



Progressions

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BCRMTA Convention - BC Vibes 2012
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And so much more.....



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Karla Mundy, B.Mus., April 2010



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*Karen Nakajima — Graduate 2008
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Capilano University has several scholarships and bursaries available to music students in the Diploma in Music Program: www.capilanou.ca/programs/music-classical/scholarships-bursaries

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www.bcrmta.bc.ca

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Carol Schlosar

THE President's Message

It's September again.....we are back in our studios, renewing friendship with our students, catching up on their news and getting acquainted with some shiny new faces. At a time when students and parents are renewing their commitment to learning, it's the perfect time to renew our commitment to our own educational goals.

While professional development is not mandatory for us as a teaching organization, it is important for us as individuals. We learn new approaches, solve teaching problems, and reaffirm our confidence in our abilities.

Professional development helps reduce the isolation that private music teachers often experience. As well, it shows our students that, as well rounded mentors, we are committed to learning as well as teaching.

CFMTA/FCAPM has recently invigorated their approach with a new Professional Development team headed by Pat Frehlich. The committee's plans include instructional webinars, website articles and new ways for teachers to connect professionally. CFMTA/FCAPM has been encouraging us to participate with the Certificate

of Recognition of Professional Development (check their website) which we can display proudly in our studios.

At home, BCRMTA encourages branches to explore educational opportunities with a bursary to defray costs. On our website, we include lists of clinicians with their topics and articles from past issues of *Progressions* that enhance our teaching lives. Branches can display their upcoming workshops and the ease of connecting with other branches makes opportunities for shared learning experiences.

The BCRMTA membership perks help, too. The Chapters/Indigo discounts on educational material encourages us to stock up on books about music, learning approaches, and child psychology and our Staples discount keeps us in teaching supplies (and gold stars).

Joyce Janzen, our new Professional Development Chair, brings great enthusiasm to this key part of our organization. With her many ideas about personal and professional growth, we are very excited that she has taken on the challenge.

"BC Vibes" - BCRMTA Convention 2012 – is the very best way to learn and have an enormous amount of fun doing it! Fabulous clinicians, inspiring master classes and the tax deductible opportunity to be with old friends and new. It is the "must be at" professional development event of the year. (Hats off, once more, to the dynamic duo of Dina Pollock and Joyce Janzen and their convention team!)

My wish for you this year is that you can spend some time renewing yourselves professionally and musically. Treat yourself to this and you will meet your teaching year with enthusiasm and vitality.



From THE EDITOR

Hello Everyone,

I hope you are all well, relaxed from your summer break and ready to get back to teaching. Enjoy this issue - so much to read, some new ideas, events, reviews, the list goes on.

I did not receive any 'Letters to the Editor' so have not included that section in this issue. So, for the next issue - send me your views, ideas, thoughts....

Joyce Janzen and I have been busy working away on the convention and we are excited about the workshops

and events we have planned for everyone. It will be great to see all the members that are coming and our plan is that you have a great time in our fair city of Abbotsford (fingers crossed for fair weather also).

See you in a few weeks....



Dina



Open House

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Branch HIGHLIGHTS

ABBOTSFORD

The Abbotsford Branch has spent many of our meetings planning and working on two major events. The first one is our annual music festival which took place May 14-18, 2012. This was our 13th Music Festival and under the capable direction on Julia Toews it once again was considered a success. Many hours of volunteer work go into this yearly event. This is shared by teachers, parents and other volunteers that come from our community all working together to make this the success that it is. The festival ended with a wonderful Honors Concert which featured some of the outstanding performances from the festival all chosen by our adjudicators. This was followed by an awards ceremony with many well deserving students receiving trophies and awards. Fifty-two piano trophies were awarded as well as sixteen violin and strings awards. It is always a very rewarding time for students, teachers and parents as all the preparation that goes into this event makes the effort so worthwhile.

Our 2nd big event planned for September is the BCRMTA Provincial Convention - *BC Vibes* taking place September 28th and 29th at the Ramada Plaza and Conference Centre. Dina Pollock and Joyce Janzen have been very busy with the organization of this event. We have all worked together to help plan this event and we look forward to seeing many of you there. As always, it is a privilege to work together with so many capable people who work so diligently to make all of this happen. Thank you.

Diane Petkau

CHILLIWACK

In October 2011, the Chilliwack branch took a page from the North Shore's highlight and did our own Piano Extravaganza with the Chilliwack Symphony Orchestra. Conductors Clyde Mitchell and Paula DeWitt arranged eleven piano pieces for piano and orchestra for the first half of the concert and Ian Parker played *Rhapsody in Blue* and a Liszt *Concerto* for the second half.

The process began with auditions that narrowed the program down to thirteen performers: nine solos and two duets. The pieces were accompanied by the orchestra and formed a distinctive program. It turned out to be very exciting and motivating.

To prepare for the Extravaganza, the students had a Master Class with Ian Parker on the 9 foot Steinway at our new Cultural Centre. Both teachers and students received insightful tips on the pieces. The concert was well attended and our President Sherrie Van Akker told the audience how the event had come together. A majority of our members attended the concert which definitely raised the BCRMTA profile in our community. We were proud of our students, teachers and the Chilliwack Symphony Orchestra for making it the highlight of the year.

Sharie Atley

EAST KOOTENAY

FUR, FEATHERS & FRIENDS RECITAL

The East Kootenay Music Teachers Association presented Fur, Feathers & Friends music Recital, in conjunction with the SPCA, at 2pm on Saturday, March 3rd at the Knox Presbyterian Church. Twenty-Five very talented students played and sang songs about many kinds of animals. The students also drew exceptional pictures of their animals, or birds, and these were shown overhead as they performed. The audience brought donations for the SPCA and enjoyed a delightful concert. After the show, Ms. B.J. Howe gratefully accepted all the generous contributions for the S.P.C.A.

Terry Lynn Jeffers



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MID-ISLAND

A Step Out!

If our goal is to get the message of 'quality music lessons' out to as many parents and children as possible, where better to find those parents and children than lining the streets at a parade! For the first time this year, our Mid-Island branch signed up for a spot in the Parksville Canada Day Parade. Our 'float' was simple - a banner with our name saying "Music, music everywhere!" and sporting the BCRMTA logo; a few teachers walking and waving and playing percussion instruments and our students on foot or on scooters giving away flyers with suckers attached. Our outfits ranged from red and white hats and sunglasses to music notes to crazy ties all the way to treble clef glasses!! The fabulous weather, the spirit of the day and the number of bystanders shouting 'hurrahs' for music made it so worthwhile and inspired us to go for it again next year. Lessons learned for next years' adventure-triple the number of flyers and suckers (!!!!), get on the band wagon to fill out our ranks and work on a great idea for a 'walking keyboard float' in which to house the teachers!....so many possibilities and think of all the fun that will go with it.

Hurray music! Let's keep spreading the word!

Patricia Plumley

NORTH ISLAND

In February, the North Island Branch held two programmes that featured Jazz Improvisation. The first of these took place during our monthly Branch meeting, and was presented by Amie Webster of our Branch. She demonstrated how she inspires her students to improvise by having some of our members up to the piano. She stated that she gives small assignments within very concrete parameters. For instance, she would assign the use of a black note pentatonic scale to produce an exotic Oriental melody. The beauty of this is that any combination of notes is pleasing, thereby ensuring success for the student. The Dorian Mode will produce a very Celtic sound, while use of various Blues patterns in the left hand will contribute to a more sophisticated little piece. Amie also assigns given rhythms which will also help the students in their forays into the world of improvisation. Her philosophy is that *'Our job is not just to create pianists, but to create musicians'* She further quoted Glen Montgomery who stated that *'An artist needs to get some paint on the floor.'* This should inspire us as well as our students to leave our comfort zone and enjoy experimenting with improvisation.

Peter Friesen (RMT from the Richmond Branch), conducted a two hour workshop for our teachers on Jazz/Rock and how to read lead sheets. He demonstrated various methods for teaching these to our students and suggested his *Take the Lead* and *U Rock* books as possible method books. His advice for improvising was three-fold, 'Use your ear, know your theory, and use muscle memory.' He shared the names of many resource books as well as wonderful computer programmes. The afternoon workshop was attended by approximately forty students, not all

of whom were able to work with Peter at the piano. The students loved having a back-up band to play along with. They were especially inspired when they heard Peter play as this showcased an entirely wonderful new world of music for them.

Sonia Hauser

NORTH SHORE

This spring the North Shore Branch was treated to a very interesting and informative talk and power point presentation about *Cognitive Systems in the Brain and Cognition stream*. Branch Speaker Convenor Kelly Nobles invited Benj Wansker-Kirsh, a 4th year university student at UBC, who covered such topics as neuroplasticity, learning; emotion; attention/care; genetics – talent; practice; expertise; and finally, reward, pleasure, and preference. All musicians can relate to these topics and, in fact, Benj said his near-future plans are to try to incorporate his recent findings into music. He has also been examining the interaction between audio input and visual attention as manifested in visual reaction speed. All this information challenged members of our branch to perhaps be thinking more about each individual student – how they learn, what 'style' of music brings out their musical ability and interest. Perhaps we should also be looking at their facial expression and body language when they play or listen to their pieces. After an hour and a half of questions we asked if he would come back another time as his research is opening up a whole new world of cognition in music.

Dianne Warren



Branch HIGHLIGHTS - cont.

PRINCE GEORGE

An excellent event we had this season was a workshop with Edmonton-based pianist and teacher Janna Olsen.

Janna's lecture topic was *Building Firm Foundations for Music Literacy*.

This focused on:

1. Foundations
2. Philosophy
3. Audiation (inner sense of music)
4. Rhythm Audiation
5. Tonal Audiation
6. Whole-Part-Whole
7. Secure Keyboard Geography
8. Improvisation
9. Reading and Writing.

Janna gave us much food for thought and many new concepts to try in our teaching.

