



# *Progressions*

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**Karla Mundy, B.Mus., April 2010**



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**Karen Nakajima — Graduate 2008**  
Recipient of the Governor General's Collegiate Bronze Medal

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**editor@bcrmta.bc.ca**



Carol Schlosar

# THE President's Message

**H**appy 2012! As our new year is about to begin, it's an opportunity for new energy, new possibilities and new inspirations. It's all about NEW!

### **NEW in the 2011 Federal budget!**

The Children's Art Tax credit is a non-refundable tax credit based on eligible expenses, up to \$500, paid for the cost of lessons for a child in a prescribed program of artistic, cultural, recreational or developmental activity. To make this easier for BCRMTA teachers and their students, we have a printable tax receipt form with all required fields, on the website in the "Member Login" section. As well, there is an information sheet from the Canada Revenue Agency website with eligibility and reporting information.

### **NEW fee structure!**

At the September meeting, after lengthy discussion, the Provincial Council approved a fee increase. The last fee increase was prior to 1994 (yes that is more than 17 years ago!) and since that time, we have absorbed two CFMTA fee increases and an insurance hike with no change in fees to our members. With rising costs, new projects and the diminishing returns of our investments, an increase was necessary. With

the upcoming change of \$5.00 for Insurance costs, it was better timing to add our modest fee increase of \$4.00 this year rather than the following year. This brings our fees to \$100 with \$30 for insurance, \$26 for CFMTA fees and \$44 for BCRMTA operating expenses. *As an interesting aside - in 1949, the fees for BCRMTA operating expenses were a mere \$10. In today's dollars, if you add the CFMTA and Insurance costs, the 1949 fee would be equivalent to \$149. Also, currently we have the lowest RMTA fees in Canada.*

### **NEW look!**

Part of our new branding- will be lovely new membership cards. These will be unveiled during our membership renewals in February. Not only will they give us a much more professional presentation, they will be used as proof of membership to receive perks such as discounts at Chapters, VSO and more.

### **NEW ideas!**

It's our pleasure to announce that BCRMTA will be hosting the 2015 CFMTA Convention. The creativity is flowing and ideas sparking, as we start on the first steps to the perfect convention. Those of you who attended 2001 Convention in Kelowna will remember how much excitement it

generated and how much fun we all had. Joanne Lougheed, our current 2<sup>nd</sup> Vice- President, is the captain of this ship and will steer the committee with her usual warmth, enthusiasm and brilliant organizational skills. Currently, she is searching for the perfect convention name so put on your thinking caps!

### **NEW learning opportunities!**

"B.C. Vibes" (Convention 2012) presented by the Abbotsford branch, will be an amazing event. September is the perfect time to recommit and reconnect with workshops, performances and fun. The clinicians are outstanding- among them Christine Donkin and Janet Scott-Hoyt- and the networking opportunities will be fabulous. Make it part of your New Years plan to restore, renew and rejuvenate your teaching. We'll see you all there.

So as we head into 2012, may you have a wonderful teaching year. Thank you for being partners in BCRMTA.

*Carol Schlosar*



# From THE EDITOR

Hello Everyone,  
Happy New Year!  
I hope this issue finds you in good health and looking forward to the months ahead. Hopefully some of the articles and information pages will give you ideas of what is available to you and inspire you to try something new.

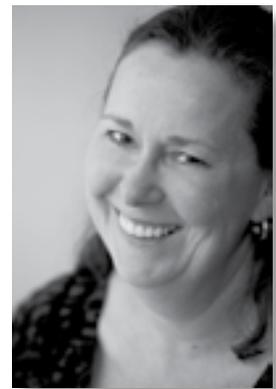
On the business side - in future issues, to include any photographs in the magazine I will need to have a signed release form from everyone in the photo. These forms can be downloaded from the website under the "Publications" tab marked "Photo Consent Form".

I know that many of you enjoy adjudicating and I would be pleased to expand our Adjudicator's Register (see page 22). Also, the *Teacher on Call* list is expanding and I'd be happy to include all who are interested in offering this service.

If you have any ideas that you would like to see in our magazine please let me know.  
editor@bcmta.bc.ca or 604.859.6333

Thank you

*Dina*



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# Canada Music Week® Celebrations

## ABBOTSFORD

Our Canada Music Week® recital took place on Saturday, Nov. 26 with twenty-six participants. The recital opened with a duet of *O Canada* performed by Diane Petkau and Joyce Janzen on the organ and piano (arranged by Joyce Janzen). This was followed by a string ensemble playing *Athabasca* and *Crowsnest Pass* composed by Christine Donkin. Some of the Canadian composers whose compositions were featured in our recital were Clifford Poole, Boris Berlin, Violet Archer, Frances Balodis, Anne Crosby, Stephen Chatman, Nancy Telfer and Remi Bouchard. *Spooks* and *March of the Goblins* are two very long time favourites and always bring a smile to the audience. Violet Archer's *Jig* proves to be a favourite as well with many students. *The Muskoka Autumn* is a composition by Frances Balodis and was a beautiful contrast to some of the more rhythmic pieces. Our concert also featured one of our former student, Josh Herrett, who is presently studying music at the University of Victoria. Josh received First Class Honours with Distinction in his A.R.C.T. examination and also received outstanding marks in several theoretical exams as well. Our concert concluded with medals being awarded to students who received the highest mark for their grade in piano, violin, guitar and theory. Once again, it was an outstanding evening of great performances by our students. Our evening concluded with cake and a good time was had by all. 🎵

## CHILLIWACK

Our year got off to a good start with participation in "Cultural Day" activities on Saturday, October 1 at the new Chilliwack Cultural Centre. Many arts groups from throughout the community were showcasing their organizations with displays and demonstrations. Student performers played music in the lobby for several hours and a table set up with promotional materials generated interest for our RMT branch. On November 18 – 20, students and teachers performed "live entertainment" for the 37<sup>th</sup> Annual Craft Market. The Chilliwack Branch celebrated Canada Music Week with a recital of all Canadian Music on Saturday, November 26, 3pm at the new Cultural Centre. Thirty-three students in piano, violin and voice performed, representing eleven of our twenty-six teachers. Several students played pieces arranged and/or composed by their teacher Lois Voth. A total of \$390 in bursary money was awarded for the highest marks in Junior, Intermediate and Senior practical exams. Bursaries were also awarded for the highest mark in Theory/History (excluding Rudiments) and also for Pedagogy. On the back of the program, a first class honours list included the names of 88 students who had achieved 80% or higher on exams in all disciplines with an asterisk beside the names of students who achieved 90% or higher. A large Canadian flag decorated the stage. The audience numbered over 150 and most stayed to enjoy coffee and cookies after the show. The Chilliwack Branch has been celebrating Canada Music Week® for over 20 years.

We are now very busy preparing for our 65<sup>th</sup> annual music festival to be held February 2 to March 30 in various venues around town. Our December social will be an opportunity to catch up with colleagues before the holiday season is upon us. 🎵

## COQUITLAM - MAPLE RIDGE

As we have done for several years now, Coquitlam/Maple Ridge celebrated Canada Music Week® with our "Celebration of Canadian Music" and Trophy Presentation.

This year we had thirty-three performers performing in two recitals. We are grateful to David Gordon Duke for the commission of two piano pieces titled *Rainy Morning* and *Rondelay*. There were wonderful performances of these two pieces in each of the recitals. Each of these students received 'Premiere Performance' certificates.

This year we welcomed approximately 100 audience members. Trophies were presented to students obtaining the highest marks in practical as well as theoretical subjects.

We have found this event is successful because of the interesting variety of Canadian music presented enhanced with the comprehensive printed program with biographies of Canadian composers. The students and audience enjoy the running commentaries of our senior colleague, Henry Waack who MC's this event. Henry injects personal anecdotes about composers he has met and is most encouraging to all the students with regards to the value of music study in their lives.

Our Canada Music Week® Recital is an annual event which we look forward to. The standard of performance is high and we enjoy hearing music of Canadian composers old and new. 🎵

**EAST KOOTENAY**

Canada Music Week® recital November 26th was a memorable one in the Kootenay's this year. It started with a beautiful rendition of *The Maple Leaf Forever* and concluded with an ARCT piece - *Etude de Sonorite No.2* by Francois Morel. With all levels of singing and piano, it was a very entertaining program. Thirty-eight participants played or sang compositions from well-known Canadian composers as well as a few children played or sang their own compositions.

Each year our group presents scholarships for exam marks. There were approximately two hundred people at the event and with a donation bucket we raised more money for scholarships. We also presented ribbons for compositions - some of the winning compositions were both played and sung at the event. These compositions made the event especially memorable. Extra special this year was the gifting of two sets of books for students that completed any History or Harmony course that was first class honors. These were donated by a teacher that used to live in the area.



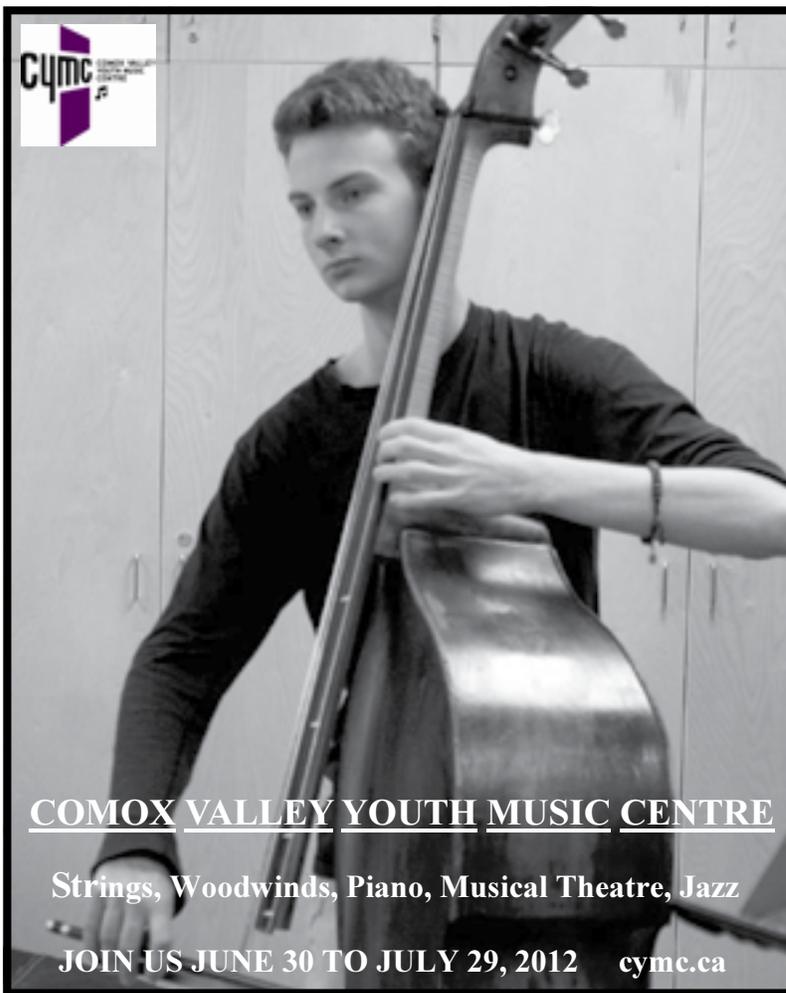
The event was well run, well organized and the students were well prepared. What more could you ask for in remembering our Canadian composers...until next year... 

**NELSON**

Canada Music Week® was celebrated by the Nelson Branch of the Registered Music Teachers with a one day festival/workshop. Nearly 60 piano and violin students performed works by Canadian composers for our adjudicator Arne Sahlen who, in his inimitable way, encouraged the students to explore their Canadian repertoire. The day ended with an evening recital with performances by Arne as well as students chosen from the day's sessions. Locally we drew attention to Canada Music Week® by an article in the local paper as well as an interview with Anne Macdonald and Arne Sahlen on co-op radio.

