

**She's Still Sounding: Working Towards Inclusion of Gender, Race, and
Intersectionality in Piano Curriculum**

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This thesis addresses the gender-race intersectional inequality in Canadian conservatory piano syllabi revealing that women make up less than 14% of piano music in 20th and 21st Century piano repertoire in Canadian conservatories. By drawing on feminist musicology, critical race, and intersectionality studies, the thesis addresses elements of patriarchy and white supremacy found within specific conservatory repertoire examples. Using the SongData methodology, Adams presents 50 years of data points of gender-race representation in the Royal Conservatory of Music and Conservatory Canada piano syllabi, reporting that white women make up 13.1% of 20th and 21st-century music and Black, Indigenous, and Women of Colour make up less than 0.6%. Piano music by BIPOC women is then leveled and broken down according to conservatory standards and compared to repertoire within existing syllabi. Also included is an original graded syllabus of over 3,000 pieces by women and additional curricular resources for the piano studio.

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Preface

“Vulnerability is the birthplace of innovation, creativity, and change”

- Brené Brown

An Autoethnographic Statement

To authentically present this thesis, I chose to begin with a statement of my autoethnographic ties to this topic. Just as the opening epigraph suggests, my vulnerability in acknowledging my heritage was the impetus for my desire for innovation and change within the Canadian piano curriculum. I write this thesis as a white-passing, mixed-race Japanese Canadian. My paternal grandmother, Eileen Emiko Umada was a Japanese Canadian born into an internment camp. Her first memories were of experiences picking onions during the second World War. After learning about Canada’s past treatment of the Japanese people, I see how white supremacy inherently tried to erase her and erase her history. I have loved and played classical music my whole life. It is a part of my history. I have also loved learning about my Japanese roots, they too are part of my history. Western classical music holds its roots in European history. The majority of recognized composers throughout classical history are white and male. I first became interested in intersectionality and music when I began to connect to my Asian heritage through the music of Alexina Louie, a Chinese Canadian composer. I fell madly in love with her work “Memories in an Ancient Garden,” based on Japanese folklore while the pianist imitates Japanese instruments. I was mesmerized by her writing, and when I played it, I felt connected to my Japanese heritage, to my ancestors, and my grandma. I, an Asian Canadian woman, performed music by an Asian Canadian woman on Canadian, US, and European stages. This act claims back the music of my ancestors in a country that attempted to erase the Japanese heritage.

After this experience in my undergraduate degree, I began to question how patriarchy and white supremacy continue to abound in classical music education. It is from this position that I write this thesis. While I do not address all the effects of patriarchy and white supremacy on classical music curriculum in one thesis, I critically examine the content of the piano curriculum with feminist and critical race perspectives to reveal where and how the piano curriculum excludes the voices of QTBIPOC women composers. As a music teacher, I do not have a perfect

history of equity, diversity, and inclusion in the music studio. I have spent years examining and scrutinizing my practices and learning from diverse voices on inclusion in the music studio. I continue to learn from BIPOC musician's experiences and incorporate their music into the music curriculum to the best of my ability. I firmly believe that change happens at the grassroots level. Music teachers must challenge the narrative that classical music is white, male, and privileged, and change the narrative to inclusivity and equity. Young music students are the future conductors, orchestral musicians, music teachers, and arts administrators. If students learn in an environment that respects and includes the voices of women, Black, Indigenous, and People of Colour, then they carry that perspective into their future careers. I firmly believe that if we change the gender and racial inclusion practices within the music curriculum, then we will change what classical music looks and sounds like in the future.

The political moment

I wish to preface this thesis with a few words addressing the current social and political climate. The social, political, economic, and racial tensions are palpable across the globe. Institutions are looking to address and improve the racial inclusivity and ethical practices of their organizations. From the time I submitted my thesis proposal on increasing inclusivity and intersectionality on piano curricula, to the time I defended my proposal in June of 2020, the global race-based conversation shifted. On February 25, 2020, Ahmaud Arbery was shot while running through his neighborhood (McLaughlin 2020). A witness released the video of Arbery's death in May. People protested, called, emailed, and stormed the district attorney's office, advocating they arrest Arbery's killers. On March 13, 2020, Breonna Taylor, a 26-year-old African American woman, and paramedic, an officer from the Louisville Metro Police Department shot and killed Breonna Taylor. The officer mistakenly took her for a convict that lived in a different building and was arrested earlier that day (Opper et.al. 2021). The officers responsible for her death were terminated but not charged for her death as per the court ruling on September 23, 2020 (McKay, *Global News*, October 20, 2020). On May 25, 2020, a police officer from the Minneapolis Police Department African American murdered George Floyd while leaning on his neck. Floyd died in a chokehold pleading, "Please, I can't breathe" (Fitz-Gibbon 2020). Following this incident, people across the globe took to the streets in protest against the institutionalized racism in the United States. Canada, Sweden, England, Japan, Brazil,

Spain, Senegal, Denmark, Scotland, South Korea, Belgium, Hungary, Italy, Australia, Poland, Turkey, France, Switzerland, Portugal, and Germany in solidarity with the Black Lives Matter protests in the United States (Taylor, *The Atlantic*, June 8, 2020).

In response to the events of spring 2020 and the subsequent resurgence of the #BlackLivesMatter movement, many music organizations pivoted their conversations to focus on racism in the arts. Although many race-based conversations centre around the events in the United States, Canadians also responded. In June of 2020, the Royal Conservatory of Music released a statement on antiracism (RCM, 2020), and Conservatory Canada posted a black square (@conservatorycanada, June 2, 2020). MusiCounts hosted town-halls on (Decolonizing Music Education in Canada, September 9, 2020), and the Canadian Federation of Registered Music Teachers created a conference dedicated to diversity in music (CFMTA 2020). Haymarket Books and other institutions hosted town halls with themes such as “Abolitionist Teaching and The Future of Our Schools” (Haymarket Books June 23, 2020). The Francis Clark Centre For Keyboard Pedagogy hosted several talks on diversity in piano education (Claiborne, November 4, 2020, Francis Clark Centre, September 23, 2020, Claiborne et.al., June 4, 2020). Music students created petitions for the department to address racism in the program. In response to one petition by the students at Yale University, the music faculty drafted a commitment toward racial equality (Hardman, 2020). Music Conferences turned their focus on diversity and inclusion, such as CFMTA *Musical Diversity from Coast to Coast* (cfmta.org 2020), the *Music BIPOC Symposium* (iaspm.net 2020), and the Francis Clark Centre’s National Conference in Keyboard Pedagogy with dedicated “diversity days” (Francis Clark Centre, 2020).

Unlike several other forms of education, private music lessons do not sit under an overarching governing body. Many music teachers affiliate with an organization such as the Canadian Federation of Music Teachers Association (CFMTA), Music Teacher’s National Association (MTNA), or National Association of Teacher’s Singing (NATS), but music instructors are not required to be a part of these organizations. Each of these organizations upholds a code of conduct, code of ethics, or mission statement (CFMTA n.d.; MTNA 2013; NATS 2018), but the organizations do not regulate the curriculum or monitor the learning outcomes of each studio. Private music teachers turn to organizations like the Royal Conservatory of Music, Conservatory Canada, the Associated Board of the Royal School of Music, and Trinity College London for their graded music curriculum for each instrument.

Private music teachers also attend conferences, workshops, read books, blogs, and websites, and use supplemental repertoire to tailor music learning for each student's needs (Brook, *et. al.*, 2016). When these institutions are silent on an issue, it is an authoritative stance. Myself and my co-researcher Anneli Loepf-Thiessen at the University of Ottawa, conducted a recent survey of Canadian private music teachers in the fall of 2020. The statistics show that 57% of music teachers believe that racism is a problem within music education; 23.2% were neutral, and 19.5% do not believe it is a problem (Adams and Loepf-Thiessen 2020). In the same study, 43.6% of surveyed private music teachers acknowledge that the Black Lives Matter movement in the spring of 2020 impacted their teaching practices, and 44% are having conversations with their colleagues about diversity in their teaching due to the impact of BLM and the events of 2020 (Adams and Loepf-Thiessen 2020).

While many musicians and organizations responded to the events of spring 2020, many responses were examples of performative allyship and virtue signaling. Performative allyship is sharing your knowledge about inequity with others, but not using your privilege or resources to create change (Ledesma 2021). Virtue signaling is defined as “the action or practice of publicly expressing opinions or sentiments intended to demonstrate one's good character or the moral correctness of one's position on a particular issue” (Oxford Languages, n.d.). The Royal Conservatory of Music (RCM) denounced racism, releasing a statement of solidarity, but it did not address how their music curriculum contains few BIPOC composers and many inappropriate representations of Black and Indigenous music, which I address later on in the thesis. Conservatory Canada posted a black square on their Instagram yet released no statement of solidarity. Both conservatories have a lack of BIPOC representation and racially problematic compositions in their music syllabi. When an organization releases a statement or posts a black square, it does not address or excuse racism within the institutions. Many artists and arts organizations circulated op-eds, blog posts, and news articles on racism in classical music (Baker 2020, Brown 2020, de Brito 2021, Ege 2020, Panlasigui 2020, Warwick 2020). No area is exempt from examining their anti-racist practices, or lack thereof, including the field of classical music. It is due time expose the gap in representation in the classical music field. Words of solidarity need to be followed up by concrete actions. I unpack the content of the Canadian piano curriculum throughout this thesis and assess the gender and racial inclusivity, examining through feminist, EDI, and intersectional lenses. I illuminate the voices of Black, Indigenous, and

Women of Colour by highlighting their piano music. Dr. Danielle Brown of *My People Tell Stories* states, “This cannot be a trend – diversity, equity, and inclusion are now buzzwords. It cannot be a phase for new jargon and not grasping it beyond an intellectual understanding” (Brown 2020). When teachers have a complete understanding of the curriculum content, they feel equipped to reimagine music education as an equitable and inclusive space that serves and represents the collective student body.

About the project

This thesis is divided into two parts. I first expose in the explicit/implicit racism and patriarchy in conservatory piano curriculum in Canada through conducting both a quantitative and qualitative analysis. I analyze the piano syllabi from the last 50 years for gender, race, and intersectionality to examine the disparity of representation of women, BIPOC, and non-binary voices in the piano curriculum. I analyze the piano syllabi because the piano is the primary instrument that students start on. Piano pedagogy repertoire is documented and archived in the Canadian conservatory system. Within my analysis I discuss aspects of white feminism, white supremacy, and theft of First Nations and Black cultures found within the Canadian piano curriculum. The second part of the project is the development of piano curricular resources that elevate BIPOC women’s voices. I offer these resources in the appendix of the syllabus. The resources are:

- 1) A graded piano syllabus of entirely women composers for advanced students and teachers which is now approved by the Conservatory Canada for use in Conservatory Canada piano examinations.
- 2) Music History “discovery” pages of BIPOC women composers for intermediate students
- 3) Women composers trading cards for preschool and beginner students. Composer trading cards are popular amongst preschool music classes such as *Music for Young Children*, *Kindermusic*, and *Wunderkeys*.

These resources will be available at a later date apart from the thesis, but I discuss the leveling process and several pieces included in the syllabus in Chapter 6 of the thesis. I created these resources to put easily accessible and compiled curricular materials into the hands of music teachers. A recent study revealed that only 16% of Canadian private music teachers prioritize

teaching music by BIPOC composers, but 70.2% feel that they do not have access to resources that help them address the equity gap in music education (Adams and Loepp-Thiessen 2020).

It is important to note that the materials I created for the second part of this thesis project focus on women's contributions in the classical music industry, whose work is influential yet under-recognized. I created these resources with the piano teacher in mind to help them engage in decolonization. The graded piano syllabus is a usable resource list for piano teachers. The compositions in the syllabus are dated between 1890 and 2020 because, in 1993, Estelle Ricketts became the first Black female composer to be published in the United States (Walker-Hill 1992). Florence Price published her first piece in 1911 and was the first North American Black female composer to reach international recognition. Price's recognition and publications set a precedent for Black women in the United States (Walker-Hill 1990), though Black women composed for decades before Price. This project studies the piano syllabi and repertoire of the Americas from 1890-2020. The pieces and composers listed within the syllabus are all within the field of Western classical music. A few pieces included are in the jazz genre but composed with the classical pianist in mind. It is my hope that this syllabus continues to evolve in scope, size, and influence over the years.

I created the piano syllabus and additional materials as resources for teachers to teach graded music by women composers. In doing this, I hope that these pieces become a part of the mainstream piano repertoire. Classical music culture conditions musicians to know which composers to like and dislike through their inclusion or exclusion practices. Dr. Samantha Ege says that she was "inoculated to see classical music as the exclusive domain of white men" (Ege 2019). The music and names that we hear from early on in our musical training define what we want to play. *Donne: Women in Music's* most recent study reveals that out of 1,505 concerts programmed worldwide in 15 major orchestras in the 2019-2020 season, women composed 123 of the programmed works comprising only 3.6% of programmed works (Donne 2020). Music resources shape what musicians teach and what students learn, perform and listen to. In this thesis, I explore the racial and gender bias in conservatory piano syllabi and advocate for inclusion and representation of the under-recognized Black, Indigenous, and Women of Colour composers.

Introduction

“Canons secure institutions and institutions secure canons, and through the space of the classroom, students learn to regurgitate the information and reinstate the canon.”

– bell hooks

The "canon," whether musical or historical, teaches students to reinstitute the canon, as bell hooks reminds. The canon of any subject within education explicitly and implicitly states who belongs within that particular environment. In this thesis, I examine gender and racial bias in the classical piano curriculum through discussing cultural appropriation and explicit racism in the repertoire, the gender and racial inclusion trends of conservatory music syllabi, and the contributions of BIPOC women composers throughout the 20th and 21st centuries. In Chapter 1, I present a thorough literature review, and give an overview of the contributions of classical women composers and feminist musicology scholarship and the contributions of many critical race scholars and Black music scholarship. This literature review addresses musicology, music education, and feminist theories to set up the intersectional ideas in this thesis. In Chapter 2, I explain the methodology of the data research for the conservatory curricula. Part 2 of Chapter 2 is the methodology for finding and leveling music for the piano syllabus located in appendix 1. In Chapter 3, I discuss intersectionality and the importance of an intersectional approach in music education. Chapter 4 addresses cultural appropriation within the piano curriculum by addressing cultural theft in specific musical examples within the piano curriculum. Chapter 5 presents the data research on 50 years of piano syllabi from two Canadian conservatories. In Chapter 6, I level and discuss the repertoire of twelve different composers and the pedagogical value of their pieces. In the final chapter, Chapter 7, I offer anti-racist practices for the piano studio with practical steps on becoming an ally of Black, Indigenous, and Women of Colour.

Patriarchal gender and racial biases exist within the tradition of musical canon formation and the piano curriculum (Gordon, 2014; Hisama, 2018; Prevost, 2017; Walker-Hill, 1992). The bias is proved through the exemption of music by women, specifically women of color, within the music curriculum. It is not that women are silent, but that they are ignored within the

conservatory. Michel-Rolph Trouillot writes, “If there is silence, there must have been silencing” (Gordon 2014, p. 113). The exemption of composers based on gender or race is an example of institutionalized exclusion and is a form of injustice (Cusick, 1999; Bloechl, 2014). When education institutions intentionally exclude the voices of BIPOC women composers, they continue the perpetuation of whiteness within the classical music industry. To continue with this injustice is to perpetuate exclusive and harmful teaching methods within the piano studio. Ann Russo invites educators to a feminist accountability framework, calling educators to take responsibility for how they have contributed to patterns of colonization and racism (Russo, 2018). It is easy to claim naivete these matters, but it is imperative that music educators address the narratives of exclusion and disrupt the perpetuation of harm and assume accountability in their pedagogical practice.

The piano canon overwhelmingly represents white male composers and includes very few women and BIPOC composers (Claiborne, 2018; Caizley 2020; Walker-Hill, 1992;). While there are known composers of keyboard music by women, Black women, women of Colour, Bi-racial women, mixed-race women, Latina women, Asian women, and other BIPOC women composers are underrepresented in piano syllabi of leading conservatories. No known resource list compiles and categorizes the work of BIPOC women, and as a result, many of these composers are unknown to piano students and teachers. This thesis examines the representation of women in piano curriculum who composed Canadian classical conservatory piano repertoire in the 20th and 21st century and presents new pedagogical resources to help increase the recognition of women composers within the piano studio. The creation of resources is my response to Ann Russo’s framework of feminist accountability, which addresses systemic oppression, or in this case, systemic ignorance in the piano curriculum. It also responds to the work of Elie Hisama, who calls for resources to address the problem of intersectional representation in educational resources (Hisama 2018).

The significance of this research is multi-faceted. Firstly, there are few long-term studies of the content in music conservatory syllabi. The content analysis provides helpful research for music teachers and future conservatory studies. Secondly, the study of gender-related trends is frequent in education, pop music, business, musicology, and literature fields. However, except for one analysis that examined gender in the UK music conservatories (Shihabi, 2019), to my knowledge, no other published researchers examine gender-related trends within music

conservatory syllabi. Music teachers have a pedagogical responsibility to their students to consider their student demographic when they teach. This research addresses the gap in equitable and inclusive representation in the piano curriculum. Through examining the Royal Conservatory of Music and Conservatory Canada piano syllabi, I shed a light on areas of improvement which are necessary in acknowledging the lack of gender and racial representation in the piano curriculum. The newly-created pedagogical tools aid in filling the gap in intersectional piano resources. In the following chapter, I present a literature review from both feminist studies and musicology, divided into four key areas: 1) an introductory overview of the origins of feminist musicology research, the formation of the musical canon, and gendered music censorship; 2) a review of gender-related concerns in the music education field; 3) a review of studies of private music lessons and Conservatory syllabi; 4) a review of gender-related research in pop music studies. Concluding the literature review is a statement of the theoretical framework for this thesis.

I acknowledge that the concepts of gender and race are social constructs, and throughout this thesis, I use the terms understood in the present society. "Woman/women" includes anyone who identifies as a female and using she, her, or they regardless of their assigned pronouns at birth. Some key terms are: BIPOC – Black, Indigenous, People of Colour and QTBIPOC Women – Queer, Transgender, Black, Indigenous, Women of Colour.

Chapter 1 Literature Review

“The embodiment required of music helps articulate a sense of self.
Why then, would ethnicity and gender be left off the table and out of the question.”

– **David Hebert**

Music teachers teach embodiment through music, but when they avoid addressing representation related to gender, ethnicity, or orientation within the music curriculum, they do a disservice to students and inadvertently teach who belongs or does not belong in a musical space. David Hebert's statement points to the deeper meaning behind the music we teach students. In the literature review, I overview previous work done in gender and racial intersectionality relating to the music lessons curriculum. I begin with a look at the progression of feminist musicology, referencing the scholars that address female composers and their role in the musical canon and addressing the area of music censorship and how the canonic practices exclude women and people of colour out of the classical music canon. Because of the pedagogical nature of this thesis, I address the areas of musicology and music education, which is the intersection of my thesis focus. I also overview studies on gender and race in music education, citing textbooks, curriculum content studies, and classroom studies. After the overview of music education, I focus on studies and curriculum content related to private music lessons. More specifically, I focus on the current piano curriculum by referencing scholarly work on the inclusion of women and people of color in the piano curriculum. Lastly, I draw a parallel between the pop music industry and the piano curriculum. I will show a disparity between women and people of colour on radio airplay, and similarly how there is a disparity between women and people of colour in piano syllabi and how these pre-determined lists dictate what composers receive airplay or are performed widely at festivals and examinations. I close this chapter with a theoretical framework for the thesis. The goal of addressing these four significant areas is to set a framework for how my view overlaps with the research areas of education, music lessons, musicology, and the current socio-political culture.

Overview of feminist musicology

The 1980s-90s mark the beginning of the feminist musicology movement, when scholars focused on female composers' research and gender representation in the music canon (Citron, 1993; Cook, 1994; Koskoff, 1987; McClary, 1992; Walker-Hill, 1992). Marcia J. Citron's foundational text, *Gender and the Musical Canon*, opened up an inquiry area on canon formation not discussed in the interdisciplinary areas of musicology and feminist research. In this text, Citron argues that neoliberal power forms the musical canon, and states that the canon is a replication of social relations and a political symbol (Citron, 1993). She contends that the dominant male discourse is an unbalanced power dynamic that is the prevailing critical authority on classical music (Citron, 1993). In her follow-up research, "Women and the Western Art Canon: Where Are We Now?" Citron challenges the models of inclusion practices in the repertoire canon. Citron calls the "add-and-stir" model and argues that female composers' addition does not solve the gender-canon problem and doing so does not dismantle the power structures at play. Citron's second model is the "decentered-author" model, which deemphasizes the composer's fame and public influence and instead looks at the social function, process, and community aspects of the music (Citron, 2007). In *Cecilia Reclaimed*, Susan Cook Judy Tsou relies on Citron's research and examine the patriarchal power structures which form the musical canon. Cook and Tsou explore the intersection of gender and music, and the gendered nature of the musical activity. In doing so, they challenge the dichotomy of masculinity and femininity that plagues the musical discussion (Cook & Tsou, 1994). In *Women and Music in Cross-Cultural Perspective*, Ellen Koskoff introduces gender-specifics in music cultures and the effect of gender issues on cultural domains. Koskoff examines cross-cultural studies, breaking down how value systems of music and culture embed ideas of male-dominated power structures, which result in the subordination of the female musicians and composers (Koskoff, 1987). This text concerns the intersection of race, culture, music, gender, how they are linked, and their effect on the musical environment. Helen Walker-Hill's intersectional work discusses the music of Black women composers, and their lack of presence in the musical canon in her 1990 release of "Discovering the Music of Black Women Composers." Two years later, she released *Piano Music by Black Women Composers: A Catalog of Solo and Ensemble Works* and the anthology of piano music *Black Women Composers: A Century of Piano Music*. Walker-Hill plays an influential role in promoting music by Black women composers, including music anthologies, pedagogical

resources, articles, catalogues, and books on their music. Suzanne Cusick and Marianne Keilian-Gilbert in *American Musicology* both address the gap between feminist research, feminist practice in music, and the long history of socio-cultural traditions silencing women in Western art music (Cusick, 2001; Kielian-Gilbert, 2000).

There is a growing number of historical biographies and music history writings in which authors focus on women composers and respond to the centuries of academic silence surrounding these composers (Bowers & Tick, 1986; Sadie & Samuel, 1995; Neuls-Bates, 1995; Tick, 2000; Hisama, 2001, 2007; Briscoe, 2004; Mcvicker, 2010; Beer, 2017). Music theory textbooks with female composers' examples add to the standard music analysis anthologies and books (Straus, 1993; Parsons & Ravenscroft, 2017 & 2019). Laurel Parsons and Brenda Ravenscroft's series of theoretical music analyses by contemporary women in scholarly form is the first of its kind. In this edition, the various authors focus on the excellence of modern women composers' output rather than focusing on gender (Parsons & Ravenscroft, 2017). Their research shows that less than 3% of music theory conference presentations in the US are on women composers (Society for Music Theory, 2016).

Though many of the standard music history textbooks do acknowledge Black music history, composers and scholars of colour are not silent, creating their books and anthologies on the history of Black music traditions. Samuel A. Floyd's *The Power of Black Music* analyzes African American music from its origin and development and sets a basis for discussion about Black music in intellectual and academic circles. It chronicles black composer's contributions to American music culture, a conversation currently lacking in North American art music (Floyd, 1996, p. 13). *Black Composer Speaks* catalogues twenty-two contemporary black composers and includes a brief biography, interview, compositions, and bibliography for each of them. Eileen Southern's *The Music of Black Americans* is now in its third edition and chronicles the Black music traditions of America from the thirteen colonies to the present day, weaving together the histories of spirituals, jazz, and contemporary idioms. The foundational text of *Black Women Composers: A Genesis* by Dr. Mildred Denby Green presents a theoretical and pedagogical analysis of the compositions and origins of Black women composers within the United States. The forthcoming work by musicologist Dr. Samantha Ege addresses the intersectionality of Black women in music and their role in the Black Chicago Renaissance in the 20th century. Dr. Ege is a primary expert on the life and music of Florence Price. While many Black scholars put

forth research to fill the canonic gap in the Euro Western music history, much work remains to be done so that music culture does not classify composers by their gender or race (Parsons & Ravenscroft, 2017).

Music Censorship

Music censorship is a social concept that plays a role in the formation of the musical canon and the silencing of women and minorities throughout music history (Hall, 2018). Patricia Hall's *Oxford Handbook on Music Censorship* (2018) dedicates an entire section to the censorship of non-male genders within the music. Roxane Prevost's article "Teaching Music Censorship" discusses how modernist music's language is a gendered discourse and how precedence plays a role in the acceptance of women composers (Prevost, 2017). Historically, women's music lacks a recognized heritage and has yet to be welcomed into the traditional music canon (Citron, 1993; Prevost, 2017). While many arts organizations mandate increased music performances by women composers (Canada Council for the Arts, 2019), there is still much work to be done for women to be accepted as composers apart from their gender (Prevost, 2017). In "Female Composers: 'Degenerate,' 'Deviant,' or Deliberately Downgraded?" Michael Haas discusses female composers' inclusion in the classical music canon and how this intersects with gender theories. Haas focuses on how gender and patriarchal power structures contribute to the formation of the musical canon and how gender theories contribute to the discrepancy of female composer representation. He argues that the failure to address the gap between women and BIPOC composers in the music canon is a political statement of censorship (Haas, 2017).

The following studies are qualitative research studies that address gender-related trends in the composition industry related to music censorship. In "Silence That is not a Rest," Christina Scharff conducts intersectional research on gender and ethnic inequalities, which render as "unspeakable" in the cultural and creative industries. This inequality remains unspeakable and helps to explain why the classical music rhetoric remains unchallenged and unchanged (Scharff, 2017). Scharff interviews female musicians at various points on the spectrum of gender, class, and racial inequalities. Scharff argues that the classical music industry is a racialized field, largely white-dominant, and associated with European descent (Scharff 2017, p. 92). In "What Mr. Jefferson didn't hear" in *Rethinking Difference in Music Scholarship*, Bonnie Gordon analyses why composers of colour are missing from historical musicology. Historical

musicology relies on text-based sources, yet the music of non-white musicians is missing due to racialized ideas around preservation and value set up by white-facing dominant power structure (Gordon, 2014). The written tradition unjustly excludes the sounds of Black musicians from historical musicology due to a lack of written records (Gordon, 2014, p. 113). Gordon argues that American President Thomas Jefferson silenced African American music by classifying it as noise and including only the European elite and folk traditions as music for nation-building (Gordon, 2014). Noise appropriation and classification is an exercise of power that is always political (Gordon, 2014). Annegret Fauser proposes that social conditions shape musical identity, and music reshapes how we view and receive music (Fauser, 2015).

Music Education – A Curriculum Case Studies in Curriculum Diversity

There are numerous case studies on post-secondary music curriculum content (Grissom-Broughton, 2013; Peters, 2016; Pike, 1976). I will discuss three significant studies which deal with curriculum diversity in two colleges and one conservatory. Gretchen Peter's article "Do Students See Themselves in the Music Curriculum?" presents the results of a year-long study that took place at the University of Wisconsin and concerns both the deconstruction and reconstruction of the musical contributions of women in their music department. The study identifies exclusionary practices surrounding gender in the music program. It focuses on increasing awareness of the challenges in programming music outside of the white Euro-American traditions and music by women (Peters, 2016). The study is a quantitative content analysis of repertoire selections for large ensembles (wind ensemble, orchestra, and choir) and curriculum content for the music faculty's entirety during the 2014-2015 academic year. Peter's research team analyzed the performance repertoire of the faculty for gender and racial inclusivity. The results of this year-long study reveal that the faculty increased in programming ethnically diverse music, with a 50% increase in programming composers outside the Euro-Western tradition and 70% of pieces composed by a woman (Peters, 2016). Building on the concerns about gender inclusivity and ethnically representational content, a case study entitled "A Matter of Race and Gender: An Examination of an Undergraduate Music Program Through the Lens of Feminist Pedagogy and Black feminist Pedagogy," by Paula A. Grissom-Broughton examines the integration of feminist pedagogy and Black feminist pedagogy in the undergraduate music department at an all-female, historically Black college. The researchers gather data

through faculty and student interview, observation of class time and performances, and document collection of relevant data sources. The results reveal significant evidence of the implementation of feminist pedagogy and Black feminist pedagogy in the music department's course content and curriculum. The results show diversity in music ensemble repertoire, and recreational ensembles such as the College Glee Club avoid music composed by white-male composers to redefine glee clubs' look and sound. Grissom-Broughton concludes with an orientation to action, proposing all post-secondary music departments re-examine their curriculum and repertoire for gender and racial inclusivity (Grissom-Broughton, 2013). In her study "An Exploratory Study of the Role of Music History Courses in the Conservatory Curriculum," Anastasia N. Pike considers the content of the music history curriculum at the East Coast Conservatory of Frederick Bryant University. This study gives insight into why these courses often constitute such a vital part of the music curriculum. Pike conducted interviews of students and faculty throughout the course of a school year. Her study revealed that students feel the course content lacks the inclusion of non-Western music in the canon and a desire for a more interdisciplinary approach to teaching music history. The author concludes with a call to action and recommends an interdisciplinary approach to curriculum content. All three researchers reviewed conclude their study with a call to action for the inclusive music program and curriculum content. They argue for all post-secondary music departments to conduct examinations for gender, racial, and cultural inclusivity within course materials.

Music Education Content Analysis

The creation of educational curriculum content is never a neutral act, but within a power dynamic controlling what is taught (Bernstein & Wright, 2008). Western curriculum is rooted in white power and is therefore privileged. Teachers and institutions did not create curriculum with ill-will, but it is necessary to acknowledge the position of power, position, and privilege. According to sociologists and music educators Ruth Wright and Brian Davies, the 2008 analysis of the United Kingdom's music education curriculum shows a curriculum entrenched with Euro-dominant music education that relies solely on Euro-Western examples of art music traditions (Davies & Wright, 2008). Curriculum is powerful, and it shapes the minds of an entire generation, affecting culture (Davies & Wright, 2008). Dr. Antia Gonzalez Ben argues that a music curriculum is always political (Gonzalez Ben 2020). Music, moreover, is a powerful

communication tool with the ability to transmit messages that either break down or reinforce ideas about culture, gender, race, and ability. Core curriculum textbooks such as McGraw-Hill's *Choral Connections* reinforce gender stereotypes through their lyrics, such as messages about boys' strength and masculinity and belittling terms of endearment and female roles for girls (Hawkins, 2007). Similar to a song, images within printed education material also have the power to transmit ideas about gender identity and "who belongs." Female composers are underrepresented within music education materials and make up less than 20% of all composers (Hawkins, 2007). While images of females are present within music education texts, the textbooks display males in music career roles and women in observation or enjoyment roles (Bernabé-Villodre & Martinez-Bello, 2018). Issues of gender representation are also present in music education curriculum in colleges and universities (Humphreys, 1997).

Historically, gender discrepancies exist in music education textbooks, with key American music education texts including less than 32% of female educators in citational practices (Humphreys, 1997) and a significant discrepancy in female composers' representation (Howe, 1998). Of the "top 10" music educators listed as crafting the United States curriculum, only one is female (Howe, 1998; Humphreys, 1997). There is a significant gap in cultural representation in music education curriculum as it rarely includes composers of non-European descent. Music curriculum is, therefore, Eurocentric and underrepresents students of other cultures. (Davies & Wright, 2008; Hawkins, 2007; Howe, 1998; Humphreys, 1997). While it is clear that research exists in the area of gender and racial inclusionary practices of music education curriculum, there is still much work to be done. The pedagogical device of curriculum shapes the minds of the future. Educators must acknowledge the discrepancy in representation and the male, Euro-dominant power dynamic if inclusionary practices in curriculum change.

Private Music Lesson Curriculum

Private lessons and conservatories often mirror cultural trends in music education. While much research exists in the area of culturally inclusive music education, few studies exist in private music lessons. Only one published study observes the lesson content of private music lessons in North America. In "Developing Responsive Curricula for Studio Music Instruction in Canada," Julia Brook, Rena Uptis, and Meagan Troop observe the curriculum taught in private music studios in Canada. The teachers provide the researchers with an analysis of their

pedagogical and curriculum practices, their students' practice habits, the use of technology in learning and teaching, and a short survey made up of close-ended questions. The researchers conclude that teachers can respond to diverse interests and learning styles through constructing individual curricula for their students. In all lessons observed, teachers did not repeat a single piece between students, and the genres vary from classical, jazz, musical theatre, sacred, and popular styles. Teachers are not replicating their own music education experiences but are striving to create a responsive curriculum that aligns with their students' musical goals (Brook *et al.*, 2016). This study is one of the only studies that specifically examine private lesson content. At the same time, plenty of resources exist to help teachers improve their private music lessons' inclusionary practices.

The website musictheoryexamplesbywomen.com is dedicated to inclusionary music education resources. The website provides a database of excerpts and complete musical compositions by women composers categorized into five areas – Pre-Baroque Composers, Baroque Composers, Classical Composers, Romantic Composers, and Modern Compositions and includes a significant percentage of Black, bi-racial, Asian, and Latina, and other Women of Colour composers. The website also contains posters, music history resources, excerpts and pieces for theory analysis, and online interactive materials for students. Another website for piano resources is teachpianotoday.com. The owners, Andrea and Trevor Dow, create resources for piano teachers of young students. Resources include "Female Composer Cards," which are music history trading cards for young students, and "The Victress Sessions," which are pop-style piano pieces with themes taken from women's compositions. The *Teach Piano Today* resources consciously promote female composers' work, yet they focus mainly on historic, primarily European women.

There are various collections of piano music-focused solely on music by women composers, such as *At the Piano with Women Composers* by Alfred, *Women Composers in History* by Hal Leonard *Klaviermusik von Komponistinnen* by Schott Music. These collections are excellent resources for piano teachers, yet they focus solely on the music of white female composers. As noted previously, Helen Walker-Hill's anthologies of music, such as *Piano Music by Black Women Composers* and *Music by Black Women Composers: A Bibliography of Available Scores*, focus solely on piano music, categorizing repertoire for easy accessibility to piano teachers. Walker-Hill's collections are excellent resources for the piano teacher to de-

centre white European composers as the dominant narrative. This resource is leveled but only into elementary, intermediate, and advanced standards, not according to the conservatory standards used today. Most of the music in Walker-Hill's book is not in circulation outside of music archives, making it difficult for teachers to assess if a piece is suitable for the different skill levels of their students or even for the teacher to obtain the music. Dr. Leah Claiborne has created courses available through the Francis Clark Centre for Keyboard Pedagogy through which a teacher can learn about pedagogical compositions by Black composers. In addition, the Francis Clark Centre continues to produce webinars with intent of helping teachers learn about ethnically diverse repertoire for the piano studio. Chun Li's work "An Annotated Catalogue and Guide to the Piano Solo Repertoire of Contemporary Asian Women Composers from Mainland China, Hong Kong, and Taiwan" levels music into the categories of beginner, intermediate and advanced, with descriptors for each piece. Li's dissertation is an excellent resource for finding leveled music by Asian women composers. While I do believe that the mainstream curriculum trend will increase in inclusivity, the centering of only white composers while adding only a few voices of colour weaves a white dominant narrative piano teaching resources in which only one group of people is accepted. It is foundational that students feel represented within the curriculum. As stated in the opening of this chapter, David Herbert reminds that "the embodiment required of music helps articulate a sense of self. Why then, would ethnicity and gender be left off the table and out of the question" (Hebert *in* Wright 2008, p. 117).

Conservatory Curriculum

The foundational building blocks of the piano lesson curriculum are the curriculum resources put out by Conservatory Canada, Royal Conservatory of Music in Canada, the Associate Board of the Royal Schools of Music, and the Royal American Conservatory of Music in the United States. Music conservatories release graded syllabi that include technique and repertoire requirements for each level of music. The conservatories offer examinations for each grade each year, but regardless of music examinations, the conservatories' graded requirements provide an outline for the private lesson curriculum. In 2005, Anne Babin conducted a study of piano examination syllabi in Canada. Babin's study provides a curriculum content analysis of piano conservatory examination regulations and her research is strictly technical, looking at the technique, ear training, sight-reading, grading rubrics, and repertoire requirements. The study

does not provide insight into the repertoire content's inclusivity but instead gives an overview of the grade requirements. There are few studies available that look at the inclusivity of content. Studies by Dr. Lea Claiborne, Scott Caizly, and Dr. Zaina Shihabi examine gender and racial inclusivity of conservatory syllabi and are currently the only available studies of their kind. Research shows that conservatory syllabi in North America and the UK lack gender and racial inclusivity (Caizly 2020; Claiborne, 2018; Shihabi, 2019). Scott Caizly, a scholar in the UK challenges the ABRSM and their legacy of colonialism. After the ABRSM announced their 2021-22 piano syllabus, Caizly analyzed the inclusion of BAME, Black, Asian, and Minority Ethnic composers included in the syllabus. The data shows that 0% of the 255 composers were Black, and a Black or POC composer composed 0.4 % of music across all instruments, and 99% of pieces on the piano syllabus were by a white composer (Holder; Caizly 2020). Not a single piece of new music added was composed by a Black or Composer of color. Composers such as Samuel Coleridge-Taylor, a mixed-race African British composer, are excluded (Batty; Caizly 2020). Claiborne's study explores the presence of Black composers in the Royal Conservatory of Music (RCM) 2015 syllabus, used in the United States and Canada. It reveals that the syllabus does not include Black composers in grades one to eight and includes only four Black composers in grades nine to Associates (Claiborne, 2018). The RCM syllabus contains no Black female composers. Claiborne contacted the RCM about these significant inclusionary concerns, and the response received was "we do not consider race" (Claiborne, 2018). Shihabi's mixed-methods study examines three UK conservatory syllabi over three years of editions for the presence of music composed by women. The results reveal a minimal increase in the presence of women in the curriculum. The three conservatories' cumulative results are three female composers, zero female composers, to eleven female composers in the final syllabus (Shihabi, 2019).

All three researchers respond to the lack of inclusion in different ways. Caizly released the data from his study in the spring of 2020 through interviews, op-eds, and getting it picked up by news outlets such as The Guardian and many researchers. Out of this public moment came a petition for the ABRSM to make fundamental changes to their upcoming syllabus. Claiborne creates a graded list of black composers and includes women of colour, highlight 18 composers and 33 pieces covering 300 years. Claiborne argues that these pieces' inclusion highlights the technical and musical challenges that need addressing in piano learning while also erasing the stigma that classical music was written exclusively by white European men (Claiborne, 2018).

Shihabi investigates through interviews the reasons why the conservatory curriculum lacks gender-inclusive content. The summarized response is that students want an increase in women's repertoire as long as "all the great male composers" remain in the cannon (Shihabi, 2019). While progress is happening in the crafting of private lessons and conservatory curriculum, euro-dominant music's entrenchment still permeates the music education curriculum today. Resources exist for gender inclusion in the music curriculum, yet results reveal that the dominating narrative is primarily white and male. Curriculum developers must make a more significant effort to de-centre the dominant white European history in private lesson music education curriculum.

Research Studies in the Pop-Music Industry

Though piano music does not have close ties to the pop-music industry, the inclusionary concerns facing composers in the classical music canon are astonishingly similar to those facing female songwriters in the pop-music industry. There is extensive research on gender imbalance in the popular music industry by analyzing airtime, *Billboard* charts, and top album lists. A look at gender-related trends in the pop-music *Billboard* charts will, in turn, help prove the necessity of analysis of gender-related trends in piano syllabi. Piano syllabi are the primary resources to which teachers decide which music is at an appropriate difficulty level for students. The syllabi dictate what repertoire students perform in examinations, festivals, and recitals, essentially determining which composers get the most "airtime" and which pieces become the "top hits" of piano music. While there are no top charts of piano music, the repertoire lists stated in syllabi largely determines the repertoire in examinations and music festivals, and in turn, which composers receive the most "airtime." In chapter 5, I discuss the full breakdown of the gendered and racialized dynamics of piano syllabi. At present, the music of BIPOC women is not heard at music festivals and examinations because piano syllabi do not include their music. My analysis of the piano syllabi mirrors the work of data-driven research on gender and racial disparity in the *Billboard* and *Top 40s* charts using Dr. Jada Watson's Song-Data methodology. The quantitative analysis of *Billboard* charts and "top album" lists correlates the data-driven study of gender and race in conservatory piano syllabi.

Data-Driven Analysis of Gender and Race in Popular Music

Several studies examine race and gender in the pop music industry, but few consider the intersection of gender and race. The *Top 50s* charts from 1985-1999 highlight a few women, but the representation does not run deep (Wells, 2001). The growth of African American music representation in the *Top 50s* charts steadily increased in the late millennia (Wells, 2001). Women are increasingly underrepresented in the top lists of Rolling Stones "greatest albums of all time," *Top 40's* charts, and *Billboard* charts (Avery et al., 2017; Eckhart & DeGraeve, 2017; Lafrance et al., 2011; Schmutz & Faupel, 2010; Watson, 2019). Gender significantly affects a performer's likelihood of consecration both directly and indirectly, and popular music underrepresents female artists (Schmutz & Faupel, 2010, pp. 703). In "Gender and the *Billboard Top 40* Charts between 1997 and 2007," Marc Lafrance, Lara Worcester, and Lori Burns examine the *Top 40s* charts in both airplay and sales and found no significant difference in gender in *Top 40s* album sales, but a substantial difference in *Top 40s* airplay time proving that what individuals choose to listen to is not consistent with what is selected for them on radio airplay (Lafrance et al., 2011; Wells, 2001). Lafrance, Worcester, and Burns follow up this study with one looking at race-related trends within gender-related trends, asking critical questions about the racialized categories of Black artists in genre categories (Lafrance et al., 2018). Jada Watson's data-driven research on "Gender on the *Billboard* Hot Country Songs Chart" analyzes gender in *Billboard* charts and how the charts portray gender inequality. The study results reveal that men represent higher numbers on the *Billboard* charts that align with previous studies. Watson shows that the change in the *Billboard* methodology does not benefit female artists in the music industry, including pop, rock, and hip-hop (Watson, 2019). Watson's most recent research also looks at the country music industry's racialized nature, specifically addressing radio spins for women of colour. Watson's SongData research report from October 2020 looks at how country music addresses or fails to address diversity through examining the decreasing radio play of songs by BIPOC women and addressing diversity representation at major labels as well as the lack of LGBTQ and gender non-binary artist representation in the country music scene (Watson 2020).

There are few gender-based analysis which examines music conservatories. Many exist in the pop-music industry (Avery, et al., 2017; Eckhart & DeGraeve, 2017; Lafrance et al., 2011; Schmutz & Faupel, 2010; Watson, 2019, 2020). The importance of examining the studies on race

and gender in popular music is that these studies set the framework for reviewing conservatory syllabi repertoire lists. In the conservatory curriculum analysis, I use a similar method of data collection to those done by Watson, Lafrance, Worcester, and Burns. I consider identity factors of gender and ethnicity and examining these intersect with the lists of conservatory repertoire in the 20th and 21st centuries from 1970-2020. While syllabi repertoire lists are not equivalent to Billboard lists, they list the top recommended pieces for students to perform in each grade of music lessons. Similar to the studies on billboard charts and airplay, I map the trends of the frequency of women composers and the presence, or lack of, BIPOC women in piano syllabi. I draw a correlation to cultural trends that have affected the increase or decline of women's presence in syllabi lists.