Lori Elder and Anne Barnett

RICHMOND

Our annual Christmas Concert is held on December 4, 2011 at the Aberdeen Center, Richmond. The event also served another function to help raise funds for Richmond Branch Student Scholarship. A total of twenty-seven teachers, one hundred and three students, and two accompanists (all our Branch teachers) participated. There were three concerts with a total of eighty-nine performances on that day which started from 2pm to 5:30pm. The performance included piano solo, duet & trio, piano/vocal, violin & piano, voice/voice duet & piano. All three concerts gave good musical entertainment and were warmly applauded by all audiences. We received \$445 from the teachers' fees. Net proceeds from this event will be applied to the Richmond Branch Student Scholarship Fund. Same as last year, teachers and students receive small gifts from Aberdeen center.

Mimi Ho

SHUSWAP

This spring found our Shuswap Branch very busy with the Shuswap Music Festival which was held from April 12 - 27 and concluded with our Night of Stars. This was our twelfth season and we were happy to have over 800 solo and group entrees. Our disciplines are junior and senior piano, voice, strings and bands. The adjudicators were as follows:

George Roberts – *Vocal/Choral*

Catherine Anne Bundt – *Senior Piano*

Marilynn Wiwcharuk – *Junior Piano*

Dolores Vann - *Strings*

John White - *Bands*

The board is made up of RMT members and Rotary Volunteers. Our volunteers are amazing. This year we hired a part time secretary and it was good to get some of the jobs lifted from our shoulders. Next year we intend to adopt the "pay-pal" which will lighten the load even more. When it was all over we felt very rewarded for our efforts. It was a joy to see the students excel. Our own Joseph Dansereau took top honours and we will be cheering for him at the BC piano Competition in September.

Ruth Anne MacKnee



Something fun (and educational) from the Piano Technician's Guild...

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Vancouver Island Chapter

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We invite anyone interested in learning more about pianos to attend one of our upcoming meetings. Contact Dave Paulson at 250-658-0346 or email dave.pianoman@gmail.com for more information.

SOUTH OKANAGAN

Remote Teaching Workshop

by Carmen Leier

On Friday February 3rd, we were welcomed into Carmen's airy studio.



She had arranged to connect with a grade 10 student via Skype and did so at 10:10. After some quick discussion on changing the angle of the student's computer camera to get a better angle, we were able to see the entire keyboard. The student played a couple of soft scales (so as not to wake her baby) and then a number of measures of *Liebstraum* by Liszt. Carmen had her own score on the piano, a binder of notes and lessons plans as well as her iPad2. She was careful to give her student explicit instructions as to how many measures to play as stopping during performance is not as easy because the student has trouble hearing her over the music. Unfortunately, the sound quality was not very good with quite a bit of distortion. Carmen explained that this is a drawback of using Skype and the student needs to adjust her input/output settings.

Next, Carmen contacted a family with two children via FaceTime - the Apple software equivalent to Skype, and we were able to hear the sound quality much better. Both children had theory assignments for Carmen and they held up their books to the camera for her to see. To show her students the correct answers,

Carmen took her iPad and with a quick command to change cameras (the iPad2 has a camera in the front and in the back) held it over her answer key.

She was also able to correct fingering by again holding her iPad over her fingers while she played the passage. Putting the iPad on a music stand so the students can fully see Carmen demonstrate

was another iPad angle that was demonstrated.

It is evident that Carmen is very comfortable with this technology as she was quickly able to change cameras, angles and knew how to conduct a lesson remotely. She stated that there is quite a lot of planning involved ahead of time and both she and her students have to keep copious notes. That being said, the merits of having a student write out his or her own weekly assignment are many and, as another teacher commented, ensures that they do actually read them. On another note, all three students played very well and were a pleasure to listen to. Thank you Carmen for putting on this highly informative workshop.

Carmen's comments:

I also find the Apple FaceTime technology more robust in picture and sound quality. Teachers or students can use any Apple hardware such as an iPad, a MacBook Pro, an iPhone or an iMac computer. If you or your students move away, this is a great way to keep teaching!



In attendance: Jean Boothe, Leslie Crydermann, Sue Gay, Joanna Hibberd, Dennis Nordlund, Anita Perry, Dillys Richardson and Ernst Schneider

Anita Perry

SUNSHINE COAST

This Spring, the Sunshine Coast Branch presented two awards at the annual Sunshine Coast Festival of the Performing Arts: the Margaret Webb memorial award for Post-Romantic Piano was given to Julie Shibusaka, and the Registered Music Teachers' multi-disciplinary award for excellence in two or more categories to Maya Broeke. Our Branch Vice-President, Carl Montgomery, was happy to make these presentations on behalf of our branch.

Val Anderson



The Vancouver Chopin Society 15th Anniversary Season

As the **Vancouver Chopin Society** celebrates its upcoming 15th Anniversary, it looks like it may very well be **our best season ever**. When we select the artists we are not just looking for masters of the keyboard but exceptional communicators, the artists who make live concerts an incredible experience, the ones with huge personal charisma. We are positive that all four of next season's artists meet this criteria perfectly. Please bring your friends and other music lovers and **we promise you will be not disappointed**.



Concert 1 – **Wojciech Switala, Saturday, October 06, 2012 at 7:30 PM, at Magee Theatre**

When Polish pianist, **Wojciech Switala** made his Vancouver debut in 2007, Lloyd Dykk wrote in the Vancouver Sun: *"He especially shone in the Chopin half, beginning with two nocturnes...Switala put the slightest clues of menace into his languorous, sensuous beginning and then the keyboard suddenly erupted into tigerish, racing octaves"*

His recital here was a true revelation for those who attended, but it came as no surprise as he belongs to the international elite of outstanding Chopin interpreters, so we welcome his return to this special season celebrating the 15th anniversary of our Society.

Programme: Chopin, Debussy, Liszt, Schumann



Concert 2 – **Denis Kozhukhin, Saturday, November 10, 2012 at 7:30 PM, at Magee Theatre**

"His Haydn was inspiring: Kozhukhin measured the tone with such precision that the colours and contrasts were perfectly weighted, both in the lively opening movement and the austere performed adagio." – *Suddeutsche Zeitung*, March 2011

Denis Kozhukhin was launched onto the international scene after winning First Prize in the 2010 Queen Elisabeth Competition in Brussels. Kozhukhin has appeared at many of the world's most prestigious festivals and concert halls where he impressed with his brilliance and natural musical gifts.

Programme: Chopin, Liszt, Schubert, Prokofiev, Wagner



Concert 3 – **Daniil Trifonov, Wednesday, April 10, 2013 at 8:00 PM, at the Chan Centre**

"...The 20-year-old Daniil Trifonov, fresh from his victory at the International Tchaikovsky Competition in Moscow, showed astonishing skills in works by Scriabin, Chopin and Liszt... this young man is a formidable virtuoso."

– Anthony Tommasini, *The New York Times*, August 2011.

Daniil Trifonov became a superstar after winning in the 2011 Rubinstein and Tchaikovsky Competitions. Trifonov's sold-out recitals leave audiences both astonished and deeply touched.

Programme: Scriabin, Liszt, Rachmaninov



Concert 4 – **Rafal Blechacz, Sunday, May 12, 2012 3:00 PM at the Chan Centre**

Gala Performance

Rafal Blechacz, the first prize winner at the International Chopin Piano Competition in 2005 and a charismatic pianist, greatly impressed the audience in a sold out concert at the Chan Centre in 2008. His latest CD, Szymanowski and Debussy, was chosen as the 'Disc of The Month' in May 2012 by Deutsche Grammophon. Rafał Blechacz is one of DG's best-selling young artists – his stunning albums have sold more than 160,000 units worldwide. Blechacz's career reminds much of Zimermann's. He has taken time to expand his repertoire instead of seeking for quick fame. Blechacz insists on playing no more than 40 concerts a year.

Programme: Bach, Chopin, Ravel, Prokofiev

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INDIVIDUAL TICKETS

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\$40	\$30	\$30

- Subscriptions include membership.
- Group discount of 10% available for purchases of 10 or more tickets.
- Reserved seating for all concerts.
- 15% discount for BCRMTA members for single tickets

15th Anniversary Gala Reception

The reception will follow Rafal Blechacz's concert.

The details will be announced later.
 Tickets for subscribers \$25
 Tickets for non-subscribers \$50

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TICKETS

Single tickets on sale September 5th, 2012.

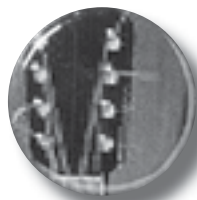
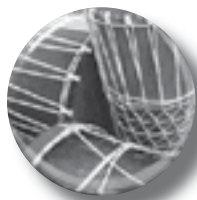
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Single concert tickets – Concert 3 & 4 | Chan Centre 604.822.9197 or www.ticketmaster.ca

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Branch HIGHLIGHTS - CONT.

VANCOUVER

We energized our members in the spring time with two magnificent masterclasses. The first one was held on March 17th with the national renowned pianist Ms. Janina Failkowska. The next one was on May 28th with Ms. Sara Davis Buechner. Both clinicians have given us lots of new insights in teaching.

On May 27th, we hosted our first Year-End Student Recitals. The Tom Lee Music Recital Hall was packed with enthusiastic students, parents and teachers. Thanks to the Student Recital Convenor, Josephine Leung, who works so hard to make this happen.

Our Year-End Luncheon was held on June 4th. Our Presidents, Mrs. Keiko Alexander (left) and Mrs. Jammy Smith (right) presented the 50-years pin to Mrs. Donna Fishwick (middle).



Four teachers namely Kathleen Bjorseth, Rebecca Cheng, Looling Liu, and Carolyn Wong also received their 25-years pin at the luncheon. Two 25-years pins were also sent to Anne Graham, and Derek Sterling who could not attend the luncheon due to other commitment. Congratulations to them all for the dedication to our branch over the past years.

With the summer months coming, on behalf of our Executive, we wish all teachers a great summer vacation and also have time off to energize ourselves preparing for the coming year.

