

THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

2022



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! As promised, I've continued to reflect on this quote, but this time as a CFMTA President:

*If I had asked people what they wanted,
they would have said faster horses.*

- attributed to Henry Ford

If you missed Part 1, it's in the Winter Edition of CMT, and reflects on inspiration as a piano teacher.

Think back to the moment that you decided to join your Provincial or Territorial Registered Music Teachers' Association, and in turn become a member of CFMTA. For many of us, it was an obvious path. We followed the suggestion of our teacher or a local Branch member when we started our teaching careers, and joined the RMTA for credibility and insurance.

Did you know that you were joining a network of highly trained colleagues who would be able to mentor you, and help you find your stride?

Did you know that your students would have access to prestigious competitions and awards locally, regionally and nationally?

Did you know that you could participate in and run programs that inspire you and others to make music education strong, interesting, and invaluable to today's children?

Maybe not. But the CFMTA has been doing exactly that for 88 years!

Bonjour chers amis et collègues professeurs de musique! Comme promis, je poursuis ma rubrique sur le thème de cette citation attribuée à Henry Ford, bien que cette fois en tant que présidente de la FCAPM.

*Si j'avais demandé aux gens ce qu'ils
voulaient, ils m'auraient répondu des
chevaux plus rapides.*

La partie 1 de cet article, ayant pour sujet les aspirations d'un professeur de musique, a paru dans le numéro d'hiver 2022 du Professeur de musique canadien.

Vous souvenez-vous du jour où vous avez décidé de joindre votre association de professeurs de musique, et par le fait même devenir membre de la FCAPM? Pour plusieurs d'entre nous, c'était le parcours à suivre. Peut-être avons-nous suivi le conseil d'un de nos collègues et avons-nous adhéré pour une question de crédibilité professionnelle, ou bien pour les avantages de l'assurance.

Saviez-vous que vous adhérez à un réseau de collègues hautement qualifiés qui pourraient vous guider et vous aider à trouver votre place?

Saviez-vous que vos élèves auraient accès à des concours prestigieux aux niveaux local, régional et national?

Saviez-vous que vous auriez l'occasion de participer à des programmes inspirants et ainsi contribuer à rendre l'éducation musicale appréciable, intéressante et même indispensable pour la jeunesse d'aujourd'hui?

Peut-être ne le réalisez-vous pas : c'est précisément ce que la FCAPM accomplit depuis 88 ans!





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

If you're reading this magazine, you probably already know about a lot of the programs that CFMTA offers. We have a dynamic team of members from across the country who contribute ideas and work to organize the many opportunities that you can enjoy as a CFMTA Member. I want to thank everyone who has been involved in CFMTA, especially those who have served as National Presidents and Program Chairs. You inspire us to keep going, keep learning, keep trying, and keep getting better!

Over the past four months a small, but mighty, task force has completed an entire program review. The committee looked into the participation, costs, and relevance of every program that CFMTA currently offers, and will be presenting its findings at the upcoming Executive meeting. We are excited to refresh some programs, while we say goodbye to others and make room for new opportunities. We know that our members offer the best of themselves to their students and their profession, and therefore deserve the most relevant and forward-thinking professional development, competitions, and support.

Our CFMTA Members form a dynamic and creative network across the country, and are eager to share. Recently, members have been joining in virtual professional development through the Video Library and the Connecting Canada initiatives. Now it's time to gather in person again! This July 5-7, Edmonton is the place to be for an enriching time of professional development and a refreshing time to laugh, lunch, and linger with amazing colleagues and new friends.

Maybe CFMTA has something to offer you that you didn't know you wanted. Who knows? In Alberta you might even find "faster horses"!

En tant que lecteur ou lectrice de ce magazine, vous connaissez sans doute assez bien les programmes offerts par la FCAPM. Notre équipe dynamique est formée de membres issus de partout au pays et toujours prêts à partager leurs idées et leurs sujets d'inspiration dans le but de mettre en place tous les différents privilèges offerts aux membres de la FCAPM.

J'aimerais remercier tous ceux qui se sont investis dans la FCAPM, spécialement ceux qui ont servi comme présidents exécutifs et responsables de comités. Vous êtes notre inspiration à continuer à apprendre, continuer à entreprendre, et continuer à s'améliorer!

Au cours des quatre mois qui viennent de s'écouler, un groupe de travail peu nombreux, mais de haute volée, a achevé une révision de tous nos programmes et activités. Ce comité, s'étant penché sur les dispositions de chacun de nos programmes, en ce qui a trait à la pertinence, aux frais et aux conditions de participation, présentera le bilan de ses décisions lors de la prochaine assemblée annuelle. Certains seront revampés alors que d'autres, abandonnés, feront place à de nouvelles opportunités. Nous sommes convaincus que nos membres, désireux d'offrir à leurs étudiants le meilleur d'eux-mêmes et de leur profession, sont dignes du perfectionnement professionnel le plus visionnaire, du support le plus adéquat et des concours les plus passionnants qu'on puisse trouver.

Nos membres de la FCAPM, qui forment un réseau dynamique et créatif à travers le pays, sont impatients de s'impliquer. Récemment, on a pu participer virtuellement à notre perfectionnement professionnel grâce à la vidéothèque et aussi aux différents projets mis de l'avant dans le cadre de "Connectons le Canada". Nous aurons bientôt l'occasion de se rassembler en présentiel! Du 5 au 7 juillet prochains, Edmonton fera place au perfectionnement professionnel. Lors de cette rencontre rafraîchissante, nous pourrons enfin partager rires, repas et bons moments avec nos chers collègues et nouveaux amis.

La FCAPM a certainement des choses à offrir auxquelles vous n'aviez pas pensé. Qui sait? En Alberta, vous trouverez peut-être « des chevaux plus rapides »?

1. Vlaskovits, Patrick. "Henry Ford, Innovation, and That "Faster Horse" Quote." Harvard Business Review, 8 December 2022, <https://hbr.org/2011/08/henry-ford-never-said-the-fast>





Officers, Chairs and Provincial Delegates Bi-Annual EM 2022 - February



1st Row Left to Right:

Anita Perry - *Secretary*, Carolyn Garritano - *Meeting Admin*, Lauren Kells - *Past-President*, Laura Gray - *President*, Lois Kerr - *Treasurer*, Kimerica Parr - *Vice-President - ARMTA 1st Delegate*

2nd Row Left to Right:

Barbara Siemens - *BCRMTA 2nd Delegate*, Mimi Ho *BCRMTA 1st Delegate*, Tiffany Pinhorn Smith - *NLRMTA 2nd Delegate*, Rita Raymond-Millet - *NBRMTA 1st Delegate*, Catherine Fitch Bartlett - *NBRMTA 2nd Delegate & Essay Competition*, Patricia Niekamp- *SRMTA Delegate*

3rd Row Left to Right:

Annie Avery - *YRMTA 1st Delegate*, Ellen Thompson - *YRMTA 2nd Delegate*, Ann Germani - *MRMTA 2nd Delegate*, Evangeline Keeley - *MRMTA 1st Delegate*, David Côté - *QMTA 1st Delegate*, Joyce Co - *ORMTA 2nd Delegate*

4th Row Left to Right:

Nathene Arthur - *ARMTA 2nd Delegate*, Karen Turpin - *NSRMTA 1st Delegate*, Jason Davis - *NSRMTA 2nd Delegate*, Susan Shantora - *NWT Delegate*, Joyce Hein - *PEIRMTA Delegate - Canada Music Week[®]*, Dina Pollock - *Communications Coordinator*

5th Row Left to Right:

Marlaine Osgood - *Bylaws P&P*, Tiffany Wilson- *Nominations*, Amy Boyes - *ORMTA 1st Delegate - Public Relations & Marketing*, Alessandra Matthews - *Social Media*, Lynn Ewing - *Awards & Competitions*, Louisa Lu - *Young Artist* ▶



Officers, Chairs and Provincial Delegates - AEM 2022 - July



1st Row Left to Right:

Laura Gray - *President*, Lauren Kells - *Past-President & SRMTA 1st Delegate*, Ann Germani - *1st Vice-President*, Lois Kerr - *Treasurer*, Anita Perry - *Secretary*, Carolyn Garritano - *Meeting Admin*

2nd Row Left to Right:

Tiffany A. Wilson - *Nominations*, Dina Pollock - *Communications Coordinator*, David Côté - *QMTA 1st Delegate*, Joyce Hein - *PEIRMTA 1st Delegate & Canada Music Week®*, Mona Diab-Boucher - *PEIRMTA Alt. 2nd Delegate*, Mimi Ho - *BCRMTA 1st Delegate*

3rd Row Left to Right:

Barbara Siemens - *BCRMTA 1st Delegate*, Catherine Fitch Bartlett - *NBRMTA 2nd Delegate & Essay Competition*, Rita Raymond-Millet - *NBRMTA 1st Delegate*, Allison Luff - *SRMTA 2nd Delegate*, Nathene Arthur - *ARMTA Delegate & Funding/Grants*, Lynne Oliver - *ORMTA 2nd Delegate*

4th Row Left to Right:

Joyce Co - *ORMTA 1st Delegate*, Tiffany Pinhorn Smith - *NLRMTA Delegate*, Evangeline Keeley - *MRMTA 1st Delegate & Conference Resource*, Karen Turpin - *NSRMTA 1st Delegate*, Marlane Osgood - *Bylaws P&P*, Lynn Ewing - *Awards & Competitions*

5th Row Left to Right:

Alessandra Matthews - *Social Media*, Charline Farrell - *Archives*, Louisa Lu - *Young Artist*, Amy Boyes - *Public Relations & Marketing*





Meet our 1st Vice President - Ann Germani

Meet our 2nd Vice President - Marlaine Osgood

The CFMTA Officers are pleased to announce the appointment of 1st Vice President, Ann Germani.

Ann lives in Brandon, Manitoba and is a MRMTA Delegate to CFMTA and MRMTA President. She has many years of leadership with her Brandon & Westman Branch, and experience with various music organizations. Ann teaches harp and piano, and is a Certified Clinical Musician. Please join us in welcoming Ann to this important role with CFMTA!



La direction de la FCAPM a le plaisir d'annoncer la nomination d'Ann Germani au poste de première vice-présidente.

Ann réside à Brandon, Manitoba, et sert en tant que déléguée de la FCAPM et présidente de la MRMTA. Elle possède plusieurs années d'expérience au sein de la filiale de Brandon & Westman, ainsi qu'auprès de divers autres organisations musicales. Ann enseigne la harpe et le piano, et détient la certification de musicienne clinicienne. Accueillons chaleureusement Ann dans son nouveau rôle dans la FCAPM!

The CFMTA Officers are pleased to announce the appointment of 2nd Vice President, Marlaine Osgood.

Marlaine Osgood lives in Edmonton, Alberta teaching piano and theory privately since 2000. Currently she sits on the Music Conference Alberta Joint Planning Committee, is the convenor of Collegiate Chapters and Community Service Awards the CFMTA Bylaws and Policies and Procedures chair, conference chair of the CFMTA-FCAPM 2023 conference and Second Vice-president.



Marlaine Osgood habite Edmonton, Alberta. Elle enseigne le piano et la théorie en tant que professeure indépendante depuis

2000. Elle siège actuellement sur le comité de planification conjoint de la Music Conference Alberta et elle est responsable du Collegiate Chapters and Community Service Awards. Pour la FCAPM, elle dirige le comité des règlements, politiques et interventions, agit comme présidente de séance du congrès 2023 de la FCAPM, et exerce la fonction de seconde vice-présidente.





Meet our **new** Chairpersons

Danielle McIntyre - Laura Liu

Awards & Competition - Danielle McIntyre



Danielle has been an active member of the Ottawa music community where she has a full and active studio. In addition to her own teaching, Danielle enjoys working as an adjudicator in festivals and giving masterclasses. Danielle is currently the President of the Ottawa branch of the Ontario Registered Music Teachers' Association (ORMTA). Her latest project is developing a student Concerto Competition with ORMTA Ottawa and the Ottawa Symphony Orchestra. In her spare time, Danielle and her bernedoodle, Lola, volunteer with Ottawa Therapy Dogs.

Professional Development & Research - Laura Liu



Before Laura came to Canada, she had accumulated twenty years of experience as a music educator, mentor, adjudicator, examiner, and senior instructor in China. Laura has been teaching piano to students across Canada for eight years. She was nominated and started her contribution as an executive member of MRMTA in 2017 and has served as a Professional Development and Research Committee member since 2021.

Laura enjoys working with students of all ages and skill levels. Her music education concept focuses on the student's long-term development. Besides structured teaching on piano theory and skills, she always encourages her students to challenge themselves and gain confidence through attending music festivals, exams, competitions, and volunteer activities. She believes that successful music education should not only support students to excel in music but should also support students' personal development and social well-being. Laura is honoured to have the opportunity to work with the fantastic team of the CFMTA/FCAPM to start a new journey.





Meet our **new** Chairpersons

Barbara Siemens - Rebekah Maxner

Strategic Planning - Barbara Siemens



Barbara M. Siemens has been an active contributor to the musical community since joining the BCRMTA in 1992. Her training includes a Master of Arts in Historical Musicology, a Bachelor of Music, and the ARCT Performer's and Teacher's Diplomas from the Royal Conservatory of Music. From 1992 to 2020 she adjudicated regularly throughout the Western Provinces, while at the same time examining for RCME across Canada.

Barbara has volunteered with the RMTA throughout her career. In the Vancouver/Burnaby Branch she has worked as Program Convenor, Treasurer, Festival Committee Member, Webmaster, and President. In the BCRMTA she has served as a Delegate and Secretary, and in April 2023 she will move to the position of President. Aside from her musical activities, Barbara has published several books, most notably the Sight Reading Drill Book and the Rhythm Drill Book Series plus a children's picture book entitled *Wee Maestro's Carnival of the Animals*.

Student Composer Competition - Rebekah Maxner



Rebekah Maxner is a Nova Scotian piano teacher, blogger and composer. Her jazzy and expressive piano music is listed and published by several conservatories and is heard in exams, festivals and recitals around the world.





CFMFTA Call for **Compositions** 2022

Appel à **compositions** 2022 de la FCAPM

CFMFTA holds a Call for Compositions each year to celebrate Canada Music Week®. CFMFTA 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.cfmfta.org.

The following works were selected for the 2022 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

Chaque année, la FCAPM lance un Appel à compositions 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.cfmfta.org pour que tous puissent en bénéficier.

Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2022. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

Instrumental with accompaniment / Compositions instrumentales avec accompagnement

Level / Niveaux 3 - 4

For the Children (Susan Griesdale, Ontario)

Level / Niveaux 5 - 6

Shipwreck Beach (Lori Jede, Manitoba)

Vocal with accompaniment / Compositions vocales avec accompagnement

Level / Niveaux 3 - 4

May There be Bells of Joy (Lori Jede, Manitoba)

Level / Niveaux 5 - 6

Birds of Spring (Victor Avila, Ontario)

Piano / Piano

Level / Niveaux 3 - 4

Tiptoe through the Snow (Lori Jede, Manitoba)

Level / Niveaux 5 - 6

Maple Syrup Moon (Kathleen Feenstra, BC)

Panelists - Rosemarie Horne - Peggy L'Hoir - Ernst Schneider





CFMTA Call for **Compositions** 2022

Appel à **compositions** 2022 de la FCAPM

Instrumental with accompaniment / Compositions instrumentales avec accompagnement

Level / Niveaux 3 - 4

For the Children (Susan Griesdale, Ontario)



Susan Griesdale is an award winning Composer, Piano Teacher, Clinician, and Adjudicator. She earned her ARCT from the Royal Conservatory of Music, and studied Composition with Composers Heather Schmidt, Michael J. Rudman and Julian Miran. An Associate Composer of the Canadian Music Centre (CMC), Susan has published collections for piano, violin, flute, and choral works. You will find her violin music in the 2021 RCM Violin Series, her piano music in the 2015 RCM Piano Syllabus and Celebration Series, the Conservatory Canada Syllabus and the ACNMP's Contemporary Showcase Syllabus. She also has many pieces published in the Canadian National Conservatory's Northern Lights Publications. Her piano music is also included in the US National Federation of Music Teachers Bulletin and MusIQ Club software program - an after school program developed for schools across the USA and Canada. Susan has presented piano repertoire at National, State and Provincial Conventions. ✿

For the Children

Discover the Truth, Reconcile the past.

$\text{♩} = 112$ A little bit sad but also full of hope Susan Griesdale

Violin

mp *espressivo*

Piano

pp *p*

with Pedal



CFMATA Call for **Compositions** 2022

Appel à **compositions** 2022 de la FCAPM

Instrumental with accompaniment / Compositions instrumentales avec accompagnement

Level / Niveaux 5 - 6

Shipwreck Beach (Lori Jede, Manitoba)

Vocal with accompaniment / Compositions vocales avec accompagnement

Level / Niveaux 3 - 4

May There be Bells of Joy (Lori Jede, Manitoba)

Piano / Piano

Level / Niveaux 3 - 4

Tiptoe through the Snow (Lori Jede, Manitoba)



Lori holds a Bachelor of Arts Degree in Music from the University of Winnipeg/Concord College as well as a Flute Performance diploma from the Western Board of Music. She is a certified teacher with the Manitoba Registered Music Teachers Association and the Royal Conservatory of Music for flute, piano and theory, and is an adjudicator with Associated Manitoba Arts Festivals. Other professional development has been received through Noa Kageyama's Beyond Practicing Course and the RCM piano pedagogy courses. Lori currently enjoys teaching in her home studio, in addition to being the treasurer of the Syrinx Flute Festival and the Secretary Treasurer on the executive of the MRMTA. Her pandemic passions have been composing music for her students and co-founding the Manitoba Flute Association. She lives in Winnipeg with her husband, two daughters and four pugs. 🌟

Shipwreck Beach

Lori Jede

♩ = 88

Flute

mf *p*

Piano

with pedal *mp* *p*



May there be Bells of Joy

Lori Jede

Choir Soprano

$\text{♩} = 104$

May there be bells of

mf

Piano

with pedal

mp

Tiptoe through Snow

Lori Jede

$\text{♩} = 104$

stepping gingerly

Piano

mf



CFMTA Call for **Compositions** 2022

Appel à **compositions** 2022 de la FCAPM

Vocal with accompaniment / Compositions vocales avec accompagnement

Level / Niveaux 5 - 6

Birds of Spring (Victor Avila, Ontario)



Victor is an active performer, piano teacher, and piano collaborator who achieved a wide piano repertoire, playing anything from Baroque to contemporary music styles throughout Canada, the United States, and Mexico. Victor holds a Bachelor's Degree in Music, a Diploma in Piano Performance, and a Master's in Music. As a pedagogue, Victor is a member of the Suzuki Association of the Americas, certified in composition, counterpoint, and piano teaching by the Ontario Registered Music Teachers Association. He lives in downtown Ottawa where he has his private studio and collaborates with the local scene. ✨

Birds of spring

Victor Avila
Poem by Devin Caskenette

Tranquillo
mp

Solo Vocal

To be a star - ling on the wing of a mur - mu - ra - tion

Piano

p leggiero

with Pedal



CFMTA Call for **Compositions** 2022

Appel à **compositions** 2022 de la FCAPM

Piano / Piano

Level / Niveaux 5 - 6

Maple Syrup Moon (Kathleen Feenstra, British Columbia)



Kathleen Feenstra has been teaching piano and theory in BC's Fraser Valley since 2001. Accredited by The Royal Conservatory of Music with an ARCT in Piano Performance (2010) and also an ARCT in Piano Pedagogy (2019), Kathleen is a member of the British Columbia Registered Music Teachers Association. She enjoys teaching, composing, and arranging, and is passionate about seeing her students succeed in their musical studies. ✨

Maple Syrup Moon

Kathleen Feenstra

Wistfully ♩ = 104 - 108

8va

p

Ped.

7

(8)

mp

ped sempre



CFMTA Call for **Compositions** Panelists

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. 🌸

Peggy L'Hoir



Peggy L'Hoir (Board Member) has been teaching, mentoring and community building in West Central Saskatchewan for 50 years. As well as enthusing, empowering and educating musicians in her community of Biggar, Peggy loves adjudicating, doing workshops and making music of any kind! This is Peggy's second time around on SRMTA,

having previously served as President of CFMTA and SRMTA. Peggy is delighted to be a part of this board, supporting and listening to you, the teachers who make music education come alive in communities across Saskatchewan. 🌸





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. ✨

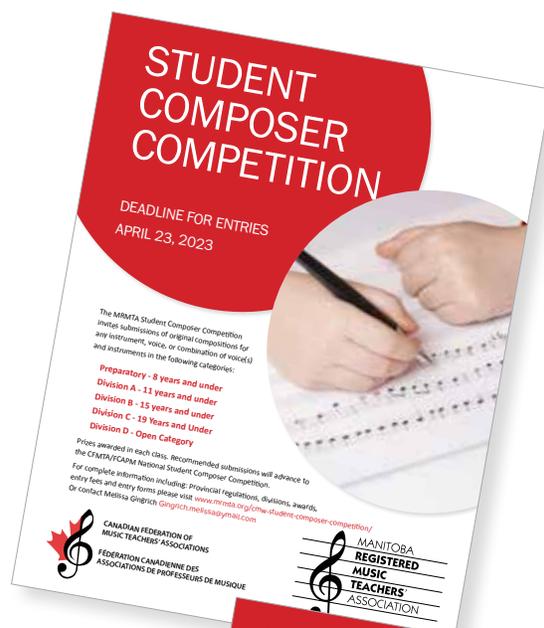


CFMTA **Student** Composer Competition

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 2022 Student Composer Competition:
La FCAPM félicite les lauréats suivants du Concours pour élèves compositeurs 2022 :





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

First place

Davin Chan (AB) *Activity Suite*

Second place

Tyjin Wittayabundit (ON) *Spring Song*

Honorable Mention

Fisayomi Oduwole (NS) *Dark Knight*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Ameerah Alao (NS) *Best Friends Forever*

Second place

Esme Costar (AB) *I Love Icing So Much!*

CATEGORY A / NIVEAU A

11 years and under / 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Olivia Zhang (PE) *The Puppy Dance*

Second place

Connor Mahon (ON) *Nocturne no. 1 in c sharp minor*

Honorable Mention

Demilade Oduwole (NS) *Valley*

Thomas Ivanovic (BC) *Battle of the Galaxies*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Tessa Pritchett-White (ON) *Say You Can*

Second place

Olive Costar (AB) *Horseback Riding*

Honorable Mention

Harley Spencer-Lowe (NS) *Nowhere to Hide*

CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument/Composition pour instrument solo

First place

Gaoyuan (Thomas) Cheng (SK) *Christmas Jazz*

Second place

Houtian Zhong (BC) *Winter Fantasy*

Honorable Mention

Onkit Saha (NB) *Lightning through the Harrowing Forest*

Ally Jiang (ON) *Canadian Cereal*

Anders Currah (AB) *A Dance of Light and Darkness*

CLASS 2 / CATÉGORIE 2

Composition for voice/Composition pour voix

First place

Audrey Franssen Keenan (ON) *Spring and Fall*

CATEGORY C / NIVEAU C

19 years and under/19 ans et moins

First place

Christopher Elwell (BC) *Scherzo and Trio for Maya*

Second place

Matthew Wall (AB) *Caricatures of a Chessboard, Volume 1, Op. 9*

Honorable Mention

Sophie Huang (ON) *Le Pêcheur et le Bateau*

Hugo Denis (QC) *Nocturne « Un soir que je regardais le ciel »*

CATEGORY D / NIVEAU D

Open/Ouvert

First place

Ryan Miralles (AB) *Everlasting Twilight*

Second place

Kayla Whipple (ON) *Aslan's Song*

Honorable Mention

Zongyi Li (QC) *Rivière remplie d'extraterrestres*

HELEN DAHLSTROM AWARD / PRIX HELEN DAHLSTROM

Christopher Elwell (BC) *Scherzo and Trio for Maya*





PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

CLASS 1 Composition for solo instrument
1st place Davin Chan (AB) *Activity Suite*

Davin Chan is a 7-year-old who is in grade 2. He started piano lessons with Linda Kundert at age 5 and is currently working on his RCM Level 5. Davin likes to play songs he hears from movies by ear, make up new musical riffs and jam with his family. Outside of music, Davin's favorite activities are swimming, soccer, chess, and biking. 🌟



Activity Suite I. Swimming

swimmers warm up

The musical score is written for piano in a key with one flat (B-flat) and a 4/4 time signature. The first section, 'swimmers warm up', consists of two measures of music. The right hand features a melodic line with eighth notes and triplets, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf*. The second section, 'swimmers are off!', begins with a double bar line and a change to a 2/4 time signature. It features a strong, accented chord in the right hand and a single eighth note in the left hand, with a dynamic marking of *ffz*. The score continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked with a *mf* dynamic.

