



Progressions

INSIDE THIS ISSUE:

CFMTA Halifax 2013 - Music Inspires

And so much more.....



B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION PROVINCIAL MAGAZINE
FALL - SEPTEMBER 2013

Diploma in Music

Brass • Composition • Guitar • Harp • Percussion • Piano
Strings • Voice • Woodwinds



Conducting Certificate in Music

Graduates of this program will be able to conduct choral and instrumental ensembles. The certificate is designed so that currently active teachers and musicians may take this program while continuing to work (TQS credits approved). Most classes will be offered in the evening over an 8-month period - part-time is possible - with small classes (max. 18) in a personalized learning environment: www.capilanou.ca/programs/music-classical/conducting

“I have learned so much from the Conducting program at Capilano University and feel more confident, comfortable, and qualified in my role as a Community Choir Leader. I appreciated that the schedule was compatible with my work as a teacher and musician. The course was really informative and challenging while being relaxed and supportive.”

Karla Mundy, B.Mus., April 2010



“I am so happy I chose Capilano University to begin my post-secondary music studies. Not only did I feel completely comfortable in the small classes, I was given countless opportunities that wouldn't have been possible if I attended any larger institute. The music faculty is excellent, and I really love how they get to know everyone personally and offer one on one attention tailored to individual needs.”

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

The Diploma in Music program integrates theoretical, historical and performance studies, offering concentrations in: brass, composition, guitar, harp, percussion, piano, strings, voice or woodwinds.

All courses in the Diploma in Music Program are transferable to the School



of Music at the University of British Columbia and to the Faculty of Music at the University of Victoria.

Capilano University students have also received transfer credit to the following universities: Alberta, Brandon, Calgary, Carleton, Dalhousie, Guelph, Lethbridge, McGill, Regina, Simon Fraser, Toronto, Western Ontario, Western Washington, Winnipeg, and York.

SCHOLARSHIPS AND BURSARIES

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

FOR MORE INFORMATION:

Geordie Roberts
Capilano University • Department of Music
Faculty of Fine & Applied Arts
2055 Purcell Way, North Vancouver, BC
Tel: 604.984.4951
E-mail: groberts@capilanou.ca
www.capilanou.ca/programs/music-classical

President

Cynthia Taylor
18 Anton Road
Campbell River, BC V9H 1A1
Tel: 250.923.3731
president@bcrmta.bc.ca

Secretary

Anita Perry
13409 Hermiston Drive
Summerland, BC V0H 1Z8
Tel: 250-494-0871
secretary@bcrmta.bc.ca

Registrar

Susan Olsen
PO Box 45537
Sunnyside RPO
Surrey, BC V4A 9N3
registrar@bcrmta.bc.ca

Treasurer

Lois Kerr
Unit 7 - 6179 No. 1 Rd
Richmond, BC V7C 1T4
Tel: 604.274.1980
treasurer@bcrmta.bc.ca

Editor

Dina Pollock
32908 Bevan Ave
Abbotsford, BC V2S 1T3
Tel: 604.859.6333
Fax: 604.859.9855
editor@bcrmta.bc.ca

Please go to our website for any changes of address or contact information.

www.bcrmta.bc.ca
(Membership-update Member Information)

Published by the Provincial Council of BCRMTA. Any material included with the magazine does not necessarily have the endorsement of the Provincial Council. It is included as a courtesy to our members. Not one word of this newsletter may be reproduced without the written consent of the Editor. We are perfectly happy to co-operate, but we don't want quotations to appear out of context.

Contents

- 4 President's Message
- 5 Canadian Icon will be Missed
- 7 Branch Highlights
- 17 Mark your Calendar
- 18 Provincial Council Highlights - April 2013 Meeting
- 20 BCRMTA Musical Community Service Awards
- 22 BCRMTA Student Composer - Winners 2013
- 26 BCRMTA Associate Teachers' Award
- 28 *Music Inspires* CFMTA/FCAPM 2013 Conference
- 31 Hugheen Ferguson Memorial Award
Mary Tickner - Vancouver
- 33 10 Commandments for Piano Playing
- 34 Summer and Scales
- 37 Apps to Research
- 38 Could Attitudes toward Competitions
Cause a Failure in our Music Education Goals?
- 43 Reviews of Publications
- 50 Support our Advertisers

STANDING COMMITTEES

Board of Examiners
Marilyn Glazer

Canada Music Week
Sonia Hauser
sshauer5@gmail.com

Archives
Pamela Smirl
pjmusic@shaw.ca

Professional Development
Joyce Janzen
bcrmtaprofdev@gmail.com

*Young Artists' Tour and
BC Piano Competition*
Susan Schleppe
schleppesmusicstudio@shaw.ca

PUBLICATION INFORMATION

Next Issue: **WINTER 2014**
Copy Deadline: **DECEMBER 15, 2013**

Advertising rates:

Back Cover	\$ 130.00
Inside Cover	\$ 130.00
Full Page	\$ 105.00
Half Page	\$ 65.00
Third Page	\$ 50.00
Quarter Page	\$ 40.00
Business Card	\$ 30.00

Circulation: 1175

The Editor reserves the right to edit submissions. Send all advertising inquiries and material to the editor:
editor@bcrmta.bc.ca



Cynthia (Cindy) Taylor

THE PRESIDENT'S MESSAGE

Summer is that wonderful time of year for reflecting on our students past successes, the rejuvenating of our own musical journey, and the excitement of planning for the fall teaching explorations into this wonderful world of music that we are privileged to be a part of. While we often begin our summer being quite exhausted from a busy year of teaching, there are many opportunities to re-charge our batteries.

- Outdoor concerts to attend.
- Inspirational books to read like Fanny Waterman's "On Piano Teaching and Performing". I recently read this short but wonderful book during sessions at our local music festival.
- Movies with soul reaching musical sound tracks like "The Quartet".
- New music to research. This is an opportune time to look on the internet at our own B.C. Composer's websites to find new music in preparation for the fall Canada Music Week® local branch events.
- Taking time to reaffirm our passion for relearning repertoire and learning new repertoire. It's like meeting an old friend once again. Too often we neglect our own playing when teaching schedules get busy.

- Apps! Summer is a perfect time to find those new programs that will give our students ear training, note reading, rhythm training,.... all at their fingertips. A valuable resource App for my students this past year was "Tenuto", an ear training interval program that can be specifically designed for the student's grade level.

Music Inspires was the name of the CFMTA/FCAPM Conference in Halifax in early July and it was truly inspiring. I am proud to say that BC was well represented with over 30 participants! The concerts were outstanding; the workshops educational; and the master classes exciting.

Carol Schlosar and I attended the CFMTA/FCAPM General Council Meetings and we are excited about the new programs being initiated there.

- Canada Music Week® National programs include the Call For Compositions; Student Composer Competition; The William Andrew Award for the best CMW local event nationwide; and the new Essay Competition.
- There will be a new *Branching Out* initiative in February.
- Many Professional Development Resources are available on the CFMTA/FCAPM website.

Here in BC your Executive board is pleased to welcome Keiko Alexander as the new 2nd Vice President. Keiko brings a wealth of knowledge and musical background to our organization.

Joanne Lougheed and the 2015 CFMTA/FCAPM Conference Committee, "Pathways to Collaboration - Performance - Wellness", are busy planning this wonderful event which will take place in Vancouver. Dina Pollock, our very talented magazine editor, presented an awe inspiring power point at the conference in Halifax promoting the 2015 conference. (Some of the music for the power point was composed by our BCRMTA Secretary, Anita Perry). The Finance Committee is busy finalizing the new advertising project to make the BCRMTA teachers more recognizable as a choice for parents and seniors. Watch for our upcoming ads in *Senior Living*, *Island Parent*, *B.C. Parent* and *Okanagan Child* in the fall.

I encourage the branches to plan ahead and capture the opportunities that are waiting for you. Plan your Canada Music Week® event and apply for the William Andrew Award; contact Joyce Janzen BCRMTA Professional Development Chair, and apply for the Professional Development Grant – you can find information and the application on the website:

www.bcrmta.bc.ca

May your summer be relaxing, rejuvenating and inspiring so that you are excited to return to those eager students in the fall.



CANADIAN ICON WILL BE MISSED

HELEN ARLINE DAHLSTROM



Helen Arline Dahlstrom died on 25 July, 2013, in Victoria, BC, after a long and successful life. She was 96.

Helen was born in Regina, Saskatchewan, on 5 June 1917 to Helen Wordy Underbakke (nee Machan) and Askel Osten Underbakke. She had one brother, George Austin, who died in October 2012.

She was predeceased by her husband, Alton Raymond Dahlstrom, in 1993. Her second husband, John Nystuen, died in 2002.

Left to mourn are her two children, Carol Dahlstrom and David Dahlstrom; her daughter-in-law, Margith Dahlstrom; her grandchildren, Kirsten Boldt, Per Dahlstrom, and Lise Dahlstrom; her granddaughter-in-law, Joey Dahlstrom; her great-grandsons, Olin, Ty, and Finn; and her nieces and nephews, Susan Hood, Lois Lewis, Jon Underbakke, Ronald Harrod, Valerie Klusa, and Boyd Thorson.

Helen spent her childhood years with her family in Hanley and Radville, Saskatchewan, where her father worked for the CNR and her mother was active in the Eastern Star. She showed early promise as a pianist. As a child she travelled regularly by train to Regina for lessons and showed exceptional focus in her daily early-morning practice sessions. She earned her Associate diploma from the Royal Conservatory of Music when she was 13 and her Licentiate diploma when she was 14. She performed and taught in Regina, Winnipeg, and the BC interior until her retirement to Victoria in 2009. She was an inspired teacher and mentored scores of students toward the professional excellence that she herself had achieved.

In addition to her career as a concert pianist and accompanist on stage and radio, she conducted a number of choirs during her years in the west Kootenays. She was a highly respected examiner and adjudicator, and worked tirelessly as president of the BC Registered Music Teachers Association, and as president of the Canadian Federation of Music Teachers Associations. It was during these years that she was instrumental in starting Canada Music Week.

Helen married Alton, the love of her life, in 1941, and their children were born during the two years following their marriage. They spent the war years in Regina and Winnipeg, where Alton, a recent graduate in law from the



University of Saskatchewan, served in the Canadian army. The family moved to Rossland, BC, in 1947, where Helen and Alton made a comfortable home for their family and were active participants in community life for over

five decades, and where they enjoyed a wide circle of friends. During their children's growing-up years, they made annual summer road trips to Victoria and spent many happy summer holidays at Christina Lake. After raising their children, Helen and Alton travelled extensively abroad and spent many winters in the warmth of Palm Desert, California.

Helen enjoyed the final years of her life at Berwick Royal Oak in Victoria, where she made many good friends among both residents and staff.

The family wishes to thank the medical staff at Victoria General Hospital who cared for her during her final illness; Dr. Stephen Roome; Janette Kelly; and nursing team leader Jennifer Stanley and her staff in the care unit of Berwick Royal Oak.

Cremation and burial have taken place at the Royal Oak Burial Park in Victoria. A family celebration of Helen's life will be held at a later date.

To honour Helen's remarkable contribution to music in Canada, friends are invited to make donations to Conservatory Canada (www.conservatorycanada.ca) if they so wish.



"If one key can unlock inspiration, imagine what
88 keys on the world's finest pianos will do."



Authorized dealer for new Yamaha and Steinway family pianos.
Call to arrange a showroom tour

1-888-8TOMLEE



www.tomleemusic.ca

GOLD
Voted Best
Music
Store
15 years
in a row



OPEN 7 DAYS

VANCOUVER: 929 Granville St. (604) 685-8471 (📍 Canada Line-City Centre | Expo Line - Granville)
RICHMOND : 3631 No. 3 Rd. (604) 273-6661 (📍 Canada Line-Aberdeen)
COQUITLAM (604) 941-8447 | SURREY (604) 588-3200 | LANGLEY (604) 532-8303
NORTH VAN. (604) 988-9974 | VICTORIA (250) 383-5222 | NANAIMO (250) 390-2626

BRANCH HIGHLIGHTS

These branch reports are highlighting one event held in each branch
- a resource for ideas and inspirations for the coming year.

ABBOTSFORD

Abbotsford Branch 1st Piano Parties:
The Toonie Event

On June 1st, our branch featured a new event designed to attract our younger students and some students aged seven and up that weren't in the festival or preparing for exams. We also wanted to offer an opportunity to inspire beginners and to create enthusiasm for those who are not 'natural' performers.

The cost was a toonie for each registration. Six delightful young students between the ages of three and six, and nine students seven and up came ready to party! Parents and teachers were encouraged to stay and take photos and join in the event. We were fortunate to have Dina Pollock take photos of each performer and the groups. The plan is to email each parent their child's photo.



We were delighted to have our own "Miss Manners", Leona Porth, enthusiastically explain performance etiquette. Because this event was also intended to provide instruction,

Leona kindly helped guide some of the students as they went up to perform.



It was a treat to have some of our younger teachers take charge of the afternoon!

As a kind favour to

the branch, Paul Williamson, our

representative to the Halifax convention, inspired our young students. Many of them sat watching in amazement as his fingers flew over the keys! It was wonderful to see him sit down at the piano, turn to the students and explain the music he was about to play for them.

