courses, and examinations it is structured with many similarities to higher education.

⁴ Philip A. Ewell, "Music Theory and the White Racial Frame," *Music Theory Online* 26, no. 2 (2020), <https://doi.org/10.30535/mto.26.2.4>.

⁵ Ewell, "Music Theory and the White Racial Frame," 2.4.

⁶ Loren Kajikawa, "The Possessive Investment in Classical Music: Confronting Legacies of White Supremacy in U.S. Schools and Departments of Music," in *Seeing Race Again*. (University of California Press, 2019) 156.

⁷ George Lipsitz, *The Possessive Investment in Whiteness: How White People Profit from Identity Politics*, Twentieth anniversary edition. (Philadelphia: Temple University Press, 2018), 23.





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whiteness is invested in, it is not only a matter of gaining ownership, but it is also a mechanism to withhold ownership from others.⁸ In schools of music, Kajikawa sees this playing out through the privileging of music by white European and American male composers to the exclusion of everyone else.⁹ Even when courses exploring popular music or music from different areas of the world are offered, they are largely considered to be elective, and not integral to the structure of the program.¹⁰ This approach enacts a possessive investment in whiteness.

Foundational to this research is the work of Juliet Hess. In her 2017 article, “Equity and Music Education: Euphemisms, Terminal Naivety, and Whiteness,” Hess examines the importance of using direct language to identify structural racism by drawing on scholars of critical race theory such as Delgado and Stefancic (2001), Ladson Billings (1998), and Vaugeois (2013). Specifically, she focuses on three facets of the theory: the critique of institutional and systemic injustice, the critique of Eurocentrism, and the critique of whiteness and white supremacy as a dominant ideology.¹¹ Her 2018 paper on whiteness follows the teaching practices of four white women who teach music in public schools in Toronto, Ontario. Hess examines the complexities and difficulties that these educators face and articulates the strategies that they employ in order to have forthright and honest conversations about race and whiteness with their students.¹²

Two recent articles in *The Journal of Music History Pedagogy* lay further groundwork for conversations on whiteness in music pedagogy. Travis Stimeling and Kayla Tokar outline the ways that whiteness has informed music education to the extent that proximity to whiteness has been presented as a goal for people of colour.¹³ Specifically, the authors examine how African American music has been pedagogically presented within narratives of resilience, while white educators have neglected to acknowledge the role of white supremacy in creating this need for resilience. The authors ultimately suggest possible pedagogical ways of introducing students to the influence of white supremacy within Western art music history.¹⁴ In the same issue, Margaret E. Walker examines methods of decolonizing music curriculum, ultimately suggesting that the first step must be “to contextualize Western art music’s history and historiography firmly within a larger framework of critically and globally situated histories of music.”¹⁵ She argues that in order to effectively decolonize our curricula, we must cease to examine only surface level issues and instead focus on dismantling the fundamental legacy of colonialism. She calls for educators to inform students on the history of the canon and the way that certain

8 George Lipsitz, *The Possessive Investment in Whiteness: How White People Profit from Identity Politics*, 23.

9 Loren Kajikawa, “The Possessive Investment in Classical Music,” 156/157.

10 Loren Kajikawa, “The Possessive Investment in Classical Music,” 165.

11 Juliet Hess, “Equity and Music Education: Euphemisms, Terminal Naivety, and Whiteness,” *Action, Criticism, & Theory for Music Education* 16, no. 3 (2017): 17.

12 Juliet Hess, “Troubling Whiteness: Music Education and the ‘Messiness’ of Equity Work,” *International Journal of Music Education* 36, no. 2 (2018): 128.

13 Travis D Stimeling and Kayla Tokar, “Narratives of Musical Resilience and the Perpetuation of Whiteness in the Music History Classroom,” *Journal of Music History Pedagogy* 10, no. 1 (2020): 20.

14 Travis D Stimeling and Kayla Tokar, “Narratives of Musical Resilience and the Perpetuation of Whiteness in the Music History Classroom,” 31.

15 Margaret E Walker, “Towards a Decolonized Music History Curriculum,” *Journal of Music History Pedagogy* 10, no. 1 (2020): 14. ►



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composers are privileged in curriculum design.¹⁶

Walker also served as co-editor of a recent issue of *Intersections*, a journal out of the Canadian University Music Society. The authors in this issue suggest how small steps can deconstruct systemic structures, focusing on two significant gaps in literature. First, they prioritize the roles of students as leaders in the work of decolonization. Second, they consider practical steps that can be taken rather than focusing on theoretical issues. This issue brings in important Indigenous voices, such as Dylan Robinson, who offers a clear call for substantive change to occur in music departments. The nine actionable steps he outlines are relevant for all music institutions, at and beyond the university level.¹⁷

Understanding the RCM

This project's analysis emerges out of this robust body of literature that examines whiteness, race, and decolonization in music curricula. Specifically, it looks at the way these themes are portrayed in the Royal Conservatory of Music (RCM). The RCM is a fruitful site for exploration as it is Canada's most prominent classical music curriculum at over 130 years old with millions of students around the world. The curriculum walks children through preliminary levels through to advanced diplomas in music performance, and includes syllabi for a range of instruments, including voice, piano, string instruments, and wind instruments. Music theory and history curricula supplement instrumental instruction by teaching students foundational theoretical concepts and introducing them to classical music repertoire and composers. The RCM was founded in 1886, and originally named the Toronto Conservatory of Music. The method of studies at the institute set the foundation for the pedagogical values that are still maintained today. As historian Ezra Schabas notes: "Technical studies were mandatory, the repertoire — surprisingly similar to repertoire today — was extensive, sight-reading and transposing demands were rigorous, and accompanying ability was expected."¹⁸ Throughout its history, the RCM has maintained a rigorous standard of examination, one that has changed very little as the institution has developed.

My own history with the RCM began as a child when I began lessons using their curriculum. I had nothing but positive experiences with learning music, lessons, and the examinations. I found the rigorous structure to be motivating, and in general I was able to find repertoire that allowed me to express myself musically. I have a vivid memory of driving home from a music store with my mother, eagerly waiting to listen to the grade 6 repertoire CD and begin to decide which pieces I would learn. It was not until part way through my Master of Music in Piano Performance degree that I fully realized that this music education that had served me so well had in fact deprived me of the opportunity to engage the music of women and people of colour, from a variety of musical backgrounds. It is with deep appreciation for the work of the RCM and out of a place of gratitude that I offer these critiques and suggestions for improvement.

16 Margaret E Walker, "Towards a Decolonized Music History Curriculum," 15.

17 Dylan Robinson, "To All Who Should Be Concerned," *Intersections: Canadian Journal of Music / Intersections: Revue Canadienne de Musique* 39, no. 1 (2019): 138–141, <https://doi.org/10.7202/1075347ar>.

18 Ezra Schabas, *There's Music in These Walls a History of the Royal Conservatory of Music* (Toronto: Dundurn Group, 2005), 23.





Examining Whiteness in the Royal Conservatory of Music History Curricula - cont.

While an understanding of the full scope of the influence of whiteness and white supremacist influence in an organization as large as the RCM would require a much larger investigation, this paper presents findings based on one of their curricula, the *Celebrate Theory 9: Music History* (2016). The curriculum examined is required for students who wish to receive their grade 9 diploma and is shared across all instruments, making it a widely accessed curriculum. It is designed to introduce students to major composers within the Western art canon, and to familiarize them with widely recognized works. The study presented here is designed as a case study: while it is not a robust exploration of all of their curricula and syllabi, it offers a glimpse into how whiteness is portrayed and approached in their resourcing.

Curriculum Analysis

The first point of examination for this curriculum relates to the geographical origins and eras that are represented. As Schabas has noted, the repertoire assignments in the earliest days of the RCM are surprisingly similar to the repertoire assigned today.¹⁹ The *Celebrate Theory 9: Music History* curriculum focuses on four units: Baroque, Classical, Romantic, and Modern. The assigned composers are divided between these eras, and with the exception of living composers, they are composers who have made notable contributions to the Western art music repertoire. Of the fifteen composers in the curriculum, three are from North America and twelve are from Europe. The three most recent composers are the North Americans, with no living Europeans represented in the book. This placement of composers both geographically and historically makes a strong statement about the history of Western art music: no North American composers were significant before the mid twentieth century, and no European composers were significant after the mid twentieth century. Further to this, however, is the glaring lack of composers from other continents. Not only is the lack of composers from other regions of the world not addressed, their absence implies that their music was not of a high-enough standard to be included. Ewell notes the widespread belief that "... the music and music theories of whites from German-speaking lands of the eighteenth, nineteenth, and early-twentieth centuries represent the pinnacle of music-theoretical thought."²⁰ While the RCM includes composers from beyond German-speaking lands, they enact this belief by maintaining a geographic exclusivity and only including composers from European and North American countries.

Beyond the origins and eras represented, the other compounding identities of the composers indicate their significance to the curriculum. Of the fifteen composers highlighted, fourteen of them are white and one is a person of colour. In this we see resonance with Ewell's articulation of the common belief that "... music and music theories of white persons represent the best, and in certain cases the only, framework for music theory."²¹ The composer of colour, Alexina Louie, is also the only woman represented on the list. Her presence in the collection, then, is carrying an exceptional amount of weight: by making her the only woman and the only person of colour, Louie is given both the honour and the burden of representing various marginalized communities. Whiteness is established as the assumed standard in the way that she is introduced in the curriculum: while none of the other composers have their ethnic

19 Ezra Schabas, *There's Music in These Walls a History of the Royal Conservatory of Music*, 23.

20 Ewell, "Music Theory and the White Racial Frame," 2.4.

21 Ewell, "Music Theory and the White Racial Frame," 2.4.





Examining Whiteness in the Royal Conservatory of Music History Curricula - cont.

origins discussed,²² the curriculum clearly highlights Louie's "Chinese heritage: daughter of second generation Canadians."²³ The foregrounding of family ethnic origin only for composers of colour indicates that musicians from beyond Euro-America are still viewed as an exception.

Louie's inclusion represents a display of social inclusion that does not represent the organization's values. If the RCM and other similar organizations were committed to prioritizing voices of colour, they would overhaul their curriculum to include the voices of the many profound musicians of colour who have been active throughout music history. The tokenism displayed in the *Celebrate Theory 9: History* textbook is an example of an action intended to deflect criticism about their inclusivity and does very little to elevate the voices of colour that remain silenced. My critique here is in no way intended to diminish Louie's profound influence as a composer; she is a highly influential figure who absolutely belongs in the music history textbooks. However, until more voices of colour are elevated to a similar status and their music is understood on its own merits, white male composers will continue to dominate the discussion. Ewell addresses this tokenism in his call for change, noting the belief that "The language of 'diversity' and 'inclusivity' and the actions it effects will rectify racial disparities, and therefore racial injustices, in music theory."²⁴ Just as simply speaking about diversity and inclusion does not incite change, nor does including one composer of colour without analyzing the remaining structures that uphold whiteness.

The overwhelming absence of voices of colour from the curriculum is made more prominent when considering the ways that the musical influences of communities of colour are filtered through the compositional techniques of white composers. Leonard Bernstein is praised because he "... forged a musical language that combined the spirit of African-American jazz with the vibrant Latin dance rhythms that were so popular at the time."²⁵ As Portia Maultsby writes about, white musicians have a long history of appropriating and stealing the music of Black artists.²⁶ To laud Bernstein for his borrowing of musical influences that are not his own without acknowledging their true source is an irresponsible way of including Black and South American musical influences. Similarly, Igor Stravinsky is noted as having an affinity for the "American jazz idiom." This fact is noted as part of what differentiates the composer's style. Both Bernstein and Stravinsky's misappropriations of African American musical influence represent the only ways that the genre is acknowledged in the curriculum.

22 The only partial exception to this is that it is noted that Chopin's father was French and his mother was Polish. This is written, however, to contextualize his parents work and his birthplace, unlike how it is not contextualized for Louie.

23 Janet Lopinski et al., *Celebrate Theory: Level 9 History*, 3rd ed. (Toronto, ON: RCM Publishing, 2016), 131.

24 Ewell, "Music Theory and the White Racial Frame," 2.4.

25 Lopinski et al., *Celebrate Theory: Level 9 History*, 125.

26 Portia K. Maultsby, "The Politics of Race Erasure in Defining Black Popular Music Origins," *Issues in African American Music*, 2016, 47.





Examining Whiteness in the Royal Conservatory of Music History Curricula - cont.

Perhaps the aspect of the *Celebrate Theory 9: History* curriculum that requires the most unpacking is the inclusion of Claude Debussy's "Golliwog's Cakewalk" as recommended listening.²⁷ The first part of the title, "Golliwog," refers to a toy popularized at the end of the nineteenth century, "which can be traced from American slavery, to blackface minstrelsy, and to the doll, where the image of the happily enslaved black person was translated into a toy product."²⁸ Toys such as the golliwog further established commodification of Black bodies by White people. Debussy used this toy as inspiration and foundation for his cakewalk. Similar to the history of golliwogs, cakewalks emerged as dances performed on plantations by slaves, which were then adopted as a form of blackface minstrelsy.²⁹ As evidenced in the histories of both aspects of the title, "Golliwog's Cakewalk" has racist origins that do not respect the experiences or musical legacies of Black individuals. By suggesting this piece as listening for their students, the RCM is indicating that the musical contribution of the piece supersedes its blatant racist origins. The inclusion of the piece indicates carelessness, demonstrating how white educators and composers can use their privilege to harm marginalized groups.

While whiteness may not be directly addressed in this curriculum, its influence is prominent throughout. The homogenous geographic origins, ethnicities, and race of the composers create an unwritten hierarchy of location, which elevates Euro-American voices. The tokenization of Alexina Louie's voice indicates that while some efforts are made to appear inclusive, the majority of the Western art canon should not be reconsidered. The celebration of white composers misappropriating the music of Black cultures indicates that musical elitism is prioritized above the work of anti-racism. Further, the optics of a writing team made up of six white people raises questions around whether incorporating Black voices into the curriculum development process was a high priority. These compound factors indicate how the RCM *Celebrate Theory 9: History* enacts possessive investment in whiteness as Lipsitz sees it.³⁰ By neglecting to bring in voices of colour and by elevating the already widely recognized white composers, this curriculum, and so many other Canadian curricula, invests in its own whiteness as a means of preventing the development of other groups.

While the arguments presented here about *Celebrate Theory 9: Music History* curriculum cannot equally be applied to all of the RCM's curricula, the overall approach and values presented are similar throughout other curriculums. For example, the *Celebrate Theory 10: Music History* curriculum guides students through the Renaissance to Classical eras, highlighting fifteen white, male composers from Europe. The ARCT music history curriculum highlights 23 composers, all of whom are white and only two of whom are women. It is clear, then, that while the conclusions drawn about *Celebrate Theory 9: History* are specific to that textbook, they represent the larger approach taken by the RCM in the rest of their music history curricula.

27 Lopinski et al., *Celebrate Theory: Level 9 History*, 118.

28 Elizabeth de Martelly, "Signification, Objectification, and the Mimetic Uncanny in Claude Debussy's 'Golliwog's Cakewalk,'" *Current Musicology*, 2010, 12.

29 de Martelly, "Signification, Objectification, and the Mimetic Uncanny in Claude Debussy's 'Golliwog's Cakewalk,'" 19.

30 Lipsitz, *The Possessive Investment in Whiteness*.





Examining Whiteness in the Royal Conservatory of Music History Curricula - cont.

Next Steps

As Tamara Levitz and Margaret E. Walker have argued, the work of diversifying cannot begin until whiteness is understood. This analysis of the RCM's *Celebrate Theory 9: History* has indicated some of the ways that whiteness is foregrounded throughout the curriculum, despite being unacknowledged. Ultimately, many scholars are calling for a rewrite of these colonial curricula, and I add my voice in support of theirs. However, until such a rewrite can occur, there are tangible steps that can be taken to promote anti-racism in music history education. While this analysis has focused on the RCM curriculum, the critiques and suggestions forward are relevant and valuable for most Western art music history curricula. As one of the leading music curricula providers in Canada, the RCM has the opportunity to act as a model for other curriculum to follow, charting a new, more equitable path forward in music education.

Walker calls for the first of these steps to be the contextualization of Western art music within a global understanding of music through location and time.³¹ The RCM is one of many institutions that frames the music it teaches as universal, without indicating how narrow a scope the curriculum takes. The only place this is addressed is in the introduction to the book, through stating that the curriculum "... serves as an introduction to the history of Western music."³² Even this claim, however, is weak as there are hundreds of musical styles and genres that belong to Western music that are not addressed. A statement that acknowledges the global context from which Western art music emerges and that clarifies the scope of the music being examined is necessary in order to appropriately contextualize the curriculum.

Furthermore, a history of the Western art music canon is necessary to inform students of how the composers and repertoire represented were gathered. Various scholars across multiple disciplines have noted the prevalence of white exceptionalism, a process we see clearly at work in the Western art music canonization process. Walker connects this exceptionalism in music to human relationships, stating that "As long as the message that the legacy of Europe and thus Western Art Music remains comparatively 'great' and 'distinctive' is not examined and unpacked from its colonial baggage, its barely concealed message that European people are probably superior to other peoples will continue."³³ Students who are able to grasp the nuances of Western art music history are also able to comprehend the process by which this music was elevated to a superior status. Because many of these students are exposed to a wide range of non-classical music in their daily lives, they understand that Western art music is not the only music worth listening to and they deserve to be informed of why it is the only music they are required to study. Ewell notes the belief that "The best scholarship in music theory rises to the top of the field in meritocratic fashion, irrespective of the author's race."³⁴ This same belief holds for the process of canonization: the best compositions rise to the top, unrelated to the author's race. A curricular unit on the process of canonization and the reasons behind the homogenous nature of composers examined would offer students an understanding of the limits of the Western art canon. By examining the harsh and white supremacist processes of canonization, students can begin to understand just how important whiteness has been in the history of the Western art canon.

31 Margaret E Walker, "Towards a Decolonized Music History Curriculum," 15.

32 Lopinski et al., *Celebrate Theory: Level 9 History*, 4.

33 Margaret E Walker, "Towards a Decolonized Music History Curriculum," 14.

34 Ewell, "Music Theory and the White Racial Frame," 2.4.





Examining Whiteness in the Royal Conservatory of Music History Curricula - cont.

In his open letter on decolonizing music education, Robinson calls for music institutions to consider how they interact with the communities that surround them. He encourages institutions to invite — and pay — Indigenous people to provide their expertise to students on how music programs should change. Robinson names the importance of listening to Indigenous people as they share the stories of the land that institutions are built on, and of welcoming Indigenous voices to share their music and sonic knowledge. When this happens, it is integral that the voices that are shared are respected and honoured for their contributions.³⁵ From a pedagogical standpoint, these stories could be integrated throughout the curriculum, and especially highlighted when Canadian work is examined.

Of course, a final step to addressing whiteness in this curriculum is to work at diversifying the canon to include the voices of a diverse group of composers, including people of colour, women, indigenous voices, LGBTQ+ people, disabled artists, and so many more. Within the study of Western art music, composers such as Florence Price, Clara Schumann, and Scott Joplin would add considerably to the curriculum, to name just a few examples. Beyond the study of Western art music, Indigenous artists such as Tanya Tagaq and Sheryl Sewepageham offer robust opportunities for holistic education. The work of scholars such as Leah Claiborne and Olivia Adams provide scholarship and syllabus suggestions for how to include more diverse repertoire. However, until the work of understanding how whiteness and coloniality are present in the curriculum is completed and rectified, these additions will not have the intended lasting impacts.

Conclusion

The Royal Conservatory of Music is a world-renowned music education organization that has had a positive impact on the lives of thousands of students. Their curricula and syllabi are thoughtfully curated with obtainable learning objectives in mind. As with most Western art music curricula, however, the curricula must be reimagined in order to be more equitable, diverse, and inclusive. This analysis of their *Celebrate Theory 9: History* curriculum found that while not addressed by name, whiteness and ideals of white superiority were pervasive throughout. The narrow span of locations and eras represented, the tokenization of one woman of colour, and the use of musical influences that appropriate other cultures are examples of how outdated and damaging ideals still influence the curriculum. While this paper has only examined one curriculum as a case study, the approach taken in this curriculum reflects the broader institutional values of the Royal Conservatory of Music, values that are shared by many of their fellow Canadian music education organizations.