Rebecca Chung



1st row 50-years pin Recipient - Donna Fishwick
25-years pin Recipients - Carolyn Wong, Kathleen Bjorseth
2nd row: Presidents - Jammy Smith, Keiko Alexander
25-years pin Recipients - Looling Liu, Rebecca Cheng

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VICTORIA

The programme for the September, 2011, General Meeting of the Victoria Branch, BCRMTA, featured a rare performance by the Great White North Piano Duo, Lori Elder and Linda Stobbe.

The duo appeared suitably garbed in heavy sweaters, scarves, mittens, and ear-muffs. After doffing these in the mild Victoria air, the pair sat down at the two grand pianos in Linda's studio and played a brisk *Concerto Americana* by John Thompson to begin their enjoyable and informative Concerto Workshop. They performed piano concertos suitable for students from Level 3 to Level 8, by Haydn, Clementi, and six twentieth-century composers. Their skillful, musical playing was interspersed with carefully prepared remarks by both of them, which they alternated along with the solo and "orchestra" parts of the concertos. (They handed out a list of recommended concertos.) At the end of their hour-long programme, the Northerners distributed gloves and instant cocoa packs to their grateful audience, who waved them a reluctant farewell. If other Branches should be interested in hearing this programme, they may contact Lori Elder or Linda Stobbe.


Janet Leffek

VERNON

The biggest event of our 2011/2012 year in Vernon was once again our annual RMT voice and piano festivals. This year they ran from Feb 24th – March 2nd and both took place at the All Saints Anglican Church. The vocal festival ran first followed by piano with Maria Cristina Fantina-Wells adjudicating the voice and Sandra Joy Friesen adjudicating piano. The festival is small which allows for a workshop style festival giving each participant lots of time to work with our adjudicators. Through the support of our branch, many local groups, businesses and individuals we are able to provide our students with scholarships and awards. To conclude our event we held a gala concert to bring together some of the festivals best performances and to hand out awards. Again because the festival is small, all who receive awards are invited to perform at this special afternoon concert. We feel that this festival gives our students an invaluable experience to perform, learn and to share music that will hopefully encourage them to fulfill their dreams and to be all that they can be.

Malinda Sunderland





ANNOUNCEMENT

Mark it on your calender
2015
 CFMTA/FCAPM Convention
 is going to be in BC

Venue - TBA
 Dates - Early July

We will keep you up to date on all

- developments
- clinicians
- workshops
- and more



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 Canadian Federation of Music Teachers' Associations
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 Janina Fialkowska • André Laplante • Richard Margison



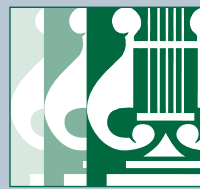





The 2013 CFMTA Convention is being hosted by the Nova Scotia Registered Music Teachers' Association

www.cfmta2013halifax.ca

Remember - Canada Music Week®
 November 18th - 24th, 2012

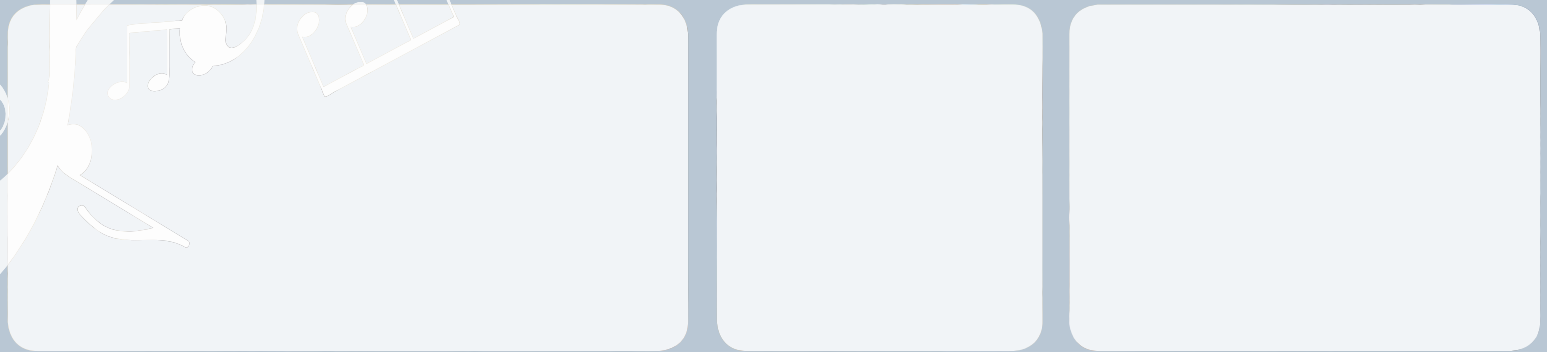


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In Memoriam

WINIFRED SCOTT WOOD (1924 – 2012) Honourary Life Member, BCRMTA

The Alix Goolden Hall of the Victoria Conservatory of Music was the scene on Sunday afternoon, June 24, 2012, of a musical tribute celebrating the life of Winifred Scott Wood. Mrs. Wood died on May 16, two days short of her 88th birthday. A stroke a couple of weeks earlier had abruptly ended her active piano teaching career at the Victoria Conservatory of Music, of which, with her husband Robin Wood, she was co-founder.

Born in Winnipeg in 1924, Winifred Scott grew up in a musical family. She studied piano at the University of Manitoba before being admitted on scholarship to the Royal Academy of Music in London. She met her future husband, a young man from Victoria, on the ship going over to England, where Robin had also been awarded a piano scholarship at the Royal Academy. Thus began a romance which resulted in marriage, the birth of two children, and flourishing musical careers for both of them in London. Robin had been offered a prestigious promotion at the Royal Academy in 1964 when he was asked to return to Victoria as Principal of a fledgling School of Music. They decided to return home to build this new School. The original enrollment

of forty students quickly grew as they created new programmes, and in 1968 the thriving School became the Victoria Conservatory of Music.

The Victoria Times-Colonist entitled their full-page obituary “A life-changing teacher”, and stories from a few of the hundreds of students Winifred taught over 48 years confirmed it. She taught people of all ages, from pre-schoolers to adults, always with the same firm, quiet authority and attention to detail. She liked to quote Harold Craxton: “*Leave no stone unturned*”. Another maxim hanging in her studio (from Lee Iacocca) declared, “*In a completely rational society, the best of us aspire to be teachers and the rest of us would have to settle for something less, because passing civilization along from one generation to the next ought to be the highest honour and the highest responsibility anyone could have.*”

Mrs. Wood was an Honourary Citizen of the City of Victoria, and received the Lifetime Achievement Award from the B.C. Lieutenant Governor in 2004. She became an honorary life member of BCRMTA in 1995. She was awarded one of five Hugheen Ferguson

Distinguished Teacher Awards from the CFMTA in 2009 for outstanding lifetime achievement in the field of music teaching. Her proudest accomplishment was the Piano Pedagogy programme she developed at the Conservatory. She was mentor and friend to hundreds of pianists, both teachers and students, and loved her work. She stated, “*I think teaching music, particularly piano, is heaven. You can bring out so much in people that they don't realize they have.*”



A near-capacity crowd in the large hall was welcomed by a student string quartet. The CEO of the Victoria Conservatory of Music, Jane Butler McGregor, outlined Mrs. Wood's career. May Ling Kwok paid tribute to her former teacher and colleague in a touching eulogy. Dr. Jamie Syer, former Dean of the VCM, told of her quiet leadership and constant support, and Mary Humphreys spoke eloquently of their long friendship and of the musical collaboration between the Woods and her husband Sydney Humphreys, former Head of the VCM Strings Department. A friend of long standing, Dr. Mark Lupin, violin, and Linda Low, Acting Head of the Keyboard Department of VCM, piano, performed Mendelssohn. Former students Patricia Au and Cary Chow played Brahms and Chopin, and former student Robert Holliston performed *Jesu, Joy of Man's Desiring* in the famous arrangement of Dame Myra Hess, who was one of Winifred's teachers in London.

A photo tribute celebrating Mrs. Wood's life, and some words of encouragement from Father John Macquarrie, rector of St. Mary's, Oak Bay, ended the impressive programme, which opened and closed with appropriate brief words from Robert Holliston.

Janet Leffek, Secretary,
Victoria Branch, BCRMTA



In Memoriam



LYNDA SIMMS McCLIGGOTT

was a well-loved, experienced, enthusiastic, and respected music teacher. Her professional teaching career began when she graduated from the University of Victoria in 1972, with a Teaching Certificate majoring in music. She earned both her Teachers and Performers A.R.C.T. from the Royal Conservatory of Toronto. Soon after graduating from UVIC, Lynda began teaching at Hampton Elementary School in Victoria from 1973-1979. She subsequently taught as a music specialist at Blanshard Elementary and Doncaster Elementary. A move to Campbell River prompted a change in Lynda's life and she began teaching private piano lessons in 1985. She was president of the Registered Music Teachers Association there. She also held the position of organist at Trinity Presbyterian Church. Upon moving back to Victoria in 1993, Lynda was hired by the Victoria Conservatory of Music as a piano teacher. She taught here as well as privately in her home. Her students have been recognized for several awards through festivals and exams. "Mrs. Lynda", as she became known to her students, loved every moment of her teaching career and taught until the day of her passing on June 11, 2012.



SUSAN HALL-PATCH (PAPPAJOHN)

was a faithful member of the Victoria Branch BCRMTA. She had worked on the executive as treasurer (twice) and was very active in our Teacher Recovery Room mornings. Her quiet smile was welcome at all events. She was an active teacher until the end. Just before she passed away she made sure that her students were well positioned with other teachers in anticipation of their up coming exams.