The order of performance was determined by popping balloons that contained the names of the participants. A bubble gum machine was the destination after playing their piece. Each participant received a certificate and the best boy and girl performance of each group was awarded a prize.

To conclude the event, goodie bags were sent home.

PS: the teachers involved in the organization and present at the parties agreed this event should be held again next year with a few adjustments and improvements.

Jean Ritter



CHILLIWACK

"Performing Arts BC", the umbrella organization for thirty-three local festivals across BC, held their annual Provincial Festival in Chilliwack from May 26 – 30. Over 140 volunteers from all walks of life including eleven of our members volunteered countless hours by helping with registration, secretarial duties, venue co-ordination, advertising and chairing various committees. Gold sponsors of the event were TD Canada Trust, Optimist Club, and Chilliwack Lions Club. Over 470 participants from all over BC along with their sponsors, teachers and parents (a total of well over 1200 people) took part in competitions, workshops and concerts creating a whirlwind of activity over five days. Eight venues hosted the music events: Voice, Musical Theatre, Guitar, Brass, Woodwinds, Strings, Piano and Chamber Music while the dance activities required five venues and speech arts, just one. Choirs also participated by sending a recording. We were pleased to provide our 7'4" Yamaha (owned by the Chilliwack RMT branch) as the featured instrument for the piano venue. Fifteen adjudicators were required to preside over the competitive part of the festival including the presentation of awards and bursaries. The "Nationals" for winners of the final competitions in each province will be held August 8-10 in Waterloo, Ontario. The next Performing Arts BC Festival is scheduled for June 3 - 7, 2014 in Penticton.

More info: www.performingarts.bc.ca

CHILLIWACK - cont.

We have been active in starting a Student Auxiliary for registered student teachers including a Student teachers "club" for unregistered student teachers. The first public event for the young teachers was a joint student recital held on May 31 at 5 pm. Our own joint recitals featuring students of piano, voice, violin, were held at 6 pm (juniors) and 7:30 pm (seniors) the same evening in the same venue. This seemed like an ideal way to start the mentoring process for student teachers – many of whom are studying Pedagogy. We hope to continue providing support, encouragement and inspiration for the next generation of music teachers.

Nita Pelletier



COQUITLAM/MAPLE RIDGE

Coquitlam/Maple Ridge branch was proud to present a 50 year BCRMTA membership pin to Margaret Purdy. The pin was presented by our branch president, Sandra Lee, at the Honours Concert of our festival on April 28, 2013. Margaret originally joined the Chilliwack branch, but was also a member of Prince George, Prince Rupert, Trail/Castlegar and now Coquitlam/Maple Ridge. She's an amazing teacher - an inspiration for her many talented students and her colleagues.



Our final workshop of the teaching year was the first of two parts, presented by Margaret's daughter, Marjory Purdy. It was titled *The Piece Is Named 'The Swallow, so Why Does it Sound Like a Rhino'*. Several teachers volunteered to play pieces and Marjory worked with them, showing how we can teach our students to play expressively. The second half of the workshop will be held in September.

EAST KOOTENAY

A SONATINA SUNDAY

An annual event held in the late spring, this concert continues to be one of our favorites. This year the event was held on June 2nd at the Knox Presbyterian Church. In the past, the event was presented at the Canadian Museum of Rail Travel (CMRT) in Cranbrook and students performed on a Broadwood piano which was donated by Helmut Brauss from Victoria. The change in venue gave our students the opportunity to perform on a modern grand piano which allowed for a more diverse program. In future we expect to return to the Alexandra Hall at the CMRT and to perform on the delicate and beautiful historic 1864 Broadwood and Sons Concert Grand Piano.

'Sonatina Sunday' was originally conceived as a way to showcase classical-era piano pieces. This year, 22 performers presented 16 selections representing different musical eras including Baroque, Classical, Romantic and 20th Century pieces. As well as stunning performances on the piano of works by such giants as Haydn, Mozart, Beethoven and Schubert, there were six vocal performances by students currently studying in the area, including some who have gone on to post-secondary studies. A string quartet consisting of three young violin students and their teacher on cello enlivened the afternoon with a movement from a 20th Century string quartet by British composer, David Stone. A reception completed the event giving audience members an opportunity to thank and encourage the performers who shared their music on this sunny afternoon. The concert raised \$600 for our Scholarship fund.

Terry Lynn Jeffers



BRANCH REPORTS - CONT.

KELOWNA

The Spring season was joyfully kicked off with a wonderful Masterclass given by the 2006 Laureate of the Honens International Piano Competition, Monsoo Sohn. This was a collaborative effort between the Okanagan Symphony Orchestra, the Kelowna Community Music School, and the Kelowna Branch of the Registered Music Teachers and took place on Friday, April 19th at Christ Lutheran Church. The masterclass was hugely successful and the students are still talking about it!



Through our new collaborative relationships with the Kelowna Community Music School and the Okanagan Symphony Orchestra, we have many new events approaching in the fall. Among them, a masterclass series, featuring local teachers, a networking BBQ to invite new teachers to join the membership, and improvements to RCM exam locations and instruments. We are looking forward to these exciting changes!

Crystal Doughty

NORTH ISLAND

In April, we hosted a Young Artists Concert where Paul Williamson performed beautifully to the delight of his audience! His concert was opened by an offering by our own Torin Halvorson (a grade 8 student). The concert was very well attended and took place in the beautifully renovated Trinity Presbyterian Church.

May saw us all very busy preparing students for, and attending Campbell River Music Week (a non-competitive event). The week featured Strings, Voice, Theatre Arts, Ensembles, and Piano. Our adjudicators were well appreciated by the performers and teachers alike. The entire week was rounded-off by a Concert given by performers chosen by the adjudicators. A lovely evening all in all!

Our last meeting in June was a real treat! It was held in the beautiful home of Mr. Peter Walker, who was also the featured performer for the day. Mr Walker performed Ravel's *Mirioirs*. The collection consists of five separate pieces: *Noctuelles*, *Oiseaux Tristes*, *Une Barque Sur L'Ocean*, *Alborada del Gracioso*, and *La Vallee des Cloches*. This selection takes approximately 28 minutes to perform and was presented masterfully by Mr Walker. This performance was capped by an excellent lunch of finger foods provided by our members. What a wonderful end to another great scholastic year!

Sonia Hauser

MID-ISLAND

Mid-Island Branch Greetings to all. Two events of interest this spring include a Master Class by Krzysztof Jablonski, attended by students of Mid-Island Branch teachers and sponsored by the Nanaimo Conservatory of Music.

Following performances at our spring recital, Book Awards were presented to students who completed all requirements for grades 8, 9, 10 and ARCT. Our branch scholarship was presented to Margot McLaughlin. A special performance of Billy Joel's *Piano Man* by the Mattes family from Gabriola Island on harmonica, piano and voice entertained us all. Such a delight they have been asked to perform at future recitals. Happy Summer to all

Marjorie Munro



HAVE YOU MOVED ?

To ensure your *Progressions Magazine* is delivered, please update your address on the website or with our **Provincial Registrar**.

Thank you!

PRINCE GEORGE

Our highlight event of the season was our workshop with Linda Stobbe in November 2012. Linda Stobbe and Lori Elder presented “Dazzle Your Audiences with Junior and Intermediate Concertos”. Several Masterclass sessions were also held in which Linda focussed on relaxation and polishing pieces. We all appreciated Linda’s caring manner and her wealth of knowledge and experience. We were deeply saddened when Linda passed away from cancer in April. A Tribute Concert/Service was held in Prince George to honour Linda’s legacy and contributions. Family members Betty Suderman, Joel Stobbe (cello) and John Suderman (violin) performed. Anne Barnett spoke as a tribute from Linda’s former students, and there were performances by RMTs David Sproule, Florli Nemeth, Lori Elder, and many former students. A piece composed by RMT Anita Perry and dedicated to Linda called “Farewell” from “Cariboo Portraits” was performed by Indra Egan.

Lori Elder

RICHMOND

The Richmond BCRMTA has been busy with our usual activities in the 2012-2013 school year. One of the most significant changes this year for our Branch in year 2012 is our new Branch website – it received a full face-lift! We switched over to using a Content Management System for the website, which enables it to have several new features, including a members-only and an executives-only section, a photo gallery, and Chinese translation. The new website platform allows all contents to be easily managed and edited by members to reduce cost and save turnaround time. As well, all Minutes and Agendas are now under the Members Only section, allowing members and executives to easily access these documents. The new website platform has also enabled us to switch over to issuing the Newsletter electronically, thereby saving cost and reduce volunteering effort. This is also the first year that our Aberdeen Center Performance allows electronic submission. We had 16 out of 22 entries that were submitted electronically, which is an indication that our Branch is embracing the move towards using digital media.

The website has been developed by Unique Web Development, which is a locally owned company based in Richmond that offered us attractive pricing for the website face-lift. Please visit us at www.bcrmta.com and enjoy browsing our new website!

Mimi Ho

SOUTH FRASER

Now that our “Concerto Stars” shone brightly on May 12th, South Fraser Branch is pleased to say that our concert was a delight. This experience has definitely been a positive one for 40 young students who will always remember their special day of celebration and music-making. We are considering doing this project again but not for a few years. Hiring an orchestra and having special musical arrangements available is costly. Ticket sales alone are not sufficient to cover this expense, especially if a professional venue is used. Even though we had some excellent sponsorship support from businesses in our community, next time we plan to spend more time gathering this support (as well as more advertising) before we make a commitment to the venue and date. We all know how busy self-employed teachers are!

The musical aspects of the project were foremost in our minds, and this is where we saw our goals exceeded! The teachers prepared their students so well and every performance was beautifully done. Considering there were only two short orchestra rehearsals, we were all impressed with the professionalism that the students displayed. This excellence was genuinely appreciated by the enthusiastic audience and was a wonderful prelude to hearing our Guest Artist perform two delightful concertos with the orchestra.

We know that several branches have also coordinated a similar project and we join with them in heartily recommending it as an inspiring and memorable experience for the classical music community.

Susan Olsen



LOEWEN PIANO HOUSE

Serving Canada Since 1936

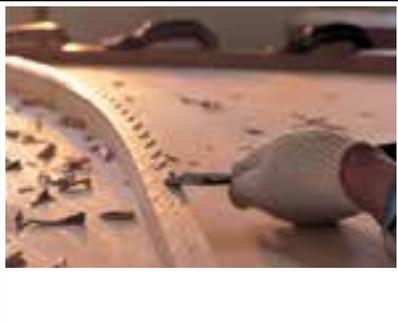
Over 77 Years of Experience, Over 100 Pianos for Selection



Austria's National Treasure
Bösendorfer



The Touching Sound



Japan's Master Builder
KAWAI



The Most Technologically Advanced Piano



Canada's Legendary Piano
Heintzman



North American Design, German Quality



We Offer Professional Music Lessons, Rent to Own Program, Full Value Trade Up and 0% Financing (o.a.c)

Loewen
PIANO HOUSE
Since 1936

PIANO HOUSE

鋼琴之家 Since 1936

Lesson, Sales & Service 音樂課程、銷售及維修



www.LoewenPianoHouse.com

VANCOUVER: 2106 Main Street 604-801-5397

RICHMOND: 5411 No 3 road 604-273-3808

KWANTLEN POLYTECHNIC UNIVERSITY

MUSIC DEPARTMENT

Bachelor of Music in Musical Arts

Tradition Innovation Creativity

*Studies in Brass, Guitar, Percussion, Piano,
Strings, Voice, and Woodwinds*

APPLY TODAY!

Contact 604.599.3315
or music@kwantlen.ca



kwantlen.ca/music



**KWANTLEN
POLYTECHNIC
UNIVERSITY**



BRANCH HIGHLIGHTS - CONT.

SOUTH FRASER - cont.



Concerto Stars - South Fraser Branch

SOUTH OKANAGAN

The highlight this year for the South Okanagan Branch was our celebration of Canada Music Week with a grand Gala performance that highlighted the solo, duet and ensemble works of our two resident composers, Ernst Schneider and Anita Perry exclusively. It was held in the evening on Saturday, November 24, 2012 at the Cleland Community Theatre in Penticton with the Steinway grand piano. Much diligent preparation went into this event from the time of its conception in March to its execution in November. It was a terrific success and was indeed a formal, large-scale event, bigger than any past Canada Music Week event planned by our branch. We envisioned a variety of instruments, chamber music and the opportunity to perform like professionals and we pulled it off! Details such as fluid stage production, a dress code, performance and audience etiquette were emphasized.

Fifty-seven students performed a total of forty-three compositions for piano, voice, saxophone and string ensemble. Three works were composed especially for the evening, including string ensemble by Ernst Schneider and a shared composition between Anita Perry and her daughter Sacha Perry-Fagant



for piano and voice. Leading up to the performance, the composers conducted master classes in each teacher's studio. The students were thrilled to be able to work with and talk to a real live

composer. Everyone was treated to cake and cookies after the recital and awards presentation.

The South Okanagan Branch of BCRMTA gratefully acknowledged the support of the Penticton and District Community Arts Council for a generous donation to help defray the cost of putting on such an event.