The recommendations offered by Walker and Robinson are hopeful suggestions for how to integrate anti-racist practices into the curricular development. Walker notes her own belief that grappling with the colonial origins of this music should not render such music unusable,³⁶ a sentiment that is similar to Kajikawa's assertion that the work of decolonizing does not mean that Mozart and Beethoven are never performed.³⁷ As such, this analysis does not indicate that all of the white composers in the music history curriculum should be disregarded. Rather, it indicates that in order to respectfully elevate voices of colour in music education, it is necessary to first understand the process and influence of whiteness. As the damage of colonial thinking that elevates only white voices is undone, the work of bringing in diverse voices can begin. When all voices are respected, honoured, and elevated in music education, students will be able to more fully understand the rich musical history from which their music studies emerge, with all of its diversity.

35 Robinson, "To All Who Should Be Concerned," 140.

36 Margaret E Walker, "Towards a Decolonized Music History Curriculum," 14.

37 Loren Kajikawa, "The Possessive Investment in Classical Music," 157.





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Anneli Loepf Thiessen is a PhD student in the Interdisciplinary Music Research program at the University of Ottawa, where her studies with Dr. Jada Watson promote an interdisciplinary musicological approach to issues of equity, diversity, and inclusion in music industries and music education. Her forthcoming publications address issues of racism and sexism within the Christian contemporary worship industry, a topic which she has presented on at numerous conferences. Anneli holds her ARCT in Piano Performance from the Royal Conservatory of Music, a graduate diploma in Arts Management from Queen's University, and was named a Yamaha Fellow of the Eastman Leadership Academy in 2020. She is a past recipient of funding from the Social Sciences and Humanities Research Council and a current holder of the Ontario Graduate Scholarship. Anneli is a music educator, arts administrator, and piano performer, and enjoys sharing her research and passion for music with audiences across Canada. 🌟



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A National Association for Adjudicators

 Canadian Music Festival
CMFAA
Adjudicators' Association


Dr. Greg Calsley, Dr. Stephen Runge & Donna Garner




PRERECORDED SESSION
1:30 PM CT, SATURDAY, JULY 10

cfmta.org/2021ConnectingCanada
July 8 - 10, 2021

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 conservatory
CANADA


Flexible, Contemporary Exam Options
Derek Oger

LIVE 5:00 PM CT
FRIDAY, JULY 9

Learn about exam syllabi and online exams which use software to allow students and examiners to share sounds digitally.

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\$49

 MUSICOLOGY

The Musicology App for iOS
Rebecca Featherstone


LIVE 4:00 PM CT
THURSDAY, JULY 8

A walk-through of the collaborative and interactive features of Musicology, a video conference platform for iOS built to teach music online.

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 The Royal Conservatory
The finest instrument in the world.


Psychological Factors in Online Music Education
Dr. Sean Hutchins

PRERECORDED SESSION
1:00 PM CT, SATURDAY, JULY 10


The New RCM Violin Series: The Complete Support System to Your Teaching
Barry Shiffman

PRERECORDED SESSION
12:00 PM CT, FRIDAY, JULY 9

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July 8 - 10, 2021

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 Roland

Roland Piano Every Day App

PRERECORDED SESSION
3:00 PM CT, THURSDAY, JULY 8

Roland's Piano Every Day app supports and encourages daily piano practice for a fulfilling and enriching playing experience. Learn how it can supplement your teaching and keep your students on track.

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July 8 - 10, 2021

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CONNECTING CANADA
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 ULTIMATE
MUSIC THEORY

Ultimate Music Theory
Glory St. Germain


LIVE 10:00 AM CT
THURSDAY, JULY 8

Want the proven step-by-step system in teaching music theory? Get the Ultimate Music Theory Workbooks & App Program, Online UMT Certification Course, Teacher Training and UMT ELITE EDUCATOR Program.

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 PIANO MUSIC
she wrote

Dismantling Barriers


Sandra Mogenson


Erica Sipes

PRERECORDED SESSION
2:15 PM CENTRAL TIME, THURSDAY, JULY 8

"Piano Music She Wrote" is the result of a shared interest in helping people explore the world of piano music composed by women.

cfmta.org/2021ConnectingCanada
July 8 - 10, 2021



MUSICAL DIVERSITY
from coast to coast to coast

LA DIVERSITÉ MUSICALE
d'un océan à l'autre

2/2 CFMTA / FCAPM VIRTUAL CONFERENCE
CONNECTING CANADA
SESSION PRESENTERS


OLIVIA ADAMS


JACOB CAINES


CECILE DESROSIERS


DIANA DIMANDELLA


ANDREW RIZAS


NICOLE LEONE


MAGGIE MORRISON


DILSHAN WEERASINGHE

DIVERSITY IN REPERTOIRE
cfmta.org/2021ConnectingCanada
July 8 - 10, 2021

2/2 CFMTA / FCAPM VIRTUAL CONFERENCE
CONNECTING CANADA
PIANO MASTERCLASS CLINICIANS





JARRED DUNN, MEGUMI MASAKI, & DALE WHEELER
cfmta.org/2021ConnectingCanada
July 8 - 10, 2021

2/2 CFMTA / FCAPM VIRTUAL CONFERENCE
CONNECTING CANADA
SESSION PRESENTERS


AMY BOYES


KAREN GERELLUS


JULIA TCHERIK


YUAN JIANG


JEFFREY SABO


THAYA KONARAKPAISARN

DIVERSITY IN PEDAGOGY
cfmta.org/2021ConnectingCanada
July 8 - 10, 2021

2/2 CFMTA / FCAPM VIRTUAL CONFERENCE
CONNECTING CANADA
SESSION PRESENTERS


VALERIE BEAUDRY


LORRAINE CHAI


MEGAN DUFRAT

DIVERSITY IN GEOGRAPHY / TECHNOLOGY
cfmta.org/2021ConnectingCanada
July 8 - 10, 2021

2/2 CFMTA / FCAPM VIRTUAL CONFERENCE
CONNECTING CANADA
VOCAL COMPETITION ADJUDICATORS





J. PATRICK RAFTERY, OTHALIE GRAHAM, DARRYL EDWARDS
cfmta.org/2021ConnectingCanada
July 8 - 10, 2021

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CONNECTING CANADA
SESSION PRESENTERS


WALEED ABDULHAMID


DEEP GANGULY


ANA & ERIC

DIVERSITY IN PERFORMANCE
cfmta.org/2021ConnectingCanada
July 8 - 10, 2021



CFMTA / FCAPM VIRTUAL CONFERENCE

CONNECTING CANADA

Musical diversity from coast to coast to coast



Measha Brueggergosman

Keynote Speaker

Measha Brueggergosman champions the education and involvement of new audiences and holds several honorary doctorates and ambassadorial titles with international charities. Motivated and hungry for new experiences, Ms. Brueggergosman's career effortlessly embraces the broadest array of performance platforms and musical styles and genres. This session will feature a live Q&A with conference registrants.



Pat Carrabré

Invited Speaker

ANYTHING FOR 50 BUCKS!

Most musicians rely on multiple income streams. This session will explore factors to consider when balancing the range of professional activities that can help you build a stable income.



Dinuk Wijeratne

Invited Speaker

CREATIVE PERSPECTIVES

This session will explore creative perspectives from a diversity of musical cultures, and how these impact and enrich the life of a Western classical musician.

cfmta.org/2021ConnectingCanada



Presentations

- Beyond the Usual, a Repertoire to Explore: Keyboard Works by Eighteenth Century Women and BIPOC Composers
- Building a Multimodal Toolbox for Teaching Students with Exceptionalities
- Conférence sur l'enseignement d'un instrument en ligne et quelques technologies
- Diversifying the Repertoire: A Guide to Teaching New Styles
- Expanding the Musical Canon: Achieving Equity and Diversity through a Critical Examination of the String Exploring the repertoire and performance of Queer+ Canadian musicians
- Flutes from our diverse cultures of CANADA
- From Cloisters to the Salon: Revealing the Strong-Willed Women in 24 Italian Songs & Arias by Women Composers
- Fun and interactive way of teaching music theory through technology
- A Kaleidoscope of Colours: The Globalization of Canadian Music as Led by Female Composers
- Loud and Clear: Piano Resources by BIPOC Women Composers
- Music without Borders
- Performance - Brazilian/Portugese with Newfoundland influence
- Piano techniques - students with various physical needs/ challenges
- Proper Piano Pedagogy: using teaching props in individual lessons
- Repertoire
- Songs For Humanity
- Teaching in the North
- Trends in the Royal Conservatory of Music Piano Syllabi (1911-2015)
- West meets East in a Piano Studio: Implementing Healthy Piano Techniques to the Students in Asian Culture
- We've Got The Jazz: Hip-hop, Jazz, and Race in Music Education
- What Students Can Do: A Strengths-based Approach to Special Music Education



RMTA Networking Sessions

- Ontario Registered Music Teachers' Association
Susan Blyth-Schofield: Breathe, Stretch and De-Stress
- NFLD & Labrador Registered Music Teachers' Association
Tiffany Pinhorn Smith: Technology in the Private Music Studio

Workshops

- The Canadian Music Festival Adjudicators' Association
- Conservatory Canada
- The Musicology App for iOS
- Piano Music She Wrote
- One Eye Publications
- The Royal Conservatory of Music
- Roland Piano
- Ultimate Music Theory





Connecting Canada 2021

by Neven Prostran Conference Chairperson

This July 8-10, CFMTA/FCAPM hosted its first ever virtual conference: Connecting Canada. After nearly a year of planning, the Conference hit many milestones and set many precedents for future virtual events. Furthermore, a \$1000 donation was made to the Gord Downie and Chanie Wenjack Foundation in an effort to work towards reconciliation with First Nations peoples in the framework of music education.

For three days, 339 participants came together virtually to watch a mixture of live and pre-recorded professional development sessions centred on the theme of Musical Diversity from Coast to Coast to Coast. Sessions were delivered from across Canada (and even Australia) and topics ranged from women composers, hip hop history, repertoire and syllabi analyses, and so much more. Live Brazilian Folk/Bossa Nova music from Ana & Eric closed off day one, and vendors engaged with attendees in their own section of our virtual platform, Whova. Our invited speakers, Dinuk Wijeratne and Pat Carrabré, delivered sessions on creativity and diversity of income respectively, and our keynote with Canadian soprano superstar Measha Brueggergosman was streamed live from the Peggy Corkum Music Room in Halifax. And, of course, our National Piano and Voice Competitions concluded on the 10th with this year's \$500 Diversity prizes! All in all, the components of an in-person Conference were present, albeit in a new way for many of our educators. All of this for an easily affordable \$49!

To be viable, the pros of a virtual Conference had to outweigh the cons. Travel costs were a thing of the past, limited seating in smaller multi-purpose rooms was no longer applicable, and, with the ability to record all sessions, it was now possible to experience every session of the Conference. It was clear that this was not just the way forward, but better in many regards!

Moving forward, the prospect of further virtual professional development for CFMTA/FCAPM is exhilarating. By diving into the deep end of Virtual Conferences, particularly with the Whova platform, CFMTA/FCAPM now has the knowledge, expertise, and experience, to deliver quality ongoing virtual professional development.



Finally, rethinking the conference experience was not an easy task. The Conference Planning Committee was essential to the success of this event; Nick Arseneault, Amy Boyes, Lynn Ewing, Laura Gray, Evangeline Keeley, Laureen Kells, Lois Kerr, Joanne Lougheed, Kimerica Parr, Rita Raymond, Tiffany Pinhorn Smith, and Ellen Thompson. A special acknowledgement is in order for our tech guru, Dina Pollock, whose countless hours of work, research, and guidance ensured the success of this event. And, of course, a heartfelt thank you to our sponsors, vendors, adjudicators, competitors, performers, guest speakers, session presenters, and, above all, our attendees for recreating the conference experience during this unforeseen time.

See you on screen!

Sincerely,
Neven Prostran
Conference Chairperson - Connecting Canada 2021





Connecting Canada 2021

Feedback and thoughts from the conference attendees:

Hello everyone on the committee,

Bravissimo!! "Connecting Canada" was a wonderful conference!

Even though I have been a member of BCRMTA Victoria for over 25 years this was my 1st national conference.

Hats off to each of you for your MANY hours of hard work leading up to July 8th and during the conference itself.

- Neven, I was especially impressed with your skill at hosting the final live event with our Keynote Speaker - Measha's talk was a very fitting way to end the conference*
- To others who hosted other live events thank you as well ~ the comfortable interactions you each had with the presenter made the event more engaging*

Hi-lights for me:

- Being able to watch and therefore soak in better the semi-finals for the piano competition for a few days leading up to the conference dates and then nicely fit in the finals before the announcement of the winner & prizes on Saturday*
- Also being able to take in the vocal competition (unlikely that could have happened if attending the conference in-person) ~ very inspiring*
- 1st workshop I attended "PROPer Piano Pedagogy" - Karen Gerelus was a great presenter - very engaging - well prepared - so MANY useful tips I can use in my everyday teaching!*
- Invited Speaker, Dinuk Wijerative's "Exploring Creative Perspectives" - excellent presentation - enjoyed his personal touches and as I teach a bit of composition there were lots of nuggets for me to ponder*
- Live duo, Ana & Eric, from Newfoundland - such a relaxing way to end the 1st full day of the conference - and it was extra nice to see the faces/names of those in attendance and be able to chat with one another*
- "We've Got the Jazz" with Dishan Weerasinghe - although it was hard to hear his audio samples this was an enlightening presentation*
- "A Kaleidoscope of Colours: Globalization of Canadian Music led by Women Composers" - Diana did a wonderful job in combining this lecture-recital - the 3 interviews with Alice, Eon & Kotoka were very interesting - thank you to ORMTA for sponsoring this!*

- Montages from various provinces, so nice to see something from the Yukon ...*
- And of course as already mentioned, Measha's "Failure is Crucial" (& the ability to rewatch some of this a few days later to fill in blank spots in the notes I was taking)*

Also enjoyed being able to watch a few more workshops after July 10.

For some of the presentations I actually felt that it was more effective having them online as you could see so much up close! And for those workshops that were on YouTube it was easy to pause something if you needed to catch up with notetaking or I could rewind to listen to a point again right in that moment.

Thank you to all, Merci beaucoup à tous!!

Elizabeth Goh - Piano Teacher

AVCM, ARCT, RMT Victoria Branch, BC 🌀

Thank you to all the organizers for all the work you put into the virtual conference! The sessions were interesting and engaging. I was happy to be able to attend since I don't often have the chance to go to a conference because of the distance involved. I was able to watch many of the sessions over the course of the month of July.

Thanks again for a job well done!

Elizabeth Peters

ARMTA member from Grande Prairie Alberta 🌀

I wanted to say thank you to you and the CFMTA Conference Committee for the virtual conference this year!

I wasn't able to participate during the conference days at the beginning of July, but have been watching the videos of sessions since then. What a great option to have! It really gave me the flexibility to participate with my summer schedule. Really terrific opportunity!

Thanks again for all of your hard work and efforts!

Christine Rogers - ARMTA Lethbridge Branch 🌀





Connecting Canada 2021

Feedback and thoughts from the conference attendees:

Congratulations on a great online CFMTA conference!

There was a good variety of speakers and the theme was very timely. I have been taking in Ottawa's Chamberfest since July 22 and have heard two composers whose names first came my way at CFMTA - Florence Price from the Olivia Adams presentation and De La Guerre from Cecile Desrosiers (forget the first name but her work was noted and performed by Infusion Baroque at Chamberchats this morning. I felt very much in the know by recognizing the name.

Enjoyed the video montages from the various provinces -some were as heavy on sights as on sounds but all gave a vivid picture of the province and the work of the RMT group there. It was a nice touch, helping us to travel and visit online. Sorry to say I never did get the hang of the chat feature so online exchanges with other conference attendees was negligible. My technical smarts were limited to getting into Whova and managing the difference with time zones. Very happy with that!

Feedback from sessions I saw...

- *Started Thursday with Susan Blyth Schofield's relaxation exercises - a good idea to stop and stretch before settling in to several hours in front of a screen.*
- *Next Amy Boyes on teaching non-classical repertoire. This was very polished and professional and there were lots of helpful suggestions and good examples. Somehow I thought Amy would be talking to us about the newer, contemporary styles as well as pop so was disappointed not to get any insights on teaching music by composers like Mary Gardiner and Alexina Louie, for example. Nevertheless it was very organized and well done.*
- *Continuing with Thursday From the Cloisters to the Salon:24 Strong-Willed Women in 24 Italian Songs. Very informative and entertaining. I loved hearing the history behind the songs presented and the variety of singers who performed. Lovely to have voice and other instrumental options, conferences can get so pianocentric.*
- *Thursday closed with Ana and Eric singing Portugese music from their home in Newfoundland.*
- *Friday began with Lorraine Chai in Australia on Teaching Music Theory through technology - lots of ideas to consider and email and websites to follow up.*
- *Cecile Desrosiers on Beyond the Usual BIPOC composers was very interesting. She gave solid historical and biographical info on each of the composers highlighted and I loved that she played examples of their music. She also gave us the very practical equivalent level for RCM which would allow for a Teacher's Choice for exams. Two thumbs up!*
- *Speaker Pat Carrabre was an interesting character with lots of experience in the music world and a good message. I was expecting the usual speaker format with him holding forth from a podium so was surprised to see it conducted as an interview. On sober second thought I think that was an excellent way to do this online. Our attention wanders after a certain amount of time in front of a screen (speaking for myself, anyway) and this was a better way to keep us focused. Nice personal touch to have former student Amy do the honours.*
- *Computer sound rather let me down, cutting in and out for Jeff Szabo and Erin Parkes. I have a few days before the conference is no longer available so may go back and try again.*
- *Maggie Morrison on Trends in the RCM Piano Syllabus was excellent. Maggie is a very articulate, polished and well organized presenter and she gave us lots to think about re getting away from the Eurocentric standards and into the wider world of music composers. Well done!*
- *Olivia Adams was also a breath of fresh air sharing her research on developing student performance using the works of women composers. I especially appreciated how she analysed the pieces using the conservatory graded technical standards, allowing the pieces to be inserted at the student's current level of study and a possible exam option.*
- *Sean Hutchins from the RCM neuroscience lab was a pleasant surprise - a very knowledgeable speaker and good insights into performance anxiety and very practical tips to help mitigate this very real problem with so many students.*





Connecting Canada 2021

Feedback and thoughts from the conference attendees:

- *One of the distinct advantages of this online platform was the ability to view recorded sessions outside of conference hours. Karen Gerelus was one such find, an excellent presentation on PROPer Piano Pedagogy. Karen spoke to her well organized slides with lots of suggestions for helping the mostly beginner student develop good hand position, tone, rhythm, reading and practice habits.*
- *My CFMTA came to a close with a re-viewing of Songs for Humanity, a wonderful way to end your excellent conference on celebrating diversity in music coast to coast.*
- *Looking forward to seeing you all in person in Edmonton. Music conferences are such a great incentive to travel.*

Thank you, Ann Babin - Ottawa, Ontario 🌀

Hi! Just a HUGE thank you for a fabulous event! It was very interesting and I loved having a space for diverse voices! Long overdue!

Also, I very much appreciated the Indigenous Land Acknowledgement for every session. I would like to see this happen at provincial and local RMT events and meetings, and I would like to know if the CFMTA has plans to introduce this as a motion at the national level for all member groups.

Barb Levorson 🌀

I really really enjoyed the conference. The ones that were really practical (less read) were the best. I hope it will again be part on-line or maybe own choice, in person or watch on line.

Renée Ruest 🌀

Sooooo many congrats on an inspiring and user friendly event.

Peggy L'Hoir 🌀

Thank you to you for putting on such a great conference. I enjoyed the format online much more than I expected. It was great and the variety of sessions was very interesting. Well done.

Annette Poirier-Bradley 🌀





Building a Multimodal Toolbox for Teaching Students with Exceptionalities **Erin Parkes, PHD & Jeffrey Sabo MA - Lotus Centre for Special Music Education**

Multimodal teaching involves learning through all different learning pathways, primarily using visual, kinaesthetic and aural approaches for reinforcing new concepts and activities.

Presenting materials using different sensory supports and cues facilitates repetition, offers reinforcement and strengthens learning. All students can benefit from this approach, but it is especially important for exceptional students, as they may have impairment in one or more learning modality. Learning towards the student's favoured modality, if known, is particularly helpful, but a creative approach that uses different modalities with the same content is most beneficial. Consideration should be given to the student's sensitivity level for each learning modality, as exceptional students' thresholds for sensory stimuli are often narrower than for non-exceptional students.