The teachers are now springing into action working on plans to help host the

Kootenay Festival of the Arts <http://www.kootenayfestivalofthearts.ca/> in Nelson in 2012. The deadline for entries is Jan.31st. Events are planned for Dance from March 27<sup>th</sup>-31<sup>th</sup>; and for Music featuring instrumental and vocal arts from April 10<sup>th</sup>-14<sup>th</sup>. A musical February fundraiser is also in the works. Teachers of RMTA students in violin, viola, cello, guitar and piano have been mingling their music-making in various groupings. This year, our newest member, cellist Jeff Faragher, formed Obligato Strings with violn/violist Alexis More to enable ensemble experiences for string students, while Donna Goodwin-Wilson continues to host musical gatherings for adult students to come and perform for each other. 



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# Canada Music Week® Celebrations - cont.

## NORTH ISLAND

Excitement was in the air as thirty-eight piano students with their family and friends gathered to celebrate Canada Music Week®. Participants were from the communities of Campbell River, Courtenay and Comox. The concert was held at the Trinity Presbyterian Church in Campbell River where the room was very festively decorated in boughs of Christmas greenery and lights.

The concert opened with everyone singing *O Canada* and then local teacher Cindy Taylor shared information about the aims of Canada Music Week® before introducing each student. She also gave the audience a short background of each composer with information of which Province they were born in or lived in. Compositions from twenty-four different Canadian composers were on the program including works by the women pioneers of Canadian music - Violet Archer and Jean Coulthard. In our own Province of British Columbia we have a wealth of talented composers many of whom were celebrated in this year's Canada Music Week® Concert : Jean Coulthard, Joan Hansen and David Duke (Music of Our Time); Stephen Brown, Stephen Chatman, Jean Ethridge, Linda Niamath, Lorna Patterson, and Dale Reubart. Newer works by Susan Griesdale, Christine Donkin and Janet Gieck (Redleaf Pianoworks e-newsletter Publications) were also performed. The audience was introduced to the spooky sounds of strumming inside the piano with Joan Hansen's *The Haunted Staircase* and the concert ended with a performance of Janet Gieck's Trio for Piano *Industrial Revolutions Per Minute* where the three students had fun clapping, making rhythm sounds, and knocking on the wooden part of the piano while playing this fun piece together.

Presentations were given to special guests who had completed all of the requirements for the RCM Grades 9 and 10 exams. At the conclusion of the concert students were invited to look through a binder of composer information to see a picture of their composer. On the way out of the concert each student and child in the audience was given a chocolate loonie and a Canadian Flag sticker. The Canada Music Week® Concert celebrations were enjoyed by all. 🎵

## NORTH SHORE

The North Shore Branch once again commissioned a professional composer to write original works to be premiered by the students at the CMW Recital. This year's guest was Alexander Pechenyuk (1959- ). Mr. Pechenyuk, an Associate Composer with the 'Canadian Music Centre', was born in Uzbekistan, a Republic of the former Soviet Union. He moved to Canada in 2001, settling in North Vancouver where he continues to compose and teach. His symphonic and chamber works have been performed throughout Russia, Europe and Canada. This year he wrote four idiomatically distinct works for the 2011 CMW Celebrations - "Looking at the Stars", "Russian Dance", Postlude (in the style of Prokofiev) and "Promenade du soir for Cello and Piano". Nine students premiered these pieces beautifully. Several weeks prior, these selected students and students with their own compositions joined Mr. Pechenyuk in a wonderful masterclass setting. In all, 32 students performed an all-Canadian concert to an enthusiastic and appreciative audience. 🎵

## PRINCE GEORGE

The Prince George Branch began our season with a breakfast meeting at a local restaurant. At the October meeting Anne Barnett and Lori Elder summarized and presented the book "What Every Pianist Needs to Know about the Body" by Thomas Mark.

In November we had a recital which featured 25 students from various studios. Works by Canadian composers Boris Berlin, Linda Niamath, Anne Crosby and Clifford Poole were played, as well as pieces by many standard composers.

On the weekend of November 26 and 27 we had a workshop with Janna Olsen from Edmonton. Saturday was filled with 3 sessions of masterclasses with students from Grade One to Licentiate. On Sunday Janna did a presentation on "Building Firm Foundations for Music Literacy". This was a very enjoyable and informative weekend for all.

We will break for Christmas then resume in the New Year working toward the PG Music Festival and exams.

The Prince George branch of the BCRMTA celebrated Canada Music Week with a piano recital at on November 5<sup>th</sup>. There were approximately twenty-five students whose performances included music by Canadian composers Boris Berlin, Linda Niamith, Clifford Poole, and Anne Crosby among others. The weather was much calmer than last year as performers, parents, and teachers enjoyed some refreshments following a pleasant evening of music making. 🎵

## MID-ISLAND

Greetings All!

Our branch held the annual Canada Music Week® Recital in November with Lynne Gauthier as coordinator, taking over from Dianne Bohn-Winslow who is now the Mid-Island Music Festival Organizer.

Also in recent month's members have rallied around Lavern Hillier, a longtime member who is bravely battling cancer & appears very positive in her recovery. We wish her a very speedy recovery. ❧

## SHUSWAP

We celebrated Canada Music Week® with a recital held November 20, 2011, at First United Church, Salmon Arm. At the beginning, our president, Jane Hein, introduced the new president of the Shuswap Music Festival Society, Chad Isaac.

A special book award was given to Allison Dunne for completing Grade 8 RCM Piano. (We have decided to recognize every student who completes a grade in music exams from Grade 8 - diploma level.) Jane then introduced our Master of Ceremonies, Les Ellenor, a retired English professor. This was the first time we had invited a member of the community to announce the performers, pieces and composers. His welcoming and closing remarks as well as his professional delivery, added much to the afternoon. The programme began with a piano and string ensemble which played an impressive *O Canada*.

A large enthusiastic audience of 130-150, enjoyed piano solos, piano duets, and vocal and string numbers from forty-one participants. After the recital, we brought the students to the front in groups of eleven or twelve, to facilitate photo taking, and to present a CMW pencil, and a certificate that stated, "Thank you for helping us celebrate Canada Music Week.®" The seals and pencils were purchased from the CFMTA/FCAPM. Carol Schlosar printed the certificates on her computer, affixed the seals, and handed them out.

There were no student compositions this year on the programme, but Jean Ethridge, one of our teachers, performed in her duet, *Haiku I*, and played her recently composed solo, *Variations on a Swedish Folk Song*. One small boy who had broken his wrist performed *Promenade for Left Hand*, written especially for him by Jean Ethridge.



Our Branch has been celebrating Canada Music Week® with a recital since 2005. The students really enjoy it because of the "celebration" atmosphere. There is no pressure of marks or competition. It was gratifying to hear such a varied and wide variety of Canadian Composers' music. We email each other our choices of pieces early on, so that we have no duplications. Everyone played well, and it was a very enjoyable afternoon. ❧

## SOUTH FRASER

On Sat Nov. 26 the South Fraser Branch sponsored a 'Double Celebration Recital' as twenty-eight students shared the starry-lit stage with our Provincial Representative at the Regina CFMTA/FCAPM Convention 2011, Carter Johnson. The program featured a diverse collection of Canadian Compositions including George Fiala, Clermont Pepin, Nancy Telfer and the most recent Susan Griesdale (a winner of the CFMTA/FCAPM 2011 'Call for Composers'). Carter's program included Jacque Hetu's *Variations Pour Piano Op.8* and Heather Schmidt's *Twelve for Ten: Prelude - Fugue to Glenn Gould*. Synergy flowed between the special guest and students, and with Carter's parting, lingering thoughts: *'It's my passion for the music. If I didn't have passion, I wouldn't keep going.'* beautiful memories of the evening were made. He completed the evening with Chopin's *B flat Minor Scherzo*. ❧

## SUNSHINE COAST

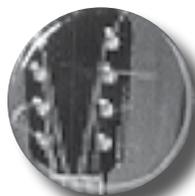
Twenty students from the Sunshine Coast Branch presented pieces on the organ, piano, flute, guitar, ukelele and voice. Several original compositions by two teachers, Tom Kellough and Carolynn Cordsen were performed as well as one students' composition. Of special mention were a couple of 'Canadian Songwriting Icons' works played, that of Joni Mitchell (a part-time resident of the Sunshine Coast) and Gordon Lightfoot. Money was also raised at this event to augment the 'Margaret Webb Memorial Post-Romantic Award'. Homemade cookies and cupcakes were consumed and enjoyed following the festivities! ❧



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# Canada Music Week® Celebrations - cont.

## SOUTH OKANAGAN

The South Okanagan Branch celebrated Canada Music Week® with its annual Canada Music Week® concert held at St. Andrew's Presbyterian Church in Penticton. Every piece of music performed was a Canadian composition including two that were composed by Anita Perry, a member of the South Okanagan Branch of the Registered Music Teachers. A very appreciative audience of approximately one hundred and twenty enjoyed the delightful music performed by all of these young students. Everyone was treated to refreshments after the recital and awards presentation.

As well, our branch distributed the following awards for excellence in music exams:

Grade 1			
1 <sup>st</sup>	Allison Carelse	Piano	90
2 <sup>nd</sup>	Nathan Klassen	Violin	84
Grade 2			
1 <sup>st</sup>	Kianna Carvalho	Piano	89
2 <sup>nd</sup>	Cole Piche	Piano	88
Grade 3			
1 <sup>st</sup>	Lara Moshaver	Voice	86
2 <sup>nd</sup>	Cate Critchlow	Piano	82
Grade 4			
1 <sup>st</sup>	Natalia Ibanez-Richer	Piano	85
Grade 5			
1 <sup>st</sup>	Jessica Castle	Piano	84
2 <sup>nd</sup>	Sacha Perry-Fagant	Voice	83
Grade 7			
1 <sup>st</sup>	Evelyn Krieger	Piano	87
Grade 8			
1 <sup>st</sup>	Hanna Ellis	Piano	90
2 <sup>nd</sup>	Jasper Meiklejohn	Violin	88
Grades 9 & 10			
1 <sup>st</sup>	Paul Ellis	Piano	88
2 <sup>nd</sup>	Saige Carlson	Voice	86
Theory Award			
	Cassandra Carlson	History	88
<i>Monica Craig Fisher Cup</i>			
	Hannah Ellis		

*(Awarded to the highest mark in Grade 8 Piano)*

A plaque and scholarship for Excellence in Music in memory of Madame Janisch was presented to Paul Ellis of Oliver. Paul was recognized for his musical accomplishments in piano. Through the years he has maintained marks with First Class Honors from Conservatory Canada and has won awards from the Penticton Kiwanis Music Festival. This Music Excellence Award also recognizes Paul's generous spirit by sharing his musical talents in the community.

Theory Certificates for marks of 90 or higher in rudiments exams: Natalie Beck, Lauren Fair, Madeleine Everton, Taylor Hunter, Corwin Shanner, Natthaphon Somsaard, Rhiannon Jones, and Hanna Ellis.

Our branch has been sponsoring a CMW event since 1980 and every year we are pleased with the dedication of the students and caliber of performances. The success of our event comes in no small part from the enthusiasm our teachers have for Canadian music. Most definitely, a splendid time was had by all! 🎶

## TRAIL - CASTLEGAR



"A Celebration of Jazz Music" – Festival on Friday, November 18<sup>th</sup>; adjudicated by Hugh Parsons

- thirty participants from Pre-Grade One to Grade 9 level
- classes were by Grade, both Jazz and Open categories
- festival ran from 9:00am to 4:00 pm at the Greater Trail Community Centre (Trail, B.C.)