Our branch has been sponsoring a CMW event since 1980 and every year we are pleased with the dedication of the students and calibre of performances. The success of this event was due to the dedicated work and enthusiasm of our teachers who not only whole-heartedly supported this venture, but also learned all these new pieces and taught them to their students.

Janet Marcotte

TRAIL / CASTLEGAR

The Kootenay Festival of the Arts that was going to be hosted in Trail, unfortunately, was cancelled for this year due to unexpected circumstances. This event, a long established festival of dance, music and speech arts, and hosted every Spring alternately between Nelson and Trail, is looked forward to by students and teachers of the Arts each year.

Our Trail/Castlegar branch of music teachers decided to organize a small festival for our students in place of, so they could still receive the festival experience. Our mini festival took place on April 13th from 9:00am to 3pm at the Trail United Church, with thirty students participating. Anne Macdonald, a well respected piano teacher from Nelson, was kind enough to adjudicate for us and did a wonderful job. She spent time with each student giving constructive advice but also, making each of them feel good about being part this event.

We look forward to the Kootenay Festival of the Arts returning once again next year!

Dawna Kavanagh

VANCOUVER

This Spring, Vancouver branch experienced some exciting and uplifting events and news.

First of all, our branch has agreed to host the BCRMTA provincial conference in 2016. The conference idea was first launched at the AGM in January 2013. With tremendous support of our branch members, a conference committee was formed in the Spring.

On February 3rd, our Celebration of Excellence recital which showcased the outstanding achievement of our branch members' students in the practical examinations, was held at Tom Lee Music Recital Hall. The top three students of each grade were selected to perform in the recital and there were students, ranging from Grade 1 to ARCT level, performing in the recital. Trophies, medallions, and scholarships were awarded and presented. We got a lot of good feedback from our teachers and parents. Congratulation to the students and their teachers for their wonderful work!

On March 3rd, a piano master class with Dina Yoffe was held at Pyatt Hall, VSO School of Music while she was performing with VSO in Vancouver. Five students performed in the master class. Lots of good insights in teaching were given.

On May 26th, our Year End Student Recitals were held at Tom Lee Music Recital Hall. There were almost ninety entries from twenty teachers. What a great support! In order to accommodate all the of students, three recitals were arranged. The admission donations of these three recitals were contributed to the provincial conference in 2016. Owing to the increasing popularity of the recital, more student recitals will be planned for the coming season.

This spring, the biggest highlight of our branch was our Year End Luncheon at Shaughnessy Restaurant in June 10th. It was a moment to get together, enjoy good food and celebrate. This year, our executives were happy to see more teachers attending the luncheon meeting. It was packed. Our co-presidents, Keiko Alexander and Jammy Smith presented two 25 years pin to Mary McKinney and Barbara Siemens and a 50 years pin to Edward Parker. Another 25 years pin was given to Barbara Siemens for David Vanderyke who could not attend the luncheon due to other commitment. Another highlight of the luncheon was the announcement of the Hugheen Ferguson Distinguished Teacher Award this year. The award is a method of honouring deserving members of Registered Music Teachers' Associations across Canada. Individuals who have made significant contributions to the art of music and the profession of music teaching will be recognized through the CFMTA Hugheen Ferguson Distinguished Teacher Award for distinguished teaching and/or distinguished service. This year, Mary Tickner, our branch advisor, long standing executive member and our newsletter article writer, was awarded the Hugheen Ferguson Distinguished Teacher Award. We were thrilled to know the good news. She received her award in CFMTA/FCAPM National Convention in Halifax, Nova Scotia in July. Congratulations!

Keiko Alexander



BRANCH HIGHLIGHTS - CONT.

VANCOUVER - cont.



Mary Tickner, Toni Meyer, Edward Parker, Keiko Alexander and Jammy Smith



Jammy Smith, Mary McKinney, Keiko Alexander and Barbara Siemens



Our members at the luncheon

Want To
Share A Piano
Studio In The
Kamloops or Vernon
Area

250.307.0515

Deborah Miles ARCT

deborahamiles@gmail.com

VICTORIA

The event we choose to highlight is a recurring one, the Maggie Smith Costume Capers. Every Hallowe'en season, on what we hope will be a dark and scary night, the performers in one of our six regular student concerts gather in fantastic Hallowe'en costumes, and the goblins, ghosts, skeletons, and even pumpkins then proceed to play their pieces, with great good humour and much laughter. The teacher in charge, of course, gets into the act, and all in all it is a night that the children will remember for a long time. Naturally, treats are handed out, and the money raised by modest entry fees is sent to a local children's charity. Dressing up takes all the fear out of performing and is a wonderful way to counteract nerves in those who are leery of playing in public.

The yearly affair is named after a teacher who died, far too soon, five or six years ago. Maggie Smith loved Hallowe'en and this is our somewhat unorthodox way of remembering a beloved colleague and friend.

Janet Leffek

Joyce Olive Flowers died in June in Langford, B.C., at the age of 89. She transferred into the Victoria Branch from the Moose Jaw, Saskatchewan, branch, on February 1, 1977, and was a member here for 31 years, until she retired in 2008. Her piano teaching career in Moose Jaw and in Sooke, B.C., spanned 61 years.

In Memoriam

Helen Arline Dahlstrom
member of BCRMTA since 1977
Victoria Branch



Joyce Olive Flowers
member of BCRMTA since 1977
Victoria Branch



Robin Harrison
member of BCRMTA since 2008
Vancouver Branch

(Joined Saskatchewan Registered Music Teachers in 1972)



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

*Hello Everyone,
I hope you all had a wonderful summer.*

I began a wonderful summer by attending the CFMTA/FCAPC conference Music Inspires in Halifax. The Gala showcased the cultural heritage of Atlantic Canada and inspired me with so many talented young performers. I had the opportunity to meet the piano and vocal competitors from across Canada and attended inspiring workshops dealing with many concepts ranging from pedagogy to pedaling (brain to foot!).

I would like to thank everyone who sent in Branch event information, members who volunteered to do book reviews and the executive for making my job easy and enjoyable - I do love this job!

Just a reminder - for the next issue I will be asking for reports about your Canada Music Week® event. If you want to include photos - I will need photo releases signed. The photo release form is available for download on the website. Go to "Publications", one of the drop down options will be - Photo Consent Form.

Thanks Dina



MARK YOUR CALENDER

CANADA MUSIC WEEK

November 17 - 23, 2013

CFMFTA/FCAPM - BRANCHING OUT

February 2014

More information will be in *The Canadian Music Teacher* or check on the website www.cfmta.org

GREATER VICTORIA PERFORMING ARTS FESTIVAL

March 31 to May 12, 2014

REGISTRATION

December 2, 2013 - January 17, 2014

Please note the following exceptions:

Brass, Choral, Ethnic Performance, School Bands, School Orchestras and Fiddle
- deadline of **February 14, 2014.**

School Dance only will remain open for registration until **February 28, 2014**

Please note that new this year

- we are only accepting payment by credit card online for all registrations.
- The syllabus will once again be posted on our website at the end of October; no paper copy.

For more information contact:

Lynne Picard - www.gvpaf.org
250-386-9223

BC PIANO COMPETITION 2014

The North Shore Branch will be hosting the B.C. Piano Competition in 2014.

Two possible venues are the Pinnacle Hotel, a lovely venue located right next to Lonsdale Quay, and the Kay Meek Theatre in West Vancouver.

Each branch is allowed to enter one contestant and must submit the application by March 1, 2014.

Complete competition rules and registration form are available in the "Members Only" section of the website.

If you have any questions, please contact: Susan Schleppe

schleppesmusicstudio@shaw.ca 250-756-0664

2014 4TH NORTH WEST
INTERNATIONAL
PIANO ENSEMBLE
COMPETITION
VANCOUVER, BC, CANADA

COMpetition: NOVEMBER 2014
APPLICATION DEADLINE: AUGUST 2014
For more info and application: www.nwpes.ca

PIANO DUET (one piano two performers) & PIANO DUO (two pianos two performers)
Total Prize Money CDN \$10,000



YOUR PROVINCIAL COUNCIL AT WORK

APRIL 2013 MEETING

FINANCE COMMITTEE

- Our new BCRMTA advertising project for this year, promoting our organization on a wider scale, has the committee creating an ad that will be placed in four Provincial magazines: Senior Living, Island Parent, B.C. Parent, and Okanagan Child magazines. The ad will contain our BCRMTA website information so that prospective students/ parents can go to the website and find a teacher in their area.
- A new Financial Guidelines document has been created. This will be a historical and valuable resource for the Finance Committee.



British Columbia Registered Music Teachers' Association

This is the ad layout.
The content will be adjusted to be relevant to the magazine it is inserted in.



www.bcrmta.bc.ca

REGISTRAR'S REPORT

Susan Olsen - This year we have two recipients of our 50 year membership pin:

- Margaret Purdy - Coquitlam/Maple Ridge Branch
- Edward Parker - Vancouver Branch

CANADA MUSIC WEEK

Sonia Hauser - Our adjudicator for the 2013 Student Writing Competition was Martha Hill-Duncan who resides in Kingston, Ontario. Thirty pieces were submitted for adjudication:

Preparatory Division (8 yrs and under)	6 entries
Division A (11 yrs and under)	10 entries
Division B (15 yrs and under)	7 entries
Division C (19 yrs and under)	1 entry
Division D (open)	6 entries

- Winners are listed on page 22

BCRMTA CONVENTION 2016

Keiko Alexander - The Vancouver Branch will be hosting the 2016 Provincial Convention! It will be held September 23rd through 25th, 2016.

ASSOCIATE TEACHERS' AWARDS

Anita Perry - We have two award winners:

- Paul Winkelmanns - Victoria Conservatory of Music
- Ron Bencze - Western Conservatory of Music in Langley
- More information and winners are listed on page 26

CFMTA/FCAPM CONFERENCE 2015

Joanne Lougheed - A core committee has been established for the 2015 CF conference. The members of the committee are Joanne Lougheed, Darlene Brigidear, Dina Pollock, Lois Kerr and Susan Olsen.

A contract has been signed with the Sheraton Vancouver Airport Hotel located in Richmond B.C. A logo has been designed by Dina and Joanne which will show Vancouver as the location of the convention to improve national recognition of the area.



Celebrating Classical Music: Finding Composers in their Own Countries

May / June 2014 Dates TBA

When we think Wagner and Verdi, Bach and Handel, Brahms, Vivaldi and others, Germany and Italy spring to mind. Visiting regions and cities important to their lives and music is the focus of this tour. Places like Leipzig, Dresden, Bayreuth, Munich, Venice, Milan, to name a few, will be experienced in this context. Special sites and talks concerning particular composers and musicians will be a significant component. Concerts, spectacular scenery, great food and wine will balance the days wonderfully! Details in the Fall.



For more information please contact Dianne Globe (for Pauwels Travel Bureau)
at 604-434-0857 or nldglobe@allstream.net
Pauwels Travel Bureau Ltd., 95 Dalhousie Avenue, Brantford ON. N3T 2J1
Tel. 519-753-2695 tours@pauwelstravel.com TICO Reg # 1257995

BCRMTA MUSICAL COMMUNITY SERVICE AWARDS

OCTOBER 2012

Coquitlam/M.Ridge

Elaine Lee
Nicole Lee Silver

North Island

Shelley Roberts
Maddy Erickson Bronze
Cindy Taylor
Torin Halvorson Bronze

Richmond

Lillian Chan
Margaret Lin Bronze
William Lin Bronze
Caroline C.T.N. Do Silver
Margaret Lin Silver
David D.H.N. Do Gold (64)
Phillip P.N. Do Gold (61)

Ya-Ling Tan
Rebecca Ho Bronze
Rebecca Ho Silver

South Fraser

Harold Birston
Tom Ke-Jun Sung Silver

Catherine Bundt
Samantha Lee Gold (62)

Kevin Thompson
Roy Jiang Bronze
Neil MacAlister Gold (75)
Rachel Wang Gold (66)

Vancouver

Susan Edwards
Julia Schubert Bronze
Julia Schubert Silver
Julia Schubert Gold (149)

MAY 2013

Coquitlam/M.Ridge

Hana Chung
Katrina Dowall Bronze
Sean Dowall Bronze
Amy Do Yeon Jang Bronze
Emily Kingsman Bronze
Faith Tan Bronze
Grace Tan Bronze
Faith Tan Silver
Grace Tan Silver

North Island

Cynthia Taylor
Matthew Black Bronze

Richmond

Ya-Ling Tan
Rebecca Ho Gold (62)

Shauna Wang
Lucy Song Bronze
Jiefeng (Frank) Yu Bronze

South Fraser

Catherine Bundt
Jina Yeom Bronze

Kevin Thompson
Vivian Wu Bronze
Kaylee Yoong Silver

South Okanagan

Anita Perry
Madeleine Everton Bronze

MAY 2013 - cont.