This thesis seeks to give a historical examination of Canadian conservatory curricula' databases while also discussing the lack of intersectional content and representation of BIPOC women composers. While there are a few gender-based analyses of conservatory syllabi and a few that look at race, there is currently no long-term historical analysis of conservatory syllabi analyzing for gender and racial intersectionality. Because the conservatory syllabi deal with historical music performance, they play a crucial role in creating and preserving the musical canon. For this reason, it was critical to discuss feminist musicology and the work that discusses the exclusion of women from the traditional euro Western canon and the work of Black music historians and the content creation that is hundreds of years old and goes unrecognized mainly by mainstream music curricula resources. In this literature review, I also acknowledge the many music education studies that document intersectionality and diversity in the music curriculum. These studies also act as a framework for my intersectionality and diversity argument within the private music curriculum. Many researchers examine the Conservatory music curriculum (Babin, 2005; Claiborne, 2018; Shihabi, 2019), and others document intersectionality and diversity in music curriculum at the level of University courses, music history courses, and primary and secondary music education curriculum (Grissom-Broughton, 2013; Peters, 2016; Pike, 1976). To this end, few, save Claiborne and Ege, look at the piano curriculum with a critical race theory lens. By weaving the areas of musicology, music education, piano curriculum, and popular music intersect, this thesis addresses the conservatory piano curriculum's historical musicological and educational nature. The data presentation in this thesis addresses the gender and race-related trends within piano syllabi. There is no intersectional lens that examines both gender and race in

the piano music curriculum from the research reviewed. Still, there is a precedent for it as set by the music education and musicology and gender-race trend studies in the pop music industry. From the material that I have studied and presented in this literature review, there are no documented statistics on gender-race representation of the Canadian conservatory curriculum. With this framework in mind, I now discuss the theoretical framework for this thesis.

Theoretical Framework

The theoretical lenses in this research are multiple and intertwining. The framework of this thesis is one of intersectionality and feminist accountability. The more extensive discussion on intersectionality in music curriculum occurs in Chapters 3, 4, and 6. I use the lens of critical race theory, specifically Crenshaw's influential theory of intersectionality. Kimberley Crenshaw's "Mapping the Margins: Intersectionality, identity, politics, and violence against women of color" changed the face of feminist politics through coining the term "intersectionality," which focuses on the intersection of multiple categories of oppression, specifically race and gender as a site of violence (Crenshaw, 1991). The notion of intersectionality includes areas such as class, ability, sexuality, but its core tenants center on race and gender. Crenshaw's work focuses specifically on law, but her theoretical framework created a new framework for analysis that branches into multiple fields of inquiry, including music as demonstrated through the previously cited research of Walker-Hill, 1996 Wright, 2010; Gordon, 2014; Claiborne, 2018; Scharff, 2018; Hisama, 2018.

The intersectionality concept marks nearly every field and includes multiple identity intersections. Intersectionality did not become a reality when the academy recognized it Crenshaw simply named the term. The Combahee River Collective wrote on and practiced intersectionality before Crenshaw coined the term. Crenshaw argues that the primary problem is a framing one. Without looking at how race and gender intersect in systems of oppression, we only see a partial view of a problem, and our vision is distorted (Crenshaw 2016). The lack of BIPOC women composers in music is not solved by simply adding more women of color to the repertoire. Teachers and curriculum developers need to reframe and reshape the system of inclusion.

Gretchen Peters' and Paula Grissom-Broughton's intersectional research in post-secondary education sets a framework for other institutions to conduct similar studies and charge educators

to confront the history of multiple systems of oppression and take drastic, active steps to remove the invisible barriers that keep classical music scenes gendered and racialized (Peters, 2016; Grissom-Broughton, 2013). Ann Russo calls the educator to take active steps for their complicity to systemic oppression (Russo, 2018). Russo's framework of feminist accountability calls people to take responsibility for how we contribute to colonization and racism patterns, encouraging each person to take active steps to disrupt the harmful systemic impacts they have contributed to (Russo, 2018, pp. 19).

We can apply Dr. Philip A. Ewell's framework on "Music Theory and the White Racial Framing" to the field of piano pedagogy. Ewell draws lines between white supremacy and the classical music industry that are undeniable. Ewell points out that academics in the classical music industry claim colour-blindness. The common colour-blind refrain, "What do music and music theory have to do with race?" accomplishes two goals: it allows for music theory's white-framed theorist to appear to be on the right side of racism while allowing the very same racialized structures, put in place to benefit white persons, to remain foundational in the field without appearing racist (Ewell 2020). Henry Giroux states that "the logic of colorblindness is the central assumption that race has no valence as a marker of identity or power when factored into the social vocabulary of everyday life and the capacity for exercising individual and social agency" (Ewell 2020). Philip Ewell in his 2019 keynote speech on Music Theory is Racist calls for a "de-framing and reframing" of the white racial framing in music theory to increase the People of Colour in the field and enrich the diversity of the field. I, as well as many music educators across North America, take his words seriously and considering how we too can take up this call to "de-frame" the white-dominant narrative and "reframe" the voices of the Colleagues, Scholars, Students, Administrators, Musicians, and Teachers of colour-conscious of avoiding solutionism in this current moment.

Applying Intersectionality Within the Thesis

This thesis's intersectional framework considers the research of scholars cited throughout this literature review and building on the framing set up by researchers Claiborne, Caizley, and Shihabi. The data portion of this research in Chapter 5, exposes that women of color make up less than 1% of the conservatory piano syllabi. While Claiborne and Caizley's research sets up the precedent for a race-based conversation around conservatory repertoire, Shihabi's looks at

gender representation. These three studies help to set up a framework for an intersectional discussion in the piano repertoire. The statistics I share in Chapter 5 note the entrance of women of colour in conservatory curricula and their representation status throughout the last 50 years of music conservatory repertoire. BIPOC women are the least represented group within conservatory piano repertoire while White composers appropriate, steal, and exploit their music and cultural heritage, as discussed in chapters 3 and 4. There is an increase in women composers within the conservatory piano repertoire. In the data, only two women of colour are present over 50 years. In this thesis, I present the variables that keep female composers of colour out of the mainstream piano repertoire and how the focus of feminism in music research excludes Women of Colour. In Chapters 3 and 4, I discuss how piano repertoire, conservatory syllabi, and music festival repertoire lists exclude Black, Indigenous, and Women of Colour. Many White women exploit the use of stolen Indigenous song and Black musical idioms throughout the piano literature such as Telfer, Koninsky, and Rollin. I discuss how Black women are absent throughout the conservatory repertoire, containing jazz, ragtime, and blues pieces. Piano repertoire is full of blackface minstrel songs and cakewalks without any reference to the origins or any attempt from the conservatories for their removal.

The piano syllabus and piano resources created for this thesis project aim to reframe the pedagogy discussion around the inclusion of women in music by centering Women of Color's compositional work. The newly graded repertoire is nearly 100% music by BIPOC women. The syllabus and other curricular materials will become available at a later date, but samples are included in the appendixes for reference. Most of the compositions included in the syllabus by white women come from Canadian publishing companies. Throughout the syllabus, all the composer spotlights are women of multiple intersections of identity, gender, sexuality, race, and ability who conservatory repertoire lists historically exclude. The composer trading cards and music history pages follow the same model. By creating a brand-new syllabus, these women are not an addition to an existing canon but the central focus of the resource.

Chapter 2 Research Methodology

“The first step is admitting that these organizations are built on a white framework built to benefit white people. Have you done the work to create a structure that is actually benefiting Black and brown communities? When that occurs, diversity is a natural by-product.”

– Monica Ellis

This data collection method for this research examines the gender-race-related trends within music conservatory piano syllabi between 1970-2020 to consider how women, specifically BIPOC women composers, are included over these 50 years. This data study analyzes long-term female and BIPOC representation trends in piano syllabi, observing differences in representation over the 50 years. The research steps of this project are twofold:

1. Conduct an empirical, non-experimental quantitative content analysis of two Conservatory's piano syllabi (Shihabi, 2019; Lafrance et al., 2011).
2. Examine a large body of music by women composers from the 20th and 21st century within North America and compile these materials into a graded piano syllabus.

This study models similar statistical analysis done for gender and racial-related trends in the music education field (Howe, 1998; Peters, 2016; Stremple, 2008) in music conservatories (Caizly 2020, Claiborne 2018, Shihabi 2019) and the pop-music research field (Faupel & Schmutz, 2010; Watson, 2019; Wells, 2001).

SongData Methodology

The SongData methodology is one developed by Dr. Jada Watson at the University of Ottawa. I use the SongData approach to examine the piano syllabi for representational trends by how many times female-identifying composers' pieces appear within music syllabi. Watson's SongData methodology uses discographic and biographic data to learn how popular music genres form, develop and evolve (Watson 2018). While Watson focuses on currently evolving genre trends, my research focuses on the evolution of historical trends. Instead of discographic data, which looks at the elements of song titles, songwriters, performers, producers, release dates, and classifications (Watson 2018), I look at music syllabi data using the piece titles' elements

conservatories, publishing companies, release dates. I also look at biographic data, including names, pseudonyms, birth/death, location, gender, and race. While not all of these elements are relevant or discussed in this study, the elements frame the methodology. There is potential for their use in future studies. While Watson's SongData approach examines *Billboard* lists for gender and racial inclusion, my research focuses on conservatory's repertoire lists from the 20th and 21st centuries for gender and racial inclusion. The goal is not to compare *Billboard* to repertoire lists but to set it up as a model as there lacks a comparable precedent for it in classical music repertoire lists. This project aims to show how BIPOC women composers are affected by inclusion trends within music conservatories.

This research study's methodology is a content analysis using a mixed-methods quantitative research approach using nominal variables (women composers, piano pieces), followed by a qualitative study of repertoire available by women composers. A mixed-methods research design uses quantitative and qualitative data collection and analysis to answer a particular question or set of questions in a research design (ed. Hesse-Biber, 2006). The variables (women composers) are nominal and not manipulated due to examining historical documents (piano syllabi). In this study, I select and define a corpus of materials, analyze the content using the SongData methodology, and explain the results by comparing, contrasting, classifying, and interpreting the analysis findings. The methodology section's layout begins with population and sampling and then moves to methods of data collection.

Population and Sampling

The sampling for the research study is taken from two music conservatories and defined with the following parameters:

1. The Royal Conservatory of Music has examination centres in all provinces and territories in Canada (RCM 2020). The examination sessions run four times per year as well as throughout the year online. The syllabi are easily accessible online with pertinent publishing information. The exams are accepted as high school credits in Canada, and the diploma exams are accredited to allow pianists to become Registered Music Teachers in Canada (CFMTA 2020).
2. The Conservatory Canada is the product of a 1997 amalgamation of two conservatories – the Western Board of Music and the Western Ontario Conservatory of Music. I analyze

the syllabi of the Western Board of Music before the 1998 amalgamation. The examination centres are available in eight provinces and territories. The e-examination technology makes the examinations possible for students who do not have a live examination centre close to them (All About Exams, 2019). The examination sessions run three times per year. The syllabi are easily accessible online with pertinent publishing information. Canadian high schools accept conservatory exams for credits, and the diploma exams are accredited to allow pianists to become Registered Music Teachers in Canada (CFMTA 2020).

I chose my sampling from these two Canadian conservatories because of the availability of the materials and examination sessions and the conservatories' receptivity and reputation among music teachers, namely the Canadian Federation of Music Teachers. Within the sampling, I examine the pieces composed in the 20th and 21st century for two reasons – 1) feasibility and 2) based on my previous pilot study in 2019, the earlier periods of Baroque, Classical, and Romantic compositions in piano syllabi contain little to no music by women composers. The 20th and 21st -century compositions include more music by women (Adams 2019). I define the corpus of materials using 50 years from 1970 to the present. Each conservatory has its own model of syllabus production. I examined the following syllabi published by the Royal Conservatory of Music: 1970, 1972, 1975, 1978, 1981, 1988, 1994, 2001, 2008, 2015. I have examined the following syllabi from the Conservatory Canada: 1999, 2018. I have examined the available syllabi from the Western Ontario Board of Music from the Conservatory Canada Archives for 1991, 1981, and 1967. The syllabi examined are the ones that were made available to me by the Conservatory Canada and the Royal Conservatory of Music archives.

Syllabus

The syllabi put forth by the Royal Conservatory of Music, Conservatory Canada, and the Western Ontario Board of Music are the archive sampling. Each conservatory publishes its music syllabi and updates them according to their terms. Within each syllabus, there are graded requirements for each examination grade of musicianship for Grade 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and Associates. Each repertoire list divides into three categories for each grade from grades 1 to 7. Within each grade, there is a list of pieces from which a student may choose. A student wishing to take an examination must prepare a piece from each list. The lists divide as follows:

The Royal Conservatory of Music

For grades 1 & 2, the Royal Conservatory of Music (RCM) divides the graded repertoire lists as follows:

List A	List B	List C
Baroque and Classical Era Repertoire	Romantic, 20 th , and 21 st Century Repertoire	Inventions
c1600-c1825	c1825 - present	varies

Grades 3-7:

List A	List B	List C
Baroque Repertoire	Classical Repertoire	Romantic, 20 th , and 21 st Century Repertoire
c1600-c1750	c1750-c1825	c1825 - present

In grades 8 and 9, list C is split into two lists, leaving list C as Romantic repertoire and List D as Post-Romantic, 20th, and 21st-century repertoire. In grade 10, the lists shift slightly.

Grade 10

List A	List B	List C	List D	List E
Work by J.S. Bach	Classical Repertoire	Romantic Repertoire	Post-Romantic, Impressionist, and Early 20 th Century Repertoire	20 th and 21 st Century Repertoire
	c1750-c1825	c1825-c1900	c1900-c1950	c1950-present

The Associate Diploma level has an additional Etude list.

Conservatory Canada & Western Ontario Board of Music

For grades 1 to 7, the Conservatory Canada (CC) and Western Ontario Board of Music (WOBM) divides the graded repertoire lists as follows:

List A	List B	List C
Baroque Repertoire	Classical Repertoire	Romantic, 20 th , and 21 st Century Repertoire
c1600-c1750	c1750-c1825	c1825 - present

Grades 8 and 9 add additional lists and divide into:

List A	List B	List C	List D
Baroque Repertoire	Classical Repertoire	Romantic Repertoire	20 th and 21 st Century Repertoire
c1600-c1750	c1750-c1825	c1825-c1900	c1900-present

For the Western Ontario Board of Music, the grade 10 and Associate Diploma the repertoire lists are:

List A	List B	List C	List D	List E
Baroque Repertoire	Classical Repertoire	Romantic Repertoire	Post-Romantic, Impressionist, and Early 20 th Century Repertoire	20 th and 21 st Century Repertoire
c1600-c1750	c1750-c1825	c1825-c1900	c1900-c1950	c1950-present

When the WOB and CC merged, the Associate repertoire lists changed to:

List A	List B	List C	List D	List E	List F
Baroque Repertoire	Classical Repertoire	Romantic Repertoire	Post-Romantic, Impressionist, and Early 20 th Century Repertoire	Contemporary Non-Canadian Repertoire	Canadian Repertoire
c1600-c1750	c1750-c1825	c1825-c1900	c1900-c1950	varies	varies

In 2018, the CC made a shift in their repertoire programming to allow students freedom of choice in repertoire and divided the repertoire for grades 1-5 into:

Group 1	Group 2
Baroque and Classical Era Repertoire	Romantic, 20 th , and 21 st Century Repertoire
c1600-c1825	c1825 - present

The student has the option to choose two pieces from each group. There are three lists in Grades 6 -7:

Group 1	Group 2	Group 3
Baroque Repertoire	Classical Repertoire	Romantic, 20 th , and 21 st Century Repertoire
c1600-c1750	c1750-c1825	c1825 - present

Grades 8 to Associates repertoire lists are the same as the list from WOCBM, and the student is to pick one piece from each group. While not all of these lists are relevant to this thesis's data research, it is crucial to know and understand how each conservatory's repertoire lists are divided.

Methods of Data Collection

The data collection method is the SongData methodology and collected through the manual counting of secondary data obtained from the syllabus archives. Each piece within the 20th and 21st -century lists are counted and tracked in a spreadsheet. In this method of collection, I measure the nominal variables through a researcher-completed observation form which observes bibliographic (composer, gender, title(s) of repertoire, and year included in syllabi) and biographic (gender, race/ethnicity) metadata within the defined corpus of material (Watson, 2019) as well as the details of the conservatory and publishing company from which it came. The nominal variables are observed instead of manipulated. I track the data points on an excel spreadsheet according to each conservatory, and each grade examined. The results are in three categories:

- 1) Total number of compositions

- 2) Total number of compositions by women
- 3) Total number of compositions by BIPOC women composers

To the best of my knowledge did not encounter any transgender or non-binary conforming composers included in the piano syllabi. I went to great efforts to research the biographic data to ensure I classified all composers with the gendered pronouns they identified with. I made an effort to include LGBTQIA+ composers within my piano syllabus for part B of this thesis.

Analysis of Data

I analyze the syllabi sampling within each conservatory, collecting the biographic and bibliographic information for the composer and repertoire listings. The analysis examines three key areas:

- 1) The number of compositions listed in the 20th and 21st -century lists? (bibliographic)
- 2) The number of women composers? (biographic; gender)
- 3) The number of women composers are of a BIPOC WOMEN identity? (biographic; gender)

I used a separate Google sheet file to record data from each conservatory, dividing the sheet by the publication year of the syllabus and individual grades. I documented the women composers included within each grade and their compositions included in a separate Google sheet. I created additional variations of the excel files to compare statistics using Google Sheets at the analytics tool within the application. I also created additional variations of the files were created to compare different statistics. I collected the syllabus data in August, November, and December 2020. The calculation of results was done with computer software using Google Sheets formulas and graphics to increase the reliability of the statistics revealed. I obtained the biographic and bibliographic information of each composer through secondary sources such as *Grove Music Online*, *Canadian Encyclopedia of Music Online*, *The Encyclopedia of Music in Canada*, and composer bios from publishing houses and composers' websites.

Validity

The validity is content-related evidence using the judgment of the content in the particular study. I minimize low validity at the data-gathering stage by ensuring a standardized tracking procedure and gathering data observed in the content analysis. I minimize low validity at the

stage of data analysis by avoiding making any judgments on gender representation and generalizations of piano curriculum beyond the supporting data.

Limitations

There are gaps and limitations in the quantitative study. Different concerns affect each conservatory's panel and decisions for including or not including certain composers or pieces. These limitations include, but are not limited to copyright laws, lack of access to the content, cost of procuring rights to the piece, the infrequency of pieces or composers in past conservatory examinations, and the fact that there may be more male than female composers in early 20th century. An evidence-based discussion of the results proceeds in Chapter 5 after the presentation of statistics and a theoretical discussion of the implications of the results as grounded in music education and feminist theories.

Methodology Part 2 – The Creation of a Graded Piano Syllabus of Women Composers

Part 2 of the thesis presents a proposed graded piano syllabus of published piano music by composers in North America from 1900-present. This piano syllabus addresses the current gap in equity and diversity in graded piano literature of female QTBIPOC women composers. The syllabus includes the graded and leveled music of women composers, composer features, and the inclusion of many reputable self-published composers. Precursors to the research, such as Helen Walker-Hill's book on *Piano Music by Black Women Composers* (1996), prove helpful in creating the syllabus. However, due to the book's age, much of the music is out of print or is not publicly accessible outside of the Centre for Black Music Research archives. Dr. Lea Claiborne's study on *Leveling the Music of Black Composers* and her online course "Piano Music by Black Composers for Every Level" is another excellent resource for the music of Black composers. Still, it is limited in its scope, only including 33 newly graded compositions by 18 different composers in the appendix. The series *Piano Music of Africa and the African Diaspora* by William H. Chapman Nyaho is referenced numerous times in creating this syllabus and is an invaluable resource for pianists. Nevertheless, I feel it is necessary to offer intersectional representation by LGBTQ+, Black, Indigenous, and Women of Colour. It is not only Black female composers that are missing from piano curriculum but many women of colour.

In chapter 5, following the results of the quantitative study, I analyze a musical work from each grade of the piano syllabus and compare it in technical quality and difficulty to a piece that is included in the RCM or CC piano syllabus to show the validity of including the new piece with mainstream repertoire. I do this modeling the methodology of Dr. Christine Tithecott, Dr. Leah Claiborne, and Helen Walker-Hill. Chapter 6 covers the method of categorizing music into individual music grades for the syllabus. The piano syllabus is presented as an appendix and accompanied by other curricular materials, such as music history learning pages, women composer trading cards, and an interactive workbook on Decolonizing the Piano Studio. Because syllabus creation falls within a broad spectrum, I have set the following parameters when choosing music for the syllabus.

1. The music is in print or circulation, available online, or contained at an accessible archive (Banff Centre for the Arts, Canadian Music Centre, the National Archives of Canada, or a university library)
2. The music is from previously graded anthologies and piano syllabi, such as the Association of Canadian New Music Project, *Piano Music by Black Women Composers*, *Black Women Composers: A Century of Piano Music*, *The Leveling of Music by Black Composers*, *composerdiversity.com*, *musicbyblackcomposers.org*, and *musictheoryexamplesbywomen.com*. The music is in current publishing houses and institutions where a large number of women composers in North America published. These key publishing houses are Red Leaf Publishing, Debra Wanless Music, The Centre for Black Music Research, Hildegard Publishing, Piano Safari, Furore-Verlag, Canadian Music Centre, and the Association of Canadian Women Composers.
3. The music is mainly by women composers who live/ed in North America, or their music is with publishing houses in North America with few exceptions.
4. The music is self-published by BIPOC composers with whom I have contact.
5. The music falls within the classical music tradition. Jazz compositions by women who wrote within the classical tradition, such as Dana Suesse and Valerie Capers, are included. Jazz standards and lead sheets, as well as improvisations, are not included.
6. The music falls from 1890 to 2020. The date range is due to the publishing of piano music by Estelle Ricketts in the US in 1893 who was the first Black female to have her music published in the United States (Walker-Hill 1991).

I understand that the following parameters limit the work that I can include. The publishing music by many QTBIPOC women is subject to publishing systems that are not without systemic racial and gendered inequities. Because of this dynamic, many early compositions published by well-known BIPOC women are out of copyright within a short time. Several pieces are not in circulation, but I include them in a list at the end of the syllabus with compositions out of copyright with their previous publishing information. Because of the limitations to resources and inability to travel due to the COVID-19 pandemic, I could not grade archived compositions but include them in the syllabus for their merit. Many of these pieces reside in archives around North America and are available for viewing. Lastly, I have chosen anthologies, websites, and publishing houses that make a conscious effort for inclusion in their publishing practices.

Teaching colleagues frequently ask me for repertoire recommendations of music by female composers. While there are many compositions for the early conservatory levels, the advanced grades rarely include music by women composers. The curation of a usable, accessible resource for piano teachers and students is necessary when looking at the gap of representation of music by women and specifically BIPOC composers. As examined in the previous literature review, the classical music industry is still stuck on gender inclusion. While we now recognize female composers such as Fanny Mendelssohn, Clara Schumann, and Cecile Chaminade, the mainstream recognition often stops there. The music history, theory, and education fields contain many studios on the inclusionary, and it is now time for increased BIPOC representation in the field of piano pedagogy.

Glennon Doyle, in her recent book, *Untamed*, says:

In order to move our culture forward, revolutionaries have had to speak and plan from the unseen order inside them. For those of us who were not consulted in the building of the visible order, igniting our imagination is the only way to see beyond what was created to leave us out. If those who were not part of the building of reality only consult reality for possibilities, reality will never change. We will keep shuffling and competing for a seat at their table instead of building our own tables. We will keep banging our heads on their glass ceilings instead of pitching our own huge tent outside. We will remain caged by this world instead of taking our rightful place as co-creators of it.

In the early stages of my research, a professor challenged me that if I were to carry out this research of proving that women are disproportionately underrepresented in piano repertoire within conservatories, I would first have to prove that there is a wealth of music by women composers from which to choose from. The 3,000+ number of compositions that I include proves that

women were and are actively composing piano music. Secondly, this professor challenged me that the conservatory canon omits BIPOC women composers because "they simply did not write enough music to be considered." I trust that the hundreds of compositions by BIPOC women that I have included adequately prove that these composers are active but excluded from the reportorial canon. With the hundreds of women composers and their easily accessible music, there is simply no excuse for a 0.67-1.7% inclusion of only 5 Asian diaspora women composers and 0% inclusion of music by Black, Indigenous, and other Women of Colour. This syllabus's creation is my attempt to "quit competing for a seat at a table and build my own table," as Doyle challenges. The syllabus and other resources are not complete works, but they are one step in a lifelong journey of research that elevates, promotes, and centres women and QTBIPOC female musicians' work. Through the creation of this syllabus and subsequent resources, I hope that I will add my voice to the contributions in the field of piano pedagogy and help further its inclusive practices to make sure that every student feels seen and represented within their music curriculum.

This literature review weaves a call to action through the discourse using resources from the 1980s to the present day: scholars and musicians such as Claiborne, Grissom-Broughton, Hisama, Peters, Russo, Scharff, and Walker-Hill call music educators to action and taking to task the westernized, colonized, white-centred version of music education which Western society deems as proper classical music. These researchers ask us to seriously take the silencing or blatant ignoring of women and minority composers. We must disrupt the forces that effectively exclude women of multiple minorities out of the classical music canon.

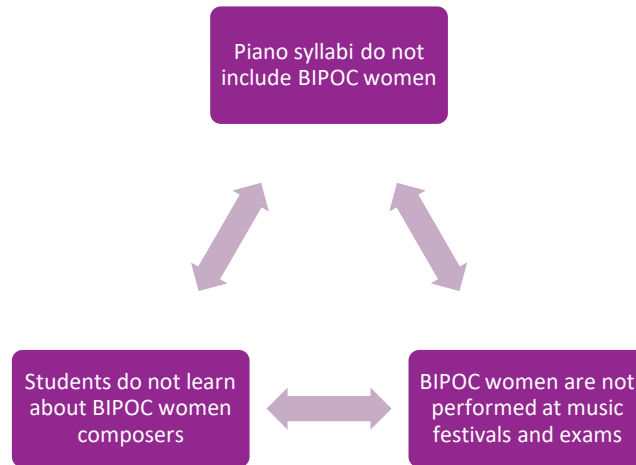
Chapter 3 The Politics of Inclusion: Gatekeeping in Piano Pedagogy

“PoC haven’t already taken Classical Music and modified it beyond what we recognize as one of the mainstream legacy institutions we put on pedestals. We want them in our playground, but they can only use our tools and can’t redesign the slides, swings, and merry-go-rounds.”
- Jon Silpayamanant

"We want them in our playgrounds, but they can only use our tools." This analogy, by Jon Silpayamanant, describes the structural racism that keeps BIPOC composers out of mainstream classical music. Western classical music began as a European tradition that continued with settler-colonists when they came to Turtle Island and committed genocide and assimilation of the Indigenous peoples. Bonnie Gordon in "What Mr. Jefferson Didn't Hear" analyses the establishment of Euro Western music in America through the Jefferson administration. She writes that the upper-class white Americans learned Euro-folk music at the time because "European culture was gradually becoming racialized as white. The need to identify these sound traditions as white was related to the ongoing racialization of Afro-diasporic musics as black" (Gordon 2014, p. 109). While Western society does not explicitly practice segregation, the act of segregation through implicit or explicit bias in many aspects of culture is still present, and the piano curriculum is no exception. Silpayamanant describes that while People of Colour are present and welcome, they cannot alter the space to which they are invited. People of Colour are subject to abide by the unspoken rules and uphold the traditions of classical music. Western classical music history does not fully recognize composers of colour, nor are they even marginally recognized within the music curriculum, as we see evidence of in Chapters 4 and 5. In the following two chapters, I discuss musical "gatekeeping" and its various forms throughout the piano curriculum. In this chapter, I will discuss how music festivals, examinations, conservatories, and publishing houses practice forms of gatekeeping through their policies and practices.

Music Festivals and Examinations

Most Canadian students in piano lessons work towards the goals of spring music festivals and examinations. Music festivals require students to enter by musical grade according to a conservatory level in Canada. When choosing repertoire to perform, you must perform music graded or leveled by a publishing house or conservatory. When conservatories and publishing houses do not grade music by BIPOC composers, it successfully ensures that students will not publicly perform their music. In the RCM Examination system, a student may exchange a piece for a "Teacher's Choice Substitution," but they may swap out only one repertoire piece. If the examiner deems the piece insufficient, the rules state that "A substantial mark deduction may be applied for substitute selections that do not comply with the following regulations" and also "the mark for the performance of a Teacher's Choice substitute selection will include an assessment of the appropriateness of choice" (Royal Conservatory of Music Piano Syllabus, p.10, 2015). Losing substantial marks on a repertoire piece that an examiner deems "inappropriate" is a risky choice to take to play an ungraded piece by a BIPOC composer. Of course, there is much liberty in studio recitals or ungraded performance opportunities. Yet, for many students, music festivals and conservatory examinations focus, and students plan their entire music program for the year around these events. For high school students, participation in festivals and exams brings promises of scholarships for furthered music education and high school music credits. Students must choose from the previously graded material put out by conservatories that excludes these voices without having any print or digital resources to turn to with graded music by BIPOC composers. Large conservatories and festivals are happy to have diversity within their participants, but they must perform the white-colonial male-dominated musical canon for fear of penalty. This is what I call the "cycle of exclusion," where piano syllabi do not include music by BIPOC women, BIPOC women are not performed at music festivals and examinations, and therefore students do not ever learn about BIPOC women composers. BIPOC students may perform in exams and music festivals, yet they cannot play music by BIPOC composers because the graded curriculum does not include them.



The Cycle of Exclusion

As briefly mentioned before, Dr. Leah Claiborne presented her research on the graded music of Black composers to the Royal Conservatory and inquired why they did not include more music by Black composers. The response she received of "we don't consider race when choosing music" (Claiborne 2019) was a response of colorblindness. In the *Myth of Racial Color Blindness*, the authors describe racial colorblindness as a "perspective that embodies the view that we have moved beyond race and racism and the color of someone's skin does not matter" (Neville et al. 2016 p.6). They say that when we claim colour blindness, we deny the colour of someone's skin through the denial of institutional racism (Neville et al. 2016, p. 6). The act of not including music by BIPOC composers within the curriculum claims a colorblind stance that keeps the dominant white narrative in power while claiming innocence through omission. It is important to note that both Conservatory Canada and the Royal Conservatory of Music are making claims to change their piano syllabi's inclusivity practices in the coming years.

Intersectionality in Piano Curriculum

Intersectionality is a term coined by civil rights lawyer Kimberlé Crenshaw, marks nearly every field and now includes the intersections of race, ethnicity, gender, sexual orientation, disability, and more. As noted previously, Intersectionality was central to the mission of groups such as the Combahee River Collective before the academic term. Crenshaw states that:

The failure of feminism to interrogate race means that the resistance strategies of feminism will often replicate & reinforce the subordination of people of color, & the failure of antiracism to interrogate patriarchy means that antiracism will frequently reproduce the subordination of women (Crenshaw 1991, p. 1252).

If we do not consider race within feminism, we fail. If we do not look at gender within antiracism, we fail. It is possible to mistake intersectionality as the intersection of multiple identities, but at its core, it is about how structures of power take those identities and create vulnerability (Charania, Sept 26, 2019). Without looking at how race and gender intersect and are framed within in systems of oppression, we only see a partial view of a problem, and our vision is distorted (Crenshaw 2016). Crenshaw's idea echoes Citron's reference that the solution to a gender-framing problem is not to "add and stir." When we challenge only certain subordinating practices [*the lack of published music by women*] while maintaining existing hierarchies [*the publishing of only White composers*], we not only marginalize those who are subject to multiple systems of subordination [*female QTBIPOC composers*] but also often result in oppositionalizing race and gender discourses (Crenshaw 1991, "[]" Adams). Sirma Bilge calls ornamental intersectionality "allowing organizations to rebrand rather than address underlying structures that produce/sustain injustice" (Bilge 2013). Bilge also writes that diversity can become a feature of neoliberal management (Bilge 2013). Diversifying representation does not change the system that upholds ideals of white supremacy and patriarchy in the first place. We must look at who is present in women's conversation in music and why certain women are not present within the conversation.

White Feminism in Music

Kimberlé Crenshaw writes that "Without frames that allow us to see the social impact of all the members of a target group, many will fall through the cracks of our movements, left to suffer in virtual isolation" (Crenshaw 2016). Due to the racially charged events of 2020 and the subsequent commitments to action, many music organizations are setting out to become more inclusive of diverse composers and voices. While it is excellent that both Conservatory Canada and the Royal Conservatory of Music made verbal commitments to include diverse composers within their curriculum, it is crucial to consider an intersectional approach to inclusion practices. In Chapter 5, I present how conservatories are growing in their inclusion of women within their curriculum, but Women of Color's inclusion remains at only two women over 30 years. The 1980s brought a rise scholarship on music by women which coincided with the formation of the Association of Canadian Women Composers (ACWC 2020). During this time, Canadian conservatory syllabi record a growth in inclusion of music by women but did not record growth

in the programming of music by Women of Colour. Conservatory syllabi include White women but excluded the voices of Women of Colour. White feminism is "a toxic ideology that claims to speak for all women while ignoring the needs of women of color and suppressing their voices" (Williams 2019). Dr. Monica T. Williams writes that "true feminism has the power to transform society, but too often what is advanced as feminism is actually White supremacy in disguise – a counterfeit we sometimes call White Feminism" (Williams 2019). Some examples of white feminism in classical music are female-founded publishing companies that promote women's music while publishing no music by Women of Colour. Another example of women composers publishing music that appropriates Indigenous music, such as the music in *My Bark Canoe*, or a female-run publishing company, publishing music in children's method books titled "Indian Dance" and then re-releasing the piece under the name "Aboriginal Dance" when the composers have no Indigenous connections. While some may champion the increased publishing of music by women, many of these so-called successes discredit the work of BIPOC women. Kimberlé Crenshaw states, "Intersectionality is not an additive, it is fundamentally reconstitutive. Pass it on" (Crenshaw 2020).

Another example of White feminism is the American celebration of White composer Sadie Koninsky who is known for being the "first woman to publish ragtime." In the 1890s and early 1900s, a New York-based composer wrote more than 300 pieces, primarily for piano. Koninsky used pseudonyms Jerome Hartman and Julius K. Johnson (Edwards n.d.). Koninsky was born to a German-Polish father, Harris, and a British mother, Mary. Sadie Koninsky was a classically trained violinist. Her first publication was in 1884 titled the "Belles of Andalusia," but she later gained her fame with the release of "Eli Green's Cake Walk." She aimed to capture the feeling of the "typical black-composed cakewalk" (Edwards n.d.). Koninsky's composition was published using blackface imagery on the cover. This piece landed her a publishing deal in her own name, as well as an arranging job at Stern Publishing Houses (Edwards n.d.). She is regarded as the first woman to ever compose in a ragtime style and was the forerunner for other White women composers such as Charlotte Black and May Aufderheid to do the same (Edwards n.d.). Koninsky continued to compose ragtime throughout her career. Her other problematic piano include "A Wigwam Courtship," which appropriates First Nations peoples, and "Cleopatra: An Egyptian Intermezzo," which appropriates African culture. Ragtime piano books celebrate Sadie Koninsky within ragtime history, and her compositions are performed and celebrated at

International Women's Day conferences. It is disheartening to see the culturally inappropriate cakewalks of Koninsky elevated while excluding ragtime by composers such as Florence Price and Scott Joplin from the mainstream piano repertoire. While Koninsky is the first woman to publish ragtime, African American composer Florence Price composed ragtime for her students before Koninsky published. Price was not published until the early 20th century, although her works date to at least three decades earlier. Price is the first Black woman composer to gain international recognition, yet music history credits Koninsky with ragtime accolades. Music books celebrate Koninsky as a female composer instead of critically examining her music for the racist and culturally appropriated piano pieces they are. Sadie Koninsky is considered a "win" for feminist music culture but is a problematic composer whose career highs stood in the way composers of colour to enter. Koninsky's career is a clear example of White women becoming the beneficiaries of affirmative action.

When observing the music of the Celebrations Series for piano produced in 2015 by the Royal Conservatory of Music (RCM), these books include select repertoire from each repertoire list: Baroque, Classical, Romantic, and 20th/21st Century. Often these are the only books that the students purchase for the examinations unless they choose to make substitutions. In all of the RCM repertoire books produced from grades Preparatory to Grade 10, there are only two compositions by Women of Colour within the RCM repertoire books. The compositions are "The Swing" by Chee-Hwa Tan and "O Moon" by Alexina Louie. Though it was not the focus of my study, it is worth noting that there are no women included in the Baroque, Classical, and Romantic repertoire within the Celebration Series books. 20th and 21st -century repertoire lists are the only ones that have music by women. A critical race lens is necessary when considering many compositions included within the repertoire books. I will now consider a few musical and lyrical messages and the implications of their inclusion.

Critical Consideration of Musical Examples

A small example is a piece, "Chinese Lanterns," composed by Walter Niemann, found in the RCM 2015 Grade 3 Etude book. Niemann is a German composer from the early 20th century. This piece is from his collection titled *In Children's Land* Op. 46. In this piece, Niemann uses a pentatonic scale for this 40-second etude. The pentatonic scale is a five-tone scale used in many European folk tunes and the musics of First Nations Native Americans, sub-Saharan

Africans, and East and Southeast Asians (Britannica 2014). While it is true that this scale is common in many Chinese pieces of music, it is not limited to Chinese culture. In this piece, Niemann, a German composer, has reduced Chinese cultural elements to a stereotypical scale associated with Chinese musics. Niemann is not the only composer who performs pan-culturalism within the conservatory curriculum. Gem Fitch's "Chinese Kites," and Deborah Wanless' "In A Chinese Garden," and the *Celebrate Piano's* "Chinese Market" all perform pan-culturalism by associating a pentatonic scale with Chinese music without having any cultural connections, affiliations, or descriptors that teach about the history and cultural use of the pentatonic scale. The composers may not have written these pieces with ill-intentions, but pieces such as these give a reductionist view of a culture through the use of a pentatonic scale. An appropriate choice is the works of Hope Lee, who is a Chinese-born composer and now resides in Calgary, Alberta, who writes for all levels of pianists or the piano music of Japanese composer Karen Tanaka and her children's piano book "Children of Light."

Another example is the composition "Six Variations on the Land of the Silver Birch" by Pierre Gallant. Gallant, a Canadian composer, composes some well-loved pieces within the Celebration Series Curriculum. The theme and variations that he writes here in the Level 10 book is around a problematic poem that dates back to the 1920s. The lyrics to the original song say:

Land of the silver birch
Home of the beaver
Where still the mighty moose
Wanders at will

Refrain:

Blue lake and rocky shore
I will return once more
boomdidi boom boom – boomdidi boom boom – boomdidi boom boom boom
High on a rocky ledge
I'll build my wigwam
Close to the water's edge
Silent and still

Refrain

My heart grows sick for thee
Here in the low lands
I will return to thee
Hills of the north

A White person composed the lyrics of this song to give a perspective of an Indigenous person. In addition, the "boomdidi boom boom" has the musician "playing Indian" (Brean 2019). It is worth noting that this is not the only iteration of this song, but many piano method books include this song's arrangements. In 2019, a lawsuit took place in Toronto in which a music teacher accused a school board of wrongful termination after she had her students perform this same song at an assembly for National Indigenous Peoples Day (Brean 2019). The Toronto Star reported that by performing this piece, students were encouraged to actively participate in colonization (Brean 2019). If schools expect a higher standard, we must hold the private music curriculum to that same standard. While the pianist does not say the lyrics of the song, they are still taking part in colonization through the piece's performance. Multiple forms of displacement occur when students perform arrangements of pieces that appropriate or insult Indigenous cultures on unceded territory. At the same time, the curriculum provides no evidence of musical context or inclusion. I do not advocate that anyone lose their job or performance marks for performing this piece. I argue that a critical race lens is necessary when looking at piano resources, and that publishers and music teachers need to reconsider the impact that the inclusion of such pieces may have. Indigenous composer Beverly McKiver advises that when we encounter such music, we must skip the piece, replace it, or discuss it. A more appropriate substitution for this work would be the piano compositions of Beverley McKiver, Afro-Indigenous Composer Zenobia Powell Perry, or Metis composer Karen Sunabacka.

If we look back at the materials, I discussed earlier in Chapter 1, under the section titled "Private Lessons Music Curriculum," there is a glaringly obvious lack of representation of music by Women of Colour. The book *The Victress Sessions* features pop-style compositions using motives by female composers Amy Beach, Louise Farrenc, Teresa Carreño, Clara Schumann, Agathe Vacker Grøndahl, Fanny Mendelssohn Hensel, and Maria Szymanowska. While I applaud the work of Dow in this beautiful collection of newly composed works, the composers she chooses to feature are all historical, European women, save Venezuelan composer Teresa Carreño. Alfred's *At the Piano with Women Composers*, Hal Leonard's *Women Composers in History*, and Schott Music's *Klaviermusik von Komponistinnen* focus solely on the music of white, European women. It is promoting one view of music history and one that upholds white supremacy. Not to mention that while entire volumes and series exist for composers like Chopin, Schumann, or Beethoven, a single book on "women composers" lumps all women together.

These collections, while not acknowledging the music by Women of Colour, also fail to note that composers such as Florence Price, Nora Holt, Chiquinha Gonzaga, and Amy Beach, among others, wrote compositions similar in volume and scale to these men's works.

Hildegard Publishing is a company that prides itself in the publishing of music by women composers. One such collection published by this company is *Music by American Women Composers*. Not a single composition within this collection is by a Woman of Colour. The collection that contains music by Women of Colour is entitled *Music by Black Women Composers*. While you could look at this phenomenon and celebrate a female-only publishing company's success, it is hard to ignore the segregation or flat-out exclusion of the work by Women of Colour. I have discussed this phenomenon in academic circles before, and the feedback I have received is "maybe Women of Colour are not writing piano music," but my representation of Women of Colour throughout the appendix of my thesis, in addition to the pedagogical presentation of works by Women of Colour in Chapter 6 report differently. Estelle Ricketts was the first Woman of Colour to publish in the United States in 1893, with her piano composition "A Rippling Spring Waltz." Avril Coleridge-Taylor was an internationally recognized composer and conductor, and publishing works for the piano since 1915 at the age of 12. Composer Valerie Capers published dozens of elementary jazz compositions for young pianists. Her works are not only an excellent source for jazz pieces in piano curricula, but Capers' openness about her blindness presents an excellent point of discussion around music and disabilities. Florence Price wrote over 150 piano compositions, first publishing in 1911 and mentoring, teaching, and composing premier works for Women of Colour. These are just a few of the hundreds of Women of Colour are excluded from the historical canon of piano works. Pianists and teachers need to critically examine the repertoire that we teach, the collections we teach from, and the publishing companies we promote. If it is not creating space to elevate all women's music, then it is promoting a system that keeps the white narrative at the top and pushes other voices to the margins.

Chapter 4 Whose Music is it Anyways?: Theft, Appropriation, and Misrepresentation in Piano Music

“Cultural appropriation has been an issue since the beginning of time, and I think it is important for us to tell our own stories and tell them the way we know how they’re supposed to be told.”

- Camille A Brown

Throughout Western classical music history, composers have borrowed melodies and musical forms as a sign of respect for another composer. This act of imitation is considered a tribute, or homage to a composers one loved or admired. Some common examples are Beethoven’s *Diabelli Variations*, Brahms’s *Variations on a Theme by Haydn*, or Clara Schumann’s *Variations on a Theme by Robert Schumann*. Countless other composers have paid homages or musical “hat tips” to composers throughout history. While this is an accepted and respected form within Western classical music, it is not universal across cultures. There are many forms of music found within classical piano repertoire that strip away the dignity and culture of a piece of music through appropriation, as the opening quote from Camille A. Brown points out. Recalling Sirma Bilge’s reference from an earlier chapter, ornamental intersectionality is “allowing organizations to rebrand rather than address underlying structures that produce and sustain injustice” (Bilge 2013). The conservatory piano curricula and mainstream piano curricula often present diversity without changing the structure of who the curriculum includes.