- this is our 11<sup>th</sup> Fall Festival (they have ranged from Canadian music to 20<sup>th</sup> Century music, Baroque, Classical, Romantic, Jazz, and Ragtime)
- our Branch representative for media, contacts the newspapers to let them know that this event is taking place
- Celebration of Jazz Music Concert & Canada Music Week® Celebrations– Greater Trail Community Centre @ 7:00 p.m.
- selected students from the Festival were asked to participate in the Honours Concert
- Hugh Parsons (from Kelowna) also performed, accompanied by Michael Gifford on double bass
- nineteen of the twenty students asked were able to play their pieces
- at the end of the recital, awards and scholarships were presented to those students who received the top marks in the past year for examinations in our Branch (both Practical and Theoretical)
- two students were also mentioned for winning Medals of Excellence from Conservatory Canada for this past year, and one of them won the D.F. Cook Regional Scholarship for \$550.00.
- students who earned Community Service awards (Bronze, Silver, and Gold were also acknowledged)
- one of the students who received Honourable Mention in the B.C. Registered Music Teachers' Composition Contest was also acknowledged concert was open to the community
- photos were taken to submit to the Castlegar and Trail newspapers about the award winners, and the composition contest winner

**TRAIL - CASTLEGAR**

Workshop on Saturday, November 19<sup>th</sup>; presented by Hugh Parsons on “The Amazing World of Jazz Piano” 9:30pm – 12:30 afternoon session

- we learnt about reading lead sheets, & had hands-on practice voicing chords properly and then adding them to a piece
- we also worked on improvising melodies to fit those chords & what modes or scales go with the various chords
- Hugh gave us tools to help teach students to read lead sheets in a systematic manner that they can grasp
- present were teachers, and a one senior student
- Since we have held this festival for over 10 years now, we have the planning down quite well. It was a wonderful experience for all involved and the students enjoyed having Hugh Parsons as their adjudicator. Hugh showed many students how to add to their pieces to make them more interesting and fun to play.
- Our Fall Festival has been changed to every second year so that we can spend more time focusing on Canadian music on the off year of the festival.
- The wonderful thing about this festival is that it gives the students a goal to focus on in the Fall, and the motivation to learn a piece to performance level. Also the festival itself gives the students input and encouragement to continue on

with their music and improve upon what they already do.

- A definite highlight of this festival was hearing Hugh Parsons (with Michael Gifford on double bass), perform his own jazz music that he has written.
- Canada Music Week® has been celebrated by this Branch since its inception by Helen Dahlstrom. ❧



**VANCOUVER**

Greetings from the Vancouver Branch!

We began our season in September with a luncheon meeting at the Shaughnessy Restaurant. At the October meeting, we had a special Violin Masterclass with our branch member Mr. Don Lum.

We were very busy in the month of November. On Nov 6, we joined with the Student Auxiliary members to have a workshop with Mr. Bruce Ivany about understanding the different learning skills for boys and girls. On November 16, we had a Masterclass with Ms. Lilya Ziberstein at the VSO Music School.

Our Annual Student Performers’ Guild Festival was held Nov 14 to 24. This year we invited Ms. Donna Symons, Ms. Cynthia Goddard, Mr. Raul Velasco, Mr. Ian Parker and Dr. Ron Morgan to be the adjudicators. The Honor Recital was held on Dec 11 at the Shadbolt Centre of the Arts in Burnaby featuring the top winners from the SPG festival.

We had a wonderful time at our Christmas luncheon on Dec 5 enjoying dim sum together. On behalf of our Executive Board, we wish everyone “Happy Holidays”. ❧

**VERNON**

The Vernon Branch RMT started Canada Music Week 2011 with an article in the newspaper to advertise their annual Canada Music Week recital. The public was invited to attend the concert, which included performances of pieces composed by students. Pieces were performed on the piano, and vocal works added to the variety, with one student who composed the piece she sang, and the accompaniment she performed. Another young lady performed a lovely piano piece she wrote, and then dedicated the performance to her mother. As well, a young girl sang a song that she wrote. The MC added to the evening by including facts regarding pieces and their composers. Awards were presented to students during the concert to students with the highest marks in the Vernon Branch, on exams in violin, piano, voice, and theory. Many of the students had marks of distinction, reflecting very secure preparation and high musical quality on their exams. The article mentioned that Canada Music Week was initiated in 1960 to commemorate the 25th anniversary on the Canadian Federation of Music Teachers’ Association. It also stated that music teachers work with universities, symphony orchestras, and church choirs, to educate people about the quality of Canadian artists, and their music. It was stressed how important it is to support local composers and artists,



# Canada Music Week® Celebrations - cont.

## VERNON- cont.

and to recognize the contribution they make to Canadian culture. The article said students are exposed to a variety of contemporary compositions, with a focus on Canadian content and musical style. It was mentioned that there are famous composers living right in our own communities, and people were encouraged to be proud of local talent. In our area, to mention only a few, we are fortunate to have Imant Raminsh, Lorna Paterson, Dale Reubart, Jean Ethridge, and Daniel Powter. There is now a "Composer Club" in Vernon, for students under the direction of composer and teacher Arne Sahlen. Students of various instruments or voice, get together to have fun learning about the composing process, while benefiting from the support and ideas of their peers. The Canada Music Week Recital was well supported with many studios participating. There were nearly thirty performers, with pieces performed by composers such as Robert Bruce, Chester Duncan, Anne Crosby, Jean Coulthard and many others. Performers enjoyed a supportive audience which included parents, grandparents, parents of teachers, music teachers, and music students. The audience enjoyed a real variety of well-prepared music, and had a good giggle when a young student played *A Friendly Dog* by Robert Bruce, wearing a dog costume. The Vernon Branch was pleased to have so many recital entries, with many teachers and their students spreading good word about Canadian music! 🎵

## VICTORIA

The Victoria Branch, as in past years, celebrated Canada Music Week® with a breakfast meeting on November 16th, this year at the Royal Oak Golf Club. The speaker was Sylvia Rickard, a member of the Branch and a distinguished composer. Sylvia has degrees in French and Russian and has lived in France, India, the United States, and Western Germany in the course of a colourful life. After eleven years away from music, she began studies in composition with Jean Coulthard in Vancouver. Through her wonderful mentorship, Sylvia's composition career took off and she went on to win many prizes. In 1999 she was invited to be the first resident composer of the (Oberlin) International Chamber Music Festival in Italy.

About half of Sylvia's compositions are written for voice and the other half are instrumental works. Her music is lyrical, full of drama and humour. Some of the works have clever and witty titles. Her music is performed across Canada, and in the U. S. A., Hungary, Germany, Sweden, Italy, England, and Japan.

Sylvia's topic was "How We Hear". "Listening," she declared, "is hearing with intent." When she was at boarding school she sang alto in a school performance of "Iolanthe" and discovered that the inner voices were interesting. She talked of ambient sound that surrounds us and had us close our eyes and say what we could hear. All these sounds are material for her compositions. Modern music takes a different kind of listening, and Sylvia advised us to expose students to all kinds of music.

At the Celebration of Canada Music Week® concert on November 19th, Sylvia awarded prizes to the students whose compositions she had adjudicated, entrants in the Murray

Adaskin Composition Competition, and made useful comments on each one. All the compositions were performed with great flair, and Carmyn Slater performed Sylvia's composition *Estival* beautifully. A student concert featured twelve performers playing Canadian music, all very well. Victor Li played Sylvia's *Minuet and Trio*. Ending the programme with a flourish, Gordon Clement played Sylvia's *Teco-Teco* on the clarinet, and Diane Berry, alto flute, and Josh Layne, harp, performed her *Rarescale*. 🎵

## RICHMOND

The BCRMTA Richmond Branch celebrated Canada Music Week® with special recitals held at the Richmond Presbyterian Church on November 20, 2011. We held two afternoon concerts, with fifty-five students and twelve teachers participating. Plenty of Canadian works were featured, including works by Archer, Crosby, Poole, Chatman, Donkin, Gallant and Niamath. Compositions by our local Branch member Peter Friesen were also performed, and one of his students, Kathleen Robertson, sang and played her own compositions.

All students participating in the Canada Music Week® Recitals received certificates with the Canada Music Week® seal, as well as Canadian flags, pins and bookmarks. The Richmond Review also printed a picture from our recitals on November 25, 2011, featuring three students of our students playing Canadian compositions. Thanks to all teachers who helped out and made this event a successful and memorable one. 🎵



# Provincial Council HIGHLIGHTS

## SEPTEMBER, 2011 - MEETING

- **Fee Increase:** Insurance rates from Atkinson and Terry (still the lowest anywhere!) have risen \$5.00 and due to rising costs and diminishing returns on our investments, it was approved that BCRMTA fees will be increased by \$4.00 bringing the total fee increase to \$9.00. For more information see the "Presidents Message".
- **Membership Cards:** We are excited to announce that BCRMTA Membership cards will be distributed this year. This will enable our members to take advantage of the perks we have arranged with VSO, Chapters-Indigo and others that we are currently working on.
- **B.C. Piano Competition:** Information regarding the upcoming 2012 B.C. Piano Competition, to be held at "BC Vibes" Convention, is on the website in the "Member Login" section. It has also been emailed to all presidents and delegates. Remember that the deadline for application is March 1, 2012 and if you have any questions, contact Susan Schleppe at schleppesmusicstudio@shaw.ca 250-756-0664
- **The Board of Examiners:** Regretfully, we accepted the resignation of Chairperson Ildiko Skeldon-Huber. We thank long time board member Marilyn Glazer, for accepting her new position as Chair and welcome Mary McKinney our newly elected board member. They are joined by Government appointee Sharon West.
- **CFMTA Piano Competition fees and accommodations:** After much lively discussion it was decided that BCRMTA will cover the increased cost of registration (\$250) and will offer up to \$300 towards the costs of our competitors meals and accommodations for the 2013 Competition. Travel is covered by BCRMTA
- **CFMTA/FCAPM Convention 2015:** BCRMTA will have the pleasure of hosting the 2015 Convention. Joanne Loughheed will be our Convention chair.
- **Children's Art Tax Credit:** A printable receipt with all required fields is available on the website in the "Member Login" section. For more information see the "Presidents Message".
- **BCRMTA 2012 Convention "BC Vibes"** will be held at the Ramada Inn, Abbotsford with clinicians Christine Donkin and Janet Scott-Hoyt. Member rates have been set at \$229 prior to May 15, \$249 before June 15<sup>th</sup> and \$269 after June 15<sup>th</sup>. Non-members rate will be \$300. Amazingly this will cover the costs of ALL meals on Saturday. Rooms at the Abbotsford Ramada are \$115.
- **Marketing- Membership Committee;** This Ad Hoc Committee was formed to work on ideas to increase membership for BCRMTA. Thankyou to committee members Jammy Smith, Shari Atley, Lisa Binney, Carl Montgomery, Darlene Brigidear, and Linda Sheppard for volunteering their time and talents to help "Grow BCRMTA".

Complete Minutes of the September 2011 Provincial Council meeting are on the website in the "Member Login" section.





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- How to create major and minor chords
- How to play songs in different keys

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to breathe"*  
-Claudio Arrau, concert artist

*"I just  
wanted you to know  
that I am very pleased with my  
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I don't feel like I have to fight with it any more  
to get it to project and to be able to play many  
dynamics with control. Thank you.  
I'm loving playing it"*  
- Peggy O'Brennan  
BCRMTA Chilliwack

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One who works with hands and mind is an artisan;  
One who works with hands, mind and heart is an artist".*

*"Great Tuning!!"*  
- George Blondheim  
composer/arranger



**build (verb)**

make  
 construct  
 establish  
 develop  
 give form to  
 bolster  
 strengthen  
 enhance

**col•lab•or•ate (verb)**

join forces  
 get together  
 work together on common enterprise  
 go along  
 team up

**vi•tal•ize (verb)**

give life to  
 alter  
 change  
 modify  
 fortify  
 strengthen  
 make vital  
 invigorate  
 animate

**BCRMTA Provincial Convention**  
**September 28 - 29, 2012**

*Hosted by Abbotsford Branch at the Ramada Plaza & Conference Centre  
 Beside the Highway #1*

Come join us for

Masterclasses • Lectures • Workshops

# Meet our Clinicians,



**Janet Scott Hoyt** is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. Active as a chamber musician, soloist and recording artist, performances have taken her across Canada, United States and to Europe.

Born and raised in Alberta, she graduated from the University of Alberta, furthering her studies in Europe and at The Banff Centre. During her career, she has performed with many internationally renowned artists and premiered works by composers Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

An active recording artist, her recordings include a CD with her husband David Hoyt and violinist Erika Raum.

In 1998, Janet Scott Hoyt joined the faculty of the University of Alberta, where she supervises a graduate program in piano pedagogy. Her interest and expertise in educating young musicians results in frequent invitations from across the country for workshops, masterclasses and competition juries.

**Christine Donkin** is a Canadian composer of pedagogical, choral, and instrumental music. Born in Grande Prairie, Alberta, she holds degrees from the University of Alberta and University of British Columbia, and currently lives in Ottawa. Her compositions have won awards at national and international competitions, and have been performed all over the continent and beyond. Christine's music is published by Frederick Harris Music, Graphite Publishing, Treble Clef Music Press, Recital Music, and C. Alan Publications.