Trail-Castlegar

Tammy Francis

Tenysha Ross-Van Mierlo	Bronze
Lisa Leffelaar	Silver
Caleb Kavaloff	Gold (96)
Lisa Leffelaar	Gold (66)

Marilou Smith

Liam Smith	Bronze
------------	--------

Vernon

Marjorie Close

Bronwyn Evans	Gold (61)
---------------	-----------

Lyn Taron

Maline Tetz	Bronze
Jenny Wambold	Silver

Victoria

Colleen Ball

Mariah McDonald	Bronze
-----------------	--------

The purpose of the BCRMTA Musical Community Service Awards is to encourage students to take their music out into the community.

Students of any age or level of music study, studying with a B. C. Registered Music Teacher are eligible.

BENEFITS TO THE STUDENT AND THE COMMUNITY:

- To give students recognition for sharing their music and encouraging a practical use for their musical education.
- To take students out of the private music studio and their home and into the musical community.
- To give students a greater awareness of how their music can be used throughout their lives.
- To give a student a goal to strive for regardless of musical capabilities.

If you have any questions - contact Susan Olsen
registrar@bcrmta.bc.ca



Music without borders

CONSERVATORY CANADA™ has pushed the frontiers of innovation and is employing a unique technology that enables us to reach out to music students all over Canada.

Not only can we connect with students in remote communities, but we are willing to connect with them ANYWHERE, ANYTIME!

At CONSERVATORY CANADA™ we will enable students to take exams whenever they are ready with our new Flex Exams. To find out more, contact our office.



We make learning music fun.

1-800-461-5367 | www.conservatorycanada.ca
parentinfo@conservatorycanada.ca

COMPETITION - WINNERS 2013

Preparatory Pre 1

An original work for solo instrument or any combination of instruments

1st place - Alizagada Tang
Arabian Princess

2nd place - Anka Stefanovic
King Cobra & the Hunter

Preparatory Pre 2

An original work for voice with or without accompaniment

1st place - Danae Kong
Sunny Side Up

Division A: 11 & under

An original work for solo instrument or any combination of instruments

1st place - Saegas Miller
Broken Heart

2nd place - Oliver Kerr
13's

Division B: 15 & under

An original work for solo instrument or any combination of instruments

1st place - Carmyn Slater
Two Day Outlook

2nd place - Eric Xi Xen Liang
Study in D Minor

Division C: 19 & under

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

1st place - Isaiah Singh
A Whimsical Waltz

Division D: Open

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

1st place - Brian Fremlin
Piano Sonata #1

2nd place - Gillian Harper
String Quartet

Preparatory Pre 1

1ST PLACE - ALIZAGADA TANG



Alizagada Rosalina Tang, of Asian descent, with her father from Hong Kong and her mother from Taiwan, was born and raised in Victoria, British Columbia. Alizagada speaks fluently in English, Mandarin and Cantonese. She attends a French Immersion School obtaining beyond expectation grade point average. She started her music lessons at age 3 at the PJ studio. Her music teacher Pamela Smirl has the ability to spark Alizagada's interest in piano playing. Alizagada has her mother's great memory in memorizing her music; and it has also been said that she has a share of her father's creative genes. Alizagada has received honorable awards for her piano music compositions every year at the Annual Music Festival since she was 4 years old. At age 6, she finished her 5th grade piano exam.



Preparatory Pre 2

1ST PLACE - DANAE KONG

Danae Kong and her seven year old brother Bryce, composed *Sunny Side Up* one morning at breakfast. Danae was playing her composition while Bryce was finishing his eggs. He broke into song about his sunny eggs for breakfast. From there they worked on words and Danae completed the song. Danae has taken music with Pamela Smirl and Johanna Burr for almost 5 years and she would like to thank them for teaching her. Danae says, "I love my brother, he inspires me and I am glad we composed this song."



Division A

1ST PLACE - SAEGAS MILLER

Saegas Miller is nine years old and lives in Victoria, B.C. She has been studying piano and composition with Pamela Smirl, musical director of PJ Music Studios since she was 3. Saegas loves animals, acting, and most recently has discovered her love of reading, particularly *Diary of a Wimpy Kid*. When she is not busy reading or playing the piano she enjoys watching science fiction on T.V. and going for hikes in the forest.



Division B

1ST PLACE - CARMYN SLATER

Carmyn Slater (age 13) is from the community of Sooke, BC. She has studied music with Pamela Smirl of PJ Music Studios since the age of four, and is currently working on Grade 9 piano. She just finished middle school, where she played flute in concert band and sang vocals in rock band. When she is not composing Carmyn can be found doing other creative things: writing, drawing, painting, and figuring out innovative ways to expand her shoe collection.



Division C**1ST PLACE - ISAIAH SINGH**

I am 17 years old and live in Prince George, BC. I am passionate about music. I have been playing piano since the age of 5 and am currently working on Grade 10 RCM. Recently, I have begun to experiment with composition and am looking forward to creating more pieces. My favourite composers are Chopin, Rachmaninoff, Beethoven and Liszt. I also love to sing and play guitar. For the past four months, I have been involved with a community production of *Les Misérables* and have loved every minute of it.

**Division D****1ST PLACE - BRIAN FREMLIN**

Originally from 100 Mile House, BC, Brian relocated to Victoria in 2011 to pursue an education in composition, studying with Stephen Brown at the Victoria Conservatory of Music (VCM). *Behind the Great Chapel of Julianos*, an original orchestral composition, was performed by the Victoria Symphony in April 2012 for the symphony's "Call For Scores!" competition. *Julianos* also received Honourable Mention from Division D, BCRMTA – CFMTA Student Composer Competition 2012, as well as Open Winner for the VCM Composer Competition. Brian is now enrolled in the Diploma Program for Composition at Camosun College. Recent works include a Missa Brevis, performed by the VCM Chorale in April 2013, and a piano sonata.



Premier Piano Course

Dennis Alexander • Gayle Kowalchyk • E. L. Lancaster • Victoria McArthur • Martha Mier



Lesson • Theory • Performance • Technique • Pop & Movie Hits • Christmas Books
Levels 1A, 1B, 2A, 2B, 3, 4, 5, 6

Introducing these exciting new publications:



Premier Jazz, Rags & Blues
All New Original Music
Levels 1A, 1B
Martha Mier



Great Music & Musicians
An Overview of Music History
Book 1 (Levels 1A–1B)
Nancy Bachus • Tom Gerou



Premier Masterworks
Correlated Standard Repertoire
Levels 3, 4, 5, 6
Gayle Kowalchyk • E. L. Lancaster



ASSOCIATE TEACHER'S AWARD 2013

For over 30 years, BCRMTA has awarded an annual scholarship to the ARCT candidate with the highest aggregate mark in the "Teacher" Associate. As there are four Canadian conservatories who offer Teacher Associate Diplomas it was decided at the April 2012 Annual General Council meeting to rename the ARCT Award to the Associate Teacher's Award.

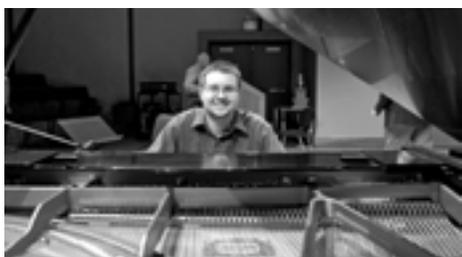
Annually, the Royal Conservatory, Conservatory Canada, the B.C Conservatory, and the Victoria Conservatory of Music will be contacted for the name of the student who has the highest aggregate mark on their Associate Teacher's exam. Each recipient receives a \$125.00 award and a free BCRMTA membership for one year.

This year there were two recipients of the BCRMTA Associate Teacher's Award;

- Ron Bencze
(Royal Conservatory)
- Paul Winkelmans
(Victoria Conservatory of Music)

The BC Conservatory and Conservatory Canada did not have any candidate this year who completed their Associate Teacher's diploma requirements.

Congratulations to Paul and Ron, new members of the BCRMTA!

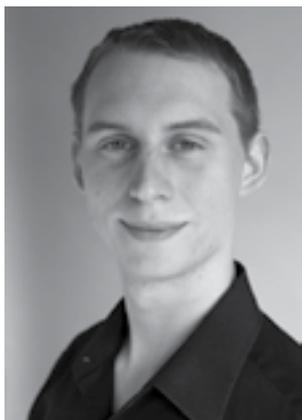


Ron Bencze has received the highest aggregate scores in British Columbia on his Associate Royal Conservatory Teachers

Diploma.

During the exam, the 23 year-old music student had to complete a written component on pedagogical and technical skills, an oral segment where repertoire is performed and discussed with a panel of examiners and a performance part that includes advanced piano repertoire, technical and aural skills.

Bencze first enrolled in the Western Conservatory of Music when he was eight years old, and has since completed his Associate Royal Conservatory of Music teachers degree in piano pedagogy, all Royal Conservatory of Music theoretical examinations at the Western Conservatory of Music, a diploma of music at Kwantlen Polytechnic University and a Bachelor of Arts in history from KPU. He has also competed in the Kiwanis Fraser Valley Music Festival and has performed with the Fraser Valley Symphony Orchestra. "It is a pleasure to see a student I have worked with from an early age go on to achieve such excellent results and pursue a career which I myself have chosen," said Richard Haack, principal of the Western Conservatory of Music. "Ron will carry on the tradition of providing excellent music education in the foreseeable future and I wish him every success in life."



Paul Winkelmans Baritone, is currently studying with Mel Braun at the University of Manitoba. There, he pursues a Bachelor of Music in Vocal Performance, aspiring to become a professional singer. Born and raised in Victoria, he began formal studies in 2009 with sopranos Ingrid Attrot and Nancy Argenta at the Victoria

Conservatory of Music. From the VCM, he received a Diploma in Music and the Associate designation in Vocal Pedagogy and Performance. His recent performances include the bass soloist for Handel's *Messiah* and Haydn's *The Creation* with Via Choralis, and Gounod's *Messe Solennelle de St Cecilia* with the Victoria Summer Choir. Paul was a member of the Pacific Opera Victoria Chorus for four seasons and sang with the Vox Humana chamber choir. His choral activities over the past year in Winnipeg include singing with the University of Manitoba Singers and the Winnipeg choir Camerata Nova.





The finest instrument is the mind.

Preparatory A and B tunes it earlier.

Presenting an innovative approach to early piano study.

Recent neuroscience and behavioral research shows that the earlier children receive music instruction, the more they benefit in overall educational development. That is why top pedagogues in the US and Canada, in collaboration with The Royal Conservatory, created Preparatory A and B for piano.

Comprehensive and holistic in its approach to music, the program allows students to celebrate musical achievements earlier and receive meaningful national assessment. It also helps them develop skills that will serve them throughout their lives — in all aspects of their lives.

Email candidateservices@rcmusic.ca.

rcmusic.ca

The Royal Conservatory[®] **125**
The finest instrument is the mind.

Music Inspires CFMTA/FCAPM 2013 CONFERENCE

by Joyce Janzen Abbotsford Branch

The *Music Inspires* CFMTA/FCAPM 2013 Conference in Halifax from July 3rd to the 6th was a positively memorable experience. For most delegates, the conference began with a truly inspiring opening musical gala at Pier 21 on Wednesday evening. Thirteen performances showcased the three piano adjudicators – Katherine Chi, Janina Fialkowska and Andre Laplante; the three voice adjudicators – Isabel Bayrakdarian, Mary Lou Fallis and Richard Margison, and an abundance of local cultural talent ranging from black gospel and Acadian folk music to Mi'kmaq drumming, boys' choir, piping and Gaelic fiddling.

Piano and voice competition semi-finals ran for twelve hours on Thursday culminating in riveting national competition final performances on

Friday afternoon and evening. Hearing these young artists perform was an amazing experience.

Whitney Mather from Saskatchewan was the first place winner in the voice competition and **Xiaoyu Liu** from

Quebec won first place in the piano competition. Piano and voice masterclasses for competitors were held on Friday morning.

Thursday and Friday also saw an incredible selection of workshops and presentations which ranged from exploring little known works such as R.Murray Schafer's chants, obscure composers such as Lowell Liebermann, pedagogical insights from Marmontel and Tobias Matthay to practical strategies in sight reading, performance anxiety, improvisation, technology and arranging popular music. This is only a sample – there was much more! Each session had a choice of three, four or sometimes five options happening simultaneously. A short write up for each item in the coil bound program gave some assistance in the difficult task of selecting which presentation to attend. I came away with many handouts, written notes, new ideas and concepts plus much to consider and contemplate.

Thursday also saw the Inspiration Luncheon and AGM featuring a talk from **Gary Ingle** representing Music Teachers National Association. We were able to see the winning video from; and presentation of the award from Roland,

Conservatory Canada and Music for Young Children, to Rhona-Mae Arca, the 2013 Tech Teacher of the Year.

Several outstanding teachers – Pat Frehlich, Lynn Johnson, Mary Tickner and Dr. Lorna Wanzel – were presented with the Hugheen Ferguson Memorial Award. A stunning video presentation

created anticipation for *Pathways to . . . Collaboration – Performance- Wellness*, the next CFMTA/FCAPM conference to be held July 8 - 11, 2015 in Vancouver, B.C.

Thursday evening many of us were privileged to attend the Royal Nova Scotia International Tattoo – the largest indoor show in the world featuring over two thousand Canadian and international military and civilian performers. It was moving, breathtaking and completely entertaining!