The first example of multimodal teaching presented uses Faber and Faber's Cookie Dough song from their piano adventure series. Dr. Parkes uses occupational therapy putty for the "cookie". The colourful putty offers some resistance as it is rolled and formed into a cookie shape, strengthening hand and finger joints especially as fingers are used independently to press holes into the putty. The ensuing and encouraging visual cues created by the holes in the putty are not only fun, but aid proprioception where needed.

Another activity, presented by Jeffrey Sabo, uses cards to teach rhythm. For exceptional students, it can be beneficial to isolate and present rhythms or other materials that occur in music as their own activity. The Lotus Centre uses rhythm cards that are colour coded and sized to represent the value of varying notes and rests. Notation on the cards, as well as the colour, acts as a visual cue and running a finger across the card as it is sounded offers kinaesthetic reinforcement. Other reinforcements and repetitions of rhythms could be clapping, counting, using the cards to create patterns, or playing rhythms and patterns on various instruments.

The video concludes with Dr. Parkes presenting a really fun activity that has us on a motorcycle ride through the desert to Bizet's Carmen Overture. Different sections of the music are interpreted through stationary movement.

Joanne Diplock 



Erin Parkes



Jeffrey Sabo



Connecting Canada 2021

Workshop Review

Flexible, Contemporary Exam Options

Derek Oger - Conservatory Canada

Established in 1891 with the formation of the London Conservatory of Music, Conservatory Canada (CC) has been an ever evolving examining board that continues to respond to the needs of the times.

Consistently maintaining Canadian musical standards, the Conservatory's curriculum reflects and supports the changing needs of Canadian families. In the video Flexible Contemporary Exam Options, Executive Director Derek Oger discusses the merits of CC curricula and exam process.

CC exams uphold national standards and are accredited with most Ministries of Education. In-person exams, when possible, are held at over 40 different locations across the country. CC's examiners are caring and friendly, viewing the exam as a collaborative process, taking twice the time with the student, intending to make the exam an enjoyable process. Families can request a \$39 mini-lesson post exam to benefit further from the experience, with parents and teachers welcome to join in. eExams offer the most flexibility as they can be held at any time throughout the year, cover both practical and theoretic disciplines and require just 2 weeks of notice to schedule, allowing students to take the exam when they are ready. Practical eExams can take place over Zoom with advanced audio settings or with MIDI technology purchasable through timewarptech.com.

In the Classical stream, CC offers practical exams for piano, voice, flute, violin, guitar, clarinet and trumpet spanning from pre-grade one to Licentiate levels. All syllabi are available for free download on conservatorycanada.ca. CC has maintained a traditional and comprehensive exam structure, including familiar components such as pieces, technique, sight reading and aural work. A new flexible curriculum, however, may allow for more students to participate. These new components include streamlined technical requirements, down to just 2 relative major/minor keys in the lower grades, and comprehensive historical groupings, combining Baroque with Classical and Romantic with Modern in the earlier grades, allowing students to choose from their favoured genres. Repertoire substitutions from other syllabi (usually confirmed in a day or two) are available upon request. The inclusion of an Own Choice piece can be anything grade-appropriate that the student prefers, including their

own composition. Contemporary Idioms exams are held from beginner to advanced levels in piano, voice and guitar. Exams are structured in a similar template to the classical stream, with repertoire favouring modern styles and improvisation. Teachers may edit pieces to be a more suitable length and skill level for their students, as long as the music that is maintained reflects the level of the exam. As in the Classical stream, technical requirements are streamlined and there are lots of supports for improvisation, lead sheet reading as well as keyboard harmony on the CC website. There is also an option for CI exam students to substitute Classical technical requirements at the equivalent level. Sight reading and aural skills follow Classical models. Further teacher supports can be obtained with membership to the E Sharp Club for just \$20 a year.

Joanne Diplock 



Derek Oger



Psychological Factors in Online Music Education

Dr. Sean Hutchins - Royal Conservatory

Dr. Hutchins is a neuroscientist working in research on behalf of the Royal Conservatory. With the recent global impact of the Covid 19 pandemic, both our music education as well as the entire exam format moved to an online experience.

Online music education is not a natural occurrence since education relies on interpersonal interaction. A personal connection is developed which nurtures the student/teacher relationship in studio lessons. Moving to online learning, visual and auditory information is limited and some senses are entirely eliminated. Contextual information for both students and teachers are cut out. There are challenges with screen fatigue and technology limitations.

As with all changes, we must investigate to see if there is something positive we can take from the experience. We're all aware of performance anxiety that everyone has to varying degrees. One in ten adolescents has severe performance anxiety which can include a physiological, cognitive, and/or behavioral response. Many students found the remote learning and assessment lowered their performance anxiety.

Goal setting needed to be addressed with our students to help them succeed. In order not to flounder setting both short and long term goals was needed. It was a little more challenging to help our students master their goals and develop competence without having them in the studio. It was important to create performance opportunities so that they could demonstrate their increasing competence. For many students the discussion about doing exams had been in the mix before the pandemic. Suddenly we were forced to investigate the remote exam or discard our exam goals.

We have all heard our students say: "but I could do it perfectly at home." It was interesting to understand the reason for this.... Encoding Specificity Principle. When working with learning and memory, different cues are established. These could include their physical space they learn in, their emotional state at the time of learning as well as their auditory environment. Context matters when memorizing. These factors reduced performance anxiety because their performance location was where they had developed all the cues and habits. They could make their practice time similar to their performance time. They were

in their "own space" and didn't need to deal with a different instrument and environment.

1873 people participated in a survey that the Royal Conservatory initiated. The first group included students that took or intended to take a remote exam. The second group had taken exams in the past but skipped the exam session when it moved online. The desire was to see how remote exams influenced practice habits. For group one, the practice times increased but for group two ten percent stopped practicing entirely. It was difficult to maintain motivation. Having the goal of a remote exam resulted in the students continuing lessons with their teacher and retaining practice habits. It was also discovered that 95% of remote exam students responded that they are likely to choose the remote exam format in the future. They were more comfortable and relaxed.

For many of us, we saw students have mixed views on the online music education experience. Some loved the format and want to continue even after others return to in studio learning! I suspect as teachers, we also have mixed views. The remote learning and assessing will continue to be part of our educational practices moving forward. This will be in varying degrees for we have all discovered some of the advantages.

Jean Ritter 



Dr. Sean Hutchins





PROPer Piano Pedagogy: Using Teaching Props in Beginner Piano Lessons **Karen Gerelus - University of Calgary**

In this video, Karen Gerelus shows us how to make learning fun, emphasizing that “Fun does not have to mean meaningless”. Using self determination theory, the concept that relevancy and relatedness are key components in fostering motivation and getting students excited about learning, she shows us how to use props to make learning “stick”. Gerelus lists the value of using teaching props as creating better student-teacher bonds, harnessing emotional memory, engaging the students’ imagination thereby developing autonomy, developing better problem solving skills, and centring learning upon the student. Teaching props personalize lessons, supporting the development of ownership, reflection and confidence.

Topics and examples include:

- Hand Position and Technique - use silly putty or clothes pins to develop finger strength and control
- Touch and Tone - use fabric samples for texture/touch (eg. satin/legato), suspend child’s hand with soft floaty hairband to develop beautiful tone
- Music reading - use magnifying glass held up to score to play “I spy” game, looking for notes, symbols, terms etc.
- Rhythm and Tempo - note values written on lego blocks corresponding to size
- Practicing - encouraging repetition by drawing Uno cards or rolling dice to indicate the number of repeats. Randomness makes repetition fun.

To conclude, Gerelus further endorses the value of fun with the Einstein quote: “Play is the highest form of research”.

Joanne Diplock 



Karen Gerelus





The Students Can Do - A Strengths-Based Approach to Special Music Education **Jeffrey Sabo, M.A. and Erin Parkes, PH.D - From the Lotus Centre to Special Music Education**

Located in Ottawa, the Lotus Centre for Special Music Education is a registered Canadian charity that strives to create and maintain individual and specialized music programs for students with exceptionalities. Working with students of all ages and abilities and many or no diagnoses, they are committed to the belief that any student can learn. A strengths-based approach focuses on the student's abilities, rather than deficits. A consistent structure with fluid content that approaches development in a multi-modal way facilitates students to reach their musical potential. A strengths-based lesson model is student-centred, unlike one that is deficit-based and focused on the teacher's expectations. This will not only advantage each student by creating a program that is uniquely fitted to them, but will allow students to more easily succeed, to have fun, and to be more encouraged.

Before lessons begin at the Lotus Centre, an intake meeting is held with the student and their family consisting of a questionnaire and an informal meeting. This creates an opportunity to meet and observe each student and family. It also allows the student to familiarize themselves with the studio space. Observing and interacting with the student can help to assess the student's current abilities and to structure an effective lesson plan the uses primarily the student's preferred modalities of learning. For example, if the student's strength is visual, colour coded notes or keys can help the student to learn. Remedial work is also an important to include in each lesson and best included near the beginning of the class, working with preferred and fun activities nearer the end.

Dr. Parkes concludes the video with key points being:

- Everyone can learn
- Be your student's ally
- Embrace the opportunity to learn new teaching strategies
- Work with the student's timeline rather than yours

Joanne Diplock 



Jeffrey Sabo



Erin Parkes



CFMTA Virtual National Piano Competition

Concours national virtuel de piano de la FCAPM

With the Covid-19 pandemic still a reality CFMTA decided not only to hold a virtual conference, but a virtual competition as well. We were very grateful for the willingness of competitors to adapt themselves to this new format. Thanks to the technical wizardry of webmaster, Dina Pollock, we were able to hold the competition very successfully. We had seven competitors: Jamie Phillips-Freedman (Yukon Territory); Johnathan Devey (British Columbia); Jerry Li (Alberta); Alice Li (Saskatchewan); Angela Ng (Manitoba); Chloé Dumoulin (Québec) and Devin Huang (Nova Scotia).

We could not have done this without the expertise and technical skill of our panel of judges: Dale Wheeler, Megumi Masaki and Jarred Dunn. Not only did they work with the competitors' recorded programmes to render their decisions, but they each gave at least one zoom masterclass. Works by Chopin, Schubert and Eckhardt-Gramatté were discussed. Bravo!

The following awards were presented at the end of the Final Round of the competitions:

- 1st Place --\$5000.00 Johnathan Devey (British Columbia)
Sponsored by the CFMTA
- 2nd Place --\$3000.00 Chloé Dumoulin (Québec)
Sponsored by the CFMTA
- 3rd Place --\$2000.00 Devin Huang (Nova Scotia)
Sponsored by the CFMTA

These awards were all presented virtually by competition judge, Megumi Masaki.

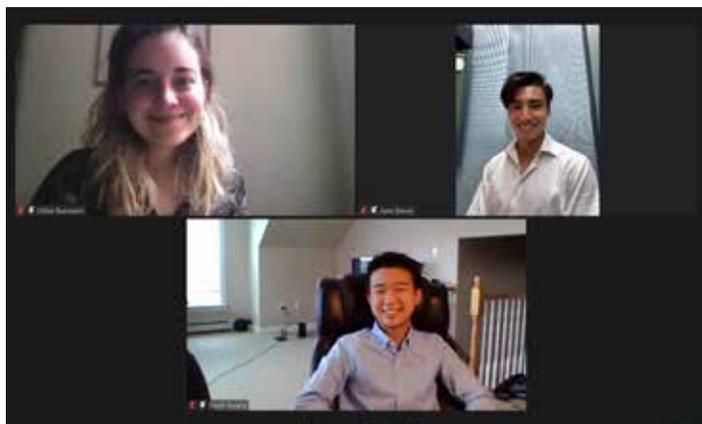
Dans un contexte d'une pandémie encore très présente, la FCAPM a décidé de mettre sur pied non seulement un congrès, mais aussi un concours virtuel. Nous sommes vraiment reconnaissants aux participants de s'être adaptés à ce nouveau format, et grâce à la magie de notre webmestre, Dina Pollock, ce fut un franc succès. Nous avons eu sept candidats : Jamie Phillips-Freedman (Yukon Territory); Johnathan Devey (Colombie-Britannique); Jerry Li (Alberta); Alice Li (Saskatchewan); Angela Ng (Manitoba); Chloé Dumoulin (Québec) et Devin Huang (Nouvelle-Écosse).

Nous n'aurions pu réussir cet exploit, n'eussent été la compétence et l'habileté technique de notre panel de juges : Dale Wheeler, Megumi Masaki et Jarred Dunn. Non seulement ont-ils dû rendre leurs décisions sur la base de programmes enregistrés, mais chacun a offert au moins un cours de maître par visioconférence, où ont été considérées des œuvres de Chopin, Schubert et Eckhardt-Gramatté. Bravo!

À la fin de l'épreuve finale du concours, nous avons remis les prix suivants :

- Premier prix – 5000 \$ Johnathan Devey (Colombie-Britannique) Commandité par la FCAPM
- Deuxième prix – 3000 \$ Chloé Dumoulin (Québec) Commandité par la FCAPM
- Troisième prix – 2000 \$ Devin Huang (Nouvelle-Écosse) Commandité par la FCAPM

Tous ces prix ont été remis virtuellement par le juge du concours, Megumi Masaki.

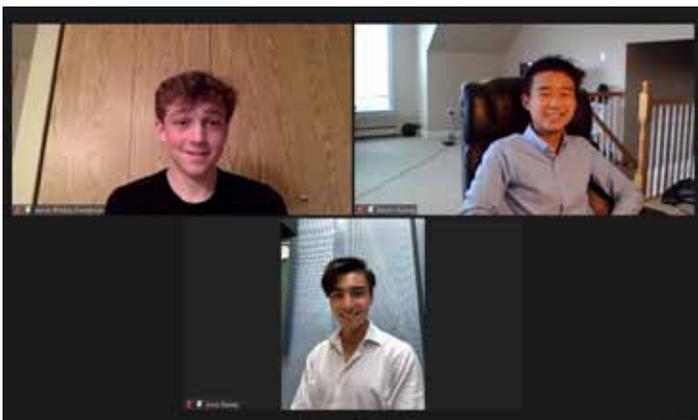


Clockwise from Left - Chloé Dumoulin, Johnathan Devey, Devin Huang

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

- Chopin Award \$1,000 – Devin Huang (Nova Scotia)
This award was presented by CFMTA Past-President, Laureen Kells, and it was sponsored by the Hugheen Ferguson fund administered by CFMTA.
- Ernst Schneider Canadian Music Award \$1000.00 was split between Jamie Phillips-Freedman (Yukon) and Jerry Li (Alberta).
We were delighted to have Ernst Schneider, CFMTA Honorary President with us virtually to present his award.
- Willard Schultz Baroque Music Award \$1,500 –Angela Ng (Manitoba)
Given for the best performance of a Baroque composition, the award was presented virtually by Dale Wheeler, competition judge. It is sponsored by Mr. Willard Schultz of Seattle WA.
- Willard Schultz Most Promising Performing Artist Award \$1,500 – Johnathan Devey (British Columbia).
Also sponsored by Mr. Willard Schultz, this award was presented virtually by Dale Wheeler, competition judge.
- Canadian Music Diversity Award \$500.00 –Alice Li (Saskatchewan)
Presented virtually by Dale Wheeler, competition judge, this new award was designed to harmonize with the theme of the conference. Along with its counterpart in the voice competition this award was sponsored by the Dalhousie University Fountain School of Performing Arts.

The Awards and Competition Committee would like to thank all of the participants for their patience and willingness to try something new. Most of all, though, we would like to thank Dina Pollock, Whovamaster extraordinaire, for her expertise and unfailing good humour throughout the competition, no matter what challenges arose.

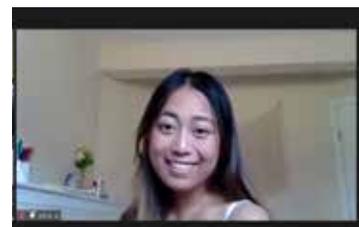


Clockwise from left - Jamie Phillips-Freedman, Devin Huang, Johnathan Devey

Gagnants de prix spéciaux, choisis parmi les semi-finalistes :

- Prix Chopin – 1,000 \$: Devin Huang (Nouvelle-Écosse)
Ce prix fut présenté par la présidente sortante de la FCAPM, Laureen Kells, et a été sponsorisé par le fonds Hugheen-Ferguson, lui-même administré par la FCAPM.
- Prix Ernst-Schneider de la musique canadienne – \$1000.
*La bourse a été divisée entre Jamie Phillips-Freedman (Yukon) et Jerry Li (Alberta).
Nous avons eu le plaisir d'accueillir virtuellement notre président honoraire Ernst Schneider pour présenter ce prix.*
- Prix Willard-Schultz de la musique baroque – 1,500 \$: Angela Ng (Manitoba)
Offert pour la meilleure prestation d'une composition baroque, ce prix a été présenté virtuellement par un des juges du concours, Dale Wheeler. Le prix est sponsorisé par Mr. Willard Schultz, de Seattle, WA.
- Prix Willard-Schultz de l'artiste le plus prometteur – 1,500 \$: Johnathan Devey (Colombie-Britannique).
Également parrainé par Mr. Willard Schultz, ce prix a été présenté par Dale Wheeler, un des juges du concours.
- Prix pour la diversité musicale canadienne – 500 \$: Alice Li (Saskatchewan).
Présenté virtuellement par Dale Wheeler, un des juges du concours, ce nouveau prix a été conçu pour s'harmoniser avec le thème du congrès. À l'instar de sa contrepartie du concours de chant, ce prix a été sponsorisé par la Dalhousie University Fountain School of Performing Arts.

Le Comité des prix et concours souhaite remercier tous les participants pour leur patience et leur empressement à essayer de nouvelles choses. Et par-dessus tout, je tiens à remercier Dina Pollock, la grande maîtresse d'œuvre, pour son expertise et son infallible sens de l'humour tout au long du concours, quels que soient les défis et les difficultés.



Alice Li

Submitted by Lynn Ewing

Piano Competition 2021 - Our Adjudicators



Jarred Dunn

Yamaha Artist **Jarred Dunn** has been described by critics as “a piano sound-colour magician” (Muzikos Barai), “evocative and mystical” (New York Classical Music), “technically perfect” (Belarusian First Radio) and “a virtuoso with the most exquisite touch” (Freethought Today). Featured on the CBC Top 30 Under 30 and This is My Music, Dunn took First Prize at the 2018 Lithuanian International Chopin Competition and is a prize winner of the Jan Hofmann International Competition (Kraków). His recording (Chopin and Debussy) has been heard on the CBC, WQXR New York, Belarus Radio, Freethought TV/Radio. He has performed I across Europe, Canada, the United States, and Australia. He has performed concertos with the McGill, Toronto Sinfonia, Niagara, Etobicoke, Rose, Torun, Vilnius Chamber, Budapest Chamber, and Belarusian Television/Radio orchestras. A recipient of numerous awards for his pedagogical-artistic accomplishments, he studied with Jacob Lateiner, Yoheved Kaplinsky, Dorothy Taubman, Anna Górecka, Maria João-Pires, and Katarzyna Popowa-Zydroń.
photo by Bo Huang



Megumi Masaki

Megumi Masaki is a pianist, multimedia performing artist, educator and curator. She is recognized as a leading interpreter of Canadian and contemporary music, and an innovator that reimagines the piano and pianist. Her work and collaborations push boundaries of interactivity between sound, image, text and movement in multimedia works through new technologies. Forty-eight new works have been created with/for Megumi and she has premiered over 100 works worldwide. Megumi is a Full Professor of piano and director of the New Music Ensemble and Festival at Brandon University. She is a member of the interdisciplinary Noiseborder Ensemble and Slingshot-Kidō, faculty at the Casalmaggiore International Festival Italy, Chetham’s International Summer School and Festival Manchester UK, and Banff Centre. She is regularly invited to give lectures and masterclasses at universities worldwide. Megumi curates the Contemporary International Music Exchange Italy and is the Artistic Director of the Eckhardt-Gramatté National Music Competition.
photo by Robert Hechler



Dale Wheeler

After teaching piano and a variety of courses at the post-secondary level for over thirty years Dale Wheeler is now enjoying life as an independent musician. Living in Red Deer, Alberta he teaches part-time at Burman University and maintains a small private studio. He is also a senior examiner, clinician, and consultant for The Royal Conservatory of Music and RCM Publishing. He holds the doctorate in piano performance and pedagogy from the University of Oklahoma. He also holds degrees and diplomas from the University of Saskatchewan and Trinity College of Music, London. Dr. Wheeler has appeared as a recitalist, accompanist, adjudicator, and lecturer from coast to coast in Canada and throughout the U.S. For a number of years Dale was a regular columnist for *Clavier* magazine and has had articles published in the *CFMTA Journal*, *American Music Teacher*, and *The Journal of the American Liszt Society*.