Christine Donkin      [www.christinedonkin.com](http://www.christinedonkin.com)



**Elsie Goerzen** is the Coordinator of the Abuse Response and Prevention Program of Mennonite Central Committee BC. She has had many years of experience working in abuse prevention, including nursing, facilitating a child abuse prevention program, coordinating a support program for single mothers, and facilitating parenting education groups. She teaches Sexual Ethics at Columbia Bible College in Abbotsford. Elsie has taught piano in the past, and has recently enjoyed exploring Professional Ethics in the Piano Studio with several local BCRMTA branches. Elsie lives in Chilliwack with Walt, her partner of 44 years, and together they enjoy gardening, reading, and spending time with their five grandchildren.

## BC Vibes - Convention 2012

BC Vibes - Convention 2012				
Friday September 28	Pinnacle 1	Pinnacle 2	Pinnacle 3	Pinnacle 4
2:30 - 5:00	BC Piano Competition Semi-Finals			
7:30 - 8:20	Janet Scott-Hoyt - Inspiration and Focus			
8:30 - 9:30	Meet and Greet - Wine and Snacks			
Saturday September 29	<i>Janet Scott-Hoyt</i>		<i>Christine Donkin</i>	<i>Elsie Goerzen</i>
8:00 - 9:00	BREAKFAST - COFFEE, TEA and MUFFINS in FOYER			
9:00 - 10:20	Senior MasterClass ARCT Grade 10 Grade 9		Workshop	Ethics Workshop
10:20 - 10:40	BREAK			
10:40 - 12:00	Senior MasterClass ARCT Grade 10 Grade 9		Workshop	
12:00 - 1:30	LUNCH			
	<i>Christine Donkin</i>		<i>Janet Scott Hoyt</i>	
1:30 - 2:40	Intermediate MasterClass Grade 8 Grade 7 Grade 6		Workshop	
2:40 - 3:00	BREAK			
3:00 - 4:00	Intermediate MasterClass Grade 8 Grade 7 Grade 6		Workshop	
4:00 - 5:00	FREE TIME			
5:00 - 5:45	Happy "Hour" in Foyer			
5:45 - 7:45	Gala Banquet			
8:00 - 10:00	BC Piano Competition Finals			

### RAMADA PLAZA

To book a room: Call toll-free 1.888.411.1070

**CONFERENCE ROOM RATE** is \$ 115.00

Per night plus taxes, based on single/double occupancy.

*The Hotel will continue to accept reservations after this date on a 'SPACE AVAILABILITY' basis.*

Advise reservations that you are with the BCRMTA Convention "BC Vibes"

Reservations must be received no later than August 28, 2012.

# Registration Form Convention 2012

## September 28 - 29, 2012



Copy as needed. Please print clearly.

Last Name \_\_\_\_\_ First Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Prov. \_\_\_\_\_ Postal Code \_\_\_\_\_

Branch Membership \_\_\_\_\_ Telephone \_\_\_\_\_

Email \_\_\_\_\_

Registrations will be confirmed by email or telephone. All prices include HST.

### Full Package 'A' - includes all events listed below under Package 'B'

		RMT Member	Non-RMT Member	
Early Bird	before May 15 <sup>th</sup>	\$ 229	\$ 259	\$ _____
	before June 15 <sup>th</sup>	\$ 249	\$ 279	\$ _____
	after June 15 <sup>th</sup>	\$ 269	\$ 299	\$ _____
<b>Subtotal Full Package 'A'</b>				\$ _____

Individual Tickets Package 'B'	Non-teaching		No.	Total
	Student	Teacher		
BC Piano Competition Semifinals	no charge	no charge		
Friday evening (Lecture and reception)	\$ 30	\$ 65	_____	\$ _____
Saturday Morning (9:00 - 12:00 ~ Choice of workshop plus coffee and muffins)	\$ 50	\$ 100	_____	\$ _____
Saturday Afternoon (1:30 - 4:00 ~ Lunch plus choice of afternoon workshop)	\$ 50	\$ 100	_____	\$ _____
Saturday Banquet	\$ 70	\$ 70	_____	\$ _____
Any special food requirements _____				
BC Piano Competition Finals	\$ 20	\$ 40	_____	\$ _____
<i>* Parents, siblings and grandparents of performance finalists N/C</i>				
<b>Subtotal Individual Tickets Package 'B'</b>				\$ _____
<b>GRAND TOTAL include both 'A' and 'B'</b>				\$ _____

Please make cheque payable in Canadian funds to **BCRMTA - BC Vibes** and mail with registration form(s) to:  
 Dina Pollock ~ 32908 Bevan Ave ~ Abbotsford ~ BC ~ V2S 1T3 ~ 604-859-6333 ~ dinapollock@shaw.ca



# BCRMTA - Info Page

## B.C. Piano Competition

*The deadline for the  
B.C. Piano Competition  
is March 1<sup>st</sup>*

Be sure that your branch has chosen a representative. A highlight of our conventions, the competition offers a wonderful opportunity for aspiring musicians to meet one another and to perform.

Information is available on the website or contact  
Susan Schleppe **250-756-0664**  
[schleppesmusicstudio@shaw.ca](mailto:schleppesmusicstudio@shaw.ca)

---

## ADJUDICATOR'S REGISTER

Diane Berry  
meander@shaw.ca  
250.472.2590  
-Composition

Andrea Brown  
andrea\_brown@shaw.ca  
www.kettlevaleypianostudio.com

Lillian Chan  
franzliszt22@yahoo.com  
778.288.1128

Roseanna Chu, BA, MA, Music  
roseanna.chu@gmail.com  
604-619-4177

Alan Crane  
www.alancranemusic.com  
www.pianoteachersfederation.org  
604.879.9959

Dr. Carla Dodek  
cmdodek@shaw.ca  
604.879.2366

## Teacher on Call Program

**ABBOTSFORD**  
Celeste-tina Hernandez Piano  
604.556.3918 celestetina@yahoo.com

Caroline Simpson Piano - Theory  
604.850.5531 crsimpson@shaw.ca

**COQUITLAM/MAPLE RIDGE**  
Gabriole Sinclair Piano - Piano Jazz Studies  
Theory - Voice  
604.464.8180 gsinclair@telus.net

Marian Van Hove Piano - Theory  
604.522.9656 mvanhove@telus.net

**RICHMOND**  
Lillian Chan Piano - Theory  
778.288.1128 (cell) franzliszt22@yahoo.com  
604.325.4376 (home)

Katharine Li Piano - Theory  
778.882.2131 bravomusicstudio@yahoo.ca

Martina Smazal Violin - Viola - Piano  
604.207.9363 violinsandsuch@yahoo.ca

**SOUTH FRASER**  
Rose Scott Piano - Theory  
604.882.3997 rosynotes@hotmail.com

**VANCOUVER**  
Dr. Carla Dodek Piano - Theory  
Chamber music coaching  
604.879.2366 cmdodek@shaw.ca

Susan Edwards Voice - Piano - Theory  
604.734.8236 saedwards77@telus.net

Josephine Leung Piano - Theory  
604.222.2681 leungjosephine30@yahoo.ca



# Mark your Calendar

## Langley Community Music School

Rose Gellert Hall Concert Season & Concerts Cafe Classico

January 14, 2012  
January 21, 2012  
January 29, 2012  
February 26, 2012

- see page 33 for more info

## The Piano Workbook

Vancouver - Friday - January 20, 2012  
Kelowna - Monday - March 26, 2012

- see page 41 for more info

## BCRMTA - BC Piano Competition

deadline - March 1, 2012

- see page 22 for more info

## RCM - Teacher Professional Development Seminars 2012

Victoria - Saturday - March 10, 2012  
Kelowna - Monday - March 12, 2012  
Burnaby - Tuesday - March 13, 2012

- see page 31 for more info

## BCRMTA/CFMTA Student Composer Competition

deadline April 1, 2012

- see page 24 for more info

## Musica Italia

Angela Hewitt's 2012 Trasimeno Festival  
June 26 - July 8, 2012

- see page 40 for more info

## Victory Summer Academies 2012

Theory - Piano - Strings - Guitar - Vocal - Flute

- see page 36 for more info

## BCRMTA Convention 2012 - BC Vibes

September 28 - 29, 2012

Early Bird deadline May 15<sup>th</sup>, 2012

- see page 18 for more info



The Unitarian Church of Vancouver  
949 West 49<sup>th</sup> Avenue  
Vancouver BC V5Z 2T1  
(604)261.7204 ext 0  
[info@vancouverunitarians.ca](mailto:info@vancouverunitarians.ca)  
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# BCRMTA – CFMTA

## STUDENT COMPOSER COMPETITION 2012



### B.C. Provincial and Canadian National Regulations

N.B.: The Electronic Music category is National only. Please find the Student Composer Form on the next page or on the BCRMTA website [www.bcrmta.bc.ca](http://www.bcrmta.bc.ca).

Please send your students' composition and SIGNED entry form to our PROVINCIAL Coordinator (not the National Coordinator). If you have any questions please do not hesitate to contact the CMW Coordinator Tracey Garvin at: [tdgarv@telus.net](mailto:tdgarv@telus.net) 250.442.3092.

1. Each entry must be composed by the named entrant, and written out or computer-generated by the entrant, except that Preparatory and Division A entries may be copied out by others if needed. Entries must be *neat and legible* in ink, computer print or photocopy (faxes or e-mails are not acceptable). Please keep a copy of each entered work.
2. The entrant must be of stated age as of June 1, 2012 and be a student of a BCRMTA member in good standing.
3. The entrants name must appear on each entry or its title page. The measure number starting each line, tempo and dynamic markings, and other appropriate details should be included.
4. Entrants may submit one or more works, and enter both sections of Preparatory, Division A or B if desired, but must keep to a single age division. Entrants moving after April 1 must notify the Composition Coordinator in writing.
5. Entries must be received by April 1, 2012.  
A completed entry form and the correct provincial fee must accompany each piece entered.  
**Please include a high resolution jpeg photo and short five line bio of yourself.**
6. Each entry will receive a written adjudication. Entries will not be returned, but will be placed in BCRMTA archives. BCRMTA will forward First Place-winning works to the National Finals and pay the entry fees.
7. In each division (and section of Preparatory, Divisions A and B), provincial First, Second, and/or Honourable Mention(s) may be given. National awards are First Place only. All decisions are final. **Award cheques must be cashed within thirty days of receipt.**
8. BCRMTA and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.

# BCRMTA – CFMTA

## STUDENT COMPOSER COMPETITION 2012

### Entry Form

**This form must be completed and signed by both the teacher and the student.**

Make cheque to: BCRMTA Student Composer Competition

Mail to: MWC c/o Sharlie McCreadie, Box 301, Christina Lake B.C. V0H 1E0



Name \_\_\_\_\_ E-mail address \_\_\_\_\_

Address \_\_\_\_\_

P. Code \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_

Fax(\_\_\_\_) \_\_\_\_\_ Birth date \_\_\_\_\_

Teacher's name \_\_\_\_\_ E-mail address \_\_\_\_\_

Address \_\_\_\_\_

P. Code \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_

Fax(\_\_\_\_) \_\_\_\_\_ RMT Branch \_\_\_\_\_

**Preparatory: 8 years & under**

**Fee: \$10.00**

**Awards:**

- Pre.1 - An original work for solo instrument or any combination of instruments
- Pre.2 - An original work for voice with or without accompaniment

In each category:  
BC \$20, National \$50

**Division A: 11 years & under**

**Fee: \$10.00**

- A.1 - An original work for solo instrument or any combination of instruments
- A.2 - An original work for voice with or without accompaniment

In each category:  
BC \$20, National \$250

**Division B: 15 years & under**

**Fee: \$13.00**

- B.1 - An original work for solo instrument or any combination of instruments
- B.2 - An original work for voice(s) with or without accompaniment

In each category:  
BC \$30, National \$300

**Division C: 19 years & under**

**Fee: \$15.00**

- An original work for any instrument, voice, or combination of voices and instruments, with or without accompaniment.

BC \$40, National \$400

**Division D: Open**

**Fee: \$20.00**

- An original work for any instrument, voice, or combination of voices and instruments, with or without accompaniment.