On Saturday morning Yamaha Canada presented us with an interesting lecture and power point on the History of the Acoustic Piano. Following this, a keynote address by renowned pedagogue

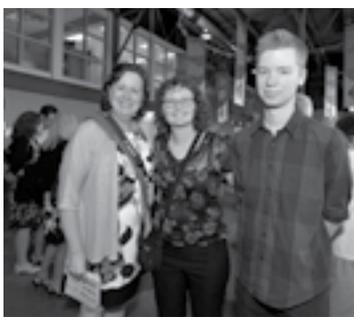


Marvin Blickenstaff challenged and inspired us with *The Power of One – A Legacy of Beautiful Music*. He encouraged us to 'write on the slate of a child's life before it is full' and gave some very practical suggestions on making the primary focus of lessons the gift of beautiful music – teaching musical expression.

The Saturday evening banquet was a time of celebrating great food with colleagues and friends. A video tribute to past and current CFMTA presidents gave a fitting retrospective to where our organization has been, what it has accomplished and who has led.



Honorary CFMTA president Helen Dahlstrom was present and said a few words. It was the perfect wrap-up to a few special days which proved to us once more that *Music Inspires!*



Clock wise from top:
 Helen Dahlstrom
 BCRMTA at CFMTA Halifax
 Dina Pollock, Joyce Williamson, and Paul Williamson
 Past Presidents of CFMTA

Photographs by Mark Wanzel



Pathways to...
 Collaboration - Performance - Wellness
 July 8 - 11, 2015 CFMTA/FCAPM Vancouver BC

more information coming soon



North America's First Comprehensive Publication on the Russian Piano Method

This book gives an overview of the most important goals a teacher should set while developing a young musician. Besides examining a variety of means used for musical expression, it reviews in detail how to approach each element of piano technique. In addition to methods for acquiring musical and technical skills, the book provides a highly original and carefully selected variety of piano repertoire in all genres and styles.



"I have read with profound interest the new book by Canadian teacher and pianist Rada Bukhman, noting its high level of professionalism..."
"The reviewed volume successfully combines methodologically sound learning guides (including all the main stages of a pupil's artistic and technical development) with anthologies of piano pieces in different genres, always tastefully chosen."
 Dr. Mark Shaviner
 Faculty, Professor of Piano, The Academy of Music, Tel Aviv University, Israel

SONATINAS/VARIATIONS/BAGATELLE



"Two aspects of the book, in my opinion, are most important: one is where the author shares her 'secrets' about teaching piano technique. I have learned from this book too! The other aspect is the piano literature, much of it being introduced to Western readers for the first time."

Dr. Sophia Gorlina,
 Piano and Theory instructor, USA

The book "Discovering Color Behind The Keys" by Rada Bukhman is available at [Amazon.com](https://www.amazon.com)

For more information visit:
www.radabukhman.com/publications



HUGHEEN FERGUSON MEMORIAL AWARD

MARY TICKNER



Mary Tickner embodies a pure love for teaching and a genuine enthusiasm for her music students. She has been exploring the art of pedagogy since the 1940s. Not only has she devoted nearly all her life to her students, but she has been an inspiration and mentor for teachers, and continues to be so at the age of 85. Mary has the traits of the ideal teacher: knowledge, patience, and a wonderful sense of humour. She is highly knowledgeable and experienced, and is generous in sharing her knowledge with other music teachers. She has also embraced a life-long quest for learning, consciously keeping her mind open to new ideas. Although she spent many decades teaching in universities, she is dedicated to enriching the quality of teaching in the community. She is remarkably encouraging, which may be the reason so many of her colleagues seek her out. Countless people are indebted to her. And yet, Mary has never held herself in higher esteem than the other music teachers in the community; that trait alone makes her very special.

Mary Tickner dreamed of becoming a concert pianist and singer from early on, but her love of teaching overtook those ambitions, beginning in her first week as a piano teacher. She earned a Master's

Degree in Music from the University of Southern California in 1954. As a young woman, she served on the faculty of several American universities, including San Jose State University and the State University of California at Long Beach. During that time, she taught piano, developed a curriculum for music appreciation courses, and led various church and school choirs.

In the mid-1960s, Mary moved to Canada with her husband, French, and became a faculty member at the University of British Columbia's School of Music. Here, she taught solo piano, class piano, and piano pedagogy. Since her formal retirement some 20 years ago, she has maintained a private studio where she teaches piano and classes in pedagogy, from elementary level to advanced certification. She continues to serve as a guest lecturer for the UBC Pedagogy Program, and was the main instigator of its Master Teacher program, which pairs piano pedagogy students with mentor teachers in the field.

Mary teaches students of all ages and abilities; she knows the struggles and joys of teaching the very slow and the very bright, and everyone in between. Some of her students have performed at the World Piano Pedagogy Conference, and many have become established in universities or as independent teachers. She also exhibits a fascination with the brain and enjoys teaching students with learning disabilities. Unlike many with her academic background, Mary has contributed enormously to the welfare and development of teachers and students in the broader music community.



A member of the Canadian Music Festival Adjudicators Association, Mary has adjudicated at festivals, served as workshop clinician, and conducted master classes in Canada, the United States, Hong Kong, and India. She was also President for the BC Chapter of the Canadian Music Competition when the event was held in Vancouver (1986).

Mary has served faithfully on the Vancouver Branch of the BC Registered Music Teachers Association for many years as:

- Coordinator of the Student Teachers Auxiliary (10 years)
- First Vice-President
- Coordinator and regular contributor to the "Pedagogy Forum," a popular column in the Vancouver Branch newsletter
- Reviewer of print music and pedagogical materials (for publishers as well as for BCRMTA)

A recent moment of pride was when one of her students won the gold medal for the RCM Licentiate Diploma in 2012. And yet, when asked what accomplishment gives her the most pride, Mary responded, "Frankly, when a student leaves [their lessons with me] and now enjoys playing the piano."



Introducing:

Chord Play™ 4 and 5

The Art of Arranging at the Piano

Forrest Kinney

Explore the piano like never before!

Chord Play™ offers an exploratory and intuitive approach to the art of making spontaneous arrangements at the piano. You and your students can learn to make your own piano arrangements, improvise on your arrangements, and read "lead sheets" by adding chords that sound stylish and colorful. This series is designed to complement both traditional piano lessons and the *Pattern Play®* series.



The *NEWEST* series by Forrest Kinney, educator, composer, and the originator of the *Pattern Play®* series.

www.frederickharrismusic.com



10 COMMANDMENTS FOR PIANO PLAYING

by Peter Jancewicz

1. Thou shalt respect thy teachers, for their sage wisdom will guide you to the way.
2. Thou shalt play with proper and invigorating rhythm.
3. Thou shalt proclaim thy counting with zest to the Heavens and lo! Thy beat shall be made constant.
4. Thou shalt learn with zeal only such notes as are approved by the noble Composer. Drown ye not in the muck of false pitch.
5. Thou shalt strive with all thy heart to create beautiful sound for yea! Even in the darkest moments, music is the balm that healeth the soul.
6. Thou shalt ply thy brain in a worthy manner for sooth! A slothful mind withereth.
7. Thou shalt conduct thy self and thy movements in a seemly manner with grace and ease.
8. Thou shalt listen wholeheartedly, body and soul.
9. Thou shalt practice full many a time and oft.
10. Thou shalt not duck, dodge, dodder, dither, diddle, dawdle, doodle, dabble nor daydream whilst thou practicest, for such is the path of the lost.



*Peter Jancewicz is a composer, pianist, and teacher. He holds a Master of Music degree in piano from McGill University and a Doctor of Music degree from the University of Alberta. He has taught at Medicine Hat College, Alberta College and the University of Alberta. His pedagogical piano music is published by Alfred and Alberta Keys. His other compositions are available through his website, www.peterjancewicz.com. A CD of his music, *Peter Jancewicz; Music for Piano*, will be available in Fall, 2013. Currently, Peter teaches at Mount Royal University Conservatory.*
© Peter Jancewicz 2000



SUMMER AND SCALES

– IDEAS TO THINK OVER AND TRY...WHEN SEPTEMBER COMES!

by Lori Elder

Summer is a great time to relax and reflect on last season, and also to gather new ideas for next year. There's one thing I've learned with scales – don't give your students the same handout of exercises that they used last year. They'll stare at it like last night's potato salad, just wishing it would disappear. So here's some practice tips to kick start the fall season.

Ten Ways to Get Good Scales:

- 1) Curve your fingers
- 2) Thumb loose and relaxed
- 3) Thumb under the finger that is playing
- 4) Wrist loose
- 5) Elbow free and out from your side
- 6) Forearm muscles loose and relaxed
- 7) Listen for evenness with no bumps
- 8) Shape the scale like a phrase
- 9) Play with energy and direction to the top
- 10) Listen for lovely, smooth tone

Practice Methods:

Staccatos and slurs

– do 2 staccato notes then 2 smooth notes saying “have a smoothie” for each group of four notes. Then reverse this with 2 smooth notes then 2 staccato notes saying “smoothies are good”. You'll be surprised how much adding words makes this more enjoyable for students.

Together/ RH/ LH/ Together

– isolating each hand really improves evenness, tone and clarity.

RH staccato/ LH legato

– then switch. Try this with Formula Patterns, switching the staccato and legato hands with each change of direction.

Accent practice

– it's summer so why not a trip to the Dairy Queen? Accent the first of four notes saying “SMARtie blizzard SMARtie blizzard” all the way up and down the whole scale. Then do the scale again accenting the second note with “a DILly bar a DILly bar”. Then accent the third note with “hot fudge SUNdae”, and the fourth with “I want a CONE”. All this is making me hungry!

RH forte/ LH piano

– then switch.

P/ mP/ mF/ F

– I call this 4 dynamic practice. Do each scale 4 times without stopping using these dynamics. Do this legato and staccato.

Metronome practice

– do one octave in quarter notes, followed by two octaves in 8th notes, three octaves in triplets and four octaves in 16th notes. Gradually increase the metronome tempo. This method builds control, rhythm and direction to the phrase.

Clusters

– for C major RH, play C with the thumb, then D E together as a cluster with fingers 2 and 3, F with the thumb, then G A B cluster with fingers 2 3 4. Repeat this up and down the keyboard. This improves hand shape and thumb passing. This also increases speed as students think of notes in groups, not individually.



THE SILENT REVOLUTION

Introducing the
New b Series Upright:

The exceptional b series pianos are affordable and have uncompromising workmanship and quality materials suited for every family. Now available in Yamaha's Silent Series.

For more information visit
ca.yamaha.com



SILENT SERIES SG 2

The NEW SILENT *Piano*™

 CFIIIS Concert Grand Sound

 10 Different Sounds

 64 Note Polyphony

 Connect to Apps

 MIDI (In/Out)

 USB Connection

 2 Headphone Sockets

 AUX (In/Out)



Modern Musician

Compatible with the new generation of technology, including apps like Piano Diary and NoteStar, MIDI-equipped instruments and PCs, the latest Silent Pianos offer a serious alternative to both acoustic pianos and digital keyboards.



Study

Practising anytime, night or day, without disturbing others or being disturbed gives Silent Piano owners a huge advantage.



Home & Family

Entertain everyone with acoustic or digital performances with the ability to adjust the volume and sounds.



Bringing Music to Life



Langley Community Music School

A Community Resource for Music Teachers and Students

Recital Space • Enrichment Programs • Theory and History Classes • Orchestra
Children's Choir • Percussion Ensemble • Chamber Music • Suzuki Group Classes
Masterclasses • Piano Ensemble • Jazz • Early Learning • Fiddling
Summer Programs • Teacher Training • Guest Speakers

Rose Gellert Hall Concert Season & Concerts Café Classico

Season highlights include Paul Marleyn, cello and Mauro Bertolli, piano, the New Orford String Quartet, Musica Intima, and guitarist Daniel Bolshoy. Visit our website for full concert details. **Subscribe and save 15% on ticket prices.**

Visit our website for full details!



We acknowledge the financial assistance of the Province of British Columbia.



BRITISH COLUMBIA
ARTS COUNCIL
An agency of the Province of British Columbia

P: 604.534.2848
4899 207 Street Langley, BC
www.langleymusic.com

SUMMER AND SCALES - CONT.

Crescendo to the top/ Diminuendo down

– then be sure to do the opposite.

Practice two octaves apart

– this allows the student to hear what's really going on with the LH.

Also, if you have two pianos in your studio I highly recommend that you do all the technique together as a two-piano duo. I do the scales a third higher, or in 10ths, or in contrary motion to the student. Or I start at the top and the student starts at the bottom, or the opposite. Just knowing they have to show up and play with their teacher is a big motivator. And, I get my technique practice in at the same time and it sounds wonderful together. Have a great summer everyone!



Lori Elder holds a Masters Degree in Piano Performance from the University of Toronto, a Bachelor of Music from UBC and an ARCT. Her principle 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 the United States and Canada. She adjudicates throughout BC, and she teaches piano in Prince George where she specializes in senior piano and pedagogy.



APP'S TO RESEARCH

SightRead4Piano by Wessar - iOS (iPad)

The app is free.

It includes seven pieces to introduce how the app presents sight reading to a student. When a piece of music is selected the student is given 30 seconds to review the music. When the screen is tapped - there are two bars of beats and a bell chime to begin. To encourage students not to repeat or restart - the music disappears.