Piano Competition 2021 - Our Performers



Alberta

Jerry Li

Jerry Li has played piano for 13 years and composed for 11 years. He has won numerous awards, including two AMFA provincial gold medals in composition in age categories 16 and under and Unrestricted, at the ages of 13 and 14, respectively. He has also placed 4th nationally in the CMC for piano, and was the first composer to be showcased in the Calgary Performing Arts Festival Gala in its 91-year history. He is pursuing an LRCM diploma, and is a co-founder and President of From Art to Heart, a youth-run nonprofit for the arts and music. Jerry is also the recipient of the 2021 Youth of Distinction Award for Arts and Culture.

Canadian Musical Diversity

My program includes pieces from Marjan Mozetich, an Italian-Canadian composer with Yugoslavian parents. I've also included one of my own compositions, "Chinese Winter." I'm a Chinese-Canadian, and the piece contains many pentatonic influences reminiscent of Eastern music. Furthermore, Canada is a country of immense cultural diversity stemming from its many immigrants, many of whom can trace their roots back to the countries of other composers in my program, such as Austria, Germany, and Poland. To emphasize Canada's French heritage, I've included two works of Debussy.

Ernst Schneider Canadian Music Award \$1000.00 was split between Jamie Phillips-Freedman (Yukon) and Jerry Li (Alberta).

Semi-Final

Sonata in B-flat major, D. 960

Franz Peter Schubert

Three Pieces for Piano Solo,

Marjan Mozetich

II. Adagietto

Étude in c minor, Opus 10, No. 12

Frédéric Chopin

Final

Prelude and Fugue No. 8 in e-flat minor, BWV 853

Johann Sebastian Bach

The Well-Tempered Clavier, Book 1

Ballade No. 2 in F Major, Opus 38

Frédéric Chopin

Chinese Winter

Jerry Li

Jardins sous la pluie

Claude Debussy

L'isle joyeuse

Claude Debussy





Piano Competition 2021 - Our Performers



British Columbia

Johnathan Devey



Johnathan Devey is a 19 year-old aspiring concert pianist living in Victoria, B.C. Born in Tokyo, he started piano lessons at age 5 and since then has always dreamed of sharing his music with the world. He started winning awards in the North Shore Musical Festival in Vancouver and the European International Piano Concours in Japan. Since moving to Victoria, Johnathan immersed himself in music-making through piano lessons with Linda Low, chamber music in the Collegium program, and as a frequent soloist with the VCM Senior Strings Orchestra. He participated in the Greater Victoria Performing Arts Festival every year, winning the City of Victoria Medallion, the highest award for piano, in 2019, and representing Victoria at the B.C. Provincial Festival thrice. He now studies in the music program of the University of Victoria under Professor May Ling Kwok. In 2020, he won the British Columbia Registered Music Teachers Association’s piano competition, which took him on a “virtual” tour of the province. In 2022, Johnathan is excited to attend the Mozarteum Summer Academy in Salzburg, Austria under the Strauss Foundation Scholarship, and perform the R.Schumann Piano Concerto as a soloist with the University of Victoria Orchestra. Johnathan enjoys sharing his musical journey of exploration with audiences, with a style that reflects a true passion for life.

Canadian Musical Diversity

In Memoriam for the Victims of Chornobyl by Larysa Kuzmenko deals with the horrific nuclear disaster of 1986. The composer grew up in Canada, where she is part of one of the world’s largest Ukrainian expatriate communities. The increasing possibility of a Russian invasion of Ukraine recently makes it more important than ever that the historical and cultural heritage of Ukraine is preserved. The piece reminds us of how devastating man’s impact on the environment can be, and I think it is just as relevant to us now as we confront the existential threat of climate change.

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

Semi-Final

Prelude and Fugue No. 9 in E Major, BWV 854
Piano Sonata No.13 in E-Flat Major, Opus 27, No.1
Preludes, Book I:
I. Danseuses de Delphes,
V. Les collines d’Anacapri

Johann Sebastian Bach
Ludwig van Beethoven
Claude Debussy

In Memoriam: For the Victims of Chornobyl
Variations sérieuses, Opus 54

Larysa Kuzmenko
Felix Mendelssohn

Final

Harmonies Poétiques et Religieuses:
VII. Funérailles, S. 173
Suite, Opus 14, Sz. 62, BB 70
Valses nobles et sentimentales

Franz Liszt
Béla Bartók
Maurice Ravel





Piano Competition 2021 - Our Performers



Manitoba
Angela Ng

16-year-old Angela Ng began her first private piano lessons at eight, and is currently studying with Dr. David Moroz. The winner of numerous awards, in 2021, Angela won four piano trophies in the Winnipeg Music Festival, including the Aikins Memorial Trophy and the Lieutenant Governor Trophy. In previous years, Angela placed first in the 12-year-old category at the Canadian Music Competition and was awarded the Grand Prize for ages eleven to fourteen. She made her orchestral debut with the Orchestre de la Francophonie and was awarded a scholarship from the Power Corporation. Other awards include first place in the American Protégé International Music Talent Competition, where she performed at Weill Recital Hall in Carnegie Hall. In addition to this, Angela has won seven gold medals from the Royal Conservatory of Music, seven scholarships from the Manitoba Registered Music Teachers' Association and three scholarships from the Provincial Music Festival.

Winner of the Willard Schultz Baroque Music Award \$1,500

Semi-Final

Diabolic Dance
Sonata in A major, Opus 2, No. 2
Toccatà in e minor, BWV 914
Scherzo in b minor, Opus 20

Larysa Kuzmenko
Ludwig van Beethoven
Johann Sebastian Bach
Frédéric Chopin

Final

Fantasia and Fugue in a minor, BWV 944
Sonata in D major, K. 576
Hungarian Rhapsody No. 11 in a minor

Johann Sebastian Bach
Wolfgang Amadeus Mozart
Franz Liszt





Piano Competition 2021 - Our Performers



Nova Scotia
Devin Huang

Fourteen-year-old Devin Huang is a Grade 9 student at Sacred Heart School of Halifax and has been a student of Prof. Lynn Stodola since 2016. Since being introduced to piano at the age of seven, he has shown great enthusiasm towards piano performance, both solo and chamber.

In August 2020, Devin was named by CBC Music on the Canada's hot "30 under 30" classical Musicians. He was interviewed by CBC Radio one and his video was broadcasted by CBC TV News also presented on social media by CBC Music. Devin has been a regular participant in numerous Nova Scotia Kiwanis Music Festivals, placing first in all of his classes and winning several named prizes and scholarships, including the prestigious President's Cup for the past two years as well as the Dr. Piano and Yamaha Canada Rose Bowl in 2020 and 2021. He has also been the Junior Piano prize winner at the Nova Scotia Provincial Finals in 2018 and 2019 as well as winner of the Nova Scotia Registered Teachers' Association Scholarship Competition in both Senior and Advanced Divisions (2020 and 2021). He has been a National Finalist for the Canadian Music Competition, 2017-2019, winning first prize each year in his age category as well as the overall Grand Prize in all instruments, age 11 - 14 in 2018.

In October 2019, Devin had the honour to be invited to play at the Lieutenant Governor's House which was recorded for Eastlink television. The same year he was featured soloist with Nova Sinfonia, performing Mozart's Piano Concerto K. 488, and made his recital debut on the Cecilia Concert Series. In November 2020, Devin was invited by Scotia Festival of Music to present a solo recital in their 2020/2021 Chamber Music Series at the Peggy Corkum Music Room. Devin was honoured and proud to be the first recipient of the newly established Peggy Corkum Piano Scholarship, generated by Musique Royale. He was featured by Musique Royale on their 35th Summer Festival by a virtual concert released in August 2020. Devin has received tremendous support from the music community, receiving awards from the Halifax Ladies' Musical Club and scholarships from the Nova Scotia Talent Trust. The generosity and support of these organizations continue to inspire Devin to strive to become a professional pianist.



Winner of the Chopin Award \$1,000

Semi-Final

Prelude and Fugue No. 4 in c-sharp minor, BWV 849 <i>Well-Tempered Clavier, Book 1</i>	Johann Sebastian Bach
Sonata No. 23 in f minor, Opus. 57 ("Appassionata")	Ludwig van Beethoven
Ballade No. 2 in F Major, Opus 38	Frédéric Chopin
Deux Etudes de Sonorite No. 2, Vif	François Morel

Final

Impromptu in F-Sharp Major, Opus 36	Frédéric Chopin
Scherzo in c-sharp minor, Opus 39, No. 3	Frédéric Chopin
Ten Preludes, Opus 23 No. 4 in D Major / No. 7 in c minor	Sergei Rachmaninoff
Sonata No. 3 in a minor	Sergei Prokofiev





Québec

Chloé Dumoulin

2nd Place

Semi-Final

Sonate pour piano no 12, opus 26,
en la bémol majeur

Ludwig van Beethoven

Étude-tableaux opus 39 no 1 en do
mineur

Sergei Rachmaninov

Été Canadien

André Mathieu

Étude transcendante no 6, « Vision »

Franz Liszt

Final

Partita no 4 en Ré majeur:
Ouverture, Aria, Menuet

Jean-Sébastien Bach

Fantasia on an Ostinato

John Corigliano

Fantaisie opus 28 en si mineur

Alexandre Scriabin

Chloé Dumoulin complète actuellement sa dernière année de Baccalauréat en Piano sous la tutelle de Richard Raymond au Conservatoire de musique de Montréal.

Elle a fait ses débuts avec l'Orchestre Métropolitain à l'âge de 16 ans, sous la direction d'Andrei Feher, puis avec l'Orchestre symphonique des jeunes de Sherbrooke. En tant que gagnante du premier prix du Crescendo International Competition, elle s'est produite à Carnegie Hall, New York. En février 2021, elle fut nommée lauréate du Concours de Concerto du Conservatoire de musique de Montréal, et se produira ainsi en tant que soliste avec l'Orchestre symphonique du Conservatoire de musique de Montréal pour la saison 2021-2022.

En 2019, elle a assuré la première partie de l'Orchestre Symphonique de Montréal (OSM) à la Maison Symphonique en tant que chambriste. Elle a joué à plusieurs occasions aux Préludes des Jeunes Mélomanes de l'Orchestre Métropolitain, au foyer de la Maison Symphonique. Depuis 2018, elle est l'accompagnatrice de la Chorale du Conservatoire de musique de Montréal et la pianiste de l'Orchestre symphonique du Conservatoire de musique de Montréal.

La jeune pianiste a été artiste invitée pour le Festival Classica, pour le concert « Trio avec piano: Vélocité et Virtuosité » à Orford Musique, ainsi que dans la série régionale des Jeunesses Musicales du Canada. Elle participera en juin 2021 au concours Prix d'Europe, à la Chapelle Historique du Bon-Pasteur, ainsi qu'au Festival de musique de chambre de Montréal en tant que chambriste. Chloé Dumoulin est reconnaissante pour le support des Bourses Archambault, des Caisses Desjardins, de la Fondation du Conservatoire et de la Fondation Père-Lindsay.

Chloé Dumoulin is currently completing her last year of Bachelor's in Piano Performance under the guidance of Richard Raymond at the Conservatoire de musique de Montréal.

She made her debut with the Orchestre Metropolitan when she was 16 years old, under the baton of Andrei Feher, then with the Orchestre symphonique des jeunes de Sherbrooke. As the winner of the first prize of the Crescendo International Competition in 2014, she performed at Carnegie Hall, New York. In February 2021, she won the Montreal Conservatory's Concerto Competition, which will lead her to be a soloist with the Orchestre symphonique du Conservatoire de musique de Montréal for their 2021-2022 season.

In 2019, she opened a Montreal Symphony Orchestra concert as a chamber musician at the Maison Symphonique of the Place des Arts. She has played on many occasions at the Préludes des Jeunes Mélomanes of the Orchestre Métropolitain, at the Maison Symphonique's foyer. She's the Conservatoire de musique de Montréal's Choir accompanist and the Orchestre symphonique du Conservatoire de Musique de Montréal's pianist since 2018.

The young pianist has been a guest artist for the Festival Classica, for the Trio avec piano: Vélocité et Virtuosité concert at Orford Musique, as well as for the regional series of the Jeunesses Musicales du Canada. She will participate in June 2021 in the Concours Prix d'Europe, at la Chapelle Historique du Bon-Pasteur in Montreal, and will be a guest chamber artist for the Montreal Chamber Music Festival. Chloé Dumoulin is thankful for the support of the Archambault Scholarships, the Caisses Desjardins, the Conservatory's Foundation and the Père-Lindsay Foundation.



Piano Competition 2021 - Our Performers



Saskatchewan

Alice Li

Alice Li (she/her) is a Saskatoon-based pianist in her third year of Psychology and Indigenous Studies at the University of Saskatchewan. Since 2016, she has been a piano student of Bonnie Nicholson. Alice is the recipient of numerous accolades at provincial and national levels, including 3rd place and the Marek Jablonski award for the best Chopin interpretation at the 2019 Canadian Federation of Music Teachers' Association (CFMTA) Biennial National Piano competition, 1st place at the 2018 Gordon C. Wallis Competition, 2nd place in the Shurniak Concerto Competition, and 3rd place in the 2019 Kinsmen Competition (Saskatoon Music Festival – Piano), among numerous other city and provincial awards. Alice holds an ARCT diploma (Piano Performance) with First Class Honours from the Royal Conservatory of Music. Alice has worked with instrumentalists and choirs, as a collaborative pianist and plays for the Saskatoon Strings. Her summer ventures have include the Orford Musique Summer Academy in Quebec, the Tuckamore Chamber Music Festival in Newfoundland, and the Academy for Voice and Piano in Saskatoon. Alice has performed in masterclasses for esteemed artists such as Jan Lisiecki, John Perry, and Ian Parker.

Alice is the recipient of various academic and research-based awards – Most notably, George and Marsha Ivany President's scholarship, the highest offered undergraduate scholarship from the University of Saskatchewan. Aside from piano, Alice enjoys singing in the Greystone Singers, helping at community initiatives, and keeping up with the latest fashion trends.

Canadian Musical Diversity

Born in 1899 (Russia), Sophie-Carmen Eckhardt-Grammatté immigrated to Canada in 1920, where her husband directed the Winnipeg Art Gallery. This connection to visual art undoubtedly influenced her writing, as the fourth sonata can be likened to an eclectically organized art display -- where distorted images are unapologetically placed beside paintings of lush scenery. In many ways, this composition embodies the dynamic composition style Eckhardt-Grammatté pioneered in the prairies, resiliently diverse in a political climate neglectful of female artists. Beyond her catalogue of 175+ works, Eckhardt-Grammatté's legacy lives on in the Eckhardt-Grammatté competition, honouring her lifelong wish of promoting Canadian contemporary music.

Winner of Canadian Music Diversity Award \$500.00

Semi-Final

Prelude and Fugue in e-flat minor BWV 853

Well-Tempered Clavier, Book 1

Andante Spianato and Grande Polonaise Brillante in E-Flat Major, Opus 22

Piano Sonata No. 4, E 68, ("Befreite")

I. Allegro agitato e con fuoco

Johann Sebastian Bach

Frédéric Chopin

Sophie-Carmen Eckhardt-Gramatté

Final

Piano Sonata in E-Flat Major, Hob XVI: 52 No. 62

Vallée d'Obermann

Franz Joseph Haydn

Franz Liszt





Piano Competition 2021 - Our Performers



Yukon

Jamie Phillips-Freedman

Born and raised in Whitehorse, Yukon, Jamie Phillips-Freedman began taking piano lessons at the age of seven. After several years of study with Cheryl Wishart, Jamie began lessons with Joyce Klassen. Theory classes with Henry Klassen enriched his understanding of music. Jamie recently graduated from Pearson College UWC in Victoria. During his time there, Jamie took lessons with Dr. Yoomi Kim of the Victoria Conservatory. Jamie has participated in several summer music programs including the Orford Academy, the Victoria Conservatory Summer Academy and the Valhalla Summer School of Music. He has also participated in many festivals, winning awards in the Whitehorse Rotary Music Festival, the Mid Island Performing Arts Festival, the Madeleine Till Open Performance Competition and the 2019 CFMTA National Piano Competition. Jamie received a scholarship to Oberlin College and Conservatory where, in the fall, he will study piano performance with Professor Angela Cheng as well as mathematics.

Ernst Schneider Canadian Music Award \$1000.00 was split between Jamie Phillips-Freedman (Yukon) and Jerry Li (Alberta).

Semi-Final

Prelude and Fugue No. 22 in b-flat minor, BWV 867 <i>Well-Tempered Clavier, Book 1</i>	Johann Sebastian Bach
Piano Sonata No. 30 in E major, Opus 109 I. Vivace ma non troppo — Adagio espressivo II. Prestissimo	Ludwig van Beethoven
Pavane pour une infante défunte	Maurice Ravel
Nocturne in c minor, Opus 48, No. 1	Frédéric Chopin
Toccata on "L'homme armé"	Marc-André Hamelin

Final

Piano Sonata No. 30 in E major, Opus 109 III. Andante molto cantabile ed espressivo.	Ludwig van Beethoven
Étude in a minor, Opus 25, No. 11	Frédéric Chopin
La Cathédrale engloutie <i>Préludes, Book 1</i>	Claude Debussy
Étude in d-sharp minor, Opus 8, No. 12	Alexander Scriabin
<i>Three Preludes</i> I. Allegro ben ritmato e deciso	George Gershwin





CFMTA Virtual National **Voice** Competition Concours national de **chant** de LA FCAPM

The CFMTA Voice Competition was held virtually this year due to the Covid-19 Pandemic. We are thrilled that this new format was a resounding success. A greater audience was able to view the singers' performances in both the semi-final and final rounds. Prestigious judges could view the performances from anywhere in the world, and provide solid and uplifting criticism and feedback. A huge thank you to those distinguished judges:

- *Soprano* Othalie Graham
- *Tenor* Darryl Edwards
- *Baritone / Tenor* J. Patrick Rafferty

A huge thank you to Dina Pollock for her support and expertise on the technical side. Without her, this competition would not have been a reality. Congratulations to the singers. They all gave superb performances, and should be proud of their accomplishments. The following awards were presented after the Final Round:

- First Place - \$5,000 Aemilia Moser (Alberta)
Sponsored by the CFMTA
- Second Place - \$3,000 Ashley Schneberger (Manitoba) Sponsored by the CFMTA
- Third Place - \$2,000 Justine Ledoux (Québec)
Sponsored by the CFMTA

À cause de la pandémie de Covid-19, le concours national de chant de la FCAPM s'est tenu virtuellement. Nous sommes enchantés du succès retentissant de ce nouveau format. Lors de la demi-finale comme de la finale, un plus grand nombre de spectateurs ont été en mesure de visionner les prestations des chanteurs. De partout dans le monde, des juges de renommée prestigieuse ont eu accès aux prestations et ont pu offrir aux concurrents des analyses honnêtes et des commentaires positifs. Un grand merci à ces juges distingués :

- *la soprano* Othalie Graham
- *le ténor* Darryl Edwards
- *et le baryton / ténor* J. Patrick Rafferty.

Des remerciements vont également à Dina Pollock pour son soutien et son expertise technique ; sans elle, ce concours n'aurait pas pu se concrétiser. Félicitations aux chanteurs. Ils ont tous offert de magnifiques prestations, et ils ont de quoi être fiers de leurs performances. Les prix présentés au terme de la ronde finale sont :

- Premier prix – 5,000\$ Aemilia Moser (Alberta)
Commandité par la FCAPM
- Deuxième prix – 3,000\$ Ashley Schneberger (Manitoba)
Commandité par la FCAPM
- Troisième prix – 2,000\$ Justine Ledoux (Québec)
Commandité par la FCAPM



Clockwise from Left - Justine Ledoux,
Aemilia Moser, Ashley Schneberger

Special Award Winners:

- Tiffany A. Wilson Award - Best Performance in Italian - \$750 **Aemilia Moser (Alberta)** for her performance of *Prendi per me sei libero* by Gaetano Donizetti. *This award was presented by the sponsor, Tiffany A. Wilson*
- Canadian Music Diversity Award - \$500 **Ashley Schneberger (Manitoba)** for her performance of *Invasions*, and *Bird Song*, by Métis and French-Canadian composer, Ian Cusson. *Along with its counterpart in the piano competition, this award was sponsored by the Dalhousie University Fountain School of Performing Arts.*

The Awards and Competition Committee would like to thank everyone involved in making this experience a success. Congratulations to the singers, their fine piano collaborators, the excellent judges, and everyone who was able to participate in some way to make this event happen.

