



Progressions

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Karla Mundy, B.Mus., April 2010



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

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

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editor@bcrmta.bc.ca



Carol Schlosar

THE President's Message

It's here again! That lovely time of year when we come back rejuvenated and refreshed, looking forward to new shiny faces and old familiar ones. Time for planning our new year with the promise of being even more organized than last year and anticipating the best from our students. Anything is possible in September!

September is the time for renewal for BCRMTA as well. We are excited to introduce our new BCRMTA Secretary. From the South Okanagan Branch, Anita Perry is a most welcome addition to our Executive. A composer, pianist and teacher, she has been active in her branch for many years including time spent as delegate to the Provincial Council. We are delighted to be working with her.

We are also very pleased to welcome Sharon West, BCRMTA member from North Shore, as the Provincial Government's appointee to the BCRMTA Board of Examiners. This appointment has taken a year to formalize and we know Sharon will be a great help to the current Board member Marilyn Glazer and Board chair, Ildiko Skeldon-Huber.

We made history at our April meeting with the final touches on our "International Membership" category. There has been some interest already and we look forward to welcoming those from out of Canada, who wish to expand their horizons and our organization with admittance into BCRMTA.

CFMTA/FCAPM has been working on a marketing initiative over the past year. This has helped define the mission, objectives and strategies that will move our organization forward. We have been presented with an exciting opportunity for BCRMTA branches. CFMTA/FCAPM will give each branch a \$50 "Branching Out" subsidy to promote CFMTA/FCAPM within the membership, reach out to prospective members or to increase visibility in your communities. Each branch is invited to plan a special event during the month of October to promote any of those objectives. More information has been sent to all branch presidents and delegates and will also be available in the next edition of the Canadian Music Teacher.

The theme of the Regina CFMTA Convention was "Music is a Life Force" and the name aptly described our week.

We sang, we danced, we listened with delight to Canadian composers and their compositions, we absorbed new ideas and made new friends. The fun and excitement of conventions reminded me that as teachers we need to be continually refreshed. Sharing our ideas and networking with others teachers and musicians keeps us mentally young and professionally sharp. At the same time, the marvelous music that continually surrounded us, reinforced that we are not only an association of teachers but of performers. It was a wonderful experience and I can't wait for the next in Nova Scotia in 2013.

A special thank you to our BC competitor in the CF Piano Competition, Carter Johnson who worked very hard over the past few months. This shining face of B.C. young talent did BCRMTA proud. We watched as he grew as a musician and competitor over the week and, as our large group from BC cheered him on, he delighted us with his enthusiasm and skill.

I wish you all an exciting and enriching teaching year as you share your gift of music with your students and your communities.



From THE EDITOR

Hello Everyone,

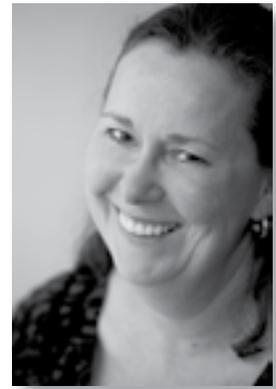
Here it is - another issue full of ideas, suggestions, information and maybe a few surprises.

Another summer has come and gone by the time you receive this. Hopefully full of memories and stories to keep you going until next year.

Thank you to Joanne, Cindy and Susan for the articles from the convention which was full of so many things to do and see, never a time to be bored, exhausted - yes!

If you have a suggestion, an idea of what you would like to see in Progressions please send it to me. I am always looking for something new to include for our members.

Enjoy!!



Dina



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Branch HIGHLIGHTS

In Memoriam

Amy Strickland

member of BCRMTA since 1948
(lately from Mid-Island Branch)



Dorothy Clyne

member of BCRMTA since 1950
(lately from Kelowna Branch)



Erika Mothersill

member of BCRMTA since 1976
(Victoria Branch)



ABBOTSFORD

The Abbotsford branch has met monthly this past year for workshops, planning and luncheons but mostly for interacting and relating to one another. We had three clinicians present workshops:

Music games – Lois Dicknoether
Imagination in Canadian music – Tara Wohlberg
Technology – Linda Sheppard.

Members of our branch attended the fall 'Be A Quay Player' and, as the next hosts of the BCRMTA convention in 2012, presented a skit with our theme BC Vibes – Build, Collaborate, Vitalize. We are anticipating a great time with our clinicians Janet Scott-Hoyt, Christine Donkin and Elsie Goerzen.