BC \$50, National \$400

Second Place awards, for any category with six or more entries - Division A: \$15 B: \$20 C: \$30 D: \$40

I certify that this composition is my own work. \_\_\_\_\_ (Entrant) Date \_\_\_\_\_

Parent or Guardian (if under 19) \_\_\_\_\_ Teacher \_\_\_\_\_

# BCRMTA - Student Composer Competition 2012

## ADJUDICATOR - Susan Griesdale



**Susan Griesdale** is a Composer, Teacher, Adjudicator, Clinician, and Past-President of ORMTA, Central Toronto Branch.

She earned her ARCT from the Royal Conservatory of Music, Toronto and studied Composition and Theory with Composers Michael J. Rudman and Julian Miran. Susan has published collections for piano, violin and flute as well as a selection of piano duets, trios and solos. Her most recent project was an ensemble piece for junctQin Keyboard Collective, a performance trio that specializes in performing on Toy Pianos. You will find her compositions listed in the RCM 2008 Piano Syllabus, the ACNMP's Contemporary Showcase Syllabus and also published in the Canadian National Conservatory's Northern Lights series. Her music has been chosen as required repertoire for Music Festivals, such as the Halifax Kiwanis Festival, the Burlington Rotary Club Music Festival, the Toronto Academy of Music Summer Festival and the NYCO Music Festival in

North York. Her music has also been selected to become part of the MusIQ Club software program - an after school piano program developed for schools across Canada and the USA.

All her compositions are available through her website at:

**[www.susangriesdale.com](http://www.susangriesdale.com)**.

As a clinician Susan has performed and presented piano compositions at both, National (CFMTA/FCAPM) and Provincial (ORMTA) Conventions, the CNCM Summer Sizzle Convention in Ontario, the Toronto Chapter of MYC, at the Suzuki Festival in Kingston Ontario, as well as for ORMTA branches throughout Ontario. She also runs Composition Masterclasses for local teachers and their students.

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# Meet the Executive



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## Meet our New Secretary!

**Anita Perry** has been a member of the BCRMTA for over 25 years as a piano, theory rudiments and composition teacher. Her affiliations include the Canadian League of Composers, Associate Composer with the CMC, and a member of SOCAN. Perry has just completed and premiered her 6th children's Christmas musical, "Good King Wenceslas". She is delighted to have been chosen as secretary for the BCRMTA and looks forward to working with it.



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# Achieving Balance to Avoid Burnout

by Suzanne Greer

From MMTA Newsletter - Nov - Dec 2011 - Reprinted with permission



*Suzanne Greer holds the Bachelor of Music in piano performance from St. Olaf College, the Master of Music in piano performance from the University of Minnesota, and the Certificate in Piano Pedagogy from the University of St. Thomas. She currently resides in Minnetonka, Minnesota where she teaches both Suzuki and Traditional piano lessons in her home studio, SG Studio.*

When I mentioned to my husband that this month's article would be about balance, he laughed and suggested that I first start to make some changes, and then write an article in six months to share how I achieved a more balanced lifestyle. I have to admit that he is right. I have not done well with balance over the last two months. Most of us start the year with high expectations, good intentions, high energy and a long list of goals. That was how I began September – full of energy, many students, a waiting list, and lots of projects. By the second week of lessons, I had already suffered from illness due to stress. I was out of balance - I had fallen off the beam.

Instead of sharing my own ideas, I will summarize a session from the 2011 MTNA Conference in Milwaukee entitled "A Life in Balance." This was one of the last sessions presented at the conference and even though I was there, I was not able to attend so I purchased the MP3 DVD and listened to it. Meg Gray, a professor of music at Lincoln University of Missouri, and Ellen McQuie, family medicine physician, gave an insightful and helpful session in which they concentrated on the following five different areas to assist in creating a balanced lifestyle.

**Exercise:** Meg started by asking the audience, "What would fit into your busy schedule better? Exercising one hour per day or being dead 24 hours per day?" That one was difficult to swallow. I have many excuses for not fitting in exercise, but her question trumped them all. Different types of exercise include aerobic, strength training, core training, and stretching. A little bit goes a long way. For example, 5

days for 30 minutes per day or 5 days split into 3 times, 10 minutes per day of aerobic exercise equals 150 minutes per week - the suggested amount. Ellen McQuie suggested that we think about our schedules and find out where we can realistically fit exercise in. She also mentioned that contrary to some older studies, you can exercise close to bedtime and it will not affect sleep as previously believed. Good news for me – I am a night owl! Core training can be done every day and by strengthening the lower back, core and pelvic muscles; it will not only help prevent back injury but will also improve musical performance and increase stability and posture! Stretching can be done in between lessons with shoulder shrugs, arm circles and back extensions. There are both risks and benefits to exercising. As always, it is important to check with your doctor before beginning any exercise program. Risks include heart disease and muscular or skeletal injury. Benefits are a decrease in mortality, prevention of obesity, stress reduction, boost for the immune system, diabetic control, and a modest decrease in breast, pancreatic and intestinal cancer. Recent studies have shown a decrease in Alzheimer's disease.

**Nutrition:** Did you know that changing your dinner plate from a 12-inch to 10-inch diameter will reduce your caloric intake by 22%? Again, small changes go a long way. This was helpful for me, because I always think that I need to do something very drastic to make a change. What I am learning, however, is that small changes done consistently are apt to be more long-lasting. There are many helpful websites such as MayoClinic.com, WebMD.com, Mypyramid.gov, and everydayhealth.com where you can find nutritional



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## Achieving Balance to Avoid Burnout - cont.

tips, recipes and calorie counters. Eating every four hours helps to keep blood sugars stable and can reduce crankiness – good for us teachers! The last thing we want to do is be crabby with our students due to low blood sugar. Along with Meg, I have found that it is better to eat my largest meal (or dinner) before teaching in the early afternoon and a snack after teaching, since I usually finish teaching later in the evening. Overeating at night leads to weight gain.

**Massage:** This is my favorite category and one that I regularly engage in! Massage has been around since ancient times and its health benefits include pain relief, rehabilitation of injuries, and alleviation of anxiety and depression. It creates a calm, quiet, peaceful, and subdued state of mind. The four different types of massage are Swedish, deep tissue, sports massage, and Myofascial massage. Finding a massage therapist with whom you can communicate your individual needs is essential.

**Illness Prevention:** To avoid the common cold, wash hands frequently. Send students home if they display signs of illness such as a flushed face (sign of fever) or excessive sneezing or coughing. Also, insist that students wash hands or use hand sanitizers and keep your piano keys clean and germ-free. Viruses can last on surfaces for several days. Meg recommended using Clorox wipes on piano keys that are not ivory. Personally, I do not like using chemicals on the keys. A more natural cleaner is vinegar and water. Flu shots are recommended for everyone these days and should be taken between the middle of October to November. Regular and consistent sleep is also important to staying well and avoiding illness. Try to relax before bedtime and put a ban on technology – no checking emails, voicemails, texts, etc.

**Emotional Health:** In order to prevent burnout, emotional health is necessary. To strengthen your emotional health, engage in meaningful and creative work. As music teachers, we already do that! However, if we find ourselves in a state of teacher burnout, some suggestions are to try out new music and teaching ideas or materials. Meg suggested remembering what we do; “We change lives.” This is profound and meaningful. In addition, be receptive to your five senses. In my case, take a moment to look out the window and notice the deer in my next door neighbors’ garden. Walk your student to the door to get a breath of fresh air. Interact with a pet – pets are a source of unconditional love, and can get us outside to exercise! Another valuable practice is meditation – Martin Luther once said that he needed to arise three hours early for meditation and prayer to prepare for a busy day. Meditation need not be religious – it could be writing in a journal, reading inspirational literature or simply clearing the mind. Dr. McQuie suggested four coping strategies for difficult situations or people:

1. Stay away from people that bother you if possible.
2. Stay away from hot topics such as politics.
3. Avoid overbooking yourself. Set priorities and put things off that need to be put off. Learn to say “no” to requests on your time. This is the most difficult for me. A colleague once said, “Make a list of all the things you do and then cut it in half.” I also find that when accepting volunteer positions, I try to find things that will simulate and engage my creativity – things that I am interested in and passionate about (like writing this article)! Learning to say “no” allows you to say “yes” to the things you truly want to do.
4. Alter the situation: communicate your needs, accept, and let go.

In closing, I hope you will find the previous recommendations to be of value. Start now to find small ways to improve your balance and stop burnout before it starts. I know I am feeling better already and perhaps I will write an article in six months where I can share my own experience in achieving balance!



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# JOY OF MUSIC

written by Toni Stanick - Artistic Director JOY of MUSIC

**J**OY of MUSIC is a youth for youth initiative to raise awareness and funds for the betterment of youth in our community. For two years we have raised funds for childhood cancer research and treatment for BC Children's Hospital Foundation, we have raised over 5,000.00. Our inaugural concert was in 2010 and it has become an annual event.

Expanding my ensemble, VIOLIN POWER! I brought together an international roster of alumni and performers from Colburn, Yale, McGill, U of Ottawa, UBC, UVIC, VCC and from across British Columbia.

VIOLINPOWER! began as a virtuoso violin ensemble which grew into a chamber orchestra for JOY and performs in true chamber-music fashion, without conductor. JOY 2011 featured soloists Edmund Chung, Melody Lee, Angelica Chen, Adora Wong, Tate Zawadiuk, Jesse Lu and VIOLINPOWER!

Orchestra whose performers have been soloists with the Vancouver Symphony, Mozart Festival Orchestra, broadcast on King FM and CBC and been showcased by the Vancouver Women's Musical Society, Burnaby Clef Society, Kiwanis, and CMC. The program included solo works for violin, viola, cello, double bass and works for Chamber Orchestra, including Bach *Brandenburg*

*Concerto #3, Csardas* for two solo violins (the extra solo part written for Edmund Chung) *Blossom*, a newly commissioned work for string orchestra and *Greensleeves*. I was able to include young fledgling musicians by writing this particular *Greensleeves* arrangement for less experienced players. At the end of the concert we had an entire spectrum of age and ability sharing the joy of performance while developing their awareness of philanthropy from an early age.

The community embraced our efforts, having feature pieces on OMNI TV Mandarin with Lisa Wu, OMNI TV Cantonese and Breakfast Television with Mark Docherty. CBC Producer, Matthew McFarlane said, "*You run quite the amazing group. It was fun to watch.*" Ashleigh Gulkiewich from BC Children's Hospital Foundation wrote "*I could tell the performers and audience loved being a part of something so special.*"

Our senior philanthropist Edmund Chung wrote, "*the responsibility required to lead a group of musicians both varying in age and experience was a difficult task, but I was lucky to have colleagues who helped by leading with me*"

Jaewon Bang BMus, MMus Yale says, "*I have been playing in Joy since 2010, many members travel thousands of miles to play in this unique ensemble: I have*

*always loved the sense of community and support within VIOLINPOWER as they perform without the assistance of a conductor.*"

Melody Lee BMus, Artist Diploma, who came up from Los Angeles says "*I have been a part of JOY for two years, it's definitely a big project...preparing and performing the Handel-Halvorsen with Edmund Chung this year was one of the most fun collaborations I've had: I'm so proud and privileged to have been a part of JOY.*"

Angelica Chen, our top junior philanthropist said, "*At first I was scared because I was one of the youngest, but it turned out to be the most perfect orchestra I ever played with!*" Both Edmund and Angelica were awarded the title "Super Hero" for their volunteerism and bringing people out to the event, while several other students received Community Service Awards for their time and dedication.

DVD's for both JOY 2010 and 2011 are available for \$25.00 with 30% of proceeds to BCCHF. We wish to include more performers each year, so mark your calendars for June 10<sup>th</sup> 2012, and come experience the joy!

For information, or to volunteer, go to [www.tonistanick.ca](http://www.tonistanick.ca) or email [toni-stanick@shaw.ca](mailto:toni-stanick@shaw.ca)

*Photos taken by Carol Comfort*



L to R: Yujin Jung, Jessie Wu, Trillian Mitchell



Edmund Chung



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# NICHOLAS Fairbank

- COMPLETE INTERVIEW FROM THE CANADIAN MUSIC TEACHER

Compiled by Cindy Taylor

for the Canada Music Week® issue The Canadian Music Teacher which only included part of the interview.