Gagnants de prix spéciaux

- Prix Tiffany A. Wilson – Meilleure prestation en langue italienne – 750\$ **Aemilia Moser (Alberta)** pour son interprétation de *Prendi, per me sei libero* de Gaetano Donizetti. *Ce prix a été présenté par la commanditaire, Tiffany A. Wilson*
- Prix de la diversité musicale canadienne – 500\$ **Ashley Schneberger (Manitoba)** pour son interprétation de *Invasions*, and *Bird Song*, par Métis et le compositeur franco-canadien Ian Cusson. *À l’instar de sa contrepartie du concours de piano, ce prix a été sponsorisé par la Dalhousie University Fountain School of Performing Arts.*

Le Comité des prix et distinctions aimerait féliciter et remercier les chanteurs et leurs excellents pianistes-accompagnateurs, nos juges exceptionnels ainsi que tous ceux qui ont rendu possible ce fabuleux événement.



Vocal Italian Prize - Aemilia Moser and Tiffany Wilson



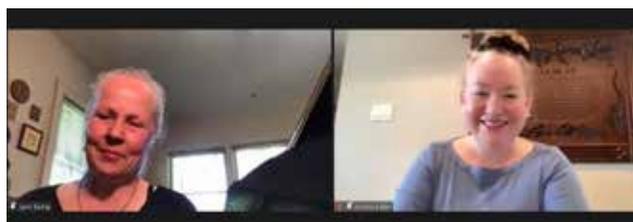
Diversity Prize - Ashley Schneberger



Adjudicators at competition awards ceremony
Clockwise from top left - J. Patrick Raftery, Meguim Masaki, Darryl Edwards, Dale Wheeler



Competition Awards Ceremony



Competition Chairs - Lynn Ewing, Kimerica Parr

Submitted by Kimerica Parr



Voice Competition 2021 - Our Adjudicators



Darryl Edwards

Prof. Darryl Edwards is an internationally lauded singing teacher, celebrated for his effectiveness and innovation. At the University of Toronto, Canada, with individuals in the voice studio and groups in the classroom, he continually creates significant pathways for ideal learning experiences and performance outcomes.

Dr. Edwards is the Artistic Director of the Centre for Opera Studies in Italy and COSA Canada (Centre for Opera Studies & Appreciation), which are dedicated to the development of emerging opera artists through “Extraordinary Opera Training!” He is a distinguished alumnist and “Wall of Fame” inductee of the Don Wright Faculty of Music at Western University: London, Canada.

As a tenor, Darryl Edwards has appeared to critical acclaim in oratorio, recital, and opera in England, Germany, France, Italy, Corsica, the United States, and across Canada.



Othalie Graham

Canadian-American soprano Othalie Graham continues to receive critical acclaim throughout North America and is widely known for her interpretations of the title roles in Turandot and Aida and her commitment to Wagnerian repertoire. The Boston Globe noted that, in her interpretation of Turandot, Graham’s “timbre and power were thrilling – steely ring from top to bottom – and her path from imperiousness to passion was convincing,” while Opera News described her as “a vocally secure Turandot, her gleaming tones well suited to the ice princess’s misanthropic resolve.”

Graham is featured on the Brampton Arts Walk of Fame in her hometown of Brampton, Ontario, honoring those who have achieved excellence in the arts and entertainment industry. She is an international star, making Canada very proud.



J. Patrick Raftery

J. Patrick Raftery’s professional debut was in 1979 when he sang Schaunard in *La Boheme* sharing the stage with Luciano Pavarotti. After his years at The Boston Conservatory and The Juilliard School of Music, Patrick was taken up by The Richard Tucker Music Foundation and C.A.M.I. artists when his career soared and took him to all the major opera houses of the world in less than a decade. His debut at the Metropolitan Opera was with Mirella Freni in *Manon Lescaut*.

Patrick’s debut at La Scala was in a production of Spontini’s *La Vestale*, conducted by Riccardo Muti and recorded live for Sony Classical.

Patrick was a member of voice faculty at The University of Toronto and The University of Western Ontario before accepting an appointment in 2014 at The University of British Columbia’s School of Music as an Assistant Professor of Voice and Opera.





Voice Competition 2021 - Our Performers



Alberta
Aemilia Moser



Raised in Edmonton, Aemilia Moser began her violin studies with James Keene at age five. In April she will have completed her undergraduate degree in voice and violin performance under the tutelage of Elizabeth Turnbull, Shannon Hibert and Robert Uchida. Most recently Aemilia has had the pleasure of performing the role of Adina in the University of Alberta Opera Workshop's production of *L'elisir D'amore*. Other notable roles include Nymph in Purcell's *The Fairy Queen*, Mab in Jonathan Dove's *The Enchanted Pig*, Papagena in Mozart's *Die Zauberflöte*, and Maureen in Johnathan Larson's *RENT* for which she won two Greater Edmonton Cappie Awards.

During the summer of 2019, Aemilia was invited to attend the SienAgosto music festival in Italy where she worked with artists such as Michael Chance, Lynne Dawson and Ian Partridge. Other notable summer programs include the Orford Music Academy, the Oberlin Baroque Performance Institute, the Sewanee Summer Music Festival in Tennessee and AllegroVivo in Austria. Aemilia has won several awards including the Opera NUOVA scholarship competition, the Kiwanis Music Festival provincials, and the Alberta Baroque Music Society scholarship.

Canadian Musical Diversity

"My Heart is Awake" is from Maria Thompson Corely's cycle *Grasping Water*. Corely is a BIPOC pianist, composer and collaborator born in Jamaica and raised in Canada.

Tiffany A. Wilson Award - Best Performance in Italian - \$750 or her performance of *Prendi per me sei libero* by Gaetano Donizetti.

Semi-Final

"Prendi per me sei libero" from <i>L'elisir d'amore</i>	Gaetano Donizetti
Sie trugen ihn auf der Bahre bloss Leider	Richard Strauss
Snake	Jake Heggie
Pantomime	Claude Debussy

Final

Apparition	Claude Debussy
Loon cry, night call	Harry Somers
Amor	Richard Strauss
My Heart is Awake	Maria Thompson Corely
She Walks in Beauty	Jean Coulthard
"Alleluia" from <i>Exsultate, jubilate K.165</i>	Wolfgang Amadeus Mozart





Voice Competition 2021 - Our Performers



Manitoba

Ashley Schneberger

Ashley Schneberger, from Cochrane, Alberta, is currently in her 1st-year of her Masters of Music in Opera Performance at the University of Manitoba under the teachings of Tracy Dahl, completing her undergrad in 2020 under the tutelage of Dr. Janet Youngdahl at the University of Lethbridge. With a love of performing and a thirst for knowledge, Ashley brings curiosity and enthusiasm to every performance. She has been featured as The Sorceress from Dido and Aeneas (University of Manitoba), The Duchess of Plaza Toro from The Gondoliers and Old Lady from Candide (University of Lethbridge) alongside the Lethbridge Symphony Orchestra. Ashley has an increasing interest in Musical Theatre as well, portraying Martha from The Secret Garden with Opera NUOVA. After finishing her Masters degree in 2022, Ashley hopes to pursue a career in performing opera professionally to let her love of music blossom.

Canadian Musical Diversity

These pieces by Métis composer Ian Cusson are a setting of texts by Japanese-Canadian Joy Kogawa, whose family was sent to an internment camp by the Canadian government in the 1940s. The rampant xenophobia and racism that was present in Canada after WWII affected all people of Asian descent. This set shares the narrative journey of a refugee invasion of the one being invaded, turning to the perspective of the displaced with themes of dislocation, and fearing the unknown. These ideas are still being thought of every day by BIPOC people, whether that be in the Uighur camps that currently exist, concentration camps, or residential schools. It is a way to shed light on these horrible events that need to be remembered, honored, and taught so that they are never repeated.



Winner of the Canadian Music Diversity Award - \$500

Semi-Final

"Non ho colpa" from <i>Idomeneo</i>	Wolfgang Amadeus Mozart
"Es ist vollbracht" from <i>Johannes-Passion, BWV 245</i>	Johann Sebastian Bach
<i>Where There's A Wall</i>	Ian Cusson
IV. Where There's a Wall	
<i>Banalités</i>	Francis Poulenc
V. Sanglots	

Final

"Svegliatevi nel core" from <i>Giulio Cesare</i>	George Frederic Handel
Die Junge Nonne	Franz Schubert
This Journey	Jake Heggie
<i>Banalités</i>	Francis Poulenc
IV. Voyage à Paris	
II. Hôtel	
<i>Where There's A Wall</i>	Ian Cusson
I. Invasions	
II. Bird Song	
<i>Seven Spanish Folksongs</i>	Manuel de Falla
V. Nana	
IV. Jota	
Big Sister Says	Libby Larsen





Voice Competition 2021 - Our Performers



Québec
Justine Ledoux

Justine Ledoux, mezzo-soprano, poursuit actuellement ses études de maîtrise en chant lyrique au Conservatoire de musique de Montréal, sous la tutelle de la soprano Adrienne Savoie.

En février 2020, sous la direction de Jacques Lacombe, Justine se démarque en interprétant le rôle de Dorothée dans *Cendrillon* de Massenet, un opéra présenté par l'Atelier Lyrique du Conservatoire de musique de Montréal. Elle a également le plaisir d'y jouer le rôle de Ida, dans *Die Fledermaus* de Strauss, sous la direction d'Alain Trudel, en 2019. En 2018, elle a l'opportunité d'étudier et d'interpréter les rôles de Hélène dans *La belle Hélène* de Offenbach et de Mercedes dans *Carmen* de Bizet.

En juillet 2020, Justine participe à une classe de maître avec la soprano Nicola Beller Carbone, le metteur en scène Paul Curran, ainsi qu'avec David Lomeli, directeur artistique du Bayerische Staatsoper de Munich et du Dallas Opera.

En 2016, Justine a l'occasion de performer le rôle de Noémie dans *Cendrillon* de Massenet et d'être soliste dans le *Te Deum* de Dvorák, accompagnée par l'orchestre symphonique du Conservatoire de la Montérégie. En juillet 2020, Justine participe à une classe de maître avec la soprano Nicola Beller Carbone, le metteur en scène Paul Curran, ainsi qu'avec David Lomeli, directeur artistique du Bayerische Staatsoper de Munich et du Dallas Opera. En 2019, elle suit une classe de maître avec le contre-ténor Andreas Scholl, et elle s'envole ensuite pour Vienne afin d'étudier au près de la mezzosoprano Rannveig Braga et du tenor Rainer Trost, ainsi que pour aller suivre des cours d'allemand à l'Universität Wien.

Canadian Musical Diversity - Encourager la diversité

Les chanteurs d'opéra sont appelés à interpréter des mélodies classiques uniques et sublimes pour un public généralement composé de grands amateurs de musique classique. Ils suivent une formation académique fondée sur la maîtrise de ce même répertoire classique, lequel permet de développer la voix au maximum de ses capacités. Enfin, lorsqu'ils se produisent sur scène, on leur demande d'interpréter des pièces appartenant encore au répertoire de musique classique. Or, celui-ci, représente le point de vue unique de la culture occidentale, telle qu'on la reconnaît aujourd'hui. Rares sont les fois où l'artiste lyrique peut sortir de ce cadre artistique, pour embrasser des oeuvres de femmes ou, moins encore, des oeuvres de compositeurs BIPOC. Pourtant, il existe de véritables oeuvres musicales brûlantes de vérité, débordantes de vie, individuelles et poignantes. Elles n'attendent qu'à être interprétées, sorties de l'ombre et présentées au grand public. Ces oeuvres ont des histoires à raconter. Elles doivent être chantées. Elles doivent appartenir au répertoire d'art lyrique au même titre que toute oeuvre dite classique. Comme *The Death of an Old Seaman*, une chanson artistique composée par Cecil Cohen, qui mérite d'être entendue.





Voice Competition 2021 - Our Performers

Justine Ledoux, mezzo-soprano, is currently pursuing her master's degree in classical voice at the Conservatoire de musique de Montréal, under the tutelage of soprano Adrienne Savoie.

In February 2020, under the direction of Jacques Lacombe, Justine distinguished herself by interpreting the role of Dorothée in Massenet's *Cendrillon*, an opera presented by the Atelier Lyrique of the Conservatoire de musique de Montréal. She also had the pleasure of playing the role of Ida, in *Die Fledermaus* de Strauss, under the direction of Alain Trudel, in 2019. In 2018, she had the opportunity to study and perform the roles of Hélène in Offenbach's *La belle Hélène* and Mercedes in Bizet's *Carmen*.

In 2016, Justine had the chance to perform the role of Noémie in Massenet's *Cendrillon* and to be a soloist in Dvorák's *Te Deum*, accompanied by the Conservatoire de la Montérégie's Symphony Orchestra.

Canadian Musical Diversity - Promoting Diversity

Opera singers are often called upon to interpret unique and sublime classical melodies for an audience generally composed of great classical music lovers. These singers follow an academic training based on the mastery of this same classical repertoire, which allows them to develop their voice to its fullest potential. Finally, when they perform on stage, they are asked to interpret pieces that still belong to the classical music repertoire. This repertoire represents the unique viewpoint of Western culture as it is recognized today. Rarely can the opera artist step outside this artistic framework to embrace works by women or, even less, works by BIPOC composers. Yet, there are real musical works that are full of truth, full of life, individual and poignant. They are waiting to be performed, to be brought out of the shadows and presented to the general public. These works have stories to tell. They must be sung. They should be part of the lyrical art repertoire, just as any so-called classical work. Like *The Death of an Old Seaman*, an art song composed by Cecil Cohen, which deserves to be heard.

Semi-Final

- "Hence, Iris hence away" from *Semele*, HWV 58
Georg Frideric Handel
- Von ewiger Liebe
Johannes Brahms
- Polina's Aria from *The Queen of Spades*, Opus 68
Pyotr Ilyich Tchaikovsky
- "Connais-tu le pays?" from *Mignon*
Ambroise Thomas

Final

- "Es ist Vollbracht!" from *Johannes-Passion*, BWV 245
Johann Sebastian Bach
- "La brise" from *Mélodies persanes*, Opus 26
Camille Saint-Saëns
- Pleure dans mon coeur
André Mathieu
- Si tu crois
André Mathieu
- Vaga luna che inargentì
Vincenzo Bellini
- "Se Romeo t'uccise un figlio" from *I Capuleti e i Montecchi*
Vincenzo Bellini
- The Death of an Old Seaman
Cecil Cohen
- Paper Wings*
Jake Heggie
- II. Paper Wings
- III. Mitten Smitten
- IV. A Route to the Sky
- "I Am Easily Assimilated" from *Candide*
Leonard Bernstein





Hugheen Ferguson **Distinguished** Teacher Award Prix Hugheen-Ferguson du professeur **distingué**

The CFMTA is pleased to offer the Hugheen Ferguson Distinguished Teacher Awards as a method of honouring deserving members of Registered Music Teachers' Associations across Canada. These awards were created in memory of the late Hugheen Ferguson, whose estate gifted the CFMTA with \$5000.00. Hugheen, CFMTA president from 1997 - 1999, was an extraordinary teacher, administrator and supporter of the Association and the arts throughout her lifetime.

Individuals who have made significant contributions to the art of music and the profession of music teaching will be recognized through the CFMTA Hugheen Ferguson Distinguished Teacher Award for distinguished teaching and/or distinguished service.

La FCAPM est heureuse d'offrir des prix Hugheen-Ferguson du professeur distingué afin d'honorer les membres méritants des associations de professeurs de musique du Canada. Ces prix ont été instaurés à la mémoire de la regrettée Hugheen Ferguson dont la succession a donné 5 000 \$ à la FCAPM. Tout au long de sa vie, Hugheen, qui a été présidente de la FCAPM de 1997 à 1999, a été une professeure et une administratrice extraordinaire, de même qu'une fervente de notre association et des arts.

Les personnes qui ont fait des contributions importantes à l'art musical et à la profession de l'enseignement de la musique seront reconnues grâce au Prix Hugheen Ferguson du professeur distingué de la FCAPM pour leur excellence dans l'enseignement (distinguished teaching) ou le service (distinguished service).

Recipients for 2021

Cindy Taylor (BC)

Hailing from Ocean Falls, BC, Cindy has spent her life in Campbell River. She joined the BCRMTA on November 1, 1978 and has been teaching since that time. Her service to the RMTA has included various executive positions and in 2005 Cindy was elected as Second Vice President of the BCRMTA. Her term as Past President of that organization ended in April 2021. In 2013 Cindy was elected to the position of President of the CFMTA.

Cindy's community service has been constant and wide ranging and she has become a well known advocate of Canadian Music.



Award presented by Joanne Lougheed (R- Past President BCRMTA) to Cindy Taylor (L)

Tiffany A. Wilson (MB)

Tiffany Wilson is a well known and respected music teacher in Winnipeg, MB. In 2015 she joined the executive of the CFMTA as Vice President and her tenure as President ended in 2019. It was in that year that she headed the committee that hosted the 2019 CFMTA Conference.

Tiffany students benefit from her generous nature and warm personality. She is known for going the extra mile, not only in her teaching, but in all things in which she is involved. She sings a mean aria, is a wonderful host and a dear supportive friend.



Award presented by Leanne Hiebert (L - Past President MRMTA) and Evangeline Keeley (R - President MRMTA) to Tiffany Wilson (M)





The 2021 CFMTA E-Festival took place alongside Canada Music Week® (November 10-21, 2021) and was a celebration of Canadian and Indigenous music. It was capable administered by CFMTA member, Lisa Brillon.

We received 119 student entries from over 30 teachers from almost every province and territory in Canada. The festival also welcomed 24 adjudicators from across the country. New and inexperienced adjudicators were mentored on how to give thorough, constructive, and detailed comments in a virtual festival format.

We congratulate all involved on yet another successful festival and are happy to be able to continue providing educational experiences to our students and members.

CFMTA Committee

Abigail Freeman, Chair
Tiffany Pinhorn Smith
Barbara Long



Le Festival virtuel de la FCAPM qui a eu lieu durant la Semaine de la musique canadienne^{MD} a fait éloges à la musique canadienne et autochtone. L'événement a été organisé d'une main de maître par une de nos membres, Lisa Brillon.

Nous avons reçu 119 inscriptions de plus d'une trentaine de professeurs issus de presque toutes les provinces et territoires du Canada. Le festival a également accueilli 24 juges de partout au pays. Les nouveaux et les moins expérimentés ont reçu du mentorat sur la façon de donner virtuellement des commentaires complets, détaillés et surtout constructifs. Surveillez la mise en ligne prochaine de vidéos mettant en vedette les concurrents les plus exceptionnels sur les réseaux sociaux de la FCAPM.

Nous félicitons tous ceux qui ont contribué encore une fois à la réussite du festival. Nous sommes très heureux de pouvoir continuer à offrir à nos membres et à leurs élèves ces magnifiques expériences pédagogiques.

Le conseil de la FCAPM

Abigail Freeman, Chair
Tiffany Pinhorn Smith
Barbara Long



Gold Seal Performances / Prestation sceau d'or

Raman Atkins
Jersey Bilokreli
Marshall Bird
Ethan Bonneville
Rebekah Elizabeth Brandenburg
Noemi Caceres
Kaitlyn Chan
Kallista Chan
Emma Chee
Fiona Chen
Clare Wenyi Cheng
Evangeline Cheng-Cappelli
Tayvin Cheng-Cappelli
Anjali Datta
Malia Datta
Aoibhin Davidson
Marie Ann Denau
Timothy Denau
Kai Evoy
Arwyn Gill
Theodore Goold
Emilie Ha
Elina Li Yiran He
Nathan Yimeng He
Farzin Habib
Lucas Keen
Danae Kong
Aliya Lakhoo
Sarina Lakhoo
Lucia Li
Sboa Li
Aiden Liu
Melinda Liu
Gordon Lu
David Minassian
Maya Mohammed
Gene Sato
Taho Shinagawa
Sevanna Spinu
Amy Tollefson
Elsa Tsang
Maya Weiss
Jonathan Werker
Kate White
Lilou Xu
DeAnne Zhu
JoAnne Zhu

Silver Seal Performances / Prestation sceau d'argent

Corinne Albert
Elaine Allen
Jillian Andrews
Anjali Arvind
Priya Atkins
Grace Baker
Riona Berbatovci
Lizzy Black
Mary Carol Black
Braelyn Bird
Liam Brinklow
Sierra Brooks
Amelia Coady
Juliet Crowe
Sophie Dicks
Priscilla Duong
Nate Feenstra
Jenna Ferster
Courtney Flux
James Foster
Louis-Guillaume Gagnon
Rebecca George
Akaash Gill
Saava Gill
Meg Greenfield
Hailey Ha
Jeffrey Hastings
Elina Li Yiran He
Anna Hillier
Akeo Ichikawa
Nosh Koning
Marcus Lee
Melinda Liu
Derek Lowe
Samantha Mireku
Rachel Pohl
Havalah Poppleton
Kathy Powell
Nicole Rousseau
Aislinn Shantz
Ally Stuart
Macey Thompsons
Viviane Tsang
Mackenzie Ward
Justin Zhou





Professional Peer Outreach Sensibilisation auprès des pairs professionnels

A spirit of inclusivity will help raise the standard of music instruction and professional development, creating more engaged music teachers and helping to keep music alive in the hearts and minds of Canadians.