START!

5 swimmers are off!

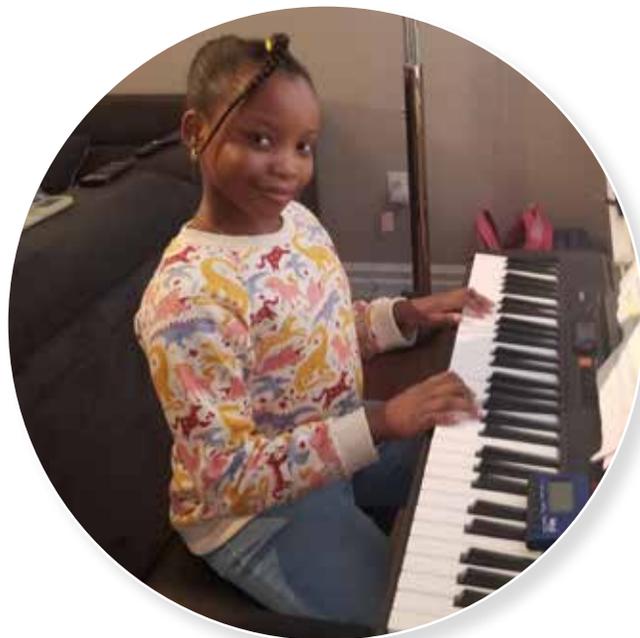


PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

CLASS 2 Composition for voice
1st place **Ameerah Alao (NS)** *Best Friends Forever*

Ameerah is in Grade 2 and has taken piano lessons since February 2021. She likes to make up songs by writing the words first and then singing it to figure out the notes. Her other interest is swimming lessons. 🌟



Best Friends Forever

Moderato
♩ = 107-120

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 107-120 beats per minute. The first system shows the piano accompaniment with a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes with a 'Wooo' vocal line underneath. The second system continues the piano accompaniment with a 'con pedale' instruction. The third system introduces the vocal line with a mezzo-forte (*mf*) dynamic, starting with the lyrics 'You are my best friend for - ev - er' followed by 'Woo oooo'. The piano accompaniment in the third system features a bass clef with a 4/4 time signature and a mezzo-forte (*mf*) dynamic.



CATEGORY A / NIVEAU A

11 years and under - 11 ans et moins

CLASS 1` Composition for solo instrument
1st place Olivia Zhang (PE) *The Puppy Dance*

Hi, I'm Olivia Zhang from PEI. I'm 11 years old. I started learning around age of 6. I like improvisation and composition, I also wrote several popular songs when I was 9. Besides music, I like drawing, snowboarding, sailing, creative writing and dancing. I'm a short track speed skater as well. I'm hoping to compete 2027 Canada Winter Games for PEI. I believe that every one should be proud of their differences and creativity has no limits.✿



The Puppy Dance

Piano

(♩ = 120)

1

2

3

4

5

6

cresc.

7

8

9

Pn.

f



CATEGORY A / NIVEAU A

11 years and under - 11 ans et moins

CLASS 2 Composition for voice
1st place Tessa Pritchett-White (ON) *Say You Can*

Tessa Pritchett-White loves every opportunity to perform! She trains in voice and musical theatre with Rachelle Courtney at The Voice Studio in London, Ontario. During the pandemic, while eagerly awaiting her return to live performing, she took full advantage of virtual exams and festivals, recently placing 1st and Best in Class in musical theater at the Provincial finals of Ontario Music Festival. This year, with encouragement from her vocal teacher, she composed her first original song "Say you Can", and a spark for writing was ignited. Tessa is also a competitive gymnast and national level diver, so she draws on her competitive experience and seeks to fuse artistry and athleticism in her performances. Tessa hopes that the addition of her gymnastics skills will make her a "quadruple threat" and fuel her dream of one day performing on Broadway! 🌟



Say You Can

5 C G/B Ami

mf When you_____ have one_ but you__ need two,___ just know_____ that
When life gives you a mill - i - on reas-sons to cry,___ you don't have to be

mf



CATEGORY B / NIVEAU B

15 years and under - 15 ans et moi

CLASS 1 *Composition for solo instrument*
1st place Gaoyuan (Thomas) Cheng (SK) *Christmas Jazz*

I'm Gaoyuan, turned to 12 in May. I currently study under Sarah Konecni, through Rachel Xiao's referral. I really enjoy composing and submitted multiple entries this year. *A Nostalgic Waltz* is a sequel to my earlier composition *Nostalgia*. The other two pieces are *Christmas Jazz* and *Northern Lights – A Saskatchewan Sonata*.

Some of my musical achievements during the past year include: I completed RCM Level 7 piano exam with theory score of 100 and practical score of 96; was granted SRMTA Student Composer Competition First Place and CFMTA Student Composer Competition Honorable Mention; received multiple scholarships at Regina & Saskatchewan Music Festivals; attained absolute winner award, gold trophies, gold & silver medals at several International Music Competitions in Canada, USA, and UK.✿



Christmas Jazz

♩ = 106

1 2 3 4 5

6 7 8 9 10



CATEGORY B / NIVEAU B

15 years and under - 15 ans et moi

CLASS 2 *Composition for voice*
1st place Audrey Franssen Keenan (ON) *Spring and Fall*

Audrey lives in Scarborough, spending her summers in Chatham-Kent, Ontario. She is a voice student of Dr Robert Loewen at the Taylor Performance Academy for Young Artists, where she studied composition with Mr Kevin Lau. She studies piano (Mr James Prosser) and violin (Ms Laurel Mascarenhas) and dabbles in guitar and Celtic lap harp. Audrey was a ten-year member of the Bach Children’s Chorus under Linda Beaupré and Charissa Bagan. She composes music in many genres and enjoys writing lyrics as well the challenge of setting poetic texts in unconventional metre, like the “sprung rhythm” of Hopkins’ “Spring and Fall”. Learning to read and scan classical Latin and ancient Greek verse at the Abelard School has deepened her appreciation of the connection between poetry and music..✿



Spring and Fall

To a Young Child

♩ = 90

Soprano *p* *3* Mar - gar - et are you griev - ing ov - er Gold - en - grove un - leav - ing? Leaves like things of man,

6 S. *3* you with your fresh thoughts care for, can you? Ah! As the heart grows old - der, Ah! As the heart grows old - er

11 S. *f* it will come to such sights cold - er by and by nor spare a sigh though worlds of wan - wood leaf - meal lie

15 S. *p* *3* *f* And yet you will weep and know why. Now no mat - ter, child, the name: Sor - row's springs are all the



CATEGORY C / NIVEAU C

19 years and under - 19 ans et moins

CLASS 1 *Composition for solo instrument*
1st place Christopher Elwell (BC) *Scherzo and Trio for Maya*

Christopher started composing little pieces at the age of 7. He will be attending UBC's Engineering program in the Fall. He is currently working on a grade 10 Practical Piano exam as well as the Harmony and Counterpoint required for a complete 10th RCM designation. He hopes to continue his Music studies while attending University. His is most inspired by the compositions of Chopin, Liszt, and Rachmaninoff. ✨



Scherzo and Trio for Maya

♩ = 120 Scherzo

6

10





CATEGORY D / NIVEAU D

Open - Ouvert

CLASS 1 *Composition for solo instrument*

1st place Ryan Miralles (AB) *Everlasting Twilight*

Hi, my name is Ryan Miralles and I am an aspiring composer and a pianist. I have been playing piano since I was 10 years old, and I was encouraged by my teacher to compose music. I have loved composing music and it is always fascinating to learn different styles of music and how I can absorb the important qualities I like about the music and make them become my own. I have grown to enjoy jazz, funk, and Japanese music. I have played my previous compositions in provincials and have placed 1st in 2013 and 2017. I am very excited to see how far I can go. Thank you.



Everlasting Twilight

♩ = 75

mp

7

p



OUR ADJUDICATOR - *Judith Snowdon*

Judith Snowdon was born in England and moved to Canada as a child. She grew up in Ontario, but has lived in Saskatchewan, Manitoba and now in rural New Brunswick, close to the ocean. Judith taught herself to play the piano as a child and began to study music seriously as an adult. She has received ARCT Diplomas from The Royal Conservatory of Music of Toronto in both Piano Performance and Piano Pedagogy, and has a B Mus. with a major in Composition, specializing in choral work. Judith has many published hymns, choral pieces and piano pieces. She has won awards for some her choral work from Amadeus Choir, Exultate Singers and Pax Christie Chorale. She currently teaches piano in Moncton, New Brunswick. ✨





CFMTA 2022 National **Essay** Competition

Concours national de **dissertation** de la FCAPM

The CFMTA/FCAPM 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 studying at the high school, undergraduate, masters and doctoral university graduate levels. There is no fee to enter.

The Dr. Lorna Wanzel Prizes are awarded to the first-place recipients in both the Doctorate and Master's level categories. The prizes for the undergraduate and high school levels this year are provided by generous donors. Thank you to our adjudicators for their fine work. CFMTA is pleased to congratulate the winners of the 2022 National Essay Competition.

Le concours national d'essai littéraire de la FCAPM accepte des textes ayant pour thème l'enseignement, la pédagogie de la musique ou l'interprétation musicale. Ce concours est ouvert à tous les résidents du Canada qui sont aux études au niveau secondaire/collégial, de premier (baccalauréat), deuxième (maîtrise) ou troisième (doctorat) cycles universitaires. Il y a aucuns frais d'inscription.

Les prix Dr.-Lorna-Wanzel sont remis aux lauréats des niveaux maîtrise et doctorat. Les prix attribués aux gagnants des catégories secondaire/collégial et baccalauréat ont été offerts par les généreux donateurs. C'est avec joie que la FCAPM félicite les lauréats du Concours national de rédaction de 2022.

University Doctoral Level / Niveau universitaire doctoral

1st place (\$3000.00) / Sponsored by Dr. Lorna Wanzel

Bronwyn Schuman, McGill University, Quebec

Facilitating the Development of Imagined Musical Worlds in Children's Music Lessons

University Graduate Level / Niveau universitaire – deuxième cycle

1st place (\$2,000.00) / Sponsored by Dr. Lorna Wanzel

Jonathan Hicks, Memorial University of NL

Decolonization in Canadian High School Music Education: Some Perspectives From a Settler-Teacher

University Undergraduate / Premier cycle universitaire

1st place (\$1000.00) / Sponsored by NWT Music Teachers Association and Parr Academy of the Arts

Emma Cameron, Mount Allison University, NB

Interruption and Contra-Structural Melodic Impulses in Haydn's Rondo Themes

High School / Élèves du secondaire

1st place (\$500.00) / Sponsored by generous donors and supporters of the arts and education

Evan Yin, Old Scona Academic High School, Edmonton, Alberta

Light and Dark; The dual nature of tritones in establishing tonal brightness

* Essays are available for download on website / Les essais peuvent être téléchargés sur le site Web

A thank you to our judges for 2022 - Dr. Terence E. Dawson - Lynn Johnson - Dr. Emily Logan - Susan Shantora
Dr. Bethany Turpin - Maryan Threndyle - Dr. Maureen Volk





Light and Dark;

The dual nature of tritones in establishing tonal brightness

Evan Yin, Old Scona Academic High School, Edmonton, Alberta



The tritone has historically been seen in Western music as a rather undesirable interval. Though realistically unavoidable, its clear dissonance caused the Catholic church to heavily discourage its use in music. Romantic composers typically wrote tritones to create an ominous or evil mood, often using them to represent hell itself. Tritones also appear frequently in metal music, whose writers take full advantage of their dissonance to convey intense emotion.

While this is a valid understanding of the tritone, it should be noted that the ambiguity due to its placement in the exact middle of the twelve-tone system gives it a distinct dual nature. Contrary to the popular belief that a tritone is most often used to darken a sound to build tension, this interval is also commonly used to brighten music. In this essay, several examples - both classical and contemporary - will be used to illustrate the tritone's duality.

Part 1: Defining Brightness

The term "brightness" will be defined as the size of intervals between a scale's tonal centre and all other scale degrees. This is directly related to the modern concept of modes, where modes with larger intervals are considered to be "brighter" than those with smaller ones. In this seven-mode system, Lydian would be considered the brightest mode, and Locrian would be considered the darkest.

Mode	Interval Between First and <i>n</i> th Scale Degrees						
	First	Second	Third	Fourth	Fifth	Sixth	Seventh
Lydian	unison	major	major	augmented	perfect	major	major
Ionian	unison	major	major	perfect	perfect	major	major
Mixolydian	unison	major	major	perfect	perfect	major	minor
Dorian	unison	major	minor	perfect	perfect	major	minor
Aeolian	unison	major	minor	perfect	perfect	minor	minor
Phrygian	unison	minor	minor	perfect	perfect	minor	minor
Locrian	unison	minor	minor	perfect	diminished	minor	minor

Figure 1.1 Modern modes and the intervals between any scale degree and their tonal centre.



Here the tritone's symmetry is made clear: While all the modes contain a tritone between two notes, the only ones that have a tritone with their tonal centre and another note are Lydian and Locrian, the brightest and darkest modes. Indeed, composers often place tritones in either of these modes, and knowing the musical context surrounding a tritone is therefore critical to understanding its role as either a point of extreme brightness or extreme darkness.

Part 2: Dark Tritones

Most musicians are more aware of composers using tritones to convey a dark mood rather than a bright one. For instance, romantic composer Richard Wagner famously opens Act II of his opera *Siegfried* with a C-G \flat (F \sharp) tritone ostinato in the timpani and bass to establish a grim atmosphere.

The image shows a musical score for Wagner's *Siegfried*, Act II, measures 1-8. The title above the score is "Träg und schleppend." The score is written for four staves: two for the timpani (top two staves) and two for the bass (bottom two staves). The timpani part features a tritone ostinato (C-G \flat) with a tremolo effect, marked with *pp* and *p*. The bass part features a tritone ostinato (C-G \flat) with a pizzicato effect, marked with *p* and *pizz.* (Bog.).

Figure 2.1 Wagner, *Siegfried*, Act II: mm. 1-8

Wagner's decision to write F \sharp in the timpani but G \flat in the bass appears to be merely an arbitrary choice in notation, and as the tuba confirms a C Locrian sound by introducing D \flat in its line, it becomes clear that G \flat is the more functionally accurate name in this case. By understanding tritones as artifacts from the modal system, it becomes easier to see why they create an ominous mood in this example. These C-G \flat intervals rest on on the first and fifth scale degrees of the C Locrian scale - in particular, the flattened fifth scale degree is what differentiates Locrian from the next darkest mode, Phrygian, meaning that said flattened fifth is crucial for creating the darkest possible scale in the seven-mode system.

A \flat and B \flat in the bass as well as the aforementioned tuba line help the listener distinguish the tritone from acting as an augmented fourth in a Lydian mode. Additionally, timpanis would traditionally be tuned tonic-dominant for most parts written around this time period, and thus the listener may be primed to listen for a perfect fifth. The subversion of this expectation further emphasizes the tritone's darkness.

The flattened fifth also appears in *Resurrections* by Lena Raine, a piece composed for the soundtrack of the 2018 platformer *Celeste*. When the game's protagonist, Madeleine, confronts her doppelganger for the first time, a repeating A minor melody plays over a chromatically descending bassline.

Figure 2.2 Raine, *Resurrections*: mm. 85-92

However, when the listener expects the bassline to descend to E, it instead skips to E \flat , establishing a tritone between itself and the tonal centre that functions as a diminished fifth (the melody also substitutes E for E \flat). Once again, part of the tritone's darkness is conveyed by setting up the listener's expectation - in this case by continually repeating a melody containing E - of a perfect interval between the tonic and dominant, only to subvert that expectation by introducing a flattened fifth.

Establishing the original interval before shifts is what reinforces the tritone's role as a darkened fifth rather than other, brighter roles.

Part 3: Bright Tritones

Whereas previous examples had tritones create a dark sound by having one note rest on the fifth scale degree, tritones can also sound bright by resting on scale degrees that end up raised relative to a major or minor scale. This is commonly seen in music that employs the Lydian mode, whose fourth scale degree is raised relative to the major scale, and Claude Debussy's solo piano work *L'isle joyeuse* is no different.

Throughout its entirety, *L'isle joyeuse* uses Lydian and whole-tone scales to create an especially bright sound. Compared to the major scale, whose "happiness" could be described as more earthly or commonplace, Lydian's conveys a more ethereal, almost spiritual feeling of joy.

Tritones are traced throughout the piece, but a prominent example of their brightening power is found after the climax at m. 236, where a *fortissimo* restatement of one theme in A major suddenly drops to an F major chord with an augmented fourth suspension.

Figure 3.1 Debussy, *L'isle joyeuse*: mm. 236-240

Two opposing factors are at play here. Harmonically, the music becomes darker: Placed immediately after an A major passage, the F major chord, formed from the flattened sixth scale degree, implies an A minor sound. But melodically, the music becomes brighter: instead of the repeating B serving as the second scale degree in A major, it now forms a tritone with the F root, implying a Lydian

corresponds to the in-game context of the music as racers enter the interior of Mount Wario, which introduces a more hectic track layout with increasingly difficult ramps and turns. These factors, both in gameplay and melodic brightness, contribute to the second lap's role of building tension towards the climax of the race.



Figure 3.3 Nagamatsu, *Mount Wario*: The mountain interior section.

With the tonal centre shifting to A, the theme's C-F \sharp tritone is no longer fixed to the tonic and instead rests on the third and sixth scale degrees. Because the F \sharp is now the sixth scale degree, it plays a new role in differentiating the mode from the traditional minor scale, which is relatively darker due to its flattened sixth. The melody's tritone is critical to retaining the brightness found in its original C Lydian form even though the music as a whole darkens, similar to how *L'isle joyeuse's* B in m. 236 retains a Lydian sound while the piece becomes harmonically darker.

In both *L'isle joyeuse* and *Mount Wario*, tritones serve a role in establishing a bright sound as well as maintaining it as harmonic structure changes. Because these tritones rest on the scale degrees that differentiate Lydian from Ionian and Dorian from Aeolian (the fourth and sixth, respectively), they feel brighter than in cases in which tritones rest on scale degrees like the fifth, which imply a Locrian sound.

Another key factor that contributes to this distinction is the presence of an alternate fifth scale degree that clearly points to the tritone functioning as an augmented fourth. The chord in *L'isle joyeuse* contains C alongside the F-B tritone, and the main theme in *Mount Wario* begins with an open fifth motif before it introduces the fourth scale degree. Without this additional context, it is easy for the listener to feel as though the tritone is functioning as a diminished fifth, thus darkening the sound.

Conclusion

The tritone's darkness is often attributed to its dissonance, but by observing it through the lens of the modal system, it is less so the tritone itself than it is the surrounding material that truly determines whether it is bright or dark. By setting up an expectation for a perfect fifth only to replace it with a diminished fifth like in *Siegfried* or *Resurrections*, the tritone in question undoubtedly darkens the sound. But by introducing other elements that point towards the tritone resting on the fourth scale degree or otherwise like in *L'isle joyeuse* or *Mount Wario*, it takes on a much brighter role. Music's extreme subjectivity in interpretation is on full display when it comes to understanding the function of certain components because of how those functions change dramatically depending on the context, and the polarizing tritone is a shining example of this.



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Evan Yin

I have been an experienced musician - predominantly concert pianist - for 12 years, competing at the local, provincial, and national level. I was a CMC national scholarship winner in 2013, and in 2019, I was awarded first place in the Provincial Music Festival Finals Piano Solo - 16 years and under. Apart from piano, I enjoy playing trombone in my school band as well as learning other various instruments including the saxophone and drums. I frequently compose music of varying genres and study composition under Dr. Allan Gilliland. Apart from music, I also draw and animate, either traditionally or digitally, during my spare time. I have filled several books with various character sketches.



Interruption and Contra-Structural Melodic Impulses in Haydn's Rondo Themes

Emma Cameron, Mount Allison University, NB

University
Undergraduate
1st place

“How right and fair would it be,” queried Heinrich Schenker (1868–1935) in his preface to *Counterpoint* (1910), “[for music historians] to pay attention to the evolution of compositional technique instead of rambling on about *Zeitgeist*?”¹ Such strongly-worded opinions are characteristic of Schenker’s writing, and in recent years many of his controversial beliefs have forced scholars to question the continued relevance and worth of Schenkerian analysis to the present-day study of music. Schenker’s expression of anti-Semitic beliefs has been recognized,² and music theorist Philip A. Ewell recently argued that Schenkerian analysis is part of a “white racial frame” supporting the study of Western art music.³ These arguments have created tension due to the further conflicted context of Schenker’s own identity as an Austrian Jew under the darkening shadow of Socialist Germany, and the continued significance of his contribution to music theory.

This paper does not attempt to provide definitive answers in such a fraught and complex debate. Instead, I analyze the rondo themes of Haydn’s Keyboard Sonatas Hob. XVI: 48 in C major (1789), Hob. XVI: 43 in A-flat major (1783) and Hob. XVI: 49 in E-flat major (1789–1790). In these works, the interruption of the fundamental line, as defined by Schenker, and presence of contra-structural melodic impulses serve to fashion the composer’s personal spirit. The term “contra-structural melodic impulse,” coined by theorist Frank Samarotto, is defined as “motions of the structural upper voice, and, more importantly, the purely melodic connections that may run counter to them, independent of an enclosing harmonic space.”⁴ By combining discussion of the contra-structural melodic impulses and the disparaged *Zeitgeist* of music historians with Schenker’s own analytical techniques, this paper suggests that

¹ Heinrich Schenker, “Author’s Preface,” in *Counterpoint*, ed. John Rothgeb, English translations by John Rothgeb and Jürgen Thyme (New York: Schirmer, 1987), xvii.

² Martin Ebyl, “Heinrich Schenker’s Identities as a German and a Jew,” *Musicologica Austriaca: Journal for Austrian Music Studies* (September 2018), [3].