This chapter addresses some of the aspect’s cultural theft, cultural appropriation, misappropriation, and misrepresentation found in piano curriculum. Using Indigenous theorists and educators, I look at how piano curricula resources contain examples of theft, cultural appropriation, and cultural misrepresentation. In addition, I will discuss Blackface minstrel songs and cakewalks found in piano curriculum grounded in the work of Black scholar’s discussion of critical race in music. Before we begin this discussion on the theft of sound, it is essential to clarify some key terms. The definitions come from Simon Fraser’s University’s “Think Before You appropriate: Things to know and questions to ask to avoid misappropriating Indigenous cultural heritage” resource.

- **Assimilation** – a process in which a minority group is absorbed into a dominant culture. The minority takes on traits of the dominant group.

- **Cultural appropriation** -a cultural element that is taken from its cultural context and used in another context.
- **Cultural heritage** - elements common to a given group because they are culturally meaningful, connected to shared memory, or linked to collective identity.
- **Expropriation** - the act of taking something that belongs to somebody and using it without permission (Oxford Dictionary, 2021). This is also known as cultural theft.
- **Intangible heritage** – cultural expressions, practices, and knowledge, including language, dances, stories, designs, and techniques
- **Misappropriation** – a one-sided process where one group benefits from another group’s culture without permission and without giving something in return.
- **Musics** – the plural of music used in many Indigenous cultures. Indigenous musics are only classified as Indigenous when performed by an Indigenous musician (Roussin 2021).

These terms become significant later on in the chapter when addressing how many Euro-Western music resource creators take elements of a culture that is not their own and try and define that culture within Western concepts of musicking. When discussing other cultures’ music, we must understand the culture from which it comes. Many music resources take music from cultures out of context and displace the culture from which it came.

Folk Songs and Indigenous Sovereignty

In beginner piano method books, there are many examples of folk songs and melodies included within the mainstream teaching books, such as Alfred, *Piano Adventures* by Faber and Faber, *Bastian Piano Method*, and *Celebrate Piano*. Returning to the concepts mentioned above, I will suggest that melody is an example of intangible heritage. Because of the simplistic nature of folk melodies, which are often short, repetitive, and within a small vocal range, they translate well to the piano and, for the same reasons, are accessible for the beginner pianist. An excellent example is “Merrily We Roll Along” which is a nursery rhyme by Edwin Pearce Christy set to the American folk tune “Mary Had a Little Lamb” with the music by Lowell Mason (Pound 1986).

The image shows a page from a piano method book. At the top, there are three diagrams: 'next key' showing two keys with 'X' marks and an arrow; 'next finger' showing a hand with fingers 2 and 3 highlighted; and 'next letter' showing a curved arrow between 'C' and 'D'. To the right, there are two boxes: 'L.H.' with fingers 4, 3, 2 and 'R.H.' with fingers 2, 3, 4. The title 'Merrily We Roll Along' is centered above a small illustration of a sailboat on the sea. Below the title is the musical notation for the right hand (R.H.) and left hand (L.H.). The R.H. part starts with a forte (f) dynamic and has notes E, D, C, D, E, E, E, D, D, D, E, E, E. The L.H. part has notes E, D, C, D, E, E, E, D, D, E, D, and a final chord C4. Fingerings are indicated by numbers 1-4 above or below notes. The lyrics are: 'Mer - ri - ly we roll a - long, roll a - long, roll a - long. o'er the deep blue sea! (2 - 3 - 4)'.

Nancy and Randall Faber. (2011). *Piano Adventures Lesson Book Primer Level*. Dovetree Productions, Inc.: Michigan.

The melody of the song is short, comprised of only eight measures. It is also repetitive, with the second period echoing the first and only deviating for the final three notes. The tune fits easily within a small vocal range, using only three pitches.

“Merrily We Roll Along” is an example of a folk tune represented within a piano method book. American folk tunes are not the only ones present in method books. Many tunes are passed down orally for centuries and are later written down and notated for educational and preservation purposes. Songs are collected, recorded, and later notated into Western musical notation, often by ethnomusicologists. It is stimulating for young musicians to learn music from cultures worldwide, especially if it is one with which they have a shared heritage. Yet, there are many instances of line-crossing between cultural sharing and cultural theft within classical music. Theft happens when a musician hears a song or witnesses a cultural exchange involving a song, records or recalls it, and then arranges on that song. There are many instances in piano curriculum in which Indigenous songs are treated as “folk tunes” and adapted to the piano. Dr. Antía González Ben notes that “folk tunes” or “ethnic songs” are the only terms used to refer to music outside of Western culture, then they become synonymous with “other than” (MusiCounts 2020).

It is essential to understand the cultural context of songs used within the curriculum. All pieces are not equal, and we must understand the culture from which a song comes and respect the rules and practices of those cultures. In First Nations culture, musics are considered equal to

material property, and the ownership belongs to the creator or the communal owners (Browner 1995). Communal ownership is not how the colonized Euro Western culture now views musical ownership, but how many First Nations Peoples view ownership. In a workshop called “Decolonizing Music Education,” Cree-Dene composer Sherryl Sewepagaham discusses the concept of ownership of Indigenous songs. Some songs are for social settings, but there is a protocol of sharing that is to be followed, typically exchanging tobacco or sage (MusiCounts 2020). Families and communities own some songs. Some songs may belong to certain tribal territories, while other songs are for specific events (MusicCounts 2020). Within First Nations communities, all songs are not for all people. The songs are the cultural property of individuals, families, communities, and territories. Songs are often gifts and protocol is to be followed when sharing a song. Anishinaabe composer Leanne Betasamosake Simpson notes that the extraction of song or culture is often to point out differences rather than acknowledging the sovereignty of the Indigenous way of life (Simpson 2014). When a composer extracts music from a community, the ownership is in the hands of the musicians who compose on Indigenous melodies or extract poetry, often for academic or educational purposes, which dispossess in the name of progress (Simpson 2014). The ownership of music as recognized by the dominant Western culture is that the property rights are with the recording or printing and distribution of music which do not protect Indigenous sovereignty rights (Browner 1995). With all of this in mind, it is inappropriate for music educators to extract musics from a community and arrange it unless the song is gifted to them by the song’s owner. To do so without the tribe or culture holder’s permission would be to disregard the people’s sovereignty to which the music belongs and to perform cultural theft.

Many examples of “folk music” within piano curriculum are stolen melodies. I now break down some of these examples. I believe publishers added many of these pieces with good intentions of adding diversity to the music curriculum, but good intentions do not always lead to fair, cultural practices. The inclusion of musical theft or appropriation of another culture upholds a surface level of diversity that disrespects the culture from which it came. Conservatory curriculum lists from the RCM and Conservatory Canada include music from the piano book *My Bark Canoe* by Nancy Telfer since its publication. Telfer is a widely known composer, conductor, and musician in Canada. This critique of the resource is not a critic of Telfer herself, as I recognize that perspectives change over time. In *My Bark Canoe*, Telfer uses Canadian melodies and arranges them into piano pieces for beginner and intermediate pianists. Included in

this collection of pieces are melodies from groups from the Ojibwe tribe and Sioux Nation. This critique intends to point out the potentially harmful ramifications of using expropriated Indigenous melodies. In this book, the publisher and composer have no connections to the Sioux or Ojibwe peoples from which these melodies came. Using the *Guide for Cultural Appropriation* put out by Simon Fraser University, I break down how a piece misrepresents, misappropriates, and commodifies cultural property. In Telfer's own words, the music in this book is "placed in a setting appropriate to the words and nature" and one that gives a "fresh perspective to the cultural heritage of Canada" (Telfer, 1996, p. 2).

A Sioux Lullaby

Tah ne bah ne shaneeaze,
Tah ne bah, tah ne bah.

Go to sleep, my little one,
Go to sleep, go to sleep.

Very slowly, freely
(See instruction no. 1 at bottom of page 13) arr. Nancy Telfer

p

Keep pedal down until *

[2] Slowly, steadily

p *mp*

Telfer, Nancy (1996). *My Bark Canoe: Folksong Arrangements*, measures 1-3. Frederick Harris Music Co.: Mississauga, ON.

This piece, "A Sioux Lullaby," is noted as a "Saskatchewan Lullaby" within the book (Telfer 1986), and the text does not stipulate whether it is Dakota or Lakota, the two language divisions of Sioux (Johnson 2000). Here is a breakdown of the expropriation that takes place in this work:

1. **Misrepresentation:** This piece does not acknowledge the language and performs pan-indigeneity by lumping all Sioux peoples together in uniformity instead of recognizing the cultural difference within the people group (Sandberg McGuinne 2014).
2. **Appropriation:** This is not just appropriation, but misappropriation through Western music notation using elements of meter, rhythm, and notation as defined by Euro Western practices on a non-Sioux instrument. It is labeled as a "Saskatchewan Lullaby" instead of

acknowledging the treaty territory from which it came. Thirdly, there is no evidence that Telfer gained permission to use this song or followed protocols within the book. From the evidence gathered, only Telfer and Frederick Harris Music Publishing benefit from the use of this song.

3. **Commoditization:** The copyright belongs to Frederick Harris Music Company. It is sold in music stores today and is recommended in multiple Canadian repertoire lists as published through the RCM and Conservatory Canada. The copyright does not belong to the Sioux people but to the publisher.
4. **Absence of Collaboration:** Telfer names herself as an arranger and not the composer but does not produce any signs of collaboration with Sioux musicians within this arrangement.

This piece is only one example of the numerous accounts of cultural theft found within the piano curriculum. It is an example of colonial composers and publishers academizing Indigenous cultures to include, yet they cut out the people groups entirely within the processes. Dr. Tara Browner writes that "Authenticity is a problematic term to apply to musical expression, but impossible to avoid when discussing the use of one people's music by another" (Browner 1995, p. 2). In this example, the ownership and copyright belong to a person who uses First Nations Peoples' music for profitable gain. It is a double displacement model in which settler-colonists displace the First Nations peoples on their land, extract the cultural and musical traditions, and academize it within the curriculum to authenticate it (Simpson, 2014), and then claim ownership over the music. To echo the words stated earlier by Dr. Antía González Ben, what is included in music and music curriculum is always a political act (MusiCounts 2020). By showing who curriculum includes and how curriculum includes their music, the teacher gives a political statement about an insider or an outsider within a musical space. Audra Simpson argues that sovereignty matters at the level of method and representation (Simpson, 2014, pp. 101). By academizing the music of Indigenous cultures, the musician rejects Indigenous sovereignty over their music on Western colonial terms of inclusion. This is an act of performative diversity, where the appearance comes off as inclusive without changing the structure of inclusivity within the system. In an effort to be more culturally inclusive, the composer disrespects and steals from the First Nations people. This is not unlike the discussion that follows about appropriating Black music idioms. These musical examples further the already existing settler-colonialism that

permeates current Western society and further commits harmful acts against the first peoples whose land on which we dwell. Decolonization as a music teacher is not one of diversifying, but one of interrupting systems of harmful assimilation and instead, pointing our students towards Indigenous musicians who are active in music spaces according to their terms.

Cakewalks, Ragtime, and Black Appropriation

Another act of white supremacy within pedagogical piano repertoire is the appropriation of cultural ideas. Many pieces within the piano repertoire canon perpetrate acts of racism through performance. In this section, I discuss a few of these pieces, their cultural context, and why they are problematic. Music conservatories and significant publishing companies primarily monopolize the piano repertoire canon in Canada, and the conservatories regurgitate the canon through each edition, except for a few additional pieces. Teachers look to these music syllabi as the resource for leveled music for their students. Throughout my research of the last 50 years of piano syllabi produced by the RCM and Conservatory Canada, I found a replication of the repertory lists in the editions with additional pieces added to each piano grade. The removal of pieces from the traditional repertoire canon is rare. Debussy's "Golliwogg's Cake Walk" is one such example.

Debussy is regarded as one of the greatest composers of the 20th century and is a primary leader in the Impressionist movement in music (Lesure and Howat 2001). Debussy pushed harmonic boundaries and created new genres for the piano (Lesure and Howat 2001). Because Debussy made such an imprint on the world of classical music, it is easy to overlook where he might have mis stepped. Debussy's "Children's Corner," written in 1908-13, is dedicated to his daughter. This set of pieces is a Grade 9 repertoire level and performed at festivals, examinations, and recitals. The set is in both the Conservatory Canada and Royal Conservatory of Music repertoire lists (RCM Piano Syllabus 2015, Conservatory Canada Classical Piano Syllabus 2019). The sixth movement of the "Children's Corner" set is a piece titled "Golliwogg's Cake Walk." At the time of writing this piece, Golliwogg's were a popular children's toy of a "grotesque blackface doll" made famous by British author Florence Kate Upton (Online Etymology Dictionary n.d.). The theme of a piece is from a minstrel show character that Upton saw as a child while living in New York (Pilgrim 2012). Upton's book was *The Adventures of Two Dutch Dolls*, and a Golliwog was immensely popular. Golliwog dolls became incredibly

popular across Europe in the early 20th Century as many prominent toy manufacturers made Golliwog dolls (Pilgrim 2012).

The other half of this problematic title is the cakewalk. Cakewalks are a musical form made famous in the early 20th century through minstrel shows. The rhythms mimicked ragtime made famous in the United States and associated with composers such as Scott Joplin. The cakewalk imitated the dance rhythms of ragtime and other Black popular idioms. Dr. Perry Hall notes that at the time of Western composers writing ragtime, "the cultural influence was separated from the folk and experience that created it. It became diluted and was no longer connected to Blackness" (Hall 1997, p. 38). The cakewalk dance has its roots in slave plantations in the Southern United States. Plantation owners invited their friends over for cake on the lawn and paraded their dancing slaves around them as the plantation owners ate cake. The dancing, although unknown to the owners, mocked the plantation owners. Often, plantation owners would choose which couple danced the best, and that couple received a slice of cake which is where the popular phrase "take the cake" comes from (Baldwin 1981). Cakewalks were composed for minstrel shows after the emancipation, and white dancers used blackface to mimic Black culture. The roots of "Golliwogg's Cakewalk" uphold racist ideals that both mock Black people through the use of the Golliwog and appropriate Black rhythms through a cakewalk style.

While Debussy was French and wrote this piece during the exploration of exoticism in France, the origins of the thematic ideas present were not pure. The Golliwog and the cakewalk sources take their roots in anti-black racism during the Jim Crow era (Pilgrim 2012, Baldwin 1981). In the performing of "Golliwogg's Cakewalk," the performer participates in appropriating Black culture, presenting the music as entertainment for the consumption of the white gaze just as it did hundreds of years ago. Debussy was not the only one to write cakewalks. As mentioned earlier, cakewalks are in piano pedagogy resources such as the "Parsons and Poole Festival Compositions," popular American composer Catherin Rolland's books, John Thompson's *Easiest Piano Course*, Jean Coulthard's *Pieces for the Present*, and the compositions of Sadie Koninsky. Though the intention may be to explore the exciting rhythms, the genre's roots are anti-Black racism. Stephanie Dunson states that "To ignore the parallel but distinct development of sheet music as a blackface medium in the home limits our understanding of the tradition's impact in shaping both public and private national identity" (Dunson 2004, p. 251). When we include

cakewalks in the piano curriculum without academic discussion or historical context, we are complicit with anti-Black racism regardless of the composer's intentions.

Black-Appropriation in Sheet Music

There is a long legacy in which American popular music relies heavily upon minstrel and ragtime songs' legacy. As many method piano books developed, they included these works of American popular music, such as found in the methods of Faber and Faber and Bastien. According to Lee B. Brown, in his paper on "Vocal music and the Legacy of Blackface Minstrelsy," writes "Black musical styles have been continually caught in an enormous whirlpool, sucked down into white repositories, repackaged there, and then piped out again, for profit, of course—or so goes the claim" (Brown, pg. 92). In addition to the infamous "Golliwogg's Cake Walk," Debussy also composed "Le Petit N* (1909)" for a piano teaching book. Though "Le Petit..." is no longer listed in Conservatory repertoire lists, they included it before 1991, and it is in the Dover publication *Claude Debussy Etudes, Children's Corner, Images Book II, and Other Works for Piano*, which is a standard book found in University libraries and is a staple in any advanced pianist's library. Debussy's *Preludes Book 1*, No. 12 titled "Minstrels" is still a listed piece on both the Royal Conservatory and Conservatory Canada Grade 10 repertoire lists. Debussy's "Le Petit..." is written in the ragtime style, imitating the form of minstrel dancing found in minstrel shows popular in the early 20th Century. Minstrel songs are a form of imitation of Black culture, appropriated and repackaged for the white gaze and the "inurement to the uses of white supremacy" (Brown 2013, p. 93). Brown likens it to a post-modern demonstration of "one-way raids by white people of Black material" (Brown 2013, p. 96). According to scholar, Lee Brown the mimicking of Black dancing has its roots in the minstrel shows. Brown writes,

According to legend, the earliest white man to perform in blackface was Thomas D. ("Daddy") Rice. In 1830, or thereabouts, Rice noticed a black laborer dubbed "Cuff" (by some accounts, a stevedore, by others, a stable hand) who was known for a curious dance he would now and then break into in public. On one occasion, so the story goes, Rice grabbed Cuff's clothing more or less off his back, jumped onto a local stage, and did a caricature of the dance, accompanied by the song that later became a synonym for racism, namely, "Jump Jim Crow" (Brown 2013 p. 92).

Though I cannot prove that this was Debussy's intention, when he composed "Le Petit..." the timing of publication, imagery, and appropriation fits the time's cultural narrative.

Piano method books also have a long history of including minstrel songs as popular music or folk songs within their repertoire. As discussed earlier in the chapter, method books are the primary source of music for beginning students in their first two years of piano lessons. Students learn the fundamentals of piano, and they lay out the basic concepts of piano pedagogy through these books. Within each book lies a variety of repertoire, some newly composed works, traditional folk songs, and minstrel songs. Typical minstrel songs in these books are "Oh, Susanna" (*Bastien Piano Book 1; Alfred's Basic Lesson Book 2; Everybody Likes the Piano Book 2*), "Camptown Races" (*Piano Adventures* by Faber & Faber; *Hal Leonard*; ABRSM Grade 1; *Progressive Piano Method for Young Beginners*), as well as music celebrating minstrel shows, such as "The Minstrel's Song" (*Bastien Piano Basics, Level 3; Bastien Piano for Adults, Book 2*). American composer Stephen Foster wrote many famous minstrel tunes that made their way into the piano curriculum and the school music curriculum, and choir repertoire. In case there was any doubt of their continuing use, a republished book of Stephen Foster's minstrel songs, *Minstrel Songs, Old and New: A Collection of World-Wide, Famous Minstrel and Plantation Songs, Including the Most Popular of the Celebrated Foster Melodies*. Published in 2018, the back of the book states:

Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant. (Franklin Classics, 2018)

It is evident that the publishers intend for this book to be sung from and used as a part of "keeping this knowledge alive and relevant" (Franklin Classics 2018). These songs are in curriculum textbooks, method books, and songbooks, and many teachers do not know how to teach without them. The promotion of minstrelsy throughout piano method books promotes the anti-Black racism roots that informed the genre. Minstrel songs normalize white supremacy within the music curriculum and foster and uphold racist ideals from early elementary music education. The continued inclusion of minstrel songs within piano method books is the active continuation of systemic racism for monetary gain under a "diversity" music education disguise.

Ragtime Piano Music in Curriculum

While minstrelsy is the imitation of Black culture, Black composers made ragtime famous, namely, Scott Joplin, who remembered as the "King of Ragtime" (Curtiz 2011, p. 128). Ragtime is the earliest form of popular music in the modern era (Curtiz 2011, p. 128). Though Scott Joplin was "The King," composers and pedagogues such as Valerie Capers and Florence Price composed ragtime pieces for their student collections in the early 20th Century. Ragtime scholar Susan Curtiz states that the qualities of ragtime piano are syncopated rhythms. This steady left-hand beat echoes the rhythm of the factory, machine, and train, with unexpected accents and fast-paced melodies in the right hand (Curtiz 2011, p. 133). The ragtime carried a "rhythmic exuberance" and, when performed by African Americans, "invited the casting off of restraint; joy, un-inhibited emotion" (Curtiz 2011, p. 133). Many African Americans began composing and performing ragtime at the beginning of the 20th Century. Still, not long after, white musicians started composing and publishing ragtime and taking credit for the American popular style (Curtiz 2011, p.126). This phenomenon is "displaying blackness" (Strausbaugh in Brown 2013, p. 94). The middle-class white family had an obsession with cakewalks, ragtime, and Black dances as they were the ones who bought sheet music and pianos at the turn of the Century (Curtiz 2011, p.132). Stephanie Dunson states that the sheet music of ragtime, cakewalks, and Blackface minstrelsy both "informed and demonstrated predominant attitudes of the American populace" (Dunson 2004, p. 241). According to Dunson, the sheet music of minstrel songs demonstrated the American issues' changing social boundaries (Dunson 2004, p. 141).

In the book *Borrowed Power*, Dr. Perry Hall discusses the white appropriation of Black culture in classical music in his essay "African American Music: Dynamics of Appropriation and Innovation." Dr. Hall states that:

At points in the history of Black music, it becomes clear that a complex "love-hate" relationship connects mainstream society and African American culture - in which white America seems to love the melody and rhythm of Black folks' souls while rejecting their despised Black faces. In no area is this complex relationship more evident than in musical tradition (Hall 1997, p. 31).

The appropriation of cultural forms, such as the cakewalk, appropriates ragtime and "nullifies the cultural meaning of the ragtime form" for the African American community (Hall 1997, p. 32). The exploitation of composers such as Scott Joplin, Florence Price, and Valerie Capers innovative musical forms by white composers such as Debussy, Coulthard, Rollin, Thompson,

and other composers cheapens the form. It contributes to cultural appropriation or what Hall refers to as a cultural "strip-mining" of Black innovation (Hall 1997, p.33). Some composers may view the cakewalk or the ragtime as just another musical form or like a dance from a different era, but when you look at the history of these forms, the compositional intent changes. The White composer absorbs the aesthetic innovation of Black composers without engaging with the culture or embracing the humanity of those who have living experiences connected to the musical origins (Hall 1997). For the Euro-Western canon to include composers and compositions who have absorbed or appropriated Black aesthetics without including Black composers, they uphold systems of white supremacy in which the accepted historical canon protects the White composer, and systemic racism continues to be normalized. Dr. Hall writes: "Cooptation and expropriation of this kind tend to render such innovations in music, language, or other cultural traits ineffective in the key culture function of marking and affirming Black ethnicity and identity" (Hall 1997, p. 41). By composing ragtime without acknowledging its origins, composers strip the musical form of its history and leaving the music's function of Black liberation behind, reinforcing the white supremacist narrative through a seemingly innocent act of composition.

Many ragtimes, cakewalks, and minstrel songs are throughout the conservatory syllabi and mainstream piano curricula. Martha Mier's collection *Jazz Rags and Blues*, Christopher Norton's *Microjazz*, Catherine Rollin's *Spotlight on Ragtime Style* are all collections of works in popular piano curricula used to teach ragtime style. Minstrel songs are in all of the top-selling children's piano method books, including Faber and Faber's *Piano Adventures*, John Thompson's *Modern Course for the Piano*, Bastian's *Piano Basics*, and Alfred's *Basic Piano Library*. The appropriation of the ragtime medium by contemporary White composers perpetuates the roots of the appropriation from the early 19th Century. The popular ragtime music included in the current conservatory curriculum is Christopher Norton, Martha Mier, and Catherine Rollin's pedagogical works rather than the works by Black composers Scott Joplin, Florence Price, and Valerie Capers, who wrote equally leveled and pedagogically informed ragtime music. The continuation of promotion of White composers on an appropriated medium, be it cakewalks, ragtime, or First Nations songs, and the exclusion of historically racialized composers' works demonstrates how the piano curriculum continues to centre the music of White

composers. This is an act of expropriation (Hall 1997) that cuts out composers from a musical form they created for their liberation.

Chapter 5 Numbers Never Lie: The Presentation and Discussion of Conservatory Data

“There is really no such thing as the ‘voiceless.’ There are only the deliberately silenced or the preferably unheard” - Arundhati Roy

When it comes to gender and racial injustices within the music curriculum, BIPOC women are not voiceless or silent, yet they are unheard and under-represented in the curriculum. To be clear, “voiceless” as referred to in this research refers to the lack of inclusion of their music. In this chapter, I present data from the piano music in Conservatory Canada and Royal Conservatory of Music 20th and 21st -century repertoire lists from the last 50-years. There were several reasons I chose the date-range. Firstly, in the 20th Century, there was a rise in published compositions by Women of Colour, especially concerning the Chicago Renaissance (Ege 2020) as well as the rise in popularity of composer Florence Price (Ege 2020) in the United States. In the 1980s, women formed organizations such as the Association of Canadian Women Composers (ACWC). The founding members of the ACWC also helped create the Association for Canadian New Music which hosts the “Contemporary Showcase” competition each year. The Canadian Music Centre began publishing works by Canadian composers in 1959, and many of these composers were women. Finally, in my pilot study, which took place in the fall of 2019, I found that women were only marginally represented (at less than 1%) in conservatory syllabi in the music of the Baroque, Classical, and Romantic eras. The largest number of compositions by women are in the 20th and 21st -century repertoire lists.

I chose the piano syllabi from the Royal Conservatory and Conservatory Canada as my subject focus for numerous reasons. There are similar gender and race studies that have taken place in the UK regarding the music syllabi for Trinity College and ABRSM, but there is currently no Canadian study that focuses on race and gender in the piano repertoire. The Conservatory Canada and Royal Conservatory of Music syllabus archives are easily accessible and available in Ontario, where I live. Because of the Covid-19 pandemic, I was unable to travel to other American or European archives to access their music syllabi.

I do not intend for his data analysis to criticize an institution, but to hold music conservatories and teachers to a higher level of inclusion. My goal with the long-term data study was to display the data from key Canadian conservatories over 50 years to see how it changed

and reveal where the Canadian piano curriculum lacks inclusivity practices. Once there is a clear picture of the data we can better determine how to achieve a more equitable and inclusive piano curriculum where the diversity of the Canadian population reflects in the music curriculum. In this chapter, I break down and discuss gender and racial inclusion of the Conservatory Canada and the Royal Conservatory data over 50 years. In this study I compare and examine the results from the two conservatories and their effect on the piano curriculum in Canada. Finally, I close the chapter with a brief discussion of the data and comment on how I intend to move forward with this research.

I discuss the specifics of the data collection methodology in Chapter 2, but clarify a few caveats here:

1. When counting repertoire pieces, the pieces listed as “complete” count as one data point (piece).
2. The movements of multi-movement pieces count as individual pieces
3. When a composer’s biological information was unavailable, I listed them within the total but without a specified gender or race.
4. When a composition was untraceable within older editions, the piece counts as one, and if the syllabus indicated multiple movements, it counts as two entries.
5. As stated earlier in Chapter 2, several early grades include the Romantic, 20th, and 21st-century pieces in one category. I count all pieces within this category towards the total even if they did not fall within the 20th-century.
6. I did not consider Preparatory grades as they are a new addition as of 2008.
7. I count compositions and not composers. I kept a record sheet with the information of the female composers listed within both conservatories.
8. The Conservatory Canada Associate Diploma list repeats in 1999 and 2018.
9. The Conservatory Canada Grade 4 repertoire list from 1981 includes all the music from the book *Music of Our Time*. I was unable to retrieve the book. I did not count any music within this book towards the total number of compositions within the grade.
10. In the Royal Conservatory data collection, I counted the Inventions listed in Grade 1 and 2. Not every RCM syllabus gave a complete list of the inventions available.
11. I did not count the etudes from either conservatory.

The Breakdown of Conservatory Canada Data

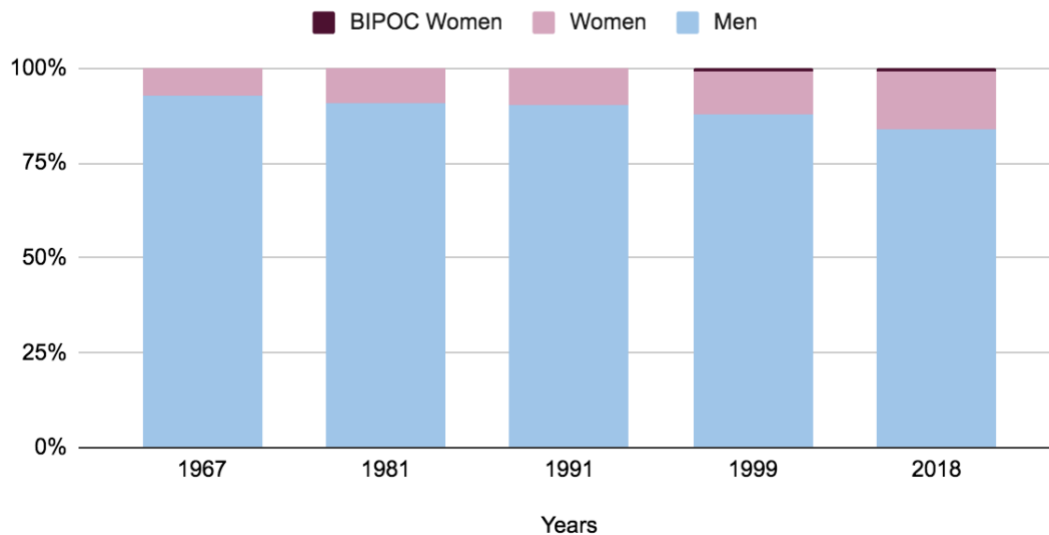
As previously mentioned in the methodology chapter, Conservatory Canada was founded in 1999 when the Western Ontario Conservatory of Music (WOCM) and the Western Board of Music (WBM) merged to become one organization. For my data purposes, I only examined the available Western Ontario Conservatory of Music Syllabi and the Conservatory Canada Syllabi.

1. I label all the data collected from WOCM under Conservatory Canada. The syllabi examined were 1967, 1981, and 1991 from the WOCM.
2. I only examined the List C pieces that include music from the Romantic Era to 20th Century.
3. In Grade 8, I only examined List D that is music from the 20th-century.
4. For the Conservatory Canada Syllabi, I examined List C in the 1999 syllabus and the Group 2-4 pieces listed in the 2018 syllabus. For further understanding, refer to chapter 2.
5. I do not include the 2021 addendum to the 2018 syllabus as is not released at the time of writing this chapter.

The following is a breakdown of the gender and intersectional inclusion of the Conservatory Canada 20th and 21st Century Repertoire lists over the last 50 years.

Graph 1.1

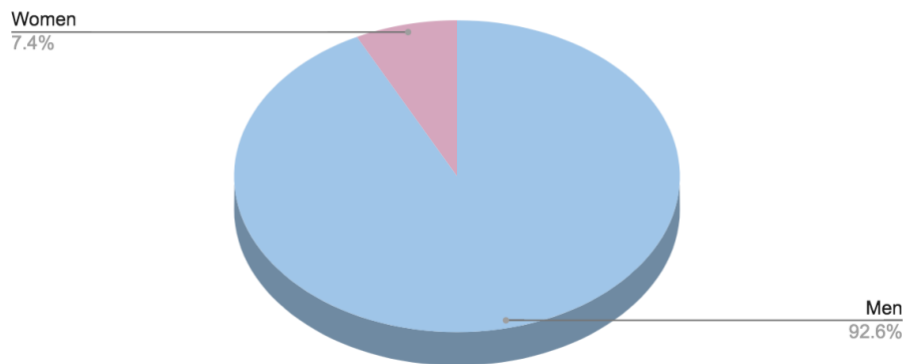
Conservatory Canada breakdown of Women, BIPOC Women, and Male composers



In this graph, there is a steady increase in the inclusion of women composers. Works by women comprise 7.4% of the repertoire in 1967, 9.4% in 1981, 9.9% in 1991, 12% in 1999, and 16% in 2018. Over 50 years, the rate of gender inclusion has more than doubled, but women only make up 16% of the 20th and 21st -century lists. In 1999 the first Women of Colour are introduced to the piano syllabi through the music of Chee-Hwa Tan (1 piece) and Alexina Louie (7 pieces) who make up only 0.6% of compositions found in the examined repertoire lists for that year. This number is barely significant enough to be visible on the graph. Though it was not the focus of my study, through my analysis, I found that male BIPOC composers were present from the earliest syllabus examined in 1967, Ulysses Kay and Yoshinao Nakada are two such names that were present. There is an increase in the inclusion of BIPOC female composers in 2018, from 0.6% to 0.9%. This is due to additional pieces by Chee-Hwa Tan and Alexina Louie. Both composers were born in North America and are of Asian heritage.

Graph 1.2

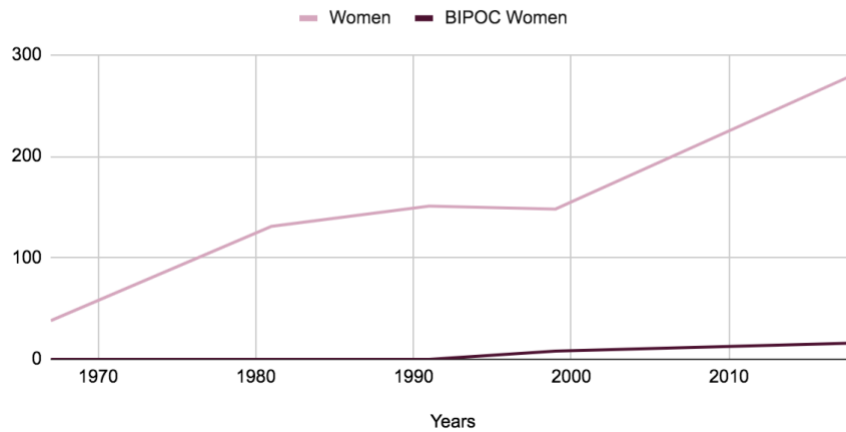
Conservatory Canada Percentage of Women Included Over 50 Years



Graph 1.2 displays the inclusion of women over the 50 years examined. Though the inclusion of women increases with each new edition of the piano syllabus, they only comprise 7.4% of 20th and 21st Century repertoire for 50 years. The number of BIPOC female composers included is not statistically significant enough to appear on the graph.

Graph 1.3

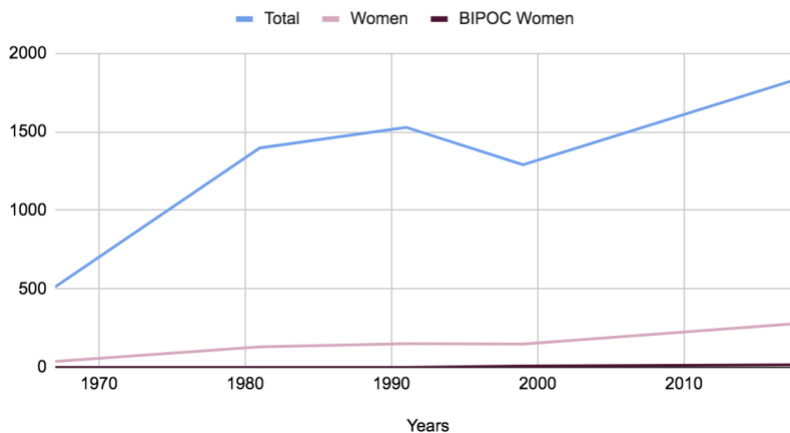
Women and BIPOC Female Composers in Conservatory Canada



Graph 1.3 deals specifically with the music of BIPOC female composers over the progression of 50 years. The number of pieces by women began with eight pieces in 1967 and grew to 281 pieces by 51 composers. Within that group of women, only two are women of colour, and the inclusion rate went from 0 to 16 pieces over 50 years.

Graph 1.4

Progression of Conservatory Canada inclusion over 50 years



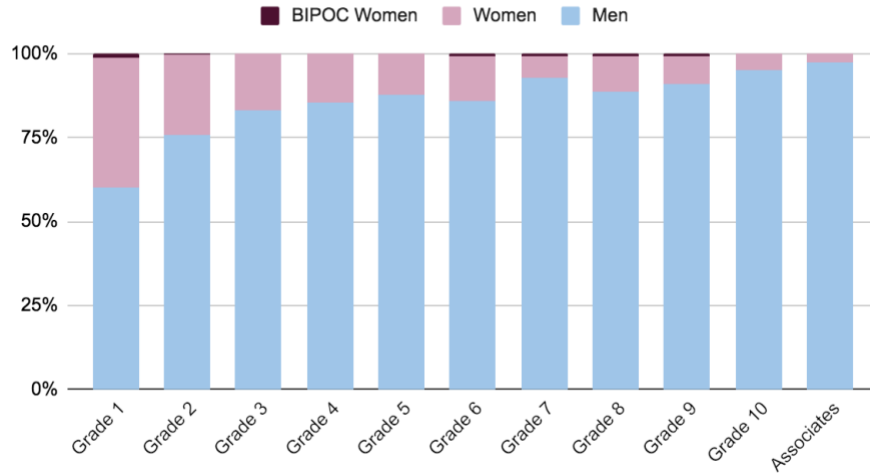
Graph 1.4 displays the growth progression of inclusion over 50 years. Other than a dip in 1999, the year the WOCM and Conservatory Canada merged, the growth in overall compositions is significant. Throughout the editions, the growth in music by women is an average growth of 1.6% per edition. The percentage of compositions by men went from 92.6% in 1967 to 84.7% in

2018.

Conservatory Canada Breakdown by Grade

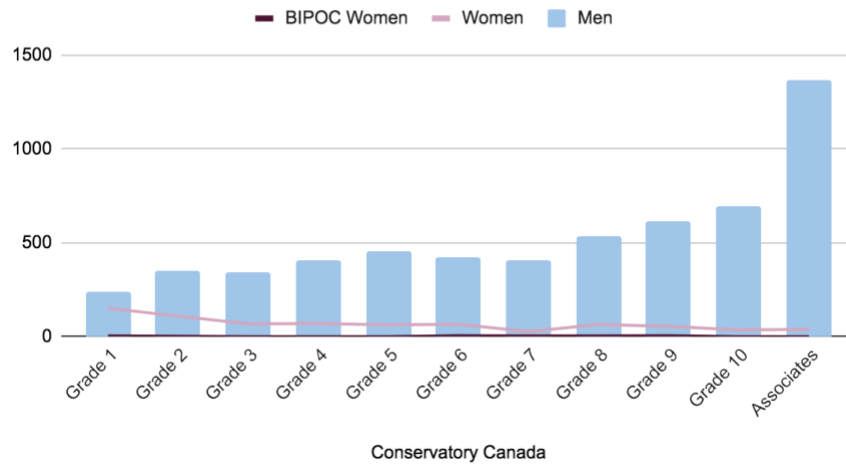
Graph 1.5

Gender Breakdown by Grade - Conservatory Canada 50 years



Graph 1.6

Trajectory of Inclusion by Grade - Conservatory Canada

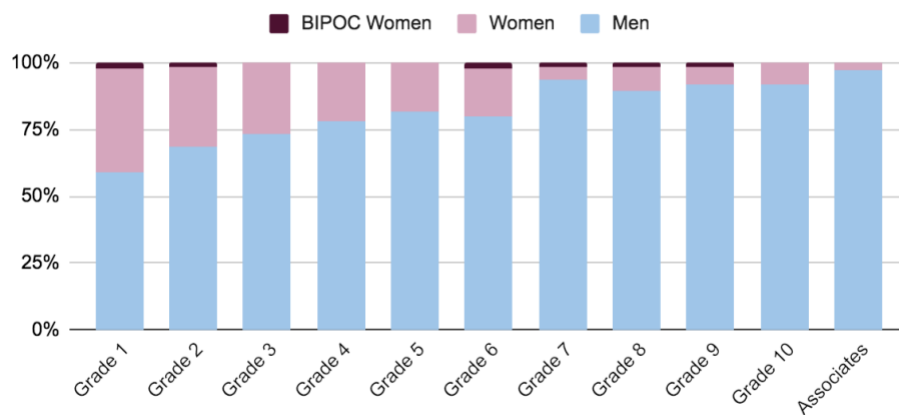


Conservatory Canada

Graphs 1.5 and 1.6 display the breakdown of gender representation within each grade throughout the 50 years examined. The data shows a large number of women in the grade 1 repertoire, totaling 40.3%. The inclusion of women is decreasing at an average rate of -3.4% in each grade. Women make up only 3.1% of the compositions in the 20th and 21st -century lists at the Associates Level. There is a good reason for the large number of pieces included in the earlier conservatory grades. Several music publishing companies in Canada publish a large number of female composers whose music targets early elementary musicians. Music published by Debra Wanless Publishing, Red Leaf Pianoworks, Mayfair Music, ACNMP Piano Syllabus, and Frederick Harris Publishing has a significant impact on the repertoire included in the early elementary grades, specifically within the last decade.

Graph 1.7

Gender Breakdown of the 2018 Edition of the Conservatory Canada Piano Syllabus



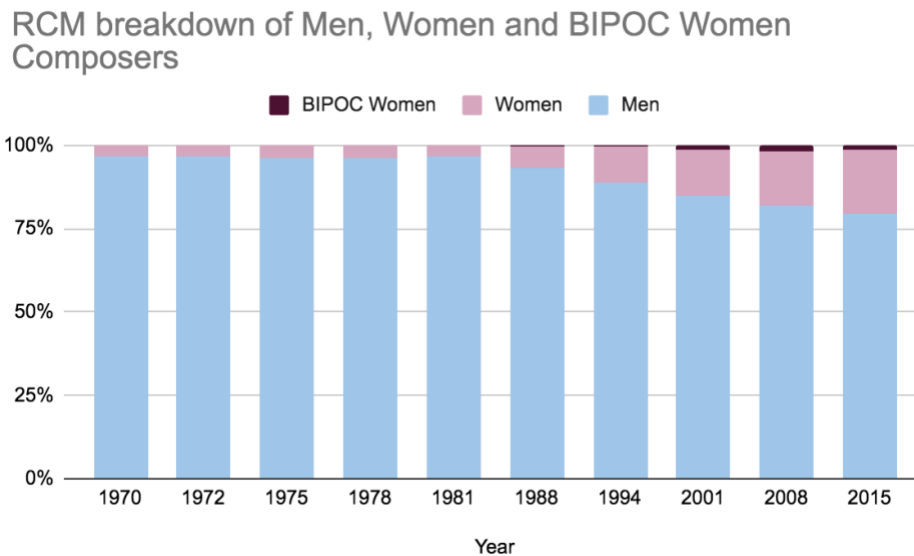
Gender Breakdown of the 2018 Edition of the Conservatory Canada Piano Syllabus

The final graph of Conservatory Canada data looks at the breakdown for the final syllabus that is arguably the most socially evolved and gender-inclusive compared to 1967. In the 2018 edition, women makeup 40.1% of the Grade 1 compositions and 3.1% of the Associates level at an average decline of -3.4% per grade, showing no difference in the average shown in the graph before. Only two BIPOC female composers are present within grades 1, 2, and 6-9. In my research, it was exceedingly rare to see the inclusion of all of the available piano works by a female composer, but it is common to see all of the piano works of male composers such as Rachmaninoff or Bartok included within the syllabus.