In Memoriam

Susan Hall-Patch (Pappajohn)

member of BCRMTA since 1975
Victoria Branch



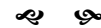
Lynda Simms McCliggott

member of BCRMTA since 1987
Victoria Branch



Winifred Scott Wood

member of BCRMTA since 1965
Victoria Branch



*Our thoughts
and prayers are
with the families
and friends at this
difficult time*



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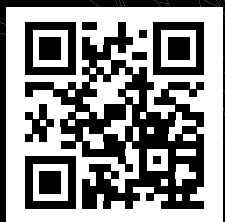
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construct
establish
develop
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bolster
strengthen
enhance

col•lab•or•ate (verb)

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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

REGISTERED
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ASSOCIATION

Come join us for

BCRMTA Provincial Convention

September 28 - 29, 2012

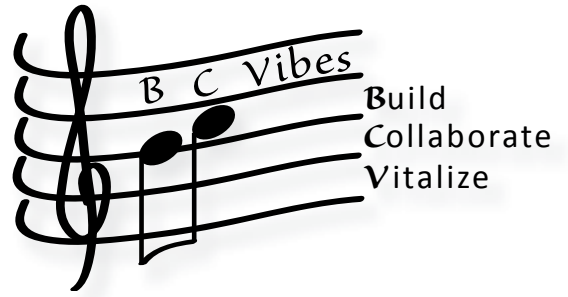
*Hosted by Abbotsford Branch at the Ramada Plaza & Conference Centre
Beside Highway #1*

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 - <i>Job or Life?</i>			
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	<i>Collaboration Collage</i>	<i>Ethics to Teach By</i>	
10:20 - 10:40	BREAK			
10:40 - 12:00	Senior MasterClass ARCT Grade 10 Grade 9	<i>Vitalizing Craftsmanship through Creativity</i>		
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	<i>Building a Toolbox</i>		
2:40 - 3:00	BREAK			
3:00 - 4:00	Intermediate MasterClass Grade 8 Grade 7 Grade 6	<i>That was good.....but....</i>		
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			

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	
\$ 269	\$ 299	\$ _____

Subtotal Full Package 'A' \$ _____

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 NIC</i>				
Subtotal Individual Tickets Package 'B'				\$ _____
GRAND TOTAL include both 'A' and '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



SENIOR MASTERCLASS - JANET SCOTT HOYT

Room - Pinnacle 1 & 2

9:00 am – 10:20 am

Wesley Hawkins	ARCT	Rhapsody in g-	op 79, no 2	J Brahms
Abigail Takenaka	10	Preludes	op 11, no 2 and 14	A Scriabin
Marie Siemens	10	Prelude in c#-	op 3, no 2	S Rachmoninoff

BREAK

10:40 am – 12:00 pm

Brielle Man	10	Rialto Ripples		G Gerschwin
Kyle Snyder	10	Intermezzo	op 117, no 2	J Brahms
Jocelyn Janzen	ARCT	Sonata	op 31, no 2	L van Beethoven

INTERMEDIATE MASTERCLASS - CHRISTINE DONKIN

Room - Pinnacle 1 & 2

1:30 pm – 2:40 pm

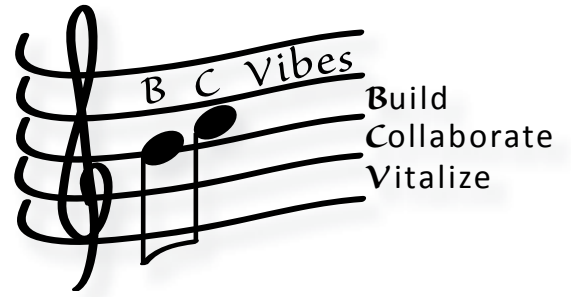
Sylvia Su	7	Sonata in D+		M Albéniz
Charles van Aert	8	Invention #14		JS Bach
Moira Huizing	8	Bagatelle	op 33, no 3	L vanBeethoven
Tyler Siemens	8	Waltz in A ^{b+}	no 15	J Brahms

BREAK

3:00 pm – 4:00 pm

Sally Lee	7	Sonatina in C+	op 55, no 3	1 st mvt	F Kuhlau
Kaysha Frazier	6	Rosecheeked Tara			S Chatman
Kathy Haddadkar	6	Sonata in a-			D Cimerosa
Joshua Wakelin	6	Hungarian Dance			L Papp





ACCOMMODATIONS: RAMADA PLAZA

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CONFERENCE ROOM RATE is \$ 115.00 Per night plus taxes, based on single/double occupancy.

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

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

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



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

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BCRMTA - Info Page

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meander@shaw.ca
250.472.2590

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www.kettlevaleypianostudio.com

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604.879.9959

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604.879.2366

Murray Nichol

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604.261.2148

Dr. Ronald Morgan

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ron@morganpianostudio.com
604.725.5662

Martina Smazal

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780.863.6372

Teacher on Call Program

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778.808.1830 celestetina@yahoo.com

Caroline Simpson

604.850.5531 Piano - Theory
crsimpson@shaw.ca

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gsinclair@telus.net

Marian Van Hove

604.522.9656 Piano - Theory
mvanhove@telus.net

RICHMOND

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604.325.4376 (home)

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Martina Smazal

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COMPETITION - Winners 2012

Preparatory Pre 1

1st place - Saegeas Miller
Bumper Carz

Preparatory Pre 2

1st place - Danae Kong
Rocking a Humming Bird to Sleep

Division A: 11 & under

A1 - An original work for solo instrument or any combination of instruments

1st place - Satai Miller
Video Game

A2 - An original work for voice with or without accompaniment

1st place - Satai Miller
Have You Ever Dreamt of Heaven?

Division B: 15 & under

B - An original work for solo instrument or any combination of instruments

1st place - Carmyn Slater
Echoes from Montreal

2nd place - Howard Chen
On a Lonely Road

Honourable Mention - Matthew Black
Eruption

Honourable Mention - Rachel Chi-Yum Wang
Island of Misfit Toys

Division D: Open

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

1st place - Deborah Baynes
Gypsy Lore

2nd place - Deborah Baynes
Zion Canyon

2nd place - Graham Roebuck
Hildred's Fixation

Honourable Mention - Deborah Baynes
Echoes

Honourable Mention - Brian Fremlin
Behind the Great Chapel of Julianos

Preparatory - Pre 1

1ST PLACE - Saegeas MILLER



Saegeas Miller is 8 years old and lives in Victoria B.C. She has been studying piano and composition with Pamela Smirl of P.J. Music Studios since she was 3. Saegeas has great flair for the dramatic, which you can see evidenced in her composition *Bumper Carz*. She also enjoys acting, singing and soccer.

Preparatory - Pre 2

1ST PLACE - Danae Kong



Danae Kong began exploring music with her family at Music Together, and then with Orff Music at PJ Music Studios. Her enjoyment of music has blossomed from this beginning to include learning to play piano and violin. At seven, Danae composed the lullaby, *Rocking A Hummingbird to Sleep*, for her younger brother and his most beloved stuffed animal, the hummingbird Humvee. In the future, Danae would like to keep the music flowing in her heart forever and she is thankful to Pam Smirl for teaching her to love music.



Division A - A1 & A2

1ST PLACE - Satai Miller

Satai Miller is 10 years old and lives in Victoria B.C. She has been studying piano and composition with Pamela Smirl of P.J. Music Studios since she was 5. Satai is quite a business-girl. She has started giving piano lessons and has a thriving hat knitting business on the side. She enjoys reading and can be found with her nose in a book more often than not!



Division B

1ST PLACE - Carmyn Slater

Carmyn Slater is a 12-year-old from the seaside community of Sooke, BC. She studies Grade 8 piano with Pam Smirl of PJ Music Studios. She also attends the young composers' workshops led by Victoria Symphony composer-in-residence, Michael Oesterle. Carmyn plays the flute in her middle-school band and she is about half-way through writing her first novel for young teens.



Division D

1ST PLACE - Deborah Baynes

I am a fairly new composer...I wrote my first piece *Galaxies* in 2008 I entered the Jean Coulthard composing competition and I won! I then began composition lessons at the Victoria Conservatory of Music with Stephen Brown. Over the next three years I progressively improved week by week. I will soon complete my Diploma of Music, majoring in Composition.

Gypsy Lore is a set of seven Piano Quartets, and my favorite pieces so far, they really reflect my personality. I am very thankful to Stephen Brown who believed in me, and all my teachers at the Conservatory for their support.





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BCRMTA Musical Community Service Awards

OCTOBER 2011

Provincial

Tracey Garvin
Sarah Elizabeth Anne Dalziel
Bronze

Richmond

Jullin O'Scheaur
Jocelyn Tam Bronze
Jocelyn Tam Silver
Jocelyn Tam Gold (73)

South Fraser

Catherine Bundt
Jasmine Lee Bronze
Samantha Lee Bronze

Mary Ann Jarantilla
Melanie Hiepler Gold (84)

Kevin Thompson
Tiffany Kuo Bronze
Howard Chen Gold (61)
Elaine Lin Gold (60)
Lucy Liu Gold (69)

North Island

Shelley Roberts
Carter Johnson Gold (62)

Vancouver

Toni Stanick
Angelica Chen Bronze
Trillian Mitchell Bronze
Adora Wong Bronze
Jessie Wu Bronze
Yujin Jung Silver
Fiona Wu Silver
Edmund Chung Gold (73)

Sharon West
Lucy (Jing Jia) Guo Gold (60)

MAY 2012

Richmond

Connie Chiu
Katie Huang Bronze
Katie Huang Silver

South Fraser

Carla Birston
Jeffrey Liang Gold (116)
Joseph Liang Gold (119)

Catherine Bundt
Samantha Lee Silver
Kevin Dong Hun Suh
Gold (101)

Yvette Rowledge
Pan-Pan Chu Bronze

Kevin Thompson
Rebecca Amisano Bronze
Grace Lee Bronze
Jan Peng Bronze
Ryan Yang Bronze
Annie Yeh Bronze
Kaylee Yoong Bronze

South Okanagan

Anita Perry
Evelyn Krieger Bronze

Trail-Castlegar

Tammy Francis
Douglas Johnstone Bronze
Hannah Johnstone Bronze
Lisa Leffelaar Bronze
Caleb Kavaloff Silver
Kelsey Negreiff Gold (68)

Vernon

Marjorie Close
Nick Phillips Bronze
Kaia Phillips Bronze
Gwyneth Evans Bronze
Nick Phillips Silver
Bronwyn Evans Silver

Lyn Taron
Kiera Ariano Bronze
Clara Cookson Bronze
Christine Eberhard Bronze
Natalie Eberhard Bronze
Samantha Orr Bronze
Sarah Orr Bronze
Alex Scobie Bronze
Jenny Wambold Bronze

Vancouver

Patty Wu
Ernest Law Bronze
Youkyung (Cathy) Cho
Sarah Park Gold (71)

Victoria

Wendy Maggiora
Nathan Salvador Gold (68)



Mark your Calendar

CMC BC CREATIVE HUB.