³ Philip A. Ewell, “Music Theory and the White Racial Frame,” *Music Theory Online*, 26 no. 2 (June 2020), paragraph 1.3, <http://dx.doi.org/10.30535/mto.26.2.4>.

⁴ Frank Samarotto, “Plays of Opposing Motion:’ Contra-structural Melodic Impulses in Voice-Leading Analysis,” *Music Theory Online* 15, no.2 (June 2009): paragraph 12.

Schenkerian analysis could become a starting-point in gaining a more nuanced understanding of Classical compositions.

Haydn's Musical Witticism

If the term *Zeitgeist* was used by the music historians of Schenker's day to describe the work of a composer as the embodiment of the spirit of an age, then Haydn's personal spirit might be defined by his capacity for musical humour. The frequently playful and mischievous qualities of Haydn's compositions are well-recognized: "a harmless roguery, or what the British call *Humour*, was a dominant feature in Haydn's character...his allegros and rondeaux in particular are often planned to tease the audience by wanton shifts from the seemingly serious to the highest degree of the comic."⁵ Furthermore, "most of the familiar nicknames for his works respond to features that listeners have taken as humorous," including the "Surprise" Symphony and the "Joke" Quartet.⁶ In fact, Haydn's blend of comedy and solemnity earned him criticism from his contemporaries: the music critic Johann Adam Hiller (1728–1804) questioned "is not that curious mixture of the noble and the common, the serious and the comic...sometimes of a bad effect?"⁷ Similarly, Johann Christoph Stockhausen criticized "that curious mixture of the comic and the serious, of the trivial and the touching" frequently present in Haydn's compositions.⁸ The comments of these contemporaries highlight the comedic nature present in many of Haydn's works. Therefore, such musical witticisms could be identified as a defining spirit of Haydn's compositions.

In his preface to *Counterpoint*, Schenker questions the emphasis on *Zeitgeist* found in the writings of contemporary music historians: "what is the use, in musical histories...of focusing chiefly on only the extraneous events, when they can never help us understand the art-work itself? Why lavish such care on discussion of the so-called *Zeitgeist*...when that other, more important, care that should be devoted to the works themselves is lacking?"⁹ The source of inspiration for musical works is also questioned: "is it really

⁵ Gretchen Wheelock, *Haydn's Ingenious Jesting With Art: Contexts of Musical Wit and Humour* (New York, NY: Schirmer Books, 1992), 57.

⁶ Georg Feder and James Webster, "Haydn, (Franz) Joseph," in *Grove Music Online*, Oxford University Press, 2001; online ed., 2001, <https://doi.org/10.1093/gmo/9781561592630.article.44593>.

⁷ H.C. Robbins Landon, *Haydn: Chronicle and Works*, vol. 2 *Haydn at Esterháza, 1766–1790* (Bloomington, IN: Indiana University Press, 1976), 154.

⁸ Landon, *Haydn: Chronicle and Works 2*: 174.

⁹ Schenker, *Counterpoint*, xxiv.



the *Zeitgeist* that is responsible for the production of compositions, or is it, rather, artistic technique that generates them?”¹⁰ This question implies that underlying compositional techniques – such as form and structure – are responsible for the character and spirit of a musical work. This implication is strengthened by Schenker’s 1929 letter to his pupil Felix-Eberhard von Cube, in which he applauds Cube’s “ability to breathe music not in melodic snippets, but in periodic constructions,” and charges his student to “cultivate [this ability] in spite of the *Zeitgeist* that stands opposed to it.”¹¹ Following this implication, it is possible to argue that Haydn’s use of the underlying techniques of interruption and contra-structural melodic impulses in the rondo themes from sonatas Hob. XVI: 43, Hob. XVI: 48 and Hob. XVI: 49 contribute to shaping the humorous spirit of these works.

Schenker and Rondo Forms

Schenker’s examination of form in his magnum opus *Der freie Satz* (1935) is brief. In his discussion of rondo themes, Schenker notes that the five-part rondo is itself a synthesis of two three-part song forms (i.e., ABA and ACA are united to form ABACA).¹² The abbreviation or variation of the rondo theme does not fundamentally impact its importance.¹³ As the nature of this form requires the A section to return multiple times, it usually remains in the tonic key, and Schenker notes it must not be “overburdened with too much inner tension.”¹⁴ Moreover, as the rondo theme returns at the end of the piece, it must contain the final descent of the fundamental line. Thus, the rondo theme becomes a self-contained iteration of the *Ursatz*.

Hob. XVI: 43, Hob XVI: 48 and Interruption of the Fundamental Line

A Schenkerian analysis of the rondo movements in Haydn’s keyboard sonatas Hob. XVI: 43 and Hob. XVI: 48 reveals frequent use of the technique of interruption. The rondo theme from Haydn’s Sonata Hob. XVI: 43 is a textbook demonstration of this technique, as defined by Schenker in sections 95

¹⁰ Schenker, *Counterpoint*, xxiv.

¹¹ Heinrich Schenker, “Handwritten Letter from Schenker to Cube, dated August 10, 1929,” translated by William Drabkin, *Schenker Documents Online*, 2006, accessed November 9, 2021, https://schenkerdocumentsonline.org/documents/correspondence/OJ-5-7a_27.html.

¹² Heinrich Schenker, *Der freie Satz*, translated and edited by Ernst Oster (New York: Longman, 1935), 141.

¹³ Carl Schacter, “Either/Or,” in *Schenker Studies*, ed. Heidi Siegel (Cambridge, UK: Cambridge University Press, 1990), 128.

¹⁴ Schenker, *Der freie Satz*, 141.

to 99 of *Der freie Satz*. This technique builds tension through prolongation, but also conforms to the expectations of the audience because the line audibly descends to the cadence point, as is typical of many musical works. As Schenker explains, interruption of a 5-line is characterized by strong motion toward a point of rest on 2, supported by dominant harmony (as seen in Schenker's Figure 24 from the supplement to *Der freie Satz*, shown in Example 1 below).¹⁵ In the rondo movement from Hob. XVI: 43, the primary tone 5 (E-flat) descends to 2 in measure 3, supported by a first-inversion dominant harmony (see Example 2 below, mm. 1–8). As well, Schenker notes the interruption of the 5–1 line must rest on 5 (evident in the A-flat major theme due to the evident prolongation of 5 through arpeggiation and passing motion, as seen in Example 2). Schenker also notes that the return from 2 to 5 should not involve a cadence.¹⁶ The distinct similarities between Schenker's Figure 24 and the graph of the theme from Hob. XVI: 43 show Haydn's obvious use of the interruption technique.



Example 1: Heinrich Schenker, Figure 24, *Der freie Satz* (1935).

¹⁵ Schenker, *Der freie Satz*, 39.

¹⁶ Schenker, *Der freie Satz*, 39.

Example 2: Haydn, Sonata Hob. XVI: 43, mm. 1–8.

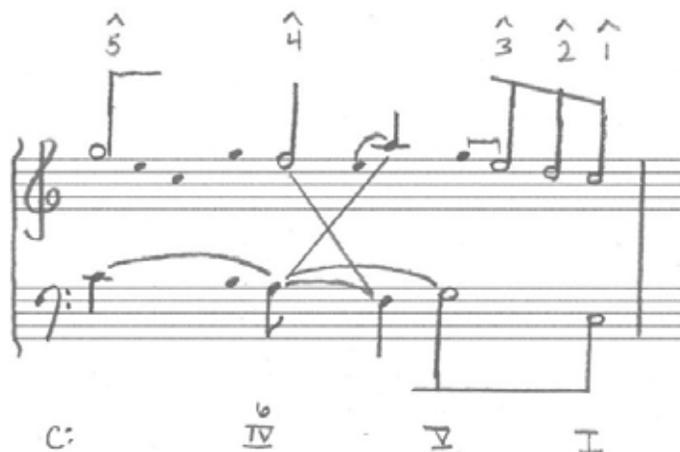
The rondo theme from Hob. XVI: 48 also shows interruption of the fundamental 5-line. The primary tone of this theme is immediately apparent due to the emphasis on 5 (G) as the opening note of the piece, and the prolongation of this tone through arpeggiation and passing motion in opening measures (see Example 3 below, mm. 1–5). In measures 5–6, the fundamental line appears to descend through 4 and 3, landing on 2 supported by V in a half-cadence (m.6). This half-cadence clearly shows 2 is supported by dominant harmony. However, the final descent to 1 does not occur, and the primary tone returns in the second beat of measure 6 (see Example 4 below, mm. 1–6). There is no cadence point between the half-cadence in measure 6 and the return of 5 in the second beat of the same measure. Therefore, the opening measures of Haydn's C major rondo theme conform to the definition of interruption as discussed by Schenker.

Example 3: Haydn, Sonata Hob.XVI:48, mm.1–5.

Example 4: Haydn, Sonata Hob.XVI:48, mm.1–6.

In the return of the A' section at the end of the C major rondo theme (mm.20–30) the interruption present in the first A section does not reoccur. Although the descent to 4 occurs in m.26 (where it is supported by a voice exchange), this tone is prolonged for a relatively long duration (through an unfolding [mm.27–29]) before continuing the descent to 3 (also prolonged by an unfolding); 2 in the

second beat of measure 29; and the final statement of 1 in measure 30 (see Example 5 below, mm.20–30). Although the prolongation of 4 and 3 creates tension, the final descent to 1 conforms to the norms of descent at a cadence point. The underlying structural descent of this line aligns with Schenker's definition of the *Urfine*.



Example 5: Haydn, Sonata Hob. XVI:48, mm.20–30.

Hob XVI: 49 and Contra-Structural Melodic Impulses

The rondo theme from Haydn's Piano Sonata in E-flat major Hob. XVI:49 uses linear contra-structural melodic impulses to modify the typical downward motion at cadence points. These impulses do not conform to the established expectations of the audience, creating a humorous character. The E-flat major rondo theme is itself structured as a miniature ternary form: the A section (mm.1–8) is followed by a B section (mm.9–16) and a modified A' (mm.17–24). Individual interpretations of the fundamental line in this rondo could determine 3 (G) or 5 (B-flat) as the primary tone. However, 3 becomes a strong candidate for this role due to its emphasis during the first section of the piece: the entirety of the A section can be interpreted as a prolongation of this tone.

The prolongation of the primary tone in Haydn's Hob. XVI: 49 occurs through an initial arpeggiation to the primary tone, 3. In this arpeggiation, E-flat (1) is prolonged through movement to the lower neighbour note (see Example 6 below, mm. 1–4). In the fifth measure of the piece, the introduction

of the surprising B-natural can be interpreted as a chromatic passing motion of the inner voice, moving between the opening B-flat and the C in measure six (see Example 7 below, mm. 1–7). 3 is reached in measure 6, but at the foreground level the line immediately descends to cadence on B-flat. In the B section of the rondo theme, the arpeggiation of B-flat dominant seventh chord supports A-flat, the upper neighbour tone to 3 (measure 8, see Example 8 below, mm. 9–10). These prolongations serve to highlight 3 as the primary tone of the piece.

Example 6: Haydn, Sonata Hob. XVI: 49, mm.1-4.

Example 7: Haydn, Sonata Hob.XVI:49, mm.1-7.

Example 8: Haydn, Sonata Hob.XVI:49, mm. 9-10.

The most remarkable characteristic of this rondo theme is the repeated upward motion at cadence points, both at the half-cadence that signals the end of the B section (m.16) and the final cadence of the theme (m.24). This upward motion can be interpreted as an example of the contra-structural melodic impulse, as this motion occurs in the structural upper voice. Samarotto's discussion of contra-structural melodic impulses also elaborates on the concept of directionality, a distinct aspect of the contra-structural melodic impulse. Directionality occurs when "a significant ascending melodic motion may conflict with the necessity of descent of the fundamental line or some more local linear progression."¹⁷ Typically, cadence points are a location of descent, as the fundamental line descends to its resting point, as discussed above. The contra-structural melodic impulse counters these expectations.

Samarotto also notes that compositionally worked-out cover tones may be examples of directionality.¹⁸ To illustrate this point, the opening measures from the second movement of Haydn's Symphony No. 4 (1757) are analyzed (see Example 9 below, mm. 1–4). As Samarotto notes, the opening measures of this piece clearly demonstrate conflict between the structural and the contra-structural: the unresolved ascent through C-D-E appears to override the descent through B-A-G.¹⁹ Significantly, the "tipping point" of the passage is 6 (E), "one step beyond a true linear progression, and just short of either a resolution to 5 or an ascent to 8."²⁰ The lack of resolution of this 6 is an "unresolved irritant," creating a significant auditory impact on the audience.²¹

¹⁷ Samarotto, "Plays of Opposing Motion," paragraph 15.

¹⁸ Samarotto, "Plays of Opposing Motion," paragraph 15.

¹⁹ Samarotto, "Plays of Opposing Motion," paragraph 11.

²⁰ Samarotto, "Plays of Opposing Motion," paragraph 13.

²¹ Samarotto, "Plays of Opposing Motion," paragraph 13.





Example 9: Haydn, Symphony No. 4, mm.1-4.

Example 10: Haydn, Sonata Hob. XVI: 49, mm. 13-16.

A similar ascending motion and emphasis on 6 occurs in Hob. XVI: 49. The half-cadence in the B section of the rondo theme (m.15) is initially approached by a long descending line (mm. 12-14). However, this line breaks in m.15, with the upper voice ascending to 6 (C). This emphasis on 6 destroys the continuity of the descending melodic line, in a similar manner to the Samarotto's observation of "tipping point" embodied by 6, discussed above. When the half-cadence resolves (m.16), the resolution appears in a suddenly lower register. To the audience, this implies the cadence belongs to a lower voice. Therefore, the 6 belongs to an ascending stepwise line which remains unresolved (see Example 10 below, mm.13-16).

The image shows a musical score for Example 11, which is a Schenkerian analysis of a cadence. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a bass clef with a key signature of two flats. The analysis shows a primary tone (G) in measure 22, which descends through 2 (F#) in measure 24 and finally arrives on 1 (E-flat) in measure 24. A contra-structural melodic impulse is shown as a misleading ascent through 3, 4, 5, and 6 in measure 23. The analysis is labeled with Roman numerals: 6, IV, V, and I.

Example 11: Haydn, Sonata Hob. XVI: 49, mm. 21–24.

A more elaborate example of contra-structural melodic impulse occurs at the final cadence of the rondo theme (m. 24). Typically, these measures would contain the final descent of the *Upline*. However, the line appears to ascend at the surface level (see Example 11 below, mm.21–24). A Schenkerian analysis with a consideration of the contra-structural melodic impulse reveals descent of the *Upline* in the deeper middleground: the G in m. 22 is the final statement of the primary tone before its descent through 2 (F#, m. 24) and the final arrival on 1 (E-flat, m. 24). The misleading ascent through 3, 4, 5 and 6 in m. 23 is a contra-structural melodic impulse. Interestingly, the “tipping point” of 6 is again prominent (see Example 11 below). Although the presence of this contra-structural melodic impulse contradicts the expectations of the audience, the upwards ascent at the cadence point creates a witty and joyful character.

Conclusion

The rondo themes of Franz Joseph Haydn’s sonatas Hob. XVI: 43, Hob. XVI: 48 and Hob. XVI: 49 reveal the comedic spirit characteristic of Haydn’s compositions. This spirit is developed through the interruption of the fundamental line, and through the presence of contra-structural melodic impulses. Through the combination of Schenker’s analytical techniques and those of present-day theorists, it is

possible to use Schenker's ideas as a starting point to gain a more nuanced understanding of the compositional techniques and foundational structure underlying Classical works.



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Emma Cameron

Hailing from Meadowville, Nova Scotia, Emma Cameron began piano lessons with Wayne Rogers at a young age. Currently completing the fourth year of a Bachelor of Music degree at Mount Allison University, Emma studies piano with Dr. Stephen Runge. In the fall, she will pursue graduate studies in musicology at Wolfson College, Oxford. ✨





Decolonization in Canadian High School Music Education: Some Perspectives From a Settler-Teacher

Jonathan Hicks, Memorial University of NL



2

Abstract

Even though work is underway on decolonizing Canadian curricula, there is still much to be done. This paper suggests that teachers, and curriculum designers can play an integral role in educating Canadian settler-youth about decolonization and Indigenous reconciliation. Implementing changes will take time but it is important to consider as changes and modifications are made to curriculum documents. This work contains a review of literature pertaining to the decolonization of music curriculum within Canada, in order to place more focus on the music and culture of Canada's Indigenous people. This paper is guided by the following research questions: 1) What research is available pertaining to decolonizing the high school music curriculum in Canada? 2) What are the challenges in decolonizing music curricula for settler-teachers and how might these challenges be resolved? This review analyzes research studies from Canada and the United States of America (USA) which focus on why decolonization of the music curriculum is required and also reviews less scholarly work, such as news articles, in order to make suggestions as to how decolonization can take place within the music curriculum. Studies from Canada and the USA have been included due to the similar settler history of both nations.





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Introduction

As a colonized nation, Canada, in many ways, remains a reflection of its European colonizers. In the Canadian curriculum, the reflection of European colonizers is abundantly clear. The need to decolonize curriculum has become more evident in recent years as more information about residential schools becomes public. To this end, Canada's Truth and Reconciliation Commission released its final report containing 94 recommendations to aid reconciliation between Indigenous and non-Indigenous Canadians (Government of Canada, 2021b). In this commission, the government promised "to design a national engagement strategy for developing and implementing a national reconciliation framework" (Government of Canada, 2021b, para. 12).

As a settler-teacher, I do not claim to fully understand all the struggles faced by Indigenous people in Canada, nor do I claim to have all the answers as to how these problems can be resolved. The goal of this research is to provide myself, and other teachers, with some ideas and strategies for decolonizing practices within the classroom. In doing so, I aim to provide students with an education that will help them become better Canadian citizens. An education that was lacking in previous generations.

If a goal, as a country, is to promote decolonization and reconciliation for the Indigenous people of Canada, these concepts need to be clearly defined in our education system. It is important for students to have the opportunity to learn about the Indigenous people of Canada, the injustices they face and the need for Indigenous reconciliation. This will hopefully produce a generation that is passionate to work side by side with Indigenous people on the path to reconciliation. Within the music classroom and curriculum, providing students with this important knowledge is not possible unless changes are made to reflect these crucial issues. In doing so it is important to teach students about Indigenous musics as opposed to just the traditional focus of Western Classical music which is typical of many music curricula across the country.

Problem, Purpose, Context & Research Questions

In most areas of Canada, and in other developed nations, music programs in schools often focus primarily on Western classical music, suggesting that this music is "most worthy of study" (Hess, 2015, p.



336). This encourages students to perceive classical music as more prestigious than other genres. It also means that students have less opportunities to explore the music of other cultures within the context of their school's music curriculum.

According to the 2016 census, Statistics Canada (2022) reports that there are over 1.6 million Indigenous people living in Canada. The Government of Canada's (2021a) website also acknowledges that Indigenous people are "the fastest growing population in Canada" and "the youngest population in Canada" (para. 1). With a growing number of young Indigenous people in Canada, it is important that their music and culture be recognized and incorporated by curriculum designers. This would affirm for Indigenous people that their music and culture, which has long been ignored and suppressed, is now being taken seriously in the Canadian education system. It would also allow settler-students the opportunity to discover Indigenous culture and music through thoughtful and respectful representation in music curricula.

The purpose of this paper is to review literature regarding the importance of decolonizing music and bringing more diversity to music being taught in Canadian schools, thus providing students with a more complete musical and cultural education. This review is guided by the following questions: 1) What research is available pertaining to decolonizing the high school music curriculum in Canada? 2) What are the challenges in decolonizing music curriculum for settler-teachers and how might these challenges be resolved?

Definitions

The following definitions are important to consider with respect to the current research. Decolonization is often defined as "taking away the colonial" (Queen's University, 2022, para. 1). However, for the context of this paper, decolonization will be defined as "the relationship between Indigenous and non-Indigenous peoples" with relation to "Indigenous resurgence (Indigenous people reclaiming and restoring their culture, land, language, relationships, health etc., both independent of and with the support of non-Indigenous people)" (Queen's University, 2022, para. 2). Ingle (2016) states "Decolonizing music involves a conscious decision to move away from an 'either/or' 'colonial' mentality

to a ‘both/and’ ‘decolonized’ mentality” (para. 7). Indigenous is defined on the Government of Canada’s (2021a) webpage as “a collective name for the aboriginal peoples of North America and their descendants” (para. 1). The Government of Canada notes that Aboriginal may also be used to identify Indigenous people; however, for the purpose of this paper, the term Indigenous will be used. One final term to be discussed is reconciliation. In the context of this paper, reconciliation will be used with respect to Canada’s Truth and Reconciliation Commission. This is Canada’s promise to “provide those directly or indirectly affected by the legacy of the Indian Residential Schools system with an opportunity to share their stories and experiences” (Government of Canada, 2021b, para. 1).

Method

Terms used to search for and obtain sources for this work were “Decolonizing”, “music classroom/curriculum”, “Decolonizing music education in Canada”, “Indigenous reconciliation through music”, “Jeremy Dutcher”, “The Tragically Hip and Indigenous Reconciliation”, and “Gord Downie & Chanie Wenjack Fund”. These search terms were used in the MUN library general search, JSTOR, MUN Music Index, Google and Google Scholar.

Early research centered around decolonizing music in order to include Indigenous musics and music of other cultures and genres, such as jazz and pop. These search parameters yielded a broad field of information, so the decision was made to focus on decolonization with the purpose of putting emphasis on the Indigenous peoples of Canada, their music and their story. Some non-scholarly works were also reviewed to help guide settler-teachers in what changes can be made to help achieve a more decolonized music curriculum. Non-scholarly works were selected from reputable sources for the purpose of providing input and information which could not be found elsewhere. These non-scholarly works included news articles, blogs and interviews.

Each article reviewed covered some aspect of decolonization within music curriculum, or in the broader context of decolonization within the field of education. Unfortunately, these search parameters did not yield many articles authored by Indigenous educators, Indigenous elders, or musicians. More



direct input from the Indigenous community would have been helpful to the current study and the prospect of working towards decolonization within Canadian music curricula.

Review of the Literature

Why Decolonize The Canadian High School Music Curriculum?

Walker (2020), Woloshyn (2006), Attas and Walker (2019), Beynon et al. (2012), Bissell and Korteweg (2016), and Hess (2015) all agree on the importance of decolonizing music curricula in favor of moving towards the incorporation of Indigenous musics and reconciliation. Decolonizing curriculum reinforces the need for Indigenous reconciliation and inclusion of more Indigenous material in school curricula.

Margret Walker's (2020) article "Towards a Decolonized Music History Curriculum" focuses on the decolonisation of university music programs, more specifically music history curriculum. Despite being geared towards a university setting and not high school, the information in this article can help to inform educators on the need for decolonization within the Canadian school system. Walker (2020) notes that music programs within North America are usually presumed to be focused on the study of Western classical music, unless otherwise stated. This assumption is without doubt problematic in that it suggests that programs only have to state or justify their musical focus if the focus differs from Western Classical music. Walker (2020) also notes that the need for decolonization has been amplified in Canada because of the Truth and Reconciliation Commission and increasing information about residential schools in Canada. Walker (2020) states that focusing curriculum on Western classical music is problematic due to its ties to "white/European supremacy" (p. 12). Likewise, Robinson (2019) calls for the removal of "white supremacist, and settler colonial structures that guide our music education systems" (p. 137).