CHILLIWACK

Our efforts to embrace 21st century technology through the internet has resulted in the creation of own website. This project was accomplished after much discussion and we are pleased with the result. The website (www.chwkmusiclessons.org) has a home page with directions to whatever discipline the potential student may be looking for. All the piano teachers for example are listed in one section with just names, phone numbers, the area in which they teach and any additional courses they may teach in addition to piano. The student is free to call the teacher directly. Other areas of the website list upcoming events and there is a section with information on why it's important to study with a qualified teacher. We also have a referral service where one of our members takes inquiries as to which teachers have room for new students. So far, the response to the website has been very positive and we are encouraged to see a greater awareness of private registered music teachers in our community.

COQUITLAM - MAPLE RIDGE

The Coquitlam-Maple Ridge branch had a fabulous "collaborative" workshop with David Duke at our May meeting. We had commissioned an intermediate level piece for this year's Canada Music week. David brought two pieces that were still in the revision stage and got input from the entire group on various options for the works. He had questions on difficulties for students, titles, editing etc. It was wonderful to hear some of the many things he considers when working on such a project. It was interesting and insightful. We felt privileged to have such a talented and generous composer in our community.

EAST KOOTENAY

Concerto Concert

1996 the East Kootenay Music Teachers' Association (EKMTA) formed a partnership with the Symphony of the Kootenays (SOTK) to present as part of the annual December concert programme, up to three students performing a full concerto or concerto movements. EKMTA member Arne Sahlen served as Concerto Director for ten years and with the teachers and Symphony mounted a special Year 2000 Bach Celebration with fourteen pianists paired on two pianos. The Symphony continues to offer special performing opportunities to students annually.

The process for this amazing performance begins in January of each year when EKMTA students with grade 8 or higher are invited to submit an extensive application to perform with the SOTK. As part of the selection process the students are also expected to participate in the East Kootenay Festival of the Performing Arts which takes place in April. Applications for both Concerto and Festival are submitted for the February 1st deadline. Presently, in order to qualify, students must be attending lessons with EKMTA members that live in Cranbrook, Kimberley, Invermere, Fernie and Creston. This fall the application is being revised to include students that live in the East Kootenays, without the EKMTA teacher stipulation. Our Concerto Director, presently Tim Plait who is an EKMTA member, is given the daunting task of coordinating the whole operation. Tim maintains communications between EKMTA, SOTK Music Director Bruce Dunn and the students. He also gives extra lessons to ensure that the students are well prepared.

In April, the Festival adjudicator receives the names of the Concerto applicants and after their performances, makes recommendations to the Concerto

EAST KOOTENAY - cont.

Director, who with the help of SOTK Music Director Bruce Dunn chooses the appropriate concerto. The students are then given a detailed schedule that will assist them in their preparations. Some of the schedule notes include: music to be learned over the summer, memory secured by October 15th and many weekend rehearsals to be expected between October 15th and December 1st. Teachers of the Concerto students also learn the music, arrange for summer lessons and perform with their students at fall rehearsals. Two final rehearsals are held with the Symphony orchestra on the Friday and Saturday of the concert weekend.

The two performances held on the concert weekend are presented Saturday evening and Sunday afternoon at Cranbrook's Key City Theatre which holds 600 seats.

The students, who have worked tirelessly for 5 months, perform in formal dress attire to a full house and standing ovation at both concerts which are enthusiastically embraced by residents of Cranbrook and the surrounding area. The printed concert programme includes a short biography of each student which gives them an opportunity to thank the Symphony Board and to share their musical journey with the audience.

This unique concert is advertised throughout the Kootenays which brings prominence to both the SOTK and the students. Our teachers distribute handbills to all of their students and put up posters in their studios. They encourage the sale of tickets and they help to increase the numbers of students who attend SOTK concerts by passing on concert vouchers

at reduced rates. A follow up article is published by our local newspaper with photo, often on the front page.

There are many positive outcomes from this event. The students develop their musical skills, poise, confidence and new levels of maturity and they create memories that last a lifetime. When two or three students qualify to perform at this event, there develops camaraderie and a team spirit between the students that is life changing. It is a truly great example of how music benefits everyone - performers, teachers, the audience and the community. EKMTA members are very grateful for our privileged partnership with the Symphony of the Kootenays. This annual project provides a celebrated and much anticipated concert event for our region.

KELOWNA

The Kelowna Branch RMT celebrated the beginning of summer with a May recital at the Okanagan College. Sixteen students from the studio of Marla Mesenbrick performed and delighted their audience of family and friends.