The Breakdown of Royal Conservatory of Music Data

The following graphs present the data from the Royal Conservatory of Music, hereafter referred to as the RCM. The presentation of data is displayed and described in the same manner as the Conservatory Canada data. The RCM updates their piano syllabi at a more frequent rate than that of Conservatory Canada. The syllabi examined were from 1970, 1972, 1975, 1978, 1981, 1988, 1994, 2001, 2008, and 2015. The year 1984 is not available in the RCM library archives. This study looks at the repertoire lists that include 20th and 21st -century music. The lists examined were List B pieces for Grades 1 and 2, List C pieces for grades 3-7, List D pieces for grades 8 & 9, List D and E pieces for Grades 10 and ARCT. For further understanding, refer to Chapter 2. I did not examine the 2021 syllabus as is not released at the time of writing this chapter. The following is a breakdown of the gender and intersectional inclusion of the Conservatory Canada 20th and 21st Century Repertoire lists over the last 50 years.

Graph 2.1

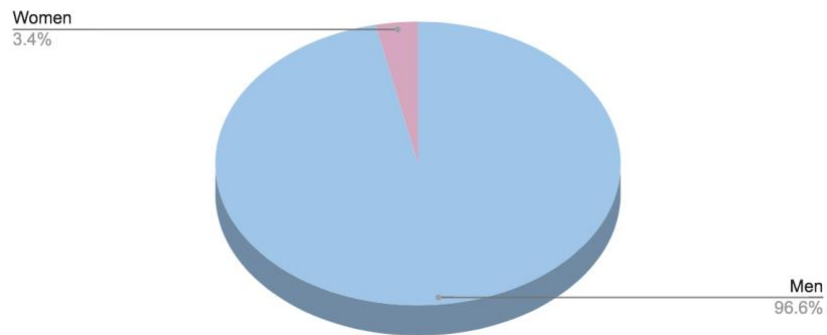


The data shows an increase in the inclusion of women composers in the 20th and 21st -century repertoire lists. From left to right, women comprise 3.3% of repertoire in 1970, decrease to 3% in 1972, increase to 3.4% in 1975, 3.8% in 1978, 3.2% in 1981, 6.7% in 1988, 10.3% in 1994, 14.3% in 2001, 16.3% in 2008, and 18% in 2015. Over 50 years, the percentage of compositions by women has increased by 14.7%, more than quadrupling the number of women included yet the ratio of male to female composers in 20th and 21st -century repertoire lists is 46:9. In 1988, the first composition by a BIPOC woman was included, with two compositions by

Alexina Louie making up 0.2% of the repertoire included. By 2015, and the statistic is just statistically significant enough to appear on the graph. Similar to graph 1.1, the first edition examined in 1970 includes male BIPOC composers. By the final syllabus examined from 2015, BIPOC female composers make up 1.1% of total compositions included, which is down 0.3% from the 2008 syllabus. The 1.1% is the music of only two composers – Chee-Hwa Tan and Alexina Louie. The results are only nominally larger than those reported in graph 1.1.

Graph 2.2

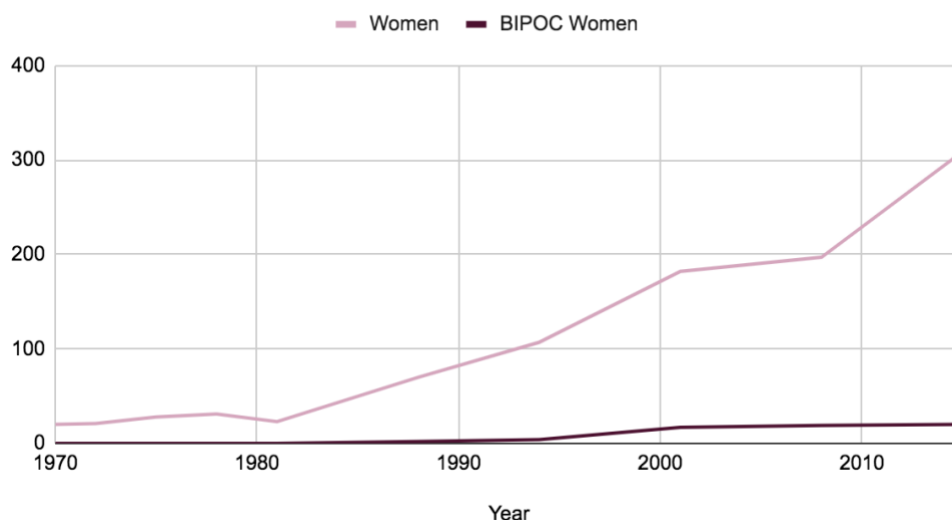
Royal Conservatory of Music - Percentage of Women Included Over 50 Years



Graph 2.2 reports the percentage of inclusion of women composers over the years examined. Women make up 3.4% and BIPOC composers comprise less than 1%. As shown in this chart, the number of compositions by BIPOC females was not considered significant enough to appear on the chart. Though there is a significant increase of inclusion of music by women over 45 years, women make up only 3.4% of 20th and 21st century repertoire over the last 50 years.

Graph 2.3

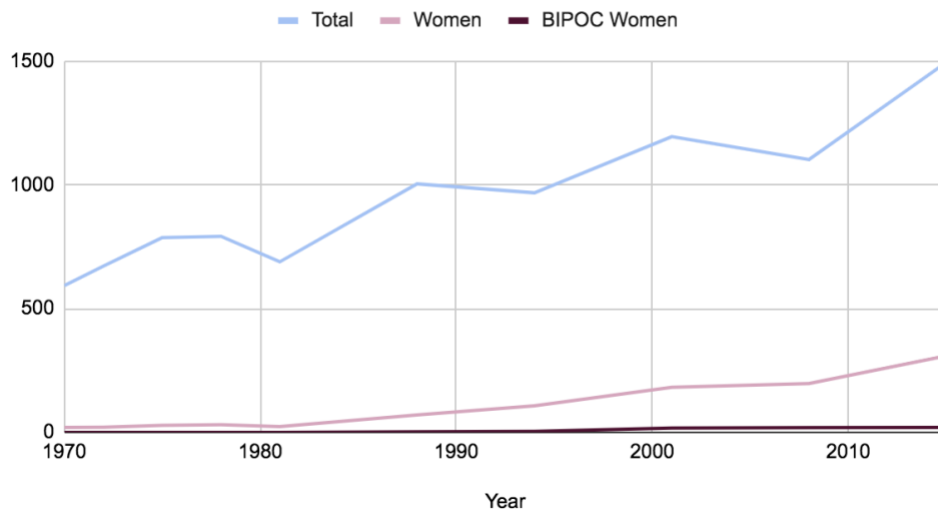
Women and BIWOC composers in RCM



Graph 2.3 reports on the increasing rate of inclusion of women composers, looking at women overall in 20th and 21st -century repertoire lists and the increase of music by BIPOC women composers within the variable. The number of pieces included by women composers grew from 20 pieces in 1970 to 309 pieces in 2015. Out of the 309, 20 of them are pieces by BIPOC female composers. Because the publication rate of music syllabi is greater at the RCM, we can glean more from the data. After the year 1988, there is a steady increase with the largest influx of music by women in the 2015 syllabus. Though the reasons for these influxes are not known, by referring back to the Literature Review in Chapter 1, we understand that the late 1980s show an increase in musicological focuses on feminist themes and female composers. The spike in 2015 could be due to the increasing awareness of women's rights. In 2010, many organizations, including the UN and the Human Rights Commission, drafted five-year plans for gender equality and women's empowerment (GAP 1, 2010). Though there may not be a direct correlation, the last decade brought movements like #metoo and #timesup that increased awareness of gender gaps within the music industry and society (Anderson 2018).

Graph 2.4

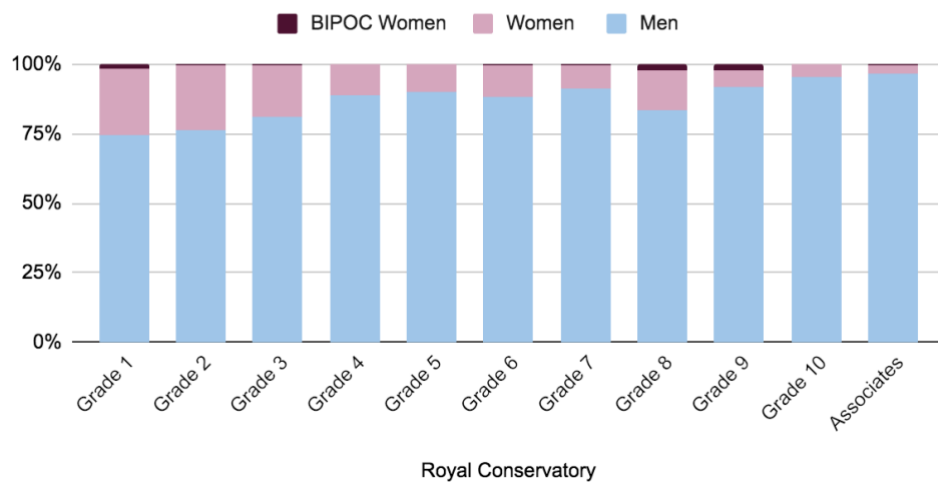
Progression of the Royal Conservatory of Music over 50 years



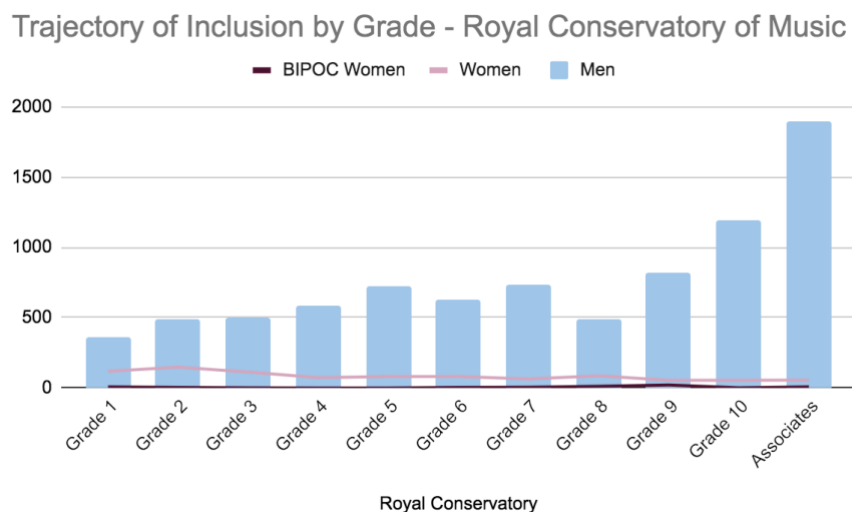
Graph 2.4 shows a progression of the rate of inclusion of music over the years examined. There is growth in the number of total pieces from 593 to 1495 from 1970-2015. Throughout the editions, the average growth rate of music by women is 1.7% per edition. The total percentage of compositions by male composers in 20th and 21st century repertoire went from 96.6% in 1970 to 79.3% in 2015.

Graph 2.5

Gender Breakdown by Grade - Royal Conservatory of Music 50 years



Graph 2.6

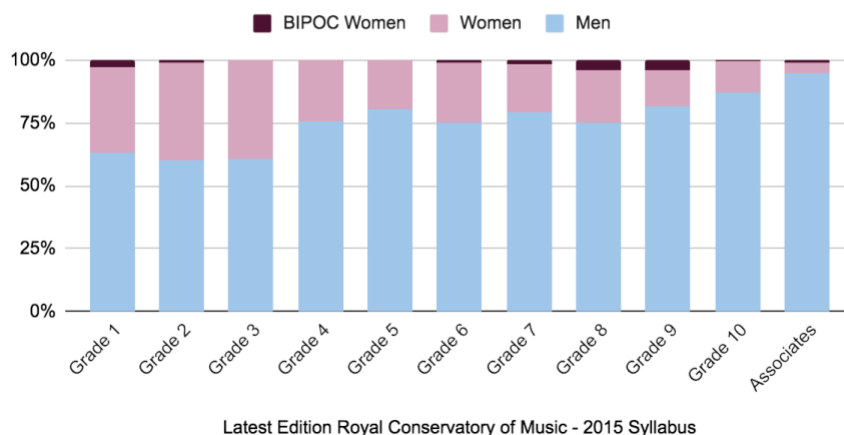


Graphs 2.5 and 2.6 show the gender breakdown of composers included in the 20th and 21st -century repertoire lists over the years examined from 1970 to the current 2015 edition. The percentage of female composers in grade 1 is 25.7% and is significantly less than the 40.3% found in Conservatory Canada. The percentage of compositions by female composers is 3.2% at the Associate's Level, which is 0.4% greater than that of Conservatory Canada.

The rate of gender inclusion is at an average decline of -2% per grade. Similar to Conservatory Canada, the RCM shows a significant decrease in the rate of inclusion of female composers from Grades 1 to Associates. BIPOC female composers are present in Grades 1-3 and 6-9. Only one BIPOC female composer is present at the Associates level, but her inclusion is not statistically significant enough to appear in bold on the graph. The rate of inclusion is at a steady decline from the early elementary grades to the Associates level.

Graph 2.7

Gender Breakdown of the Latest Edition Royal Conservatory of Music



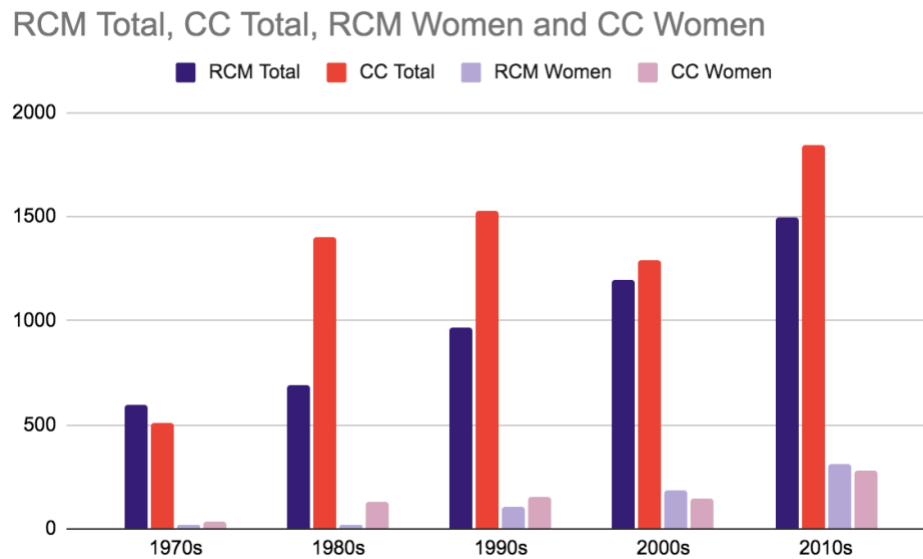
Latest Edition Royal Conservatory of Music - 2015 Syllabus

The final graph of RCM data looks at the breakdown for the 2015 syllabus is arguably the most evolved and gender-inclusive compared to 1970. In this edition, women comprise 36.8% of the Grade 1 repertoire and 5.2% of the Associates level. The rate of gender inclusion is an average decline of -2.9% per grade compared to an average decline of -3.4% in the Conservatory Canada Syllabus. BIPOC female composers are present within grades 1, 2, and 6-Associates through the music of only two composers. Similar to Conservatory Canada Syllabi, I observed the complete works of male composers included in each RCM edition, while the inclusion of music by women only marginally increases. The RCM syllabus includes the entire collection of only one female composer, Alexina Louie. This graph concludes my analysis of the syllabi from each conservatory.

A Closer Look

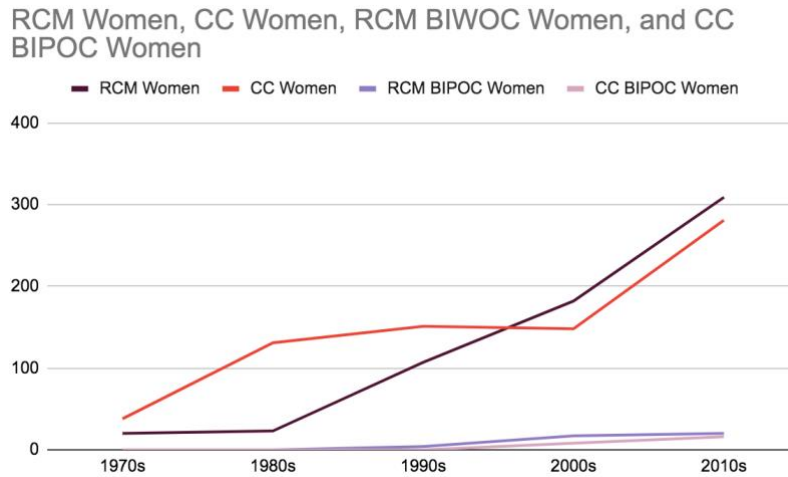
This next section will present the data from Conservatory Canada and the RCM side by side over five decades, starting with the 1970s, 1980s, 1990s, 2000s, and 2010s. The RCM had twice the number of syllabi editions as Conservatory Canada. In this segment, I used only the data from five RCM syllabi. I chose the years 1970, 1981, 1994, 2001, and 2015 to compare to the Conservatory Canada syllabi from 1967, 1981, 1991, 1999, and 2018. In addition to the side-by-side presentation, I will also present the combined data from both conservatories to see how the inclusion of women in conservatory syllabi within Canada is affected.

Graph 3.1



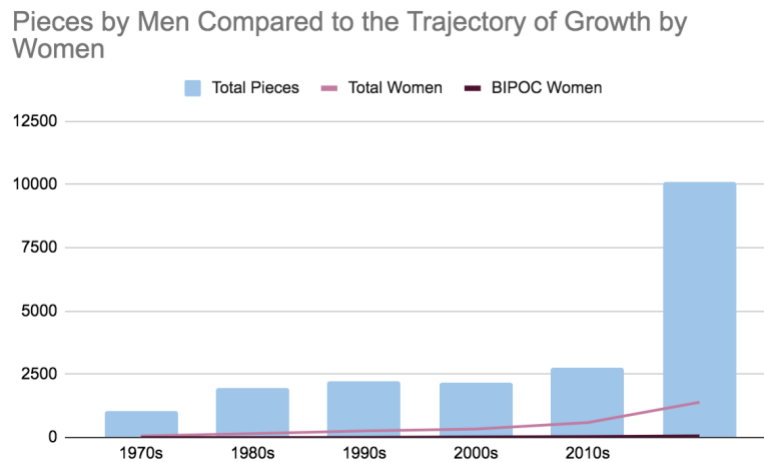
In graph 3.1, we see an increase in the number of pieces within the repertoire lists from 1970 to the current syllabus. Unlike the earlier graphs, this graph shows total pieces compared to the number of pieces women included, while the earlier graphs compared compositions by women to compositions by men. The dark purple represents the total number of compositions in the RCM lists, and the light purple represents the number of compositions by women within these lists. The red bar represents the total number of pieces in the Conservatory Canada lists, and the pink bar represents the number of compositions by women within these lists. Both conservatories increase the inclusion of music by women and increase the total number of compositions in the syllabus. Neither conservatory comes close to a comparable rate of inclusion between women to men. Neither conservatory reaches close to 500 compositions by women, which is one-third of compositions. The RCM sits at 309 compositions and Conservatory Canada sits at 281 compositions respectively.

Graph 3.2



Graph 3.2 looks at the rate of inclusion of BIPOC women within the statistic of women. While we see an increase in the inclusion of women over five decades, we see only a nominal increase in the inclusion of BIPOC women with comparable numbers in both conservatories – the RCM scoring at 20 compositions out of 309 which equals 6.5% of female composers, and Conservatory Canada scoring 16 compositions out of 281 which equals 5.7%. Both conservatories include music by the same two BIPOC female composers – Alexina Louie and Che-Hwa Tan, with the RCM including four more pieces by Alexina Louie than Conservatory Canada.

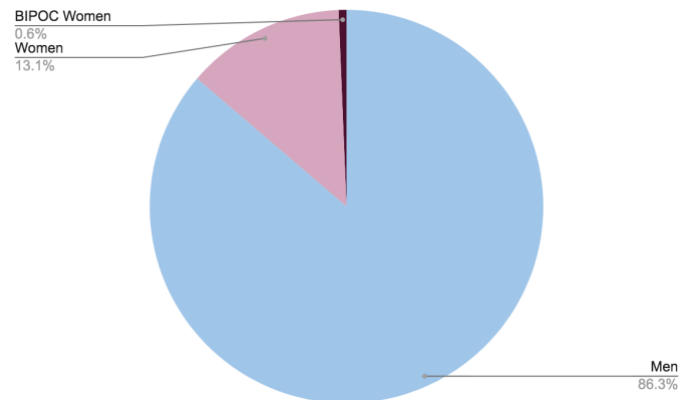
Graph 3.3



Graph 3.3 presents the combined data from both conservatories, showing the growth in inclusion over five decades. Though the rate of music by women is steadily increasing, it is not

increasing fast enough in comparison to music by men. The thick purple line at the bottom of the graph represents the music by BIPOC female composers. The inclusion rate of BIPOC female composers is not growing fast enough to increase the percentage of inclusion over time. The inclusion of White women is growing at a faster and steadier rate than the inclusion of BIPOC females.

Graph 3.4



Graph 3.4 is the final one I discuss in this data presentation chapter. This graph represents the percentage of compositions by men, compositions by women, and within that number of women, the percentage of BIPOC female composers from both conservatories over five decades. BIPOC female composers make up 0.6% and White women make up 13.1% of total compositions within the RCM and CC over 50 years. There is no concrete reason for Black, Indigenous, and Women of Colour to make up less than 1% of the 20th and 21st -century repertoire lists. As stated before, the piano repertoire in each syllabus often repeats year after year. The regurgitation of a non-inclusive canon is oppression by omission. The conservatories actively ignore the compositions by hundreds of women of colour, excluding them from the canon. This graph represents the vast amounts of work teachers, conservatories, and publishing companies need to do to decolonize the curriculum and listen to and perform the music of Black, Indigenous, and Women of Colour. This number represents the missing voices of women who were and are composing piano music and whom the piano canon ignores.

Chapter 6 Leveling Music by BIPOC Women Composers

“If we don’t centre the voices of marginalized people, we’re doing the wrong work.”
- Tarana Burke

This final chapter of the thesis aims to centre the voices of BIPOC female composers whom the graded piano repertoire historically excludes. Structural racism is not eliminated by simply adding marginalized voices to the canon but leveling the music of these historically marginalized voices and addressing their pedagogical value is a step in the right direction. In this chapter, I level repertoire according to standards set up by previous scholars and the Royal Conservatory of Music. “Leveling” in this chapter is defining pieces to conservatory requirements for a particular grade of music and comparing it to similar pieces within the grade that are in piano music syllabi. The pieces included in this chapter are composed by historical and present-day Women of Colour and included in a graded piano syllabus that I present in the appendix of this thesis. Through the leveling and discussion of each of these works, piano teachers will feel better equipped to teach this repertoire and to explore other works within the syllabus. All of the works included here are composed by women of colour over the last 130 years. Each of these works is easily accessible and is available for purchase online, through accessible digital archives such as IMSLP, or available through the composer’s website. The selected compositions included in this chapter are diverse in style and genre, with great potential to appeal to students who enjoy pop, classical, or contemporary music.

In this chapter, I use the model set up by Dr. Leah Claiborne in her thesis titled “Leveling Piano Music by Black Composers” and Dr. Christine Tithecott in her dissertation titled “Canadian Contemporary Music and Its Place in 21st Century Piano Pedagogy.” Both authors introduce newly graded works in a format that first discusses the pedagogical lessons that define each conservatory grade, introduces the newly-graded work, and then discusses its pedagogical value while also comparing it to the repertoire found within the graded syllabus already. This is also the method that I follow. I use the Royal Conservatory of Music’s criteria to discuss the pedagogical lessons within each level. Because many of these composers might be new to the reader, I will give a very brief introduction to each composer. I also discuss where their music might be found for use within the piano studio. I go through works from grades Preparatory to Associate Diploma level discussing the pedagogical value of each work.

Preparatory – “Playful Ponies” by Chee-Hwa Tan

The Preparatory level is the first official level within the graded conservatory curricula. Students learn Preparatory music from method books and prior to Level 1 repertoire. The repertoire often remains within the five-finger hand position due to the size of the average beginning student’s hands. Students learn to play and read in simple time signatures of 2/4, 3/4, and 4/4 and know rhythms involving quarter notes, half notes, dotted half notes, and whole notes, and their complementary rests. The technical requirements are five-finger patterns using staccato and legato scales and introduce solid and broken one-handed triads. Students read in the treble and bass clefs and reading intervals of steps, skips, and 5ths on the staff. The titles of repertoire pieces are often colourful and imaginative to spark the imagination of a young beginner. Some examples are “Eek! Bump! Yikes! Jump!” in the *Piano Discoveries 1A* book or “Rainbow Fish” by Catherine Rollin in the *Celebration Series Piano Repertoire Prep A* book.

I determine that “Playful Ponies” by Chee-Hwa Tan is an appropriate work at the Preparatory Level. Chee-Hwa Tan is one of the few Women of Colour included within the graded piano curriculum, but her works span far beyond the very few pieces included. Chee-Hwa is an American composer who resides in Denver, Colorado, and is the head of Piano Pedagogy at the University of Denver. Tan is a composer and teacher, her music focusing on early to late elementary pianists. She designs her pieces to “encourage students to explore and express sound images at the piano while developing specific technical skills necessary for artistic playing” (Tan, 2021). Tan is a highly sought-after clinician and educator and is a frequent contributor to piano pedagogy events and journals. Her compositions teach students to combine imagery, poetry, and music, and she has poetry and colouring pages that accompany nearly all of her publications.



Figure 4.1 “Playful Ponies” from Piano Corner, chee-hwa.com (mm. 1-8)

“Playful Ponies” was composed in 2020. Tan wrote it as part of her blog series *Piano Corner*. The music is freely available on her website as part of her blog series. Tan wrote this piece for her student who “loved horses and was working on strengthening their hand position while still making beautiful phrases” (Tan 2020). This piece follows the preparatory model in the following ways. The piece remains in simple 3/4 time. The piece stays within a 5-finger hand position and uses simple legato and staccato articulation. The piece follows patterns as shown in m. 1-4, and stepwise motion in the bass as shown in m. 4-5 that works on voicing the legato melody between the right and left hands. The piece is written entirely in the bass clef and aids students who find bass clef note-reading a challenge. The piece uses quarter notes, half notes, and dotted half notes with complementary rests. This piece compares to Boris Berlin’s piece “A Skating Waltz” found in the RCM *Celebration Series Piano Repertoire Prep A Book*.



Figure 4.2 “A Skating Waltz” from Celebration Series Prep A (mm. 1-4)

Similar to “Playful Ponies,” “A Skating Waltz” by Boris Berlin is a simple waltz in 3/4 time. Berlin’s piece stays within a five-finger hand position, except for a brief moment at the end in m. 14, and uses simple legato and staccato articulation. It follows simple triadic patterns as shown in m. 1-2, and 5-6 and stepwise motion in the bass clef as shown in m. 4 and 8. This piece helps students who are learning to voice a melody in their left hand and need practice in reading in the bass clef. Similar to Tan, this piece uses only quarter notes, half notes, and dotted half notes with complementary rests. Both pieces use imaginative titles and accompany the articulation marking with descriptions, such as “At a prancing pace” and “smoothly.” “Playful Ponies” compares in level and technical difficulty to “Skating Waltz.” It is easily accessible through Tan’s website chee-hwa.com and through Tan’s generosity, presents no pay-scale barrier. “Playful Ponies” is an excellent contribution to the preparatory piano canon.

Level 1 – “Mirror, Mirror, Who is that in the Mirror?” By Hope Lee

In Level 1 music, according to the RCM 2015 syllabus, students are introduced to elements of the Baroque and Classical style through dances and song forms in List A repertoire. The character pieces in the list B repertoire encourage imagination and creativity through musical expression. Through the Inventions within List C repertoire, students explore hand independence. At this level, students learn to demonstrate different articulation between the hands. They must be able to carry on a melody within both hands with staggering starting points. They are reading hands-together on the staff and are learning to balance melody and accompaniment (Tithecott 2015). At this point, students are fluently reading 8th notes and dotted quarter notes in addition to whole notes, half notes, dotted half notes, and quarter notes. Students can play in major and minor key signatures up to three sharps and flats. They can fluently play solid and broken triads in both hands and are accustomed to playing in contrary motion on the keys and are learning to handle two-note slurs, shifting hand positions, and basic pedaling (Tithecott 2015). Level 1 is comparable to volume one of Bartok’s *Microcosmos* (Claiborne 2018).

The piece I chose to discuss for Level 1 is Hope Lee’s “Mirror, Mirror, Who is that in the Mirror?” From her book *Flake Upon Flake Upon....* Hope Lee is a Taiwanese-born composer who immigrated to Canada in 1967 and now resides in Calgary, Alberta (Lee 2021). A self-describes as a cross-cultural explorer and shows her interdisciplinary interest and creativity

through her compositional style. Lee inserts her research of Chinese poetry and philosophy, music history, theory, the guqin into her music (acwc.ca 2021). Her research knowledge and creativity fuse to form her creative voice. Lee has taught composition at the university level and composes for instrumental ensembles, reaching international acclaim. Her music is published exclusively with Furore-Verlag.

Figure 5.1. “Mirror, Mirror, Who is that in the Mirror?” from *Flake Upon Flake Upon...* (mm. 1-8)

This piece by Hope Lee is in her educational book *Flake Upon Flake Upon...* and is designed to introduce young students to contemporary music in an age-appropriate and imaginative manner. Lee, proficient in the Canadian music leveling system, levels each piece found within the book, making it easily accessible for teachers to teach to their students. This piece combines elements of all three RCM repertoire lists for Level 1. This piece uses G and C five-finger patterns. It presents differing articulations in the right and left hands required for performing Baroque and Classical dance pieces within RCM Level 1. In this piece, students perform 2-note slurs frequently and present a balance between the right and left hands. This piece presents the challenges of shifting time signatures while remaining within simple time. In the section at m. 8 titled “Playful” students play without measure. In this section, finger independence is essential for voicing the different slurred phrases accurately and encouraging contrapuntal playing between the hands. This piece is comparable to the requirements found within the List C inventions in Level 1. This piece has an imaginative title which the students can easily understand and descriptors such as “curiously” and “playful” in each section. The hands mirror each other throughout the piece, as the title suggests.

Because this piece draws on elements from multiple repertoire lists, I have chosen to compare it to pieces from the three main repertoire lists List A – Baroque and Classical, List B – Romantic, 20th and 21st Century, and List C – Inventions.



Figure 5.2. Allegro in B flat Major in Celebration Series Piano Repertoire Level 1 (mm. 1-5)

This Mozart dance is found in List A and is considered a Classical era piece. This excerpt requires students to play with different articulation between the hands while maintaining melody and accompaniment roles between the right and left hands. In addition, this piece uses two-note slurs extensively. This Mozart piece is comparable to the challenges presented in the opening measure of Lee’s piece in which the student demonstrates different articulation between the hands while maintaining a clear melodic line and accompaniment between the right and left hands. Both pieces require the student to show two-note slurs in one hand while performing a different articulation in the alternate hand.

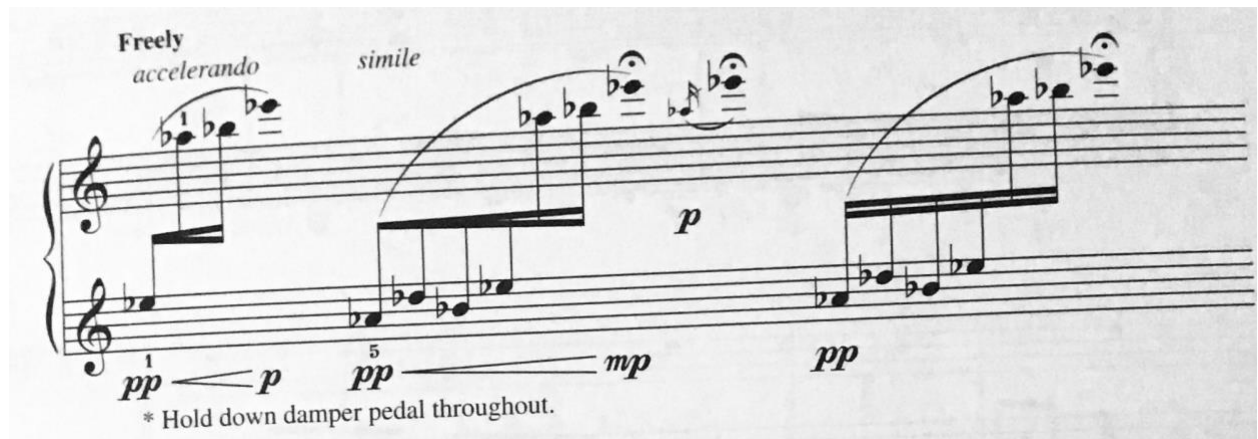


Figure 5.3. “Spring Light” in Celebration Series Piano Repertoire Level 1 (mm. 1)

This excerpt is from “Spring Light” by Stephen Chatman and found in the List B repertoire of Level 1. Though it is not like Hope Lee’s piece in style, it is similar in technique. In both pieces, students play “senza misura” meaning “without measure,” trusting their intuition for tempo and pacing as a guide. “Spring Light” uses only the penta-scale for both hands, remaining in the 5-finger pattern, which is the same technique use throughout Lee’s piece.



Figure 5.3. “Canon” in *Celebration Series Piano Repertoire Level 1* (mm.5-11)

The final repertoire comparison for this Level is a piece titled “Canon” by Carleton Elliot, found in the List C Inventions of RCM Level 1. In this section, students are asked to echo melodic ideas in a canonic form. The articulation is legato, and the hands are moving in contrary motion. This is comparable to the section titled “Playful” in Lee’s piece in which the hands make use of legato phrasing, move in contrary motion, and create a canon between the right and left hands. It is evident through the display of multiple techniques required of the Grade 1 pianist, Hope Lee’s piece “Mirror, Mirror, Who is that in the Mirror?” fits the requirements of Grade 1 repertoire while exploring the imaginative titles and contemporary techniques.

Level 2 – “Sea Turtle/Umigame/ ウミガメ” by Karen Tanaka

The Level 2 student strengthens their technical skills founded in level one. The repertoire lists remain the same as Level 1 with Baroque and Classical in List A, character pieces in List B, and Inventions in List C. The additional skills required in List B pieces are the exploration and refinement of the damper pedal. Students learn to increase “expression and balance of tone” within list B pieces (RCM 2015). Expressive titles are still present, but the composition titles are less direct. In Level 2, students explore pieces in major and their relative minor keys. Students explore expanded tonalities such as modes, penta-scales, and introductory jazz idioms. They become proficient in reading dotted rhythms, compound rhythms, and increased harmonic rhythms (Tithecott 2015). In Level 2, students expand outside of 5-finger hand positions and are accustomed to frequent hand position changes, hand independence, and balance between the hands (Tithecott 2015). Students are to show control and refinement of dynamic contrasts. The Level 2 repertoire is comparable to Daniel Gottlieb Türk’s *Pieces for Beginners* (Claiborne 2018).

The piece I chose to represent Level 2 repertoire is a character piece titled “Sea Turtle” by composer Karen Tanaka. Karen Tanaka is a Japanese composer and pianist. Tanaka was born in

Tokyo, where she learned to play piano and began studying composition. She moved to Paris in 1986 (Wise Music, 2021). An award-winning composer, Tanaka has had her works performed globally and has received recognition through the French Government, Nadia Boulanger Foundation, and the Japanese Government. Tanaka served as the Co-Artistic Director of the Yatsugatake Kogen Music Festival & was the orchestrator for BBC’s *Planet Earth II* and several Hollywood works. Tanaka lives and teaches in California at the California Institute of the Arts. Tanaka. Tanaka has composed extensively for the solo piano from early elementary to advanced performance works. Her style incorporates both pop and classical piano styles, and with her extensive movie composition experience, many of her piano works relate to thematic movie music. Tanaka's book *Children of Light* contains compositions for the young pianist that connect to themes of nature. *Children of Light* contains English and Japanese translations in the same book and provides accessibility for Japanese students. Tanaka publishes through Kawai in Asia and Chester Music Limited in all other territories.



Figure 6.1 “Sea Turtle/Umigame/ ウミガメ” from *Children of Light* (mm. 5-12).

The piece “Sea Turtle/Umigame/ ウミガメ” by Karen Tanaka is a character piece, and if included in conservatory repertoire, would classify as a List B piece from the 21st century. This piece uses an imaginative title. It is in 2/2 time and requires great patience to perform. Students may imagine each of their phrases aligning with the smooth and controlled motion of a swimming sea turtle. In this piece, students must have a refined control of the damper pedal to

aid in the expressive phrasing. Students must present balance between the melody and accompaniment in the right hand and left hand and play outside of the five finger hand positions with shifting positions on the staff. A rhythmic challenge in this piece is the shifting between triple and duple figures in the right hand. The student must learn to perform longer melodic phrases. Throughout this piece, students read multiple accidentals, execute single-handed rolled chords, and display a wide range of contrasting dynamics.



Figure 6.2. “The Highlands” from Celebration Series Piano Etudes Level 2 (mm. 1-3).

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



Figure 6.3. “Sailing by Moonlight” from Celebration Series Repertoire Level 2 (mm.1-8)

This example of “Sailing by Moonlight” by Joan Last is one of the long-standing pieces within the RCM Level 2 repertoire. This piece is performed frequently at music festivals. In this piece, the student follows the pedal markings with maturity and expression. Also, students follow dynamic phrasing and present long legato lines. The pedaling required of both Tanaka’s piece

and Last's is legato pedaling when the student pedals directly after they play a note, creating a seamless legato line. The crescendo and decrescendos within the longer phrase are similar in both Last's and Tanka's pieces. Both pieces require shifting hands positions throughout and maintain a singing legato line over a simple left-hand accompaniment. After comparing Tanaka's piece to the technical skills and compositional styles of Last and Norton, I conclude that Tanaka's piece is a Level 2 skill level.

Level 3 – “Clavierstück VII” by Melika M. Fitzhugh

In Level 3 RCM repertoire, students develop a deeper understanding of Baroque and Classical music. Music in this grade introduces students to sonata form through Classical sonatas. They continue to build on the Baroque dance forms and begin to “refine control of touch and tone and increase awareness of formal structure” (RCM 2015). This grade focuses on developing hand coordination and rhythmic precision through the hands together technical exercises (RCM 2015). Grade 3 moves away from the Inventions in List C as students demonstrate complete hand independence. The repertoire divides into List A: Baroque Repertoire, List B: Classical and Classical Style Repertoire, and List C: Romantic, 20th, and 21st Century Repertoire. According to Dr. Tithecott, Grade 3 bridges the gap in late elementary and early intermediate piano (Tithecott 2015). In this grade, students learn irregular rhythms, and pieces no longer remaining in simple time signatures. Because of the introduction of the Sonatina in List B, students become familiar with the Alberti bass. Triplets, though introduced in earlier grades, become normal within this level. Students learn to develop their tone quality at a deeper level throughout Level 3. The Level 3 compositions are comparable to the Latour Sonatas and Kabalevsky's *Pieces for Young People*, Op. 39 (Claiborne 2018).

The piece chose to level for Level 3 is “Clavierstück VII” from *New Pieces for New Musicians*TM by composer Melika M. Fitzhugh. Melika is a composer from Stafford, Virginia and now lives and works in Boston, Massachusetts. Melika goes by “Mel” and is a graduate of Harvard-Radcliff (Bachelors) and Longy School of Bard College (Masters) studying theory and composition. Mel is an award-winning composer for both orchestra and chamber ensembles. Mel composes for film and theatre as well as for solo ensembles. Proficient in many instruments, Mel teaches string, wind, and percussion instruments dumbek, djembe, and kahoun. Their compositional style leans Baroque and Contemporary. Mel has two main “series” in which their music falls under *New Music for Old Instruments*, which is early-style music for Renaissance

and Baroque instruments, as well as a set titled *New Music for New Musicians™*. *New Music for New Musicians™* is a series started by Patricia Abreau for Abreau’s students. Abreau commissioned Mel to write music for her students that fit the student’s level and personal style. Nearly all Melika’s compositions for this series use contemporary techniques and combine classical style with popular idioms. All of Melika’s music is available at melikamfitzhugh.com.

Melika M. Fitzhugh (2019)

The musical score is for a piano piece in 7/8 time with a key signature of one sharp (F#). It is marked 'Languidly'. The piece consists of five measures. The right hand plays a scalar eighth-note pattern that shifts from groups of 3 to groups of 4. The left hand plays a bass line with dotted rhythms and rests. Dynamics range from *mp* to *mf*. Pedal markings are present at the beginning and end of the excerpt.

Figure 6.1. “Clavierstück VII” from *New Music for New Musicians* (mm. 1-5).

The piece “Clavierstück VII” is a pop-style piano piece that would fit well into List C repertoire. It was newly composed in 2019 for a student and is the first piece in *New Music for New Musicians™*. This piece is one page long, comprised of 31 measures. The composition is through-composed and uses repetitive patterns. One of the clear focuses of grade three is to “develop hand coordination and rhythmic precision” (RCM 2015). Another skill introduced in grade 3 is the use of irregular time signatures (Tithecott 2015). With this piece in 7/8, the student must learn rhythmic accuracy in lining up the hands as they shift from groups of 3 to groups of 4 in 7/8 time. The right-hand gestures fit easily within the hand so the student can focus on rhythm without irregular hand shifts. In several places, such as indicated in measure 4 in the example above, the student must coordinate a scalar gesture between the hands. Level 3 is the first-time students perform hands together scales. Triplets are also the main focus in the Level 3 repertoire. Although this piece does not use triplets, students must switch from steady groups of three eighth notes to groups of two and four eighth notes. This piece aids in developing refinement of tone and touch, which is a requirement for balancing the voices between the right hand and left hand and showing clear groupings of 3 + 4 or 3 + 2 + 2 without obstructing the melodic line. The composer uses clear pedal markings throughout the piece, and the student must shift dynamics abruptly. Control of tone through touch is essential in the performance of this short but dynamic piece.

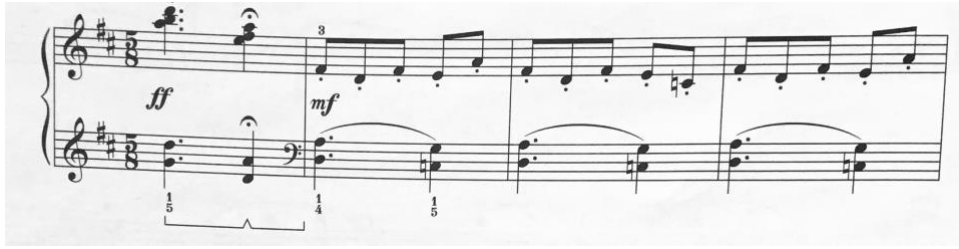


Figure 6.2. “Zinc Pink” by Dennis Alexander in Celebration Series Piano Repertoire Level 3 (mm. 1-4)

A comparable piece to “Clavierstück VII” is “Zinc Pink” by Dennis Alexander. This piece is in an irregular time signature of 5/8 where the groupings are 3 + 2. Fitzhugh’s composition is in 7/8 using 3+2+2 in most measures. Similar to Fitzhugh’s piece, Alexander writes solid harmonies in the left hand with the 8th note melody in the right hand. Students must develop a refinement of tone and voice the rhythmic groupings accurately. The right-hand gestures fit easily within the hand so the student can focus on rhythm without irregular hand shifts. Through this piece, students strengthen their rhythmic accuracy. Comparable to "Clavierstück VII," Alexander notes specific pedal markings and quick changes of dynamics. Fitzhugh's piece compares in length to Alexander’s piece, sitting at 31 and 29 measures. “Zink Pink” and “Clavierstück VII,” though different in sound, do not vary from each other in technical skills and compositional focus. "Clavierstück VII" by Melika M. Fitzhugh is comparable in length, technicality, and compositional makeup to that of "Zinc Pink" by Dennis Alexander and makes an excellent contribution to the Level 3 piano repertoire for students.