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bcregion@musiccentre.ca

September 28th, 2012 Culture Days
CMC BC Open House 12-5pm
If you have not visited the Centre recently, this is a wonderful opportunity to meet the staff, get a tour of the Library, hear some fantastic Canadian music, learn about all the exciting FREE services we offer, and maybe even take home a FREE CD of Canadian music! For more information please contact us at: bcregion@musiccentre.ca or 604.734.4622
If you can't make it on this day, please call us to arrange for another time.

September 29th, 2012 Culture Days:
Score Reading Club 11am-1pm
A Special Weekend Edition of the Score Reading Club for Culture Days 2012! The Score Reading Club is a bi-monthly series featuring influential works by accomplished composers. In each session, three presenters offer in-depth looks at musical works of their choice. Everyone is welcome to attend. Admission is FREE! ✨



BCRMTA - CONVENTION BC VIBES

Presented by the Abbotsford Branch
September 28 - 29, 2012

- see page 19 - 23 for all the info. ✨

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A list of our upcoming concerts.

September 23, 2012
3pm - Coffee & commentary,
4pm - Concert
What is Life? Of Shadows, Cradles, and the Blues
Milton Schlosser, piano

October 27, 2012
7:30pm - Musica Mysterium
Cappella Artemisia

November 4, 2012
3pm - Coffee & commentary,
4pm - Concert
Arpeggione - Guitare d'amour
Eugene Skovorodnikov, piano
Yuri Zaidenberg, violin

November 24, 2012
7:30pm - A Portrait of Barbara
Pentland
Bergmann Piano Duo

January 12, 2013
Time TBA
Masterclasses with Kwantlen
Polytechnic University Music Faculty

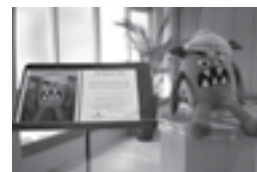
January 12, 2013
7:30pm - New and Improved: Stolen
works for Flute, Strings and Piano
Kwantlen Polytechnic University Music
Faculty

February 2, 2013
Time TBA
Gryphon Trio Masterclass

February 2, 2013
7:30pm - Gryphon Trio
Annalee Patipatanakoon, violin
Roman Borys, cello
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Fingerwork, Fugues and Fun

A User-Friendly Guide to Memorizing a Fugue

by Lori Elder M.Mus. B.Mus. ARCT



Lori Elder holds a Masters Degree in Piano Performance from the University of Toronto, a Bachelor of Music from the University of British Columbia and an ARCT (Performer). Her principal teachers were Kay Wilson, Dale Reubart, Robert Silverman and Boris Lysenko. Lori has won numerous competitions and has performed extensively as a soloist and chamber player in many regions of Canada and the United States.

Along with a busy adjudicating schedule, Lori presents workshops and masterclasses throughout the province. She is currently appearing with Linda Stobbe as the "Great White North Piano Duo" educating teachers on the values of concerto playing. As well she is producing a series of CDs and books called "Students' Favourites", with the proceeds to benefit charities in northern BC. Lori has taught in Toronto, Vancouver, and Edmonton, and she currently teaches in Prince George where she specializes in senior piano and pedagogy.

If you think that the words "fugue" and "fun" can never be used in the same sentence, this article is for you. Memorizing the Bach fugue is a daunting task for many (dare I say most?) grade ten and ARCT students. But don't despair – with a few tricks up your sleeve, some highlighters and flashcards the whole job can be, well, enjoyable. And maybe even... fun!

Find a fugue the student likes.

It's easy to find a prelude. It's not even that hard to find a fugue. But to find a prelude AND fugue the student likes can be challenging. Don't be afraid to try a few before you settle on one.

The learning stage is critical.

Decide on all the articulation and pencil it in throughout. Next put in all the fingering. Mark in all the accidentals for the whole bar. Check minor fugues closely as Bach interchanges harmonic, melodic and natural minor. Also mark in which hand plays the alto or tenor voice.

Highlight all the subjects, countersubjects and episodes.

Highlighters now are erasable – who knew? I always ask the student "What colour do you hear the subject in?" Pick a colour that suits the character – pink for an energetic motive, green for warm, purple for dark and brooding. Then do the same for other recurring material such as the countersubject, inversions, augmentations etc. This helps the student to see the various motives and aids their visual memory.

Make starting spots.

These are short practice sections, usually at the subject statements, and at sequences and episodes. Do each voice alone, counting and with the correct fingering, as many times as it takes to get fluent and secure. Then combine two voices, watching for held notes, finger substitutions and correct articulation. Memorize a few beats at a time, separate hands and separate voices. Listen carefully and go over each bar until it is secure. Then add the third voice, then the fourth voice if there is one.

Grind it in.

Now the repetition really cranks up. I tell my students "If you're not driving your family nuts, you're not practicing hard enough!" Try each bar 5 times right hand/5 left hand/10 together. Don't look at the book, or take the book off the piano. Then try add-a-note practice at each starting spot. Play one note, then one-two notes, then one-two-three notes, and keep adding on like this. It seems labour intensive but it works. Then try add-a-note with your eyes closed. Do each section this way, separate hands and together.

Use memory aids.

All kinds of memory tricks can be used. Try saying the note names aloud. (This particularly helps the left hand.) Say the finger numbers aloud. Sing along with one voice. Or play one voice and ghost (on top of the keys) another voice. Play the inner voices loud and the soprano and bass soft.

Do extra left hand memory practice.

If something caves under pressure most often it's the left hand. Do left hand alone in every register of the piano, lowest to highest. Try left hand forte/ right hand piano. Or left hand legato/ right hand staccato, then switch. Also try playing the left hand on the piano and the right hand on your lap.

Metronome practice is essential.

Do separate hands memorized, with the metronome at a slow working tempo. Then hands together memorized, with the metronome and gradually increasing the tempo. This reinforces the tactile memory and builds steadiness and fluency as well.

Spend extra time on the last page.

Concentration can wane toward the end. Do the sections starting with the last one, then the last two sections, the last three and so on.

Know the key changes and cadences.

Show the student what keys the fugue moves through and where the important cadences are. Play a deceptive cadence for them that isn't just in their ear training but actually in their piece!

Play with some distractions.

Try different lighting in the room, have people talking nearby, or even put the TV on. This sounds counterintuitive, but an exam setting is filled with distractions and it's better to have addressed this first. Try playing in the dark also. This strengthens tactile and aural memory responses.

Make flashcards.

Make numbered flashcards for all the starting spots. Put these in a container, pull one out and start playing that section. Also make flashcards for soprano, alto, tenor and bass. Take two out and do this combination of voices at your starting spots.

Get some Monopoly money.

I'm not even kidding. I'll "pay" them \$10.00 for each correct section, and take away \$10.00 for each memory error. They get \$50.00 for a correct page and bonuses for getting through hard sections. You'd be surprised how hard students try to win this money.

Play the fugue somewhere other than at home.

We've all heard "It was better at home." Memory breakdowns in the studio show that it isn't secure enough under pressure. Play the memorized fugue in at least 3 different places to see how the memory holds up.

There you have it, a grab-bag of ideas to help senior students succeed at this challenging part of their exam. A well played fugue that is memorized, fluent and interesting is a satisfying accomplishment for a student and their teacher. And yes, it is fun!

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MY TOP 10 ways - OF USING TECHNOLOGY IN MY STUDIO

by Linda Sheppard ARCT LLMC RMT MTNA

Here are my simple Top Ten Tips for using technology in the music studio (defined as anything other than a piano and a lamp), in order of importance:

1. Use a **computer/laptop** to organize folders for each student where you keep exam results, recordings, backing tracks, recital programs, and any scores they create.
2. Buy a **microphone** to record students playing (either solo, with a backing track, or with duets where I accompany on the keyboard)
3. Use the free shareware program **Audacity** (audacity.sourceforge.net) to record students, and to alter backing tracks by slowing them down for practice tempos or to change the pitch or key so the music matches the recording (especially for popular music)
4. Use a **CD player** for backing tracks, Music Minus One CD's (orchestra plays, student performs the piano part) ear tests, call-and-response style ear tests
5. Use email to send backing tracks to students that need to altered, or, use the student's **flash drive** (they should bring one to every lesson) to give them tracks to take home
6. Have students write out some of their theory homework in **Finale**, the score-writing program, or else create lead sheets, or, for young students, simple transcriptions. Free trial version available. www.finalemusic.com/notepad
7. Use a **keyboard** and have the student create a simple backing track for a song, perhaps just with chords, which they then play back and add the solo piano part.
8. Use a **CD burner** at Christmas and in June for creating a disk of student recordings created during the year. This also be done for a parent's birthday, audition, or for examination pieces.
9. Use a basic **program** such as Microsoft Publisher to prepare their year-end recital program, and if you allow students to use your studio computer, perhaps while waiting for a sibling, make sure you
10. Use an **App**, or watch a student use an App (last week my student whipped out his virtual metronome on his iPod, versus waiting for me to get mine started).

load the computer with games in a 'Favourites' folder. I recently tried *Take A Walk*, with a lovely piece of music as the background. Your students will figure it out before you do! www.silvergames.com/take-a-walk

Lessons are never dull! For those focused on Classical music exams, try preparing for the RCM April exam session as there is then time at the end of the year to try lots of different styles and genres. Get oodles of sight reading and duets happening, in time for a solo recital at the end of the year which is a combo of exam pieces and new material.