Con - There is a charge to add music to the library - music can be added by grade or by blocks of grades.

Worth looking into and doing your own research.

piaScore - iOS (iPad, iPhone)

The app is free.

A huge library of free music is available to download (the website lists 67,000). It links up with YouTube videos of the piece selected. Metronome is included - a recorder, tuner and keyboard are available but are paid tools. You can make notations on the music - you can select the pen size, type and colour. Page turning can be done by gesture, also supports Bluetooth pedal "AirTurn".

From the Top - iOS / Android

Free apps

(suggested by Lillian Chan Richmond Branch)

<http://www.instantencore.com/contributor/bio.aspx?Cid=5113830>

Based in Boston, From the Top is an independent non-profit organization that celebrates the power of music in the hands of extraordinary young people, reaching more than one million people each year.

As the preeminent showcase for young musicians, From the Top shines a light on diverse young people ages 8 to 18 by sharing their stories and performances, providing scholarships, and engaging them as leaders in national broadcasts, live concerts and outreach events across the country.

These musicians are role models for all ages, proving the value of hard work in the pursuit of excellence. With From the Top's support, they are inspiring and building audiences with a new appreciation for classical music.



COULD ATTITUDES TOWARD COMPETITIONS CAUSE A FAILURE IN OUR MUSIC EDUCATION GOALS?

by Rada Bukhman

Alonging for perfection has always been a recognizable feature of human nature. The motivation to achieve the highest results can be viewed as the basic pre-condition of any progress. “Don’t be afraid of perfection. You will never attain it!” advised Salvador Dali. Those words ring true to any dedicated artist. The question is: “What can serve as criteria for the evaluation of perfection in art and music?”

I believe that the major fallacy in the professional music world is the idea that the level of musical talent has to be measured in competitions. Once competitions were established as the main authority, they grew to become a powerful business. There seemed to be only one proven path to establishing a musical career -- win a competition. The main goal of business is profit; however profit from classical concerts depends on the number of tickets sold. It is a serious challenge to attract the public to concerts of classical music - a highly complex art.

The real understanding and appreciation of classical music and performance has always been a privilege of musically educated people. Unfortunately, the public educational system is not equipped to contribute to serious musical education, so it is not logical to expect that concert halls will be filled with listeners with sufficient musical understanding for the complex art of classical music. Therefore, the ‘star of the show’ must be the one who can demonstrate skills that are more easily comprehended and appreciated by anyone who comes to the concert.

Consequently, the ‘brilliance of technique; has become the most recognizable hallmark of the winners of musical contests.

In addition, the nature of many competitive events invites favoritism and unfair judgement. Many good musicians proclaim the loss of real values in the musical world, and feel that competitions for children are beginning to take over a dominant role in music education. In order to expand their profit, competitions ensnare musically gifted children into their web.

There is a serious debate between followers of competitive structure in professional musical education and those who would like to dismantle the competitive element once and for all. Here are a few of the arguments in favour of competitions:

1. Competitions motivate to work hard and become better professionals.

Any appearance on the stage is a powerful motivation for the performer to invest time and effort in practicing. However, there is an obvious benefit while working toward non-competitive performance. A non-judgmental event stimulates a child to concentrate more on the process of music-making rather than on an adjudicator’s decision. Another benefit of a performance without a judgment is the flexible choice of repertoire based on educational goals. In order to achieve technical perfection and the stability expected in competitions, one has to practice the same program for a long period of time. However, one of the most

significant features of a child’s musical development is acquiring a broad repertoire. The famous Russian piano teacher, Anna Artobolevskaya has mentioned in her book that in order to attain musical intelligence, children should play as much music as possible, avoiding spending time on the final process of polishing, since the extent of the resulting music exploration eventually transforms into the quality of performance.

2. Competitions in childhood prepare for competitions in adulthood

Many famous musicians have never had the experience of participating in competitions in their childhood. “In the two decades during and immediately after World War II, the personal and professional expectation and goals of most young musicians appeared to be considerably different.

Between the years of 1946 and 1956, it seemed entirely likely that a student at almost any one of the country’s top conservatories had never been exposed to a competition.” (Cline, 1985, p.1)

Professional artists often confess that the pressure of the competitions can be psychologically unbearable, and emotionally destructive. One can imagine the harm to a fragile child’s psychological health that competitions can cause. Prominent Hungarian composer and educator, Béla Bartók, once declared: “Competitions are for horses, not artists”.

3. Competitions are opportunities to perform in the various concert halls and receive financial awards

One of the major reasons for many teachers to become involved in competitions is an opportunity for their students to perform in a variety of stage and acoustics environments. Unfortunately, there are a limited number of events organized expressly for children where young performers can play for the public without undergoing the process of being selected. Competitions are the perfect chance to get on the stage of professional concert halls and play in front of the public, and competitions attract the attention of potential ticket buyers using the acclaimed name of the concert halls. The organizations running the competitions for children realize that devoted parents will pay for the venue, and thus many

contests announce the performance of the final round in such places as prestigious Carnegie Hall in New York City. If one looks at all the expenses of a competition for children (fees for registration, fees for performance in the final concert, travel and accommodation) and sees that extremely modest awards being offered, it becomes obvious that these competitions are not similar to adult competitions, where sizeable awards are a way of assisting in a future career.

Very often winners of such competitions became a target of the media. Five and six year olds appear on television playing the role of superstars, believing in their own uniqueness. Mature musicians know how harmful it can be for a child to be labelled as a "genius" by the show-makers. Very often these children don't develop their artistic potential because the early

fame is so misleading -- for the child, the parents and in some cases, for the teacher as well.

Finally, competitive structures are changing professional goals and values of music educators. The following passage explores the harm caused by competition-oriented teachers, constantly following their professional ambitions:

"We frequently hear about the role teachers can play in orientating a student toward "healthy" competition. Unfortunately, research indicates that competition may corrupt teachers to a greater degree than their students. Competition-oriented teachers tend to view students in a dichotomous fashion (low ability or high ability) and often gear their efforts toward validating their own egos rather than toward accomplishing educational goals." (Austin, 1990, p. 21)

New Edition

author Linda Gould (BCRMTA, B.Mus, ARCT) with Play Piano Chords Today students

- simple steps to chording for adults and teens
- play-a-long CD's with full orchestrations
- ideal for new and returning students
- enquire today about becoming a Play Piano Chords Today teacher

www.PlayPianoChordsToday.com

Sunny Lane Music Victoria, BC

COULD ATTITUDES TOWARD COMPETITIONS CAUSE A FAILURE IN OUR MUSIC EDUCATION GOALS? - CONT.

We do not need competitions, but it is hard to believe that the current competitive structure will be dismantled. However, there is a way to avoid harm from competitive events by using contests as an opportunity to share art with other people. Children have to be instilled with an idea that the goal is 'not to win a prize but to pace one another on the road to excellence' (Austin, 1990, p. 21). This approach helps to direct education in the most effective path which enhances satisfaction from constant self-development and dedication to the art.



Rada Bukhman started her musical career at age nine, performing with Omsk Symphony, one of the major Russian symphony orchestras. She earned her musical education in Moscow and Jerusalem, studying with two generations of prominent musicians belonging to the famed Russian Piano School. Rada is a renowned piano teacher and music educator running her piano studio in Richmond, British Columbia. Her highly professional skills and personal dedication to teaching have been a great inspiration for many young musicians.

References:

- J. A Austin DATE: (1990)
Competition: Is music education the loser? Music Educators Journal 76(6), 21.
- E. Cline DATE: (1985)
Piano competitions: An analysis of their structure, value, and educational implications.
Unpublished doctoral dissertation, Indiana University.



The High Note in Music Learning!

Inspire your children to be creative, imaginative and expressive through music!

For 31 years, **Music for Young Children®** has been providing the best quality music education to young children by blending the pleasure and the joy of music making with sound instruction. **MYC®** teachers meet specific piano performance and music theory qualifications, and receive special program training to ensure a consistently high music education standard. We provide teachers with a close network of support and professional development through head office, regional coordinators, advertising and marketing, web seminars, and online training.

Teaching opportunities available!



Quality music education since 1980.

myc.com

Please contact:
Wendy Guimont, MYC Coordinator
BMus., ARCT, RMT, MYCC
1.800.828.4334
mycwest@gmail.com

The Vancouver Chopin Society - 2013/2014 Season

It is our pleasure to welcome you as we enter an exciting 16th season. It would not be possible without you!

We have established a great history of a yearly four-concert series that includes established artists, as well as rising talents. This season you will have a chance to hear Janne Mertanen, one of the best Chopin interpreters, as well as Jean-Efflam Bavouzet, considered by many critics to be the best living Debussy and Ravel interpreter. The other two pianists are Russian: Sofya Gulyak and Olga Kern who each made history as the first women to win the Leeds Piano Competition and the Van Cliburn Competition respectively.



Concert 1 – Sofya Gulyak, Friday, October 4, 2013, 8 PM, Vancouver Playhouse

Sofya Gulyak was the first woman to win the Leeds Piano Competition in 2009. Since then she has appeared all over the world to great acclaim.

Her recital programs are frequently reviewed in superlatives, and her concerto appearances with major orchestras are written up in glowing terms by the world's music press. Sofya has been praised for her *"tremendous precision and coloration... exquisite soft playing... delicacy yet"* and described as a *"Rach star"*. --- Washington Post

Programme: Medtner, Chopin, Rachmaninoff, Prokofiev



Concert 2 – Jean-Efflam Bavouzet, Tuesday, November 19, 2013, 8 PM, Vancouver Playhouse

"...the CD's raison d'être is the Ravel. Bavouzet's G major concerto is the best since Michelangeli's 50 years ago: it has style, verve, poetry and balance." --- Financial Times, January 2011

Multi award-winning French pianist Jean-Efflam Bavouzet regularly works with conductors such as Pierre Boulez, Vladimir Ashkenazy, Krzysztof Urbanski, Daniele Gatti and Iván Fischer. In 1995, Bavouzet was invited by conductor Georg Solti to debut with the Orchestre de Paris and is considered Solti's last major discovery.

Programme: Beethoven, Bartok, Debussy, Ravel



Concert 3 – Janne Mertanen, Friday, March 28, 2014, 8 PM, Magee Theatre

"..In other words, this is some of the best Chopin playing I know of..." --- Fanfare Magazine, May/June 2010

After capturing the attention of the musical public at large by winning the International Chopin Competition in Darmstadt, Finnish pianist Mertanen has become known as a sublime Chopin interpreter. He has toured throughout Europe, Japan and Australia, and appeared for the first time in Canada and the U.S. in 2003. Mertanen has been recording Chopin since 1994. His CDs of the nocturnes, on Alba, were awarded the Grand Prix du Disque Frédéric Chopin 2005 in Warsaw.

Programme: Sibelius, Chopin



Concert 4 – Olga Kern, Wednesday, April 30, 2014, 8 PM, Vancouver Playhouse

"It was her sharp and decisive movements and utterly precise playing (of Rachmaninoff's First Piano Concerto) that truly mesmerized in her debut with the Pittsburgh Symphony." --- Pittsburgh Post-Gazette

With her vivid stage presence, passionately confident musicianship and extraordinary technique, the striking young Russian pianist continues to captivate fans and critics alike. Ms. Kern was born in Russia into a family of musicians with direct links to Tchaikovsky and Rachmaninoff. Winner of the first Rachmaninoff International Piano Competition in 1992 at the age of 17, she is a laureate of eleven international competitions.

Programme: Rachmaninoff, Alkan, Mussorgsky

SUBSCRIPTIONS

Adults	Seniors	Students
\$135	\$100	\$100

INDIVIDUAL TICKETS

Adults	Seniors	Students
\$40	\$30	\$30

- Subscriptions include membership.
- 15% discount for BCRMTA members
- Group discount of 10% available for purchases of 10 or more tickets.
- Students must show valid ID at entry.

POLAND



Call: 604.871.4450 | Email: info@chopinsociety.org | Website: www.chopinsociety.org

TICKETS

Single tickets on sale September 5th, 2013.

For All Concerts: Call Tickets Tonight Call Centre 604-684-2787. Service charge apply.

VENUES

Concert 1, 2 & 4: **Vancouver Playhouse**,
6360 Maple Street (at W 49th Ave), Vancouver
Concert 3: **Magee Theatre**,
600 Hamilton Street, Vancouver



Music at VCC

Our approach is one of unending exploration.

VCC offers innovative **diploma** and **degree** programs in classical, jazz, world and contemporary music.

Learn with highly respected, award-winning artists and teachers who nurture talent, encourage creativity and prepare students for careers in music.

Learn more at vcc.ca



vcc.ca

REVIEW OF PUBLICATIONS

METHODS



Eva Law
Piano
South Fraser
Member since 2008



Celeste-Tina
Hernandez
Piano, Theory
Abbotsford
Member since 2005



Joyce Janzen
Piano, Theory
Abbotsford
Member since 1983



Janet Marcotte
Piano
South Okangan
Member since 1992



Nita Pelletier
Piano
Chillliack
Member since 1988



Jean Ritter
Piano, Theory
Abbotsford
Member since 2006

Piano Made Fun for the Young by Kevin and Julia Olson The FJH Music Company Inc.