Le fait de favoriser un climat d'intégration permettra de rehausser la qualité de l'enseignement musical et de développement professionnel, d'accroître l'engagement des professeurs de musique et de permettre à la musique d'être bien vivante dans le coeur et les pensées des Canadiens.



Alberta

- Calgary
- Lethbridge

British Columbia

- South Okanagan
- Sunshine Coast

Newfoundland & Labrador

Nova Scotia

- Halifax

Ontario

- Central Toronto
- Newmarket & Area
- Whitby

Saskatchewan

- Swift Current
- Yorkton





Branching out Workshop #1. Social media role in the music industry

Date: January 31st 2021 via ZOOM.

Speaker: Kien To

Total of 9 members joined the meeting. Others will access the recording.

Report Prepared by: Looi Tan

General notes:

Kien To, an independent Rap artist, base out of Calgary. He builds his music around the social issues of Sian Representation in main stream media. He talked about Social media's role in the the music industry. He was managing the social media for a few small businesses in Calgary in the past few years.

Kien started using social media in 2016. Which allowed him to feature some of his work, got to collaborate with other artist, which in turn got extra work.

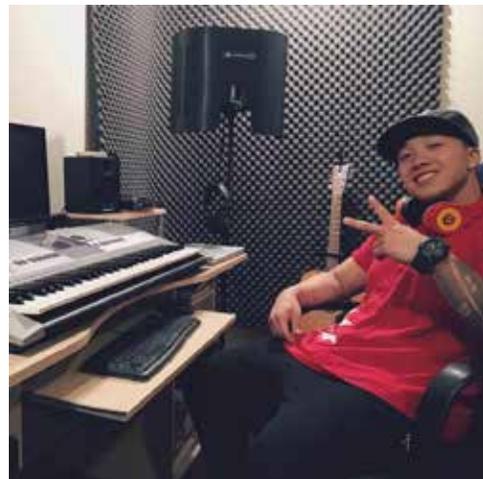
Here are some points he mentioned:

- Before social media was kept more mysterious, so that more people will want to follow you. Now, in social media, the more transparent you are the better communicating with your audience.
- Tri-Factor Rule. 1) 33%- content should be on the Craft that you are doing 2) 33% show pictures of the things you love and care about 3) 33% the way you ask questions or communicate with your followers
- Change mindset of using social media. It is not about posting whatever you are doing, but more so of what is the purpose are you posting? Motivation? 30 sec lessons? Inter-personal development? Social cause? Engagement?
- Engagement - Treat it like a tool to engage students' interest, participation, connecting to people that otherwise you are not able to
- Put yourself in student's shoes and understand their thought process. Look into Tick Tock (most popular in young kids now)
- Your post is a networking tool, also with a touch of personal development.
- Bring value through your life stories. Use authenticity trying to understand and communicate with audience.

Type of social media:

- Tick tock is currently the most popular with young kids
- Facebook/ Instagram- both have to use strategy to fit audience's consumption habits.
- Intagram video- 1 min video, sometimes get less traction than Facebook for longer videos etc. know the purpose of teach social media platform.
- Twitter – max 2 min 20 sec. purpose is more to write my thoughts at that moment. It is fast pace and on the fly.

Q and A





Branching Out On s'assemble

ARMTA - Lethbridge

In a free online Zoom presentation on Friday, March 5th, 2021, Canadian composer Christine Donkin addressed the challenges of teaching music composition, discussed some of her solutions and approaches, and presented a few of her students' compositions with an explanation of how the pieces were created. An invitation was extended through email, Facebook and Instagram to all teachers in our community and

not restricted to members of ARMTA. Since this was an online event only and we were complying with pandemic restrictions, we do not have a photograph but have uploaded documents connected with our event.

Christine Rogers



CANADIAN FEDERATION OF REGISTERED MUSIC TEACHERS' ASSOCIATIONS

Branching Out

Professional Peer Outreach

CHRISTINE DONKIN
My Thoughts on Teaching Composition
Friday, March 5th, 2021, 10:30 a.m. MST
FREE Presentation by Zoom:
for link contact Christine Rogers at c4rogers@telus.net

VISIT WWW.LRMTA.COM TO LEARN MORE



Members from Vernon, Kelowna, Osoyoos and Penticton were treated to a fascinating Zoom lecture on Music and Brain Development Throughout Life by Vancouver's Andrea Unrau. Throughout the 5 stages of life, this engaging presenter gave us a deeper understanding of our students' learning abilities with topics such as; what is happening in the brain, how are we musical and what does musical learning look like. Culminating with a Q&A on these topics, our session could have gone on for hours! Our lifetime of learning continues with Andrea's recommendations of research papers, books and videos. Our South Okanagan Branch is forever grateful towards BCRMTA and CFMTA for providing needed funding for this invaluable Professional Development initiative. THIS is another example of why we belong to such esteemed Canadian organizations!

Carmen Leier - President, South Okanagan Branch



Andrea Unrau

This is Andrea Unrau engaging us in song at the beginning of her Lecture on Music and Brain Development.....what fun!





The Sunshine Coast Branch BCRMTA hosted a webinar on Diversity, Equity and Inclusion with a particular focus on music education. Our presenters were Shane Raman, Vancouver, BC; Jacqueline Coston and Michelle Rofrano from Brooklyn, NY, USA. They spoke about their personal experiences as music students, professionals and educators as well as their current projects with Cor Flammae, Strings of the African Diaspora and Protestra. We invited our professional peers from the community and a student. A panel discussion followed their presentations with questions from the audience. Our feedback from branch members and guests has been excellent and we feel this webinar was a first step of a deeper inquiry into this timely and important topic.

Katherine Hume

Presenters:

Jacqueline Coston - Brooklyn, NY
(Violinist, Educator, Orchestral Director)
Cultural Awareness in Orchestral Education

Shane Raman - Vancouver, BC
(Baritone, Choral Conductor, Composer)
Classical Vocal Culture: Language, Programming and Experience

Michelle Rofrano - Brooklyn, NY
(Pianist, Orchestra & Opera Conductor)
PROTESTRA: Creating Social Change Through Classical Music.

DIVERSITY EQUITY & INCLUSION
A Webinar for Music Educators
Saturday February 27th
10:00am - 12:00pm PST

FREE to private and public school educators
Suggested Donation \$20 non-BCRMTA members

Presented by SCRMTA 

Jacqueline Coston, Shane Raman, Michelle Rofrano.



In response to the 2020 Covid challenges for our music students and teachers, the Newfoundland and Labrador Registered Music Teachers' Association created "The Food Bank Express." This province-wide virtual food bank drive replaced our traditional in-person recital series held annually at Memorial University's School of Music. By transitioning to a virtual recital, the NLRMTA could invite teachers from across the province to participate in this fun recital series and collect financial donations for community food banks. When the Express travelled across the province, boxcars could be added to the train to represent each studio as it joined. And the Express could invite members and non-members alike.

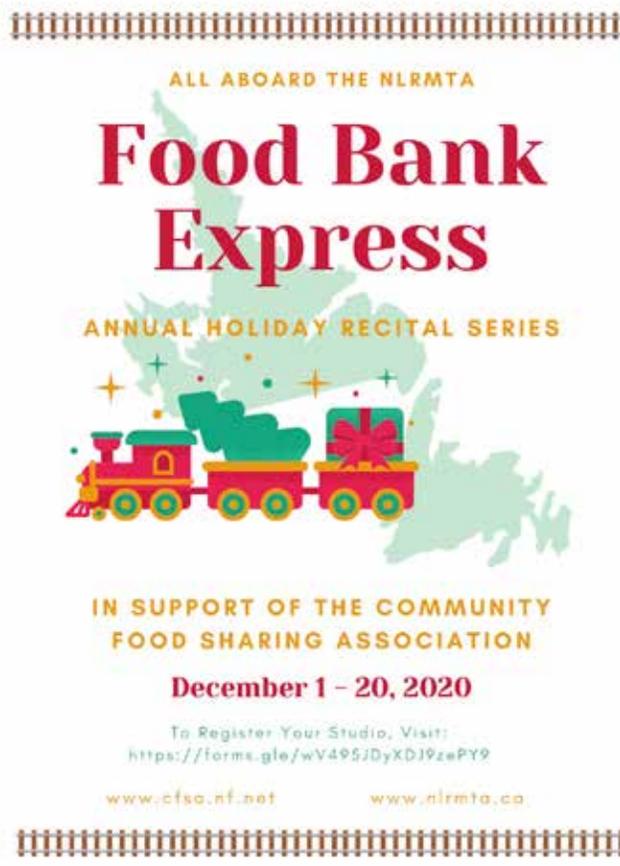
And our dream was born! The teachers registered their recital with the Food Bank Express, they encouraged their families and virtual audience members to donate to the Community Food Sharing Association <http://www.cfsa.net>. The CFSA partnered with us and featured our Express on their front page with drop down boxes for each studio as they joined.

Board member Gillian Sheppard created our graphic of the "Express" travelling across the map of the island part of our province and Labrador. Gillian, board members Lisa Giles and Alison McHugh, and myself kept the Express in motion. Each graphic in turn featured a new studio on our own facebook page and were included on the CFSA dropbox for donations.

Fourteen studios were involved in this province wide effort, which included 33 teachers, regardless of membership. The event began on Dec 1 until early in the New Year. The Community Food Sharing Association received donations totalled at \$6245.00, which were distributed to community food banks across our province.

"The Food Bank Express" travelled across this fair province of ours, and helped fill the shelves of the the Community Food Sharing Association! Many teachers and students regardless of their association with the NLRMTA helped create this project, and many families and friends brought the province together both in music and spirit.

Jennifer Benson





On October 25, 2020, Neven Prostran presented a virtual workshop called "FROM BEDROOM TO BROADCAST". As the COVID-19 pandemic continues, students and teachers must increasingly act not only as performers, but their own recording and broadcast engineers as well. The digital presentation of music performance is now more important than ever, and the technology to create a quality recording has never been more accessible. This workshop explores the fundamentals of audio/video recording and streaming, and how to approach a recording session from a technical perspective taking into account varying equipment and budgets.

Neven Prostran is a freelance educator, musician, and AV technician who thrives in the intersection of these three fields. An experienced private and school teacher, Neven's workshops are aimed at educators and seek to create an understanding of technology as just another tool in the educator's toolbox. Neven is the Director of Music Education at the Summit Academy of Active Learning, and the Technical Director of Scotia Festival of Music and The Peggy Corkum Music Room. He is also a member of the Halifax Chapter of NSRMTA.

Diana Torbert





The Panelist Discussion on BIPOC (Black, Indigenous, and People of Colour) Music and Composers was hosted virtually on Zoom by the Central Toronto Branch on January 31st.

Guest speakers were vocalists, pianists, composers and educators with research interest in music by BIPOC composers and/or are BIPOC performers. Questions submitted by ORMTA members a week in advance were forwarded to the panel for discussion. Panelists commented on the approach to finding, learning and presenting music of BIPOC routes in addition to answering questions posed by ORMTA member attendees. The event was free and participants were given the opportunity to gather into specific breakout rooms for piano and voice, with panel members providing resources and all attendees participating in insightful exchanges.

Elaine Lau





Introduction to Black Classical Composers and Musicians

The Newmarket & Area ORMTA branch hosted a Branching Out event in honour of Black History Month, on Friday February 12, 2021 at 9:30-11:00 AM EST.

The branch was honoured to welcome Chenoa Alamu (as featured on NPR), who presented an "Introduction to Black Classical Composers and Musicians." This branching out event was in consonance with a number of DEIA (diversity, equity, inclusion, and access) initiatives spearheaded by workshop convenor and Interim Branch President, Susan Barak, who organized and moderated, with co-host Branch Secretary, Sarah Amelard.

Chenoa started the violin at age 3 and completed the Suzuki Method, going on to train and graduate from prestigious American conservatories, studying with illustrious teachers including Dorothy Delay and Kurt Sassmannhaus. She balances a successful professional career with homeschooling two beautiful children, and hosts her podcast show, "Black, White, & In Color."

For this workshop, Chenoa took attendees on a deep dive into just two of the many hundreds of significant Black classical composers and musicians, who have been historically under-recognized, in large part due to systemic racism in the Western classical music world. Given our branch membership's interests, the focus was on a Canadian, R. Nathaniel Dett, and a woman, Florence Price.

Chenoa is a passionate and articulate speaker, and enhanced her presentation with PowerPoint slides and YouTube clips of engaging and inspiring performances. She was very generous with expanding on the presentation in response to the thought-provoking questions of participants. Members and guests were encouraged to continue on their exploration of diverse musical treasures through other online resources such as MusicByBlackComposers.org, Sphinxmusic.org, ColourofMusic.org, and GatewaysMusicFestival.org, as well as her full online course.

Jennifer Yu





Event held on February 26, 2021

The Whitby ORMTA Branch hosted a workshop with JoyTunes, Becki Laurent being the speaker. Ms Becki demonstrated the various possibilities to engage our students with the JoyTunes app, resulting in more student interaction and success, leading in turn to a higher retention of students. In times of virtual learning, it was a highly informative workshop giving us insight to another way to motivate and encourage students.

Eleanor Gummer

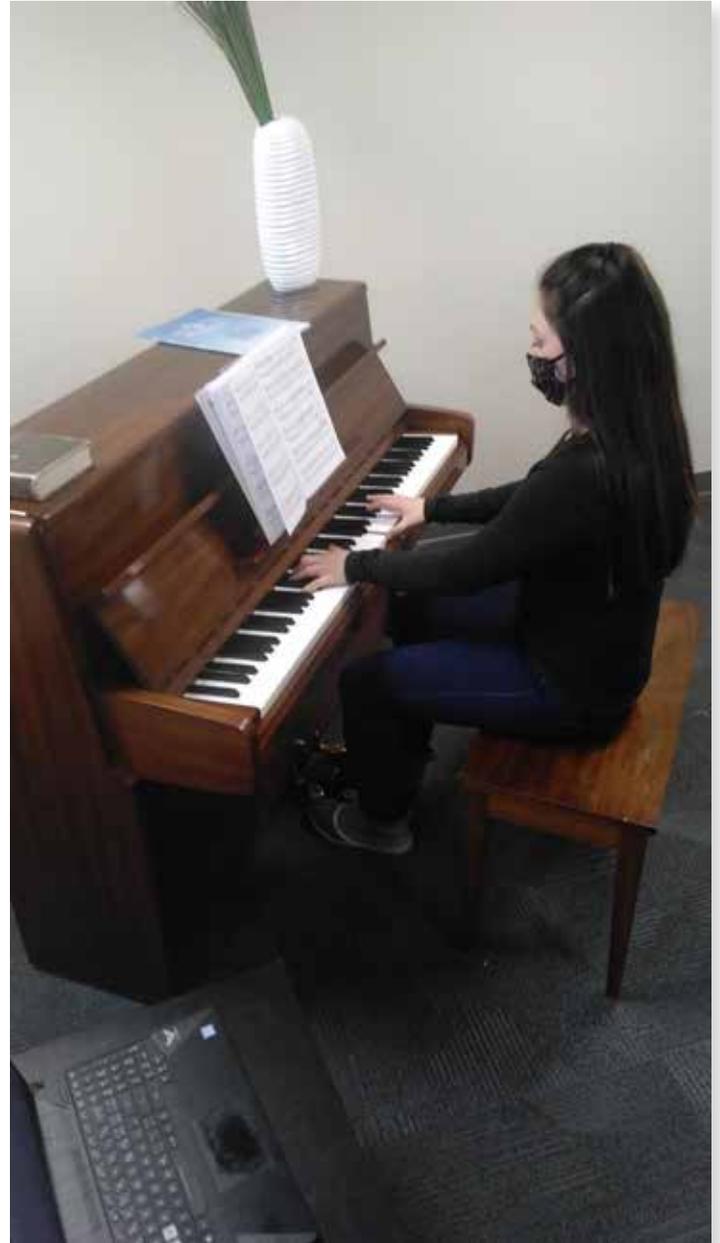


Ms Becki Laurent from JoyTunes



The Swift Current branch hosted an online workshop with Gregg Goodhart, the Learning Coach. It was attended by RMT members and our professional peers on Saturday March 6th, 2021.

Janet Gieck





We invited a professional colleague, Cody Obst, to give a workshop to our senior piano students on technique on September 3, 2020. Cody is an advanced teacher and performer and the students greatly benefitted from his expertise.

(<https://www.codyobst.com/index.html>)

Laurel Teichroeb



Cody Obst



Branching Out On s'assemble

2021 - 2022



Celebrating Musical Multiculturalism and Diversity in our Communities Célébrons le multiculturalisme et la diversité dans nos collectivités

In celebration and in honour of these changes, the 2021-2022 Branching Out initiative, Celebrating Musical Multiculturalism and Diversity, encourages branches to host events that bring diverse musical and artistic traditions together. With a goal of experiencing and sharing music styles and traditions of non-Western European culture, and of understanding the similarities and differences on both a social and artistic level, these events will serve to educate and unite students, audiences and communities.

Let us celebrate how our diversity inspires and strengthens us as artists and as Canadians.

Pour célébrer ces changements, l'initiative 2021-22 du programme de rayonnement "On se rassemble – célébrons le multiculturalisme et la diversité" encourage les filiales à accueillir des événements qui rassembleront les diverses traditions musicales et artistiques. Ayant pour but de partager les styles musicaux et l'histoire des cultures non occidentales européennes ainsi que d'aider à discerner les similarités comme les différences artistiques et sociales, ces événements éduqueront et uniront le public, les étudiants et les communautés.

Proclamons haut et fort à quel point notre diversité nous inspire et nous affermit en tant qu'artistes et en tant que Canadiens.

Saskatchewan

- Yorkton





As part of the CFMTA 2021 Branching Out Initiative, "Celebrating our Cultural Diversity" The Yorkton Branch of the Saskatchewan Registered Music Teachers hosted a Musical Cultural and Diversity workshop on November 20 at the Yorkton Regional High School. It was a wonderful introduction to our Ukrainian Heritage that is a strong part of our areas residence. Laureen Kells, had arranged and published two books, for easy piano - one of Ukrainian folks songs called For Many Happy Years and one of Ukrainian Christmas Carols called Let Us Be Joyful. Each piece includes a lead sheet plus a written arrangement. We used

these books to preteach our students and learn basic chording patterns. We had 10 students participate and they played together on keyboards and then learned the Ukrainian words to the songs they played. After the hour workshop we played and sang together with a local Ukrainian band and a few parents came to be our audience. Of course we served Kutia (boiled wheat) Kolach (braided bread) and Ukrainian sausage for a snack between our hour sessions. Each participant got a Ukrainian door prize to remember this event. This was a great day enjoyed by all. So much fun to learn about other culture.

Laurel Teichroeb





Online **Video** Resource Library Bibliothèque ressources **vidéo** en ligne

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.

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

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 mensuellement.

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

Videos added to the Library in 2021

November From Bedroom to Broadcast: Improving the Quality of Your AV Recordings and Streams
Neven Prostran - NSRMTA

December Connecting Canada – 2021 CFMTA/FCAPM Virtual Conference
Loud and Clear: Piano Resources by BIPOC Women - Olivia Adams
Diversifying the Repertoire: A Guide to Teaching New Styles - Amy Boyes
PROPer Piano Pedagogy: Using teaching props in beginner piano lessons - Karen Gerelus
Expanding the Musical Canon: Achieving Equity and Diversity through a Critical Examination of the String Repertoire - Dr. Andrew Kizas





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^{md}. Deux prix de 250 \$ chacun seront offerts afin d'appuyer des projets pour la Semaine de la musique canadienne^{md}; rendus possible grâce à l'appui généreux de M. William Andrews de Toronto, ON.