Level 4 – “Dusk” by Nkeiru Okoye

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

2015). In Level 4 theory, students learn to read ledger lines above and below the staves for the first time. The repertoire of Level 4 pianist compares to the *Anna Magdalena Notebook*, Gurlitt's *Album for the Young*, Op. 140, and Tchaikovsky's *Album for the Young*, Op. 39 (Claiborne 2018).

The piece I introduce for the Level 4 repertoire is "Dusk" by Dr. Nkeiru Okoye. Okoye is an American storyteller, researcher, historian, and composer from New York. Her style incorporates many influences such as folk idioms, musical theatre, gospel, and jazz. She composes for solo instruments, opera, theatre, and symphonies and is performed widely on five continents (Okoye 2017). Okoye is an award-winning composer, receiving the International Florence Price Award for Composition and many other national and international awards. She appears in Routledge's *African American Music: An Introduction* and in the *Oxford Anthology of Piano Music of Africa and the African Diaspora*. Her most highlighted work is the opera *Harriet Tubman: When I Crossed that Line to Freedom*, which combines her historian, storyteller, and compositional skills into a work of art premiered by the American Opera Projects. Often Okoye's work makes historical and social commentary on the past and presents the United States.

NKEIRU OKOYE (NIGERIA/USA)
(b. 1972)

Slowly and soulfully, with reflection ♩ = 50

broaden

mp legato

p

a tempo

cresc.

mp

Figure 7.1. "Dusk" from *African Sketches* (mm. 1-8).

"Dusk" by Nkeiru Okoye is an expressive and solemn movement from her suite *African Sketches*. Okoye composed this piece in memory of Okoye's piano teacher after his death. It is slow and reflective, almost dirge-like. It is in the key of E-flat minor and uses many hollow perfect 5ths and 4ths in chordal form rather than melody and accompaniment. This piece

incorporates many of the skills present within the Level 4 repertoire. A core tenant of Level 4 is that student explores new compositional textures. This piece varies from the typical melody and accompaniment and the student shapes the piece using only chordal textures. This piece also expands the student's understanding of tonality, performing in Eb minor, which is an unfamiliar key signature up until this point. Until this point, the repertoire played entirely on the black keys of the piano uses a pentatonic tonality, “Dusk” does not. Level 4 is the first time that students are required to play hands together chords. This piece is full of moments of hands together chords, such as shown in measure 3. In this grade, students become familiar with shifting time signatures. "Dusk" shifts time signatures a total of 9 times, shifting from regular 2 such as 2/2 and 3/4 to irregular, such as 5/4 throughout. To perform this piece, the student must have an established sense of keyboard geography as they are required to make large shifts on the piano, as called for the Level 4 requirements. Grade 4 introduces perfect 4th in ear training and “Dusk” is riddled with perfect 4ths and 5ths. This piece helps establish the student in the sound of the perfect-4th performed through the keyboard range beginning on multiple different pitches. Level 4 is the first introduction of ledger lines within the Celebrate Theory series that accompanies RCM Level 4 music. In this piece, Okoye has the student reading on both upper and lower ledger lines. This piece appeals to the growing maturity of tone and touch of the Level 4 student and introduces the student to unfamiliar textures and key signatures while fulfilling many of the technical and musical requirements of Level 4. “Dusk” is available through Oxford Music Publishing Company and through the book *Piano Music of Africa and the African Diaspora, Volume 1*.

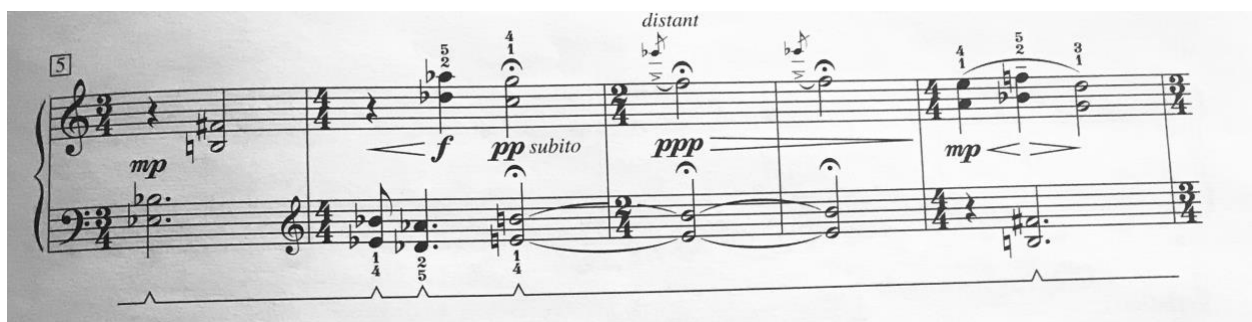


Figure 7.2. “Arctic Voices” from Celebration Series Piano Repertoire Level 3 (m. 5-9)

I chose to compare “Dusk” to a piece from the Level 3 Repertoire “Arctic Voices” by Susan Griesdale. This piece is one of the most challenging in the Level 3 List C and is comparable to “Dusk” in many ways, but the music of “Dusk” is longer than "Arctic Voices" and incorporates

more elements of the Level 4 repertoire. Similar to “Dusk,” “Arctic Voices” moves in a chordal manner, using open 5ths, shifting time signatures, and shifting hand positions. Both pieces set similar moods, moving slowly and solemnly and requiring the pianist to be sensitive with their touch and pedaling. Though both pieces work on many similar elements, “Dusk” more difficult. “Dusk” makes greater use of the ledger lines in the treble clef and introduces broken octaves on the second page. Level 4 is the first level that requires these two elements. Okoye’s piece requires a greater sense of keyboard geography with the many shifting hand positions found in the piece. While Griesdale’s piece has the student shifting time signatures, they are never required to shift to irregular time signatures, such as the 5/4 in Okoye’s piece in measure 22. Both pieces use sensitive pedaling, and while Griesdale marks the pedaling in the score, Okoye leaves it to the student to add. Both piano pieces compare in compositional style and technique, but Okoye’s piece is one level harder and incorporates more Level 4 elements. “Dusk” and the entire set of *African Sketches* are excellent editions to any intermediate pianist's repertoire library.

Level 5 – “Sweet Mister Jelly Roll” by Valerie Capers

The Level 5 pianist develops their intermediate-level repertoire. Students begin to play longer pieces, explore different musical forms, and fuller harmonic textures (RCM 2015). They learn to maintain a more “sophisticated interplay of melody and accompaniment” (RCM 2015). Grade 5 is the first grade in which students learn about dominant seventh chords. Students must also know minor and major-6th intervals by ear and 7th chords. At this level, students deepen their understanding of ornamentation. Building on a sense of advanced keyboard geography, students most show quick and precise movement between large sections of the keyboard. The musical vocabulary expands, and they learn different structural forms of music (Tithecott 2015). Students begin to show rhythmic precision and a deeper understanding of varying meters and demonstrate finger fluency through extended passagework (Tithecott 2015). The repertoire of Level 5 aligns with the music of the Anna Magdalena Notebook, Attwood Sonatinas, and the Menotti *Poemetti* (Claiborne 2018).

The piece of music I discuss for the Level 5 pianist is “Sweet Mister Jelly Roll” by composer Valerie Capers. Capers is an American composer from the Bronx, NYC. She is a graduate of Julliard and has served on faculty as a jazz instructor at many universities, including

Manhattan School of Music. She is a classical and jazz pianist like her father. After an illness at age 6, Capers went blind. She studied music with Elizabeth Thode at the New York Institute for the blind. Thode taught Capers how to read music by memorizing the Braille music notation before playing (Walker-Hill 2007). She is a career performer, composer, and educator, composing for and performing with some of the top jazz musicians in the United States. Her most notable works are her cantata *Sing About Love*, her operatorio based on Sojourner Truth, and her beloved jazz piano collection *Portraits in Jazz* (Loney 2021). Capers' educational career is large and varied, founding many programs for musicians in the Bronx, the Smithsonian, and CUNY Research where she is professor emerita after retiring as department head (Loney 2021).



Figure 8.1. “Sweet Mister Jelly Roll” from *Piano Music of Africa and the African Diaspora, Vol 1* (mm.5-12).

“Sweet Mister Jelly Roll” is from Capers' collection *Portraits in Jazz*, which is jazz music designed for the pianists who have classical training (Walker Hill 2007) and published through Oxford Publishing. Each piece included introduces the student to a new type of jazz form or technique, and she names each piece after a famous jazz icon such as Duke Ellington, Billie Holiday, or Scott Joplin. The entire collection is at a Grade 4 and Grade 5 ABRSM level (Capers 2015), comparable to Grades 5-7 at the RCM. This piece is in ragtime form and loosely imitates the work of Scott Joplin. The opening of “Sweet Mister Jelly Roll” echoes the beginning of “Maple Leaf Rag” by Joplin. This piece uses 7th chords extensively throughout. If you recall, the Level 5 repertoire introduces and applies 7th chords. Students must execute quick and precise movements and perform with an established sense of keyboard geography to perform this piece. Ornamentation, such as shown in the example at measure five, is present throughout the piece. The ragtime is a new form introduced in the Level 5 repertoire that expands the student's knowledge of dance forms and musical genres. One of the hallmarks of

the Level 5 repertoire is that the pieces become substantially longer. This piece takes several minutes to perform and is 64 measures in length when including the Dal Segno and Coda. Another Level 5 skill is that students must have quick and precise finger work through extended passages. There are several passages of brisk right-hand passage work throughout this piece.



Figure 8.2. “Scamp” in Celebration Series Perspectives Piano Repertoire 5 (mm.9-17).

A comparable piece to the “Sweet Mister Jelly Roll” is “Scamp” by Christopher Norton. Norton’s *Connections* for piano in Levels 1 to 8 repertoire of the RCM piano series and Christopher Norton is the only core contributor of jazz music for the RCM throughout the multiple levels. The pieces are comparable in technical difficulty and compositional style in many ways. For example, Norton’s left-hand bass line in measures 9-10 and 13-14 uses the same broken chord pattern as Capers’ piece in measures 9-12. The syncopation in the right hand of Norton’s piece in m. 12-14 is comparable to Capers in measures 9-12. Throughout both pieces, students must have quick and precise movements and an established sense of keyboard geography. Both pieces make extended use of 7th chords, as well as extensive syncopated right-hand passage-work. Though the music does not label “Scamp” as a ragtime form, it exemplifies many qualities similar Capers’ ragtime style. As stated in Chapter 4, ragtime is a dance form created and perfected by Black composers. The two pieces of “Scamp” and “Sweet Mister Jelly Roll” are comparable in style and difficulty, exemplifying many similar qualities required in Level 5 repertoire.

Level 6 – “Rippling Spring Waltz” by Estelle Ricketts

The Level 6 pianist continues to explore intermediate-level repertoire with an expanded understanding of repertoire styles and genres. New challenges include “clear voice leading in

polyphonic textures, rhythmic control in longer sonatina movements, and imaginative expression in Romantic repertoire” (RCM 2015). In Level 6, there are new key signatures, quicker tempos, and a more developed understanding of harmonies through the introduction of diminished 7th chords, cadences, and greater technical control through the technical-tests. New musical forms include 2-3-part dances and preludes (Tithecott 2015). Students are introduced to octave passages for the first time and must have an advanced command of pulse, mature voice control, and balance in melody projection, and advanced pedaling technique (Tithecott 2015). Similarly, to grade 5, the length of pieces increases. The repertoire that best exemplifies Level 6 is the Clementi Sonatinas, Op. 36 and Burgemüller’s *25 Progressive Pieces*, Op. 100 (Claiborne 2018).

The piece that I chose to introduce is the “Rippling Spring Waltz” by Estelle Ricketts. Ricketts is noted as the first Black female composer to publish in North America. We know very little about Ricketts’ life. The 1900 U.S. Census records her as, "Stella D. Ricketts, Black, born in July 1871 and residing with her parents and younger brother in Darby Pennsylvania” (Walker Hill 1992). Her piece resides in the Library of Congress and we remember her as the first solo piano piece by a Black woman located to date (Walker Hill 1992). There are no other works by Ricketts preserved. The composition is available through the *Anthology of Piano Music Black Women Composers* published by Hildegard.



Figure 9.1. “Rippling Spring Waltz” in *Black Women Composers: A Century of Piano Music* (mm. 14-25).

"Rippling Spring Waltz" is an excellent composition for the developing pianist. The piece is quite lengthy, comprised of 129 measures, but the difficulty level is consistent throughout the piece. This piece, though a waltz, exemplifies many of the same technical difficulties of a sonatina, with quick scalar passages, an advanced understanding of pedaling, and a clear presentation of the melodic line. The scalar passages require rhythmic control, just as those

found in longer sonatinas. Students are introduced to cadences in Level 6 theory and perform them in their technical exercises. "Rippling Spring Waltz" contains multiple sections with clear cadential points at the closing of each segment. In the Level 6 repertoire, students begin to use octave passagework. There is brief right-hand octave passagework in m. 65-87 of this waltz. The waltz bass line builds on the techniques of the Level 5 repertoire. In Level 6 repertoire, students begin their introduction into the dances of F. Chopin. This piece is comparable in difficulty to that of the early Chopin waltzes. Through "Rippling Spring Waltz," students perform a large-scale waltz, display mature voice control between the hands, and present a clear melodic line, all while maintaining a refined sense of pedaling. "Rippling Spring Waltz" exemplifies the many qualities required in the Level 6 repertoire and echoes the techniques found in the Clementi and Kulau Sonatinas and the Chopin Waltzes.



Figure 9.2. "Sonatina in C Major, Movement 1: Allegro" in Sonatinas for the Piano, Book 1, No 1 (mm. 30-32).

The "Rippling Spring Waltz" contains many similarities with Kulau's *Sonatina in C major*, the first movement. Both pieces compare in length, both comprised of three pages. The Kulau sonatina requires brief octave work in the left hand, while the Rickett's waltz requires brief octave work in the right hand. Both pieces are comprised of multiple sections and show clear cadential points. The scalar passagework in both pieces is similar, and from 16th notes to 8th notes in an ascending to descending passagework as shown in m. 30-32 in the Kulau and measures 17-19 in the Ricketts. These passages require rhythmic precision and accuracy. Both pieces do not mark pedaling specifically throughout but do require the pianist to add tasteful pedaling in the performance. Because of the clear right-hand melody and left-hand accompaniment present in both pieces, students must show mature voice control and clear melody projection throughout. Both pieces of music require students to make observations about compositional structure, genre, and form.

Level 7 – “Mayflower” by Beverly McKiver

The Level 7 repertoire begins to cross the divide between intermediate and advanced piano. The List A repertoire continues with advancing Baroque dances and branches into two-part inventions (RCM 2015). The List B repertoire now breaks into more advanced sonatinas and full-length sonatas, while the List C repertoire continues to explore well-known Romantic era music. In Level 7, students begin to use four-note chords in their technique and perform all the technical exercises hands together. Students also explore advanced cadential patterns. Octave passagework becomes more frequent throughout the repertoire. Students begin to expand their musicality through “abstract musical thinking, irregular phrase lengths, and advanced modality (Tithecott 2015). Pedaling is increasingly more refined and usually remains unmarked in music. Students develop a mature musical tone through body-music awareness of the wrist, arm, and forearm technical development (Tithecott 2015). The repertoire that exemplifies the Level 7 technique is the Kuhlau and Diabelli Sonatinas, Bach’s *Two-Part Inventions*, Bach’s *Little Preludes*, and Dello Joio *Lyric Pieces for the Young* (Claiborne 2018).

The piece I chose that exemplifies Level 7 characteristics is “Mayflower” by Beverly McKiver. McKiver is a composer based out of Ottawa, Ontario. She is a pianist, composer, and music educator. McKiver worked as a business analyst for several years before returning to school to pursue her music education. Beverly grew up performing the RCM Levels, and often composes her piano music with the student in mind. She was a Musician in Residence with the Banff Centre for the Arts and the Native Earth Performing Arts Festival has featured her compositions. Through her music, Beverly helps musicians connect to and reflect on the land on which they dwell. Beverly's *Canadian Floral Emblems* piano compositions won a Canada Arts Council "Digital Originals" grant. *Canadian Floral Emblems* is a set of 12 piano works for late intermediate to early advanced students. Each piece in the set emulates a different floral emblem from the provincial and territorial flags in Canada. Her pieces are a variety of challenges, levels, and moods. These attractive piano pieces are a must-have collection for the developing performer. Beverly McKiver’s music is available for digital download on her website beverlymckiver.com.

Figure 10.1. “Mayflower” in *Canadian Floral Emblems* (mm. 1-12).

“Mayflower” is the sixth piece from the set *Canadian Floral Emblems*. The mayflower is the provincial flower of Nova Scotia. The piece is an elegant nocturne that fits well into the List C repertoire of Level 7. In Levels 7 and 8, students learn nocturne-style bass lines in which the left-hand plays seamless arpeggio passages as the right-hand carries the melodic line. The nocturne style is the same technique present within McKiver’s “Mayflower,” as shown in the passage above. A hallmark of the Level 7 repertoire is an advanced sense of accompaniment styles. The pedaling in this piece is unmarked, so the student must perform with a refined sense of pedaling. As shown in measures 9-10, this piece uses octaves in the right hand and several places throughout the piece. The student must develop a fine sense of rhythmic control and precision throughout this piece, especially as the time signature switches from 6/8 to 4/4 throughout the piece. This piece uses irregular phrase lengths, breaking away from the traditional 4 measure phrases in many places. Lastly, this nocturne requires a mature sense of tone and arm-weight as the melodic line switches from single notes to octaves while softening the dynamics as represented in measures 9 and 10. This piece is only two pages in length but presents many technical and musical challenges comparable to Level 7 list C pieces.



Figure 10.2. “Arietta, op. 43, no. 7” in Celebration Series Perspectives Piano Repertoire 7 (mm. 35-45)

"Arietta" is a nocturne-like 20th-century piece by Reinhold Glière from his set *Eight Easy Pieces*, op. 43. In the above example, measures 35-45, we can see that the arpeggiated bass line is similar to that found in McKiver’s “Mayflower.” The right-hand plays the melodic line, while the left hand provides a nocturne-like bass line underneath, identical in technique to McKiver. The pedal is unmarked throughout the "Arietta," and the composer writes “con pedale” at the beginning of the piece. "Arietta" has irregular phrase lengths and breaks away from the traditional 4 measure phrases in many places. Just as in "Mayflower," the "Arietta" requires a mature sense of tone and arm-weight as the melodic line switches from single notes to thirds while softening the dynamics as presented in measures 41-42. The right-hand rhythmic motifs are similar in both pieces. "Mayflower" uses 16th-note figures in the right hand in measures 1, 3, and 5, and "Arietta" uses 16th-note ornaments in the right hand in measures 35, 43, and 45. Both pieces are equal in length and technical and musical challenges making similar contributions to the Level 7 repertoire.

Level 8 – “Dança das fadas: Valsa de salão” by Chiquinha Gonzaga

The Level 8 repertoire continues with the transition from intermediate to early advanced repertoire. The repertoire lists divide into four with List A: Baroque, List B: Classical, List C: Romantic, and List D: Post-Romantic, 20th -, and 21st-century repertoire. The student who completes Level 8 examinations can also earn a grade 12 credit in Canada. The student must present an advanced sense of musicality, displaying specific characteristics from each musical period. The technical requirements in Level 8 increase in volume and length and include four-octave scales and arpeggios and quicker tempos. The Level 8 repertoire explores the wide range

of the instrument. Level 8 is the level from which students begin to grow into advanced piano masterworks. Some hallmarks of the Level 8 repertoire are expressive and lyrical romanticism, polyrhythms, quartal harmonies, harmonies that span past the octave and rolled-chords (Tithecott). The Level 8 student handles lengthy repertoire with an advanced sense of musical awareness and explores abstract musical thinking through modes, colour, and atmosphere. The repertoire that exemplifies the Level 8 technique is the easier Beethoven variations sets, Field's Nocturnes, Schumann's *Albumblätter*, and the Schubert Waltzes (Claiborne 2018).

The piece I will discuss for Level 8 is by Brazilian composer Chiquinha Gonzaga. Although my main focus on syllabus additions was compositions from North America, I chose to include Gonzaga's works because they are public domain and easily accessible and freely downloadable throughout IMSLP. Gonzaga's compositions vary in difficulty and are fit for many levels of musicians". Chiquinha is a bi-racial Brazilian composer, conductor, and musician. Her father encouraged her to play the piano from an early age. Chiquinha experienced much turmoil throughout her life, her husband forbade her from composing, presenting her with a choice between him and her music, and she chose her music (Roberts 2020). Because divorce was frowned upon in 19th century Brazil, Chiquinha became estranged from her family. She became the first composer of "choro" music, which is Brazilian dance in a "jaunty and fast style" (Roberts 2020). Brazil remembers Chiquinha as the first female conductor in the country. Chiquinha was also a slave-abolitionist and advocated using her music (Roberts 2020).



Figure 11.1. "Valsa de salão" from *Dança das fadas* (mm. 95-107).

This Romantic-era waltz is from the end of the 20th century as part of Gonzaga's dances. In Level 7 repertoire, students begin to be introduced to large waltz standards, mainly the waltzes by Schubert, Chopin, and Brahms. Gonzaga's waltz is similar to standard waltzes but infused

with the rhythms and tonalities of Brazil. Her waltzes exemplify the techniques of Level 8 in the following ways. The waltz is long while maintaining the same technical difficulty throughout and requires immense focus and musical commitment. The piece explores the full-length of the piano. This waltz requires the student to expand both their hands beyond the octave and uses rolled chords, as shown in measures 96 and 103. The waltz bass-line is played by the left hand, while the right hand communicates expressive and lyrical romanticism. In Level 8, students make extensive use of four-note forms, and octave passagework becomes lengthy and more frequent. Both of the techniques are present throughout the Waltz. The pianist must be expressive in setting mood and atmosphere and requires detailed pedaling and advanced technicality throughout using extended right-hand passagework. Though this piece is longer than most required of Level 8, it sits within the same technical difficulty as other romantic style waltzes and is comparable in length to the Chopin Op. 69 waltzes included in Level 8, List C.



Figure 11.2 “Waltz in B Minor op. 69, No. 2” from Waltzes for the pianoforte, Volume VI (mm. 138-144).

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

Level 9 – “Hiding” by Karen Sunabacka

The Level 9 repertoire moves into larger-scale advanced piano works. The pianist explores three and four-voice Baroque works, larger classical sonatas, and character pieces from Romantic to contemporary styles (RCM 2015). The technical requirements increase, and students are now able to play in all key signatures. The repertoire is far less pedagogical as students now delve into the advanced repertoire. In Level 9, students are deep into music history and analysis and must develop a knowledge of styles within each historical period. Harmonic ideas in the repertoire include secondary and applied dominants as they relate to intense emotions, the use of passionate dissonance, and advanced tonal colours (Tithecott 2015). The repertoire becomes increasingly subjective as students explore more musical genres and styles. Hallmarks of Romantic era music in Level 9 are increasingly challenging mazurkas and waltzes. Students must have advanced technical control and focus for communicating longer repertoire and concert programs. Musical maturity through expression is essential as the student explores the emotional and dynamic capabilities of the music. The repertoire that exemplifies Level 9 techniques is the Bach three-part inventions, easier Haydn Sonatas, Mendelssohn’s Songs Without Words, and Chopin Mazurkas (Claiborne 2018).

The piece I grade for Level 9 is “Hiding” by Karen Sunabacka. Karen Sunabacka is born and raised in Manitoba and is now based out of Waterloo, Ontario. She is a professor of theory and composition at Conrad-Grebel University College at the University of Waterloo. Sunabacka is an award-winning composer, performed extensively throughout Canada and the United States. She composes extensively for orchestra, choirs, and strings, as well as a collection of piano music. Sunabacka finds inspiration for her compositions in the sounds and stories of the places she has lived. She draws on her Indigenous roots to tell stories through music, often commemorating her Métis grandmothers through her music. Sunabacka's music for solo piano requires advanced piano technique, and her pieces are well suited to the early advanced or the professional pianist. She has composed for the Eckhardt-Grammatte competition that brings together Canada’s best contemporary musicians. Her piano works are in a contemporary style and often evoke strong imagery. Karen's music is available on the Canadian Music Centre Website.

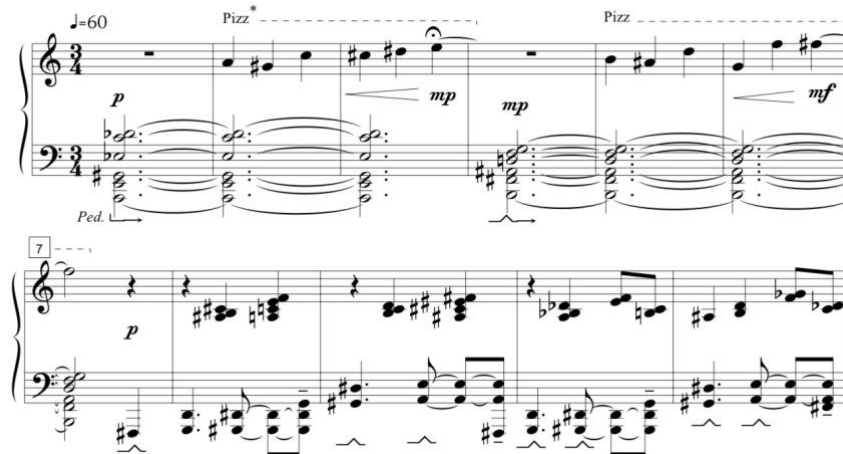


Figure 12.1. "Hiding" by Karen Sunabacka (mm. 1-11).

"Hiding" is a piece that appeals to the advanced pianist who is exploring contemporary repertoire. Because of the increasing subjectivity of Level 9 and 10 repertoires within contemporary idioms, I do not compare Sunabacka's piece to another within the Level 9 repertoire but explain how it exemplifies many characteristics and techniques found in the Level 9 repertoire. "Hiding" uses extended techniques demonstrated through plucking the strings on the inside of the piano, as shown in measures 2-7. This piece is atonal, meaning there is no official tonal centre, although there are moments of cadential release throughout. In Level 9 music history, students learn about contemporary classical music and atonal music throughout the textbook. The repertoire of Level 9 encourages students to explore the techniques that align with the Contemporary movement through the music of living composers, extended techniques, and atonal music. All of which are present in Sunabacka's "Hiding." This piece displays passionate dissonance through heavy chromaticism and the juxtaposition of flats and sharps between the hands. This piece requires an advanced sense of pedaling. The piece is in a waltz style but does not conform to traditional waltz pedaling. Throughout this piece, the student must make frequent tempo, time signature, and stylistic changes. Level 9 requires students to be fluent in Mazurka's and Waltzes. Mazurkas are a dance in triple time and characterized by unpredictable and shifting accents. These qualities are present throughout "Hiding" as the accents shift in the left hand, as shown through measures 8-11 above, and throughout the right-hand melody. This piece explores the wide range of the instrument, and the pizzicatos on the strings inside the piano explore a wide range of tonal colours throughout. This piece is harmonically expressive and technically and rhythmically complex and contains many characteristics of the Level 9 contemporary repertoire.

Level 10 – Sonata in E minor, Second Movement by Florence Price

The Level 10 pianist is establishing their artistic voice through demanding repertoire and additional styles. The Level 10 repertoire lists are as follows: List A: A work by J.S. Bach, List B: Classical repertoire, List C: Romantic repertoire, List D: Post-Romantic, Impressionist, and early 20th-century repertoire, List E: 20th and 21st -century repertoire. Students must perform three- and four-part counterpoint and multiple contrasting sonata movements (RCM 2015). The Contemporary and Romantic era repertoire becomes increasingly more advanced. In Level 10, a successful exam student prepares a program comparable to a full solo recital. Level 10 is the final level where students are required to perform the technical tests. The Level 10 technical requirements require knowledge of all keys signatures, intervals, and extensive knowledge of chordal harmony. Students must understand Western music history and theoretically analyze the music, performing basic keyboard harmony. The Level 10 repertoire includes extended passagework, active accompaniment, intricate melody lines, large hand extensions, and challenging figurations (Tithecott 2015). The pianist must be able to show subtle nuance within their tone, pedaling, and phrasing. The Level 10 pianist is well on their way to becoming a virtuoso at the instrument (Tithecott 2015). The repertoire that exemplifies the qualities of Level 10 is the Bach three-part Inventions, Sinfonias, and Prelude and Fugues, Chopin Nocturnes, early Beethoven Sonatas, and Brahms Intermezzos.

The piece I introduce in Level 10 repertoire is the second movement of Florence Price’s *Sonata in E minor*, “Andante.” Florence Price is mentioned numerous times throughout this thesis. She is the first African American female composer to achieve national recognition. Florence Price was born in Little Rock, Arkansas. Her father was a dentist, inventor, and author, and her mother was a musician, teacher, and businesswoman (Brown 1997). Price learned to play the piano from a young age and attended the New England Conservatory of Music, studying organ performance and piano teaching (Brown 1997). In 1933, she made her first major debut with a US orchestra, being the first woman of colour to do so (Ege 2020). She moved to Chicago in the 1927s around the Black Chicago Renaissance (Ege 2020). Darlene Clarke Hine writes about the Renaissance in which “Arts were activism and artists comprised the vanguard of the struggle to fashion new expressive sites for contesting racial, class, and gender hierarchies and reshaping public culture” (Hine in Ege 2020). Women played key roles within the evolution of the Chicago Renaissance. In addition to Price, others were Nora Holt, Estella Conway Bonds,

and Maude Roberts George (Ege 2020, p.25). Price's contribution to music history, pedagogy is incredibly influential as she paved the way for many Women of Colour to perform, compose, and publish. Her output is comprised of over 300 compositions and 100+ pieces for the beginner to advanced pianist.

The *Piano Sonata in E minor* is one of Price's most famous works. It is a lengthy twenty-five-minute piece, following traditional sonata form with movement-one being in Sonata-Allegro form, a slow second movement, and a quick Scherzo-Allegro movement to close. This piece is comparable in technique, scope, and scale to a Beethoven. While the entire work is at an Associate's or even Licentiate level, each movement stands well alone. The "Andante" is the easier of the three sonata movements and compares to some of Chopin's Nocturnes or Brahms's Intermezzi. "Andante" is in Rondo form, and the rondo theme mimics the themes of several Spirituals. The contrasting middle themes imitate the styles of Chopin and Schumann, according to Price. In Level 10, students must perform contrasting movements of piano sonatas, and not only sonata-allegro. This rondo contrasts the sonata-allegro form in the first movement. Students must have extensive knowledge of music history and how it informs performance practice. They must know style and genres within each historical period. When learning this rondo, the student learns about the origins of the Spiritual. This piece encourages a deep look into the historical contributions of Florence Price.



Figure 13.1. "Andante" in Sonata in E minor (mm. 1-8).

The first phrase shown above is the rondo theme. The theme is not from a specific Spiritual but rather is intended to emulate the style of spirituals, using a lyrical upper line,

syncopated rhythms, and uncomplicated harmonies (Brown 1997), though researcher Dr. Samantha Ege believes that it echoes the melody of “By an’ By” by Harry T. Burleigh (Ege 2020, p. 99). Many of the gestures throughout the theme required rolled chords, as the chords span greater than an octave. This technique is reminiscent of that needed in Brahms’s Intermezzi.



Figure 13.2. Intermezzo Op. 118, no. 2 (mm. 5-10).

Price’s technique in voicing the top melodic line through the upper right-hand notes, while maintain several moving harmonic voices beneath the melody is identical to the technique laid out in the opening of Brahms’ Intermezzo Op 18, no. 2. The top of the right-hand carries the melody, while the bottom voices carry the harmony. Price’s rhythms are admittedly more complex. Both pieces require the same warmth and maturity of sound, mastery of pedaling, and the ability to voice a lyrical melodic line. In Level 10, students learn to handle multi-voice textures in music other than the Baroque repertoire. Though Price wrote the Sonata in the 20th century, this movement emulates romantic forms. As mentioned early, a hallmark genre found in Level 10 repertoire is the nocturne through Chopin's pieces. Price models parts of the “Andante” after Chopin’s nocturnes as well as his preludes. I now discuss what I believe to be a connection between Price’s Andante and Chopin’s Nocturnes.



Figure 13.3. “Andante” in Sonata in E minor (mm. 76-78).

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



Figure 13.4. “Nocturne in F major, op. 15, no. 1” in *Nocturnes for the Pianoforte* (mm. 28-30).

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



Figure 13.5. “Andante” in Sonata in E minor (mm. 61-63).

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

Associate’s Diploma - “Troubled Waters” by Margaret Bonds

The final level I discuss in this assessment of music is the Associate Diploma Level (ARCT). The Associate level is the capstone of conservatory grades in Canada, where the pianist performs a full solo recital of music from various eras and genres. The Associate diploma qualifies a pianist to become a fully registered music teacher within Canada and is considered the equivalent

performance level as a university performance major. The ARCT pianist communicates music with confidence and a virtuosic command of the instrument, and they fully understand the stylistic demands of each musical period and perform proficiently with a high level of musicality. The ARCT pianist performs with musical maturity, technical facility, and an extensive knowledge of piano repertoire (Tithecott 2015). The pianist may study this repertoire for years. The repertoires that exemplify ARCT Level musicianship are the Toccatas and Prelude and Fugues of J.S. Bach, Beethoven Sonatas, the Chopin Ballades, and Ravel's *Miroirs*.

The final piece I discuss is "Troubled Waters" by Margaret Bonds. Margaret Bonds was from Chicago. Her mother was a music teacher and a musician, and Bonds began her early studies with her mother who also created a gathering hub for young Black artists who became formative influencers for Bonds career (Grove, Garrett 2013). Florence Price and Margaret Bonds developed a deep and lasting friendship. Price dedicated many of her works to Bonds. Margaret Bonds was a graduate of Julliard School studying composition and piano. She became the first Black artist to appear with Chicago Symphony Orchestra in 1933 (Grove, Garrett 2013). Margaret Bonds was an active performer in both the United States and Canada (Grove, Garrett 2013). Her compositional style combines contemporary elements, spiritual arrangements, musical theatre, and movie score elements. She put out many piano, vocal, choral, musical theatre, and orchestra. Margaret Bonds was not afraid to make social and political statements throughout her music through music such as *Montgomery Variations* for Dr. Martin Luther King during the march on Montgomery (Grove, Garrett 2013), and her "Troubled Waters" variations for piano, which I will now discuss.

"Troubled Waters" is perhaps the most performed movement of Margaret Bond's *Spiritual Suite*. It is a movement that stands on its own. The work is a theme and variations on the Spiritual "Wade in the Water," attributed to underground railroad leader, Harriet Tubman. The lyrics read:

"Wade in the water
Wade in the water, children
Wade in the water
God's gonna trouble the water"(Fisk 1901)

Bonds plays on the lyric "God's gonna trouble the water" by creating a theme and variations on the melodic theme in which she "troubles" or varies the theme in multiple forms throughout the

piece. “Troubled Waters” challenges the technical abilities of the pianist and requires an authoritative and virtuosic command of the piano similar to a Chopin Ballade. The pianist must also voice the melodic theme above multiple layers of harmonic texture, similar to a Bach fugue.



Figure 14.1. “Troubled Water” in The Spiritual Suite (mm. 56-66).

In the passage above, the pianist must voice the melodic theme, circled in red, while performing quick and complex accompaniment material in the extremities of the piano. The melodic line trades between the right hand and the left hand. This technique is identical to that found in Liszt’s “Un Sospiro.”



Figure 14.2. “Un Sospiro” in 3 Études de concert, S. 144 (mm. 3-4).

Though the musical layout is different between the two passages, the technical requirements are the same. 16th-note passages split between the hands, while the left and right hands alternate melody notes in the upper staff. The left-hand plays the downward-facing notes in the top staff of “Un Sospiro,” while the right-hand plays the upward-facing notes. Both hands

take turns with the accompaniment figures and the melodic line, just as in measures 60-64 of “Troubled Water.”



Figure 14.3. “Troubled Water” in The Spiritual Suite (mm. 72-81).



Figure 14.4. Ballade I in G minor Op. 53 (mm. 8-16)

The techniques present in figures 14.3 and 14.4 are effectively the same. The right hand performs the melody in long notes presented in the notes with upward stems at the top of the treble clef, while the bass and alto voices carry a rhythmic pattern beneath it. Though the time signatures and rhythms are different between the two pieces, the technique applied is the same. “Troubled Water” and the entire *Spiritual Suite* are technically demanding, pianistically virtuosic, and theoretically complex. Bond’s piece stands well against other standard works by male composers while also bringing her own unique voice and history to the music. Bonds was an important contributor to the Black Chicago Renaissance and advocated for other Women of Colour. She “troubled the waters” by challenging societal assumptions about her gender and

race. She supported the leaders of the civil rights movement through her music. All of Bonds' piano music compares in technique and compositional quality to that of composers found throughout the piano canon. I am grateful that Bond's stirred up "good trouble" as her music and career profoundly impacted inclusion within the classical music canon.

Throughout this chapter, I found it exceedingly difficult to choose music to feature, as there is a wealth of published, circulating music by Women of Colour. It is evident that Women of Colour have and are still making profound contributions to the world of piano pedagogy and piano literature. Many of these musicians, such as Price, Lee, Tan, Bonds, and McKiver are teachers themselves, often writing with the student and performer in mind. Their pieces differ in genre, their composition techniques vary in style, and their contributions span hundreds of years. There is no concrete reason for Black, Indigenous, and Women of Colour to make up less than 1% of the 20th and 21st -century repertoire lists. This chapter does not even begin to scratch the surface of the many important contributions of piano repertoire that Women of Colour have made to the piano canon. To echo the words of Tarana Burke in the opening of this chapter, "If we don't centre the voices of marginalized people, we're doing the wrong work." Piano teachers are not exempt from "doing the work," and when we do "the work," it transforms our teaching, our studio spaces, our concert programming, and the future generations of music teachers.

Chapter 7 Conclusion: Becoming A Co-Conspirator in the Music Studio

“Black composers need no apology, no defense, no explanation, no patronizing.
They need performance.”
- Natalie Hinderas

I conclude this thesis with a summary of the key discussions established throughout the thesis by addressing the guiding questions from the introduction and close with steps on becoming an ally and co-conspirator in the music studio. In this thesis, I touch on several large topics of music education, gender theory, and critical race theory. In Chapter 1, I discuss research on women composers and Black composers. I also summarize several data studies on gender and racial representation in the music education curriculum, noting that there are no data studies on the intersection of gender and race regarding music lessons curriculum. This discovery leads to the research in Chapter 2 where I break down the research methodology of the historical study of the music conservatory syllabi as well as the process of collection for the piano syllabus, which will become fully available apart from this thesis. The intention of the piano syllabus and additional music resources is to help fill a gap in the piano curriculum by centring the work of BIPOC women composers. In Chapter 3, I look at some of the politics of inclusion within the piano curriculum, recalling the cycle of exclusion in which teachers do not teach music outside of the piano syllabi. Previously graded music by an institution is required for performance opportunities in examinations and music festivals. Currently graded piano syllabi do not include music by BIPOC women composers, and this is the primary reason students never learn about music by BIPOC composers. An intersectional lens is necessary to restructure the inclusion practices within the piano curriculum. When the issues of gender and race are discussed without an intersectional lens, BIPOC women are excluded. In Chapter 4, I present several examples of cultural appropriation within the piano curriculum discussing several standard curricular piano pieces which appropriate and misrepresent cultures and musicians of African, Indigenous, and Asian heritage. The musical forms discussed were Indigenous melodies, cakewalks, and ragtime. Chapter 5 is the breakdown of the historical data analysis conducted on the inclusion practices of the Royal Conservatory of Music and Conservatory Canada revealing that only two women of colour are represented within the entire music curriculum over the last 50 years. Women make

up 13.7% of 20th and 21st -century music and within that group of women, women of colour make up .6%. It is from these bleak statistics that I move into Chapter 6 in which I grade music by BIPOC women composers from Preparatory through to Associate Diploma piano grades according to conservatory standards, breaking down how it fits within the pedagogical goals of each conservatory level. I chose music from 12 different BIPOC women composers who represented Black, Indigenous, Latina, and Asian heritages in addition to including composers who are both parts of the able and disabled community and including the music of both historical and living composers.

To close, here are some ideas piano teachers can apply as they go about their process of evaluating and/or re-evaluating their pedagogical and performance practices to acknowledge the contributions of BIPOC women composers over centuries of piano music.

Confronting Cultural Appropriation

In Chapter 4 I discussed various forms of cultural appropriation which take place in the piano curriculum. As previously discussed, piano teachers rely largely on piano method books. In a workshop on Inclusivity by the Francis Clark Centre for Piano Pedagogy, Dr. Leah Claiborne noted that she does not know of a piano method book that does an adequate job of inclusivity and representation. As discussed in chapter 4, many of these piano books, if not all, include minstrel songs, and appropriated melodies. In a workshop on BIPOC Composers put on by the Ontario Registered Music Teachers Toronto Branch, Indigenous composer and music educator Beverly McKiver stated that the best thing to do which you encounter appropriated melodies or forms in teaching to decide to 1. Skip the piece. 2. Replace the piece. 3. Discuss the piece. I also created a list of my own in which teachers can consider when they encounter this music.

1. **Use it as a lesson to combat misinformation.** Students are already having these conversations in classes in school. While the piano studio is not the place for a sociology lesson, age-appropriate conversations about misrepresentation in music books should take place between the teacher and student. Teachers are grown-up students who often teach what they were taught.

2. **Avoid the piece if it uses misrepresented cultural themes.** As McKiver stated, we can skip pieces within method books. If that piece of piano music teaches an important pedagogical skill, consider finding a supplemental piece that has the same focus and replace the piece in your student’s method book. Some examples of misrepresented themes that we discussed were “Land of the Silver Birch,” and “Golliwog’s Cakewalk. “
3. **Avoid the piece if it uses a title or musical form that reduces a people group or culture to a stereotype and presents no evidence of collaboration or consultation with someone from that culture.** Some examples include a non-Chinese composer labeling a piece “Chinese ___” because it uses the pentatonic scale, or “Aboriginal Dance” because it has a drum-like bass line but is not by an Aboriginal composer
4. **Use it as an opportunity to invite a musician or composer who writes in a non-Western tradition to talk with you or your students about their composition or musical process.** Many composers thoroughly enjoy talking about their music. In my own experience, I learned a piece by a Chinese composer which uses techniques borrowed from Chinese string instruments. I met virtually with the composer of the piece and she taught me elements of Chinese performance practice to incorporate. It was a stimulating and enriching discussion and I now perform that piece differently than before talking with the composer.
5. **Use it as a music learning opportunity to teach students about non-Western music practices.** An example is, instead of performing a piece titled “Chinese Market” by a non-Chinese composer, consider skipping that piece and teaching your student a pentatonic scale on the piano. Instead of teaching a piece that caricatures Indigenous culture, consider listening to a recording by Jeremy Dutcher or learning about the cultural practice of sharing music from one of Sheryl Sewepagaham’s educational videos.

Guiding Questions for teachers before teaching a piece of music with cultural connotations outside their own:

- Is the music written by or contributed to by a musician from the culture it acknowledges?
- Are there images, and do these images replicate colonial stereotypes?

- Are there any culturally relevant explanations that would inform the performance of this piece or improve the educational knowledge around this piece?
- What is the title of this piece? Does it reproduce a colonial notion of pan-culturalism? (i.e. Indian Song, Chinese Kites)
- Are the lyrics replicating colonial stereotypes? (i.e. Land of the Silver Birch)
- If a student from the culture depicted in the music sat in your piano studio while you taught this piece, would they feel appropriately represented?