Woloshyn, who is a white, settler-Canadian, teaching music at an American University, also advocates for moving away from Western-centered curricula in favor of "making space for Indigenous political philosophies and knowledge systems" (Regan, 2010, as cited in Woloshyn, 2019, p. 42). In addition to the previously mentioned research, Battiste and Henderson (2009) focus on the importance of Indigenous knowledge (IK) being included in curriculum, as opposed to a more typical focus on



Eurocentric knowledge. They suggest that Eurocentric knowledge has “long ignored, neglected, or rejected IK as primitive, barbaric, and inferior, centering and privileging European methodologies and perspectives” (Battiste & Henderson, p. 6). The authors continue by suggesting that, in recent years, Indigenous peoples in Canada have placed an importance on Indigenous knowledge “marked by an emerging query of IK among governments, international organizations, universities, scholars, and policymakers” (Battiste & Henderson, 2009, p. 6). Ultimately, Battiste & Henderson (2009) suggest that the need for implementation of curriculum which is led by Indigenous knowledge is “long overdue, urgent, and necessary” (p. 17).

Teaching Towards Decolonization on Indigenous Land

The fact that white-settler teachers are delivering a colonized curriculum on the land once owned and inhabited by the Indigenous people of Canada, is another reason why decolonization is such an essential task. Walker (2020) suggests that settler-teachers “cannot begin to think about decolonization in (Eurocentric) music programs without considering how European global colonialism shaped what we teach and how we teach it” (p. 7). Walker points out that ideologies in Canada and the United States in the mid 1800’s led to white superiority and racism towards other cultures, which led to Canada’s 1869 Indian Act, as well as later forcing Indigenous children to attend Canada’s residential schools. Bissell and Korteweg (2016) paraphrase Donald (2012) noting that Indigenous people of Canada are still being “marginalized and excluded from settlerstream Canadian society” (p. 17). This is evident in many classrooms where Indigenous students feel they must conform.

On March 9th, 2022, Memorial University released a 2021-2026 Strategic Framework for Indigenization, from the Office of Indigenous Affairs. This document contains information on the importance of Indigenization, as well as the University’s plan to decolonize through seeking out Indigenous people when hiring, and “including Indigenous knowledges, values, worldviews, histories, and cultures into specific educational practices such as pedagogy, instruction, curricula formulations, and research” (Memorial University, 2022, p. 4). The University realizes that Indigenization needs to include non-Indigenous people working with Indigenous people in a capacity that “can be classified as

decolonizing, truth-telling, building capacity, and reconciliation” (Memorial University, p. 4). Although the document is geared toward the University setting, it is important to note that some of the ideas contained within this document can be adapted to the high school setting.

Although it may not be possible for individual schools to focus their efforts on hiring Indigenous teachers, it would be possible for the school board to work, in partnership with Memorial University, to encourage more Indigenous students to enroll in education. These teachers could then, one day, take a leadership role in decolonization within the public school system. Making changes to curricula or the way that teachers deliver curricula should be considered in terms of the benefits it provides to students’ education. It is also important to determine what changes are necessary before attempting to change curricula that have been in place for decades. In the case of changing music curricula in order to include music, and teachings, other than Western classical music, much of the research has already been completed. Teachers and curriculum designers need only to be open to change.

Importance of studying Indigenous music as opposed to solely Western classical music

Several pieces of literature have been written highlighting the importance of including music from Canada’s Indigenous people. Research indicates the importance of exposing students to different people and cultures through music, even though this may take them outside of more typical genres of study. Juilliard professor Greg Sandow (2015) suggests “Classical music coexists with other genres, all of which are taken seriously as art” and also states that, within these genres, people think of aspects of music differently than in classical contexts (para. 7).

Within the Canadian context, Piercey (2012) focuses on the importance of revitalizing lost traditional music of the Inuit people of Canada. She states that, due to the colonization of school curriculum in Canada, many Indigenous people feel that it is increasingly important to identify and promote “significant objects and ideas that strengthen Inuit identity and ensure that traditional Indigenous knowledge is passed on to future generations” (Piercey, 2012, p. 77). In some cases, use of the arts, such as music, can help to recover fading parts of one's culture. This may include stories and traditions which have faded though the passing of time. Bohonos et al. (2019) suggest that through the arts “students can



access the intellectual, emotional, spiritual, and intuitive words of individuals or groups who are unrepresented in their classrooms” (p. 256).

In their article, Attas and Walker (2019) stress the importance of connecting curriculum with local music. They suggest that it is imperative for music educators to look into music throughout history and to include a variety of local music from different genres (Attas & Walker, 2019). They also relay the importance of considering the “messages about culture, values, race, or meaning [that] are embedded in how we relay information” (Attas & Walker, 2019, p. 14). Since Indigenous music is a long-standing part of Canadian culture, and Canada’s music scene, it is essential that this music not be ignored, or overlooked in music curriculum. Piercey (2012) takes this idea one step further, summarizing work by Veblen et al. (2005), by suggesting the importance of using “pedagogical strategies in teaching music that match the cultural way in which music is transmitted within particular cultural contexts” (p. 72). For white settler-teachers, it is also essential to consider how this can be done in a way that is respectful to the culture from which the music we are teaching originates.

Although decolonization in some school subjects may feel like an insurmountable task for teachers, this does not have to be the case in the music classroom. There are already Indigenous artists and groups, like The Gord Downie & Chanie Wenjack Fund, that have already undertaken some of the work to decolonize Canadian music education. This paves the way for music teachers to begin the conversation of decolonization within their classes, and to help curriculum designers implement Indigenous musics, and knowledge, as a part of their music curricula.

Using Technology to Facilitate Connections with Indigenous Musicians

Memorial University’s Strategic Framework for Indigenization suggests the importance of making connections with people within Canada’s Indigenous population in order to seek assistance in decolonization (2022). Beynon et al. (2012) state “Canadian communities, schools, and school districts in both urban and rural areas now have access to technology that links them in real time with communities around the world” (p. 187). They state that access to technology allows educators the opportunity to connect with people from all over our country and the world, an opportunity which has only multiplied



since the writing of this article. Ingle (2016) also stresses the importance of using technology in order to create “possibilities for ‘decolonized’ Indigenous music to be heard, experienced, and enjoyed by more people than ever thought possible” (para. 14).

Faizi et al. (2013) suggest that social media can be used in the classroom in order to allow students the opportunity to engage, communicate and collaborate with people and organizations. They suggest that social media can present an extra opportunity for students to connect with each other as well as teachers. It can also increase the engagement of students who are reluctant to participate in more traditional forms of learning and help facilitate collaboration between students (Faizi et al., 2013).

If these ideas are expanded upon, it is evident how this same technology can help to facilitate decolonization, especially in the realm of music. Through the use of social media, students are afforded the opportunity to connect with other students and artists, not only within their own community, but far beyond. This means that students who once did not have the opportunity to experience Indigenous musics, within their own community, now can have communication with people who can introduce them to Indigenous musics in an authentic and meaningful way.

Despite the benefits of technology, Ingle (2016) cautions educators not to place too much reliance on technology. Although technology is a great tool that can be used to connect with Indigenous artists, and explore the musics of Canada’s Indigenous musicians, it can sometimes be “a potent tool for ‘digital colonization’ by the companies who control who and what gets heard and whose only motive is profit” (Ingle, 2016, para. 14). As in many situations, there is a fine line between appropriate and overuse of technology in the classroom. Making direct connections with local Indigenous artists and leaders is definitely the preferred method for students and teachers to connect with the musics and culture of Indigenous people. In situations where these in-person or online connections are not possible, students and teachers may find added value in the careful, planned, use of technology. This may be a means to help students to understand, and explore, the music and culture of Canada’s Indigenous people. In these situations, it is important to first seek out material which has been prepared by, or in collaboration with, Indigenous people and to appropriately compensate these people financially for their contributions.



Challenges in decolonizing music curricula for settler teachers and how might these challenges be resolved?

This section intends to identify some of the reasons why settler-teachers may struggle to incorporate decolonization into their own music curriculum. Suggestions will also be made to encourage teachers to include music and stories of Canada's Indigenous people in music curricula in order to decolonize music education curricula.

Challenges

Many settler-teachers lack the confidence required when seeking to decolonize their music curriculum. As a result, instead of adding to their often heavy workload and learning about what they can do to help decolonize their music curricula, some educators may procrastinate this task and/or leave it to 'someone else'. Bissell and Korteweg (2016) note that "most settler-teachers are ill-equipped before, during, and after their teacher training programs to recognize Indigenous cultural identity as the foundation for indigenizing curriculum and educating for Indigenous student resilience and greater academic engagement" (p. 4).

Other teachers are a product of "cultivated ignorance" which has been taught to them over many years of their own life and education, causing them to claim "innocence while reproducing the mainstream of settler-colonialism in their teaching and curriculum" (Bissell and Korteweg, 2016, p. 3). Until recent years, many people did not see past this ignorance that Bissell and Korteweg write about and often did not recognize a problem in the colonized education systems across Canada. These realizations were intensified due to discussions surrounding the Truth and Reconciliation Commission of Canada and the residential school system.

While endeavoring to enact real change within the education system, it is important that teachers recognize the need for change and remain open to furthering their own education. When teachers and curriculum developers are willing to learn about new concepts, such as decolonization, there is a significant chance that changes will be made that affect the curriculum, the classroom, and ultimately, the students.

In many cases, the blame surrounding the lack of decolonized lessons being carried out in schools should not lie on individual teachers but rather on the policy makers and curriculum developers. As suggested by Hess (2015) “Many Canadian music curriculum documents encourage an ‘add world music and stir’ approach to Western classical music” (p. 339). Bissell and Kortweg echo Hess, when writing about history and social studies curricula. They write about the issue of expecting settler-teachers to teach “Indigenous education” as a part of their course without proper guidance (Bissell & Kortweg, 2016). By preserving Western classical music as the cornerstone of music programs and entrusting the implementation of “world music” to the teacher, curriculum planners are doing a disservice to teachers and students alike. Teachers are expected to complete research, and assemble resources in order to create lesson plans to teach music other than Western classical. This results in students being deprived of a prescribed, methodical, delivery of Indigenous musics and music of other non-Western cultures.

Solutions

It is important to understand that despite a lack of teacher education surrounding decolonization, a presence of generational ignorance, and a lack of dedicated material in school curricula, many teachers in Canada do a commendable job at diversifying their programs (Hess, 2015). This effort by teachers is crucial in order to help the high school music curriculum move forward with the attention on decolonization. Hess (2015) emphasizes that music curricula currently focus only on select genres and time periods. It is critical to “broaden the curriculum from its specific emphasis on Western classical music to include different musics in a way that ultimately does not tokenize or trivialize them” (Hess, 2015, p. 337). As Tan (2014) states, it is important for teachers to choose music that their students will enjoy, learn from, and succeed in playing.

Including Music and Experiences of Indigenous Artists

Implementation of Indigenous musics and ideas of decolonization can be challenging tasks for many settler-teachers. With regards to decolonized teaching, Väkevä and Westerlund (2007) state that “music educators that want to apply democratic procedures need to constantly invent new ways of co-operation and continue to search for meaning in relation to the experience of the students and to the



educational situations and contexts” (p. 103). These authors acknowledge that curriculum designers, and teachers, not attempt to add Indigenous, or other types of world music, without first considering how the additions of this material will affect students and their overall learning.

One suggestion to help decolonize curricula would be to look to Indigenous people and musicians to help guide instruction within the classroom. One such artist is Jeremy Dutcher. Dutcher is an award winning musicologist, vocalist and composer and a “Wolastoqiyik member of the Tobique First Nation” in New Brunswick (Johnson, 2018, para. 2). Dutcher describes his goal as wanting “to engage young people and get them excited about the wealth of knowledge that sits within our language and songs” (Darville, 2019, para. 4). Darville reveals that Dutcher’s goal is to revitalize the language of his people, of which approximately only 100 people still speak, and a culture which is “nearly extinct” (para. 5). He also stresses that the Wolastoqiyik people “had been destroyed by the white settlers who arrived a mere 150 years ago” (Darville, 2019, para. 6). Dutcher’s goal, by creating his album “Wolastoqiyik Lintuwakonawa” is to revive songs which are no longer present in his community, that he discovered through historical recordings (Darville, 2019, para. 6). Dutcher states that “his role is to ‘break down people’s misunderstandings’” and to show people “that the only things gone from this world forever are the old limitations placed on Indigenous peoples” (Darville, para. 11).

Through studying the music and story of Jeremy Dutcher, students might also be invited to study how young Indigenous people are attempting to rejuvenate their dying language and culture. Students can also study Dutcher’s reimagination of traditional Indigenous music as a part of their course’s required listening components. Through studying Dutcher’s music, students will have an opportunity to gain an appreciation for the loss of culture facing many of Canada’s Indigenous people.

The article “6 Indigenous artists you need to know in 2021” by Andrea Warner (2021) is also a useful resource for teachers who wish to teach students about Indigenous artists in Canada. In this article, Warner writes about six Indigenous artists, some of whom are producing contemporary renditions of traditional songs, while others are producing original music with Indigenous influence or telling the stories of their ancestors.



One such artist featured in the article is Jayli Wolf. Warner (2021) describes Jayli's music, saying that each song contains "Heartbreak, strength, rage, joy, grief and resistance" (para. 10). The purpose of Jayli's music is to tell "her family's story, and the intergenerational trauma and ongoing effects caused by the sixties scoop", her struggles growing up as a bisexual and her efforts to reclaim her Indigenous heritage (Warner, 2021, para 10). Wolf also has a very interesting personal story. Her personal journey of discovering where she is from began with her father finding his own birth records and, as a result, seeking to find his birth family. Wolf documents some of her journey on the social media app "TikTok". By sharing her story on TikTok, Wolf is making her story and music available to many students who spend considerable amounts of time on such platforms. This social media presence can also be a way for students to engage in a dialogue around Indigenous people and the struggles they face due to colonial attitudes of the past, some of which are still prevalent even today.

Another artist from this article that students may find interesting is Hussein Ahmed, a.k.a. Handsome Tiger. Ahmed "is a producer/DJ of Anishinaabe Métis/North African descent and a fixture of Vancouver's bass scene" (Warner, 2021, para. 21). This artist creates bass-heavy electronic music, taking inspiration for his compositions from his culture as an Indigenous Canadian. His songs such as "Landback" and "Foundations" provide listeners with something completely different from the sounds of traditional Indigenous musics. Providing this variety in Indigenous musics is critical in encouraging students to get excited about Indigenous artists and to encourage students to support these artists by listening to their music.

Including the music of the Tragically Hip and Gord Downie's Legacy

The work of the late Gord Downie, his brother, and bandmates, help bring the tragic stories of Residential schools and Indigenous reconciliation to the forefront in Canada. As a result their efforts will be prominent in the minds of Canadians for decades to come. Gord's brother, Mike, said that his brother's legacy is "Bringing Indigenous people and non-Indigenous people together and getting them to know each other" (Wheeler, 2017, para. 15). Gord's unrelenting dedication to the reconciliation of Canada's Indigenous people was recognized by both Indigenous leaders and Prime Minister Justin Trudeau.



Nishnawbe Aski Nation Grand Chief, Alvin Fiddler, said “Downie will be remembered for his advocacy for Indigenous communities in the North and notably his project ‘Secret Path’” (Kirkup, 2017, para. 3). Downie received the Order of Canada in 2017 “for his work raising awareness of Indigenous issues” (Jancelewicz, 2018, para. 7).

Secret Path

Gord Downie’s album *Secret Path*, its accompanying illustrated book and film, are a major part of the legacy that Downie left behind, as it continues to educate Canadians about Indigenous reconciliation and the Residential school system. On the *Secret Path* website, Downie describes Chanie Wenjack’s story of “trying to escape from the Cecilia Jeffrey Indian Residential School to walk home” (Secret Path, n.d.). Wenjack died walking the railroad, about 400 miles from his home. Downie says that Chanie’s story, and others like it, are important in Canada’s history and raise awareness to the terrible acts inflicted on the Indigenous people while in Residential schools until their closure in 1996. Downie states “‘White’ Canada knew - on somebody’s purpose - nothing about this. We weren’t taught it; it was hardly ever mentioned” (Secret Path, para. 3). This statement by Downie is very impactful as it rightly places blame on white settler-Canadians for the terrible history of Residential schools, colonization of Indigenous people and the lack of information surrounding these issues in modern education.

As a part of the *Secret Path* album project, Downie invited Jeff Lemire to create a graphic novel, which was also adapted into a film. This film, and the accompanying graphic novel, can be a resource that educators use to teach students about Chanie Wenjack’s story and to bring to light the injustices faced by Indigenous people as a result of the Residential school system. The film adaptation of *Secret Path* consists of “ten chapters, each a song from Downie’s musical retelling of Chanie’s story - from his escape from the Cecilia Jeffrey Indian Residential School, to his subsequent and heartbreaking death from hunger and exposure to the harsh weather” (Secret Path, n.d., para. 17). Through the graphic novel and film, Downie makes Chanie’s story more accessible to younger generations, some of which may not connect as much with Gord’s style of music.

Woloshyn (2021) describes using *Secret Path* in her teaching, at an American university in order to consider “Indigenous critiques of projects led by (or entirely populated by) non-Indigenous artists” (p. 47). Although Woloshyn does not elaborate on this, it is an essential point for educators to consider when choosing music aimed at decolonization and reconciliation which is entirely written by white-settler musicians. Through research, it is clear that many Indigenous people appreciate and praise the work done by Gord Downie and the album *Secret Path* to help Indigenous people move towards reconciliation, and to help school curricula move towards decolonization. This is one of the reasons why this work is a good option for teachers to use in decolonizing their curriculum. There will always be people who believe that this way of teaching about decolonization is not appropriate; however, teachers can weigh the positives and negatives to decide, for themselves, what is appropriate for their setting.

The Gord Downie & Chanie Wenjack Fund

Another piece of Downie’s legacy is The Gord Downie & Chanie Wenjack Fund. This organization's website can be a useful tool for teachers looking to incorporate decolonization into their classrooms. The goal of this Fund “is to continue the conversation that began with Chanie Wenjack’s residential school story, and to aid our collective reconciliation journey through a combination of awareness, education, and action” (The Gord Downie & Chanie Wenjack Fund, n.d.). On this website, under the tab “Legacy Schools Program”, teachers can access many resources created by various Indigenous groups and authors, pertaining to a variety of subjects which could be used to aid in the teaching of reconciliation within the classroom. In particular, this website offers numerous teaching resources, including several sets of lesson plans which link directly to the album *Secret Path* and a live CBC Radio recording of *Secret Path*.

The “Artist Ambassador Program” is yet another useful initiative put in place by the Gord Downie Chanie Wenjack Fund aimed at bringing “Indigenous and non-Indigenous musicians and other artists into high schools across Canada to inspire student leadership and forward the journey of reconciliation” (The Gord Downie & Chanie Wenjack Fund, para. 1). In these in school workshops, students are involved in learning more about reconciliation and are encouraged to share their own

“reconciliATIONS” with their guest performers. As noted by Woloshyn (2006) “virtual and in-person guests are a relatively easy way to centre Indigenous voices in the classroom” (p. 45). This opportunity, offered through the Gord Downie Chanie Wenjack Fund, is an excellent chance for teachers and students, to hear from, and work with, musicians who are actively involved in the decolonization of music within Canada.

Limitations and Recommendations

There are several limitations which must be discussed and recommendations to be made for future research in this area. The first limitation was the lack of information on decolonization from Indigenous people within Canada. Sources were obtained regarding settler-teachers teaching Indigenous musics to Indigenous youth, settler-teachers teaching settler-students about Indigenous musics and quotes from Indigenous people about the efforts of Gord Downie’s work to aid reconciliation; however, only two articles in this review were actually written by Indigenous people. Another limitation in this research surrounds the lack of research pertaining specifically to decolonizing the high school music curriculum in Canada. Much of the research already completed on decolonizing music curriculum focuses on the University setting. Although many of the concepts and suggestions can be transferred to the high school setting, it would be nice to see more original research focused at the high school level. This research could be used to better inform teachers and curriculum designers on how to appropriately decolonize the high school music curriculum. A third limitation in this study, as noted earlier, is my own background. Although I am very passionate about decolonizing the music curriculum, I am a white-settler teacher who did not grow up in an Indigenous community nor was I surrounded by Indigenous culture and knowledge.

Despite these limitations, it is crucial that new research in the field of decolonizing the high school music curriculum be encouraged and undertaken by educators who are passionate about creating meaningful change. The topic of decolonizing the Canadian music curriculum would benefit from having more sources written from the perspective of Indigenous Canadians as well as more research aimed at exploring decolonization specific to the Canadian high school music curriculum.



Discussion

The literature reviewed in this paper places an emphasis on the importance of decolonization in Canada's education system and highlights the need for more focused research in this field. This literature review first highlights the importance of decolonization within the music curricula in Canada, including teaching towards decolonization on Indigenous land. Next, the importance and significance of including local and Indigenous artists in the music curricula, as opposed to the exclusive use of Western classical music is demonstrated. Finally, the challenges of decolonization for settler-music teachers are discussed and suggestions are made surrounding how curriculum decolonization can begin within these teachers' programs.

As a result of the research discussed above, three conclusions have emerged that are important for educators, and curriculum designers who wish to work towards decolonizing the Canadian music curricula. First of all, the need for curriculum decolonization within the music curricula of Canada, and other settler-nations, is critical. The focus needs to shift from solely Western classical music with a splash of "other" music, to focusing on the music of local and Indigenous artists with a lesser focus on Western classical music. Secondly, through a decolonized music program, students will benefit from learning more about the music of Indigenous people within Canada and will hopefully gain more respect for these people, their traditions, and their significance in Canada's history. Finally, although this task may seem quite daunting for settler-teachers, it is possible if teachers and curriculum designers are willing to take time to create changes and engage in collaboration with Indigenous people. By teaching students about Indigenous artists, connecting with local Indigenous musicians and through the use of Gord Downie's work, including the Gord Downie & Chanie Wenjack Fund, teachers are able to begin the decolonization process, one lesson at a time.

Conclusion

Working towards decolonization may seem like an insurmountable task for a settler-teacher. Doubts surrounding whether or not it is their place to implement decolonized curricula and questions about where to start may stunt the process or cause teachers to be reluctant to begin the process in the first



place. Canada's Indigenous people do not deserve to continue living in the shadows of a colonized majority. Battiste & Henderson (2009) suggest that the need for implementation of curriculum which is led by Indigenous knowledge is "long overdue, urgent, and necessary" (p. 17). This will not happen overnight, however, changes should not take decades to implement. In order for music teachers to ensure students are educated on important topics, such as decolonization, they need to think critically about what their students' glean from the music they study. Teachers and curriculum makers need to step up and create real change, allowing Indigenous musics and musicians to shine through in music curricula dominated by Western classical music.