Congratulations to:

BCRMTA - Coquitlam/Maple Ridge

ORMTA - Newmarket & Area

Selected to receive the
William Andrews Canada Music Week® Award for 2021

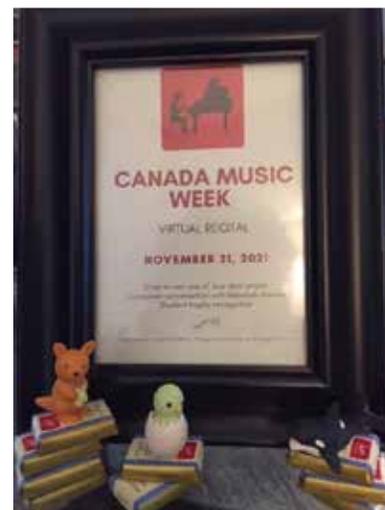




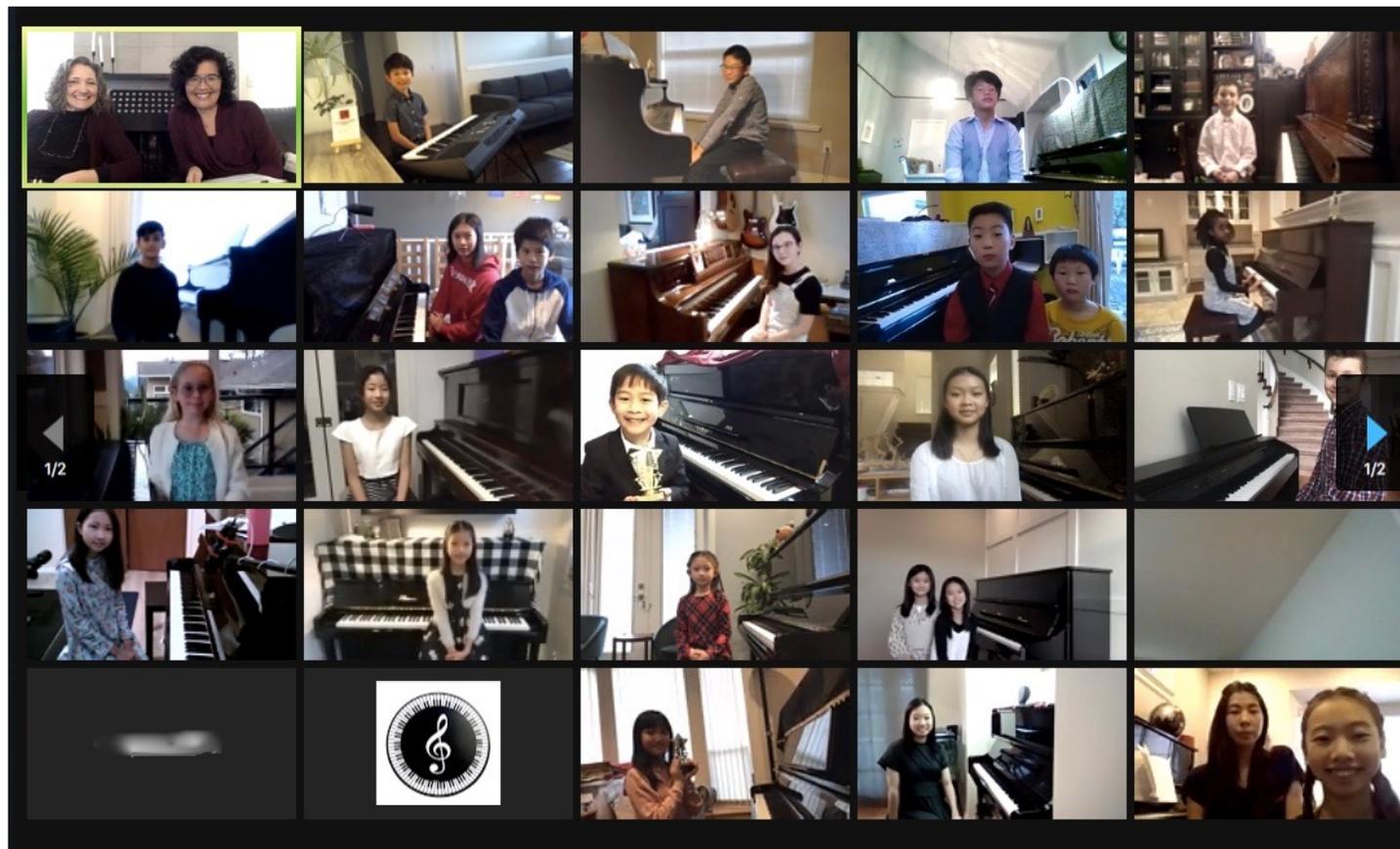
This year, we took some time to re-think our yearly Canada Music Week® recital. Traditionally, this recital has always had a two pronged approach. One, to draw students and parents attention to Canadian Music and two, to acknowledge exceptional practical and theoretical exam marks. This two pronged approach was continued but with some added ideas. We decided to do a “live - virtual” recital with the purpose of giving our students the best venue to acknowledge student achievement and also perform and listen to others perform as well. Our usual venue expense was reallocated to add some excitement to our recital.



CMW trophies



'Welcome' treats





In October, an e-mailed poster in anime style was created for teachers to display in their studios or share with students. After student registrations were complete, we sent out welcome cards and assembled a small package with some treats (chocolate or Japanese erasers) to thank the students for their registration and create anticipation for the event. Our virtual recital took place on Nov. 21, 2021, hosted from one of our homes over Zoom. We had 30 participants from beginner to associate level, and awarded 23 trophies for practical piano and theory exams to some very hard-working and talented students. Spotlighting each performer during their performance and allowing for applause after each piece gave a genuine recital experience. We included a prize draw to win one of four Canadian collections of music from Red Leaf Pianoworks. Featured composers were - Rebekah Maxner, Irene Voros, Teresa Richert and Peter Rudzik. At the midpoint of our recital, we shared a prerecorded composer conversation of Rebekah Maxner sharing her first experiences with composition and also her valuable insight and suggestions to students wishing to begin the composition process. We ended our event with a screenshot of our time together. The feedback from teachers and students after the event, indicated that the effort to connect with participants and to include variety in the recital created an engaging and positive experience for all.

Thank you to the CFMTA for choosing our branch to be one of this year's recipients of the William Andrew's award.

*Respectfully submitted by
Karen Wood and Ingrid Fast CMW
recital co-ordinators*



Rebekah Maxner Interview Oct 2021





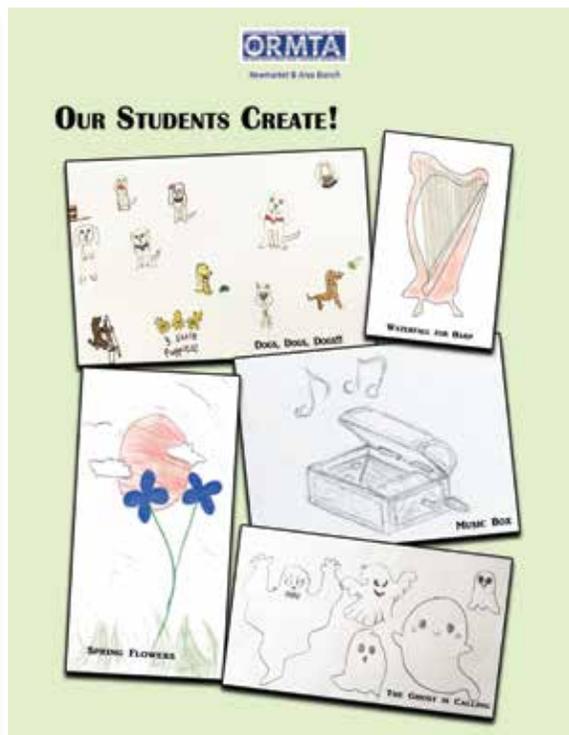
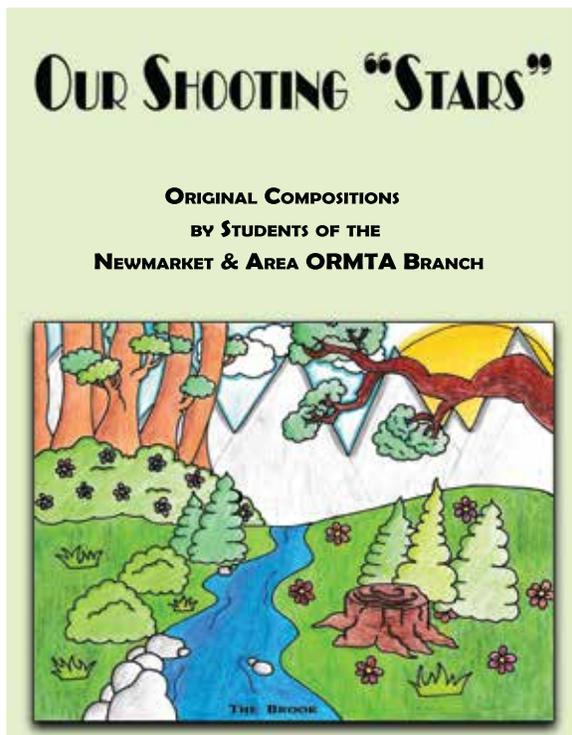
The Newmarket & Area branch is honoured to receive the 2021 CFMTA William Andrews Scholarship, and thanks the CFMTA for the yearly opportunities to take part.

Since COVID has impacted the camaraderie and support from peers that many students enjoy at in person concerts and music events, our branch decided to allow the students to become involved in a different manner, by publishing a first book of original compositions entitled **Our Shooting “Stars”** - Original Compositions by the students of the ORMTA Newmarket & Area Branch.

Compositions for piano, violin, harp and guitar were submitted, with creative titles such as, *A New Future*, *Dogs, Dogs, Dogs!!!*, *These Cool Shoes*, and *La nuit de romance*.

The compositional techniques of creating, listening, playing, and notating, allowed participating students to utilize theory knowledge, compositional techniques, and overall musicianship skills. It has provided a wonderful opportunity for their creativity to shine! At present, more than 60 copies of this treasury of compositions have been sold!

Several of our young composers also performed their compositions in our Canada Music Week® concert (virtual) that has become available for viewing on our website (ormta.org **Newmarket and Area Branch**) scroll down to the event, and as well, on YouTube.





Our CMW concert also featured compositions by veteran Canadian composers such as Maurice Dela, Susan Griesdale, Donna Rhodenizer, Martha Hill Duncan, and David MacIntyre.

Both digital and hard copies of **Our Shooting "Stars"**, are available to all CFMTA members. Information is available at the end of the virtual concert. We invite you to watch our concert!

ormta.org Newmarket and Area Branch

Musically,
Sheila McLean
Newmarket & Area CMW Convenor

27

Freedom

Layne Ripley

Allegro $\text{♩} = 172$

Piano



Layne Ripley - Composition Freedom



Nathew Yu - Composition Dinghy Sailing



Vivian Welsby - Composition Waterfall





The **Lethbridge** Branch held a virtual Canada Music Week® Recital. There were 19 video submissions from students performing music composed by Canadian composers. Interspersed throughout the virtual recital, were slides containing information about different Canadian composers. The students printed off a scavenger hunt before the watch party, and answered the scavenger hunt questions as they watched. Completed scavenger hunts were handed in, and a draw will take place for 10 gift cards. Students receiving awards for First Class Honour marks on exams were also recognized at this virtual recital. Students performing in this recital also received Canada Music Week® pencils.

Submitted by Lorrie Wittke

The **Edmonton** Contemporary Showcase Festival happens annually as part of celebrations for Canada Music Week®. It is a student festival exclusively for Canadian music and this year was another exciting and successful event. Just over 100 students participated in voice, strings, winds, piano and creative music categories throughout the weekend of Nov. 19 - 21. Due to the pandemic, classes were held in a hybrid format, both live and online via Zoom. The final concert of the students who had created compositions in the Young Composers Workshop was also presented during the festival weekend. The gala held Nov. 26th, featuring performances from the festival, was a stunning display of the fine students and teachers in our region.

The festival is supported by many donors, including the Alberta Registered Music Teachers(ARMTA) - Edmonton Branch, and many of their teachers enter students in the festival. Their support helps Contemporary Showcase Edmonton present the festival and also makes it possible to commission composers to write new student level works for the festival. This year's commissioned composers were Allan Gilliland writing for flute and Jodi Penner, writing for treble voice.

This year also included a joint memorial project between ARMTA and Contemporary Showcase Edmonton. Leslie Bai, who is generously active on the boards of both organizations suffered the very tragic loss of her daughter, Erin, in 2020. ARMTA collected donations from members of both organizations and arranged for a new work to be written by Lynette Sawatsky in Erin's memory – *RemembERING*. A scholarship was also made available by ARMTA for the best performance of the piece at the festival.

Submitted by Sylvia Shadick-Taylor

Submitted by Tamara Bowie





Canada Music Week® - Reports & Photos

Semaine de la musique **canadienne**^{md}



This year, I received eight Canada Music Week® reports from the many Branches in BC. The on-going Pandemic has certainly restricted the nature and variety of events we usually host.

Nonetheless, the **South Okanagan** Branch braved a live, face-to-face Recital in honor of their 42nd

Canada Music Week® celebration at the lovely Penticton Lakeside Resort Hotel! Over sixty attendees applauded works by Canadian Composers as well as their local composers, Anita Perry and Ernst Schnieder. At the end of the Recital, over \$1500 dollars worth of scholarships were presented. Joey Cheng received the Madame Janisch Award for his excellence in music as well as his community service. The Monica Craig-Fisher Cup was awarded to Anna Mitchell for having achieved the highest mark in Grade eight. Finally, the Lynne Carmichael scholarship was awarded to a most deserving adult. This was a very well enjoyed event by all in attendance!

The other Branches that sent me a report, all celebrated with Zoom Concerts. Fortunately, this method of allowing our students to celebrate Canadian Music has become more utilized in these months of the Pandemic!

Abbotsford Branch enjoyed 14 piano solos and one vocal number entered by five of their Teachers. Their theme was *Diversity* and showcased five Canadian Compositions. A list of the Branch's students who received marks higher than 80% were displayed on the back of the Programmes which were sent to all of the Teachers. Dina Pollock created a video in which students who received the highest marks in their discipline were presented with the appropriate medallion. This was shown at the end of the Recital.

The **Coquitlam/Maple Ridge** Branch used the funds allocated for venue expenses to create an "Anime" style poster to be displayed by the various teachers. Having a "prize draw" for four Canadian Collections of music, as well as a 'Welcome' card with a small package of treats to be given to all of the participating students. Ingrid Fast recorded an interview with

Rebekah Maxner which also was viewed mid-Concert. One of the branches that were awarded the William Andrews Award (*Complete report on page 22*)

North Island enjoyed a Zoom Recital with 21 performances on an otherwise gloomy Saturday! The Recital had a touch of Inter-Provincial flavour with three performances that originated in Calgary. Here, at least, is one of the Silver Lining of the Pandemic. Our reach as Teachers need not be restricted to limited geographical area.

Richmond Branch enjoyed two one-hour recitals which featured 37 student performances on piano, guitar and voice. Two of the Branch's Composition Students admirably presented their own compositions! Wonderful celebration of Canadian Music! During the second Recital, Linda Niamath was honoured while her husband and daughters were in the audience!

The third annual CMW Festival was hosted by the **Vancouver/Burnaby** Branch. The Adjudicator was Michelle Mares who viewed the performances on-line via YouTube recordings followed by live adjudications. There were 33 piano entries from Prep to Advanced Levels. The Branch provided cash scholarships as well as certificates for the top placing students.

Chilliwack Branch held a Zoom Recital which included students outside of the community. There were 26 piano students as well 3 violin students who delighted the audience with their performances of Canadian Compositions. Three students played compositions by their own teacher, Kathleen Feenstra. Students achieving 80% and above in exams were recognized in the programme. The President announced bursary winners for Junior, Intermediate and Senior levels in the practical exams at the end of the Concert.

Victoria Branch held their annual Murray Adaskin Composition Competition in conjunction with their Canada Music Week Concert. Their Adjudicator was composer Jan Randall who heard these entries performed at the online Concert. This included solo piano, solo violin, and chamber music of other Canadian Composers as well as works by Mr. Randall himself. The Adjudicator then treated the audience to a picture show of Canadian Composers accompanied by his own music.

Many thanks to the Branches that celebrated Canada Music Week®!

Submitted by Sonia Hauser






MANITOBA
REGISTERED
MUSIC
TEACHERS'
ASSOCIATION



Manitoba held three student events in different regions of the province featuring local composers and celebrating the Canadian music scene.

The **Brandon & Westman** Music Teacher Association made special mention of Manitoba's 150th birthday as they hosted a student concert including a tribute to the late Brandon composer, Ken Nichols. Nichols' family was in attendance and the audience reached beyond Manitoba to Alberta, Ontario, the Ukraine and Italy. A second featured composer, Sid Robinovitch, was in CMW celebration in Brandon.

The **Winnipeg** Branch hosted an online student recital on November 21st. Like last year, it felt the safest and most inclusive approach to share a recital of pre-recorded student performances. Beginner through late intermediate students shared Canadian compositions with a generous display of Winnipeg composer Julianne Warkentin's student works. Several students also shared their own compositions including 2021 Student Composer Competition winners who shared the inspiration behind their winning pieces. The recital concluded with a piano quartet - a rare treat in COVID times to see students able to play together! The recital is receiving a growing number of views on the MRMTA's YouTube and Facebook pages.






MANITOBA
REGISTERED
MUSIC
TEACHERS'
ASSOCIATION

Southwestern Manitoba's held its 16th Annual *Composers & Kids* event on October 16th, in Boissevain. Despite Covid restrictions, we were able to enjoy another successful event. The featured composer was Saskatoon's Wes Froese who enthusiastically received student performances of his works through the day. Groups were smaller and physically distanced, yet 25 students were able to participate. It was an exciting time of sharing ideas and love of music. Wes is a great storyteller and provided interesting information and inspiration.

Contributors: Alla Turbanova and Tenley Dyck.



Submitted by Melissa Gingrich ▶



Although we were not able to gather provincially, many teachers had small Canada Music Week® celebrations within their studios as well as some branch celebrations. In Fredericton, they had a poster display in some downtown stores. Students did a drawing or painting of a piece they were learning by a Canadian composer. The **Moncton** branch hosted a Viva Voce workshop. Canada Music Week® events in **Sackville** were at Mount Allison university. They were a Canada Music Week® Collegium featuring performances of Canadian works by students from the Department of Music and an Ensemble Concert featuring the Mount Allison New Music Ensemble.

Submitted by Barbara Long





Canada Music Week® - Reports & Photos

Semaine de la musique canadienne^{md}



This year, the NLRMTA Celebrated Canada Music Week® with our first in-person event in almost two years: a recital called “Canada’s Contemporary Composers”. The recital took place in Suncor Energy Hall at Memorial University’s School

of Music on Saturday, November 27th. The committee members who created and organized this event were: Alyssa Hicks, Grace Nolan, Joan Woodrow, and Tiffany Pinhorn Smith (committee chair).

The recital highlighted our chosen featured Canadian composer, Rebekah Maxner. Six of Rebekah’s pieces were performed throughout the recital, and Rebekah joined us live via Zoom for a Question & Answer period to kick off the evening. Some of the questions for this section of the recital were sent in from the performers, and questions included: “Do you like being a composer?”, “Where do you get your inspiration from?”, and “What advice would you give someone who wants to start composing but doesn’t know where to start?”. This proved to be an interesting and enjoyable experience for our students and audience members alike.

There were 29 performances representing 19 different Canadian composers. When the original call for performers was sent, the committee suggested that there be an emphasis on contemporary Canadian composers. The idea behind this was to encourage teachers and their students to explore music that is currently being written as the scope of Canadian music and composition continues to expand and grow. Learning from the successes of almost two years of virtually-adapted events and performances, the committee offered the option of virtual participation for students who would like to perform from areas outside of the St. John’s vicinity. This event was also live-streamed on the NLRMTA’s Facebook page so that family and friends who may not have been able to attend live could still enjoy the recital in real time.