Finally, I would like to close with five key statements of how music teachers can become allies and co-conspirators in the music studio. While the task of decolonizing the piano curriculum can be daunting and feel as if there is too much work to do, the most important thing is to take one small step towards change. Here are a few suggestions for the first steps of allyship in the music studio:

1. **Educate.** We must commit to educating ourselves first on racism within our country, our curriculum, and ourselves. As educators, we must commit to “doing the work” to sit in the discomfort of racism that exists within our curriculum and acknowledge the bias within it. As music teachers, we must listen to BIPOC voices and experiences without the need to respond in defense. We can commit to helping educate our colleagues through having conversations and sharing resources and experiences. Commit to doing the work to confront biases within yourself and your music community.
2. **Incorporate.** After looking at the gap in the music curriculum in Chapter 5, music teachers must commit to teaching the music of Women of Colour. As stated in the opening of this chapter, performer Natalie Hinderas says, “Black composers need no apology, no defense, no explanation, no patronizing. They need performance.” The more music teachers incorporate and perform the music of BIPOC women, the more this music gets in front of audiences. We send a clear message to our students about who belongs when we incorporate or fail to incorporate the voices of all musicians.
3. **Advocate.** Music teachers must advocate to music festival boards, teacher associations, publishing houses, and examination centres for increased inclusion of diverse voices. Communities of music teachers who raise their voices can affect change. An excellent example of this is when researcher Scott Caizley released a report which stated that the

ABRSM did not include music by Black, Asian, and Minority Ethnic (BAME) composers (Caizley 2020). Thousands of musicians and music teachers signed a petition requesting that the ABRSM add more BAME composers to the new edition of the syllabus. In response, the ABRSM hired a selection of BAME music educators to make amendments to the syllabus.

4. **Elevate.** As music teachers, we must elevate the music and work of BIPOC composers through performing their works, purchasing their music, promoting their research, and attending their workshops. It is important to address the inclusion practices of music festivals, music conferences, and the educational workshops that we are involved in.
5. **Celebrate.** We must celebrate the work and music of BIPOC composers through your performance, teaching, and research practices. Rather than performing music that appropriates, perform music by BIPOC composers which elevate. Promote the music of BIPOC women not because of their gender or race but because their beautiful music deserves to be heard and performed in our music studios, recitals, festivals, and competitions.

Though this thesis touches on a variety of issues found within the current piano curriculum, the clear message is that there is a wealth of music by BIPOC women that is not included. It is clear that through my presentation in Chapter 6 as well as the thousands of compositions included in the resources in the appendix that women are loud and clear. The voices of BIPOC women are not silent, but they are ignored. There is no concrete reason for Black, Indigenous, and Women of Colour to make up less than 1% of the 20th and 21st century repertoire lists. This thesis only scratches the surface of the many important contributions to piano repertoire that Women of Colour have made to the canon. To echo the words of Tarana Burke in the opening of this chapter, “If we don’t centre the voices of marginalized people, we’re doing the wrong work.” Piano teachers are not exempt from “doing the work” and when we do, it will transform our teaching, our studio spaces, our concert programming, and the future generations of music teachers and performers. These composers are loud and clear. It is time to listen.

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20TH AND 21ST CENTURY COMPOSITIONS
BY WOMEN COMPOSERS
CURATED BY
OLIVIA ADAMS

*To my students – past, present, and future,
may your voice always be heard and
may you always see yourself in the music.*

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A note from Olivia

Dear teacher,

I am so glad that you picked up this resource. To me, this indicates that you too feel the need for change in the current piano curriculum, and you too are looking for ways to elevate the voices of women in your music studio. For centuries, the piano music canon has excluded the voices of women. One way that we can advance the work and experiences of women is advocacy through the arts, and what better way than to teaching and performing their music.

My most recent data study on piano syllabi shows that women are represented at higher rates in the early elementary music and drop off significantly at the intermediate level. By the advanced level, their works are barely present. While this syllabus does contain an immense amount of music at the elementary level, I did my best to include well over one thousand pieces of repertoire for the late intermediate to

advanced levels. In my same data study, I also found that the current piano syllabi in Canada include only two women of colour. It took me no time to uncover the piano music of hundreds of women of colour. The piano pieces of these women are widely available, and there are hundreds of pieces by women of colour in this piano syllabus. Almost all of the newly graded compositions are works by women of colour. The other works included in this syllabus are from publishing houses that centre music by women – Red Leaf Piano Works, Debra Wanless Music, the Canadian Association of Women Composers, Furore-Verlag, Frederick Harris Music, and the Alliance for Canadian New Music Project, to name a few. I am Canadian, and so naturally, I highlighted the work of many Canadian composers throughout this syllabus while also featuring many composers from the United States and a few from South America.

In the Canadian private music curriculum, teachers rely heavily on graded works through music syllabi to assign appropriately leveled music for their students. In addition, it is often a requirement for students to be in a musical grade when entering music festivals, Registered Music Teachers recitals, and to obtain conservatory certificates. I wanted this syllabus to exist to be a tool for music teachers who did not know where to start when assigning music that is ungraded by a conservatory or publishing house. In this syllabus, I used conservatory grading standards according to measures put forth by the Royal Conservatory of Music and according to the model set by Dr. Christine Tithecott and Dr. Leah Claiborne in their doctoral dissertations in which they both graded new works for the piano.

At the beginning of each section, you will see a brief description of the level and what qualifies the music within that level. Each section represents an individual musical level, except for Levels 9 and 10, which are combined. The Diploma level may range from a 5 minute Associate's level piece to a 30-

minute performance program. I have also included a list of ungraded music. This is music that I had hoped to see in archives and grade, but due to the COVID 19 pandemic, I could not travel to the US to visit the archives. Throughout the syllabus, you will see composer spotlights with graphics and some info about influential composers. Most of these women have piano works in the syllabus. These spotlights introduce students and teachers alike to the powerful women in music. This syllabus is not a complete edition, as I am sure there are many musicians I have not yet learned about whose works should be in resources. I hope to continue to add to my collection and expand this resource in future years.

My greatest hope with this syllabus is to have a resource to turn to which centres and elevates piano music by women. I hope you listen and learn from these women who are both historical and living today. I hope that students and teachers who found themselves excluded from the musical canon can look inside this syllabus and see themselves represented. My wish is that this would be a resource that is well-used in your music studio. I hope you enjoy learning the music of these composers as much as I have. This syllabus contains 3,000+ compositions but hundreds of composers over 130 years from the Rippling Spring Waltz of Estelle Ricketts in the southern US, who was the first known woman of colour to publish a piece of music, to Chiquinha Gonzaga, a slave abolitionist who used her music as a vehicle for social change. We travel to the coasts of California with Karen Tanaka, who teaches kids about environmental awareness through piano music. We head to New York through the dazzling pieces of jazz pianist Dana Suess who was only ever known as the “girl Gershwin” to the suffragette music of Dame Ethel Smith, and to the sparkling terrestrial music of Alice Ping Ye Ho in Toronto. We also head back to my home city of Saskatoon and explore all the farm animals through the music of Lynette Sawatsky and we journey to my current home city of Ottawa and admire the music of Beverley McKiver who teaches students about connecting to the land where they dwell. The voices of these women echo through the ages. Through their music, they are sounding loud and clear, let’s listen.

Yours in Music,

Olivia Adams

Olivia is a pianist, teacher, and music clinician, and a homegrown prairie-girl from Saskatchewan who lives in Ottawa, ON. She enjoys teaching her students, accompanying choirs, adjudicating music festivals, running workshops, and performing in a piano duo with her partner, Nick Busch. When she is not teaching or researching, you can find her running on the Ottawa trails, baking, or curled up with a book in hand or a podcast in her ears. She is also an avid Netflix watcher, lest you think her hobbies are all useful.

Preparatory music is the first official level of music. Students are beginning to read on the staff and many of these pieces are pre-reading or intended to be taught by rote. Preparatory music is introduced during and after students are in method books and before they are introduced to reading Level 1 repertoire. The repertoire often remains in the five-finger hand position due to the limited capabilities of the average beginning student. Students are expected to play and read in 2/4 and 3/4 time signatures within 2 weeks of starting school. Students are expected to play half notes, quarter notes, eighth notes, and their combinations. Students are expected to meet the requirements of the curriculum, including playing staccato and legato scales, playing triads using staccato and legato scales, and playing triads as introduction to one handed triads, played both solidly and broken. Students are reading in the treble and bass clefs and reading intervals of steps, skips, and 5^{ths} on the staff. The titles of repertoire pieces are often use colourful and imaginative descriptors.

- *N for Night*
- *O for Ole*
- *P for Parade*
- *Q for Quack*

- *Building Blocks*
- *Teddy Bear*
- *Trumpet*
- *Tin Soldier*
- *Rocking Horse*
- *Train Set*
- *Water Wheel*
- *Jumbo*
- *Blowing Bubbles*
- *Sail Boat*

Armstrong, June

Alphabet, RLP

- *A for Angel*
- *B for Bear*
- *C for Cat*
- *D for Dinosaur*
- *E for Elephant*
- *F for Fish*
- *G for Gopher*
- *H for Hamster*
- *I for Icicles*
- *J for Jolly Robin*
- *K for Kangaroo*
- *L for Lullaby*
- *M for Moonbeam*
- *N for Night*
- *O for Owl*
- *P for Pig*
- *Q for Quack*
- *R for Rabbit*
- *S for Snake*
- *T for Train*
- *U for Unicorn*
- *V for Violin*
- *W for Wheel*
- *X for Xmas*
- *Y for Yarn*
- *Z for Zebra*
- *Engine*
- *Slinky*
- *Snowstorm*
- *Kaleidoscope*
- *Kite*
- *Spinning Top*
- *Dinosaur*
- *Emerald Green*
- *White*
- *Black*
- *Gold*

Badian, Maya

Northern Lights Pre B, DWM

- Major-Minor on the Keyboard

Balodis, Francis

Northern Lights Primer 1, DWM

- Missing My Friends

Northern Lights Primer 2, DWM

- Composers

Northern Lights Pre A, DWM

- Suite Fl

Bender

Nothe

- Why?

Northern Lights Primer 2, DWM

- Floating on Air

Northern Lights Primer 2, DWM

- Olé
- Fairies

Creatures Great and Small, RLP

- Mister Bear

Berry, Diane

Northern

- Hi
- My

Carpentier, Lir

Northern Lights A

- Baby Plays the Piano

Covach, Edith

Children's Themes, ACWC

- Speed Stacking

Crosby, An

Northern Lights Primer 2, DWM

- Gentle Wind

Duncan, Martha Hill

The Lion's Tale, RLP

- The Sparrow's Song
- Waiting
- Plip, plon
- How Do You Go?

Th

Move

Polka

Ice Time

- Echoes at Sunset
- The Lion's Tale
- Magic Mirror
- The Big Dipper
- Rumble Tumble

If Dogs Could Talk, RLP

- Sleepy Head
- This and That

Sample

Sample

Frederick, Lisa

- Earie Evening*, Piano Pronto
- Floating in Space*, Piano Pronto
- Star Search*, Piano Pronto

Gieck, Janet

Northern Lights Pre A, DWM

- Spring Day*

Northern Lights

W

-
-
- *P*
- *Bu*
- *Trucker*

Olde Tyme Candy Shoppe, RLP

- *Spring Day*
- *Salt Water Taffy*
- *Rainbow Fudge*
- *Jelly Beans*
- *Carmel Sauce*
- *Sour Soothers*

Gilbert Victoria

- *The Canadian Prairie*

Griesdale, Susan

Catch the A

-

Let's Pres

- *Ast*
- *Dum*
- *I Can F*
- *I'm An A*

Northern Lights Primer 2, DWM

- *q!*
- *ces*, RLP

Hansen, Joan

Whisper Time, Waterloo

- *Night Song for Greg*
- *Night Song for Nicholas*

Lee, Hope

Flake Upon, Flake Upon..., Furore-Verlag

- *First March of Robot O*

Livermore, Margaret

Northern Lights Primer 1, DWM

Canada!

WM

Sample

Sample

- *Scatter, Pitter Patter*
- *Down Over Yonder*
- *The Superhero Blues*
- *Playground Groove*
- *The Smallest Piece*
- *Rock the Boat*
- *Pussycat Waltz*
- *Scat, Cat!*
- *Uptown Low Down*
- *Pirate's Ire*

Titanic, A Voyage in Piano Music Elementary, RLP

- Farewell
- That Mesmerizing Mendelssohn Tune
- Salut d'amour
- The Merry Widow Waltz

Old MacDonald had the Blues, RLP

- Old MacDonald had the Blues

Rock this Town, RLP

- In a Jam
- Rock this Town
- ...
- ...
- ...

The Colour

- Orange
- Kaleidoscope Colours

Molinari, Maria

- In the Dorian Mode

Nasmyth, Deborah

Northern Lights Pre A, DWM

- Marmalade

Northern Lights Pre B, DWM

- Rubber Boa

Neustaeter, Andrea

Northern Lights

- ...

Pickney, ...

Northern Lights

- Super-

Porter, Beverley

Northern Lights Pre A, DWM

- Chimes in the Mist

Along the Shore, RLP

- ... Birds
- ... Cha-Cha
- ... and

- ... leaves
- ... on Shadows
- Flickering Fireflies

Lady Bug and Friends, RLP

- Humbug's Hoedown
- Lightning Bug

Price, Florence

Volume 1: Beginning Pieces, ClarNan Editions

- On Higher Ground

Volume 1: Beginning Pieces, ClarNan Editions

- The Frog and the Rabbit
- M...

- ... the White Keys
- ... the White Keys
- ... White Keys
- ... White Keys
- ... White Keys
- ... Black Keys
- ... the Black Keys
- ... Pieces on the Black Keys
- ... Little Pieces on the Black Keys
- #6 Little Pieces on the Black Keys
- #7 Little Pieces on the Black Keys
- #8 Little Pieces on the Black Keys
- #9 Little Pieces on the Black Keys
- This Way and That Way
- #11 Little Pieces on the Black Keys
- #12 Little Pieces on the Black Keys
- #13 Little Pieces on the Black Keys
- #14 Little Pieces on the Black Keys

Sample

Sample

COMPOSER SPOTLIGHT



Indigenous composer and music
of Ottawa, Ontario and her music
directing the musician back to the land. She
intermediate, advanced, and chamber music.
Her series, Canadian Floral Emblems, is a set of
piano works in which each piece emulates a different
floral emblem found on the provincial and territorial flags
in Canada.

Price, Florence (continued)

Volume 2: Beginning Pieces, ClarNan Editions

- *Autumn Echoes*
- *Climbing up the Mountain*
- *Brownies on the Seashore*
- *Little Pal*
- *Here and There*
- *Clover Blossoms*
- *Roly Poly*
- *Rock-a-bye*
- *March of the*

Imagination, RLP

- *Unicorn*
- *Fairy Princess*
- *Ghost Ship*
- *Wings*
- *Progress*

Richert, T

Just K

- *Spider Webs*
- *Don't Pick the Mushrooms!*

Northern Lights Primer 1, DWM

- *Beat the Drums!*
- *Campfire Stories*
- *Kitty's Catch*
- *Tall as a Tree*
- *The Music Box*
- *Woodpecker*

- *Spider Webs*
- *Don't Pick the Mushrooms!*
- *Bull Frog*
- *Campfire Stories*
- *Starry Night*
- *Banana Slugs*
- *Off Hopping Rocks*
- *Sword Ferns*
- *Dancing Moon*
- *Songbird*
- *Enormous Tree*
- *Rickety Bridge*
- *Lit*

Northern Lights Primer 2, DWM

- *Circus Elephants*
- *Rhythm and Blues*
- *Treasure Hunt*
- *Wander*

At Sea, R

- *Angry Panda*
- *Dance*
- *Ocean*

- *Trick or Treat?*
- *Dancing Poodle*
- *Raiding the Cookie Jar*
- *I Like Popsicles*
- *Bunnies at the Hop*
- *Electric Guitar Wizard*
- *Parade*

Toy Box, RLP

- *Bouncing Ball*

Rowell, Karen

Northern Lights Primer 2, DWM

Cornucopia (Introductory), DWM

- Jazzy Joe
- Secret Mission
- Sneak and Pounce
- Who's That Knocking?

- Fire
- Please Play?

Cornucopia 1, DWM

- The Haunted Base
- The Jackham
- Skippi

- WMM
- Alpha Betta

Even

- Beautiful Swan
- Clip Clop
- Mozza Mouse
- New Lamb
- Waddle and Quack
- Cuddly Kitten
- Cottontail Bounce
- Early Bird
- Pig in a Puddle
- Puppy Dog Blues
- The Lovely Duckling

- Beautiful Swan
- Clip Clop
- Mozza Mouse
- New Lamb
- Waddle and Quack
- Cuddly Kitten
- Cottontail Bounce
- Early Bird
- Pig in a Puddle
- Puppy Dog Blues

Where I Belong, DWM

Halloween Happenings 1, DWM

- Trick-or-treat

- Back and Forth
- First P

Northern Lights Primer 2, DWM

- Pliés or Dump Trucks

Pedal Pushers, DWM

- Chiming
- Dancing with
- Floati
- K
- Ho
- My
- Spring
- The Lion
- Waves on

- Kitten
- Scally Raccoon
- Hefty Hippopotamus
- Long Neck Giraffe
- Bunny Hip-Hop
- Prickly Hedgehog
- Robin's Melody
- Sea Turtle
- Smiling Crocodile

Rumancik, Maryann

Fun for Two, DWM

Skarecky, Jana

Birds in the Hickory Tree, CMC

Smith Lanthier, Jen

Ocean Tails, DWM

- *Cathedral Shore*
- *Double Decker Bus*
- *Driftwood Shore*
- *Harbour*
- *Ocean*

Sup

-

Wee Son

- *Free Spirit*

Specht, Jacqueline

Northern Lights Primer 2, DWM

- *A Clock Chimes the Hour*

Tan, Chee Hwa

Chee-hwa.com, SP

- *Playful Ponies*

Through the Windowpane, Piano S

- *Looking Glass River*
- *Shadow Man*
- *Winter*
-

Te

North

-
- *T*
- *Ch*
- *King*
- *Follow the Leader*

Northern Lights Pre B, DWM

Monkey
Pets Dog

umb Over a Dog

, DWM

n Lights Primer 2, DWM

- *Delivering Newspapers*

The Sun and the Moon, FHM

- *The Rising Sun*

The Galaxy 1, DWM

- *Mr. Toad*
- *Snow Bunny*

Wanless, Debra

Country Characters, DWM

- *Baby Bunnies*
- *Bu*

unny

ets, DWM

Leaping Frogs

- *Madeleine, Madeleine*
- *Moo Cow Blues*
- *Pigs*
- *Queen Of Siam*
- *Skunk*
- *Skyhawk*
- *Spider's Web*
- *The Fish Pond*
- *Winter Wind*

Wanless, Debra (continued)

Hallowe'en Treats, DWM

- *Ghost Dance*
- *Spooks On Hallowe'en*

Northern Lights Pre A, DWM

- *Pizza Toppings*
- *Sympathetic Sheepdog*
- *The Blue Iguana*
- *Buffalo Boogie*

Northern Lights

North

- *...*
- *Co...*
- *Dre...*
- *Mouse House*
- *Night Sky*
- *Sun Catchers*

Northern Lights Prim 2, DWM

- *Gr...*

Sample

- *...ingers*
- *... Lydian*
- *Loco Locrian*

- *Creaky Staircase*
- *A Spooky Little Song*
- *Aeolian Chimes*
- *All the Pretty Little Horses*

In the Mood for Modes Book 1, DWM

- *Diggin' the Dorian*
- *Ionian Island*
- *Mixolydian Mystery*
- *Phrygian Flamenco*

COMPOSER SPOTLIGHT



Karen

Sample

Professor
er music is
others shared with
ing imagery and mimics
ements. Her music for solo
a piano technique and her pieces
the early advanced or the professional
pianist.

Level 1 music in RCM curriculum introduces students to elements of the Baroque and Classical style through dances and song forms in List A repertoire. The character pieces in list B repertoire encourage imagination and creativity through musical expression. Through the Inventions and List C repertoire, students explore harmonic independence. At this level, students are expected to demonstrate different techniques. They must be able to play in both hands.

to
201
notes
notes, half
notes. Stu
notes. Stu
major and minor key signatures up to 3 sharps and flats. They can fluently play solid and broken triads in both hands and are accustomed to playing in contrary motion on the keys and are learning to handle two-note slurs, shifting hand positions, and basic pedaling (Tithecott 2015). Level 1 is comparable to volume one of Bartok's *Musica for Children* (Claiborne 2018).

Here and Now, Palliser Music Publishing

- *Hauntingly*
- *Song*

Sample

Strong, June

Paint Box, RLP

- *Pillar Box*
- *Navy*
- *Aquamarine*
- *Indigo*
- *Tangerine*

Badian, Maya

Northern Lights Repertoire 1A, DWM

- "G" *Mixolydian*

Northern Lights Repertoire 1B, DWM

Dorian

Series 1B, DWM

Sample

Anderson-Wuensch

Northern Lights

Archi

Eleven

- No.
- No.

ecloth

ana

Prarie to Pine, SRMTA

Bender, Joanne

Northern Lights Repertoire 1A, DWM

- *Puppy Tricks*

Northern Lights Musical Discoveries 1B, DWM

- *Video Fantasy*

Bender, Joanne (continued)

Creatures Great and Small, RLP

- *Spooky Spider*

Creatures Great and Small, RLP

- *Yoo-hoo, Dragonfly!*

Chouindard, Diane

Northern Lights

-

Et

Music of our Time Book 1, Mayfair

- *The Hammer*
- *The New Dolly Dances*

Music of our Time Book 1, Mayfair

- *A First Choral*
- *A Little Joke*
- *First Little Dance*

Crosby, Anne

Freddie the Frog, SP

- *Starfish at Night*
- *Angelfish*

Fuzzy Beluga

In My Bed

- *C*
- *Flo*
- *Robo*

Donkin, Christine

Comics and Card Tricks, Frederick Harris Music

- *Crafty Card Tricks*

- *Comics*

Trucks

Riddles

for a Stroll

the Pink Pong Ball

Classical Discoveries 1B, DWM

Summer Lightning

If Dogs Could Talk, RLP

- *If Dogs Could Talk*
- *Moonlight*
- *Twins*
- *Sunnier Days*
- *Little Bird*
- *I Want to Fly*
- *Party Plans*

Rainy Days, RLP

- *Pi*

P

Sample

Time Meadow

Frederick, Lisa

In the Groove-Showcase Solos for Intermediates, Piano Pronto

- *In the Groove*
- *Spiders in my Bed*
- *Petite Ballerina*

George, Carly

From Prairie to Pine, SRMTA

- *Forever Friends*

Gieck, Janet

Canadian Contemporary Repertoire Series Level 1,
Hal Leonard

- *Dinosaur Disco*
- *Snow Angel*

Northern Lights 2A, DWM

- *Outdoor Skating Rink*

Making Tracks Vol. 1, DWM

- *Next*
- *Next*

When

- *When*
- *When*

Old Type Confectionery Shoppe, RLP

- *Blue Whales*
- *Chocolate Truffles*
- *Marshmallows*
- *Jawbreakers*
- *Chocolate Eclairs*
- *Cinnamon Hearts*

From Prairie to Pine, Vol. 2, SRMTA

- *The Fisher*

Gillis, Thelma

Prairie Scenes, DWM

- *Prairie Scenes*

Gries

Catch the

- *Catch the*
- *Dine*
- *Sleuth*

Let's Pretend, RLP

- *Boh*
- *Success*

Winter!, RLP

- *Snow Day!*
- *Runaway Toboggan*

Hansen, Joan

Music of our Time Book 1, Mayfair

- *Aeolian Lullaby*
- *Ding Dong, Merrily On High*
- *Irish Jig*
- *Puss*

Music of our Time Book 1, Mayfair

Music of our Time Book 1, Mayfair

Music of our Time Book 1, Mayfair

Music of our Time Book 1, Mayfair

Music of our Time Book 1, Mayfair

Music of our Time Book 1, Mayfair

Music of our Time Book 1, Mayfair

Music of our Time Book 1, Mayfair

Mumber, Lorraine Muter

10 Little Pieces for 10 Little Fingers,

- *Spooky*

Sample

Sample

Konescni, Sarah

Northern Lights 2A,

- *Dinosaur Don't*

Portia The Purple Peacock

From Prarie to Pine, Vol. 2, SRMTA

- *Moris Mouse Goes Rollerbl*
- *Dinosaur, Don't*
- *Beneath the Sp*

Krausas, Vere

The P

Lanthier

Ocean T

- *Tw*
- *Stro*

Super Studies Vol. 1, DWM

- *Lonely Wolverine*
- *Sidekick Shuffle*

Wee Songs 1, DWM

- *Acient Woods*
- *Changing Chimes*
- *Creepy Cave*

Lanthier, Jen Smith & Har

Voyageur Early E

- *A B*
- *Blue*

Lanthier, Jen S

Voyageur Early E

- *Cheery Chick*
- *Mist and Ston*
- *Nanaimo Bars*
- *Puffin Cove*
- *Red Sands*
- *Royal Red*

- *Snowshoe Dance*
- *Belonging to the Bear*

Lee

..., Furore-Verlag

Who is That In the Mirror?

MC

got

, Rebekah

Old MacDonald had the Blues, RLP

- *Three Cool Mice*
- *Mary had a Little Jam*
- *Jack and Jill went up the Beach*

Rock this Town, RLP

- *Jazz! Goes the Weasel*
- *Elvis Presley, How About a Date?*
- *Jelly Roll*
- *Thick (On a Saturday Night)*

Re

Sample

on my Window

Blue Engine

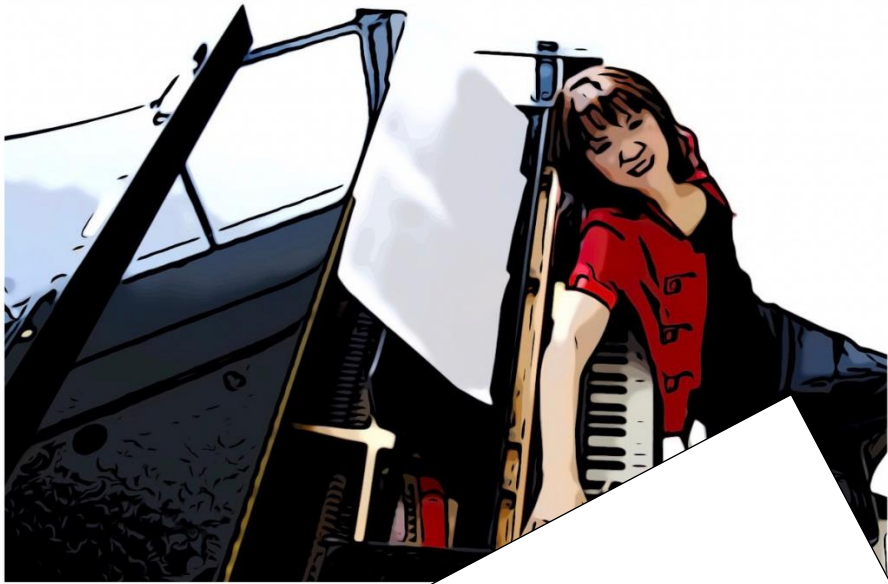
ing Tracks Vol. 1, CNCM

- *Ghost Train*

Kick Up Your Heels and Other Piano Peces By Atlantic Canadian Composers, Scott Foresman & Co

- *Kick Up Your Heels*
- *Smooth Moves*

COMPOSER SPOTLIGHT



Alex

Sample

...es in ... winning ... orchestra, chamber ... Her piano music is ... "st Fusion" where she combines ... herese heritage and her classical ... eate her own unique compositional voice.

... alexinalouie.ca and used under "fair use" act for educational and scholarship purposes

Molinari, Maria

Northern Lights Repertoire 1A, DWM

- *In A Dorian Mode*

Niamath, Linda

A Zoo for You, Alfred

- *Bears*
- *Elephant*

All Year Round

Her

-

In My Garden ... Music

- *Bumblebees*
- *Caterpillars*
- *It's Raining!*
- *Ladybugs*
- *Mud Pies*
- *Robins*
- *Spider's Web*
- *Spring Time*
- *Sunflowers*
- *Swinging*
- *Tag*
- *Tall Trees*

Soda Pop and Other

- *H...*

Paterson, L...

Safari Suite, FJ

- *Marmose*

Pinckney, Joy

Canada ... *Temporary Repertoire Series Level 1,*

... on a Sunday Afternoon

... Sage Brush

... Sheep, DWM

... Swinging Sheep

... Bah Doo Bah

... Northern Lights Musical Discoveries 1B, DWM

- *Super Marsupial Mama*

Pine, Katya

Northern Lights Musical Discoveries 1B, DWM

- *Zeke's Video Game Adventure*
- *Around Again*

Porter, Beverley

Diamond Jubilee Collection, ...

- *Chr...*

Ne...

... In a Fast Boat

... the Beach

... Lullaby of the Waves

- *The Red Lighthouse*
- *Colours of Sunset*
- *Don't Rock the Boat*

Clowning Around and More, RLP

- *Thistledown*

Sample

Sample

Porter, Beverley (continued)

Into the Woods, RLP

- *An Army of Ants*
- *At Sunrise*
- *Scampering Squirrels*

Into the Woods, RLP (continued)

- *Tall Pines*
- *Sleepytime*
- *Blue*
-

-
- *Falls the Snow*

Nightscares, RLP

- *Midnight Spell*
- *Falling Asleep*

Price, Florence

Volume 1: Beginner Pieces, ClarNan Editions

- *#5 Pieces on the White Keys*
- *#6 Pieces on the White Keys*
- *#7 Pieces on the White Keys*
- *Follow Me*

Volume 2: Beginner Pieces

-
-
-

Purves, Li

Jazzoo, Pallis

- *Panda*
- *Swaying Cobra*

Reddekopp, Peyton

From the Pine, Vol. 2, SRMTA

- *Cat*
- *Cat*
- *Cosy Cat*
- *Cranky Cat*
- *Cheerful Cat*
- *Carefree Cat*
- *Comical Cat*

At Sea, RLP

- *Ocean Sunset*
- *Sea Turtle*
- *Barnacles*
- *Octopus*
- *Song of the Seagulls*
- *Dun*

Elev

ading!, RLP

- *The Chase*
- *Far Away*
- *Into Mischief*
- *A Rainy Day*

Sample

Sample

Rowell, Karen

Cornucopia 1, DWM

- *Cyclops Steps*
- *Thunder Clusters*

Cornucopia 2, DWM

- *Spooks and Spiderwebs*

Animal Antics, KRM

- *Kangaroo*
- *Ant*

Cornucopia

- *F*
- *Gre*
- *Happ Days*
- *Secret Mission*
- *Sneaky, Creaky Sounds*

Cornucopia Book 1, KRM

- *Ancient Aeolian*
- *Dora the Donkey*
- *Gentle Breezes*
- *Jazzy Joe*
- *Jumping Clusters*
- *Sneaking Upstairs*
- *The Grasshopper*
- *Twinkle Toes*

Cornucopia Book 2

- *Bl*

Even

-

Hallowe

- *Co*

Northern Lights Musical Discoveries 1B, DWM

- , DWM

Rumancik, Maryanne

Northern Lights Repertoire 1A, DWM

- *Butterfly*

Northern Lights Musical Discoveries 1B, DWM

- *Fun for Two*

Sawatsky, Lynette

Crimson Maple, DWM

- *Crimson Maple*

Once Upon a Time, DWM

and Pigeon

Shimmer & Strut, DWM

- *Blue Chimpanzee*
- *Majestic Lion*
- *The Tiny Frog Waltz*
- *Zebra Allergies*

Sample

Sample

Sawatsky, Lynette (continued)

Waddle and Quack, DWM

- *Alpha Betta*
- *Beautiful Swan*
- *New Lamb*

Schmidt, Heather

Northern Lights Musical Discoveries 1B

- *The*

Birds (continued)

- *Woodpecker*

Watercolours, CMC

- *The Dive*

Snowdon, Judith

Northern Lights Repertoire 1A

- *Sevenths in*

Northern Lights

Steph

Freckles,

- *Sno*

Rainbows, CMC

- *Singing Songs*
- *The Wizard*
- *Turning and Twisting*

Tan, Ch

Windowpane, Piano Safari

es, Piano Safari

Mill

- *At the Seaside*
- *My Shadow*

Big-Top Sonatina/ Circus Sonatinas, Piano Safari

- *II. Those Amazing Elephants!*

Tanaka, Karen

Children of Light, Music

- *Planet*

pany

Sample

asic

ave in Long-Beach

n éléphant

ghts Repertoire 1A, DWM

- *Giant Panda*
- *Jumping in Puddles*

Northern Lights Musical Discoveries 1B, DWM

- *Black Rhino*
- *Emerald Hummingbird*
- *I've Got the Bounces*
- *I Can Do It Better*
- *Jaguar*
- *Macaw*
- *Song of the Deer Dancing*

Wanless, Debra (continued)

Halloween Treats, DWM

- *Ghost Dance*
- *Swingin' Scarecrow*
- *Moon Shadows*

In The Mood for Modes Bo

- *Locrian I*
- *Loc*
-

Northe

- *W*

Northern Lig...overies 1B, DWM

- *Cool C...at*

Piano

erns

ca Trail on an Appaloosa

Roar

ats, DWM

moon

Maxine

Spining Through Time,

- *A Jazzy Waltz!*
- *Out to the Stars*

Sample

COMPOSER SPOTLIGHT



Sample

... Calgary, Alberta. She
... es almost exclusively, with
... er piano collections. She draws
... ese heritage. Hope Lee writes music
... ping and established pianist introducing
... tudents to the contemporary idioms in age
... priate forms. Her advanced performance music for
piano is infused Chinese art forms and literature.

Level 2 students strengthens their technical skills from Level one. The repertoire lists remain the same as Level 1 with Baroque and Classical in List A, character pieces in List B and Inventions in List C. The additional skills required of List B include exploration and refinement of the pedal. Students are expected to demonstrate control and balance of touch (Tithecott 2015). Examples of repertoire include:

- Let's Have Fun*, PMP
- Bells
- 5, PMP
- atross
- Angel Fish

Students explore tonalities such as introductory jazz idioms. Students are proficient in reading dotted rhythms, and rhythms, and increased harmonic rhythm (Tithecott 2015). In Level 2, students expand outside of 5-finger hand positions and are accustomed to frequent hand position changes, hand independence and balance between the hands (Tithecott 2015). Students show control and refinement of dynamic contrasts. The Level 2 repertoire is comparable to Daniel Gottlieb Turk's Pieces for Beginners (Claiborne 2018).

- Saplings, Volume 2*, RLP
 - Autumn Wind
- Enchanted World*, RLP
 - Bedtime
 - Cottlestone Pie
 - Nothing to Do Until Friday
 - Stumping Along
 - The Forest
 - The Halfway Spot
 - The Little Black Cloud
 - The T Flood

Archer, Violet

Here and Now, PMP

- All

Dancing

- L

Freckles, CL

- In God's Army
- Someone Is Following Me

Pair

- RLP
- Gannets Flying
- Hare Running
- Morning Mist

Sea World, RLP

- Moonlight on the Bay

Badian, Maya

Northern Lights Musical Discoveries 2B, DWM

- Five Eighth Notes Friends

Bender, Joanne

Northern Lights Musical Discoveries 2B, DWM

- Action Figures

Northern Lights Musical Discoveries 2B, DWM

- Worms

Coulthard, Jean

Early Pieces for Piano, PMP

- Good Morning Song
- Grandmother's Nonsense Song
- The Song of The Shepherdess

Music of our Time Book 1, MAY

- Alexa's Bell Song

Music of our Time Book 2, MAY

- Lullaby for a Baby
- Yellow Eyes

Music of our Time Book 1, MAY

-
-

Crosby, Ann

Freddie the Frog

- Busy Bees

In My Dreams, SP

Watch Me
and Pixies

Frederick Harris Music

after
Turtle Express

Emery, Emily

Children's Pieces, DWM

- Becoming
- Lazing
- Playing
- Rocking
- Spinning
- Turning
- Waiting

Northern Lights Musical Discoveries 2B, DWM

- Turning

Duncan, John

g Fish

Discoveries 2B, DWM

-

LP

- Rainy Days

Dykstra, Ina

Let's Play Vol. 2, DWM

- A Summer Wind
- Black Key Hoedown
- Five for Fun

Fitzhugh, Melika M.

New Music for New Musicians, SP

- Clavierstück VII

Frederick, Lisa

In the Groove-Showcase Solos for Intermediates,

- Boots and Cats!
- Super Sleuth
- Windy Blues

Gieck, Janet

Northern

Sundae

- Dance

Sundae Soup, Volume 1, RLP

- Lazy Sunday

Dances, Daydreams, & Dinosaurs, RLP

- First Dance
- Sixty-Four Beats
- The Last Dinosaur
- Tricky Tracks

Old Tyme Candy Shoppe, RLP

- Melting Ice Cream
- Old Tyme Candy

From Prairie

-

Gillis, The

Northern Light

- Runaway

Griesdale, Susan

Winter!, RLP

- A Snowy Day
- Snowy Sticks

Blues

Less

Invisible
I'm a Robot

- Rock Star
- Scary Monster
- Soldier's March

Little Hands, Big Pieces, RLP

- Big Foot

Catch the Magic, RLP

- Castles
- Cinderella's Waltz
- Cloaked
- Twinkle Twinkle

Little Hands, Big Pieces, RLP

Anthier Jen

Elementary, DWM

- Bottle House (PEI)
- Maman (Ontario)
- Mosquito Minuet (Manitoba)
- Mush (Yukon)
- On Mount Royal (Quebec)

Sample

Sample

Hamilton, Beth & Lanthier Jen (continued)

Voyageur Late Elementary, DWM

- Swift Current

Making Tracks Vol. 1, DWM

- Locomotion
- Whistle Top Waltz

Music of Our Time Book 1, DWM

- Nurse
- ...

Henderson, ...

Six Minutes, CMC

- Lullaby in Black and White

Humber, Lorraine Muter

5 Little Pieces for 10 Little Fingers, CMC

- Fast Fun

Konescni, Sarah

Northern Lights Repertoire 2A, DWM

- Dinosaur Don't
- Snowin'

Krausas, Veronika

The Best, CMC

Laliberte, ...

- ...

Lanthier, Jen

Wee Songs 1, DWM

- Fairy Lullaby
- Toadstool Leaps

Wee Songs 2, DWM

- W... red Path

Super Studies Vol. 2, DWM

- Masked Opponents
- Secret Headquarters
- Heroes and Villains

Lee, Hope

Flake Upon Flake, Furore-Verlag

- ... er!

Maxner, Rebekah

The Color Collection Junior, RLP

- Blue Train
- Gray Kitten
- Purple Balloon on a Ribbon
- Red Racecar

Sample

Sample

COMPOSER SPOTLIGHT



Alice Pina

Alice

Sample

er, and
nk and opera
ary art and music
ormance voice at the
extensively for the advanced
or solo, duet, and piano duo.

Maxner, Rebecca (continued)

Rock That Train, RLP

- Boogie Woogie Man
- Butter on a Biscuit
- Fuzzy Slipper Shuffle
- Haunted Music Box
- I Like Coffee, I Like Tea
- Misty River
- One Hit Wonder
- Rock That Train

Titanic, Waterloo Music Intermediate, RLP

- The Blow-Worm
- The Mosquitoe's Parade

Niamath, Linda

All Year Round, Frederick Harris Music

- Autumn Leaves

Watermelon and Friends, Frederick Harris Music

- Bananas

At the Beach, Frederick Harris Music

- Beach Balls

A Zoo for You

-
-

Here We Go

- Hot Air Balloons
- Skipping Rope

Pentland, Barbara

... Frederick Harris Music

- ... Parade
- ... Waterloo Music Company
- ... Ball
- ... Eating
- Storm
- Wistful Waltz

Pickney, Joyce

Northern Lights Repertoire 2A, DWM

- At the Pool
- Ghosts and Goblins Are Out Tonight
- Spooky Scenery
- What's That Over There?

Porter, Beverley

Into the Woods

- ...

... Tricks

... Northern Lights 2A, DWM

- Jazzmatazz
- Jitterbug
- Valentine's Waltz

Nightscares, RLP

- Meteor Shower
- Misty Moonlight
- Sunset Glow

Sample

Sample

Rowell, Karen (continued)

Northern Lights Repertoire 2A, DWM

- The King's Command

Northern Lights Musical Discoveries 2B, DWM

- Fiddlesticks

Purr-fectly Meow-sical, DWM

- Frisky Felts
- Lochness Monster

-

- Shark Tango

er and Strut

DWM

Sample

Leonov, Helen

Northern Lights 5B, MAY/CNCM

- Raindrops

Skarecky, Jana

Watercolours, CMC

- Snapping Turtle
- Swimming
- Underwater

ches

At Grand House, DWM

- Jumping Dust Bunnies

Sawatsky, Lynette

Once Upon a Time, DWM

- Discombobulated Pigeon
- Lost Treasure

Once Upon a Time, DWM

- Royal Verdict
- Saturday Morning
- Spicy Burrito
- Uncertain

Solana Jacklein, Julia

Elegy for a C

Ste

fair

Sample

Shimmer

-

- Ot

Shimmer and

- Outback
- Pony Trails

... Ferocious Lions (jump through the flames...)

Circus Sonatina, Piano Safari

- II. The Flying Trapeze (For the very brave...)
- III. Black Bear Boogie

Tan, Chee-Hwa (continued)

A Child's Garden of Verses, Piano Safari

- Pirate Story
- The Land of Nod

A Child's Garden of Verses

- The Wind
- The Wind

Northern Lights, Chester Music Ltd.

- Northern Lights

Telfer, Nancy

Northern Lights Repertoire 2A, DWM

- Glass Necklace
- Lemonade Through a Straw
- Nova Scotia Song

Northern Lights Musical Discoveries 2B, DWM

- Bike Ride
- I Went to the Market

Northern Lights 5P

Garden Path Music

- Crocodile
- Skeleton
- Sleeping Beauty
- The Friendly Ghost
- Witch's Flight

Galaxy Series 1, DWM

Riding

The Galaxy Series 2, DWM

- When the Moon is Full

The Sun and the Moon, Frederick Harris Music

- Moon Crater
- The Silent Moon

Put on Your Dancing Shoes, Alfred

- Teaching a Bear to Waltz

Wild and Free, KJOS

The Lonely Camel

CMC

- Pranks

Verkuyl, Michelle

Diamond Jubilee Collection, MAY

- The Lonely Camel

Sample

Sample

Voros, Irene

A Grand Adventure, RLP

- A Grand Adventure
- Big Blue Sky
- Flying Under the

A Grand Adventure

Daydreaming

- School's Out Boogie
- Summertime Shuffle

A Rainbow of Sound 2 (one-handed solos), DWM

- Beyond the Rainbow
- Black Thunder Clouds
- Crimson Flames
- Golden Sunshine Rag
- Leprechauns and Unicorns
- Locrian Be-Bop
- Locrian

For

- Alpine Parade
- Skitter Scatter
- Songbird

Journey Through the Galaxy, RLP

Wanless, Debra

Pianozzazz 2, DWM

- A Rock Ballad
- A Taste of Hot Salsa
- Oogie-Woogie-Backstreet Boogie
- Smooth and Sassy

Matinee Jazz, DWM

- P
- G
- Purp
- Siesta
- Sipping Le
- Sunny Aftern
- Tea for Two

...tes Take

...VM

...resents His-Story of Music, DWM

- Circus Day
- Felix's Musical Clock
- Logan's Rag
- Song Without Words

Wanless, Debra (continued)

The Mood for Modes Book 2, DWM

- Dark Skies
- Dorian Sarabande
- Gitano
- Itchy Ionian
- The Captain General
- The Trouvère

Rats 'n' Bats

- Haunted
- Shadow
- Stray Cat
- The Skeleton
- Three Blind Mice
- Una's Ghost

Halloween Treats, DWM

- Halloween

Prelude, DWM

- Prelude

Thanksgiving, DWM

Winter Solstice, DWM

Yuletide, DWM

Yuletide II, DWM

Yuletide III, DWM

Yuletide IV, DWM

Yuletide V, DWM

From Prairie to Pine, Vol. 2, SRMTA

- Morning Showers

Willan, Maxine

Spinning Through Time, DWM

- Bar None
- Spinning Dance

Twice the Fun

Sample

COMPOSER SPOTLIGHT



Sample

Lucy

An Ottawa based composer. Nathalee's
aspects of her life, creating pieces that are
ive and accessible. She aspires to use her
positional voice to reflect on and bring awareness to
social issues and important topics, such as mental illness,
in order to increase understanding and create
conversation.