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Jonathan Hicks

Jonathan graduated from MUN in 2015, with conjoint Bachelor of Music (percussion) and Bachelor of Music Education degrees. During his time at MUN, he played with The Scrunchions Percussion Ensemble and MUN Wind Ensemble. He is currently a master candidate at Memorial University and will be graduating from MUN with a Masters of Education (Curriculum, Teaching and Learning) in June 2022. For the past seven years Jonathan has been working as a high school music teacher. He is currently teaching music and social studies at St. Michael's Regional High on Bell Island. When he isn't teaching, Jonathan enjoys performing. He has performed with The Celtic Fiddlers as a bodhran player, percussionist, and singer, and had the opportunity to tour Ireland with them in August 2016. ✨





Facilitating the Development of Imagined Musical Worlds in Children's Music Lessons

Bronwyn Schuman, McGill University, Quebec

University
Doctoral
1st place

Children in Western societies have less free time to play than they used to. According to Patrice Baldwin, a leading figure in the world of drama in education, “much of children’s after school time is taken up with organized after school clubs and structured activities and homework” (2012, p. 53). As a result, children are less often going outside to play with one another. Their lives are now “highly organized,” causing “spontaneous play and the freedom to play for long periods” to be “lost” (Baldwin, 2012, p. 53). Baldwin notes that, when children do have free time, they “increasingly turn to the digital world” (2012, p. 53). Since Baldwin’s observation in 2012, children’s screen time has increased. Even more recently, a study in Ontario, Canada found that children have been “spending nearly triple the recommended time on screens during the [COVID-19] pandemic,” for an average of nearly “six hours of screen time every day,” with some children spending “up to 13 hours in a single day on screens” (Jones, 2021, paras. 1-2). Children’s free-play time is being consumed by structured, after-school activities and by increased use of screen technology. This is concerning, given that psychologist Peter Gray, among others, has noted “a strong relationship between the decline of play opportunities for children ... over the last half century and an alarming increase in children psychopathology” (Whitebread et al., 2017, p. 5). For children’s healthy development, having unstructured, free time to play is crucial.

One of the structured after-school activities in which children often participate is the one-to-one music lesson. In traditional Western music education, it has been common for music teachers in one-to-one contexts to teach their child students using similar methods applied to the teachers themselves in university, by using formal, structured, and hierarchical approaches. As a result, music teachers may not be teaching children in ways that are sensitive to and encompassing of crucial developmental needs, such as the need for playful activity. While private music teachers may not view such developmental needs as their responsibility, all teachers of children have a special opportunity to attend to children’s needs; in children’s lives, they can be the second most influential adults, after parents (Scott, 2014, p. 91). In this paper, I explore research on pretend and musical play, I suggest that music teachers can provide child

students with much-needed play time by facilitating play-based learning methods that encourage pretend and imaginative musical play, and I provide examples for incorporating such methods into one-to-one music lessons. Not only will these methods and techniques provide child students with the opportunity to play within a typically structured activity, but they will also provide teachers with a variety of creative approaches for teaching music to the specific skills and needs of each student.

Children's Play

Children's play is complex, and its sophistication "goes well beyond many adult preconceptions" (Marsh & Young, 2015, p. 462). However, researchers Kathryn Marsh and Susan Young have noted that "in countries belonging to the developed world [...] the simple divisions between work and play result in a view of play as a trivial, lightweight, random, and somewhat useless activity" (2015, p. 462). This view of play is inaccurate. From an anthropological standpoint, Peter Gray argues that "humans have evolved to learn through playful behaviour" (Whitebread et al., 2017, p. 5). In play, children set their own parameters to learn about their physical size, their capabilities, the capabilities of others, and the world around them. As the developmental psychologist Lev Vygotsky argued, in spontaneous and child-initiated play, "children exercise control over their own activity, set themselves appropriate challenges, and so create their own 'zone of proximal development' within which learning is most powerfully enhanced" (Whitebread et al., 2017, p. 4). Children's play is "neither trivial nor useless" (Marsh & Young, 2015, P. 462). Play, with all its complexity, is a key component in children's learning.

Pretend Play and Imagined Worlds

Much of children's learning through play takes place in imagined worlds. Children's pretend play and their imagined worlds are key to their development, as they strive to imitate the behaviour of other children and adults around them. In her book, *With Drama in Mind: Real Learning in Imagined Worlds*, Patrice Baldwin states that, within imagined worlds, "Children will become increasingly empowered and life skilled" (2012, p. 40). Children will "pour imaginary cups of tea, drive pretend cars, pretend to do the shopping," and more (Baldwin, 2012, p. 40). Not only do children pretend to be older with more skills and responsibilities, but they also pretend to be completely different beings, such as animals or made-up

creatures. Their pretend play goes beyond realistic scenarios into creatively imagined worlds. Children play within these imagined worlds to explore, learn, and develop.

According to a comprehensive review of play research initiated by The Lego Foundation, the "most extensively researched type of play" is pretend play (Whitebread et al., 2017, p. 18). It is possible that researchers have focused on pretend play most often due to its predominance across a variety of other types of play. For example, in a game of tag on the playground, a child might be imagining that he is running away from a monster (see Photo 1). While this type of play might be considered rough and tumble play or physical play, the child's playful engagement stems from a pretend or imaginary context. While there are a variety of different types of play as discussed by theorists and researchers, pretend play is prominent, permeating many other types of children's play.



(Photo 1: Baldwin, 2012, p. 43)

Children engage in pretend play for a variety of reasons. In a study on the importance of pretend and imagination, children were asked to recall their previous pretend play experiences and to explain the purposes of their pretend play. The children's responses revealed that their pretend play experiences allowed them to "feel in control," "reduce stress," and "raise levels of stimulation," among others

(Baldwin, 2012, p. 50). For many children, play also allows them to respond to situations that make them scared. Rehearsing a frightful situation in a playful way (as in Photo 1) can help children to understand and navigate their own fear. In many ways, pretend play allows children to try on and practice a variety of lives, emotions, and actions. From variety and spontaneity in pretend worlds, children learn about themselves, work through overwhelming emotions, and explore properties in the real world.

Given that pretend play, or play stemming from imagined worlds, is present across a variety of play contexts, and seeing as this play is a natural and effective form of learning for children, adults can find moments to “talk with and teach ... children from within these imaginary and enjoyable contexts” (Baldwin, 2012, p. 40). Within these contexts, children may be “capable of more complex thought than they would be otherwise” (Whitebread et al., 2017, p. 18). Teachers may find it beneficial to join in on the play. Baldwin argues that the “very root of good drama in education” is “an empathetic adult ... in an imagined world with a child, facilitating the practice of real skills within contexts meaningful to the child” (Baldwin, 2012, p. 40). This could also be seen as the root of effective music education. Music teachers can enter imagined musical worlds with their students and facilitate playful activities and learning from within such worlds.

Imagined Musical Worlds

Another imagined world that children engage in is the imagined musical world. A variety of children’s play, specifically on the playground, involves musical play. Kathryn Marsh and Susan Young argue that, compared to “other fields of children’s musical development, there is relatively little research into children’s musical play” (Marsh & Young, 2015, p. 464). Marsh and Young wanted to look at how children choose to make music during largely unsupervised, free play hours, such as playground time. By observing how children initiate their own music making, we can discover “important information about children’s music development, their capabilities, and what is significant and meaningful to them” (Marsh & Young, 2015, p. 464). Across all ages, spontaneous, child-initiated musical play is multimodal; children “blend movement with singing and, if available, with making sounds with objects or instruments” (Marsh & Young, 2015, p. 463). This play is “unpremeditated,” and has an “improvisational

character” (Marsh & Young, 2015, p. 463). Furthermore, children typically use music socially, as “a means for playing *with others*” (Marsh & Young, 2015, p. 463). During their free time, children’s play combines musical play and pretend play, creating actively imagined musical worlds.

Imaginative Musical Play Across Cultures

How music teachers encourage their students to play, and the results of students’ play are going to look different within each culture and circumstance. Marsh and Young note that, while most research into musical play “has been carried out in the developed world, [...] there has been increasing research interest in understanding children’s play in diverse societies and in understanding how context and living situations influence the nature of children’s musical play” (2015, p. 464-465). For example, in El Sistema’s Paper Orchestra in Venezuela, children aged four to six years old practice playing together on papier- mâché instruments. Initially, this practice developed out of necessity, since “there simply were not enough instruments for all the children” (Tunstall, 2012, p. 160). El Sistema has since kept their Paper Orchestra because they noticed that, by imagining that they are in an orchestra, young children were learning about music, their instruments, listening, and teamwork (Tunstall, 2012, pp. 160-161).

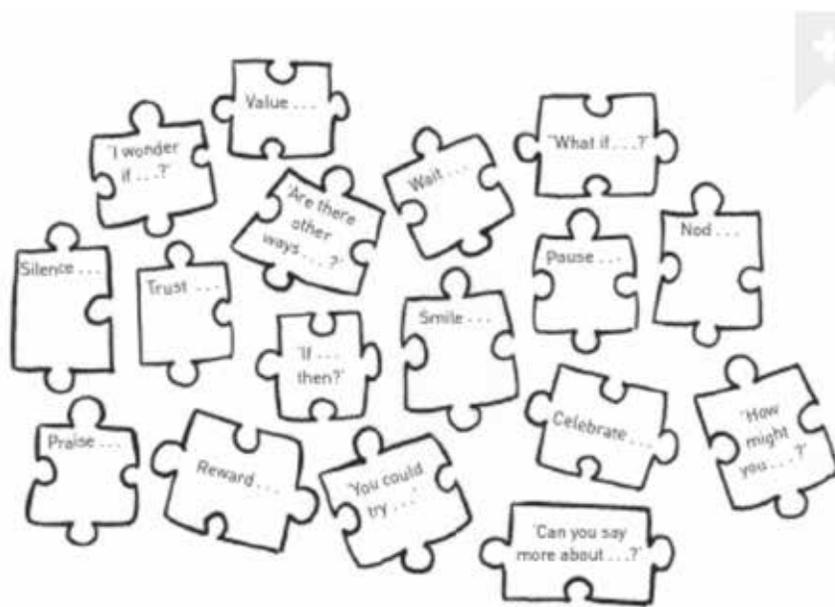
In addition, while John Blacking was observing the Venda population in South Africa, he “became intrigued with the unique way in which children conceptualized music,” and he chose to observe children’s songs first (Campbell, 2000, p. 341). To Blacking, children’s songs were an “integral and critical component of the Venda musical tradition,” in part because they were largely “unaffected” by Lutheran hymns of missionaries (Campbell, 2000, p. 341). In other words, children’s songs, which Blacking studied for their cultural uses and contextual meanings, were reflections of the real world within Venda culture. Venda children’s music showed Blacking that children have a distinct musical life and landscape, validating “children as musical beings” (Campbell, 2000, p. 353). For children around the world, while musical expressions will take on various forms, being musical involves imaginative and creative play.

Facilitating Play-Based Learning Techniques in Music Lessons

Private music teachers can aid their students' learning and development in music lessons by incorporating play-based learning techniques, which explore and blend both pretend and musical play. In this paper, I use the term "play-based learning" to refer to spontaneous and child-led learning built on variety and experimentation. While many teachers of children incorporate rule-based games in their teaching as play (such as board games, organized outdoor games, etc.), for the purposes of this paper, such rule-based games will only be considered play-based learning if the rules were discovered or created by the students. Children's musical play has been evaluated as "most creative and interesting" when surrounding adults were observing, yet this musical play "failed to extend or develop" when surrounding adults were trying to entertain or to direct the activity (Marsh & Young, 2015, pp. 468-469). The facilitation of play-based learning requires a conscious effort from the teacher to embrace moments of informality, to provide a variety of materials and options for students, and to encourage activities initiated and choices made by children.

In Lucy Green's *Music, Informal Learning and the School: A New Classroom Pedagogy*, she describes how many classroom music teachers have a hard time embracing "informal" teaching approaches such as standing back, observing students, and letting students make their own choices. This difficulty is partly due to each teacher's fear of not meeting curricular requirements and of "being seen as a 'poor' teacher" (Green, 2008, p. 28). Yet, of the teachers who participated in Green's project, which required them to try to manage or restrict their levels of intervention in the music classroom, all "unanimously agreed that [...] using informal learning practices in the classroom has generally changed [their] approach to teaching for the better" (Green, 2008, p. 36). This change was due to a shift in the teacher's role from "an expert who instructs" to "an observer and guide who stands back" (Green, 2008, p. 36). To "guide" students without intervening, teachers might consider a variety of responses or open-ended questions or prompts that help students make connections between their experiences (see Photo 2). To facilitate play-based learning, music teachers in classrooms and one-to-one lessons must create moments to observe and stand back, as difficult and uncomfortable as this may be.





(Photo 2: Baldwin, 2012, p. 81)

Private music teachers might be more easily able to incorporate informal approaches into lessons if they were to have activities in mind that allow for the facilitation of play-based learning. For the remainder of this paper, I will explore play-based learning techniques in the context of imaginative or pretend musical play. Facilitating the development of imagined musical worlds in children’s music lessons necessitates the blending of pretend play and musical play. For this reason, I will explore possible methods of musical pretend play with puppets, with small world toys, and with drama, and I will explore possible methods of creating improvised musical worlds with storyboards and sensory objects. I have developed and categorized these ideas based on my own experiences teaching children and from peer teaching when I was a child, and they are meant to provide music teachers with options and ideas to encourage spontaneity, child-led learning, variety, and experimentation with each student.

Imagined Musical Worlds with Puppets

In both pretend play and musical play, children can explore a wide range of emotions. Pretend play has been linked to children’s emotional well-being, and it could be “crucial to the development of [...] emotion regulation” (Whitebread et al., 2017, pp. 5, 18). Pretend play, such as play with puppets,

could enrich musical play by allowing children to make associations between emotional expressions and musical expressions. Play with puppets allows children to extend emotions outside of themselves and observe them; in other words, “children can talk through a puppet, allowing distance from the message being communicated” (Howard & McInnes, 2013, p.157). Distance can allow for a feeling of comfort or safety when exploring emotions that may be overwhelming. A puppet might be crying, laughing, or screaming, but its actions are manageable by the child. Additionally, puppets can “provide wonderful sensory experiences,” since they are usually soft and manipulable, and they are often made of “a variety of other materials that afford tactile exploration” (Howard & McInnes, 2013, p. 157). By exploring emotional expression with puppets, children can begin to define emotions, experience emotions within reason, and practice empathizing with other beings, all of which are necessary skills for performing and understanding music.

For music teachers, the first step to incorporating pretend musical play with puppets is to simply have a puppet, or a stuffed animal, in the lesson space. Puppets serve as musical friends in the lesson, and their existence allows for musical play that is socially interactive. For some teachers, these puppets might have names, personalities, and identities. For others, they may be blank slates. It is possible that the puppet’s name and personality will be formed through the child’s play in lessons. The puppet may just sit on the piano, watching and listening. To incorporate more interactive imaginary scenarios, a teacher might have the puppet teach the lesson or ask the child to teach the puppet. The teacher might play a piece of music while the child makes the puppet dance. The teacher might ask their student what the puppet is thinking or how it is feeling after hearing a piece of music. Students will regularly come up with playful activities or ways to incorporate puppets into the music lesson, and teachers can encourage play-based learning by embracing the spontaneity and variety of children’s choices, and by allowing freedom to experiment with those choices.

For greater interaction, puppets or stuffed animals with larger and more manipulable faces could be favoured, seeing as a teacher might explore how to change the puppet’s emotion by moving its face or mimicking human body language. For example, humans are not frozen beings; even when still, we



breathe, we look around, and we blink. Regular slight movements of a puppet's head can resemble the natural movement of living beings. More movement can imply excitement, happiness, or nervousness. Stillness can imply listening, interest, shyness, or sadness. Depending on the puppet's face, a teacher can adjust how its facial expressions look by either pinching at the neck or the forehead, or by tilting the head up or down. Teacher facilitators can model emotions for students with the puppets, and the students might want to try to find these emotions on the puppets as well. As often as possible, a teacher can encourage her student to make connections between the puppet's emotions and the music. This form of imagined musical play could help children develop a deeper understanding of human emotions and connect this understanding to their music.

Imagined Musical Worlds with Small World Toys

Teachers can also encourage pretend play with small world toys. Small world toys are realistic miniatures which resemble large, everyday objects that adults use. Prime examples of small world toys are toy cars, construction vehicles, and doll houses, among other common children's toys. With miniature toys, children can "safely deal with overwhelming experiences, the size of the toy making things seem more manageable" (Howard & McInnes, 2013, p. 155). Musical instruments can be very large and heavy, and most often, children's exploration of them is limited. Furthermore, children are often expected to be careful with real instruments. A realistic miniature toy piano, for example, could help children explore the complete instrument in a way that is controllable and less intimidating for them. There are a variety of types and styles of toy instruments, but it can be especially exploratory for children if parts of the toys can move (i.e., if the piano lid can be lifted, if the pedals can be pressed, etc.). The toy can be handled easily by a child, allowing them to learn by taking it in their hand, looking at it, flipping it over, tapping it, dropping it, and more. Furthermore, in studies of musical play, children often "dramatize their toys with improvised vocalizations" (Marsh & Young, 2015, p. 468). By incorporating spontaneous use of small toys, music teachers can allow for more pretend and musical play in one-to-one lessons.

Teachers need not spend large amounts of money on small world toys. For example, a teacher could encourage her student to make his own little piano out of a small cardboard box and some paper,



glue, and crayons. This is a much cheaper and more imaginative option. Whether or not the child's cardboard piano is realistic does not matter; since the child drew it, he will be connected to what it is and what it means, potentially even more so than he would be with a realistic small toy that was purchased. Furthermore, during the child's drawing of the piano, he will be envisioning and recreating what a piano looks like to the best of his abilities, which encourages another level of imaginative exploration of the instrument. While a teacher might not have time to do this craft in a lesson, she could send her student home with the materials and ask him to bring it to his lesson next week. To save even more time in a lesson, a teacher could simply have the child draw a piano on a piece of paper to use for imaginative musical play scenarios.

Small world toys allow for pretend musical play in various ways, and especially so if a teacher has the option to incorporate both small world toys and puppets or stuffed animals. For example, one of the reasons children engage in pretend is to reduce stress. The term "rehearsal" is not just musical; children "rehearse situations that they know from experience evoke stress in them. Rehearsal helps them feel more comfortable with the situation either retrospectively or in advance of repeating it for real" (Baldwin, 2012, p. 50). Patrice Baldwin describes how one ten-year-old child in a study said, "I have to go on the stage sometimes to play in concerts so I pretend that I am walking onto the stage and that I am not embarrassed" (2012, p. 50). For music teachers, if a child has an upcoming performance, he could choose an animal performer, set up the other puppets as audience members, set up the miniature instrument, and act out the full performance with toys, including walking up to the stage, bowing, putting music on the stand, adjusting the bench, sitting down, taking a breath, playing the piece (and here, the student can go to the real instrument and play), bowing while the audience claps, walking back down to the chair, high-fiving another animal, and sitting down. The student could act this out completely, and he may even want to do this more than once. The repetition of this activity would allow the child to continue to imagine a positive outcome for the object of his fears. As with puppets, small toys allow for the exploration of realistic emotions and scenarios, and they provide distance and manageable sizes to allow for comfort and control.

Imagined Musical Worlds with Drama

Just as teachers can facilitate the creation of imagined musical worlds with puppets and small world toys, they can take imaginative activities to the level of drama within music lessons. For example, after acting out a recital with small puppets and toys, a teacher could ask her student if he feels comfortable enough to pretend that he is now playing in the recital. The student's audience may still be the puppets, but the child is the one acting, instead of another puppet. Dramatic role play, or pretend with people as opposed to objects, enables "children to put themselves in someone else's position, cognitively and affectively. This role play supports the development of empathy and personal growth" (Baldwin, 2012, p. 55). In the case of a dramatized recital, the student would be putting himself in the position of his future self and practicing the feelings that he might experience in a future recital. To facilitate the entry into this pretend world, a teacher might find the employment of a simple prop to be useful. Such props could include "a variety of fabrics, scarves, hats and other inexpensive everyday materials" (Howard & McInnes, 2013, p. 155). For example, a teacher might place a scarf on the floor to represent the path that the student walks down as he makes his way from his seat in the audience to the stage. Even if the student does not have time to finish a pretend activity in the lesson, "the imagined experience stores significant associated thoughts and feelings and the brain may carry on working on the drama subconsciously or even unconsciously" (Baldwin, 2012, p. 77).

Another form of drama that can be used in private music lessons is role reversal. In role reversal, the student becomes the teacher, and the teacher becomes the student. The child sits in the teacher's chair and listens to his "student" play a piece of music. After the child listens, he might offer suggestions. As a "student," the teacher might ask leading questions, such as "Is my hand position correct?", "Am I starting on the right note?", or "What can I try next?" The teacher might ask the child for help: "What note is this?" or "Can you point along while I play?" When a student pretends to be the teacher, he may look at his music differently. Rather than waiting for his teacher to correct mistakes, the child student is now responsible for providing correct information to his "student." In role reversal, a student's imagined musical world is one where he is the piano teacher. In this world, he knows about piano, has skills at the



piano, and is trusted to share his knowledge and skills. According to Baldwin, "Drama encourages the mingling, merging and discarding and reshaping of real ideas offered by the participants within fictional contexts" (2012, p. 76). With drama in music lessons, musical ideas can be explored in a variety of contexts that allow for new ideas to emerge and for deeper understanding of the material to develop.

Since children's musical play is multimodal, teacher facilitators can use drama to invite spontaneous movement and dance into music lessons. For children, "in virtually all forms of self-directed play," such as child-initiated songs and musical games on the playground, "movement is inseparable from music." (Harwood & Marsh, 2012, p. 336). Since movement is "the instinctive response to music for children outside the classroom," teachers can use it as a tool for creative music learning (Harwood & Marsh, 2012, p. 336). To incorporate dance and movement into pretend play, a music teacher could suggest that they are all at a ball, and the teacher and student take turns dancing while the other plays. Teachers can also incorporate more movement by encouraging "children to invent movements to accompany songs, listening repertoire, and their own compositions" (Harwood & Marsh, 2012, p. 336). Drama allows the opportunity for spontaneous movement in music lessons, which is beneficial for children's play, in which "music and movement are naturally paired" (Howard & McInnes, 2013, p. 147). When John Blacking was in South Africa, his observations of the Venda concluded that "when performers could be involved in performances of musical styles that encompassed music and dance, they would then be led in the fullest possible ways to learn how to think and act, how to feel, and how to relate to others" (Campbell, 2000, p. 348). Within children's imaginative musical play, the pairing of music and movement is natural and could aid children's development.

Imagined Musical Worlds with Visual Storyboards and Improvisation

Through the creation of a visual storyboard, pretend play opportunities such as incorporating puppets, small world toys, and drama can all be linked to the story and emotions within a musical piece. Teachers can encourage their students to find emotions and stories within their pieces to connect their musical imagination with their understanding of human experiences and emotion. The child could create a storyboard for his piece by using crayons and a blank piece of paper. Much like a comic strip, a square



could be drawn on the page for each scene within the music. The child could describe emotions for each scene and draw simple facial expressions to trace the music's emotional progression. Alternatively, the child could describe characters and actions, drawing the story's progression on the page. Drawing can be another imaginative form of play for children. Children engage in mark-making from an early age; even babies enjoy mark-making, while "smearing [...] food over a highchair surface or table top [sic]" (Howard & McInnes, 2013, p. 150). Allowing our child students to draw while in music lessons helps them engage in symbolic play, which can serve as another entry point for both creativity and pretend musical play.