The NLRMTA was thrilled to be able to offer a live recital and experience an evening of learning and music with a group of wonderful young musicians.



Submitted by Tiffany Pinhorn Smith



nova scotia
registered
music teachers'
association

The **Halifax** Chapter hosted a Canada Music Week® recital and presentation on Sunday, November 21st at the Calvin Presbyterian Church in Halifax. This was an in-person event for the first time since 2019! We heard performances from 36 students of piano, violin and guitar. Everyone played pieces by Canadian composers or their original compositions. The students were from 8 studios of the Halifax Chapter. Our presenter was Daniel MacNeil and his presentation was called "HARNESSING INSPIRATION". Daniel is a multi-instrumentalist, composer, and educator based in Halifax. He works within a diverse range of world music genres. He is the founder and director of Nova Scotia's New World Music Ensemble, for which he composes and performs on guitar and oud. In his talk, Daniel reminded us to think about inspiration - what it means and where it comes from. Inspiration can come from anywhere and from anything that sparks our imagination! He also talked about how our inner thoughts can influence us in positive and negative ways. It is a good practice to recognize that our thoughts are not who we are, and that we can benefit from listening to supportive thoughts rather than judgmental ones. Daniel then performed two of his own compositions for guitar. Everyone enjoyed this inspiring event! It was wonderful to hear live music from our students. *Diana Torbert*

Yarmouth Chapter - I can only speak of my own studio in the Yarmouth area but my students collected information on their chosen composer and then I posted some of their performances of Canadian compositions on my social media page. *Karen Turpin*

The **Valley** Chapter was pleased to host the first Canada Music Week® since 2019. Marilyn Whiteway and Marlene Jackson organized the concert, which took place at Kentville Baptist Church on their beautiful new Yamaha. The concert primarily featured a variety of Canadian Composers and around 18 students from three of our member's studios in the Kentville-Berwick area. It was absolutely lovely to have in-person music again, particularly all our students' fantastic Canadian music! *Jasmine McMorran*

Submitted by Diana Torbert





Barrie ORMTA Branch by *Margot Hamilton*

The Barrie Branch of ORMTA celebrated CMW virtually this year. Student video submissions were collected and put into a YouTube movie that premiered live on November 27th. We had a record 73 piano and voice student participants from 13 ORMTA teachers. At the end of the recital, we took time to recognize the students who achieved the highest marks in our branch in exams over the past year.

Brantford Branch by *Taryn Chaykowski*

To celebrate Canada Music Week®, the Brantford Branch of ORMTA hosted a virtual improvisation workshop for students and teachers with Ottawa based Suzuki violin teacher, Laura Nirenberg. Laura has spent many years studying and teaching Creative Ability Development, a pedagogical philosophy and method, that encourages both students and teachers to nurture their creative side in addition to the technical side of playing their instruments. Laura worked with the students in two sessions over the course of the weekend playing fun improvisation games with an emphasis on making the students feel comfortable experimenting with their instruments. In the teacher workshop, Laura emphasized the importance of teachers providing opportunities for their students to improvise while not interfering or giving guidance or feedback. Her number one rule of improvising is that "there is no such thing as a mistake." We received very positive feedback from both teachers and students on the improvisation workshop and would love to host another workshop with Laura in the future.

Hamilton-Halton ORMTA Branch by *Jacqueline Huffman-Krisza*

The Hamilton-Halton Branch of ORMTA began its celebration by live streaming two guest speakers. Matthew Fava, founder of Toronto Music Lab and Director of the Ontario Region of the Canadian Music Centre, Musician and Arts Administrator enlightened members on the CMC library, their website (cmccanada.org) and the vast amount of information available to assist everyone. "Composer Next Door" by David Jaeger gave us insight into the lives and works of four prominent Canadian composers, Violet Archer, Steven Chapman, Alexina Louie and Ann Southam. Throughout November, members viewed and shared ORMTA's Social Media spotlight of composers. Our members Ian Green and Warren Nicholson were contributors.

To promote awareness of CMW, the ten MPPs representing our membership were contacted. One MPP did a follow up posting of CMW information on her facebook page to announce CMW and to share this with her constituents. Our Social Media expert, Crystal Lee posted a variety of student performances and gentle reminders publicizing our final CMW recitals. Meticulous performances of 13 teachers' 50 students representing 34 Canadian composers in two back-to-back live streamed recitals concluded our celebrations.

Hanover-Walkerton ORMTA Branch by *Laura Gray*

To celebrate Canada Music Week®, the Hanover-Walkerton ORMTA Branch went to Pianovations in Blyth for a hands on presentation of Canadian piano music presented by branch member, Laura Gray. New selections by Ian Green, Jen Smith Lanthier and Karen Rowell were enjoyed, as attendees took turns sight playing some fun solos and duets on the many pianos available for our use. Pedagogical elements were discovered by the group. Laura also introduced the new resource book "Loud and Clear" by Olivia Adams.





Canada Music Week® - Reports & Photos

Semaine de la musique **canadienne**^{md}



London ORMTA Branch *by Susanne Murphy*

It's that time of year again: Canada Music Week® November 22 marks Saint Cecilia Day, the patron saint of music. The world over, people celebrate music by sharing it, making it and organizing events to foster awareness of new music which continues to be composed for soloists, ensembles and students in their country.

At the London Branch, we have been celebrating Canada Music Week® through hosting a virtual and in-person Festival in the weeks surrounding Canada Music Week®.

In the Fall of 2020, in the midst of the pandemic, our branch held a virtual Festival where students submitted videos of the performances which must include a minimum of one Canadian piece. Many students took this opportunity to make submissions and received feedback on their recordings.

This year, with the possibility of being in-person once again, we had a hybrid Festival. We opened the Virtual Festival to other branches and Ina Dykstra from Victoria, B.C. adjudicated our virtual video performances. Ina has a broad background which includes collaboration, music therapy, composition and working as a clinician. We were fortunate to have her as our virtual adjudicator. Videos were shared with permission by students which enabled many to view each other's performances.

Our in- person event was held at Riverside United Church on November 20th. We enjoyed having Dr. Marnie Van Weelden from Kitchener to adjudicate the in-person portion. Marnie gave practical advice and positive feedback to each performer. We had a huge lineup that day, totaling about nine hours of student performances. Our volunteers helped the day run smoothly, with the added challenge of checking proof of vaccinations at the door, social distancing and having many small groups coming and going throughout the day. Dr. Van Weelden gave students the opportunity to try out new phrasing and techniques. She has the ability to connect with students in a warm and friendly manner, through the challenge of mask wearing. Given the time limits, Marnie was wonderful at both encouraging students by underlining their strengths

and communicating ways of enhancing their phrasing and interpretation in a concise, yet effective manner. Ninety students took part this year. We hope to continue this tradition.

On November 27th, the students of our branch had the opportunity to perform a Canadian piece at our annual Canada Music Week Recital and Awards Ceremony. This event was held virtually. Students having achieved a high mark in their practical or theory exam were recognized at the end portion of the recital.

On a personal note, I felt a sense of community hearing students of other teachers perform, and comments of the adjudicators who took part in our festival. The students gain a lot from performing in front of each other and receiving feedback from people other than their teacher. I also am amazed at the variety and scope of Canadian music which continues to be composed and shared by students in the festival and recital. A shout of thanks to Elanna Clark, our current President for her initiatives with the Canada Music Week® Festival, to Dr. Christine Tithecott, our Past President and the Recital Committee for organizing the Canada Music Week® and Awards recital, to our committee members and volunteers, our adjudicators and especially to our students who inspire us with their musical growth and hard work. One also mustn't forget our Canadian composers, past and present who created the music which continues to touch and inspire us.

Newmarket and Area ORMTA Branch *by Sheila McLean*

The Newmarket and Area Branch is honoured to receive the 2021 CFMTA William Andrews Award and thanks both ORMTA and CFMTA/FCAPM for the yearly opportunity to take part.

Since COVID has impacted the camaraderie and support from peers that many students enjoy at in-person concerts and music events, our branch decided to allow the students to become involved in a different manner, by publishing a first book of original compositions entitled *Our Shooting "Stars" - Original Compositions* by the students of the ORMTA Newmarket and Area Branch. Compositions included creative titles such as ►



New Future; Dogs, Dogs, Dogs!!!; These Cool Shoes; and La nuit de romance. The compositional techniques and creating, listening, playing and notating allowed participating students to utilize theory knowledge, compositional techniques, and overall musicianship skills. It has provided a wonderful opportunity for their creativity to shine! At present, more than 60 copies of this treasury of compositions have been sold.

Our CMW concert featured compositions by veteran Canadian composers such as Maurice Dela, Susan Griesdale, Donna Rhodenizer, Martha Hill Duncan and David MacIntyre.

Several of our young composers also performed their compositions in our Canada Music Week® concert (virtual) that has become available for viewing on our website (ormta.org

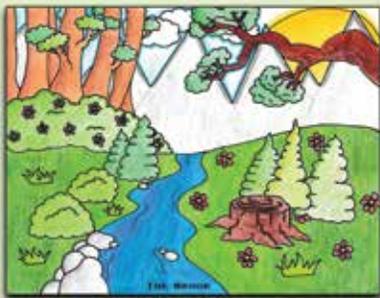
Ottawa Region ORMTA Branch by *Amelie Langlois*

This year, we had 51 students performing pieces from 28 different Canadian composers and 14 participating teachers. This concert was organized for students to celebrate Canada Music Week®. Students and teachers worked hard to make this happen and I want to thank everyone for their participation. We are very happy to give this opportunity to the students to perform. A special thank you to Sabine Tang in charge of our website. She spent many hours on the project and created a wonderful online concert for us. And a huge thank you to Danielle McIntyre for listening to all the videos with me. Thank you to all the performers for making this possible.

Submitted by Jacqueline Huffman-Krisza

OUR SHOOTING "STARS"

ORIGINAL COMPOSITIONS
BY STUDENTS OF THE
NEWMARKET & AREA ORMTA BRANCH



org Newmarket and Area Branch), scroll down to the event as well, on YouTube.

Both digital and hard copies of Our Shooting "Stars" are available to all ORMTA/CFMTA members. Information is available at the end of the virtual concert.

We invite you to watch our concert!
(ormta.org Newmarket and Area Branch)

(Complete report on page 22)





The PEIRMTA Young Musicians' Recital Series returned with roaring success following a 21-month COVID-induced hiatus. Our Canada Music Week® Recital, held on Saturday, November 20, was met with great enthusiasm by our community, with 35 students of piano, voice, and violin representing eight studios. Due to enhanced COVID protocols and a desire for a limited audience size, the young musicians were divided into two short in-person recitals and one virtual recital which was shared online. Students who performed Canadian music as part of the recital received stickers and pencils in celebration of Canada Music Week. What a treat to hear the music of well-loved Canadian composers such as Anne Crosby Gaudet, Christine Donkin, Teresa Richert, Debra Wanless, and Rebekah Maxner performed live on the UPEI Music Department's brand new grand piano! In addition to our recital, teachers, parents, and students were invited to bring non-perishable food items which allowed the PEIRMTA to make a donation of two totes full of groceries to the Upper Room Hospitality Ministry for the holiday season.

Submitted by Suzanne Campbell





L'Association des professeurs de musique du Québec a célébré la «Semaine de la musique canadienne^{MD}» en invitant tous les professeurs de l'Association à inscrire leurs élèves à une série de quatre récitals qui se sont tenus au cégep Saint-Laurent, le dimanche 21 novembre 2021.

Lors de ce « marathon » de récitals, les élèves ont interprété des œuvres de 34 compositeurs canadiens. Tous ont reçu un certificat de participation. Le pianiste et pédagogue Julio Gonzalo, juge invité pour l'année 2021, a pris plaisir à auditionner tous ces jeunes et a fait une sélection de ses plus grands coups de cœur. Les élèves qui ont été sélectionnés se sont produits à nouveau lors du gala qui a toujours lieu le samedi qui couronne cet événement. Ce magnifique concert fut un grand succès. La salle était remplie au maximum de sa capacité ! Ce fut un moment mémorable ! Les jeunes et parfois très jeunes musiciens ont tous reçu un prix en argent offert par la Fondation québécoise pour l'éducation musicale. Ces jeunes artistes nous assurent une relève impressionnante.

Je remercie sincèrement tous les bénévoles qui ont fait de cet événement une réussite : Solange Bellemare coordonnatrice adjointe, Danielle Langevin registraire et coordonnatrice Web, Patrycia Meunier trésorière de l'APMQ.

Longue vie à la Semaine de la musique canadienne^{MD} !

The Quebec Music Teachers' Association celebrated Canada Music Week® by inviting all its teachers to enroll their students for a series of four recitals held at Cegep Saint-Laurent on Sunday, November 21, 2021.

The students were excited to perform pieces by 34 Canadian composers. All received certificates of participation. Pianist Julio Gonzalo, guest judge for the year 2021, enjoyed listening to all these young people and made a selection of his greatest favourites. The selected students performed once more at the gala, which as usual crowns the week on Saturday. The concert hall was filled to capacity. This magnificent concert was a roaring success and a memorable moment.

All young - and sometimes very young - musicians received cash prizes from the Quebec Musical Education Foundation. Those young artists are the promise of an impressive next generation of musicians!

I sincerely thank all the volunteers who made this event possible: Assistant Coordinator Solange Bellemare, Registrar & Web Coordinator Danielle Langevin, and QMTA Treasurer Patrycia Meunier.

Long Live Canada Music Week®!

Submitted by Christiane Claude





Saskatchewan
Registered
Music
Teachers'
Association



In honour of celebrating our Canada Music Week®, a Zoom workshop was hosted by the SRMTA **West Central** branch on November 19th with guest speaker Martha Hill Duncan. Martha spoke on “teaching by heart” and “demystifying the score”. The contemporary showcase festival was held on November 20th along with a full day of piano entries. An added treat was a class with a family of cellists. There was also a special class featured with music solely written by Duncan. She adjudicated the pre-recorded performances live on zoom.

Members of the **East Central** RMTA promoted Canada Music Week® in a variety of ways. One teacher had each student write up a short report about the Canadian composer that had composed the piece they were working on. The next step was to draw a picture depicting the title or feelings that the music brought about. Another teacher assisted her students in finding information about composers and found a link on YouTube that had a lesson taught by Oscar Peterson. The same teacher enlightened her students and parents with information about Saint Cecilia day which is on November 22nd. Saint Cecilia died as a martyr in 220 AD in Italy. She is considered to be the patroness of music and musicians and also of blindness. Canada Music Week® is held in the third week of November partially to help celebrate Saint Cecilia day.

Submitted by Patricia Niekamp

On November 23rd, the Majestic Theatre in Biggar was the venue of a live concert which included Canadian vocal music. The groups sang French Canadian folk songs and ancient Saskatchewanian songs. There was also a piano duet by Duncan played along with a variety of other entertaining performances.

The **Saskatoon** Contemporary Showcase for 2021 included separate competitions for strings on September 18th and the piano dates were November 19th and 20th. Live audience was welcome and masks were required at the door. There were 95 entries from 17 teachers. The piano adjudicator was Karen Gerelus and Simon Fryer adjudicated the strings competition. The final concert took place live on November 28th at the Grace Westminster United Church. Everyone attending and performing over 12 years of age were required to be fully vaccinated.

The **Yorkton** branch hosted a Musical Cultural and Diversity workshop on November 20th at the Yorkton Regional High School. The pieces critiqued were pretaught from books arranged and published by Laureen Kells entitled *For Many Happy Years* and *Let Us Be Joyful*. Ten students took part and played these works together on keyboards. After the workshop they learned the Ukrainian words to go along with the music and sang accompanied by a local Ukrainian band. Even a few parents from the audience sang along.





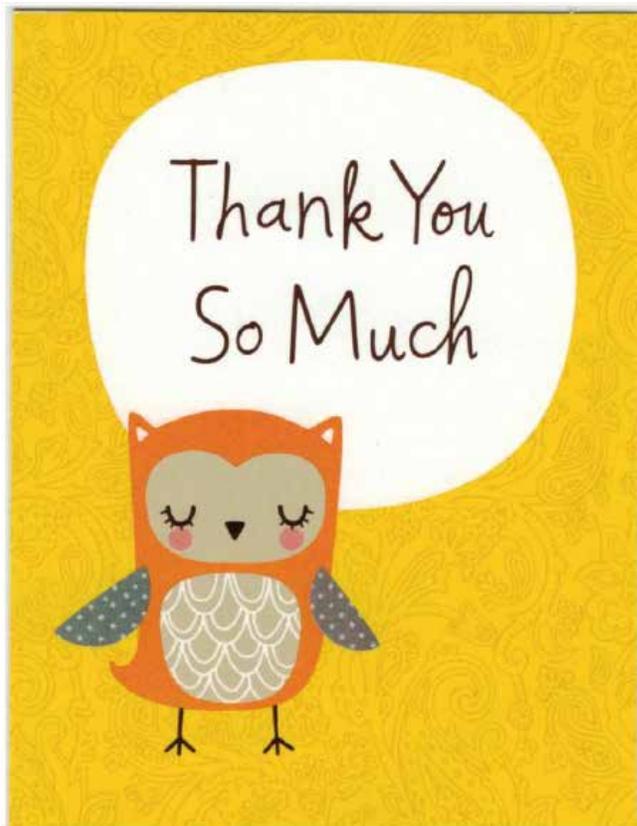
The Yukon Registered Music Teachers' Association hosted an online concert to celebrate the 61st Anniversary of Canada Music Week® this year. We heard a variety of levels of Piano and Voice this year that included solos, duets, and trios! This year our concert featured three young students composers sharing their pieces along with, Nancy Telfer and Stephen Chatman. Canada Music Week® is always a highlight of our year, we are lucky to be able to get together (virtually) and celebrate all the wonderful Canadian composers.

Our Canada Music Week® Video can be found on our website YRMTA.ca

Submitted by Ellen Thompson



Thank you **cards**
Cartes de remerciement



CFMTA,

Thank-you so much for this incredible opportunity and for your generosity for this competition this year. I am very grateful for this 2nd place award, and it will go directly to my tuition for my masters program @ the U of M and growing my craft!

Thank you so much!

Ashley Schneberger

Thank you card from Ashley Schneberger, 2nd place in the National Voice Competition 2021

Thank you card from Olivia Adams, 1st place in the Essay Competition Masters Level 2021

Dear Dr. Wanzel,

I want to thank you for your generosity in the CFMTA essay competition. As a young academic, competitions, funds, and research opportunities such as the ones you have provided make a world of difference. Thank you for supporting new research in Canada. I was so grateful to share my research through the CFMTA and to receive the scholarship. Wishing you all the best this year.
 Cheers, Olivia Adams



Thank you cards

Cartes de remerciement



CFMTA

Thank-you from the bottom of my heart for presenting me with the very special Hughleen Ferguson Award. I am humbled and honoured to receive it. BCRMTA and CFMTA hold a special place in my life. They have both played an important role in my adult life, helping to shape me into the person that I am today.

THANK-You!

Sincerely, Cindy Taylor



Thank you card from Cindy Taylor,
Hughleen Ferguson Distinguished Teacher Award
2021

Dear Ms. Gray,

This year, I am finally beginning to reach a stage where I can perform works almost exactly as I envision them.

But building up a technical and musical maturity is a gradual process requiring many lessons, performance opportunities, and focused hours of practice - the recent result has been 16 years in the making. It is an expensive project, which is why I will have to continue to rely on donors to cover my costs that I'm unable to.

So thank you and your team for supporting students like me. Your generosity is helping me realize my life-long dream of becoming a concert pianist.

Sincerely,
Johnathan



Thank you card from Johnathan Devey,
1st place in the National Piano Competition
2021



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SEMAINE DE LA MUSIQUE DU CANADIENNE^{MD}

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British Columbia <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Sonia Hauser Sonia Hauser	Ontario <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Jacqueline Huffman-Krisza Matthew Tam
Manitoba <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Melissa Gingrich Meilissa Gingrich	Prince Edward Island <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Suzanne Campbell Valerie MacKenzie
New Brunswick <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Barbara Long Christian Berube	Québec <i>Semaine de la musique du canadienne^{MD}</i> <i>Student Composer Competition</i>	Christiane Claude Jean-Michel Rosseau
Newfoundland <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Jennifer Benson Jennifer Benson	Saskatchewan <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Patricia Niekamp Diana Jones
Northwest Territories <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Susan Shantora	Yukon <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Annie Avery Andrea McColeman

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