Our year-end annual general meeting was combined with a social brunch at the home of Debbie Batycki. In attendance were Graham, David, Lisa, Ursula, Debbie, Marla, and prospective member Katherine van Kampen. Many pedagogical issues were discussed. All teachers are enjoying a bit of break after preparing students for year-end exams and recitals. Happy Summer, everyone!

MID-ISLAND

The Mid Island Branch held our Annual Spring Recital, which was a huge success with students who completed all requirements for grades 8,9,10 and ARCT receiving Book Awards to acknowledge their achievements. Branch member Pat Miller does an excellent job choosing books the students will enjoy.

We also presented our first scholarship of \$250.00 to Jessica Law a deserving student of Lynne Gauthier.

Our final meeting of the year, a pot luck dinner at the home of President Carmen Falconer was followed by a presentation on the Keyboard Accompaniment Course by its writer & creator Gayle Dunsmoor a member of our branch.

Greetings to all our colleagues from Mid Island.

NELSON

Once a month adult students of all levels get together and perform (if they are in the mood!). Its been a great morale booster for them and gives them the opportunity to discuss the difficulties of learning as an adult.

Hope you are getting some summer fun.

PRINCE GEORGE

One event I would highly recommend is to bring in a guest composer or author who has published their own works. Our branch hosted teacher and author Aloma Baker from Quesnel. Aloma has published a technique series called "Scales Made Easy - A Technique Helper", which can be used with RCM Exam preparations. Using images of keyboards, highlighted fingerings and a user friendly format these books are an excellent learning aid. Our branch members were



PRINCE GEORGE - cont.

very impressed with Aloma's books and we will be trying them with our students in the fall. Aloma can be reached at scalesmadeeasy@gmail.com.

RICHMOND

The Richmond Branch of the BCRMTA presented a bi-annual masterclass with esteemed clinician Ms. Janet Scott Hoyt on February 27, 2011, at the Richmond Presbyterian Church. Six advanced students participated, and works by Mendelssohn, Bach, Debussy, Barber, Beethoven, and Rachmaninoff were presented. The Branch has actively encouraged participation by mandating the sales of two tickets for each member. As a result, the venue was filled with enthusiastic students and teachers for an

afternoon of music and learning.

Alberta-born pianist Janet Scott Hoyt is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. During the course of her career, she has performed with many internationally renowned artists, including flautist Robert Aiken and cellist Shauna Rolston. Among her many performances are premieres of works by composers such as Violet Archer, Malcolm Forsyth, and Oskar Morawetz.

Ms. Hoyt is a fine musician with an imaginative way of making her points. Each student received ample time with Ms. Hoyt after presenting their pieces, where she provided practical how-to suggestions for improvement. She was very encouraging with each student, leaving the students keen to explore the ideas suggested and to continually

polish the pieces. Ms. Hoyt was attentive to introduce ideas to each student not only regarding their specific pieces, but provided insight on how to engage the body, the arms and the fingers to achieve the desired tone and depth of sound. By discussing technique to improve accuracy and sensitivity in playing, teachers and students among the audiences also received practical information for their own learning as well.

A special thanks to all executives who put in so much time and effort in organizing and preparing the master class. Thanks and congratulations to all participants and their teachers for an afternoon of wonderful performances. Thank you all for creating a stimulating afternoon of musical learning for both our students and the audiences.

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SHUSWAP

The Shuswap branch of the B.C.R.M.T.A. is small but mighty. This spring we put all our energy into the Shuswap Music Festival. There were 618 entrees in the disciplines of strings, voice, piano, and band. Our festival draws participants from Salmon Arm, Armstrong, Vernon, Kelowna, Penticton, Kamloops and Revelstoke.

We are deeply grateful for our board which is made up of wonderful Rotarians who volunteer amazing amounts of time and effort.

We are indebted to our outstanding adjudicators: Bernard Rebagliati, Winston Noren, Lorrain Min, Anne Wilson Unger and Michael van der Sloot. Their knowledge, expertise, patience and insight made this a positive experience for all.

The highlight of the festival was our "Night of Stars" which showcased the "best of the fest". B.C. has a bright future with all of this amazing talent!

It is with sighs of relief and gratitude that we head into summer with dreams of putting up our tired feet and relaxingand perhaps even listening to music for pure enjoyment...music that required absolutely no effort on our part!