After the child has completed his storyboard, the teacher and the student can act it out together, either with puppets, toys, or themselves. They can then sing the student's musical piece while miming the actions or emotions. The teacher can play the student's piece while the student acts it out; they can switch places and the student plays while the teacher acts. In the future, the student can refer to his storyboard or make additions; his story might evolve or change altogether. Regardless, the student is engaged with the music's expression and can relate such expression to known human emotions and experiences. In this activity, the student's imagination is "playing with ideas, connecting what is already known and linking and using it in new ways and contexts," which are all key components of creativity (Baldwin, 2012, p. 76).

Storyboards can also serve as the foundation of improvised musical worlds. Rather than creating a storyboard based on a piece, a child could create or improvise a piece based on a storyboard. The student can experiment at the instrument, trying to find sounds or motives that represent each box or scene on the storyboard. He might like the option of having puppets or toys sing and play, as well. This child-led creation allows for experimentation and repetition, which are significant within children's learning. Children "drive their own learning by selecting what they currently need, and what might appear to be arbitrary or repetitious behaviors can hold a key to children's current competencies" (Marsh & Young, 2015, p. 467). A teacher can help her student experiment by providing him with the time to do so and by resisting the urge to frequently comment on his choices or make alternative suggestions. While



observing, the teacher may consider ideas for joining the improvised musical world by later adding a second part, either at the instrument, or with body percussion, singing, or dancing. This improvised piece, based on the child's imagined storyboard, would be a form of imaginative musical play, and with an improvised duet, the teacher can join the child's learning context as another player.

Imagined Musical Worlds with Sensory Objects and Improvisation

The creation of improvised musical worlds need not be tied to a story. One other way to inspire a variety of creative improvisational ideas in music lessons is to use sensory objects. Sensory activities could include "play with water, clay, sand, objects and materials of different textures or items with a distinctive smell" (Howard & McInnes, 2013, p. 150). A teacher may want to have sensory objects on hand, such as sealed bags of Play-Doh, flour, sand, or slime, for example, to inspire creativity. A teacher may allow the child to spend time with the objects before he returns to the instrument. Then, the student might play his piece as though he is feeling sand or patting flour, or as though the piano keys are made of clay. If the teacher has no objects on hand, she can still encourage students to imagine some, such as water, wind, snow, or the smell of freshly baked cookies. A teacher might ask her student to imagine that he is bouncing a basketball. What does that sound and feel like at the piano? The creation of an imaginative musical world need not be tied to a story; a teacher can provide a student with time and a variety of materials and options to engage in musical play based on his own imagination and experimentation. As Baldwin notes, "Any object or shape can stimulate imagination and there are many activities that the teacher can set up to invite playful creative thinking and establish a culture in which playfulness and creativity are valued" (Baldwin, 2012, p. 77).

Discussion

Music teachers in one-to-one contexts may be hesitant to incorporate play-based learning into their lessons. Time constraints can limit free play activity. Music exam, festival, and competition deadlines might be looming over each lesson. Furthermore, "constraints imposed by space, the levels of acceptable noise, what might be used to produce a sound, and availability of others with whom to make music, all influence the ways in which children will play musically" (Marsh & Young, 2015, p. 462-463).



Play-based learning activities might be seen as impossible, or, at the very least, difficult with certain students who may have behavioural or attention disorders. Each teacher will pick and choose which methods might work for her and her students, and the activities will grow and change as each student interacts with and shapes them. Teachers might also reshape play-based learning techniques for use in online teaching contexts. What is most important for the child's learning is that the teacher observe, allow for spontaneity and choice, and provide various options for playfulness and experimentation.

Conclusion

Due to increases in structured after-school activities and screen time, children have less free, unstructured time to play. Private music teachers can incorporate play-based learning into their lessons to allow children to flourish from within their own learning context. While there are many different types of play, pretend play is the most widely researched (Whitebread et al., 2017, p. 18). In pretend play, children create and explore imagined worlds. In their free time, children around the world also engage in musical play, which has been described as multimodal, improvisatory, and social (Marsh & Young, 2015, p. 463). Music teachers can aid their students' learning and development by incorporating play-based learning techniques into their lessons. In this paper, "play-based learning" was defined as spontaneous and child-led learning built on variety and experimentation. To facilitate this learning, teachers must embrace some informal teaching practices, such as standing back and observing students' choices without intervening.

Facilitating the development of imagined musical worlds in children's music lessons necessitates a blending of pretend play and musical play. In this paper, I explored a variety of possible methods of musical pretend play with puppets, small world toys, and drama. I also explored possible methods for creating experimental and improvised musical worlds with creative storyboards and sensory objects. Play is "an essential vehicle for children's musical expression" and "should be acknowledged and encouraged within [...] educational settings" (Marsh & Young, 2015, p. 178). Play-based learning techniques can provide private music teachers with a variety of creative approaches for teaching to the specific skills and needs of each student, and these techniques can also offer child students the opportunity to engage in playful activity which is crucial to their learning and development.

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Bronwyn Schuman

Canadian pianist Bronwyn Schuman is an active performer and music teacher. Having taught for over a decade, her current studio features students aged 5 to 75. Bronwyn is currently pursuing her Doctor of Music in Collaborative Piano at McGill's Schulich School of Music under pianist Michael McMahon. In 2020, Bronwyn graduated with her Master of Music in Collaborative Piano from The Juilliard School in New York City, where she studied with Lydia Brown, Jonathan Feldman, and Brian Zeger. A two-time winner of Juilliard's Honors Recital in Alice Tully Hall, Bronwyn has also performed in Lincoln Center's Focus Festival and on WQXR live broadcasts. Before Juilliard, she completed her BMus at Ambrose University in Calgary, where she also completed her BA in English. Bronwyn has attended the Franz-Schubert-Institut (Vienna), Mountain View International Festival (Calgary), SongFest (LA), and Toronto Summer Music, and she has held fellowships at the Atlantic Music Festival (Maine) and Aquilon Music Festival (Oregon). ❁



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- Conversing Piano Pedagogy with Socially Responsible Repertoire: Pedagogical Analysis of Guhit-Tugtugin (Musical Sketches) by Augusto Espino Speaker: James Carl L. Osorio
- Creating a Living Resource Bank in Support of Culturally and Historically Responsive Pedagogy - Speaker: Dr. Andrew Kizas
- Finding and Using the Heart of a Composition as an Effective Approach to Teaching Online. - Speaker: Dr. John Burge
- Injury Prevention: Strategies for Every Stage of Piano Study - Speaker: Stephanie Archer
- Learning Power: Develop Intentional Music Habits in the Digital Age - Speaker: Gloria Chu
- Maintaining Diatonic Harmony in Music Education: Balancing the mental and physical aspects of learning - Speaker: Dr. Tom Grebouski
- MoveMUSE: The Power of Movement for Pianists, Teachers and Students - Speaker: Esther Bing
- Perceiving Time and Rhythm - Speaker: Brendan Jacklin
- Playing better, getting fluent with chord playing and improvising - all at once! - Speaker: Christopher Norton
- Post-Pandemic Piano Pedagogy: Connecting with Generation Z and Alpha Students in the 2022 Music Studio - Speakers: Dr. Diana Dumlavwalla, Dr. Ricardo Pozenatto, Melody Morrison
- Ready for a Music Examination? Practical, Specific Indicators - Speaker: Amy Boyes
- Succeeding in a New Setting: Essay-Writing in Online History Exams - Speaker: Haley Marie
- The art, science, and practice of evaluating music performance - Speaker: Dr. George Waddell
- The future of technology enhanced music instruction - Speaker: Dr. George Waddell
- The 'I' in Why: musical identities and student retention - Speaker: Karen Gerelus
- The Well - Tempered (ON-LINE) Music Studio - Speaker: Ann Germani
- Transparency in College Music Classes - Speaker: Christina Lai
- Teaching with Student Diversity In Mind: Why Curriculum Makes a Difference - Speaker: Merlin B. Thompson





Connecting Canada 2022 Virtual Professional Development



This was a great way to present a conference! I doubt if I would have even considered attending a live conference, so am so happy that you and your team organized such a useful and helpful event.

My favourite two presentations were *Anxiety and Music Learning*, and *Navigating Pandemic Culture Shock*. I also gained some great ideas from John Burge's presentation on the *Heart of a Composition*, as well as Dr. George Waddell on evaluating music performances. Thank you for making these available for 30 days!!

Sincerely,
Sandra ✨

Thank you for many interesting sessions available in two days of sessions at the conference and some we can still watch. I know a lot of hard work was done to organize and set it all up. I am wondering if it is possible to get a copy of the talk Dr. Merlin Thompson gave on "gratitude". It was great to hear him and would be worth rereading for ourselves again. If this is legally possible where might I contact him?

Thanks again for all your hard work,
Virginia ✨

Just watched John Burge's *Finding & Using the Heart of a Composition* wasn't sure, since I don't teach students past Level 8, whether his focus on Advanced Students wouldn't be applicable to my teaching, but I was delighted to discover there were gems I can take away and use in the coming year.

Take care,
Beth ✨

Thank you for organizing this fabulous, stimulating event. It was amazing! Thanks in advance.
Nelly ✨

Thank you again for another wonderful virtual conference. The price is amazing and this opportunity for professional development is awesome!

Thank you again,
Marilyn ✨

Thank you for putting together this conference. It was both inspiring as well as uplifting.

The emphasis, unlike previous music conferences that I have attended, wasn't so much on what we teach but who we teach. Merlin Thompson's *Gratitude in the Shadow of a Global Pandemic* made for a wonderful concluding session (even though it wasn't the final class for me). Please thank all the presenters for me. I attended in person the 2001 Conference in Kelowna and the 2015 in Richmond, BC. The only thing that I missed at this conference was the piano competition. That was always a thrilling experience. For \$30 US funds this conference was a real bargain! Have a great Summer!

John - Seattle, WA ✨

After two and a half years of Covid, and numerous virtual professional development sessions and conferences, I really did not want to spend 2 full days of summer in front of a computer watching workshops. It was possible to spread the sessions out over the month of July and watch one of them a day, but I already have several recorded workshops to watch in my "spare time".

So, I got the gardening done early, got "dressed up", did my hair and even added a bit of make up to make it feel like I was "going to a conference". For two days, from 9:00-5:00/5:30, I watched, listened and learned (but did not get so "dressed up" the second day!). The sessions were so interesting, that since the conference, I have gone back and watched some of the sessions I missed as they conflicted with other sessions, and also rewatched parts of some sessions that I had "attended"!

Was it worth it? How should we measure learning? I guess the best way to measure it is in our teaching. The first problem was that I had booked 4 lessons for the 2nd day of the conferenceand yes I had forgotten about them. The families were great and switched days at the last minute. When I did teach those 4 students, I realized that "YES", it was "worth it". In fact, over the last 2 years, as the wrinkles have appeared, and my patience with students has lessened, I have been wondering how long I should keep teaching. These two days put a bit of a spark back in me.





Connecting Canada 2022

Virtual Professional Development - Session Reviews

We all need these sparks, no matter how they come. As an aside, my next spark was this week, when a long ago, long time former student phoned me to thank me for teaching him all those years and “putting up” with him. He is now a piano teacher and just had his first successful exam student.

Back to the conference sessions!

Most of the conference sessions were prerecorded. A few others were live. There was also a meet and greet session during which we were randomly put in groups of 4 for 9 minutes at a time, and were given the chance to connect with teachers from all over. This was great as I met teachers from across Canada, and discussed whatever we wanted to: music, teaching, lessons, even the weather. Every 9 minutes our groups changed.

Stephanie Archer presented a session that had valuable comments that pertain to my teaching. Simple reminders that I need to remember: I need to give the student time to respond to a question and avoid asking yes/no questions. I need to let the student verbalize so that I can understand why they are confused. Stephanie also had a session on injury prevention.

George Waddell presented research on how a performance with a poor beginning/end or facial/body movements really does affect the listener. We start processing without even realizing. There are competitions in sports, and competitions in music. Do we really need “losers” in art?

Erin Parkes, Jeff Sabo, Erin MackAfee and Nisreen Jardaneh gave a discussion on anxiety, especially in a lesson. This included defining what is happening in the body, potential behaviour it can cause and possible responses. I was able to take a slightly different approach with 2 of my students the next week and look forward to helping them work through their lessons and practicing.

Merlin Thompson discussed “Time and Rhythm”. He had research on the development of the frontal cortex which continues to develop until about age 25, which maybe explains the problems that some of our students have. The normal tempo which we use is approximately 96 beats per minute...if a piece starts slower, it often will end up there, and faster, it will slow down.

As we teach the Generation Z and Alpha, we need to be aware of their backgrounds with technology. Generation Z uses the

latest technology and is ambitious and open to change. The Alpha generation has had screens in front of them from day one, with continuous stimulation. Suggestions to engage these students involved adding backing tracks, and gamifying instruction. They need immediate reinforcement and a constant flow to keep them engaged.

Amy Boyes interviewed Jacques Arsenault, originally a pianist who is now a singer. Some of you may know him from Edmonton. He had high praise for one of our Calgary accompanists who he had while he was there. Amy also presented on indicators about whether a student is ready for an exam or not.

John Burge suggests we find the heart of a piece with a student, analyze it and then start the learning from here.

We had three Calgary teachers present. It is a huge commitment to present and we are very fortunate to have such high quality presentations coming from our community. If you have not seen their presentations, they will hopefully offer them again to Calgary members in the future.

Esther Bing had extensive information on the importance of injury prevention and mitigation as it pertains to the life of a pianist, teacher and student.

Gloria Chu talked about forming intentional habits to help our students stay on track practicing. It is interesting because as I have practiced this summer, I have been easily distracted by other things happening around me...need to form some intentional habits.

Karen Gerelus presented her research on musical identities and how it affects student retention. I had seen this presentation earlier this year, but still benefitted.

We have had so many opportunities for virtual learning the past two and a half years. I do look forward to attending conferences in person. I hope you all keep finding sparks from your students, listening to music, making music, reading, discussing with colleagues, and continuing with your own professional development, in person, or virtually. Maybe I will see you at Music Conference Alberta in the fall, or the CFMTA national convention in Edmonton next July.

Barbara ✨





Teaching with Student Diversity in Mind: Why Curriculum Models Make a Difference

Friday July 8, 2022 – Merlin Thompson

Beginning with the ongoing issue of student engagement, Merlin Thompson presented four different curriculum models to address diversity among our students. He states that students come with their own personality and sense of self, musical aspirations and interests, cultural backdrop and capacity for learning. He encourages teachers to blend the expertise and knowledge they have with what students bring to the music journey for truly effective learning. The four curriculum models are: teacher-led curriculum, student-led curriculum, student-sensitive curriculum and shared curriculum. Teacher-led curriculum has a formal linear approach from beginner to advanced and uses sequential publications. Student-led curriculum is one in which students take charge; in which their musical interests are the major driver. Student-sensitive curriculum is for special needs students with physical and/or mental challenges where progress needs to take place through more manageable steps. Shared curriculum is a blend of teacher and student input. Teachers pass on skills and knowledge, building on the music that is in students' lives. Thompson affirms that he has experienced each of these models. He encourages the use of a shared curriculum as a teacher's basic model as student buy-in is an essential ingredient to student engagement. He shares his own sliding ratio in including repertoire that is already part of students' lives and reflects their own interests. With beginners, a $\frac{4}{1}$ ratio means that the teacher presents 4 pieces to 1 that the student chooses, with elementary students a $\frac{3}{1}$ ratio increases the student's choice, and with junior and above, the student and teacher share equally in repertoire choice. Exploring how this works out made for compelling listening and gave me useful tools for incorporating a shared curriculum in my studio.

Joyce ✨

Gratitude in the Shadow of a Global Pandemic

Saturday July 9, 2022 – Merlin Thompson

After two years of what has seemed like constant change, uncertainty and adjustment, I welcomed the opportunity to listen to Merlin Thompson reflect on our collective experiences. Many of our responses to the situations thrust upon us have reflected the difficulty, challenge and discomfort of our reality. Thompson encouraged us to slow down, to appreciate what is going on around us and to recognize two specific aspects of this time in our lives viewed through the lens of gratitude. Firstly; people have demonstrated an enduring capacity to embrace change. Secondly; music cuts through hardship and anxiety. The immediacy of the ongoing pandemic has not encouraged reflection. Our reaction, and that of many around us – has not been one of gratitude. So, I was grateful to have the opportunity to reframe, and to gain perspective in an inspiring and uplifting way. I thought about what I have learned about new technologies and how I have learned new ways of teaching and sharing music and what a gift that has been both to me and to those with whom I have interacted! I was reminded how music brings sustenance and inspiration to our lives as individuals and in communities. Music has the capacity to strengthen our resolve, offering the validation and understanding to push beyond fragility and vulnerability. Music gives voice to the body, heart, mind, and soul of our humanity. As musicians and teachers, we have an incredible opportunity to be positive, hopeful, grateful ambassadors. This was a timely message and a gentle encouragement to resolution and gratitude.

Joyce ✨





Connecting Canada 2022

Virtual Professional Development - Session Reviews

Connecting Canada Reviews of Dr. George Waddell

Dr. George Waddell is a Canadian musician who grew up in rural Manitoba, was educated in the RCM system, achieved Bachelor and Master's degrees in piano performance at Brandon University, and went on to earn a doctorate at the Royal College of Music in London. He then joined the faculty there currently working as a lecturer and researcher in Performance Science. More information on the Center for Performance Science can be found at www.performancescience.ac.uk

The Art, Science and Practice of Evaluation takes a step back to examine the art of evaluation – how and why we do it and what we can do to improve it to make it more effective and inclusive. What makes a good performance? What sorts of things do we look for? What are we attempting to assess? Essentially these are somewhat messy questions, mixing both objective and subjective appraisal. Evaluation may take place for placement, summative (grade, exam), diagnostic and formative reasons. Judgement takes place on a number of levels – that of performance, performer, and person. The most fascinating part of this lecture was the scientific studies which addressed validity – are we measuring what we think we're measuring, and reliability – are the measurements uniform. Engaging examples and explanations gave insight and understanding of the issues. In addressing how evaluation can be improved, Waddell gives three suggestions.

1. Do less. Do we really need 'winners' and 'losers' in music? Move to a model where we celebrate all musicians.
2. Slow down. Use rubrics and considered assessments avoiding snap decisions.
3. Technology. Use technology to reveal techniques and efficiencies. Once more, he backs up these ideas with scientific reasons and studies and ends the lecture with materials to further explore this provocative topic.

The Future of Technology Enhanced Music Instruction

continues the final point of his previous lecture in showing us upcoming technologies for learning and teaching. He explores musicians' attitudes towards these new technologies and then goes on to show what the future might hold for helping teach musicians to move, assisting learning, performing across distances and preparing for the stage. This involves both software and hardware which is currently being developed. Most of us as musicians and teachers have seen a radical change in the use of technology – from mechanical metronomes and 'shoebox' cassette recorders to the explosion of the internet, artificial intelligence in algorithms, apps and computers. Has our teaching changed to the same degree? Has it changed at all? Are we utilizing the tools available to us? The four mechanical devices which have been used in the past – metronome, tuner, sound recording device, and video recording – now are all encapsulated in a universally available smart phone. The crossover between sports and music reveals to us that coordination, and techniques for performance can be examined in both disciplines and refined for improvement. These kinds of studies can lead to new affordable and accessible devices which enhance learning both in person as well as online. New online platforms can reduce latency to improve online performance. Simulation and virtual reality are other areas where technology can help to prepare performers and even evaluators for the stage. This was a fascinating and encouraging glimpse into the future, where technology can help us with underlying techniques so that teachers can deal with how to be creative, how to be an artist and how to have fun!

Joyce ✨





Connecting Canada Year Round

Free Professional Development for All Members

Du perfectionnement professionnel tout à fait gratuit pour tous les membres!

Join CFMTA Connecting Canada Year-Round as we host 50-minute, guided, member-led, virtual gatherings.

Each chat will focus on one pedagogical topic, and/or one studio business topic. Guest presenters will share their experiences and tips, and attendees will have the opportunity to share ideas and ask questions.

Prenez part toute l'année aux ateliers de perfectionnement professionnel organisés par la FCAPM, des rencontres virtuelles de 50 minutes animées par et pour les membres.

Chaque discussion traitera d'un sujet relatif à la pédagogie ou à l'exploitation d'un studio de musique. Les présentateurs invités transmettront leur savoir, leur expérience et leurs astuces, et les participants pourront intervenir à leur tour avec leurs idées et questions.

August 19

Welcoming new and returning students & families into your studio with friendly boundaries.
Choosing and using repertoire beyond your "go-to" piece

September 23

Planning to celebrate Canada Music Week®, featuring William Andrews Award winning branches
Organizing digital music and resources

October 21

Everett Hopfner from Brandon, Manitoba discusses preparing students for performance. Prof. Hopfner is a sessional instructor at Brandon University and is the Director of the Eckhardt-Gramatté Conservatory of Music.

November 18

Canadian composers share their live performances and composition inspirations to kick off Canada Music Week®
Featured composers - Anita Perry, Kathleen Feenstra, Lori Jede, Rebekah Maxner, and Susan Griesdale.

December 16

Teachers take the lead! Share your January goals and practice incentives.





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.

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.



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

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 (included in the Year in Review 2021)



Alberta

- Lethbridge



British Columbia

- Sunshine Coast





BRANCHING OUT

Celebrating Musical
Multiculturalism and
Diversity



MARTHA HILL DUNCAN

Women Working Together:

The Red Leaf Pianoworks Composers' Collective

Friday, February 18th, 2022, 10:30 a.m. MST

FREE Presentation by Zoom:

For link contact Christine Rogers at c4rogers@telus.net

Visit www.LRMTA.com for more information



Composer Martha Hill Duncan gave an online presentation:

Women Working Together

The Red Leaf Pianoworks Composers' Collective on Friday, February 18th, 2022 at 10:30 a.m. MST by Zoom.

Martha shared the inspiration, motivation and challenges in creating the self-publishing composers' collective Red Leaf Pianoworks. The talk included samples of her own piano music as well as those of her colleagues. A portion of the talk was reserved for Martha's vocal music. The online format was chosen because of pandemic restrictions.

Christine Rogers





Symptoms of ADHD

Symptoms of ADHD

Symptom	How a child with this symptom may behave
Inattention	<ul style="list-style-type: none"> Often has a hard time paying attention, daydreams Often does not seem to listen Is easily distracted from work or play Often does not seem to care about details, makes careless mistakes Frequently does not follow through on instructions or finish tasks Is disorganized Frequently loses a lot of important things Often forgets things Frequently avoids doing things that require ongoing mental effort
Hyperactivity	<ul style="list-style-type: none"> Is in constant motion, as if "driven by a motor" Cannot stay seated Frequently squirms and fidgets Talks too much Often runs, jumps, and climbs when this is not permitted Cannot play quietly
Impulsivity	<ul style="list-style-type: none"> Frequently acts and speaks without thinking May run into the street without looking for traffic first Frequently has trouble taking turns Cannot wait for things Often calls out answers before the question is complete Frequently interrupts others



Dr. Erin Parkes, Serena Eades, Katherine Hume, Heidi Kurz and Patricia Greenfield (top to bottom)

Dr. Erin Parkes from the University of Ottawa and The Lotus Centre for Special Music Education gave our branch a three-hour workshop on Supporting Neurodiverse Students in Music Learning. She gave very detailed information on several types of special needs that we may find in our private teaching studios: anxiety, ADHD, Autism and more. The workshop included a power point presentation and many practical teaching tips to support these students. The branch reached out to some of our musical colleagues, both local and national for their participation.