Level 3 students develop a deeper understanding of Baroque and Classical music. In this grade, students learn about sonata form through Classical sonatinas. They continue to build on the Baroque dance form and begin to “refine control of touch and articulation” and increase awareness of formal structure (Tithecott 2015). This grade focuses on developing hand coordination and finger independence together. We will continue to work on independent finger technique as List A: Baroque and Classical and List B: Classical and Romantic, and List C: Romantic, 20th, and 21st Century Repertoire. This is the level that bridges the gap in late elementary and early intermediate piano (Tithecott 2015). In this level, students are introduced to more complex and irregular rhythms and time signatures, no longer remaining in simple time signatures or 6/8. Because of the introduction of the Sonatina in List B, students become familiar with the Alberti bass. Triplet figures, though introduced in earlier grades, become more prominent within this level. Students learn to play with more quality at a deeper level.

Eleven Short Pieces, PMP

- Boggy and Sad
- Three Large Jumps
- A Drowsy Summer's Afternoon
- Violets are Rather Nice
- A Very Busy Day
- On the Bridge
- In the Mist
- If That's Left is This Right?

Puffin Island, RLP

- Off to Rathlin!
- The Ceilidg
- Sunset

Sea W

... of the Whale

... an, Maya

Children's World, LBE

- Ballet

Barnes, Raena

- Yellow

Archer, Vic

Eight Little Co

- Lydian
- Mixolydian

Bender, Joanne

Nothern Lights 2A, MAY/CNCM

- Milo the Cat

Northern Lights 2B, MAY/...

- Actions

Sapling

- ... Figures
- Crazy Monkeys
- Springtime on the Grand

Capers, Valerie

Piano Music of Africa and the African Diaspora, Vol. 1, Oxford

- Sweet Mister Jelly Roll

Piano Music by Black Women Composers, Hildegard

- A Taste of Bass
- Billie's Song

Chouinard, Diane

Clip, Clop, Clumsy

Coulthart

Eu

- ...
- ...
- ...
- Yo ... Dance

Music of Our ... Book 1, MAY

- A Little Joke

... Time Book 4, MAY

... in the Woods for Two

... , SMP Press

...by, Anne

In My Dreams, SP

- Funny Puppy
- The Waterfall

In the Mermaid's Garden, SP

- Banshee's Ball

Donkin, Christine

10 Short Piano Pieces, CMC

- Fog
- Sledding and Sliding

Doodlitt

... CNCM

- Pouncing
- Rocking
- Becoming
- Playing
- Remembering
- Rocking
- Waiting

Playing 2, DWM

- Scurrying

Dow, Andrea

The Victress Sessions, Teach Piano Today

- The Beach Session
- The Venise Session
- The Clara Session
- The Warsaw Session
- The Farrenc Session
- The Grøndal

- Two Farm Faces: Jake the Melancholy Mule and the Lame Bull

Duncan, M

Sapling

-

Northern Lights 2B, MAY/CNCM

- Misty Morning

Rainy Days, RLP

- Monkeys on the Bed
- Rock, Paper, Scissors
- Paper Dolls

musicians, SP

ne!

, Piano Pronto

- Boogie Blues
- Cold Winter's Night

Fung, Vivian

- Folk Song

Gieck, Janet

Dances, Daydreams, and Dinosaurs, RLP

- Before Dawn
- Shifting Sand
- T.S.T. Rex
- Tint

Dykstra, Ina

Let's Play Vol. 2, DWM

- Hermit Crab
- Jackson's
- Pri
-

urs, RLP

ntz

ce
ss, Volume 2, RLP

Ethridge,

Canada Mus
WMC

- Reverie

Northern Lights Repertoire 3A, DWM

- Sixty-four Beats

From Prarie to Pine, SRMTA

- Mary Had a Little Lamb

Finnimore, Lynda

From Prarie to Pine, SRMTA

Gieck, Janet (continued)

Sundae Soup Vol. 1, RLP

- Sweet Dream
- Lazy Sunday
- A Conversation

Olde Tyme Candy Shop

- Birth

Cr...

G...

Catch the Magic

- Castles in the Air
- Sleauth
- Magic Carpet Ride

Let's Pretend, RLP

- The Great Wizard

Little Hands, Big Pieces, RLP

- Three Cornered Hats

Little Hands, Big Pieces, RLP

- Sneaky
- Magic Spell

Winter!, RLP

- M...
- ...
- ...
- ...
- Lo...
- Run...
- Snow...
- The Bliz...

Catch the Magic, RLP

- Cloaked

Season 2, RLP

... Goes On

Sample

... & Lanthier, J. Smith

Voyageur Elementary, DWM

- A Champion's Dream
- Hopewell Rocks!
- Ogoogo
- Rocky Mountain Rumble
- Caraquet
- Deux-Rivières
- Fort Hope

Voyageur Late Elementary, DWM

- Rolling Hills

Music of Our Time Book 4, MAY

- Mount...

Music..., MAY

Sample

..., MAY

- Yellow Pajamas

Henderson, Ruth Watson

Northern Lights 2A, MAY/CNCM

- Swans

Six Miniatures for Piano, CMC

- Dancing Marionettes
- Jumping Jack

Hindman, Heather

- Chica-dee-dee-dee-dee

Jaque, Rhené

- Le Petit âne Gris, CMC

Keefer, Euphrosyne

Freckles, CMC

Northern Lights Repertoire 3A, DWM

- Creamin'
- Struttin'

Laliberte, Heather

- Butterfly Rag

Lee, Hope

Flake Upon Flake Upon, Furore-Verlag

- See-Saw with My Big Brother
- Second March of Robot O

Louie, Alexina

Small, Beautiful Things, CMC

- Run

Maxner, Rebekah

Madge's Notebook, CMC

- Deep in the Valley
- Valley Song

Northern Lights Repertoire 3A, DWM

- Come to my Ceilidh

Book, RLP

Singing for Elisa

The Blues, RLP

Books

Baby

Twinkle, Twinkle Superstar

- The Wheels on the Bus go Ragtime

Rock That Train, RLP

- Jazz That Train
- Boogie Woogie Man

The Color Collection Junior, RLP

- Black Horse

The Color Collection Intermediate, RLP

- Orange Juice
- Gray Day
- Pumpkin

-

Intermediate, RLP

Sample

Books

- Orange Cat, Black Cat

O Canada Arrangement, RLP

Meszáros, Michelle

From Prairie to Pine, SRMTA

- The Mysterious Chase

Morlock, Jocelyn

- A Winter Sunset

Niamath, Linda

A Zoo for You, Frederick Harris Music

- Tiger

At the Beach, Frederick Harris Music

- Sailboat

Here

Surprise, Frederick Harris Music

- Sunken Treasure

Watermelon and Friends, Frederick Harris Music

- Orange
- Pineapple

Paterson, Lorna

Just a Second, Frederick Harris Music

- Rush Hour

Pianimals, Frederick Harris Music

- Piano
- Piano
- Piano

Pentland, L.

Music of Now

- Aubade
- Fanfare
- Lines Crossing

Wingin' Sheep, DWM

Whoo Doo Bah

Windy, DWM

Windy

Windy

Windy Scenery, DWM

What's Over There?, DWM

Porter, Beverley

Saplings, Volume 2, RLP

- Dancing in the Stars

Northern Lights Repertoire 3A, DWM

- Cherry Blossom

- Moondog Rag

- The Rag

Discoveries 3B, DWM

Sample

Sample

Round and More, RLP

- D'ou viens-tu, bergere?

Lady Bug and Friends, RLP

- Lady Bug Sings the Blues
- Snuggle Bug

Rags to Riches, RLP

- Get a Move On!

Nightscares, RLP

- Summer Secrets
- Supernova Rag

COMPOSER SPOTLIGHT



Vivian Fung

Vivian Fung is a JUNO Award-winning Canadian composer. Her music combines textures, styles and genres and is self described as eclectic to reflect her multicultural background. Her music often reflects her travels and presents the listener with themes of environmentalism and care for the earth. Her compositions combine her love for travel and research. Vivian composes extensively for orchestras across the globe and also an extensive repertory of solo music.

Richert, Teresa

Eleven Miniatures, RLP

- Termites
- Beetles
- Bumble Bee

Northern Menagerie, RLP

- Squirrels
- Bunnies

Peppercorn

J

Purves

My Alberta, MAY/CNCM

- Rocky Mountain Express
- Wheat Fields

Small Victories

- The Determined Ballerina

Rosten, Penny

From Prairie to Pine, Vol. 2, SRMTA

- The Hockey Game
- Rider's Game Day Rag

Rowell, Karen

Animal Antics, DWM

-
-

At Grand

- March

Cornucopia Book

- Balancing Act
- Folk Dance

- Living Frogs
- Lullaby
- Tonality
- Pong
- DWM

Trapeze Tricks

Halloween Happenings 1, DWM

- Halloween Hauntings

Halloween Happenings 2, DWM

- In The Shadows

Rowell, Karen

Northern Lights Musical Discoveries 3B, DWM

- Clearly Repeated
- Phrygian Fiddlesticks
- The Drummer
- Video Album

Purr-fect, DWM

Halloween Cat

Sample

Sample

Synette

Seasons Change, DWM

- Autumn

Once Upon A Time, DWM

- All Through the Night
- Country Trails
- Once Upon a Time
- The Royal Verdict

Schmidt, Heather

Charms, ENM

- Butterfly Happiness

Phantasms, ENM

- Big Foot

Schulyer, Phillip

Nine Little

- the Machine
- Postscript

Skarecky, Jana

Birds in the Hickory Tree, CMC

- Doves

Watercolours, CMC

- Frogs
- Golden Light
- Rain
- Runningbrook
- Summer
- We

Smyth

-

Snowdon,

Diamond Jub.

- Adults

South

Blue & Red Hot, CMC

-
-

Sverta

Northern Lights 2A, CNCM

- Sneaky

Tan, Chee-Hwa

A Royal Birthday Celebration, Piano Safari

- Suitor's Sarabande
- Minstel's Minuet

Circus Sonatinas, Piano Safari

- I. Ringmaster's Parade

Tanaka, Kar

Ch... for Music Ltd

..., DWM

Bike Ride

Northern Lights Repertoire 3A, DWM

- Going for a Spin
- My Favourite Things

Northern Lights Musical Dsciveries 3B, DWM

- Popcorn

Telfer, Nancy (continued)

I'm Not Scared, Frederick Harris Music

- Eyes in the Dark
- Giant Insects
- Whirling Dervish

Planets and Stars, Frederick Harris Music

- Midnight
- Starlight

The

- The Heat of Venus
- The Rings of Saturn
- The Shadow
- The Sleeping Dragon
- The Milky Way

Ter Hart, Stella

Kick Up Your Heels

- The Princess Dress

Tyseland, Angie

From Prairie to Pine, SP

- The

Voros, Irene

Saplings, Vol

- Twilight

A Grand Adventure

- Penguin's Plight

Journal Through the Galaxy, RLP

Through the Galaxy

- The Choir
- The Salsa

Wanless, Deborah

A Rainbow of Sound 3 (one handed solos), DWM

- Burnt Orange
- Circle of Light
- Golden Glow
- Indigo Crystals
- Magnificent Kambonemos
- Mystic Hues
- Sir Isaac Newton
- White Lightning

In The Mood for Me Book 3, DWM

- B...

Wanless, Deborah (continued)

Midnight Jazz, DWM

- The Graveyard Shift

Pianozazz 3, DWM

- Ambling Along
- Just Chillin'
- My Spidey Senses are Tingling
- Playing It Cool

Northern Lights

Northern Lights, DWM

-
- R
- Sm

Sample

COMPOSER SPOTLIGHT



Sample

...recognized composer. Born and
...aka now resides in California. She
... for BBC's Planet Earth II, and her music
... elements of classical, pop, and film score
...ns. Her love of nature and environmental concerns
show up throughout her music. Her series for young
pianists Children of Light helps students to grapple with
the care for and discovery of the environment.

Level 4 repertoire is considered intermediate and students are challenged to explore a large range of genres, textures, and compositional styles.

According to the RCM 2015 syllabus, the sonatas present “new accompaniment styles and piece figurations” and the List C pieces are of a musical and technical challenge.

are presented in pieces where one hand is more active than the other. Students are required to play with the

Partnership of the hands is solid and broad. The hands are joined together. The keyboard facility of the Level 4 pianist is well developed, and they are required to shift hand positions frequently. Students must be fluent in 2-

part counterpoint, ornamentation, clear articulation, broken octaves, and contrasting themes (Tithecott 2015). Students learn to become more expressive with their melodic lines and show balance in chordal textures and accompaniments (Tithecott 2015).

Level 4 theory, students are introduced to lines above and below the staff. The repertoire of Level 4 material of the

The repertoire of Level 4 material of the

Album
Album

Anderson

Northern Lights

- Summer in the North

Mountain Goats, Mayfair

Archer, Violet

Eleven Pieces, PMP

• *Waltzing Along*

Three Scenes, BER

- Jig

Armstrong, June

Saplings, Volume 2, RLP

- Spring Shower

Enchanted World, RLP

- Look at Me Jumping!
- Finding North Pole
- Puffins

Guar

Song

for Snowy Weather

Place

ed, RLP

- Waves on the Sand
- Seal Swimming
- Puffins
- Sea Anemone
- Curlew Calling

Sample

Sample

Armstrong, June (continued)

The Nine Glens of Antrim, RLP

- Bunamargy Friary
- Sea Caves
- Ossian's Grave

Stars, RLP

- Unicorn
- Green

S

-
-
- Fugue Three

Sea World, RLP

- Green Turtle
- Coral Reef
- Crab
- Rock Pools
- Atlantic Breakers
- Sea Horse
- Pacific Rollers

Badian, Maya

Children's World, CMC

- Perpetuum

Balodis, Fran

Norther

- M

Beardall-Nor

Take it From Me

- In a Peace

Bender, Jane

...e 2, RLP

...es

...ertoire 4A, DWM

...Beautiful, RLP

...After the Rain

Creatures Great and Small, RLP

- Dancing Donkey

Buddecke, Cheryl

From Prarie to Pine, Vol. 2, SRMTA

- Lyrical Melancholy

Capers, Valerie

Piano Music by Black Women Composers, Hildegard

- Blues for the Duke
- A Taste of Bass

Piano Music ... and African Diaspora, Book 1, Oxford

...es 4B, DWM

...ieces for Piano

- The Rider on the Plain

Four Piano Pieces

- On the Lawn
- Pleading

Coulthard, Jean (continued)

Music of Our Time Book 4, MAY

- Clear Waters
- Dancing to the Gramophone
- Grandma's Blues

Music of Our Time Book 4, MAY

- Clear Waters

Sample

DWM

ng

- dancing
- drifting
- fluttering
- scurrying
- traveling

Dow, Andrea

The Victress Sessions, Teach Piano Today

- The Beach Session
- The Notturmo Session

ox, SMP Press

, SMP Press

- Winkle-Ludio, SMP Press
- Disintegrating Dissonances, SMP Press
- New Waltz, SMP Press
- Tanguito, SMP Press

Duncan, Martha Hill

Cottage Days

Crosby-Gaudet, Anne

Making Tracks Vol. 1, DWM

- Down the Valley

In the Mermaid's Garden, SP

- Dream Catcher

the Dock

ire 4A, DWM

Sample

series 4B, DWM

Donkin, Christi

Impressions

-

ights 5B, CNCM

- Water Lilies

Doolittle,

I Am, DWM

- Pound

Rainy Days, RLP

- Paper Airplains
- Crazy 8's
- 1 Mississippi, 2 Mississippi

Dykstra, Ina

Creature Curiosities, DWM

- The Antsy Anteater
- The Brave Bear
- The Ceremonial C
- The Giddy C
- The H
-

Vol 1, RLP

...a Little Lamb

...er's Tale

...up Vol 1, RLP

- Wet Shoes
- A Walk in the Park
- Taking Time

Dances, Daydreams & Dinosaurs, RLP

- Before Dawn

Gillis, Thelma

Northern Lights Musical Discoveries 4B, DWM

- Cascades

Prairie Scenes, DWM

- Cottage C
- Sk

... SRMTA

Ethridge, Jean

Feline Fancies, PMP

- Cat's Pyjamas

The Big White Duck, PMP

Fitzhugh, Melika M.

Drei Clavierstück, SP

- Clavierstück I in C Dur: Elementary

New Music for New Musicians, SP

- Clavierstucke VIII

Gieck, Janet

Sundae Se

-
-

Northern LI

- Shifting
- Wet Sho

...ent for the Polar Bear

...ch the Magic, RLP

- Blue Jeans
- A Musical Ride

Winter!, RLP

- Icy Sidewalks
- Mushing
- Skating on the Rideau Canal
- Snowboots'n Shovels
- Walk With Me

Griesdale, Susan (continued)

Winter!, RLP

- Just Chillin
- Blustery Winds, Cold Nose
- Runaway Toboggan
- Longing for S
- Arctic P

Ham

Hansen, Joan

Music of Our Time Book 5, Mayfair

- Traffic

Whisper Time, Mayfair

- Dorian Lullaby
- Ian's Cradle Song
- Keyjama Party
- Night Song for Christopher

Henderson, Ruth Watson

Six Miniatures for Piano, CMC

- Tag
- Waterf

North

Northe

- R

phrosyne

or Children, CMC

g Tune

e, SRMTA

Morris the Mouse Inspects the Haunted Attic

Adventure Inside the Popcorn Maker

Kuzmenko, Larysa

- Romance, Plangere

Laliberte, Heather

- Rhythm 'n Flats

Lanthier, Jennifer

Animal Bus, DWM

- Hermit Crab Hop
- Mountain Hare Lullaby
- Sph

Cat M

Sample

ong
roboggans

gs 2, DWM

- Bonfire Dance
- Dancing in a Circle
- Gnomes in the Garden

Wee Songs 3, DWM

- Dragonfly Duo

Lee, Hope

Flake Upon Flake Upon..., Furore-Verlag

- They Say "Now Say Goodnight"

across the veiled distances, Furore-Verlag

- I. I being

Louie, Al

•

Say

- Night Out

Making Tracks Vol. 1, DWM

- Blue Train
- Ghost Train

Old MacDonald had the Blues, RLP

- London Bridge is Gettin' Down

The Color Collection Intermediate, RLP

- Black Light

Titanic, A Voyage in Piano Music, RLP

- Silver Heels
- Alexander's Ragtime Band

Kick Up, RLP

-

Neufeld

Northern Lights Repertoire 4A, DWM

- King of the Bunch

Africa and the African Diaspora, Vol

Rocky Mountain Rag

Cool Shepherds Swingin' Sheep, DWM

- Mary Had a Cool Jazz Lamb
- Sleepy Time Guy

Pine, Katya

Northern Lights Repertoire 4A, DWM

- Cool Cat Waltz

Porter, Beverley

Northern Lights Repertoire 4A, DWM

- Peter's Rag
- Peter's Rag

More, RLP

Friends, RLP

Jitterbug

- Bug-a-Boogie
- Shutter Bug

Nightscares, RLP

- Dancing in the Stars

COMPOSER SPOTLIGHT



Floren

Floren

Sample

...nited
...pedagogy are
...e way for many
...pose, and publish. Her
...positions with over 100
...eginner to advanced pianist.

Price, Florence B.

Piano Music of Africa and the African Diaspora, Vol. 1, Oxford

- Ticklin' Toes

A Second Album of Piano

- Dragon

Richer

Elevations, RLP

- Mosquito
- Grasshopper

Petals for Piano, RLP

- Sarracenia
- Mayflower

Rowell, Karen

Animal Antics, DWM

- The Hummingbird

At Grandma's House, DWM

- Phrygian

Cor

Northern

- R

Northern Ligatures Discoveries 4B, DWM

- Pentatonic Purr-fection
- Rolling Alternate Waves

Hummingbird

Bryanne

FB, CNCM

a Star

Maple, DWM

- Camper's Lullaby
- Cartwheels
- Railroad Blues

Schmidt, Heather

Phantasms, ENM

- Werewolves

Skarecky, Jana

Watercolours, CMC

- Water Spinning

Snowd

DWM

4B, DWM

ations on a Twelve Tone Row,

- I, III, or IV

Stitches in Time, CMC, Studea Musica

- Sonocycles I
- Sonocycles II
- Soundspinning I
- Soundspinning IV
- Soundspinning VI

Stephen, Roberta

Rainbows, CMC

- The Wizard

Suesse, Dana

Jazz Nocturne, Dover

- Berceuse

Sunabe

Am... Safari

- ...

Windy Nights and Other Tales, Piano Safari

- Windy Nights

Tanaka, Karen

Children of Light, Chester Music Ltd.

- Blue Whale

Children of Light, Chester Music Ltd.

- Mountain Gorilla
- Black Rhino
- Giraffe

T

Northern... 4B, DWM

- ... Dance

The Galaxy... 2, DWM

- Big Foot
- En passant par la Lorraine
- Eyes in the Dark

... My Love an Apple

*... n
... ptune*

... ish

... M

... s Ev'ry Inch a Sailor

... s raftsmen

- Soldier, Will You Marry Me?

Ter Hart, Stella

Dust Bunnies

- Knight Rupert
- Piggy Willy

Tongur, Ilkim

Six Scenes: A M... e on Five Variations

- ...

Sample

Sample

...rene

Journey Through the Galaxy, RLP

- Riding the Rails
- Sailing Away

Forest Friends, RLP

- Woodpecker's Drum
- Grizzly's Groove

Wanless, Debra

A Rainbow of Sound 4 (one handed solos), DWM

- Blue Violet
- Lucky Charms
- Newton's Spectrum
- The Rainbow
- Turquoise

In the

- Run
- The Boys of Ballycastle
- The Winter Moon

In the Mood for Modes Book 3, DWM

- Togwotee Pass
- Wistful Waltz
- Highlander

In the Mood for

-

Matinee

- High
- All Th

in the Dark

WDM

rain
ues

On a Star

in Lights Musical Discoveries 4B, DWM

- Doodlin' Around
- The Conquistador
- Mysterious Night
- Night Crawlers
- Night Scapes

Pianozazz 4, DWM

- Cocket!

DWM

ceress

Through Time

- Octavo - Searchlight Practice
- Alpha

Sample

Sample

COMPOSER SPOTLIGHT



Sample

composer, conductor and pianist. She was one of the first composers of "choro" music, a type of Brazilian dance. She is best known for her piano including a myriad of waltzes, tangos, and minuets. Chiquinha is renowned in Brazil as the first female conductor in the country and for her advocacy against slavery in the abolitionist movement in Brazil.

Level 5 pianists perform longer pieces, explore different musical forms, and fuller harmonic textures (RCM 2015). They are expected to maintain a more “sophisticated interplay of melody and accompaniment” in their repertoire (RCM 2015).

This is the first grade in which students are introduced to dominant seventh chords. Students are also expected to know the names of the 12 major and 12 minor 6ths by ear. The repertoire includes pieces from the 18th and 19th centuries.

Students are expected to show quick and precise finger action in large sections of the keyboard. Technical vocabulary is expanded, and they are introduced to different forms of music (Tithecott 2015). Students are expected to show rhythmic precision and a deeper understanding of varying meters as well as demonstrate fluency of the fingers through extended passagework (Tithecott 2015). The repertoire of Level 5 aligns with the music of the Anna Magdalena Notebook, Attwood Sonatinas and the Menotti *Poemetti* (Claiborn 2018).

Archer, Violet

Eleven Short Pieces, RLP

-

Three

-

Armstrong, John

The Nine Glenside Songs, RLP

- Taisie's Wedding

- Tieverah
- The Church of St. Andrew
- The Fall

Bird of Paradise

Magical World, RLP

- Water-Lilies
- The Mirror
- Brownie
- Waiting at the Window
- Pinkle Purr

Ireland's Most Beautiful Ancient Airs, RLP

- The Gentle Maiden
- Give Me Your Hand

Six Little Preludes and Fugues, RLP

-
-
-
-
-
-

Northern Lights Musical Discoveries 5B, DWM

- Perpetuum Mobile

Balodis, Francis

Northern Lights Musical Discoveries 5B, DWM

- Last Minute Phone Call

Beardall-Norton, Wendy Edwards

Take it From Me, DWM

- Halloween
- Listen to the

Bender, J

Beautiful, RLP

- Ocean Waves
- After the Rain
- Ripples

Capers, Valerie

Piano Music of Africa and the African Diaspora, Vol 1, Oxford

- The Monk
- Sweet Mister Jelly Roll from Portraits in Jazz

Chouinard, Diane

Northern Lights Repertoire 5A, DWM

- October Waltz

Coulthard, Jean

Four

Mus

-
-

Music of Our Time Book 6, Mayfair

- Star Gazing
- Winter's Northern Scene

anne

Return

stine

prints, Frederick Harris Music

- Evening on the Lake
- Farewell to an Old Friend
- Out of Focus

Doolittle, Emily

Playing 2, DWM

- dripping
- floating
- ringing
- travelling

Duncan, Martha Hill

Cottage P

on

ertoire 5A, DWM

- August Moon
- Dragon Flies
- Sandcastles

Rainy Days, RLP

- Canasta
- Dear Diary
- In the Mirror

Dykstra, Ina

Creature Curiosities, DWM

- The Ditzzy Dog
- The Elegant Eagle
- The Lovely Lyrebird
- The Marching Man
- The Quintess
- The U

Conversation

Physical Discoveries 5B, DWM

Vol 1, RLP

in the Park

the Basement

• Taking Time

Sundae Soup Vol 2, RLP

- In Dreamland
- Allegretto
- Cool Night

From Prarie to Pine, Vol. 2, SRMTA

- 60% Chance of Rain
- Long Weekend

Ethreidge, Jean

- *Sunday Morning, SOCAN*

Feenstra, Kathleen

- Boreal Beauty

Fitzhugh, Melika M.

Drei Clavierstück, SP

- Clavierstück I in C Dur: Fl

New Music for New Mu

- Clavie

Gai

Turna

- A

Gieck, Jane

Saplings, Volume 2, RLP

- Perilous

Northern Lights Repertoire 5A, DWM

Gonzaga, Chiquinha

Compos... Francisca de Gonzaga, Buschmann &

Sample

Sample

, Susan

atch the Magic, RLP

- Magic Carpet Ride

Winter!, RLP

- Just Chil'in (waiting for Spring)
- Shivers

Griesdale, Susan (continued)

Piano Mime in Concert, RLP

- Blue Jeans
- Dancing Clowns
- Sleepwalking
- Brand New Sp
- Did You
- L

Composers at the Piano II, CMC

Sample

Jinga, Naina

Cops and Robbers for Piano Solo, CMC

Keefer, Euphrosyne

Rainbows, CMC

- Spinning

Six Brevities for Children, CMC

- Ostinato in C

Konescni, Sarah

- Adventures Inside the Popcorn Maker

*North*ertoire 5A, DWM

Vo

- ay

*Voyage*intermediate, DWM

- Cool Clear Waters
- Dark Skies
- Frostbite!
- Text Bach

Hansen, Joan

Whisper Time, Mayfair

- Grandma's Quilt
- Little Nocturne for Shaggy
- The Composer Takes a

Henderson, Ruth W

Six Miniatur

Sample

Walk

ingbird Lullaby

Wee Songs 2, DWM

- Gathering Bluebells
- Welcoming Day

Wee Songs 3, DWM

- By the Moon's Soft Light
- Far Away Sky
- Summer Sunrise

North

-

Höstman,

*Northern Light*ical Discoveries 5B, DWM

- Goose on the Loose

Lee, Hope

Flake Upon Flake Upon..., Furore-Verlag

- Flake Upon, Flake Upon
- Sloping, Slipping
- Two Bees
- See-Saw

Lo...

Sample

inda

Alfred

- Just a Second
- Ostinato
- Scherzo

Pentland, Barbara

Space Studies, CMC

- Frolic
- From Outer Space
- Quest
- Balancing Act

Pickney, Joyce

Cool Shepherds Swingin' Sheep, DWM

- Jazzy

Maxer, Rebekah

Madge's Notebook, RLP

- Stairway for Elisa
- The Toasting
- Wedding Dance
- Over the Moon

Saplings, Volume 2, RLP

- The Highlander's Journey

The Color Collection Intermediate, RLP

- Red Line

Titanic, A Voyage in Pi...

- The

McKive

Canadian

- Mou
- Blue P

Sample

Me...

Met...

erley

Northern Lights Repertoire 5A, DWM

- November

Lady Bug and Friends, RLP

- Fashion Bug
- Doodle Bug

Nightscares, RLP

- November
- Winter Stars

COMPOSER SPOTLIGHT



Margaret

Sample

20th
studying
style combines
gements, musical
Margaret Bonds was not
al statements throughout her
as Montgomery Variations for Dr.
ing the march on Montgomery, and her
"Cold Waters" variations for piano.

Richert, Teresa

Northern Menagerie, RLP

- The Fawn

Eleven Miniatures, RLP

- Butterfly
- Fireflies

Richert, Teresa

The

- The House
- The Shadow
- On the Loose
- Out for a Walk

Rowell, Karen

An Emotional Rollercoaster, DWM

- Freedom Frolic

At Grandma's House, DWM

- Those Summer Days

Halloween Happenings 2, DWM

- Dance of the

Northern Lights

-

Northern

- It's
- Para

Sawatsky, Lynette

Crimson Maple, DWM

- Crimson Maple

ly Day

, DWM

Echo North Music

- Poltergeist'
- The Mummy

Making Tracks Vol. 1, DWM

- The Train

Northern Lights Repertoire 5A, DWM

- The Ghost of the Manor

Skarecky, Jana

Weave and Mend, CMC

Snowdon, Judith

Northern Lights Repertoire 5A, DWM

Twelve Tone Row,

es in Time, Studea Musica

- Sonocycles I, II, or III
- Soundspinning II, III, IV, V, VII, VIII

Sea Flea, CMC

Specht, Judy

Northern Lights Musical Discoveries 5B, DWM

- Preamble

Stephen, Roberta

Wild Flowers, CMC

- Fossils

Suess, Dana

Jazz Nocturne, Dover

- S

Sample

Vol. 4, DWM

the Falling Snow

ical Discoveries 5B, DWM

relude

axy Series 3, DWM

- Dancing with the Stars
- Far Off Galaxy
- Giant Jupiter
- In a Dream
- Supernova
- The Big Dipper
- The Milky Way
- Travelling for Light Years
- When Planets Are Aligned

celebration

ree

Windy Nights and Other Tails, Piano Safari

- The Land of Story-Books

Tanaka, Karen

Northern Lights, ABRSM

Children of Light, Chester Music Ltd

- African Elephant
- Child of Light 3
- Wild Water Buffalo
- Chinese Alligator

Voros, Irene

Journey Through the Galaxy, RLP

- Balloon
- rd

Sample

Telfer, Nancy

Plan

- Shores
- Venetian Waterways
- Beneath Cherry Blossoms

Inspired, RLP

She's L ... *asic*

- J
- No
- She's ... Swallow

- Solace
- Reflection

Space Travel, Mayfair

- Blast Off
- Malfunction! Malfunction!

Wanless, Debra

In the Mood for Modes (Book 3), DWM

- Locrian Lament

In the Mood for Modes (Book 4), DWM

- Taking Back Gear
- The Roving Shanty Boy

A Rainbow of Sound 4, DWM

- Arcobale
- Em

M

-
-
- S...min'
- Sta...Rêverie
- The Boogey Man

Northern Lights Repertoire 5A, DWM

- P...nd Fugue

ical Discoveries 5B, DWM

shire

rag

- Midnight Prowler
- Will-of-the-Wisp Waltz

Willan, Maxine

Spinning Through Time

- Dancing in Athens

Sample

COMPOSER SPOTLIGHT



Estelle Ricketts

Estelle Ricketts is noted as the first Black female composer to publish in North America. She was noted in a 1900 U.S. Census as Stella D. Rickets, Black, born in July 1871 and residing with her parents and younger brother in Darby Pennsylvania." Her piano piece, "A Rippling Spring Waltz," resides in the Library of Congress and is noted as the first solo piano piece by a Black woman located to date.

Carpentier, Linda

Making Tracks Vol. 4, DWM

- Winding River

Chouinard, Diane

Making Tracks V...

-

Me... , Mayfair

- ... for a Wildflower

Music of Our Time Book 7, Mayfair

- Quiet Song
- The Eagle's Nest Above the Canyon

Piece for the Present, Mayfair

- Where the Trade Wind Blows

De Luca, Rosanne

Grammy's Suite

- St. Anne's Delight!

Duncan, Martha Hill

Precipitations, RLP

- First Sp...

North...

Angul...

- C...

Dykstra, Ina

- Stars, CMC

Let's Play Vol. 4, DWM

*le
low Dramatic Manatee*

... Sophie C.

Volume 1, MAY

... (fisherwoman)

... on, Anne

Horizons Volume 2, MAY

- Hurry, Hurry, Hurry

Fitzhugh, Melika M.

Three Near Dances, SP

- I. Blues
- II. Tango

New Music for New Musicians, SP

- Clavierstück XI

Gardiner, Mary

Short Circuits, Studea Musica

- ... ts

Dinosaurs, SP

Weekend

... my Window, SP

- Mischief

Outside My Window Vol 1, RLP

- Irish Dawn

Sundae Soup, SP

- Allegretto
- In Dreamland
- Just Can't Stop

Sundae Soup Vol 2, RLP

- Cool Night

Taking Chances, SP

- 60% Chance of Rain
- Frantic

Northern Lights

Sample

Concert, RLP

are Coming

Waltz

nder Dreams

er, RLP

- Shivers

Hamilton, Beth

Reconciliation, DWM

Hamilton, Beth & Lanthier, J. Smith

Voyager Intermediate, DWM

- Dragon Boat Song
- Pookin' Chuckin'

nds le Moulin

in

d Forest

Gillis, T

one Hole

Northern Lights Repertoire 6A, DWM

- Precious Moments

Prairie Scenes, DWM

- Crystal Lake
- Our Jazzy Cat

Gonzaga, Chiquinha

Waltzer D'Amore

Flores De

Polar

Sample

Discoveries 6B, DWM

rs Song

as, Cynthia

Northern Lights Musical Discoveries 6B, DWM

- Sailing the Skies

Höstman, Anna

Northern Lights Musical Discoveries 6B, DWM

- Little Peppers
- Sea Drift
- Spinning Whale

the Polar Bear

Northern Lights Musical Discoveries 6B, DWM

- Sail Away

Jaque, Rhené

Meet Canadian Composers at the Piano II, CMC

- Jeux/Games

Two Two-Part Inventions, CMC

- No. 1

Jinga, Nainoa

Northern Lights Repertoire 6A, DWM

- A Ride in An Austin

Lanthier, J. Smith

Cottage Country, DWM

- Swirling Leaves
- Ring-billed Rag

Wee Songs 3, DWM

- Cherished

Lee, Hope

Flake Upon, Flake Upon

- Flake Upon

Ma

-

Cecilia

Light, Frederick Harris Music

Beautiful Things, CMC

- A Little Water Music

Maxner, Rebekah

Madge's Notebook, RLP

- For Rue
- The Hanging Tree
- Wedding Dance

The Color Collection Intermediate, RLP

- Green Shade

Starry Dreams (Do Come True), RLP

Titanic, A Voyage in Piano Music Intermediate, RLP

- F

one

re

ol. 2, SRMTA

en Prarie Storm

oye, Nkeiru

Piano Music of Africa and African Diaspora, Book 1, Oxford

- Dancing Barefoot in the Rain

Pinckney, Joyce

Cool Shepherds Swingin' Sheep, DWM

- Bubblebee in Lavender

Northern Lights Repertoire 6A

- Downright D

Pinnock, Je

Richey, Teresa

Northern Lights Repertoire 6A, DWM

- The Bubble Bath

Northern Menagerie, RLP

- The Fawn
- Tundra Swan
- Chickadees
- Spirit Bear
- The

No

-
-
- D
- The

Piano, RLP

Slipper
se

RLP

ons, RLP

- No. 1 Spring Blossoms

The Puppy Inventions, RLP

- The Bubble Bath

Ricketts, Estelle

Piano Music by Black Women Composers, Hildegard

- Rippling Spring Waltz

Rowell

ter, DWM

, DWM

Peace in Princeton

Northern Lights Repertoire 6A, DWM

- Chopstix Rag
- Skipping in the Mud

Northern Lights Musical Discoveries 6B, DWM

- Bliss
- Can You Count?
- Minuetto
- The Ragged Mice

COMPOSER SPOTLIGHT



Sample

the Capers

the Capers is an American composer. Born in the Bronx, NY, she received her early education at the New York Institute for the Education of the Blind where she learned to read Braille music. She is a graduate of the Julliard School of Music where she earned both her Bachelor's and Master's degrees. She has served on the faculty as Jazz Instructor at the Manhattan School of Music and later served as Chair of the Dept. of Music and Art at Bronx Community College of the City University Of New York (CUNY). She is a career performer, composer, and music educator.

Rumancik, Maryanne

Don't Gimme Thuh Blooz

Northern Lights Musical Discoveries 6B, DWM

- Creacky Chorale

Sawatsky, Lynette

Crimson Moon

Schulz

Northern Lights Repertoire 6A, DWM

- The Headless Horseman

Schulyer, Philippa

Nine Little Pieces, NY

- Morning Minature

Piano Music by Black Women Composers, Hildegard

- Fortune Favored the Bold Player

Snowdon, Judith

Northern Lights Repertoire 6A, DWM

- Morning Minature

Southan

Five Shades

- No. II

Stitches in Time, CMC

- I, II, III, IV, V, VI, VII, VIII

Set (1979, revised in 2005), CMC

VI

dra

voice

le-Hwa

A Royal Birthday Celebration, Piano Safari

- Jester's Jig

Windy Nights and Other Tails, Piano Safari

- From a Railway Carriage

Tanaka, Karen

Children of Light, Chester Music Ltd

- Child of Light 4
- Red-faced Parrot
- Child of Light 5 - Northern Lights

Telfer, Nancy

She

Frederick Harris Music

ortune

...on! Malfuntions!

ceor Shower

Nova Scotia Song

Northern Lights Repertoire 6A, DWM

- Crystal Castle

Thoreson, Janice

Clowning Around, PMP

Voros, Irene

Inspired, RLP

- Impact

Around the World, RLP

- Tango La Boca
- Stepping Out
- Christ
-

Pacific

-
- P

Wap

Book 4, DWM

Sample

... Night at the Norgan Theatre

... in Lights Repertoire 6A, DWM

- La Droite l'Un

Northern Lights Musical Discoveries 6B, DWM

- Keep Movin'

Pianozzazz 6, DWM

- Reaching for the Stars
- The Ghost Rider
- Bouncin' About Town
- Highly Flammable

COMPOSER SPOTLIGHT



Sample

ough

Stafford, Virginia and now lives and
Massachusetts. Melika is an award-winning
both orchestra and chamber ensembles
for film and theatre as well as for solo ensembles.
ent in many instruments, Mel teaches string, wind, and
the percussion instruments dumbek, djembe, and kahoun.
Melika has new compositions for Patricia Abreau's piano series
titled *New Music for New Musicians* which are geared towards
piano students from beginner to advanced who are developing
their own style.

Level 7 bridges intermediate and advanced piano repertoire. The List A repertoire continues with advancing Baroque dances and branch inventions (RCM 2015). The List B repertoire breaks into more advanced dances and sonatas while the List C repertoire explores

more advanced dances and sonatas as explore more advanced dances and sonatas. Octave passages are more frequent throughout the repertoire. Students begin to expand their musicality through "abstract musical thinking, irregular phrase lengths, and advanced modality" (Tithecott 2015). Pedalling is increasingly more refined and usually remains unmarked in music. Students are developing a mature musical tone through body-music awareness of the wrist, arm, and forearm technical development (Tithecott 2015). The repertoire that exemplifies Level 7 technique is the Kyrie

Diabelli Sonatas, Bach's *Two-Part Invention*, and Bach's *Little Preludes for the Young*

Alden

Carnival

- III.

Three Arabian

- I. The Roadward

- fair
- Daffodownilly
- Journey's End

The Girona Suite, RLP

- Dunluce Castle

Strangford Sketchbook, RLP

- Sandpipers at Ballyquintin
- The Ferry Crossing
- Castle Ward - Temple Dancer in Blue
- Castle Ward - Laddy Anne's Fancie

Causeway Coast Fantasy, RLP

- set

Ancient Airs, RLP

Sample

Ray Edwards

Take it From Me, DWM

- Majestuosa
- My Promise
- On a String

Take it From Me, DWM

- Waltzing in the Wind

Bender, Joanne

Northern Lights Repertoire 7A, DWM

- Aurora borealis

Colours of the North, RLP

- Aurora

Alive

Bri

Medi University of Illinois Press

Sonatina, University of Illinois Press

Invention in Two Voices/Two-Part Invention,
University of Illinois Press

Chouinard, Dianne

Northern Lights Repertoire 7A, DWM

- Smooth Sailing

Coulthard, Jean

Music of Our Time Book 7, Mayfair

- Quiet Song'

Music of Our Time

Pieces

-

Preludes, B

- No. IX

A Walk in the Forest, CMC

ne

tie

Harris Music

Written's Agenda

Polittle, Emily

I AM, SP

- Floating

Duncan, Martha Hill

Precipitations, RLP

- Dryspell

Northern Lights Repertoire 7A, DWM

- First Snow

Northern Lights Musical Discoveries 7B, DWM

-

-

-

-

-

-

- Drizzle

- First Snow

Dykstra, Ina

Let's Play Vol. 4, DWM

- Flying
- Hymn
- Leafy Sea Dragon
- Stars

Eckhardt-Gramatte, Sophie C.

From my Childhood Volume 1, Mayfair

- "E" étude

Feenstra, Kathleen

- Lavender's Blue

Fitzhugh, Melika M.