*Why do you write music?*

On one level I write because I need to, as a form of personal expression. But on a more practical level I write when I have a specific project in mind: an ensemble to write for, a concert that needs a special work, a student who might like a piece tailor-made for him or her, or, obviously, if I receive a commission.

*When did you first begin to compose?*

I think I wrote my first pieces in my mid-teens. My parents played in an amateur string quartet, and when I became a good enough pianist they sometimes invited me to play with them. In this way I was exposed to the piano trios of Mozart, Beethoven and

Schubert, and later the piano quintets of Dvorak, Brahms, Schumann, Dohnanyi and Franck, and my first attempts at composition were a rather ambitious attempt to create a piano quintet along the same lines. We did play the piece, but I'm not sure the MS survives...

*How many compositions have you done?*

My catalogue now contains about 20 pieces for piano solo, a couple for harpsichord, half a dozen for pipe organ, a number of songs and song collections, about 30 choral works, and several larger works including two cantatas, chamber music, and several orchestral pieces - in all about 80 or 90 compositions.



author Linda Gould (BCRMTA, B.Mus., ARCT)  
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*Which of your compositions means the most to you or are you most pleased with?*  
I think generally any piece I am presently working on or have just completed is my favorite, as it's the one I have been spending the most time with and that I know most intimately. Perhaps two pieces that I am most happy with at the moment are *Gare de Montréal* for 5 singers and chamber orchestra, written in 2005 but recently performed again in Victoria, and *Sea Cantata*, a 30-minute work for youth choir, adult choir and orchestra that took up much of my time over the past couple of years. The *Sea Cantata* was premiered in April but I've been asked to put together another performance this coming October for the ArtSea Festival in Sidney, BC.

*What inspires you?*  
Sometimes ideas will come into my head when they are least expected, as I am doing mundane tasks like washing the dishes or driving the car. When I am actively looking for ideas and they don't come I can be inspired by other music – I listen in particular for the orchestration, the textures, the rhythmic complexity. Anything from the 20th century to the present will do, but amongst my favorite composers I would certainly list Stravinsky, Lutoslawski and Poulenc.

*How do you compose?*  
Generally I start on paper, scribbling down ideas, or improvising at the piano and transcribing the results. Once the piece has begun to take shape I move to the computer and complete it there.

*Do you keep everything you compose?*  
Most of it, yes, but some things that I'm not happy with or which did not reach completion are in a cardboard box in the basement and likely will never see the light of day again.

*What are you presently working on?*  
For many years now I've been working off and on, on a chamber opera based on one of the plays of Eugène Ionesco. But other projects more likely to be performed keep taking priority, and so the opera gets pushed to the bottom of the pile. I'm also working on a commission for *Laude*, a fine women's choir based in Victoria that specializes in medieval repertoire, as well as a piece for soprano, flute and organ which is to be performed next April at a faculty concert at the Victoria Conservatory of Music.

*What are your musical goals?*  
I'd like to continue to grow musically as a composer, a conductor and as a keyboard player. Teaching is a high priority for me too, as I feel strongly that we need to train the next generations of composers and performers, giving them the tools they require to become well-rounded musicians.

*Do you have any suggestions for young composers?*  
I believe all young musicians should be encouraged to compose. It is crucial to first learn the basic techniques and the language of music, though – rudiments, formal harmony and counterpoint – before venturing off on one's own. I would encourage young composers to listen to as much music as they can, music of many genres, not just "classical," since we learn to write by imitation, and eventually we find our own voice, our own language which is a composite of all the music we have heard, amended by and tempered with our own musical intuition and intelligence.

In the same way that instrumentalists should play every day, it is a good practice to write a little every day too. Writing music is a craft that needs to be done often in order to improve.

Play your pieces to friends and family and to your teacher and be ready for honest feedback.

I would also encourage young composers to enter their compositions in local competitions and festivals. As an adjudicator I am often disappointed not in the quality of entries but in the small number of entrants in composition competitions and festival classes. When opportunities arise, one can also submit more complex pieces to reading sessions that are organized by certain professional ensembles from time to time. These are valuable ways of hearing your music played by good musicians who will also give you feedback on the piece, on its playability, on the way you prepared the scores, etc.

And finally, remember that when creating your final score that you want to put as much information on the page as possible so that the performer(s) can play the music as closely as possible to the way you intend. That means be sure to write clearly and legibly (or use a computer), include tempo markings (M.M.), style terms (e.g. *con anima*, *dolente*), dynamics, phrasing, articulation, and even fingering if necessary.





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# Get your Students (or Parents) to Videotape You.... On their Cell Phones

by Chris Foley



*originally appeared on the  
Music Teachers' Helper blog  
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*Chris Foley is a pianist, teacher, examiner, adjudicator, and blogger based in Oakville, Ontario. He currently teaches at the Royal Conservatory of Music where he also serves as head of the voice department at the Conservatory School. As a member of Toronto's Tapestry New Works Studio Company, he has coached and performed in numerous workshops and performances of contemporary opera. In 2005, he started the Collaborative Piano Blog, which has grown to become one of the most well-known blogs about classical music. He has also made numerous media appearances, including playing piano for the first two seasons of Bathroom Divas (a reality show about opera singers), an interview about teaching piano to adult beginners on CBC Television's Living in Toronto, an interview in the Toronto Star about video games and music education, and an upcoming commercial for RCM Examinations.*

When we're engaged in the daily work of teaching our students, it's often a useful strategy to not just tell them how to play but show them. Modeling for our students can be one of the best ways to both demonstrate and inspire. However, what is shown in the lesson is often quickly forgotten in the practice room. How can we bring the influence of our own performance ability into our students practice sessions?

I was mulling this very question a few weeks ago when I seized upon a simple fact regarding people's tech habits these days: Nearly all my students or their parents bring cell phones to lessons.

Specifically, cell phones that have video cameras. When demonstrating a passage in a lesson at the Royal Conservatory a few weeks ago, I decided to ask my student to film me while I was playing. She gladly agreed, and a week later, she had mysteriously corrected the passage in question and was improving steadily throughout the piece.

I decided to try this for other students, and had them film me on either their own cell phone or their parents' whenever they would hit a particularly difficult passage that required some modeling on my part. It seems like the act of filming me demonstrating the passage (and then watching the playback at home) helped them to understand how to play it better. Some of them took the act of filming very seriously and opted for a moving camera that zoomed in at certain places in the music.

Over the last few weeks, I've even evolved different ways of having students film me when they're learning a new work. Sometimes I'll play the right hand alone, then the left hand alone, followed by the piece with hands together. When they're learning hands separately, they can simply play the video for one hand while working on the other so they can learn to hear what both hands sound like at an early stage of learning. I've even found that this approach can significantly lessen the amount of time needed to learn a piece.

In addition, many of my students prefer emailed lesson notes through MTH. The combination of having video of difficult passages and lesson notes on their email accounts means that while they're engaged in practicing, they can also spend quality time with their cell phone...as a practice tool.

Of course, it goes without saying that you cannot screw up when having your students videotaping you play. After all, you never know where the video footage may end up in this age of technology and over-sharing. But on the other hand, if you are confident in your abilities as a performer and arrive at lessons well-prepared for what you're about to teach, it might not be the worst thing ever to happen if your flawlessly executed G# minor 4-octave formula pattern ended up on someone's Facebook account.



# In Memory

## In Memoriam

**Teresita Botelho**

member of BCRMTA since 1998  
(North Shore Branch)



## *In Memory of*

*Dorothy Emily Triscott Clyne*

*November 21, 1915 - July 17, 2011*

Clyne:  
Dorothy  
Emily  
Triscott (née  
Finlayson)  
passed away  
gently on  
the 17th  
day of the  
7th month,  
2011 at  
David  
Lloyd Jones  
in Kelowna,



BC at the age of 95 ½ years. She was predeceased by husband Fred Clyne and daughter Carol Barrett. Dorothy is lovingly remembered by her sons Dave (Andrea) and Roy (Cecile), son-in-law Les Barrett, sister Lily Shupe, and grandchildren Ericka (Craig), Heather, Travis, Sarah, David, and Emily. Dorothy was also Granny, friend, and teacher to a bouquet of relatives, friends and piano students. Dorothy was born in Peterhead, Scotland, in 1915. She enjoyed roaming the seaside by bicycle and in her father's sidecar. After serving as an Operator with the British Air Force communications during

World War II, she emigrated with husband Fred and wee daughter Carol to Canada on The Queen Mary. The family grew to five and lived between Mission, Enderby and Salmon Arm, before putting down their final roots in sunny Kelowna. Dorothy spent her life connected to music, studying piano and pipe organ, and teaching these from the age of 15 until retiring at 93, after 78 years. Although teaching piano was her life's passion, she also had a thirst for knowledge that filled her life and bookshelves. Dorothy was a member of the BC Music Teachers Assoc., Eastern Star, First United Church, War Brides, Canadian Legion and had a devoted interest in British history and The Royal Family. An enthusiasm for life and a positive nature gave Dorothy a spark that brightened all around her. The family would like to send a special thank you to the staff at David Lloyd Jones for creating such a warm and supportive environment. A celebration of Granny's life was on August 23, 2011. In lieu of flowers, cheque donations may be sent payable to: **BCRMT Kelowna Branch** 1425 Elm St., Kelowna B.C. V1Y 3W8 Attn: Awards Fund.

Condolences may be sent to the family by visiting [www.mem.com](http://www.mem.com).



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JUNE 26 TO JULY 8**

A 13-day tour of wonderful Verona, the regions of Veneto and Umbria and will feature excellent hotels, delicious food and wine, a superb sightseeing program, and the outstanding music of Angela Hewitt's Trasimeno Festival! The tour hosts are Dianne Globe and Michael Quinn.

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For more information, contact: DIANNE GLOBE for Pauwels Travel/ Ship's School Educational Tours  
Tel/Fax: 604-434-0857 Email: [nldglobe@allstream.net](mailto:nldglobe@allstream.net)

# A Note From the Tuner

Submitted by Dave Paulson RPT, RMT

Your piano is a musical machine with over 5000 small moving parts, primarily made of wood, felt, and metal. These moving parts are known as the piano's "action". For it to operate at maximum efficiency and responsiveness, action parts must be adjusted so that when imparting the same touch on each note, a similar musical result is achieved. Your tuner can help you achieve the maximum responsiveness and tone from your piano by regulating the mechanical action and "voicing" the hammers.

The first steps in the regulation procedure include leveling the keys and ensuring that the dip of each key

is consistent. The felts under each key compress over time resulting in excessive key dip, making our fingers work harder, and often giving the impression of a heavier touch. Similarly, not enough key dip causes a weaker tone as the hammers are not able to reach maximum velocity when hitting the string.

Secondly, the technician sequentially adjusts the interaction between the keys, action parts, hammers, and strings to compensate for worn hammers, weakened springs, excessive friction, and compressed felts.

Finally, to accommodate personal tastes in tone and compensate for room acoustics, the tuner will "voice"

each hammer. These become hardened and grooved through striking the strings many thousands of times with great velocity. Voicing is usually accomplished by restoring the hammer's original shape and poking needles into the felt in various places to create a uniform, pleasing tone.

One manufacturer lists a total of 32 steps in regulating a grand (X 88 notes = 2,816 adjustments!). With regular periodic maintenance, only minor adjustments will be necessary by your tuner, while neglect will lead to a much larger job to achieve a smooth, responsive touch and pleasing sound.



## Pedagogy Events in 2012: Vancouver/Kelowna



# The Piano Workbook

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# MUSICA ITALIA TOUR - FEATURING PERFORMANCES AND GALA DINNERS WITH ANGELA HEWITT

Submitted by Terry Lynn Jeffers



Pat Kerridge, Terry Jeffers



L to R: Marine Stoneman, Pat Kerridge,  
Sharon Cappadorica West,  
Gloria Aldrich, Dianne Globe  
and Terry Jeffers

In the past I have travelled on my own. This was my first tour and I had many doubts and fears about being jammed together with too many people, stuffed with too much food, being given too much information and being trucked off like a herd of cattle from one village to another.

I must say that the July Musica Italia tour put every one of my fears to rest. Our group was small; just nine people with two guides and the tour was a lovely combination of delicious and varied dining experiences, exquisite music concerts with Angela Hewitt and fascinating history tidbits that promoted understanding between cultures. I also appreciated the thoughtful balance of scheduling between planned events and free time which allowed me to run off and have a few real and treasured experiences on my own.