Katherine Hume





Collaborating with the Arts and Beyond Collaborons dans les arts et au-delà



The 2022-2023 Branching Out initiative, **Collaborating with the Arts and Beyond**, encourages branches to host and/or participate in events that connect music with visual arts, drama, dance, and beyond. With a goal of blending music with another sector or organization, both will be enhanced and inspired by the exchange of ideas, perspectives, and creative thought. Events may be live in-person, live-streamed, or pre-recorded for broadcast at the discretion of the Branch and/or participants.

Le programme de rayonnement « On se rassemble 2022-2023 : **Collaborons dans les arts et au-delà** » propose aux filiales d'accueillir des événements qui relient la musique avec les arts visuels, le théâtre, la danse et autres. Lorsque la musique fusionne avec un autre domaine, les deux sont enrichis et inspirés par l'échange d'idées, de points de vue et de concepts innovants. On peut organiser les événements en personne, en direct (en streaming) ou préenregistrés pour une diffusion ultérieure à la discrétion des filiales et des participants.



Nova Scotia

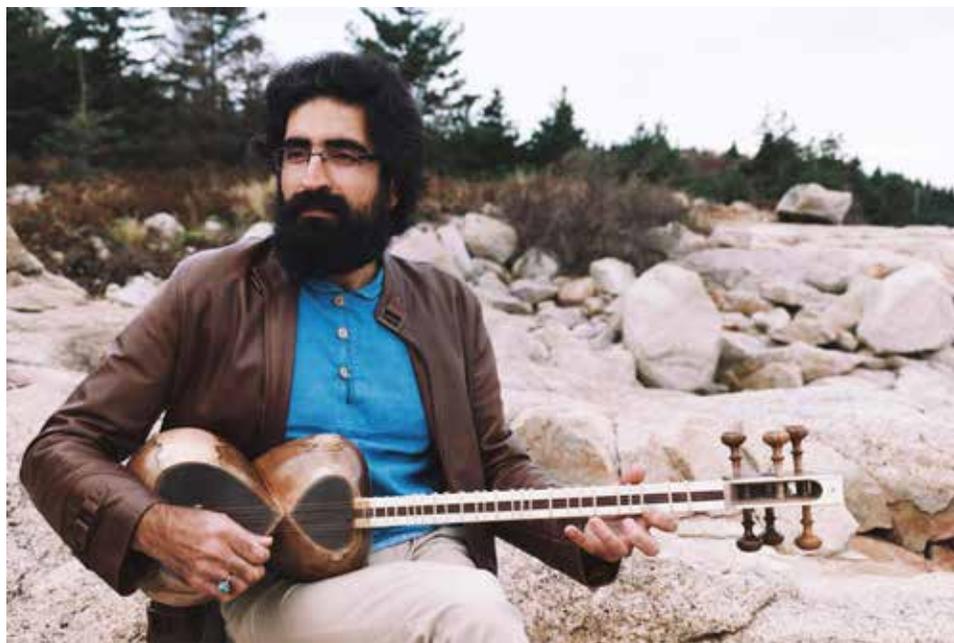
- Halifax



Saskatchewan

- Yorkton





The photo shows Mohammad Sahraei holding the Tar, an Iranian string instrument.

The Halifax Chapter of NSRMTA presented a workshop on February 19, 2022 for the Branching Out initiative sponsored by the CFMTA called “Celebrating Musical Multiculturalism and Diversity” with the purpose of experiencing and sharing diverse musical and cultural traditions. We were delighted to introduce Mohammad Sahraei who gave us a presentation on Iranian Classical Music and also performed on the Tar and Dotar for us.

Mohammad, who came to Halifax, NS in 2017, is a musician and ethnomusicologist originally from Iran, where he graduated with a BA in Music and an MA in Ethnomusicology, as well as an accounting degree and an MBA. He is a multi-instrumentalist (Tar, Setar, Dotar, Daff and Robab) and his compositions and performances are focused on the music of Middle East and Central Asia. In addition to performance, composition, and arranging, Mohammad also teaches and holds master classes and workshops about the music of various countries. Mohammad is also the founder and director of the World Music Museum Society in Halifax. The program was presented on zoom and hosted by Jennifer Publicover and Diana Torbert. Mohammad shared so much information using graphs and charts to explain the 48 modes used in Iranian music, and also the 9 perfect intervals used in composition and improvisation.

The modes are very important and are connected to different moods and temperaments and can affect the feelings of the audience. The Iranian audience was very engaged while listening to performances and would react to the different modes used.

Mohammad also demonstrated some of the many rhythmic patterns; they each have a name and growing up in his culture one would hear and learn the rhythms just by their names, rather than $\frac{2}{4}$, $\frac{4}{4}$, $\frac{10}{8}$, $\frac{13}{4}$ etc!

He told us about how he had studied for many years with different masters of some of the instruments that he plays. He performed on the Tar and the Dotar for us. He told us how the Dotar could be played while riding a horse and helped to train the horse to run at different speeds!

It was a fascinating workshop and really opened our ears to listening to this music and to understanding the culture it came from. Thanks to the CFMTA for inspiring this event!

Diana Torbert





The Yorkton Branch of the Saskatchewan Registered Music Teachers held a successful Branching Out event on September 23, 2022.

Since this year's theme was Collaborating with the Arts we decided to work with the Yorkton Arts Council and their Anne of Green Gables Ballet that was being presented at the Anne Portnuff Theatre in Yorkton September 23, 2023.

One of our members put together an information sheet on what a ballet consisted of which included the history of ballet, what choreography was, about the story told through dance and music and of course a synopsis of the story line of the Anne of Green Gables. We then gave a copy of this information sheet along with a quiz to be answered after reading the information, to all our students. They were to attend the ballet performance, then answer the quiz questions and return their completed form to be entered in a draw for a ticket to another Yorkton Arts Concert.

Our winner was Shania Worthington. She was so pleased to be the winner of a ticket to another Yorkton Arts concert for the 2022-2023 concert series.

Karen Muir



Shania Worthington being presented her ticket to the next Arts Council



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

This is a collaborative project with all the provinces and territory of CFMTA. Each province/territories 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 territoires 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 2022

August	Redefining Technique Presented by Dr. Edmund Dawe	APMNBRTA
September	Developing Good Listeners Presented by Karla Dawe	APMNBRTA
October	Piano Masterclass Presented by Dr. Michel Fournier	ORMTA
November	Vocal Masterclass Presented by Patricia O'Callaghan	ORMTA





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:

ORMTA - Central Toronto

NSRMTA - Halifax

Selected to receive the

William Andrews Canada Music Week® Award for 2022

Thank you to our panelists - Tiffany Pinhorn Smith NLRMTA - Ann Germani MRMTA - Barbara Long NBRMTA





For the last several years, ORMTA Central Toronto Branch has held a Composition Master Class during Canada Music Week®, with highly accomplished composer/educators as clinicians. At the request of member teachers, the branch decided to move the master class to January and prepare for it with a composition workshop for teachers. This workshop, held during the 2022 Canada Music Week® and led by branch member Avila Lotoski, showed teachers how to introduce composition projects into regular music lessons. Avila outlined guidelines for designing composition projects and described past projects from her studio. Participants studied some of Avila's past studio composition projects, played through examples of completed student works, and watched videos of performances of some of these student works. The workshop ended with teachers creating composition prompts and starting to look for inspiration for their own studio composition projects. Emphasis was placed on listening and exploring; differentiating between theory assignments and composition assignments; and being a gentle guide in the composition process.

With new skills in hand, branch teachers will be able to encourage composing in their studio, in a manageable amount of time, and then be able to enter their students into the branch Composition Master Class. The next step for these students is the provincial Music Writing Competition in March. With these three, connected composing events, students will be able to create and connect with Canadian composers throughout the teaching year.

The workshop took place in a newly established Avenue Road Music & Dance Performance Academy in central Toronto, which has a brand-new keyboard lab perfect for this kind of event, allowing teachers to work individually and in groups. A fortuitous Canada Music Week® connection: most teachers showed up early and were treated to a tour of the venue, which included viewing Gordon Lightfoot's signed grand piano, the star of an intimate performance space at the front of the school.

Next year and beyond, ORMTA Central Toronto Branch plans to replace the composition workshop for teachers with a composition workshop for students. Both the CMW Composition Workshop and the January Composition Master Class would then feature the same composer clinician, giving the students even more time with the people that are creating Canada's inspiring musical landscape!

Respectfully submitted by Avila Lotoski - Convenor





Halifax Chapter of NSRMTA celebrated Canada Music Week® this year with a special concert on Sunday, November 27, 2:00 PM at the Maritime Conservatory of Performing Arts.

This concert was a collaborative event with the Contemporary Showcase Festival - Maritimes, and we were delighted to join forces and to be able to perform in the lovely Lilian Piercey Concert Hall.

Our joint recital featured twelve student performers from the Festival, including a wonderful traditional ensemble performance from the Halifax Institute of Traditional and Early Music.

The second half of the program featured twenty performers from nine teachers of our Halifax Chapter, including three young composers and a vocalist.

The repertoire included compositions from nine different Canadian composers as well as three of our young composers who had won awards in the Student Composer Competition this year.

We also presented our guest artist Jennifer King, a well known pianist, educator and recording artist. She is also a member of NSRMTA. Ms. King introduced and performed excerpts from her latest recording - *O Mistress Moon: Canadian Edition*. This recording features twelve contemporary piano works, some of which Ms. King commissioned. The pieces are linked to the monthly full moons and their names in both folklore and Mi'kmaq culture and tradition. We were so delighted to have Ms. King present and perform this important Canadian music!

The Halifax Chapter is thrilled to have received a Williams Andrews Award this year for our Canada Music Week® program! Thank you for encouraging and supporting our efforts and celebration of Canadian music!



Amanda Chickwendu



Demilade Oduwale



Faith Moss



Lucas Tang



The **Contemporary Showcase Festival** was initiated by the Alliance for Canadian Music Projects and is held every year across our country during Canada Music Week®.

It is the only festival of its kind in Canada, devoted entirely to music by Canadian composers. It is non-competitive in that no marks are awarded, no ranking given and the adjudications take place in a master class atmosphere designed to be informative and supportive. Outstanding performers are further encouraged through scholarship recognition. Many scholarship recipients of the past festivals have gone on to make their mark in the music world.

Here is more about **Jennifer King**, In 2022 - 2023 Jennifer is curating, hosting and performing in eight Cecilia Concerts Sensory Accessible Concert Series and also performing chamber music at Sunday in the Garden Room Series at Acadia University, Music at Trinity and the Scotia Festival Chamber Players Series in Nova Scotia.

*Respectfully submitted by Diana Torbert -
Convenor*



Michelle Udi



Jennifer King



Canada Music Week[®] - Reports & Photos

Semaine de la musique canadienne^{md}



Here are the Canada Music Week[®] reports from:

- British Columbia
- Manitoba
- Newfoundland & Labrador
- Nova Scotia
- Ontario
- Prince Edward Island
- Québec
- Saskatchewan

Unfortunately no reports were submitted by:

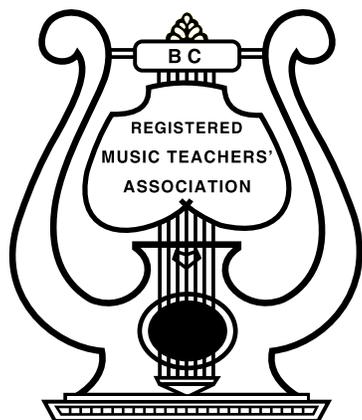
- Alberta
- New Brunswick
- Northwest Territories
- Yukon





Canada Music Week® - Reports & Photos

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Abbotsford - We celebrated Canada Music Week® with a live performance. We held our event on Friday November 18th which included twenty-one performers presenting pieces that included Canadian, Classical and Popular repertoire on Piano, Violin and String ensemble. Our program opened with Joyce Janzen playing arrangement of *O Canada* by Anita Perry.

We had a chance to debut the first performance of a new piece *Snowflakes* composed by Kathleen Feenstra. Two other of her pieces were also performed - *Raindrops Duet* and *Starlight*. Kathleen did a short presentation at the end of the concert and performed another one of her pieces. This was followed by a Q & A with the audience - hopefully she will inspire young students to compose. Kathleen set up a display for teachers and students to browse through her books. Kathleen moved from our branch and is now part of the Chilliwack branch. Thank you for being part of our evening. For more information about her music and books visit her website www.sardispiano.com.

We concluded our event with a slideshow with photos of the award winners, these are students that achieved the highest marks for practical and theoretical exams taken between September 2021 - August 2022.

Thank you to all the students, parents, and teachers that participated. - *Dina Pollock*

Chilliwack - The Chilliwack branch celebrated Canada Music Week® with a recital on Friday, November 25th. Piano, voice, and violin students performed works by twenty Canadian composers including Christopher Norton (a new permanent resident) and our own Kathleen Feenstra. The program opened with the singing of *O Canada*.

Members Kathleen Feenstra and Debra Krol were congratulated on the recent publication of their music books. It was lovely to browse the display of books before and after the recital. View Kathleen's books at www.sardispiano.com.

For info on Debra Krol's preschool piano curriculum, go to www.tinytinkles.com.

King's Music generously donated items such as pencils, stickers, and dictation books that were included in a goody bag along with cookies for each performer.

President Karin Fehlauer announced bursaries for students with the highest marks in: Primary, Junior, Intermediate, and Senior practical exams. A theory bursary was awarded for the highest mark in harmony/history/analysis and a pedagogy bursary was also awarded. All students achieving 80% or higher on exams in the 2021 – 2022 teaching year were listed in the program. An asterisk indicated marks over 90%.

After several years of Zoom recitals, it was good to have an in-person recital. - *Nita Pelletier*

Coquitlam/Maple Ridge - Our Coquitlam/Maple Ridge group has traditionally celebrated Canada Music Week® with a student recital. This year we are very pleased to host our first in-person recital since 2020. Our Canada Music Week® Recital has always been done on two levels. We have a recital of Canadian composed pieces. We also acknowledge student accomplishments with trophies for the highest marks in theory and practical piano exams.

We have had a very encouraging response from twelve participating teachers with a total of thirty-nine performers. Two of these performers are performing original student compositions. Thanks to our colleague Rosemary O'Connor, we are pleased to welcome a student piano trio, and a vocal performance to our concert.

To encourage our students to engage with the Canadian composer of their choice we have asked students to share a one or two sentence "about the composer" statement before they play. We are offering a prize draw of three Canadian Composer





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music books (one book per level) and some fun “thank-you for performing” treat bags to increase the anticipation of our recital.

Our plan was to include a hybrid approach for those who are still not comfortable with large group meetings, but everyone has opted for an in-person recital this year. Thanks to COVID, and our recital venue, we have the technology to welcome other extended family and friends via Zoom.

In addition to our Canada Music Week® Recital, my colleague Jean Brown has organized a composer workshop for our teacher’s group with Rebecca Maxner. Rebecca led us through the history of *Twinkle Twinkle Little Star*, its musical variations over time and the applications for creating a set of variations within our own music studios. - *Karen Wood*

Kelowna - Canada Music Week® was celebrated by the BCRMTA Kelowna Branch. Each teacher who participated shared Canadian music with their students. Some studios shared Canadian music playlists. Other studios had or attended Canadian Music Concerts. Others focused on becoming Canadian composers! Many great compositions and improvisations were created in honor of CMW. Canadian Music Week® brings Canadian music and composers to our student’s attention and gives encouragement that they also can be a Canadian Composer. - *Marla Mesenbrink*

Mid-Island - Although we had booked a church and had high hopes for a return to a grand celebration of Canadian composers, viruses and life dictated a much smaller event. On Saturday, November 26th, we had a zoom recital with five pianists and one singer performing. Two of the pianists performed their own compositions. Also two teachers gave brief talks about their personal connections to two composers of works performed - Susan Griesdale and Leila Fletcher. - *Miriam Duckworth*

North Island - Canada Music Week® was celebrated on Saturday November 26th with a concert sponsored by our BCRMTA North Island Branch. The festivities began with member Shelly Roberts playing Happy Birthday, to her surprise, because it was her birthday, and we sang it to her! Now that everyone’s voices were warmed up, we opened our concert with the singing of our national anthem.



Cindy Taylor gave a brief introduction on the history and Aims of CMW and read short biographies of each composer before the individual performances. An interesting fact about Canadian Composer Mychael Dana, is that he writes music scores for movies. He is the recipient of a Golden Globe and An Oscar for the music in the movie “Life of Pi”. Hopefully this will inspire readers to watch the movie with an intension of listening to the musical score. Most students had not performed for a “live” audience in almost three years. The concert was presented as a celebration. Performers could either perform from memory or with the score. The important factor was celebration, and feeling confident with their presentation. There were twenty-two performances of specifically “Canadian” composers.

It is always special to have a real live composer presenting their own composition in a concert. Two young student composers presented their own works and introduced themselves with explanations of how they composed their piece. One was a student of a branch member and the other was a student of our branch Piano Mentorship Program.

Of special note, a beautiful cello solo was presented of Jean Ethridge’s *Cantillation*. This was a very special highlight in our concert.

Happy faces were abundant as students eagerly collected their CMW pencils and stickers at the end of the concert.



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A huge thank you to those branch members who helped with the set up and with the actual event.

Thank you also to CFMTA for continuing their CMW program by promoting this special week in November celebrating Canadian Composers! - *Cindy Taylor*

Prince George - The Prince George Branch held a Recital during Canada Music Week® that was well attended and very enjoyable. Piano, violin, and cello students performed selections ranging from Suzuki to Level 10. Lori Elder led a game called “Name That Animal”, playing selections composed by Linda Niamath and Boris Berlin. She also read inspirational comments by Linda Niamath encouraging all students to keep learning and listening, and to believe in yourself. Refreshments were served with maple leaf cookies, Canadian decorations, a Canada Word Search puzzle, and maple leaf pencils for the students. - *Lori Elder*

Richmond - The Richmond Branch had a fabulous Canada Music Week® recital on Sunday, November 20th. We had fifty-five students representing sixteen different teachers performing pieces on piano, guitar and voice. We also had music composed by eleven different Canadian composers performed! This was a great success and we celebrated the students who had won highest mark medals and First Class Honours awards at their June examinations. We were especially excited to be able to return to in-person recitals again. - *Victoria Warfield & Rowena Silver Bridson*



Canada Music Week® - Richmond



Medal Winners - Richmond



Medal and First Class Honour Winners - Richmond



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South Okanagan - The South Okanagan Branch celebrated our 43rd annual Canada Music Week® recital at the beautiful venue of the Penticton Lakeside Resort Hotel. Over twenty-three performers with three of our local composers in attendance (Anita Perry, Nichols Kelly and Ernst Schneider). This created a memorable recital as their works, and other Canadian composers, were enjoyed by well over eighty audience members.

At the end of the recital, deserving students were presented with over eighteen hundred dollars worth of scholarships.



- **David Archibald** was the recipient of our esteemed Madame Janisch award. This consists of a plaque and funds which is presented to a student who excels in music as well as shares their music within the community.
- The Monica Craig Fisher Cup for highest mark in Grade 8 piano was awarded to **Maya Lefebvre** who also won awards for Grade 9 voice and grade 10 History.
- Janet Marcotte's scholarship for an Adult Theory student was given to **Tracey Coulter** who completed the Elementary Pedagogy exam and is a Student Teacher Auxiliary branch member.

Our pianos are lovingly cared for by one of the best tuners in the Okanagan, Matt Arnott!

We are most grateful for the financial support of Scholarship Donors from the Forbrich and Janisch families. We are immensely grateful for the new donor support of two of Penticton's Service Clubs: Rotary Club of Penticton and Rotary Club of Penticton Sunrise. In the attached picture, one can see Dr. Malcom Paterson of the Rotary Club of Penticton Sunrise standing beside deserving scholarships students.

We are fortunate to share this vibrant Canadian music that is currently being locally composed and celebrated with our students and families.

Each member of our small but mighty branch contributed significantly towards realizing another successful Canada Music Week® event. - *Carmen Leier*

Sunshine Coast - What a pleasure it was to once again be present for a live, in-person student recital!

The Sunshine Coast Branch held our Canada Music Week® Recital on Saturday, November 19th, 2022 at St. Hilda's Anglican Church in Sechelt. We opened with the singing of our National Anthem, *O Canada*, accompanied by Branch President, Katherine Hume. Eight students then performed pieces by Canadian composers Christine Donkin, Boris Berlin, Linda Niamath, Clifford Poole, David Burge and Stephen Chatman. Allegra Montgomery played her own composition for solo violin, *Owls of Night* and Taho Shinagawa performed her two compositions for piano, *Catfish* and "*Over the Rainbow*". To conclude our recital, Courtney Flux and her teacher, Patricia Greenfield performed *Jessica's Waltz* by Chatman as a duet, arranged by the performers. Katherine Hume then presented Courtney with a card and cheque for \$120 as the winner of the 2022 Sunshine Coast Branch BCRMTA High Mark Award in recognition of her achieving 92% on the Level 2 RCM Piano Exam.





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Congratulations to all performers, their families and their teachers! We are proud of you and it was a wonderful celebration of Canadian Music! - *Katherine Hume*



Trail/Castlegar - The Trail/Castlegar Branch of the BCRMTA had two different events this year that celebrated Canada Music Week®, and Canadian composers. First, on Friday, November 4th, we had a Zoom presentation by David Duke. He presented a workshop for us on three prominent Canadian women composers between 1950 - 2000 – Barbara Pentland, Jean Coulthard, and Violet Archer. David discussed their biographical history and how that affected their music, as well as presented recordings of some of their music. It was a very informative



and enlightening presentation on their lives and works, and afterwards we all felt we had a better understanding about these women and their music.

Second, on Friday, November 25th, we had a Canada Music Week® Student Recital, featuring pianists, violinists, and vocalists. At the end of the recital, we presented awards from our local Branch to students who received the top examination marks from our Branch in the past year. Also, five students were acknowledged for receiving medals of excellence from Conservatory Canada and The Royal Conservatory for their practical piano exams. - *Tammy Francis*



Vernon - It is with great pleasure that I share the news for our Canada Music Week® Recital and Award Ceremony, which was held at All Saints Anglican Church, Sunday November 20th, 2022 at 7 pm.

This year we were graced with fourteen talented piano students performing the works of Canadian composers and some self-composed





pieces. We congratulate our award winners for Piano levels 4, 5, 6, 8, 9, and ARCT Performers along with level 6 Theory!

Our association is very grateful for the community support and generous donations from private donors who help our scholarship fund, along with the many volunteers from our branch that help make this event extra special! - *Emerald Benzmer*

Victoria - Our celebration of Canada Music Week® 2022 featured Victorian composer, Nicholas Fairbank. November 25th was a busy day starting with our first in-person Breakfast Meeting since the COVID restrictions were lifted. Nicholas gave a very inspiring talk entitled, Reflection after Half a Century of Composing. He incorporated six main headings to the body of his very informative presentation: Music and Language; Synesthesia; Aesthetics; Music and Emotion; Gestalt in Music; and Music and Movement.