New Music for New

-

No

Gieck, Janet (continued)

Outside My Window, SP

- Outside My Window

Outside My Window Vol 1, RLP

- Mischief

Sundae Soup, SP

- Swingin Low
- Whatever

Sundae Soup Vol 2, RLP

- After the Rain
- Allegretto
-

Takin

-
- T
- Fra
- 60% of Rain

Gieck, Janet (continued)

Northern Lights Musical Discoveries 7B, DWM

- n't Stop

ical Discoveries 7B, DWM

Janniquinha

in Dos Bailes, Arthur Napoleao & Miguez/IMSLP

- Camilla

Flip the Stem/IMSLP

- Heloisa

Janniquinha, IMSLP

Composicoes de Francisca de Gonzaga, Buschmann & Guimaraes/IMSLP

- Mulher Homem

O Bandolim Separata Hespanhola, IMSLP

Bijou

Wolf

Dancing Skies

Dance, Danse, Danza Volume 1, RLP

- Old Down

Northern Lights Musical Discoveries 7B, DWM

- Toques and Parkas

Griesdale, Susan (continued)

Piano Mime in Concert, RLP

- Piano Mime
- Quiet Cove
- Hi Jinks

Piano Poems

- Crokes
- elled

Hamilton, Beth & Lanthier, Jen Smith

Voyager Intermediate, DWM

- Haunted Wood
- Nuit Blanche

Hansen, Joan

Music of Our Time Book 7, MAY

- Fiddler's Frolic

Hoffman, Laura

•

Ja

Mea

-
-

Kuzmenko, A

- Mysterious Summer's Night

Lanthier, Jen Smith

Olympic Polonaise, DWM

Upon..., Furore-Edition

ing Sliding

by Black Women Composers, Hildegard

- Prelude no. 1: Sorpresa

Lewis, Beverley

5 Imaginings

- A Little Waltz
- Cross Steps

Livingston, Cecilia

Three Memories for Piano, CMC

- For John, Who is Dying
- Over the Hill and Far Away

Low

ty

Lights Repertoire 7A, DWM

- Snow Angels

Madge's Notebook A Piano Tribute to the Hunger Games, RLP

- Imagine a Prelude

The Color Collection Intermediate, RLP

- White Drift

McKiver, Beverley

Canadian Floral Emblems, SP

- Lady Slippers
- Mayflower
- Trillium
-

Piano Pieces, ClarNan Editions

- Spring Mermaid
- Swanway Waltz

Sample

McKiver, Teresa

Northern Lights Repertoire 7A, DWM

- Blue Iris

Northern Lights Musical Discoveries 7B, DWM

- Song of the Sunflowers

Petals for Piano, RLP

- Dogwood
- Blue
-
-

McKiver, Teresa

Piano Women Composers, Hildegard

- Suite for Piano

Pinckney, Joyce

Cool Shepherds Swingin' Sheep, DWM

- Peep's Sheep

Modal Moods, DWM

- Aeolian Afternoon
- Forever Phrygian
- Lydian Labry
- Mixolydian

Sample

Pinckney, Joyce

Re

Pinckney, Joyce

An Album

- Home (in Sky)
- Home (in Sky)
- Pop
- Rocking Chair

Song of the Sunflowers

DWM

Pinckney's Repertoire 7A, DWM

- Captain John's Jig
- Calypso Cabaret
- The Lost Tango

Rumancik, Maryanne

Northern Lights Musical Discoveries 7B, DWM

- Friendship

COMPOSER SPOTLIGHT



Sample

award winning contemporary
teacher in the United States. She
eral, chamber and solo ensembles. Her
ines elements of her Peruvian, Chinese,
and Jewish mixed-race heritage. Her compositions
the European orchestral instruments and styles with
an American instruments and styles. Dr. Frank is acclaimed
for breaking down gender, disability, and cultural barriers
through her music.

Sawatsky, Lynette

Crimson Maple, DWM

- February Blessing

Seasons Change, DWM

- Winter

Silence

S

Panorama North Music

- Bolero

Schwartz, Linda

Vibes, Mayfair

Scott, Hazel

Five Foot Two, Eyes of Blue, Sheet Music Now

Snowdon, Judith

Distant Stars

Northern Lights Conservatory of Music

DWM

- Listen to the

Making Tre

Sou

Rivers

-

Strelinski, A

Inscape, Socan

- ellipse

ren

Leonard

of Light, Chester Music Ltd

- Kiwi
- Crested Ibis

Space Travel, Mayfair

- Hyperspace
- Space Station Party

Telfer, Nancy

The Galaxy Series 4, DWM

- Beaux of Oak Hill
- Halley's Comet
- Sailing to a New Galaxy
- The Morning Dew
- Y

nadienne!

the Sidewalk

toire 7A, DWM

the Night

nder on the Ceiling

uros, Irene

Inspired, RLP

- Compassion
- Hope

Pacific Passages, RLP

- Snow Peaks
- White Caps

Wanless, Deborah

Early One Morning, DWM

In The Mood for Modes Book 4, DWM

- Midnight Express
- Ev'ry Night When the Sun Goes Down

Northern Lights Repertoire 7

- Reflection

Watson Heron, Ruth

Neoclassical Discoveries 7B, DWM

Black and White

Sample

COMPOSER SPOTLIGHT



Maria Teresa Gertrudis de Jesús Carreño García

Teresa Carreño, as she is more commonly known, was a Venezuelan composer, pianist, vocalist, and conductor in the late Romantic and early 20th century era. Her family emigrated to New York City when she was a child. She was a virtuoso pianist and premiered many compositions by renowned composers including Edvard Grieg, Amy Beach, and Edward MacDowell. She was widely known and published during her lifetime, and nicknamed the “Valkyrie of the Piano.”

Level 8 repertoire continues with the transition from intermediate to early advanced repertoire. The repertoire lists are now divided into four with List A: Baroque, List B: Classical, List C: Romantic, and List D: Post-Romantic, 20th -, and 21st-century repertoire. The student who completes these examinations can also receive credit in Canada to present

four-octave tempi, exploring the instrument. This is the level from which students begin to grow into advanced piano masterworks. Some hallmarks of the repertoire are expressive and lyrical romanticism, polyrhythms, quartal harmonies, harmonies that span past the octave and rolled chords (Tithecott). The Level 8 student will handle lengthier repertoire with a more advanced sense of musical awareness and continue to explore abstract musical thinking through colour, and atmosphere. Repertoire at Level 8 technique is the simple variations sets, Fiel

Albumblätter
2018)

Alderidge

Piano Music for Women Composers, Hildegard

- Prayer

Carnival Suite of Five Dances

Pierrette

Mayfair

SP

Eight on the Lough

Temple Dacer in Blue

- The Harp at Mount Stewart
- The Portaferry Windmill
- Audley's Castle

The Girona Suite, RLP

- Girona
- No Tengo Mas Que Darte
- Don Alonso de Leyva

Ireland's Most Beautiful Ancient Airs, RLP

- Molly St. George
- She Moves through the Fair
-

ffer

our Heels, PGM

- Butterfly Prelude

Beach, Amy

American Women Composers, Hildegard

- Sous les Etoiles

Beardall-Norton, Wendy Edwards

Take it From Me, DWM

- A Lullaby for Christmas Eve
- Carousel Waltz
- Shahrzad
- Think of Me

Making Tracks

All

- *Up on Moving!*

Buddecke, Cheryl

From Prairie to Pine, Vol. 2, SRMTA

- Love Unconditional

Chouinard, Diane

Northern Lights Repertoire 8A, DWM

- Warm Summer Day

Cooney, Cheryl

- ZING, CMC

Coulthard, Jean

Early Pieces for Piano

- The Rider on the

Music of Our

-

Music of C

- Sonata
- Early M
- White C

PER

IV, VI, VII, VIII, X, XI, XII

Harris Music

Right Side

Martha Hill

Zarzamora, RLP

- Dolorosa
- Zarzamora

Santa Ana Winds, CMCDS

Making Tracks Vol. 5, DWM

- The War Memorial

Northern Lights Repertoire 8A, DWM

- Hail

Northern Lights Musical Discoveries, DWM

- Sundog

Angular Measures, RLP

- Pent

Pre

Sample

DWM

andred Spirits

- The Chase
- Water

Ethridge, Jean

Northern Lights Repertoire 8A, DWM

- Variations on a Swedish Folksong

Fitzhugh, Melika M.

Three Near Dances, SP

- III. Waltz

Drei Clavierstücke

Sample

ential Tantrum

ol. 2, DWM

Train Crossing

toire 8A, DWM

the Mixolydian Hair

ights Musical Discoveries 8B, DWM

- Tramping Lake Coulee

Gonzaga, Chiquinha

Dantsa Das Fadas, IMSLP

Tango, IMSLP

Composicoes de Fransica Gonzaga, Buschmann & Guimaraes

- Grata F... Valsa
- ... eras Valsa Brilhante

Arab Music

Ga

Short

- Currents

Night Sounds, CMC

Footloose, PMP

Gieck, Janet

Outside My Window, SP

- Interlude
- Girl with the
- Open

Sund

Sample

risca HN.

en Composers, Hildegard

erty

re, Susan

Sund

Arctic Voices, RLP

-
- W

- Arctic Wolf
- Glaciers

Taking Chan

Dance, Danse, Danza Volume I, RLP

- Mosqu
- Taking Crances
- The Tramping Lake Coulee
- Open
- Outside My Window

- Cool
- Wild Ceilidh
- Old Town

Griesdale, Susan (continued)

Northern Lights 8A, DWM

- Antique Lace

Northern Lights Musical P...

- The Jitt

Piann...

...d'Indy Edition

...dy Edition

...ndy Edition

...gneur, Vincent d'Indy Edition

...ccato On the White Keys, Vincent d'Indy Edition

Sample

Keefer, Euphrosyne

Six Brevities for Children, CMC

- In a Hammock

King, Betty Jackson

Four Seasonal Sketches, Jacksonian Press

- Spring Intermezzo
- Autumn Dance

Out of the Box, RLP

- Spinning
- Veiled
- Spriggans
- Brush Strokes

Out of the Box, RLP

- Spunk
- Carousel
- Ferry Boat Ride

Lee, Hon...

...re-Verlag

...Dance

Sample

Hansen, Joan

Music of Our Tim...

-

...Leonard

...dans la brouillard

...on, Cecilia

Three Memories for Plano, CMC

- Through the Glass

W...

-

Louie, Alexina

Star Light, Star Bright,

- Blue Sky I
- O Moon
- Star Gazing

Harriso...

Northern... University of York Music Press

Henderson, Ruth Watson

Northern Lights Repertoire 8A, DWM

- Bouncing Balls

Maxner, Rebecca

Making Tracks Vol. 5, DWM

- Water Prelude

Madge's Notebook, RLP

- For Rue

The Cat

- Flower Plant
- Eastern Red Lily
- Wild Rose
- Purple Violet

McLin, Lena J.

Piano Music by Black Women Composers, Hildegard

- A Summer Day

Monk, Meredith

Railroad, Boosey & Hawkes

Moore, Dorothy Rudd

Piano Music by Black Women Composers

- A Little Whimsy

Pentalnd, Barbara

Arctic

-

Anna Gottschalk

Black Women Composers, Hildegard

Polka

Four Lo Pol Piano, Vincent d'Indy Edition

- Dance

Travels, CMCDS

- Across the Moor

Pinckney, Joyce

Northern Lights Repertoire 8A, DWM

- Jimbo's Lullaby

Pine, Katya

Making Tracks Vol. 5, DWM

- Ghost Town

Northern Lights Repertoire 8A, DWM

-

ClarNan Editions

Rockle (or Southern Sky)

ing Jog

- Memory Mist
- Placid Lake
- Rainbow Waltz
- Rocking Chair

A Second Album of Piano Pieces, ClarNan Editions

- A Southern Sky
- Dream Boat

COMPOSER SPOTLIGHT



Sample

Moore

...a composer based out of Virginia in
...ing the early to late 20th century. She was
...acher, pianist, vocalist, and professor and was
...ned the "Dean of Black Women Composers." Her
...ompositions combined elements of folk, classical, and
...piritual genres, often transcribing music her mother sang or
...her father hummed and composed on the themes. She an
... outspoken advocate for the civil rights movement, believing
... that music carries power for social change.

Richert, Teresa

Seasons, SP

- Snow Drifts
- The Ice Dancers
- Song of the Sun
- Beyond the

Northern

Sea

- No. 5 Soaring Seagulls

Rowell, Karen

Northern Lights 8A, DWM

- Dark Skies

Northern Lights Musical Discoveries 8B, DWM

- Simply Complex

An Emotional Rollercoaster, DWM

- Conflict
- Contentment
- Frantic
- Stormy
- Yearning

Boxcar Baby P

Rum

Mak

-

nette

CM

ilippa

Piano Music by Black Women Composers, Hildegard

- Fortune Favoured the Bold Player

Scott, Hazel

Chattanooga Choo Choo, Sheet Music Now

Snowdon, Judith

Making Tracks Vol. 2, DWM

- Train Tracks by the Lake

Northern Lights Repertoire 8A, DWM

- Cloud Dance
- Jazz Prelude

Northern Lights Musical Discoveries 8B, DWM

- Kabalevsky

CMC

No. I, II, III, IV, V, VI, VII, or VIII

Three in Blue, CMC

- Any Movement

Commotion Creek, CMC

Fiddle Creek, CMC

Noisy River, CMC

Southam, Ann (continued)

Rivers, 2nd Set (1979, revised in 2005), CMC

- Rivers VII

Rivers, 3rd Set (1981, revised)

- Rivers VIII

Speck

Metre de Théo

Changing winds

- interlude
- blind vision

Suess, Dana

Jazz Nocturne, Dover

- Rocket
- Swanee River
- 110th Street Rhumba

Tanaka, Karen

Children of

-
-
- F

y

ies 4, DWM

tion Party

Vol. 2, DWM

Two Train Crash

Northern Lights Repertoire 8A, DWM

- Texting into the Flow of Life

Threson, Janice

Clowning Around, PMP

Voros, Irene

Inspired, RLP

- Co

Sample

or. 1, DWM

The Old

Wrenn Berry, Alison

Unicorn in Rainbows, SP

COMPOSER SPOTLIGHT



Sample

Lucy Schuyler

Lucy Schuyler was a composer, pianist, and journalist in New York in the early to mid-20th century. She was a piano virtuoso and composer, becoming the youngest member of the Association for American Composers and Conductors at age 11. She toured extensively as a young prodigy and later fled to Latin America due to the sexism and racism that she received as a performer in the United States.

Level 9 and 10 pianists move into larger-scale advanced piano works as the pianist begins to establish their artistic style. The pianist becomes fluent in counterpoint through three advanced Baroque works, large classical pieces from Romantic (Tithecott 2015). The student studies and analyzes each historical style, knowledge of styles within each historical period. Harmonic ideas in the repertoire include secondary and applied dominants as they relate to intense emotions, the use of “passionate dissonance” and advanced tonal colours (Tithecott 2015). The repertoire becomes increasingly subjective as students explore more musical genres and styles. Hallmarks of Romantic era music is increasingly challenging mazurkas and waltzes. Students must have advanced technical control and focus for communicating longer repertoire and concert programs. Musical maturity through expression is essential as the student explores the emotional and dynamic capabilities of the music.

Aldridge, Amanda Ira

Carnival Suite

- I. Clavichord
- II. Piennone
- V. Frolic

Sample

Sample

Caliph the Great!

Caliph the Great!

Caliph the Great!

Caliph the Great!

The Girona Suite, RLP

- Salamander
- Sarabande for the Lost Souls

Causeway Coast Fantasy, RLP

- Mussenden Temple at Sunrise
- Rathlin Island
- The Pipes of Finn

Ireland's Most Beautiful Ancient Airs, RLP

- The Big Hill and the Little Hill
- Treasure of My Heart
- Eleanor Plunkett
- The Last Rose of Summer
- The Londonderry Air

Aufderheide

American Women Composers, Hildegard

American Women Composers, Hildegard

Anna A. Harris

American Music by Black Women Composers, Hildegard

- Etude no 2

Beach, Amy

American Women Composers, Hildegard

- Dreaming

Beglarian, Eve

Enough Holes, SP

Bender, Joanne

Alive and Growing

- Tremor

Debra Hill

...en, CMCDs

Garden

...theatre

...da Vista Suite, RLP

- Tidepools
- Monarchs
- Santa Ana Winds

Limestone Etchings, RLP

- Winter Skates - At City Hall
- Kingston Mills Locks
- Winter Skates - On the Pond

Zarzamora Suite, RLP

- Zarzamora
- Dolorosa
- Brazos
- Guadalupe

Angular

B

Invitation Fantasy, SP

Buddecke, Cheryl

From Prarie to Pine, Vol. 2, SRMTA

- Country Car Ride

Carmen, Sophie

- From My Childhood II, Mayfair

Coulthard, Jean

Music of Our Time Book 8, MAY

- Three Bizarre Dances

Preludes

- No: X

Twelve Preludes

- Pr...

Crawford

Preludes for

- Prelude No.
- Prelude No.

M

...River at Night

...A Medieval City

- Lavender Fields

Let's Play Vol.4, DWM

- The Chase

Eckhardt-Gramatte, Sophie E.

Boite A Surprise, Mayfair

Fitzhugh, Melika M.

Drei Clavierstück, SP

- Clavierstück III in Fis Moll: F

New Music for New A

- Clavier

F

holab Music

Ga... Mary

Mosaic, CMC

Synergy, CMC

Gieck, Janet

Sundae Soup Vol 2, RLP

- Open

Outside My Window Vol 2, RLP

- In The Mist We Grow
- Sunrise: A Portrait

Taking Chances, RLP

- Ansolom's Party

Gonzaga, Chiquiur

Quadrilh

Ap

- A
- Har

Griesdale,

Dance, Dans... ol. 1, RLP

- Cool

...e, Danza Volume 2, RLP

Dance

Waltz

...s Alone

...LP

Arctic Wolf

Out of the Box, RLP

- Parade for One
- Spunk
- Bounce, Rattle'n Squeak

Harrison, Sadie

Four Nocturnes for Solo Piano, University of York Music Press

- Lunae

Four Jazz Portraits, University of York Music Press

Heckscher, Celeste D.

American Women Composers, Hildegard

- Valse

...rk, Helen

American Women Composers, Hildegard

- Prelude
- Dance

Jacobs-Bond, Carrie

American Women Composers, Hildegard

- Reverie

King, Betty Jackson

Aftermath, Jacksonian Press

Mother Goose Parade, Jacksonian Press

Four Seasonal Sketches, Jacksonian Press

- Summer Interlude
- Winter Holiday

Kinney, L. V.

Piano Music

Le...

Dind...

Flake Upon, Flake Upon..., Furore-Edition

- Two Dreams and A Nightmare
- A Nightmare
- Dream II

Mansouri, Afarin

Abstracts for Piano Solo

- Impressions
- Folk Me...

Maxn...

Making T...

- Water Pi...

Moore, Undine

Piano Music by Black Women Composers, Hildegard

- Before I'd Be a Sla...

Composers, Hildegard

Sample

Penobia Powell

Piano Music by Black Women Composers, Hildegard

- Homage

Philippa Schuyler

Rumpelstiltsken, Str...

Pinnock, Jenn...

Captiv...

Sample

...er's Eve

...Waltz

...erie

A Second Album of Piano Pieces, ClarNan Editions

- Clouds
- Coquette
- Song Without Words (Pleading)
- Song Without Words
- Swinging on a Grapevine

Piano Music of Africa and African Diaspora, Book 2, Oxford

- Silk Hat and Walking Cane

COMPOSER SPOTLIGHT



Sample

Regina Harris Baiocchi

Regina Harris Baiocchi is a Chicago based contemporary composer, music educator, poet, and author. She began composing at age 10 and was part of a musical family. She has composed extensively for orchestral, chamber, and solo instruments as well as opera, ballet, and choral repertoire. She is an author of academic articles and poetry and is read and published widely in addition to being a highly respected music educator and professor.

Price, Florence (continued)

Piano Music of Africa and African Diaspora, Book 1, CMC
Oxford

- Nimble Feet

Raum, Elizabeth

From Prairie to

-

Sea, RLP

Sea, RLP

- No. 2 Sailing
- No. 3 The Orca
- No. 4 the Mermaid

Rowell, Karen

Petite Nocturne, DWM

Shimmering Dewdrops, DWM

Rumancik, Maryanne

Making Tracks Vol. 5, DWM

- Prairie Steeples

Schmidt, Heath

Shim

Scott, F

- *Idyll*, 1

Shepherd, A

American Women Composers, Hildegard

- Wireless Rag

Jana

Black Women Composers, Hildegard

Black Women Composers, Hildegard

Afternoon in South Carolina

Southam, Ann

Four Bagatelles, MAY

- I, II, III, IV

Rivers 2nd Set, CMC

- I, II, III, IV, V, VI, VII, VIII

Southam, Ann

Soundings for a New Piano, CMC

- Movement 1
- Movement 2
- Movement 3
- Movement 4
- Movement 5
- Movement 6
- Movement 7

Blue, CMC

III. Allegro

- IV. Andantino
- V. Allegro

Fifteen (Jan. 13-16, 1977), CMC

Patterns of Nine (1977), CMC

Soundstill (revised 1999), CMC

Commotion Creek, CMC

Southam, Ann (continued)

Fiddle Creek, CMC

Fidget Creek, CMC

Noisy River

Sample

Alexandra

ogue

ss, Dana

The Cocktail Suite

- 1. Old Fashioned
- 2. Champagne
- 3. Bacardi

Jazz Nocturne, Dover

- Jazz Nocturne
- Night Sky
- Scherzette
- Serenade
- 1. ...per

), CMC

Set (1979, revised in 2005), CMC

- Rivers I
- Rivers II
- Rivers III
- Rivers IV
- Rivers V
- Rivers VIII

Rivers, 3rd Set (1981, revised in 2005)

- Rivers I
- Rivers II
- Rivers III
- Rivers IV
- Rivers V

Sample

Light, Chester Music Ltd.

- Marsupial Mole
- Polar Bear

COMPOSER SPOTLIGHT



Sample

...composer, and multi-media artist in ... She combines vocal and instrumental ... with electronic mediums for both concert ... as well as art installations. She has toured ... about the United States, Europe and Japan, composing for ... dance, film, and classical ensembles. Pamela is a widely ... respected composer, and winner of numerous prizes globally.

Diploma Piano is the final level. It is known as the ARCT, Associate, ATCL, and Licentiate in the different music conservatories but the music level remains the same. This music is for the advanced and established pianist. The Diploma is considered the capstone of piano education in Canada, where it is often the subject of a recital of distinguished pianists. A diploma level pianist performs with confidence and a virtuosic command of the instrument, fully understanding all of the stylistic demands required of each musical period and able to perform them proficiently with a high level of musicality. This pianist shows musical maturity, technical facility, and a wide knowledge of repertoire (Tithecott 2015). The repertoire that can be studied for years. Repertoire that exemplifies Diploma Level musicianship are the Toccatas and Prelude and Fugues of J.S. Bach, Beethoven Sonatas, the Chopin Ballades, and Ray

Alberga, Eleanor

Piano Music of A...
Oxford

-

Archer, Victoria

Sonata No. 2,

Armstrong, June

Causeway Coast Fantasy, RLP

- Bendhu

Beach

Composers, Hildegard

..., Margaret

Piano Music by Black Women Composers, Hildegard

- Troubled Water

Coulthard, Jean

Four Etudes for Piano (1945), RCM

- One, Two, Three, or Four

Coulthard, Jean

Image Astrale (1981), CMC

Image Terrestre (1991), CMC

Sonata No. 1, G. Schirmer Inc

Sonata No. 2, G. Schirmer Inc

Sample

no. 4

Gabriela Lena

Cuentos Errantes: Four New Folk Songs (Concerto), G. Schirmer Inc

Barcarola Latinoamericana (2007), G. Schirmer Inc

Karnavalito No. 1 (2013), G. Schirmer Inc

Frank, Gabriela Lena (continued)

Nocturno Nazqueño (2014), G. Schirmer Inc

Sonata Andina (2000), G. Schirmer

Sonata Andina No. 2 (2014)

Fung, Vivane

Glimp

Concerted piano, BHM

Gar

Etude de Concert, CMC

- Polarities

A Long Time Ago in the Future, CMC

Griesdale, Susan

Dance, Danse, Danza Volume 2, RLP

- Ophelia Dances Alone

Dance, Danse, Danza, Volume 3, RLP

- Scatter Dance

Ho, Alice Ping Y

Solus for

Aeon, CMC

Seed of Passion

Musical Tableaux

Fire of Imagination,

Musical Tableaux, CMC

- Shade
- Blaze

Arc, CMC

Helen

Women Composers, Hildegard

on

History of Africa and African Diaspora, Book 5,

- Rhapsody No. 4 (Toccatà)

Jaque, Rhené

Deuxième Suite, Mayfair

Etude and Fantasy, Gordon V. Thompson

Jaques, Nathalee

Rain Drops on Roses, SP

King, Betty Jackson

Aftermath, Jacksoni Press

Kuzmenko

Chernobyl, Plenagere

on recollection,

...sè qui marche...

the veiled distances (complete),
Furore-Verlag

across the veiled distances, Furore-Verlag

- II. growth
- II. seeking
- IV. transformation

Dindle, Furore-Verlag

Louie, Alexina

Scenes from a Jade Terrace, Alfred

- Warrior
- Memories in An Ancient
- Southern Sky

Starstruck, CMC

Sample

re

ine, CMC

Minor for Piano, complete,
er Inc

... of Piano Pieces, ClarNan Editions

- A Hillside
- Flame
- Reverie

Piano Music by Black Women Composers, Hildegard

- Fantasie Negre

Fantasie nègre No. 3 in F minor (March 30, 1932)

Fantasie nègre No. 2 in G minor (March, 1932)

... Alfred

... CMC

Fast, CMC

Mansouri, Afarin

Abstracts for Solo Piano, CMC

- Tango and Fugue

Abstracts for Solo Piano (Complete), CMC

Rowell, Karen

C Toccata, DWM

Saint-Marcoux, Micheline Coulombe

Mandel

Montero, Claudia

Sonata en Mi, SP

Murphy, Kelly-Marie

Aural tectonics: fragments, shards of
pieces, CMC

Star burning blue, CMC

Let Hands

Sample

scribers

... Hazel Scott, Tunescrivers

Pent

Studies

Toccata, B

Vincula, CMC

Emphamera, CMC

- Emphamera

ky, Jana

Dreaming, CMC

Tekarra, CMC

Southam, Ann

Altitude Lake, CMC

Sonata in One Movement: In Praise of a New Piano
(1966), The Banff Centre Archives

Remembering Schubert, CMC

COMPOSER SPOTLIGHT



Chanda Dancy

Chanda Dancy is a composer out of Texas, United States. She was a child composer, composing for orchestra from the age of 12. Chanda is internationally recognized as a film and television composer winning numerous awards for her film scoring, including awards at the Sundance Film Festival. In addition to film scoring, she composes for video games as well. Chanda is a pianist, violinist and vocalist in the band Modern Time Machines and is founder and president of CYD Music.

Southam, Ann (continued)

Glass Houses, CMC

- Glass House No. 1: 15 note ostinato
- Glass House No. 2: 13 note ostinato
- Glass House No. 3: 7 note ostinato
- Glass House No. 4: 13 note ostinato
- Glass House No. 5: 13 note ostinato
- Glass House No. 6: 13 note ostinato
- Glass House No. 7: 13 note ostinato
- Glass House No. 8: 13 note ostinato
- Glass House No. 9: 13 note ostinato
- Glass House No. 10: 13 note ostinato
- Glass House No. 11: 13 note ostinato
- Glass House No. 12: 13 note ostinato
- Glass House No. 13: 7 note ostinato
- Glass House No. 14: 13 note ostinato
- Glass House No. 15: 7 note ostinato

Rivers, revised in 2005, CMC

- Rivers VI
- Rivers VII
- Rivers VIII
- Rivers IX

Suess, Dana

Jazz Nocturne, Dover

- Serenade to A Skyscraper
- Syncopated Love Song

The Cocktail Suite (complete)

- 3. Bacardi
- 4. Manhattan

Spatial View of a Pond, I (1983, revised in 2006), CMC

Spatial View of a Pond, II (2007), CMC

Qualities of Consonance (1998), CMC

In Retrospect (2004), CMC

Given Time (1993), CMC

There and Back (2008), CMC

Returns A Flat (2009), CMC

Returns I (2010), CMC

Returns II (2010), CMC

Returns III (2010), CMC

Returns IV (2010), CMC

Returns V (2010), CMC

Soundings for a Twelve Tone Row (2007), CMC

Simple Line of Enquiry (2007), CMC

Rivers, 1st Set (1979, revised in 2004), CMC

Sunabacka, Kar

Curlic

and electronics, CMC

Crystalline I, Chester Music Ltd

Crystalline II, Chester Music Ltd

Crystalline III, Chester Music Ltd

Techno Etudes, Chester Music Ltd

- Techno Etude 1
- Techno Etude 2
- Techno Etude 3

Velazquez, Ileana Perez

Encantamiento, SP

COMPOSER SPOTLIGHT



Jessie

Sample

...alist, music
... was born into a
... that she describes as a
... "ion" in Manhattan. She is an
... a composer of solo, chamber, and
... often weaves themes of social justice.
... combines elements of western classical music
... improvisation and language. Jessie's music uses
... performance as education and advocacy.

Image obtained: www.jessiemontgomery.com and used under "fair use" act for educational and scholarship purposes.

Ungraded Music

The music in this list is included because through my research I found much that it exists but I was unable to see it in order to grade it. Some of these pieces exist within archived recordings. This is a list of pieces that exist within archived recordings. Music Research (2003) of pieces that exist within archived recordings.

I have included some of these pieces and some of the music, but I have not included all of them.

Amara, George (Montague Ring)

Bagdad Suite

Four Moorish Pictures: An Eastern

Suite, T'Chaka: African Suite

Three African Dances

Three Pictures from Syria

Bonds, Margaret

Batacada (1985)

Sandburg Suite (1980)

Lillian M. Bowles: For the piano

Capers, Valerie

Portraits: for piano

-
-
- *M*

Cancion de la

Bossa Brasilia

Blue-Bird

Cool Trane

el
r Piano

o. 1

Smith

(2003)

Variation (2004)

La Tina (2004)

Homenatge

Moore, Dorothy Rudd

Dream and Variations (1974)

Moore, Mary Carr

Forest Sketches

Valse Caprice (1930)

Moore, Undine Smith

Scherz

(1952)

Sample

na Toccata

entum (1984)

Rituál (1987)

King, Betty Jackson

Four Seasonal Sketches

Prelude, n.d.

Preludes I and II (arrangement of Béla Bartók), n.d.

Two Short Preludes for Piano, 1953

Fugue in A Flat Major, n.d.

King, Betty Jackson (continued)

Variations on a Theme by MacDowell

Nocturne, 1945

Passacaglia and Fugue

Perry, J.

Promptu No. 1

Valsette Mignon (1926)

Preludes (1926-32)

- No. 1 Allegro moderato
- No. 2 Andantino cantabile
- No. 3 Allegro molto
- No. 4 "Wistful" Allegretto con tenerezza
- No. 5 Allegro

Perrin, Zenobia Powell

Orrin and Echo

Vignette No. 1

Vignette No. 2

Childhood Capers

Ties

Round and Round

Pavanne

Times Seven

Sol

Nocturne

Teeta

Blaize

Flight

At the Cotton Gin (1927), G. Schirmer (New York)

Meditation (1929)

Op. 23, 1929)

At the Cotton Blossoms (1931)

Minor

for Pianists (1937)

After (1938)

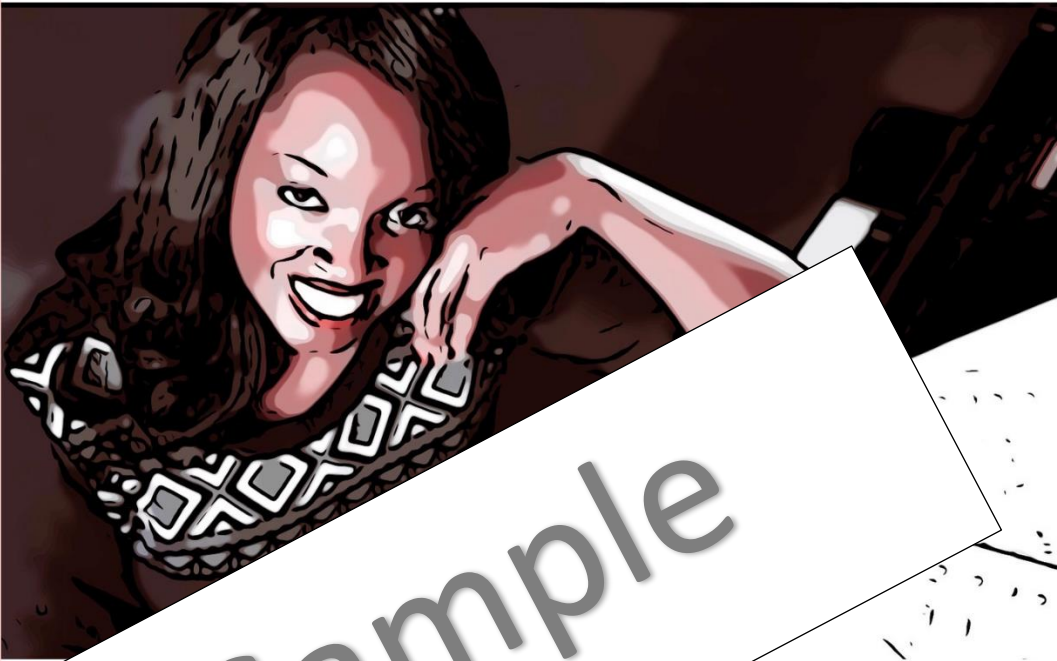
Summer Moon (for Memry Midgett) (1938)

Remembrance

Village Scenes (1942)

- Church Spires in Moonlight
- A Shaded Lane
- The Park

COMPOSER SPOTLIGHT



Sample

Fun Okoye

Fun Okoye is a storyteller, researcher, historian and composer in New York City, NY. Her style incorporates influences such of folk idioms, musical theatre, gospel and jazz. She composes for solo instruments, opera, theatre, and symphonies, and is widely performed on five continents. Often Okoye tells stories about American history through her music.

Price, Florence (continued)

Your Hands in Mine (originally titled Memorabilia)

2 Fantasies on Folk Tunes

In Sentimental Mood (1906)

Whim Wham (1906)

Memorabilia

Sample

Pippa Duke

(1964)

Piano

Songs in Easy Arrangements for the

White, Delores

Theme and Variations for Piano (1997)

Two Short Contemporary Piano Pieces for Intermediate Students (1997)

Williams, Mary Lou

A Mellow Bit of Rhythm

Toadie

Toddle

Scraps

To a Leaf (1949)

First Romance

Waltzing on a Sunbeam (ca. 1950)

Snapshots (1952)

- I. Lake Mirror (13 October 1952)
- II. Moon behind a Cloud (17 July 1949)
- III. Flame (14 January 1949)

Until We Meet (1952)

Dances in the Canebrake

I'm Troubled

Pieces

The Gnat

Levee Dance

The Old Boat

Sample

Solos

Lin'

Bobo and Doodles

The Duke and the Count

Chili Sauce

COMPOSER SPOTLIGHT



Mansouri

Composer, producer, singer, and researcher. Based out of Toronto, Ontario, Dr. Mansouri is the founder and artistic director of the Iranian-Canadian Composers of Toronto. Afarin is widely known as an operatic composer, her opera “Forbidden” received international recognition. Afarin mostly composes for voice and opera, but also composes for solo and chamber instruments. Her research is a combination of storytelling and music pedagogy.

Image obtained: tapestryopera.com and used under "fair use" act for educational and scholarship purposes.

Thank-You

This research and this syllabus would not be possible without some key people.

I would like to thank the University of Ottawa, namely my mentor and supervisor Dr. Lori Burns, and my advisory committee Dr. Shoshana Magnet, and Dr. Julie Pedneault-Deslauriers for their guidance and support over the last two years. Thank you to Dr. Jada Watson for setting the example for this research through your data research.

This syllabus would not be possible if it was not for the financial support of the Social Sciences and Humanities Research Council of Canada which made it possible for me to purchase and grade so much of this music when travel was impossible during the COVID19 pandemic.

Thank you to the many piano teachers that have mentored me throughout my university experience and are the key reasons why I believe so passionately in inclusive pedagogy - Bonnie Nicholson, Allison Wiebe and a special thanks to Cecile Desrosiers who mentored me throughout my masters as I carried out this research.

Thank you to my partner, Nicholas Busch for your constant support and encouragement and for enduring all of my rants about white supremacy and patriarchy in piano curriculum. Thank you for believing in me when all this was just a pipe dream. I love you.

Thank you to my family, especially my parents, Grant and Robin Adams, for believing in me. You raised me to believe that nothing was impossible.

Thank you to my fellow feminist-music colleagues – Amelia Yates and Anneli Loepp Thiessen for being my sounding board for the last two years. I am so grateful for your research.

Thank you to the many researchers that have blazed the trail on inclusive piano pedagogy practices – namely Dr. Leah Claiborne, Dr. Samantha Ege, and Helen Walker-Hill.

Thank you to the many composers whose are found throughout the pages of this resource. I am so grateful for your music.

Thank you to my students who are the inspiration for this research. You are my favourite musicians of all.

Appendix 1 - Publishing Houses in Order of Appearance

RLP	Red Leaf Pianoworks	https://www.redleafpianoworks.com/
FV	Furore-Verlag	https://furore-verlag.de/en/shop/
DWM	Debra Wanless Music	https://www.debrawanless.com/
MAY	Mayfair	http://www.mayfairmusic.com/publication-catalogue.html
	ClarNan Editions	https://www.classicalvocalrep.com/categories/ClarNan-Editions-6769.html
FHM	Frederick Harris Music	https://www.rcmusic.com/about-us/rcm-publishing
PMP	Palliser Music Publishing	https://pallisermusic.com/store
CMC	Canadian Music Centre	https://cmccanada.org/
SRMTA	Saskatchewan Registered Music Teachers	https://www.srmta.com/fptp.html
PS	Piano Safari	https://pianosafari.com/
ENM	Echo North Music	https://EchoNorthMusic.com/
	Chester Music Ltd.	https://www.prestomusic.com/sheet-music/publishers/18--chester-music
	Alfred	https://www.alfred.com/
KJOS	Neil A. Kjos Music Company	https://kjos.com/piano.html
OMP	Omni Music Publishing	https://omnimusicpublishing.com/
LBE	Lucian Badian Editions	http://www3.sympatico.ca/badian/L.B.Editions.html
	Oxford Music Publishing	https://www.oxfordmusiconline.com/
	Hildegard Publishing Company	http://hildegard.com/
SMP	Sheet Music Plus Publishing	https://smppress.sheetmusicplus.com/
TPT	Teach Piano Today	https://www.teachpianotoday.com/
WMC	Waterloo Music Company	http://www.mayfairmusic.com/publication-catalogue.html
PP	Piano Pronto	https://pianopronto.com/
CNCM	Canadian National Conservatory of Music	https://www.cncm.ca/publications.html
SM	Studea Musica	
	Dover Publications	https://store.doverpublications.com/by-subject-music-piano-and-keyboard.html
SOCAN	SOCAN Music Publishing	http://www.socan.com/
IMSLP	International Music Score Library Project	https://imslp.org/wiki/Main_Page
ABRSM	Associated Board of the Royal School of Music	https://shop.abrsm.org/shop/
MM	Murcery Music Corporation	https://www.prestomusic.com/sheet-music/publishers/2446--mercury-music-corporation
UIP	University of Illinois Press	https://www.press.uillinois.edu/
HL	Hal Leonard	https://www.halleonard.com/
BER	BER Music	http://BERmusic.net/
BHM	Bill Holab Music	http://www.billholabmusic.com/
BH	Boosey & Hawkes	https://www.boosey.com/
SCH	G. Schirmer Inc.	https://www.wisemusicclassical.com/publishers/g-schirmer-amp/

Appendix 2 - Self Published Works in Order of Appearance

Chee-Hwa Tan	http://chee-hwa.com/
Ann Crosby Gaudet	https://musicdiscoveries.shop/
Janet Gieck	https://www.gieckmusic.com/

Melika M. Fitzhugh	http://melikamfitzhugh.com/
Linda J. Purves	https://www.lindajpurves.com/compositions
Julia Solana Jacklein	https://jjstudios.ca/index.html
Emily Doolittle	https://emilydoolittle.com/
Beverley McKiver	https://beverleymckiver.com/compositions/
Jenni Pinnock	https://www.jennipinnock.com/
Teresa Richert	http://richertmusic.com/piano_works
Alison Wren Berry	https://alisonberry.musicaneo.com/
Eve Beglarian	https://evbvd.com/
Brittany E. Boykin	https://alisonberry.musicaneo.com/
Cheryl Frances Hoad	https://www.cherylfranceshoad.co.uk/about
Claudia Montero	http://www.claudiamontero.net/
Ileana Perez Velazquez	http://ileanaperezvelazquez.com/

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<https://www.redleafpianoworks.com/uploads/catalog/RLP%20Inv%20by%20Grade%20Dec%202020.pdf>

Royal Conservatory of Music (2015). *Piano Syllabus*. Mississauga, ON: Frederick Harris Music.

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Wanless, Debra (2020). *Canadian Piano Music Graded Syllabus from Debra Wanless Music*. Chatsworth, ON: Debra Wanless Music.



Valerie Capers
NEW YORK, NY



María Teresa Gertrudis de Jesús Carreño García
CARACAS, VENEZUELA

Gabriela Lena Frank
BOONVILLE, CALIFORNIA



Alice Price
CHICAGO, IL



Karen Tanaka
TOYKO, JAPAN & CALIFORNIA



Vivian Fung
MONTON, AB



Karen

Sample



Beverley McKiver
OTTAWA, ON



Let's Learn About Karen Sunaback

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Karen Sunaback.
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me feel...

Sample



Let's Learn About Beverley McKiver

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Beverley McKiver.
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me feel...



Let's Learn About Alice Ping Ye Ho

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Alice Ping Ye Ho.
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me feel...

Sample



Let's Learn About Hope Lee

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Hope Lee.
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me feel...



Let's Learn About Vivian Fung

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Vivian Fung:
What was the title?
What instruments were playing?

What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Let's Learn About Afarin Mansouri

Student Name: _____

Dates: _____

lives here: _____

Listen to a composition by Afarin Mansouri:
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me feel...

Let's Learn About Alexina Louie

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Alexina Louie:
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?



Let's Learn About Florence Price

Student Name: _____

Dates: _____

lives here: _____

Listen to a composition by Florence Price:
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me feel...

Sample

Sample



Let's Learn About Karen Tanaka

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Karen
What was the title?
What instruments were playing?

What are the opening dynamics?
What is the tempo?
What is the opening time signature?



Let's Learn About Gabriela Lena Frank

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

Listen to a composition by Gabriela
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me feel...

Sample



Let's Learn About Teresa Carreño

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Teresa
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?



Let's Learn About Valerie Capers

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____


About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Valerie
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me feel...

Sample



Let's Learn About Margaret Bonds

Student Name: _____


Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Margaret Bonds
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?



Let's Learn About Undine Smith Moore

Student Name: _____


Composers Dates: _____

The composer lives/lived here: _____

Listen to a composition by Undine Smith Moore
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me feel...



Let's Learn About Philippa Duke Schuyler

Student Name: _____


Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Philippa Duke Schuyler
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?



Let's Learn About Regina Harris Baiocchi

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Regina Harris Baiocchi
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me feel...

Sample

Sample



Let's Learn About Pamela Z

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Pamela
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me
feel...

Let's Learn About Jessie Montgomery

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Jessie
What was the title?
What instruments were playing?

Sample



Sherryl Hemminger

Student Name: _____

Composers Dates: _____

The composer lives/lived here: _____

Find 3 interesting facts about them.

About the composer:
Who are they?
Find 3 interesting facts about them.

Listen to a composition by Sherryl
What was the title?
What instruments were playing?

Analysis:
What are the opening dynamics?
What is the tempo?
What is the opening time signature?

Listening to this piece made me
feel...

Analysis:
What does the opening sound like?
Is it fast, slow, or in the middle?
Can you tap a beat to it?

Listening to this piece made me
feel...