I was especially thankful for Michael Quinn, our tour guide, who patiently answered my many random questions. His teaching (without notes!) inspired us throughout the tour and gave us much food for thought for a world that is quickly changing; where preconceived ideas are being challenged and where understanding and communications are becoming more and more vital to our existence. I would also like to thank Dianne Globe who committed countless hours to promoting and coordinating the Musica Italia tour in BC and who supported and encouraged us throughout the journey.

From Venice to Perugia and the many walled medieval villages in between, my heart was filled with joy as I explored the enchanting winding narrow streets

adorned with pots of flowers and encountered the art and music of the masters. I would like to relate one special memory of a dinner that we all enjoyed just after visiting the charming hillside village of Assisi, home of Saint Francis. The setting was an outside garden restaurant with a view of the Italian countryside - just like the paintings you see with sunny squares of tiny farms filled with evenly spaced dark dots of fruit trees, bushier olive trees and soft green rows of grape vines. We were told that we were to share a meal that was typical of an Italian family dinner. Over the span of two and a half hours we engaged in stories and laughter as one course after another arrived along with small glass jugs of water and red and white wine. At one point - I think it was between the fourth and fifth course - I was overcome with a rush of tears as I began to sense the feeling of community that has been lost in our North American culture of 'busyness'.

Back in Cranbrook, BC, I have since given much thought with regards to the European model of leisurely family meals, markets and coffee shops that teach us much about valuing each other, about celebrating our differences and engaging in lively conversations where we can experience a sense of belonging and conciliation towards each other. I will never forget this unique tour where I made good friends who shared a love of music and culture and I very happily recommend Pauwels Travel ([www.pauwelstravel.com](http://www.pauwelstravel.com)) for a 'trip of a lifetime' experience.



# BIG THINGS

## HAPPEN ON A SMALL CAMPUS

Founded in 1910, Augustana became the newest campus and faculty of the University of Alberta on July 1, 2004. Located in Camrose, Alberta, Canada, 90 kilometers southeast of Edmonton, the Augustana Faculty offers the opportunity of a memorable life-changing education through small class sizes, personal attention from professors, a challenging, innovative curriculum founded on the liberal arts and sciences, experimental learning in wilderness and international environments, and a range of campus-life programs. In this academic community, students are more than narrow specialists, spectators or strangers.

**MUSIC PROGRAMS** – Four-year Bachelor of Music and Bachelor of Arts degree programs are offered by the Augustana Faculty and are designed to provide new perspectives on current musical issues alongside traditional music courses.

**INSTRUCTORS** – In addition to fourteen part-time instructors, the Augustana Faculty features the following four full-time professors each recognized for excellence in teaching, scholarly breadth, and a performance/research field:

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Professor Kathleen Corcoran  
- vocal performance

Dr. Ardelle Ries-choral conducting

Dr. Milton Schlosser-piano performance

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**ADVANCED PLACEMENT** – The degree programs provide advanced placement in music theory to those with the requisite skills.

**AUDITIONS** – Auditions for Bachelor of Music applicants are arranged by contacting the Augustana Fine Arts Office before May 1st.

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### FOR FURTHER INFORMATION

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# Review of Publications



Eileen Deros - Piano, Theory  
Abbotsford Branch  
RMT member since 1988



Joyce Janzen - Piano, Theory  
Abbotsford Branch  
RMT member since 1983



Celeste-tina Henandez - Piano  
Abbotsford Branch  
RMT member since 2005



Janet Marcotte - Piano  
South Okanagan Branch  
RMT member since 1992



Jean Ritter - Piano, Theory  
Abbotsford Branch  
RMT member since 2006

## SUPPLEMENTAL BOOKS



**Monster Jam  
Late Elementary**  
by Kristen Allred  
Neil A. Kjos Music Co.

This book would be an asset for a Halloween party. The pieces all depict different monsters like *Goblins*, *Frankenstein*, *Dracula*, *Zombies* and *Sasquatches*. The arrangements are at the Grade 1-2 level. They have lots of repetition using 8<sup>va</sup> and a wide range of the keyboard. Phrasing and dynamics are well marked.

JM



**Jungle Beat  
Late Elementary Piano  
Solos**  
by Kristen Allred  
Neil A. Kjos Music Co.

The eight piano solos in this delightful collection have cool names such as *Jungle Drums*, *Prowling Panther*, *Mists of Kilimanjaro*, *Racing Cheetah*, and more. There is something for everyone here, including fast, very rhythmic pieces, and calmer, more beautiful ones. There are appropriate challenges within each piece, such as hand crossing, and a fair number of extra accidentals in some of them; on the other hand, there is lots of repetition within each piece, so that students won't get frustrated. The tunes are so catchy, I couldn't resist playing through them all, finding that the pieces really sounded just like their title! The book is thin and lies flat without coaxing. There is excellent recital material here.

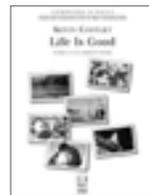
CH



**Top 50 Wedding  
Classics - Easy Piano**  
arranged by Dan Coates  
Alfred Pub. Co. Inc.

It's generally known that when Dan Coates arranges music, it will be excellent. This book is no exception! The traditional pieces: *Air on the G String*, *Bridal Chorus*, *Canon in D*, *Jesu, Joy of Man's Desiring*, *Trumpet Voluntary*, and *Wedding March* are included in this lovely compilation of wedding music. Chords are provided and lyrics accompany all the songs. The arrangements are suitable for the teenage student asked to play at a wedding. The signatures don't exceed 3 flats and 2 sharps. Flourishes can be inserted by the more advanced pianist that chooses to use this music as a guide. This is a great book to have in your library, like the little black dress in the closet!

JR



**Life Is Good**  
by Kevin Costley  
**Composers In Focus**  
The FJH Music Co. Inc.

Here are some solo pieces that reflect on the good times in our lives so they are like sound pictures. Titles like *Fun in the Sun*, *Autumn Sunset*, *Dogwood Rag*, *Old Town Trolley* are just a few of the original compositions here that are in a Grade 4-5 level. All key signatures go up to only one flat or one sharp.

JM



**Piece by Piece**  
**Eight Early Intermediate**  
**Color Pieces**  
 by **Tom Gerou**  
**Alfred Pub. Co. Inc.**

This volume of original solos exposes the student to a variety of styles, techniques, textures and moods. One piece has changing keys in it; another has transitional scale passages split between the hands; another is structured around tritones and rhythmic anticipations to create a blues sound and so on. Composed for about the Grade 3-4 level all key signatures go up to only one flat or one sharp.

JM

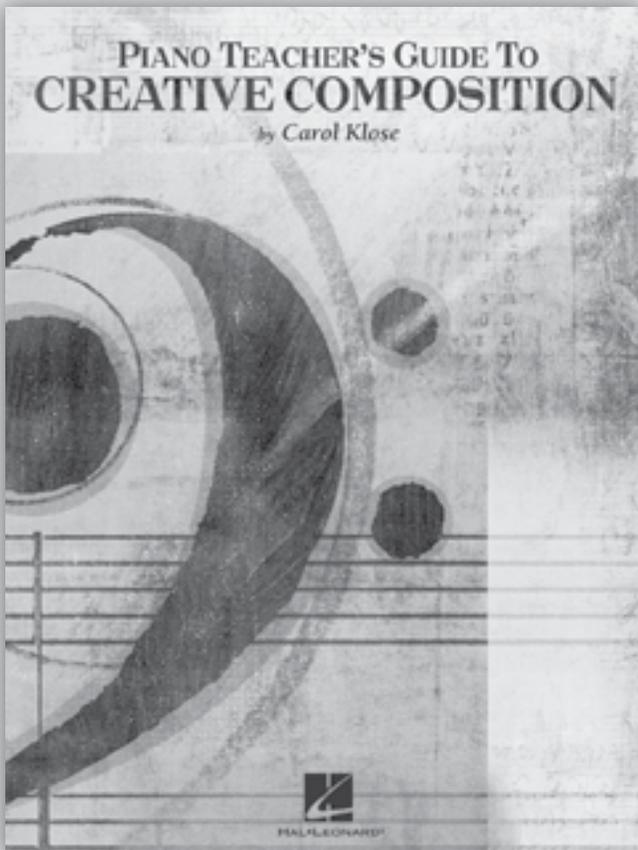


**Wondrous Hymns Book 1 & 2**  
 arranged by **James Koerts**  
**Alfred Pub. Co. Inc.**

The hymns in this collection are: *Amazing Grace, Day by Day, He Leadeth Me, Jesus is All the World to Me, Love Lifted Me, My Redeemer, Only Trust Him, and 'Tis so Sweet to Trust in Jesus.* The arrangements are classified as Early Advanced Piano. These are quite long arrangements with fairly traditional harmonies, and syncopated

rhythms. Some of the songs build up to a grandioso climax, with forte four note chords in both hands for the last verse, such as in *Day by Day, My Redeemer* employs several key changes in the last verse, and an interesting two against three rhythmic variation.

Book 2 - As in the first book, these are long arrangements of familiar hymns, with powerful and dramatic climaxes in these hymns of power. The hymns in this book are: *Crown Him With Many Crowns, I Sing the Mighty Power of God, Holy, Holy, Holy, I Stand Amazed at the Presence, It is Well With My Soul, Our Great Savior, The Solid Rock, What Wondrous Love is This?.* Stylistically, these arrangements are similar to Book 1.  
 ED



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by *Carol Klose*

This book is meant to assist teachers who wish to introduce their students to creative composition but have limited lesson time available and feel the need for some direction in starting and continuing the process successfully. The process involves devoting as little as five minutes of lesson time to composition, but at every lesson over a period of, for example, six to eight weeks. Suggestions in the concise Lesson Plans help bring about gradual changes or improvements from week to week that are enough to keep the piece developing, and, more importantly, to keep the student immersed and motivated in the process.

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# Review of Publications - cont.



**Piece by Piece Book 2  
Intermediate Piano  
Solos  
by Tom Gerou  
Alfred Pub. Co. Inc.**

Seven original pieces full of color and varying

styles make up this book. Numerous techniques, textures, and moods are explored. My personal favourite is *The Viking Hoard* which is dramatic and toccata-like. The LH carries the melody while the RH plays chords making this a wonderful piece to work on balance between the hands. *White Orchid* has a somewhat exotic sound while based on perfect fifth intervals. Other works incorporate cross-rhythm transitions, finger crossings found in many popular styles, polymeter, and rubato.

Very pleasant music!

JR



**Christmas with Handel's  
Messiah  
Advanced Solo  
arranged by Jan Sanborn  
Alfred Pub. Co. Inc.**

What a great way to introduce The Messiah

to young pianists! *And the Glory of the Lord, Comfort Ye My People, For Unto Us a Child Is Born, The Hallelujah Chorus, He Shall Feed His Flock, O Thou That Tellest Good Tidings To Zion,* and the *Pastoral Symphony* are arranged in mostly three voice contrapuntal style, with logical fingering. These are classified for Advanced Piano, though the slower pieces could be handled by a Grade 7 or 8 student. These are fun to play, and are perfect for playing in worship services or recitals.

ED



**Seasons  
Intermediate –  
Advanced Piano Solos  
by Teresa Richert  
Red Leaf Publishing**

Seasons is a collection of eight lyrical solos

inspired by nature and outdoor activities associated with the four seasons. The book opens with a page of notes on the seasons giving a brief explanation as well as instructions on how to approach specific sections. As I played through the music I thought "this is my favourite" and then I went to the next piece and I thought the same thing, so by the end of the book, I couldn't actually choose one! Each piece has unique attractiveness. Having grown up in Southern Manitoba where many fields of sunflowers lift their heads to the sun, I could visualize this in the descriptive music: *Song of the Sunflowers*. The interaction of the hands in *The Ice Dancers* clearly identified the male and female ice dancers. Many technical elements are explored in the pieces making this great supplemental music to assist with developing specific skills: i.e. evenness in playing broken chords, rhythm of 3 against 2, and passages of scales a third apart, to name a few.

Try the music; you'll enjoy it, with the added bonus that you are supporting a British Columbia composer!