Linda Sheppard is an RMT member from South Fraser branch



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APPS TO CONSIDER

by Benjamin Hutanu - Student

iOS Apps (App Store):



Metronome
Author: MarketWall.com
Description: This is an app that allows you to use your iDevice as a metronome.
Price: Free



Music Theory Pro
Author: Joel Clifft
Description: This app is very good for your students' learning of music theory. It starts with note naming, (the basics), and soon extends to naming intervals and keys. I am personally impressed by the way they lay it all out for you, and even give you final marks after a lesson or quiz. This app is just like a theory book, but MUCH cheaper! It covers all basic and intermediate theory requirements. I really suggest this to other students that want theory to become fun and easy!
Price: \$0.99



iHeart (also available for Mac Computers for \$0.99)
Author: Trent Reschny
Description: This app turns your iDevice into a full on recording studio. It allows you to record the instrument you play, play it back, edit it (cut out/add parts), and add extra effects such as fade (for the end). You can also slow down or speed up your recording, as well as zoom in to very fine detail – down to 1 second across the screen (in landscape mode). Once your done with a recording, you can then save it as an .mp3 file and soon burn it to your computer (if needed).
Price: \$5.99

Blackberry Playbook (App World):

Music Theory
Author: ToaStudios
Description: Learn basic scales, triad formations and understand the basics behind the Circle of Fifths in this exiting app, great for your students.
Price: Free

iOS (App Store) iPad Only:



Finale Songbook
Author: MakeMusic, Inc.
Description: Imagine bringing ALL of your music to every practice, rehearsal, and performance—in one hand. Imagine hearing sheet music play back. Imagine printing copies and parts. Finale SongBook™ transforms your iPad into an interactive music folder, so you can view, play, and print music scores created by the entire family of Finale products. Finale is the world standard in music notation creation, and Finale SongBook™ brings this standard to the iPad.

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- Share files via email
- Flip pages hands-free via AirTurn page turners (sold separately)



*Hello Everyone!
My name is Benjamin Noah Hutanu. I currently am a music student studying Grade 4 piano with BCCM. Technology is one of my hobbies and I use it a lot in my musical studies. My family originates from Romania, so this very much impacts the perspective I have towards music, as well as helps me get new ideas for composing on. Other than that, I am like any other child, going to school, playing around, and always active outside!*

Are you TOO OLD to Learn a Musical Instrument Well?

(This and other myths shattered...)

by Michelle Anderson



Michelle Anderson is a professional clarinetist and teacher in Vancouver who teaches students of all ages. Her articles and instructional videos can be found at: www.clarinetmentors.com.

There certainly is an impression in today's world that there are certain skills that can only be easily learned in our childhood. The notion is that a child's brain is much more able to pick up new skills, and that somehow, an older brain has a greatly reduced ability to absorb new concepts. We all may even have examples of this in our own lives. I've noticed that I more frequently forget where I've put my keys, or what the extra item on my grocery list should have been. It seems as though my memory is not as sharp as it once was. Is this a sign of a decaying mind? Perhaps, but in all honesty, this is also not a skill that I am consciously working to develop and improve. If I took a memory-enhancing course, or practised remembering things every day, I might find that in a few weeks, I no longer waste time looking for my lost keys!

My own personal experience in teaching many adults to play musical instruments is that most people come into it with "mindset baggage" about their own abilities to learn. The fact that they have actually gone out to get an instrument, and signed up for lessons certainly indicates that they have enthusiasm. I am still surprised; however, at how many "stories" I get from people at their very first lesson as to why they will not succeed. These "stories" include statements such as the following:

- *I have absolutely no natural sense of rhythm.*
- *I am not a good reader, which means that I will not be able to read music easily.*
- *In school, I was kicked out of choir because my sense of pitch was so bad. That must mean that I have no natural musicality.*

- *I know that I am too old to really grasp the instrument, but I do want to learn as much as I can.*
- *I'm the kind of person who has never been very good at using my hands.*
- *I'll never sound as good as I want to sound.*

Have you heard yourself or your students say any of these things? Perhaps these statements are not your story, but you may have different limiting beliefs about your ability to succeed on your instrument. When I work with adult students, this becomes one of the most important parts of my lesson routine. Adults are smart enough to learn sophisticated concepts quickly, which on one hand makes them great students. On the other hand, they also come loaded with more negative self-conceptions than most children do. I challenge them to identify and write down any limiting beliefs that they may have. My personal belief is that each one of these limitations is a barrier that we put in place ourselves that actually does inhibit our growth. They are very powerful, and in adults, may be one of the biggest things holding back progress.

I like to counter each of these statements by reassuring my students that the brain has an amazing capacity to continue learning new skills at any age. If you believe this, then these limiting beliefs are simply an opportunity to recognize what areas in our brain need new growth. For example, let's look at "I have absolutely no natural sense of rhythm" (a common anxiety with adults that I teach). I explain that we learn rhythms as patterns, in much the same way that we learn to read by first sounding out letters, then syllables, and then entire words. If I asked you

to read the word “prominterastulate” out loud, could you? You probably have never seen that word before (since I believe that I just made it up), however, the pattern-part of your brain recognizes components of it. It likely sounded out the word something like this: pro-mint-er-ast-u-late. When we know some simple rhythm patterns, we can easily piece them together into more complex rhythms. We just have to start with our rhythmic ABC’s. If a student feels that they have a bad sense of rhythm, you can assure them that this is mainly because they have never been given a systematic way to learn the basic patterns of rhythm. I tell most of my students that I am always happy to hear that rhythm is one of their biggest challenges, because in my experience, it is one of the easiest things to learn to succeed at.

What do the scientists say about this? Dr. Carol Dweck, of the Department of Psychology at Stanford University, has done a great deal of research on how our brains learn. Her book, *Mindset*, clearly demonstrates that people can continue to learn any new skill through perseverance and systematic learning. Here is a quote from her writings:

“People with a fixed mindset believe that their traits are just givens. They have a certain amount of brains and talent and nothing can change that. If they have a lot, they’re all set, but if they don’t... So people in this mindset worry about their traits and how adequate they are. They have something to prove to themselves and others.

People with a growth mindset, on the other hand, see their qualities as things that can be developed through their dedication and effort. Sure they’re happy if they’re brainy or talented, but that’s just the starting point. They understand that no one has ever accomplished great things - not Mozart, Darwin, or Michael Jordan - without years of passionate practice and learning.”

I see, time and time again, adults who struggle against their own limiting beliefs. As soon as I can convince them that nearly every challenge on the instrument can be overcome simply by taking a good learning system and applying it regularly, they do in fact succeed. It is often much easier than they expected.



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Are you too Old to Learn a Musical Instrument Well? - cont.

(This and other myths shattered...)

Do you think about this when you teach adult students? One of my relatively new adult students surprised me last week in two ways. First of all, he announced that he should just quit the clarinet and put himself out of misery sooner rather than later. I was startled, but saw the twinkle in his eye, and realized that he was joking (sort of). He was frustrated that after seven weeks of playing, he still didn't sound like his CDs. He was very critical of his own progress. Like many musicians, he completely discounted the progress that he had made, and was focusing on one area in particular that he found challenging. As we discussed "mindset", he admitted that his exacting standards about his clarinet-playing abilities was congruent with how he learns everything else. The key "mindset" that helped turn him around was that I asked him to view a squeak (which represented not quite having his mouth in the right position) as "an invitation to change". He had been viewing it as an invitation to criticize himself for not doing it "right". When we looked at it as a reminder to learn something differently, he was able to laugh and see it not as a failure, but just an indication of where to improve. Along with this, I did of course have clear directions on how he should improve this issue within his practise routine. He looked at me and said "You should charge a lot more for your lessons". (That was my surprise number 2.) He said, "You are part music-teacher,

and part psychologist, but a psychologist would charge me way more!" That started me thinking about this whole process. Of course as music teachers, we must all be part-time psychologists. I'm sure that your own most influential teachers had those skills as well.

I use this skills as a teacher, and I recognize how they can be used with my own performing as well. I used to believe that I had a lot of natural ability on clarinet, but that I simply did not have the dedication needed to become a good player. Many of my teachers in grade school would say that I had talent, but I just didn't work hard enough. These teachers were experts. I believed them. The way this turned into a limiting belief for me was that I somehow envisioned "dedication" as a talent that we are filled with at birth. Somehow, I didn't get my full share, and therefore, I would never be able to work hard at anything in my life. You can see how this could be a problem. If I fully embraced this belief, then I would have a great excuse to never apply myself to anything, and justify it with my "dedication-deficit-disorder" from birth. A huge turning point for me was when a knowledgeable teacher gave me a very systematic plan for how to learn some very challenging things. He gave me a step-by-step recipe for how to sit down and master some music in a week or two. I followed the system, and found myself having success right away.

It was so exciting, that I stayed in the practise room much longer than I would have previously. Each time I practised, things went better and better. In spite of myself, I realized at the end of two weeks that I had learned something that I did not think I was capable of learning. I had worked very hard, and seen the results of those efforts. After a few more weeks of this, it suddenly dawned on me that I was acting a lot like a dedicated person would. "Maybe I can act like a dedicated person", I thought, (even though I couldn't actually be one). I kept pretending for a long time, and finally had to admit that I actually COULD be quite dedicated to my craft. I learned "dedication" as a skill, and now I can use it in many areas of my life.

Everyone should have a system to counter any limiting performance beliefs. If there is an area of performance that is challenging musically, be assured that there is a good system to learn to overcome it. Nobody should spend their time in frustration mode, when we all have the ability to fix our problems if we know how to do it. As music teachers, it is our duty to help our students to address this fears/beliefs, and give them the systems to overcome them.

Reference:

Dweck, Carol. Mindset: The New Psychology of Success. Random House, 2006.

Dweck, Carol. Mindset on Line. < <http://mindsetonline.com/whatisit/themindsets/index.html>.