Piano Made Fun for the Young is an early childhood piano curriculum designed to teach and reinforce beginning piano concepts in a spirit of FUN, PLAYFULNESS, and SUCCESS. Each lesson is divided into 2 areas: Rug Time using the Sing-Along Activity Books and Piano Time using the leveled piano books. Free printable and teaching aids can be found on the website: www.PianoMadeFun.com.



Pre-Reading Made Fun FJH2162

This is a starter book. It contains six units with a CD to learn to play and read music at a steady, comfortable pace. The presentation of the contents differs from other method books I've seen and used in the past. It is extremely "child friendly"! Unit 1 deals with the right hand fingers 2 and 3 on 2 black-key groups. Each note is identified by the finger number written on a 2 black-key group. Learning is very visual. The students discover the piano topography. (This is all in the form of keyboard pictures) Using this method students avoid the frustration of actual note reading and counting. The first 4 units deal with the RH and LH on 2 and 3 black note groups. Unit 5 takes the student to the white keys beginning with C, D, and E. These are introduced through improvisational activities designed to help students learn in an easy and creative way. Although the books are without colors, the illustrations are clear and fun. Teacher duets accompany each page.



Theory Made Fun FJH2159

Sing-Along Songs
The first portion of each lesson is Rug Time. At the beginning of each unit in the piano book, the concepts to be covered are clearly indicated. Because children learn best through consistent reinforcement, concepts are reviewed weekly helping establish a solid foundation. In the book, children cover: beat, tempo, Largo, Andante, Allegro, p for Piano, f for Forte, finger numbers, spider fingers, the black and white keys, the musical alphabet, the staff, time signature, RH and LH, steps and skips, octave and interval. This book also has an accompanying CD to use to sing the little songs written for each concept.



Counting Made Fun FJH2160

Sing-Along Songs
This material is also done during Rug Time. Again, a CD is included for this book. The following concepts are cleverly introduced: the quarter note and rest, bar lines and measures, half note and rest, dotted half note, and whole note and rest. Counting practice is reinforced with little pieces using creative titles like Purple Grapes and Cricket Chirping for example.



Notes Made Fun FJH2161

Sing-Along Songs
This book also is used during Rug Time. The notes of the grand staff are all taught using corresponding animal names. Clarification of the differences between notes in different octaves is provided.

REVIEW OF PUBLICATIONS - CONT.

For example: Cat Note C and Cow Note C are both C's, but they look different on the staff so they have different animal names. Each note is introduced with a little sing along song for easier learning.

These books are cleverly designed and are extremely user friendly! I shall try this with my 4 and 5 year olds!

JR

SUPPLEMENTAL

10 Fun Favorites

10 Delights Arranged For Beginners Beginning Piano Solo

Hal Leonard HL00110390



These favorite songs are arranged in traditional style with the melody split between the hands. The key signatures are limited to C, G and F Major.

All the notes are within the range of the Grand Staff. There is a slight use of dotted rhythm, swing rhythms, accidentals and triplets. The ten song titles include: *Catch a Falling Star*; *The Hokey Pokey*; *Over the Rainbow*; *Let It Be*; *Star Wars*; *Tomorrow*; *What a Wonderful World*.

JM

Pictures and Beyond

Book 1 Elementary

by Dianne Goolkasian Rahbee

The FJH Music Company Inc. J1031



This is a selection of pedagogical pieces that make learning and developing

Technique can be fun.

Inspired by Czerny,

Heller, Burgmuller and Bartok, this composer spotlights different musical

elements and makes learning a skill interesting and challenging. Creative titles such as *Silence is Golden*, *Mountain Echo*, *Thunderstorm*, *Sleigh Bells* and *Woodpecker* inspire the student to paint these sound pictures and more.

JM

Bravissimo - A winning Collection of Original Solos - Book 3

by Timothy Brown

Early Intermediate level

FJH Music Co. Inc. FJH2185



Nine beautiful piano solo pieces with different styles at early intermediate level can be found in this book. Students with small hands might find challenging

when playing *The White Mountain* as the piece starts and ends with some big chords. However, it is a good piece to practice finger legato. *Midnight Moonlight* is written in a homophonic style. It is a perfect piece to show the idea of phrasing as each hand gets to play different melodic lines. Accidentals are used in *España* which give special tastes and color of the piece.

There are three movements in *Sonatina in G*. The beginning of the first movement sounds very different but nice as it starts with a dominant 7th chord. Students get to learn key modulations in this piece (from G major to its tonic minor). Sequences are introduced in the second movement. This is a good supplemental book that could also serve to provide recital music.

EL

Composer's Choice

by Eric Baumgartner

Early to Mid-Intermediate

The Willis Music Company

(Hal Leonard) HL00114465



This volume has eight original piano solos all chosen by the composer – six of his favorites and two new compositions.

Helpful performance notes are included for every piece. These fun pieces with titles such as *Aretta's Rhumba*, *Jackrabbit Ramble* and *Beale Street Boogie* would provide excellent recital repertoire that has student and audience appeal.

JM

Country Ragtime Festival Seven Original Intermediate Level Rags for Piano Solo

by Fred Kern

Hal Leonard HL00296882



It is clearly evident that Mr. Kern is a Specialist in Piano Education when you play these piano rags. He incorporates

swing, straight time, as well as waltz time in these seven solos. Syncopation is present in each solo requiring counting. The keys range from no sharps up to two sharps; no flat keys are utilized. Numerous accidentals appear as the keys change and during chromatic passages. None of the rags have large chords making this very workable for the intermediate level student. Both diminished and dominant sevenths chords appear. Numerous rags require detached LH passages to help the development of balance between the hands.

The music is engaging and entertaining! A great supplemental book for your studio.

JR

Historic Gardens And Music Festivals

September 2014

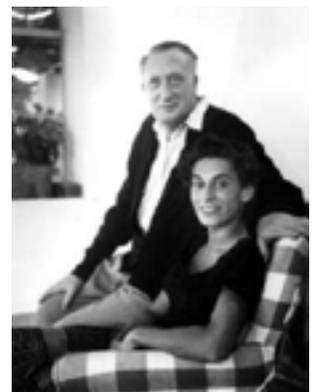
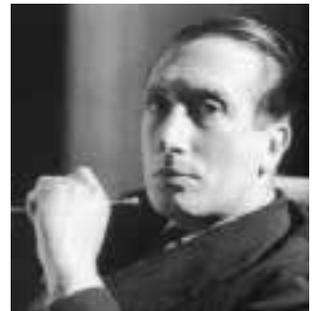


Southwestern Italy: Sorrento, Amalfi, Positano, Ravello, Naples, Ischia ~ Gardens, Villas, Music Festivals ~

- Comprehensive touring of the area, with in-depth visits to the cities/towns.
- Feature visits and lectures pertaining to the history and importance of garden/villa design.
- The importance of the English presence in the area in earlier 20th century.

Major focus of the tour will be the life, music and legacy of

- Sir William Walton as discovered through his (and his wife Susana's retreat) la Mortella on Ischia, one of the recognized great gardens of Italy, and home to musicians and students through the Walton Trust.
- Biographer and friend of Walton, British Music professor, Michael Aston will guide our understanding of this area.
- Visits in the area will include: Villa Rufolo, Villa Cimbrone, Palazzo Reale at Caserta, la Mortella on Ischia, ...
- Other special experiences will include a cooking class (with visits to local markets) in Positano
- Optional pre or post tour extension in either Naples or Rome



*For more information please contact Dianne Globe (for Pauwels Travel Bureau) at
604-434-0857 or nldglobe@allstream.net*

(Pauwels Travel Bureau Ltd., 95 Dalhousie Avenue, Brantford, ON. N3T 2J1. Tel. 519-753-2695. tours@pauwelstravel.com. TICO Reg # 1257995)

REVIEW OF PUBLICATIONS - CONT.

Etudes with Technique
Book 4 Intermediate
ed. H. Marlais with S. Torkelson
The FJH Music Co. Inc. FJH2028



This collection of 31 piano etudes in various keys is designed to help students practice their technique in an enjoyable manner. The etudes are divided into seven units, each focusing on a different technical aspect. The seven themes are *Five-Finger Patterns and Extensions*, *Triads and Inversions*, *Scale Preparation and Octave Scales*, *Slurs and Phrasing*, *Broken Chords and Alberti Bass*, *Double Notes*, and *Repeated Notes*. Most of the etudes are just one page long, and have been extensively researched to ensure authenticity. Composers in this book include Czerny, Kohler, Gurlitt, Bartok, and Bach to name a few. The large note size, pleasing melodies, occasional

pictures, and the fact that this book lays flat when open make it very usable. I recommend it as a useful supplement for the serious piano student.

CH

Composer's Choice – Glenda Austin
Willis Music
(Hal Leonard) HL00115242



American composer Glenda Austin's collection of eight original compositions is rated early to mid-intermediate. *Midnight Caravan* sets a mood of mystery with a left hand ostinato. Fortissimo chords create a dramatic ending. *South Sea Lullaby* is a tender lullaby combined with a tango rhythm. *Reverie* is a dreamy piece written on three stave to facilitate

reading the left hand cross over notes. *Tangorific* has a single line melody in the right hand accompanied by a catchy tango rhythm in the left hand. In *Chromatic Conversation*, a dialogue of chromatic fragments between the hands leads into jazzy 7th chords with swing rhythm. *Etude in E major* portrays ocean waves with right hand broken chords and lyrical left hand melody. *Blue Mood Waltz* (commissioned by Clavier in 1989) has a flowing melody and jazzy humour. *Valse Belle* is written in the style of William Gillock, a good friend of the composer. The right hand's descending melody outlines 7th chords while the left maintains a waltz accompaniment. Ideal for busy adolescent, students will enjoy these fun pieces with few technical demands.

NP

Discovering Harmony

Written by Donna Goodwin-Wilson

A new instructive approach to understanding harmony.

"I want it to make sense and to be applicable to learning and interpreting music. I want it to make [students] better sight readers. I want it to be a creative and even fun experience."

Available for order online in early August

www.harmonyworkbook.com, info@harmonyworkbook.com

REVIEW OF PUBLICATIONS - CONT.

Romantic Reflections Early to Later Intermediate by Carolyn Setliff The Willis Music Company (Hal Leonard) HL00111965



The composer's love of beautiful, soft, romantic music shines through in this collection of eight original piano solos.

They include titles such as *Whispers of Dawn*, *Promises*, *Poeme*, *Sunset Splendor*, *Midnight Nocturne*, and more. They range in difficulty, so a teacher could assign a student two or three to learn one year, and the rest the next year and possibly the year after, spreading them out as a student gains proficiency. All of the melodies and harmonies are so pleasing, I could not help but play through the whole book non-stop! This music will definitely inspire the student to be creative and expressive. Some of the pieces have pedal markings, while others do not, allowing students to decide for themselves how to pedal. There is good performance material here, especially the final piece in the book, *Intermezzo in D^b Major*, with its combination of broad chords, fluid 16th-note passages, and tempo changes.

CH

Beethoven Easier Piano Variations ed. and recorded by I.Gruenberg G.Schirmer, Inc. (Hal Leonard) HL00296892



This volume contains five of the twelve sets of variations written over a ten-year period from 1790 – 1800. The variations appear in chronological order, making it easier for the performer to easily track changes in Beethoven's compositional style during this relatively short period of time.

The book opens with Historical Notes and Performance Notes. There is discussion about Beethoven and the Variation, Beethoven and the Piano, Style and Interpretation which includes: dynamics, accents, touch, tempo, trills and ornaments. This is followed by notes on each individual variation with great detail and clarification provided. A CD is included for reference.

The variations included are:

- *Six Variations on a Swiss Song*, WoO 64
- *Nine Variations on "Quant' e piu bello" from La Molinara by Giovanni Paisiello*, WoO 69
- *Six Variations on "Nel cor piu non mi sento" from La Molinara by Giovanni Paisiello*, WoO 70
- *Eight Variations on "Une fievre brulante" from Richard Coeur de Lion by Andre Ernest Modeste Gretry*, WoO 72
- *Six Easy Variations on G Major*, WoO 77

The order from easier to more difficult would be: WoO 64, 70, 69, 77, and 72.

This book offers insightful interpretive suggestions, pertinent fingering, and excellent commentary. This is a valuable resource for our studios!

JR

Women Composers in History compiled and edited by Gail Smith Hal Leonard HL00103146



History has, by and large, been written about men by men. It is refreshing to find a book of music written by women, compiled and edited by a woman, complete with a cover painting of a woman by a French impressionist woman painter! The eight women composers represented by this attractive glossy covered book are not names familiar to most of us. Each of these women was highly esteemed in her

time – either as a performer, conductor, music teacher or musicologist as well as a composer, persevering in spite of a nineteenth century prejudice against creativity in females. Within the sixty three pages of this book are works of quality and originality, written by Amy Beach, Teresa Carreno, Cecile Chaminade, Louise Dumont Farrenc, Fanny Mendelssohn Hensel, Margaret Ruthven Lang, Clara Gottschalk Peterson and Clara Wieck Schumann. Carreno and Peterson are represented by one piece each, Schumann, Hensel and Land by two pieces. Beach, Chaminade and Farrenc have several of their works showcased. Dance pieces such as *Gavotte*, *Gigue*, *Waltz*, *Polonaise*, *Scherzo* and *Rigaudon* are presented as well as character pieces such as *Sliding on the Ice*, *Canoeing*, *Starlight* and *Twilight*. There are also several etudes and a fugue. My personal favorites were Margaret Ruthven Lang's evocative *Starlight* and *Twilight* with their expressive moods utilizing chromaticism, key, tempo and meter changes. The level of the pieces presented in this book is approximately Grade 6 – 8. The biographical information is fascinating, the pieces are worth exploring and may well create an interest in finding more works by these artists.