SOUTH OKANAGAN

The highlight of this year was our amazing 50th Anniversary Canada Music Week[®] Celebration. We had the highest percentage of participation by our members for this event. There were pieces played by young composers and published composers from our branch as well as a great

variety of Canadian music that is now so readily available for our students. We revised our awards policy this year and presented awards to many more students. This really helped boost the attendance at this year's recital to more than one hundred patrons. The special Anniversary Cake and other homemade treats, the red balloons, a huge Canada flag and little flags for everyone really added to the celebratory atmosphere of this special recital.

SUNSHINE COAST

Our branch held a book sale during the annual Sunshine Coast Festival of the Performing Arts held April 18th-May 15th, 2011. The music library of our late and esteemed member, Margaret Webb, was donated to the branch and we are pleased to report that \$448 was raised during the sale. The proceeds will fund the Margaret Webb Memorial Post-Romantic Award, which will be given to a deserving student each year at the festival. This year's winner was Simon Gidora. The remaining books will be pooled with other music books from members and another sale will be held during our Canada Music Week[®] Recital on November 27th, 2011.

TRAIL - CASTLEGAR

In May we hosted a workshop and master-class on "Extended Techniques". Our presenter was Nina Horvath, a graduate of the University of Victoria and the University of Denver in piano performance, who has made the study of "Extended Techniques" her special focus. This ended up being a fascinating workshop on a topic we knew little about. These techniques are the definition of playing the piano in unconventional

ways to produce unusual sounds. To name a few, Nina demonstrated different examples of prepared piano, reaching inside the piano and plucking the strings directly, the percussive use of different parts of the piano, use of her forearm to create tone clusters and talking into the piano to hear the sympathetic vibration of the strings. It was enjoyed by all.

VANCOUVER

The Vancouver Branch is grateful with the success of the *Celebration Of Excellence Recital* on May 8, 2011 at the *Masonic Temple* in Vancouver. 38 Students who have achieved the First Class Honor with Distinction in the January, June and August 2010 examinations were honored. We have given out medallions, trophies and Special Scholarships. Although this is the first year we host such recital, the recital is well-attended. Teachers and parents have given us positive feedback.



Distinguished students with their awards at the recital

We have to thank our committee for their hard work in planning and organizing this event. It is our hope with this recital; it will foster the growth of our students with their performance technique.

We are also looking forward to a Violin Master class with Mr. Don Lum in October and a Piano Master class with Lilya Zilberstein in November. The Student Performers' Guild Festival will be held November 14 to 25 this year. We are sure all teachers will take time to relax and gear up to an exciting teaching year ahead.



VICTORIA

In a year of outstanding musical events, the Canada Music Week® Concert of November 20, 2010, was the highlight. Arranged by Rafael Oei, our capable Concerts coordinator, and publicized with an attractive poster, the concert attracted a capacity audience to Gordon Head United Church. Each year we invite a composer to adjudicate the entries in the Murray Adaskin Composition Competition and to speak at our Canada Music Week® breakfast a few days before the concert. Teachers are invited to introduce their students to the works of our Featured Composer, and to submit performances of his or her works to the Canada Music Week® recital. This year's Featured Composer was Dr. David Gordon Duke of Vancouver. Following his introduction by our President, Lynda Simms McCliggott, Dr. Duke commented wittily and usefully on the entries in the composition competition,

and presented the awards, gift certificates donated by Tom Lee Music, to one young composer in each of the under 6 years and under 14 years categories. The award in the senior category went to Jared Richardson for his *Winds of Kananaskis*, a composition for symphony orchestra which has been recorded by the Victoria Symphony Orchestra, conducted by Tania Miller. The recording was played, and met with great applause.

The concert began with a performance of *Postcards* by David Duke, performed at the piano by Charlotte Ridgway with introductions of each piece by the composer. Twenty-three piano performances by students followed, all but one of compositions by Canadian composers, eight of them by David Duke. Student Carmyn Slater played two of her own compositions. The performances were all well played, and represented composers literally from sea to sea.

The concert ended with a surprise, the performance of a group of humorous songs written for David Duke on his 50th birthday, by Sylvia Rickard. The songs are based on his initials "D G D". Charlotte Hale was the excellent singer, accompanied by Charlotte Ridgway.

Our member Dr. Helen Dahlstrom, the chief instigator of Canada Music Week® fifty years ago, was present for the festivities and, together with President Lynda and Dr. Duke, cut the two large cakes that were provided for the reception after the concert. The young players and most of the large audience sampled the cakes, which were beautifully decorated, one with the Canadian flag and the other with the logo of the BCRMTA.