Not surprisingly his approach to composing evolved and has transformed over the years. Nick's first compositions were keyboard duets, followed by string quartets. Church choral

music was next to follow, often influenced by the parts and vocalists that were the strongest in the choir. Other influences include the nuances, cultures, and attitudes from his travels to many varied places, and even from living in different countries.

To illustrate the points he wanted to highlight on his journey as a composer, Nicholas played excerpts from 3 different works:

1. Gare de Montréal (2005)

- a. 35 minutes, 10 continuous movements
- b. Vocal Quintet (SATTB) + 10 Instrumentalists
- c. Written for Nicholas' Masters Degree
- d. The work begins in the grand foyer of the Montréal train station and then takes the listener down the escalator & beyond

2. Sea Cantata (2010)

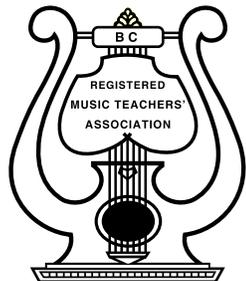
- a. 25 minutes, 7 movements
- b. Children's Choir, Mixed Choir & Orchestra
- c. Texts by Robert Service, L.M. Montgomery, Rudyard Kipling & Carl Sandburg

3. Isbjørn! (2012)

- a. 20 minutes, 5 movements
- b. for 2 choirs (SATB & SSAA), vocal quintet, piano & percussion
- c. Written as part of Nicholas' artistic residency in Svalbard
- d. Nick played the beautiful 5th movement "Aurora" which is a vocal work without any text to create an impression of the Northern Lights

Our Canada Music Week® celebrations rounded off with a





student concert in the evening, featuring the Murray Adaskin Composition Competition winners and participants. Nicholas Fairbank, who also adjudicated the competition, gave an encouraging talk to the young composers. Aside from the Murray Adaskin Composition Competition winners, the evening's concert by our branch members' students contained a program of works that featured many other Canadian composers. A most joyful and satisfying end to a day celebrating the music of Canadian composers. - *Patricia Williamson*

Vancouver/Burnaby - On November 19th and 20th, the Vancouver/Burnaby Branch held its third annual CMW Festival, generously hosted at the Canadian Music Centre Salon in downtown Vancouver. Nineteen teachers submitted sixty-six entries from Preparatory to Level 12. Adjudicator Michèle Wheatley-Brown of Alberta heard mostly piano pieces, however, this year there were two harp performances for added variety. The Branch contributed first and second place scholarships for the junior, elementary, intermediate and senior divisions, while Tom Lee Ltd provided gift cards for the first and second places winners for all classes, Level 1 to 12. It was gratifying to hear so much Canadian music in a live setting and we look forward to the next event in 2023.

Barbara Siemens





Manitoba Registered Music Teachers celebrated Canada Music Week® with student learning and performance events in Brandon and Winnipeg. The **Brandon and Westman** Branch held a workshop and recital on November 25th, in Brandon University's Lorne Watson Auditorium. The workshop was comprised of two sessions broken into younger and then more advanced students and was conducted by Theresa Thordarson a composer, collaborative pianist and performer who currently lives and works in Winnipeg. Ms. Thordarson's creative workshop used an interactive format to help students develop their musical ideas into compositions and then work together with other students in a joint compositional activity. At 7pm, eighteen students came together to present a recital of music by Canadian composers. The pieces varied from beginner to advanced with involvement from a wide age range of students. This enjoyable event was broadcast via ZOOM to anyone interested in tuning-in.

The **Winnipeg and Area** region hosted two events bracketing Canada Music Week®. On Sunday November 20th, eighteen students performed Canadian compositions highlighted by our 2022 Category C 19 and under Student Composer Winner Caeli Palmer performing her winning flute composition *Meadow*. Performers gave introductory comments on their pieces and the composers, and it was wonderful to discover all the points of connection we have in common with the composers as fellow Canadians. To close the week, local composer, instructor, and clinician Julianne Warkentin gave a masterclass for intermediate level piano students with a focus on compositional techniques and personal expression. Students shared Canadian compositions and Julianne guided the group through compositional techniques used by the composers and helped



students explore how to improvise and expand their pieces. It was impressive to witness these young musicians' ability to improvise on pieces they knew so well. Julianne pointed out that being a Canadian composer may not be so far away for these young, but capable performers.

Melissa Gingrich - Coordinator



The NLRMTA 2022 Canada Music Week® celebrations took place from November 20 - November 26, 2022. The committee members that helped create and organize this event were: Jennifer Benson (committee chair), Alyssa Hicks, Lisa Giles, and Alison McHugh.

The following list includes highlights from our Canada Music Week® celebrations:

(1) Canada Music Week Recital

The annual Canada Music Week® recital was held on Sunday, November 20 as a 'kick-off' event for Canada Music Week®. The recital saw 14 performances representing 9 different Canadian composers. The performers included 13 pianists and one violinist from local private teachers. One student performed his own composition.

Canadian composer Christine Donkin attended our recital via Zoom. After the performances, she spoke to the performers and audience about her compositions that were performed, and about her approach to composing. After her address, there was a brief Q&A session with Christine.

(2) Canada Music Week Video Performance Project

After the recital, the NLRMTA continued our Canada Music Week® celebrations with our annual 'Canada Music Week® Video Project'. This project was formed in an effort to promote Canadian music and composers, and also to allow teachers from rural areas of Newfoundland to more easily contribute to the CMW celebrations and showcase their students and studios. Teachers of the NLRMTA were invited to send video clips of young artists performing Canadian works to NLRMTA Canada Music Week® committee members. We received 7 videos and media consent forms from parents. From sharing the videos on Facebook and our website (www.nlrmta.ca), thousands of people were reached, and our goal of promoting Canadian music to the community was certainly reached.

Jennifer Benson - Committee Chair





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Halifax

The Halifax Chapter of NSRMTA celebrated Canada Music Week® this year with a special concert on Sunday, November 27, 2:00 PM at the Maritime Conservatory of Performing Arts.

This concert was a collaborative event with the Contemporary Showcase Festival - Maritimes, and we were delighted to join forces and to be able to perform in the lovely Lilian Piercey Concert Hall.

Our joint recital featured 12 student performers from the Festival, including a wonderful traditional ensemble performance from the Halifax Institute of Traditional and Early Music.

The second half of the program featured 20 performers from 9 teachers of our Halifax Chapter, including 3 young composers and a vocalist.

The repertoire included compositions from nine different Canadian composers as well as 3 of our young composers who had won awards in the Student Composer Competition this year.

We also presented our guest artist Jennifer King, a well known pianist, educator and recording artist. She is also a member of NSRMTA. Ms. King introduced and performed excerpts from her latest recording - "O Mistress Moon: Canadian Edition." This recording features 12 contemporary piano works, some of which Ms. King commissioned. The pieces are linked to the monthly full moons and their names in both folklore and Mi'kmaq culture and tradition. We were so delighted to have Ms. King present and perform this important Canadian music!

Jennifer performed the following compositions:

- *Gliese 581c* - Emily Doolittle,
- *Nocturne 1* - Sandy Moore,
- *Frost Moon* - Amy Brandon,
- *The Dreamer* - Kevin Lau.

The Halifax Chapter is thrilled to have received a Williams Andrew's Award this year for our Canada Music Week program! Thank you for encouraging and supporting our efforts and celebration of Canadian music!

Here is more about the Contemporary Showcase Festival:

The Contemporary Showcase Festival was initiated by the Alliance for Canadian Music Projects and is held every year across our country during Canada Music Week®.

It is the only festival of its kind in Canada, devoted entirely to music by Canadian composers. It is non-competitive in that no marks are awarded, no ranking given and the adjudications take place in a master class atmosphere designed to be informative and supportive. Outstanding performers are further encouraged through scholarship recognition. Many scholarship recipients of the past festivals have gone on to make their mark in the music world.

Here is more about Jennifer King:

In 2022 - 2023 Jennifer is curating, hosting and performing in eight Cecilia Concerts Sensory Accessible Concert Series and also performing chamber music at Sunday in the Garden Room Series at Acadia University, Music at Trinity and the Scotia Festival Chamber Players Series in Nova Scotia.

Valley Chapter

Kentville United Baptist Church was the setting for the NSRMTA Valley Chapter's Canada Music Week® Recital the afternoon of Sunday, November 20. Nineteen students from beginner to intermediate levels presented a delightful program of Canadian music featuring composers Lavalée, Niamath, Markow, Crosby Gaudet, Maxner, Richart, Chapman, Campbell, Donkin, Kenins and Burge. There were piano solos and duets and two traditional fiddle sets.

Rev. Devin Johnstone welcomed us to the church and then Marlene Jackson spoke to us about Canada Music Week®. She asked the performers to introduce themselves and their pieces before they played and to bow when finished. The children were excited to be performing, especially on a grand piano! Nathan Woo opened the program by accompanying our singing of *O Canada* and Brian Johnstone ended the program with his accompaniment for *God Save the King*.





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Before the end of the concert a special presentation was made by The Annapolis Valley Music Festival's President Wendy LaPierre and General Manager Misty Banyard-Kelley.

Submitted by Heather Pineo Regan

Yarmouth

Teachers in Yarmouth, NS presented a Canada Music Week[®] recital with 25 students who all performed pieces by Canadian composers.

Diana Torbert - Coordinator





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Ajax/Pickering Branch held their annual Canada Music Week® celebration at Pickering Village United Church on November 26th. We opened with O Canada performed by Oksana Hahn, and Marion Roberts read a poem "Proud to be Canadian." Approximately 50 students performed at all levels, consisting of 2 concerts.

There was a section in the entrance of the church where there was a photo area set up with music balloons for parents to take photographs of their performers. Hand sanitizer was given to each performer to sanitize their hands before performing. It was a delight to finally have a face to face concert and welcome all our performers back. A great thank you to all the teachers and performers to make this a success! - *Marion Roberts*

The **Barrie** Branch ORMTA celebrated Canada Music Week® with our first in person recital in 3 years! On November 26th, 70 piano and voice students from performed over 2 recitals. Students who achieved the highest marks in exams last year were recognized in an award ceremony. - *Margot Hamilton*

ORMTA **Central Toronto** Branch celebrated Canada Music Week® by inviting our members to participate in a hands-on workshop exploring techniques for teaching composition to our students thereby fostering the next generation of Canadian composers. Our clinician Avila Lotoski (past President of our branch and current Canada Music Week® convener) was an educational delight! Her student works were shared as well as many creative jumping off points to help every student explore music writing - especially those who would never even consider composing in the first place. This event was hosted at The Avenue Road Arts and Performance Academy, a new music school in Toronto which had a lovely space including 8 keyboards and was perfect for the workshop. We were their first workshop and our hosts were very

grateful to be able to support the community in this way. We also had several non members join us for the morning as a result of being in this new space which is always exciting. We were exceedingly honored to have been a recipient of the William Andrews Award! - *Denise Williams*

Hamilton-Halton's CMW professional development included Martha Hill Duncan's virtual "Canadian Composers" presentation and Dr. Amelia Yates' Ann Southam podcast. For their Recital, eight teachers registered thirty elementary to diploma level students at which Aidan Lao, ORMTA's 2022 Young Artist delighted the audience with his performance of Alexina Louie's *Fast Forward*.

Kingston ORMTA was thrilled to return to a live event for this year's Canada Music Week® mini-festival. The two-day event saw nearly 50 students performing an eclectic range of Canadian music, including piano, voice, flute and violin performances. We heard pieces from local composers as well as an original student composition. Local composer and musician Daniel McConnachie graciously adjudicated and said he was inspired by the potential in all these young, eager musicians. We look forward to future celebrations of such wonderful and interesting Canadian music!

Kingston was thrilled to host a live mini-festival. Nearly 50 students performed an eclectic range of Canadian music on piano, voice, flute and violin, including pieces by local composers and an original student composition. Local composer Daniel McConnachie adjudicated and was inspired by the potential in these eager musicians. - *Meg Freer*

Kitchener Waterloo - On November 19th, our branch hosted music school owner, performer, examiner and clinician Amber Morphy to adjudicate our day of masterclasses. In addition to giving students plenty of helpful tips to refine their performances, she explained dampers and the una corde pedal to our younger students. She gave an impassioned argument to the older students for performing exams and recitals live rather than only participating remotely online so that the art of performing is not lost. She gave a 15-minute mini-recital of



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very evocative, engaging music from Jennifer Lanthier Smith's book, *Cottage Country* between the end of the lunch break and the beginning of the afternoon masterclasses which quite a few students and families turned up for. As well, we hosted a recital at the end of the day, which featured printed images that each student had drawn or selected from online while their piece was being performed. It is exciting to see the increasing diversity and richness of the music that is entering our musical canon at this point in time, compared to twenty, or even ten years ago. Through studying music by composers of different backgrounds, we provide more of our students with a lens to see themselves represented in the music they are studying. - *Julie K Armes*



London - At the ORMTA London branch, we celebrated Canadian music through several events. We held both a virtual (with live adjudication) and an in-person festival on November 18-19th. We were fortunate to have two Canadian composers, Joanne Bender and Rebekah Maxner, as our adjudicators. We held a Canada Music Week Virtual Recital and Awards Ceremony on November 26th. At the end of the recital, students having excelled in their recent practical or theory exam were recognized for their achievement. - *Elanna Clark*





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Newmarket & Area - On Saturday, November 26th, 2022, the Newmarket & Area Branch celebrated a favourite event; A Celebration of Canadian Music and Composers.

Thirty three performers, featuring piano, violin, and vocals, gathered at Newmarket, ON's Old Town Hall to once again perform live and in person!

Thank you those teachers and students who helped make this concert a wonderful success! - *Sheila McLean*

North Bay - We were happy to be able to have our annual "Honour Recital" in person this year. It was our only Canada Music Week® event taking place at Calvin Presbyterian Church on Saturday, February 26th, 2022 at 1:30 p.m. Certificates, and in some cases cheques, were presented to students who achieved the highest mark in various levels of practical and theoretical examinations over the previous year. Many of these winners as well as others who obtained an honour standing in their music examinations, treated the audience with their performances.

We were honoured to have our Nipissing MP, **Anthony Rota, Speaker of the House of Commons** join us and offer greetings from the government of Canada as well as words of encouragement to our students. We were also pleased to display a 'Proclamation of Canada Music Week' in North Bay courtesy of our newly elected Mayor, **Peter Chirico**. Our MPP **Victor Fedeli** was unable to attend because of out of country travel, but sent his greetings and words of congratulations which were included in our recital program.

An important part of this recital is to also honour the memory of several former teachers who have passed away: **Evelyn Bourke** (whose son Dr. Michael Bourke attended and presented the award cheque in her name to this year's recipient), **Lynda Kennedy, Jennie Morrison, Ivy Glenday, and Sydna Shorse** our charter president. This year a cheque was given to a deserving student in memory of **Nancy Hughes** who passed away last spring. **We are especially thankful to the Timmins Branch which donated the funds for this special presentation.**

We will be continuing the spirit of Canada Music Week® in February 2023 with our third Canadian Composer Recital featuring Canadian Composer **Nancy Telfer**. - *Brian McDowell*

Ottawa - This year, we have 53 students performing pieces from 28 different Canadian composers and 11 participating teachers.

This concert was organized for students to celebrate Canada Music Week®. Teachers and students worked hard to make that happen and I want to thank everyone for their participation. I am very happy to give this opportunity to the students to perform and it was such a pleasure to be able to do a live concert after being online for the past few years. - *Amélie Langlois*



Ottawa

The **Whitby** ORMTA branch held a professional development meeting to celebrate Canada Music week. Each teacher presented a work by a Canadian composer, giving biographical information as well as pedagogical perspectives on each work. It was an engaging and informative session, celebrating composers from our country. - *Eleanor Gummer*

Jacqueline Huffman-Krisza - Coordinator



The PEIRMTA Canada Music Week® Recital was small but mighty with piano, voice, and violin students from five studios. Audience members were treated to some Canadian classics such as *Freddie the Frog* by Anne Crosby Gaudet and *Goodnight, Dolls* by Linda Niamath, while everyone's toes were a-tapping as we listened to *Little Sombrero* by Samuel Dolin and *Peace Country Hoedown* by Christine Donkin. *Halley's Comet* by Nancy Telfer and *Little Sparrow* by Alexina Louie had us feeling dreamy, and performances of Allistair MacGillvray's *Song for the Mira* and Gordon Lightfoot's *Pussy Willows, Cat-tails* made at least one audience member feel more than a little nostalgic. It was a delightful event made all the more special as it was a first recital experience for several of the students. Everyone went home with a little thank you package with CMW pencils and stickers.

Suzanne Campbell - Coordinator





L'Association des professeurs de musique du Québec a célébré la «Semaine de la musique canadienneMD» 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 20 novembre 2022.



The Music Teachers' Association celebrated, the Canada Music Week® by inviting all its teachers to register their students for a series of four recitals held at Cégep Saint-Laurent on Sunday, November 20, 2022.

Lors de ce « marathon » de récitals, les élèves ont interprété des œuvres de 35 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 à pleine capacité ! Ce fut un moment mémorable ! Les jeunes et parfois très jeunes musiciens ont tous reçu un prix en argent donné par la Fondation québécoise pour l'éducation musicale. Ces jeunes artistes nous assurent une relève impressionnante

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

Longue vie à la Semaine de la musique canadienneMD !

Christiane Claude - coordonnatrice

During these recitals, students performed pieces by 35 Canadian composers. All received a certificate of participation. The pianist Julio Gonzalo, guest judge for the year 2021, took pleasure in auditioning all these young people and made a selection of his greatest favorites. The students who were selected performed again at the gala that still takes place on the Saturday that crowns this week. This magnificent concert was a great success. The concert hall was full to capacity. It was a memorable moment.

Young and sometimes very young musicians all received a cash prize given by the Quebec Musical Education Foundation. Those young artists are the promise of an impressive next generation of musicians.

I sincerely thank all our volunteers who made this event a success: Solange Bellemare Assistant Coordinator, Danielle Langevin Registrar & Web Coordinator, Patricia Meunier QMTA Treasurer.

Long Live Canadian Music Week !

Christiane Claude - Coordinator





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Saskatoon - At Contemporary Showcase in Saskatoon this year, we had another record level of entrants to celebrate Canada Music Week®. Over 110! We were delighted to have our adjudicator Kathleen Lohrenz Gable inspire our students with new and fun ideas. Preparatory through Advanced levels were represented and students showed a high calibre of ability and preparedness in sharing their music, several students being nominated for national scholarships. The hard work of organizers and volunteers

ensured a smooth running and successful event. We recognize Hannah Marple, Lynette Sawatsky, Bernadette Fanner, Willette Neijmeijer, Bonnie Nicholson, Nick Arsenault, Jhena Dela Cruz, and Adrienne Bank for their contributions.

On the following weekend, the Saskatoon Branch hosted a Canada Music Week® Recital to cap off the festivities with many wonderfully varied pieces and Canadian composition once again on full display. We were treated to performances of piano and vocal students, representing several different studios within the branch. Many of the performers from the Showcase Festival received recommendations from the adjudicator to play again in this recital – a valuable performance experience for them. Thank you to Matthew Praksas, Lynn Ewing and Laurien Gibson for organizing and facilitating this recital. - *Hannah Marple*

Swift Current - The Registered Music Teachers of Swift Current held their Canada Music Week® concert on November 27th at the Swift Current Art Gallery. We have

not held a concert for a few years so it was refreshing to have students able to perform for an audience. The concert was short as several students were ill and had to cancel. We did have ten performances with three teachers entering their students to play and sing. Five of the selections were by Canadian composers. Notable was a piano piece entitled *Wet Shoes* by Janet Gieck, a member of our branch. We were delighted by a performance of *Clair de Lune* by Michael Liu. Michael has received a RCM Gold medal for his Level 8 Performance exam in combination with his Level 8 Theory Co-requisite. Congratulations to teacher Marilyn Kin. - *Marcia McLean*

West Central - The West Central branch had a great time celebrating Canada Music Week® together this year, hosting the Contemporary Showcase on November 18th - 19th in Rosetown. It was our first live showcase since COVID, and we were honored to have Gregory Chase from Regina as our clinician and adjudicator.

Greg started off with teacher's workshops on Friday entitled *Developing Musicianship through a Beat Function Approach to Learning Rhythm* and then *Taking a Musical Approach to Reading Notation*. It was insightful and engaging.

Following the workshops were student performances for Greg to give creative feedback on, and fun! We had more than fifty students from all corners of West Central Sask. joining us on the weekend. Not only did they perform Canadian Music, they also received a hand drumming workshop by Helen Barclay, an RMT from Kindersley. Students loved it as they got to try many different percussion instruments and play in an ensemble.

A pizza lunch with fellow students, where they got to play trivia games about Canadian composers for prizes, a draw and delicious fun filled out the days. We all missed this





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time together the last couple of years, though we kept going “online”. This was nice to get together again for music, food and camaraderie.

Everyone enjoyed visiting our “Wall of Fame” – a wall covered with profiles for all the participating young musicians in our showcase. All in all it was a wonderful two days with great memories. We hope to continue this tradition as long as we can.

For any pictures about our showcase, visit: <https://www.facebook.com/SRMTAWCB>

Also in our Chapter the Town of Biggar was active, hosting its annual Canada Music Week® concert at the Biggar Majestic Theatre, featuring musicians age 3 - 70. The music ranged from Raffi to Gillis to Country Rock. Much music from emerging and established composers was heard. An eclectic, educational concert! As well, Biggar students between the ages of 6 and 11 celebrated Canadian music with a musical adaptation of *Charlotte's Web*, created by British Columbia's Dororah Solberg and Yurgen Ilander. This was a stellar production by these young musical theatre pros!

Canadian Music is alive and well in West Central SK! - *Sindy Yiu*

Yorkton - The Yorkton Music Teachers organized our first Canadian Showcase in two years. It was quite successful with thirty-nine piano and vocal students participating. The event began Friday evening November 18th at 4:00. Supper was brought in and the second session began at 7:00 which featured a vocal class and some students playing senior repertoire.

Saturday November 19th, we had classes at 10:00 am and 11:00 am. Classes were arranged in levels from Preparatory to grade 8 regardless of the students ages. Times were given for students for each class to be there and our program coordinator did a great job of getting the timing correct.

We were treated to wonderful Canadian music from composers such as Debra Wanless, Tyler Seidenberg, Janet Gieck, Thelma Gillis, Martha Mier, Anne Crosby Gaudet, Lynette Sawatsky and Nancy Telfer to name a few. Such wonderful music to enjoy as an



audience and the students obviously enjoyed playing their pieces as well. Terri-Lynn Mitchell from Saskatoon was our clinician and she did a great job with a short master class for each participant. She was wonderful at praising and giving constructive comments for each student to work on in their lessons with their own teacher. She gave a sheet of written comments as well and worked very hard at making it a positive experience for all.

We were pleased to welcome many moms and dads, grandparents and friends who came to listen to their children play. Due to the pandemic, opportunities to play in front of other has been limited so it was such a treat to hear and see the young people perform again. - *Karen Muir*

Patricia Niekamp Coordinator



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British Columbia <i>Canada Music Week®</i> <i>Student Composer Competition</i>		Ontario <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Jacqueline Huffman-Krisza Matthew Tam
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