JJ

Selected Lyric Pieces by Grieg Edited and Recorded by William Westney (DMA, Yale University School of Music) G. Schirmer, Inc. (Hal Leonard) HL00296886



A selection of the composer's most beloved works are collected in this beautiful high quality book with its glossy art

REVIEW OF PUBLICATIONS - CONT.

work cover and heavy cream coloured paper. Helpful editing includes detailed pedal markings and suggested metronome markings. Insightful also is the innovative division of notes between the hands (Arietta), dividing chords between staves (Dance of the Elves) for easier reading and clearly notating tricky rhythms and grace notes. The suggestion to take the melody in the lower stave with the right hand and cross left over right to play accompaniment notes in the upper stave (Waltz Op 12 #2 bar 37) is interesting. Should not the left hand be taught to shape a melody as well as the right? The music is well laid out and easy to read. With 9 of the 18 pieces listed in the RCM syllabus ranging from grades 5 – 10 this is a valuable resource for every teacher and students of all ages. The enclosed CD provides pleasurable listening of these famous character pieces that reveal Grieg's expressivity and his love of Nordic nature and folklore.
NP

Classic Piano Repertoire by John Thompson 12 Masterful Piano Solos Intermediate to Advanced The Willis Music Company (Hal Leonard) HL00111969



This volume of music features 12 original solos by John Thompson taken from the Willis piano archives. Pieces such as *The Faun* (1930), *Tango Carioca* (1936), *The Coquette* (1947) and *Valse Burlesque* (1963) are newly engraved and edited for today's student preserving Thompson's primary intent and musical purpose. Each piece develops basic musical concepts in such a charming way as to make students eager to play more.

JM

SACRED MUSIC

Piano Solos of Choral Favorites

arr. Jan Sanborn

Alfred 36335

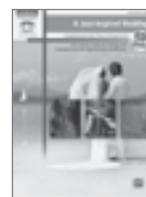


Part of the Alfred's Sacred Performer Collections, this book comes with the clear readable layout, good editing and approximate performance time for each piece that is such a valuable element of this series. Ten arrangements suitable for preludes, offertories and postludes are drawn from the choral repertoire. While these works are 'standards', the choice seemed to be somewhat arbitrary. Why two pieces from the oratorio *Elijah* and none from *Messiah*? For those less familiar with these pieces, some background information would have been welcome. Several anthems – John Stainer's *God So Loved the World*, Paul Tschernokoff's *May Thy Holy Spirit*, and Peter Lutkin's *The Lord Bless You and Keep You* as well as liturgical excerpts – Mozart's *Ave Verum*, Faure's *Cantique*, and *Sanctus* are presented together with *Sing To God* by Handel, *Cast Thy Burden Upon the Lord*, *He Watching Over Israel* by Mendelssohn and *Jesu, Joy of Man's Desiring* by Bach. While I might have preferred a less pianistically accessible choice from another of Bach's cantatas rather than this last commonly available work, it is well arranged and easily played for piano. Without exception, the arrangements are creative, idiomatically pianistic and well thought through, incorporating choral melody as well as accompaniment. The book is categorized as 'Advanced Piano' and requires a good deal of skill and technique in execution. I could hope that this volume would be the first of a suite of books giving pianist renderings of works we are unfamiliar with or perhaps have enjoyed in another format.
JJ

A Jazz Inspired Wedding

arr. Craig Curry

Alfred 40852



This book for advanced piano is a creative concept, reworking eight well known wedding classics in a jazz idiom. Significant creative license has been taken in these arrangements resulting in new works with considerable interest and merit. Layout is clear and legible with approximate performance times for each piece. Bach's *Air on the G String*, *Arioso* and Schubert's *Ave Maria* are jazz adaptations with blue notes and altered harmonies. *Jesu Joy of Man's Desiring* wanders farther afield from the original in a jazz waltz rhythm. Pachelbel's *Canon in D* in an Afro-Cuban groove is rather loosely based on its namesake as a starting point for improvisation. The remaining three works, *Bridal Chorus (Lohengrin)*, *Trumpet Voluntary* and *Wedding March* (Mendelssohn) are reinvented as rhythm driven infectiously joyous dance melodies. An accompanying audio CD of piano with bass guitar and drums is very helpful in reimagining what these familiar pieces could sound like in a new guise. The CD also contains printable parts for the bass and drums.

Two small critiques: Firstly, the titles are listed in alphabetical order but recorded in a different order. Even with the track numbers listed, this is unnecessarily confusing. Secondly, the CD paper envelope is glued to the inside back cover in such a way that is difficult to open, access and reuse. As a pianist without ready access to a bass and drum player I would have loved to see audio recordings of the bass and drum parts separately on the CD as well.

For those adventurous in reinventing the familiar, and especially for those fans of jazz, this is an intriguing and worthwhile exploration.

JJ

REVIEW OF PUBLICATIONS - CONT.

DUETS

Masterwork Classics Duets - Level 2 Selected and Edited by G.

**Kowalchyk, E.L. Lancaster, J.
Magrath**

Alfred 40837



There are thirteen teacher-student duets written by teachers and composers who lived in the 19th and 20th Centuries. Teacher

plays all secondo parts in this book except Bear Dance. Student gets to practice reading two bass clefs instead. This book can be used for beginning students of all ages because student parts are limited to a five-finger position. In some pieces such as Morning Anthem, Mama Scolds, Scherzo, Merry-Go-Round, Bear Dance, Galop, and In a Boat, student plays unison between two hands. Those pieces are designed for student to practice parallel motion. Most pieces have a key signature of less than two sharps or flats except for the trio of Scherzo in the key of C minor.

EL

Two On Tour

Easy-Intermediate Piano Duets Volume 2

by **Helen C. Pace**

edited by **Cynthia Pace**

**Lee Roberts Music Publications, Inc.
(Hal Leonard) HL0037243**



These 6 duets are only a page in length. The keys covered are D+, G+, g-, F+, and d-.

The time signatures explored are: 2/4, 3/4, 4/4, and 6/8. A couple of the pieces have the melody moving between the primo and secondo parts. The music is simply written and could be played

by grade 3 students. If you have your students learn pieces for “quick study”, these duets would certainly be appropriate for that. Because reading music in the same clef often proves to be a little challenging, this book could be of assistance. The music is pleasant and would be enjoyable by both teacher and student.

JR

West Winds

by **Kevin Olson**

Two pianos, eight hands

Intermediate

FJH Music Piano Ensemble Series

The FJH Music Co. Inc. E1090



American composer Kevin Olson, teacher at Ohio State University, has composed over 100 books and solos for FJH. Having taught many of

his ensemble works, I find they are always a hit with students who love the fresh sound and accessibility of his arrangements. Marked “gracefully flowing, not too fast”, *West Winds* has a constant 8th note pulse that makes ensemble work easy to coordinate between the 8 hands, 4 players and 2 pianos! Perpetual motion and ostinato patterns that modulate between G and B flat major create the feeling of blowing wind. Included are 2 copies for the piano one players, 2 copies for the piano two players (printed as a conventional duet with Primo and Secondo parts) as well as a helpful full score containing all four staves of the work. 97 bars long, *West Winds* is just the right kind of ensemble piece for every two piano studio to try.

NP

Thank you to Celeste-tina, Eva, Janet, Jean, Joyce, and Nita for doing the reviews for this issue.

Dina

the
greatest
music
you haven't heard
yet

FIND SCORES

STREAM FREE MUSIC

MUSIC PUBLISHING

CONCERTS & EVENTS

DISCOVER CANADA'S COMPOSERS

BUY & DOWNLOAD MUSIC

www.musiccentre.ca
bcregion@musiccentre.ca
604.734.4622
837 Davie Street
Vancouver BC V6Z 1B7



cmc

CANADIAN MUSIC CENTRE
CENTRE DE MUSIQUE CANADIENNE

BRITISH COLUMBIA REGION



SUPPORT OUR ADVERTISERS

Alfred Music Publishing.....	www.alfred.com	25
BC Conservatory of Music.....	www.bccmusic.ca	52
Capilano Music Department.....	www.capilano.ca/programs/music-classical	2
Canadian Music Centre.....	www.musiccentre.ca	49
Chopin Society.....	www.chopinsociety.org	41
Conservatory Canada	www.conservatorycanada.ca	21
Deborah Miles.....	deborahamiles@gmail.com	15
Dianne Globe.....	nldglobe@allstream.net	19 / 45
Frederick Harris Music Co. Ltd.....	www.frederickharrismusic.com	32
Harmony Workbook.....	www.harmonyworkbook.com	46
Kwantlen Polytechnic University.....	www.kwantlen.ca/music	12
Langley Community Music School.....	www.langleymusic.com	36
Long & McQuade Music.....	www.long-mcquade.com	51
Loewen Piano House.....	www.LoewenPianoHouse.com	11
Music for Young Children.....	www.myc.com	40
North West International Piano Ensemble Competition..	www.nwpes.ca	17
Rada Bukhman.....	www.radabukhman.com	30
The Royal Conservatory.....	www.rcmusic.ca	27
Sunny Lane Music.....	www.PlayPianoChordsToday.com	39
Tom Lee Music.....	www.tomleemusic.ca	6
Vancouver Community College.....	www.vcc.ca/music	42
Yamaha.....	ca.yamaha.com	35

**Long & McQuade ad
coming**

Publication Agreement # 40016225

Return undeliverable

Canadian address to:

Progressions Magazine
32908 Bevan Ave
Abbotsford, BC V2S 1T3



British Columbia Conservatory of Music

Examinations Piano and Theory

B.C's own piano examination system for all teachers and students.

Candidates will be issued a certificate for each piano and theory examination they successfully complete. There are no theory co-requisites or pre-requisites for Preliminary to Grade 10 or Advance Performance Certificate. The following chart serves as a guideline to indicate which theory subjects are appropriate for corresponding Piano Levels.

Junior	Preliminary	
	Grade 1	
	Grade 2	
	Grade 3	
Intermediate	Grade 4	Preliminary-Basic Rudiments
	Grade 5	Preliminary-Basic Rudiments
	Grade 6	Intermediate Rudiments
	Grade 7	Advanced Rudiments
	Grade 8	Advanced Rudiments
Advanced	Grade 9	Basic Harmony, History 1
	Grade 10	Intermediate Harmony, History 2
	Advanced Performance Certificate	There are no theory pre-requisites or co-requisites for this certificate

Associate Teacher, B.C.M.A .

The Associate Teacher Diploma B.C.M.A. involves practical and theoretical aspects of music and is open to candidates who have attained the age of 17 by the date of the examination. ONE teachers written examination or study essay and ONE viva voce examination is required for the teacher's diploma. Refer to the BCCM piano syllabus online at www.bccmusic.ca for details.

Licentiate Performance, L.B.C.M.

The Licentiate Performance Diploma L.B.C.M. is open to candidates of any age. This is a practical examination for which there are no theory requirements nor are there any performance pre-requisites. Completion of Grade 10 or an Associate level examination prior to this examination is not required. Refer to the BCCM piano syllabus online at www.bccmusic.ca for details.

Licentiate Honours, L.B.C.M. Hon.

The Licentiate Honours Diploma L.B.C.M. Hon. is open to candidates of any age. There are no performance pre-requisites. Completion of a Grade 10 or an Associate level examination is not required. There is a theory co-requisite component to this diploma. Refer to the BCCM piano syllabus online at www.bccmusic.ca for details.

Fellowship Diploma, F.B.C.M.

The Fellowship Diploma F.B.C.M. is open to candidates of any age. This is a practical examination requiring a highly developed performance aptitude and significant experience in public performance such as senior festivals, private and public performances and competitions. There are theory co-requisites for this examination. Refer to the BCCM piano syllabus online at www.bccmusic.ca for details.

Secondary School - Music Credit

Achievement in BCCM Examinations is accredited by the BC Ministry of Education towards secondary school graduation. Upon presentation of a BCCM transcript, students will receive High School credit for piano and theory examinations.

Fine Arts 10, Fine Arts 11 and Fine Arts 12 are each, 4 credit courses. BCCM Examinations are accredited as follows:

Piano and Theory Examinations		High School Grade	Credits
BCCM	Grade 6 Piano and Grade 1 Intermediate Rudiments	Fine Arts 10	2 2
BCCM	Grade 7 Piano and Grade 2 Advanced Rudiments	Fine Arts 11	2 2
BCCM	Grade 8 Piano and Grade 2 Advanced Rudiments	Fine Arts 12	2 2