JR

## SHEET MUSIC - Solo



**Hit the Road!  
Elementary Piano  
by Judy Pleskac  
Neil A. Kjos Music Co.**

What a delightful book!

I enjoyed the energy and fun this book of fourteen

piano solos is full of. Apparently this is Ms. Pleskac's first collection of pieces for elementary level students and I hope she continues to write more entertaining and engaging music! Pedagogically sound, this is an excellent supplemental book. The music requires the student explore new hand positions including changing within the piece and developing more hand independence. The lyrics are great fun because they express the common travails of a family road trip holiday. The keys of the pieces include C+, F+, G+, D+ and d-, c-, and a-. The music incorporates phrases; two note slurs, staccato, accents, and clusters. Although there are no illustrations, students will really enjoy this book!

JR



**Rockin' Roller Coaster  
Elementary Piano  
by Wynn-Anne Rossi  
Alfred Publishing Co.  
Inc**

This quick and energetic

piece uses five finger position in middle C and C position. Hand positions change often with the use of 8<sup>va</sup>, loco and crossing over of hands. There are small chromatic passages using both sharps and flats. Patterns are repeated often so this could be learned quite quickly in sections. An optional teacher accompaniment is provided.

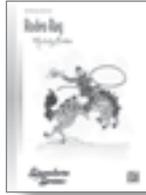
JM





**My Carousel Horse**  
**Elementary Piano**  
 by **Mary Leaf**  
**The FJH Music Co. Inc.**

If you are looking for a nice piece for the student comfortable in the Middle C position, look no further. At the conclusion of both the A and B sections, the student is required to move the LH down one note. I like the fact that the melody moves to the LH in section B while the RH provides the harmony. This is rhythmically uncomplicated with quarter, half, and dotted half notes only. There is a good combination of HT and HS playing. Well suited to the elementary student!  
 JR



**Rodeo Rag**  
**Late Elementary Piano**  
 by **Melody Bober**  
**Alfred Publishing Co. Inc.**

This spirited piece, although written in G+, makes brief departures to C+ and D+. The syncopation throughout requires the student to count. Much of the music is written comfortably in five finger positions which shift around. The addition of 2<sup>nd</sup> inversion chords add interest and teach the student to recognize in music what they learn in their technique. This piece is a great supplemental work full of energy and spunk!  
 JR



**Yard Sale U.S.A.**  
**Late Elementary Piano**  
 by **Edwin McLean**  
**The FJH Music Co. Inc.**

The melody of this solo is cute and catchy. Although the piece has twenty-six measures, the student really only must learn seven measures due to the repetitive patterns making this a fairly quick study. Numerous two and three note slurs occur contrasting with the staccato. The rhythm is straight forward with primarily eighth and quarter notes throughout. This is a good piece for a student that needs to learn something quickly or for the student that requires much reinforcement when learning a new piece.  
 JR

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# Review of Publications - cont.



**Autumn Moon**  
**Late Elementary Piano**  
**by Ted Cooper**  
**Alfred Pub. Co. Inc.**

This flowing piece in the key of C major uses intervals of thirds and fifths, changing hand positions and pedaling. It is written in ABA form with a coda. Patterns are repeated 8<sup>va</sup> so this could be learned quite quickly in sections. Tempo changes and crossing over of hands make this a delightful recital solo.

JM



**Proceed With Caution**  
**Early Intermediate Piano**  
**by Mary K. Sallee**  
**Alfred Pub. Co. Inc.**

This piece is sneaky and suspicious sounding. It is in the key of g minor in ABA form with a coda. Both hands play in treble and bass clef passages. Attention is needed to play correct fingering and accidentals. The use of 8va, crossing over of hands and dynamics makes adds interest to this solo.

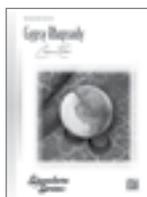
JM



**Midtown Jam**  
**Intermediate Piano**  
**by Mike Springer**  
**Alfred Pub. Co. Inc.**

Play this with lots of energy. The left hand employs a walking bass line. This is a good introduction to jazz with lots of accidentals, accents and dynamic contrasts – a fun piece!

JM

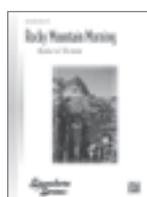


**Gypsy Rhapsody**  
**Early Intermediate Piano**  
**by Catherine Rollin**  
**Alfred Pub. Co. Inc.**

This is a delightful and engaging little work in a that supports its title. I have discovered that many students are captured by the minor keys! The 1<sup>st</sup> page is going to be easy for the student to master because rhythmically and notationally it is straight forward. However, the 2<sup>nd</sup> page will provide some challenge with the articulation differences between the hands. Add the damper pedal and you'll be able to watch the student's brain whirl. It is not too difficult for the early intermediate pianist, however, they will have to focus on and drill a few measures.

Nice little supplemental piece!

JR



**Rocky Mountain Morning**  
**Intermediate Piano Solo**  
**by Robert D. Vandall**  
**Alfred Pub. Co. Inc.**

Not knowing the intention of the composer, I allowed myself to take the title literally and spend a musical moment in the Rocky Mountains in the morning. The music moves between the registers and creates peaks and valleys. Musical imagery paints wispy clouds and a hint of morning mist. The tempo changes at various points allowing for moments of awe. Written in C+, Mr. Vandall takes the opportunity to move about a variety of keys using numerous accidentals. There are no awkward stretches allowing the intermediate student with small hands to navigate the music with ease. Pleasant!

JR



**Danza Spiccato**  
**Late Intermediate Piano**  
**by Dennis Alexander**  
**Alfred Pub. Co. Inc.**

This piece has a great Latin rhythm in irregular time alternating from 7-8 to 5-8 time. The tempo is *Deciso e moderato* and it is in the key of D major. The use of changing rhythms, chords and accidentals make this piece aptly labeled for this level.

JM

## DUETS

### One Piano - four hands



**Russian Gems**  
**Seven Late Romantic**  
**Early 20th Century**  
**Favorites for one piano,**  
**four hands**

**Edited by Weekley & Arganbright**

**Neil A. Kjos Music Company**

These seven duets by Anton Arensky, Reinhold Gliere, and Sergei Rachmaninov are at the intermediate - late intermediate level. They are arranged with both parts appearing

*"It's easy to play any musical instrument:  
 all you have to do is touch the right key at the  
 right time and the instrument will play itself"*

**\*\* J.S. Bach \*\***

on the same page, instead of the usual side-by-side (secondo on the left, primo on the right) arrangements that students may be more accustomed to. Rhythmic challenges abound, but the study of these fantastic pieces, including *The Cuckoo* by Arensky, *Arabesque* by Gliere, and *Russian Theme* by Rachmaninov is well worth it. The notes are fairly large; thus they are easy to read and may appear to the student to be “easier” music than it actually is for their level. In addition, the book is thin and lies flat with no problem, which is always something I look for in a good music book. I highly recommend this book and will definitely be pairing up some of my students to learn these pieces in the near future!  
CH



**Duet Showstoppers  
Intermediate to Late  
Intermediate**  
arr. by **Mary K Sallee**  
**Alfred Pub. Co. Inc.**

This volume has seven crowd-pleasing arrangements for one piano, four hands. Popular titles like *The Entertainer*, *Take*

*Five*, *Nola*, *The Typewriter*, and *The Syncopated Clock* have been arranged for the Grade 6 – 7 level. The Primo part for most of these pieces has the main melody and more challenging technique than the Secondo part. The Secondo part has the rhythmic pulse for most of these pieces.  
JM

### THEORY – GAMES



**Screamin Match  
Signs and Terms Game  
by Three Cranky  
Women (Laura Zisette,  
Charlene Zundel,  
Kathleen Lloyd)**  
**Neil A. Kjos Music Co.**

This game comes with an elementary and an intermediate component making it very versatile. Three – six players can play working to combine two cards that represent the same sign or term to make a match. If the player cannot identify the sign with its name, function, and definition, it remains in his hand until he can or it is drawn by another player.

To make the game interesting Screamer cards are included and these matched score for five points. When the Screamer card is drawn from the player’s hand he screams as he loses it. This game includes variations like *Screamin’ Memory* or *Screamin’ Go Fish* where the screamer cards can act as wild cards. In the intermediate level, the terms are more difficult and three cards representing the same sign or term are required to make a match. A variation, *Screamin’ Rummy*, can be played and three Screamer cards are added to the deck.

I had the opportunity to put this game to practice in my last group class and I must say, my students absolutely loved playing it!  
JR



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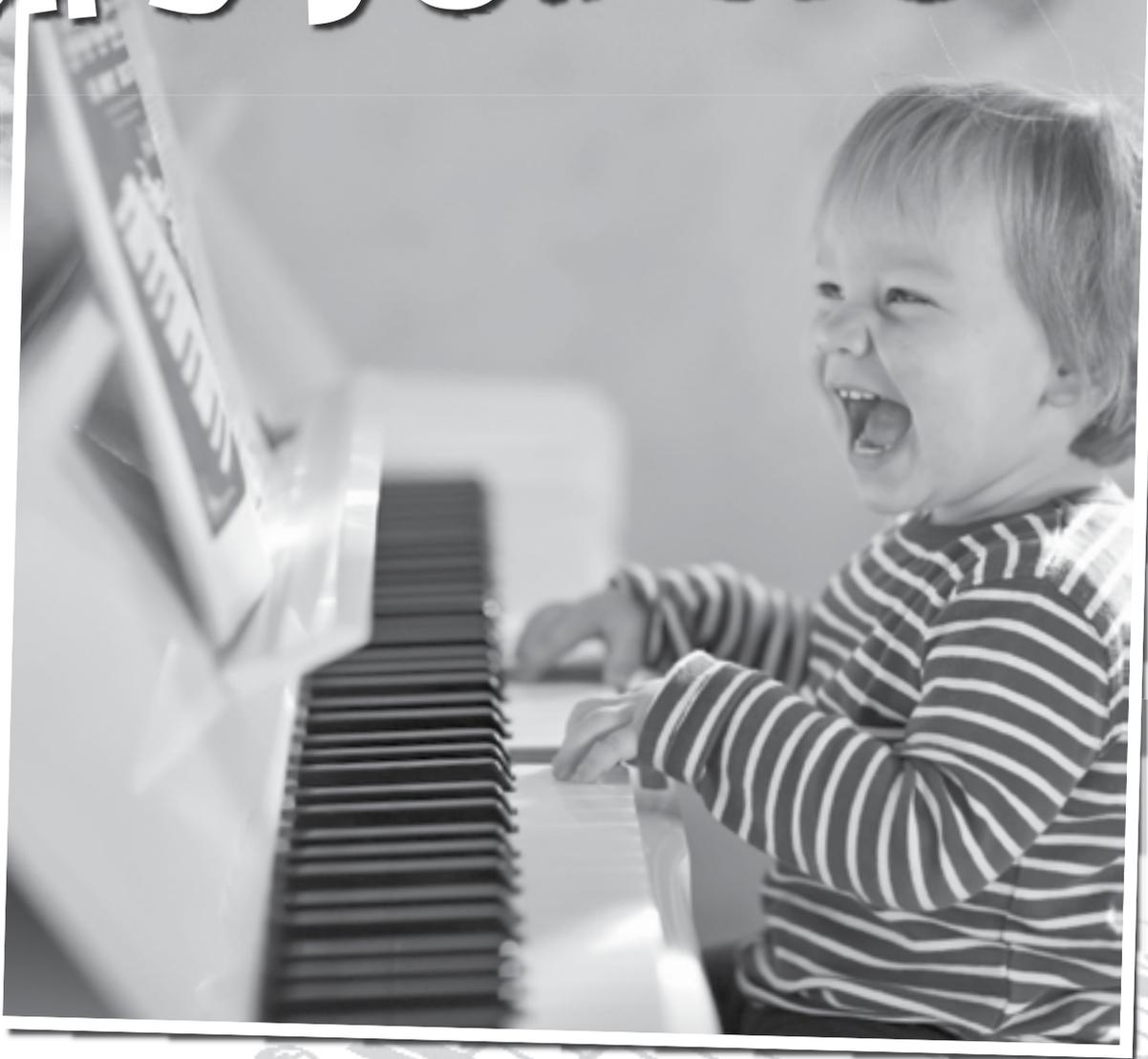
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