Conservatory Canada Notes

Conservatory Canada student wins University of Victoria scholarship

Conservatory Canada sends congratulations to Coquitlam's Louise Hung, the recipient of a \$20,000 piano scholarship to attend the University of Victoria where she's enrolled in the bachelor of music program.

Louise began piano lessons at the age of four, when her family emigrated from Taiwan. Teacher Marjory Purdy introduced her to the Conservatory Canada curriculum in Grade One. The scholarship is not the first time Louise's talent and dedication has been recognized. She has won 10 Conservatory Canada medals of excellence for achieving the highest marks in B.C. for an exam – five for piano, three for theory, and two for history. She also earned the

conservatory's Lynda Rehder Kennedy medal of excellence for scoring the highest Grade 10 marks in Canada and recently completed her Associate Performer's Diploma.

Louise says the Conservatory Canada curriculum allowed her to explore a wide range of repertoire from a young age.

"The supplementary pieces gave me the freedom to choose unconventional pieces, such as the work of Chinese composers," she says. "Conservatory Canada helped shape me into a musician who is open to interpreting and performing all sorts of music – from traditional composers to Canadian repertoire and modern pieces."

E-Exams Centres now established in 12 communities

This summer, piano students across

Canada were able to take distance music examinations in 12 E-Exam centres located nationwide.

Launched in February 2011, E-Exams are proving to be a popular alternative for students who may not be able to travel long distances to an examination centre or who get 'stressed out' by a traditional exam setting.

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Review of Publications



Eileen Deros - Piano
Abbotsford Branch
RMT member since 1999



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



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



Nita Pelletier - Piano
Chilliac Branch
RMT member since 1988



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



A Day in Paris
Early Elementary
by Barbara Dodson
Neil A. Kjos Music
Company
www.kjos.com

In this book are nine simple, short pieces with few accidentals and mostly played in one hand position. The titles are given in English and French, and include *In Paris*, *It's a Beautiful Day*, *I Love Paris*, and *Sidewalk Cafe*, to name a few. Students will love the large, easy-to-read notes, and the teacher's duets which accompany each piece. It is easy to imagine the sights and sounds of Paris when playing these lovely melodies. There are also some charming drawings of sites in Paris, which I believe will help the teacher explain some of the titles to his/her students. I recommend this supplemental book!

CH



Favorite Festival Solos
Early to Later Elementary
The Willis Music Company
Hal•Leonard Corp.
www.halleonard.com

Here are ten diverse, interesting, short pieces that are good recital material. Titles include *Punch and Judy*, *Indian Dance*, *Autumn Is Here*, *The Whiskery Walrus*, and more. *The Python* has lyrics, which helps make the music fun for children to learn. In addition, two of the pieces have teacher accompaniment, adding to their appeal. The pieces are written in basic keys, but accidentals abound. They are all very pleasant-sounding pieces. Teachers might want to draw their students' attention to the helpful performance notes from the composers to give students a context and spark interest. This supplemental book is sure to please.

CH



Microjazz for Absolute Beginners
by Christopher Norton
Boosey & Hawkes
www.boosey.com

This book could be used on its own for a beginner or as a supplement to any beginner method. An appealing and useful feature is the included separate accompaniment book. The accompaniments are rhythmic, with jazzy harmonies and are easily sightread. There is a CD included that contains all the accompaniments as well as full performance tracks. The pieces are written in middle C position, and the rhythms are mostly quarter note, with half notes, whole notes, dotted half notes and their rests. The melodies are made up of seconds and thirds, are split between clefs and are always one hand at a time. Slurs and staccatos are introduced and combined in a way that give the pieces interest and style. The duets make these simple beginner pieces sound jazzy and very fun to play.

ED



Autumn Nocturne
Piano solo sheet music
by Susan Alcon
The Willis Music
Company
Hal•Leonard Corp.
www.halleonard.com

This lovely evocative three page solo is perfect for that sensitive early intermediate student who is able to convey emotion through sound – or perhaps for that not-so-sensitive student who needs to learn! G major, 6/8 rhythm, open fifths in LH with a broken triad RH set the stage for an upper RH melody to sing, teaching the student voicing and playing with

Review of Publications - cont.

the divided hand. Occasionally a long melody note allows for an inner melody to be expressed. A brief move to solid chords in the RH creates variety as does the LH which moves from intervals of fifths to individual notes and then to fifths alternating with individual notes and, towards the end of the piece, octaves and one rolled octave chord with three notes. Use of pedal and dynamic variety add to the teaching potential. The transfer between ideas is seamless allowing the contemplative mood to unfold. An engaging and expressive work.

JJ



Musica Latina Book 2
8 Early Intermediate
Piano Solos That
Celebrate Latin
American Styles
by Wynn-Anne Rossi
Alfred Pub. Co. Inc.
www.alfred.com

The title does not disappoint! The pieces are in Brazilian, Equadorian, Mexican styles, and more. Each piece begins with a short rhythm exercise that prepares students for the rhythmic patterns featured in the pieces. A brief description of each title, such as *Carnaval!*, *Desierto de Atacama*, *Fuego de la Pasion*, etc., may help spark the imagination of the student performer. There is no more than one sharp in each key signature, though accidentals abound. In my opinion, however, the rhythms are the biggest challenge in these pieces. For young students who didn't grow up listening to this type of music, lots of demonstrations from the teacher would be necessary. Yet the rewards of learning these exciting, infectious pieces would be well worth the effort. I personally could not stop playing them!

CH



Classical Jazz, Rags, & Blues - Book 5
by Martha Mier
Alfred Pub. Co. Inc.
www.alfred.com

Again Martha Mier has not disappointed us with her adapting of classical melodies into arrangements of ragtime, blues, and various jazz styles! She has taken music by Haydn, Tchaikovsky, Mozart, Bizet, Schumann and Beethoven and made these selections from orchestral, opera, and piano literature come alive in a new way.

If your students enjoy the other music by Martha Mier, why not introduce them to this latest approach of supplementing their repertoire! There are nine original pieces for the late intermediate to early advanced pianist in this book to enable the student to continue working with jazz idioms. This is a great way for students that aren't that keen on classical music to discover an appreciation for the timeless melodies.

Another success for Ms. Mier!

JR



Classics for the
Developing Pianist
Early Intermediate
Selected and edited by
Clarfield & Lehrer
Alfred Pub. Co. Inc.
www.alfred.com

This is the first book in a series of five books that the editors believe developing pianists should study and perform. Each book contains twenty pieces selected from the four main style periods. Studying pieces from the various eras help define the characteristics of each style. The Baroque era is represented by J.S. Bach, Couperin, Purcell, Rameau, and

Telemann. Of course the Classical era has music of the three main giants: Beethoven, Mozart, and Haydn. Primary and alternate fingering has been provided to facilitate musicality and technique. This allows for experimentation to see which fingering is most comfortable. Dynamics are clearly marked indicating different dynamics for each hand to encourage and assist greater balance between the voices. This book provides great editing for familiar pieces that most of us teach.

JR



Miyabi
Early Intermediate
by Naoko Ikeda
The Willis Music
Company
Hal•Leonard Corp.
www.halleonard.com

Miyabi is a traditional Japanese aesthetic ideal meaning "refinement" or "elegance". The music in this book was inspired by the beauty of flowers that bloom from spring to early summer and draw from traditional Japanese modes and sounds. The koto, an elegant thirteen stringed instrument and gagaku, ancient Japanese court music combined with modern functional harmonies make up the sounds of these five pieces. My personal favorite is the piece *Soft Rain*. The melody is beautifully placed above the LH rhythmic ostinato. The music is very patterned and manageable for the early intermediate student.

A lovely book for students to experience different sounds and create beauty.

JR

Review of Publications - cont.



Just Kidding
Elementary Piano Solos
 by **Teresa Richert**
Red Leaf Pianoworks
www.redleafpianoworks.com

Those familiar with earlier piano solo collections by Teresa Richert will expect intriguing pieces and interesting ideas in this book of eleven works – and they will not be disappointed. From the table of contents with a sentence or two to the performer about the pieces, to the last page of notes for teachers outlining features of the pieces there is much to enjoy. Works are described as playful, dreamy, jazzy or speedy with a variety of concepts such as irregular meter, meter changes, ad.lib., pentatonic scales, ostinato, Mixolydian mode and more. These are simple works for early grades, able to be understood and taught easily. In the ‘playful’ pieces, *Just Kidding* features RH and LH a major second apart and chromatic scale sections, *Can't Catch Me* has a melody that moves from RH to LH in a snappy 6/8 meter, and *Into Mischeif* moves from both hands in treble clef to both hands in bass clef and back again. There are four ‘dreamy’ pieces which develop cantabile playing, moving the melody between right and left hand, meter changes, hand crossing

and pedalling. I enjoyed the drifting quality that 5/4 time signature brought to *Snow*. The two ‘jazzy’ pieces and the ‘speedy’ piece provide ample rhythmic challenges and excitement. Each of the works in this book has teaching and learning potential with a great deal of enjoyment for both teacher and student.
 JJ



Water Music
Impressions of Summer Memories
 by **Gina Sprunger**
Neil A. Kjos Music Company
www.kjos.com

This book has seven beautiful piano solos at the Early Intermediate/ Intermediate level. Playing through the music was very pleasurable! Each piece has a small description of the origin of inspiration. The music is filled with various rhythmic elements geared for the intermediate student to master: syncopation, triplets moving into sixteenth notes to name a few. *Coconut Bay* has RH tremolos and *Gliding on Skis* wraps up with a glissando. Crossing hands is incorporated into a number of the pieces. I really enjoyed the fact that the pieces were stylistically written in such a way that they were unique! Lovely music with great variety!
 JR



Czerny Thirty New Studies in Technics Opus 849
 Edited and Recorded by **Matthew Edwards**
Halle Leonard Corp.
www.halleonard.com

Historical notes of Carl Czerny open this collection of intermediate level studies. This is followed by performance notes and then notes on the individual exercise; all clearly written with great attention to detail and easy to understand practice suggestions. To assist the student further, the book comes with a CD. The studies have a general movement from somewhat easier to more challenging. They can be selected by the teacher on an “as-needed” basis for the challenges being faced by a particular student in other repertoire rather than in a chronological way.

This book would be a fabulous addition to our studio resources!
 JR

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Snowdrifts



Imagination



Christmas Great and Small



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THE TITANIC

Review of Publications - cont.



The Musician's Life (A concert Rag)
by Robert Vandall
Alfred Pub. Co. Inc.
www.alfred.com

In 1899, Scott Joplin published *Maple Leaf Rag* which became an instant hit and made him the "King of Ragtime." Ragtime (meaning ragged or syncopated) music has always been quite popular especially since the 1973 movie *The Sting*. *The Musician's Life* duet is very much in the ragtime style. Rated late intermediate, secondo and primo parts are equal in difficulty and take turns with the main theme. A fun and flashy piece: effective for recital or festival use.
NP



Disney Classics Intermediate Piano Solos
arranged by Eugenie Rocherolle
Hal•Leonard Corp.
www.halleonard.com

Nine piano solos make up the contents of this book: part of the Eugenie Rocherolle Series. An attractive feature is the companion CD with recordings performed by Ms. Rocherolle. Everyone is familiar with Disney favorites like: *Beauty and the Beast*, *Chim Chim Cher-ee*, and *It's a Small World*. The music is arranged to meet the pedagogical needs of the intermediate student including various rhythmic issues and articulations. *Supercalifragilisticexpialidocious* is written with the RH over the LH for large portions. The melody is in the bass played with the RH while the LH maintains the supporting chords. Nice presentation and artistically arranged!
JR



Jazz Standards for Students - Book 3
arr by Sharon Aaronson
Alfred Pub. Co. Inc.
www.alfred.com

A lovely collection of 10 pieces rated Intermediate that includes both jazz standards and original compositions by Sharon Aaronson. Some titles are familiar from the Popular Selection List (*Satin Doll* and *Take Five*). However, these arrangements are not the ones recommended for RCM exams. Lyrics are included for the pieces that were originally vocal numbers (grand staff format rather than vocal score). Students who enjoy playing the piano and singing will love this feature.
NP



Sunday Morning Praise Companion
arr by Victor Labenske
Alfred Pub. Co. Inc.
www.alfred.com

Another stellar coil bound collection of intermediate to late intermediate arrangements from Alfred's Sacred Performer Collections, this book features thirty three worship songs from *Lord I Lift Your Name on High* published in 1989 to the more recent *Jesus, Messiah* of 2008 and many more in between. Two 'old standards' that have been included from another era are *Great is Thy Faithfulness* and *How Great Thou Art*. If you are a fan of contemporary worship music you will find many favorites here – *Come, Now is the Time to Worship*, *Hungry, God of Wonders*, *Your Grace is Enough* and so on, even including the poignant and popular contemporary Christmas ballad *Mary, Did You Know?* There is sufficient diversity to move from contemplative lyricism to driving energy.

Victor Labenske, a professor at Point Loma Nazarene University in California, a composer and gifted arranger, brings a wide variety of approaches to these adaptations, creating a musical landscape of interpretation, celebration and contemplation within a familiar arena, causing us to appreciate them in a new and more profound way.

Many of the arrangements are in C, G or F, although a key change within a piece is common and up to three sharps and four flats are used. The intent is to make this music accessible to intermediate level pianist and easily learned for advanced pianists. The rhythmic challenges are dealt with in easily understood ways, even for those less familiar with this genre. The scores are well laid out, easy to read with an approximate performance time for each one – usually about three minutes or less. Chords are used frequently but the most common feature is a moving broken chord in one hand – often the LH, with a melody outlined with a single note or a two note chord in the RH. Octaves are used occasionally but not extensively. Meter changes are skillfully used to deal with rhythmic transitions in *How Can I Keep from Singing?* and *How Deep the Father's Love for Us*.

It's another great publication and a valuable resource for personal or church use.

JJ



Review of Publications - cont.



Favorite Solos - Book 3
by Kowlachyk &
Lancaster
Alfred Pub. Co. Inc.
www.alfred.com

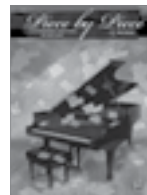
Ten intermediate to late-intermediate solos for all ages make up this collection of these composers' favorites. This book is a compilation of previously composed pieces of sheet music that have received the greatest response from students and teachers over the years. The styles, sounds and mood of this music vary. These pieces would provide a lovely supplement to students' studies and would be an excellent resource for recitals and performance classes. Skills such as rubato, legato pedal, rhythm,

and balance between the hands are all reinforced in these pieces. It's easy to see why these are the composers' favorites!
JR



Preludes for Piano
Book 3
by C. Rollin
Alfred Pub. Co. Inc.
www.alfred.com

Book 3 in the "Prelude" series, books 1 and 2 are known as teaching favourites and pupil savers. Rated late intermediate, the lyrical and expressive pieces in this collection could be useful as wedding or church music.
NP



Piece by Piece - Book 3
7 Late Intermediate
Color Pieces for Solo
Piano
by Tom Gerou
Alfred Pub. Co. Inc.
www.alfred.com

The book lives up to its name, as no two pieces are alike. I was impressed by the variety of styles among these seven pieces. *Curtains Up*, for example, is reminiscent of a slow, 1920's jazz-style piece, whereas *Toccata Pirata* is fast and brilliant - the exact opposite, in a steady 6/8 time. The pieces sound just like their titles suggest: *High Wire Rag*, *Intergalactic Confluence* -- who wouldn't want to try out these lovely pieces? They are studies in disguise, one needing particular attention to subtle voicing's,

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Review of Publications - cont.

and another requiring technical comfort on the black keys. Grace notes, hand crossing over hand, embellishments, broken chords and arpeggios - all of these challenges and more are found within these pieces. This is most enjoyable and worthwhile music!
CH

Contemporary Christian Hits

by Melody Bober
Alfred Pub. Co. Inc.
www.alfred.com



The subtitle for this book is "10 Arrangements of Worship Favorites". It is part of the Alfred's Sacred Performer Collections and is early advanced level. Some pieces

are easier than others. For example, *Beautiful* by Ed Cash and Bethany Dillon is written in a simple but flowing ballade style. *Blessings* by Laura Mixon Story slowly builds to a fortissimo with octaves and four note chords in the right hand, and flowing arpeggios in the left hand. The keys stay in the range of one to three sharps or flats. The harmonies are mostly traditional, and the arrangements are pretty, flowing, and fit under the hands well.

The other songs are: *I Lift My Hands* by Chris Tomlin, *You Raise Me Up* by Selah, *I Can Only Imagine* by MercyMe, *East to West and Glorious Day* by Casting Crowns, *When I Say I Do* by Matthew West, *Held* by Natalie Grant, and *City On Our Knees* by TobyMac.
ED

PIANO DUETS



Beethoven's Ghost Early Intermediate Piano Duet

by Bernadine Johnson
Alfred Pub. Co. Inc.
www.alfred.com

This lively duet is based on themes from *Fur Elise*, *the Moonlight Sonata*, and *Symphonies No. 5 and No. 9*. Each player has moments where they are in charge of the melody making both parts equally interesting to learn. The themes are clearly recognizable. The rhythm is very manageable and incorporates triplets but no sixteenth notes.

A definite student pleaser!
JR



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Review of Publications - cont.

MUSIC for ONE HAND



**Grand One-Hand
Solos for Piano
Book 2 - Elementary**
by Melody Bober
Alfred Pub. Co. Inc.
www.alfred.com

I'm sure you've all had students that have had a broken arm or sprained finger. This book is the solution for dealing with these emergencies and not losing the opportunity to develop the other hand while the injured one heals. Eight vibrant solos are presented with music in a variety of keys, styles, meters, and tempos designed to help students progress technically and musically. Teacher duet parts give a unique harmonic perspective and help provide fun and interaction. The teacher could adapt the fingering to allow for either hand to play the music. It's nice to know music has been written for these circumstances!
JR

THEORY



**Accelerando 2
Teacher Guide
Theory Gymnastics
Book**
by Three Cranky
Women
(L. Zisette, C. Shelzi,
K. Lloyd)

Neil A. Kjos Music Company
www.kjos.com

This revised theory book has twenty-one units, each introducing and reinforcing one concept allowing the teacher complete freedom to choose the order desired. *Accelerando2* is designed to provide an accelerated pace for the older beginner and can be used in a group setting or to supplement or enhance private piano study. The teacher guide includes "cranky hints" providing creative and effective suggestions for the teacher, answer keys for the theory and listening pages, as well as reproducible theory tests, ear-training tests, and ear-training examples to administer the ear-training tests.

"Dr. Emma Jean Yuhs" is the hostess and helps guide the student through the concepts. The book has discovery pages, practice pages, challenge pages, thinker pages, review pages, as well as listening pages. The listening pages include: melodic and harmonic dictation, major and perfect ascending intervals, major and minor triad identification, rhythmic dictation. Teachers can tailor a program for each student's level and ability by selecting the pages in any given unit. The illustrations are creative and imaginative and catch your attention although they are in black and white. This book can be used with any method. The variety of activities requires students to repeatedly use and apply each concept in new and different ways. Unit 20 is instruction on using the solfeggio syllables and the last unit provides information and activities on JS Bach and FJ Haydn.

Great theory book! I have used numerous books and games by these women with great success!
JR

Hello Everyone,

I received an email asking me why there were only positive reviews in *Progressions* and I thought it was time to explain the process.

The publishers send me the material for consideration and I go through them first. I pick out the ones that I think members will enjoy and get some benefit from. These are sent out to be reviewed.

If I do get a negative review I send the review to the publishers asking for their feedback and if they would like it printed or pulled. There are times when the book is reviewed again by a different member and they have a different perspective. If any review shows positive and negative points I do print the review.

So, please enjoy the reviews. I have to thank Eileen, Celeste-tina, Jean, Joyce and Nita for giving up your time and effort to do them.

Dina



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