Vancouver Island Chapter

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NOTES FROM PROVINCIAL COUNCIL

New Secretary for BCRMTA

Anita Perry, from the South Okanagan branch will be the new addition to our Executive. She can be reached at secretary@bcrmta.bc.ca

CFMTA \$50 “Branching Out” subsidy

Is available for a special October event that promotes CFMTA/FCAPM within the membership, reaches out to prospective members or increases visibility in your communities. More information is available from your Branch president or in the next issue of the Canadian Music Teacher magazine.

Arts Tax Credit

Starting in 2011 there will be a new non-refundable tax credit for children enrolled in a prescribed program of artistic, cultural or developmental activity such as music lessons. Parents may claim up to \$500 for each eligible child. For more information: Canadian Revenue Agency Children’s Arts Tax Credit (CATC)

Board of Examiners

Our Provincial Government appointee has been chosen and we welcome Sharon West (BCRMTA member from North Shore) to the Board. Sharon was also Co-president of Vancouver Branch.

Insurance Rate increase for next year

Just a reminder that our insurance program through AXA Pacific is raising our coverage fee from the current \$25 to \$30 for 2012. This is to include our current standard home studio coverage plus tenants legal liability insurance for \$100,000 that covers those who teach in a rental location. It was noted that those who teach in two locations would need to get a separate policy (at the same cost) for the second location.

International Membership

Added to our bylaws, after passing the motion in September 2010 will be the acceptance of International members (defined as those living outside Canada) with the qualifications that participation in the insurance program, in the BC Piano and Music Writing competitions, voting and holding office would be limited to Canadian members only.

BCRMTA 2012 “BC Vibes”

Convention in Abbotsford is off to an exciting start with clinicians Janet Scott-Hoyt, Christine Donkin and Elsie Goerzen. Keep those ideas for workshops and activities and the inclusion of other disciplines flowing. Contact Joyce Janzen or Dina Pollock.

Have you moved ?

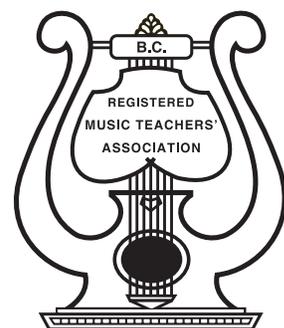
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 go along
 team up

vi•tal•ize (verb)

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 alter
 change
 modify
 fortify
 strengthen
 make vital
 invigorate
 animate

BCRMTA Provincial Convention
September 28 - 29, 2012

*Hosted by Abbotsford Branch at the Ramada Inn
 Beside the Highway #1*

Come join us for

Masterclasses • Lectures • Workshops

See next issue for more information and registration forms

Meet our Clinicians,



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

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

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

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

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

Christine Donkin www.christinedonkin.com



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

BCRMTA

"REGISTER" FOR ADJUDICATORS

Diane Berry

meander@shaw.ca 250.472.2590

-Composition

I have adjudicated the composition class at the Victoria Performing Arts Festival in 2008 and 2010.

(reference: Pam Smirl - pamsmirl@gmail.com)

Andrea Brown

andrea_brown@shaw.ca

389 McCarren Avenue

Kelowna BC, V1W 4W3

I have adjudicated for at least 10 consecutive years.

The Festivals included are:

St Thomas More Collegiate Music Festival

BC Conservatory of Music

Penticton Kiwanis Music Festival

Served as judge for the Kelowna Community Music School and the Vernon Music School for their Scholarship Recital.

My website is www.kettlevaleypianostudio.com.

References are available upon request.

Lillian Chan

franzliszt22@yahoo.com 778.288.1128

- Digital Piano, Keyboard

- Junior, Senior

I have adjudicated for the Tritone Music Festival

(formally called Technics Music Festival) for the last 4 years.

Roseanna Chu, BA, MA, Music

roseanna.chu@gmail.com 604-619-4177

- Piano, Theory, Voice, Conducting

Grade levels for adjudication: Beginners to Grade 10

Willing to travel to music festival sites.

Have adjudicated over 4 community festivals in Ontario.

Have done a one-year course on Adjudicating at the Royal Conservatory of Music, Toronto, with practicum experience. (Studied with Mr. James Lawless).

Alan Crane

www.alancranemusic.com

www.pianoteachersfederation.org

604.879.9959

Adjudicated at Vancouver Kiwanis Festival 2007

Teacher on Call Program

ABBOTSFORD

Celeste-tina Hernandez

604.556.3918

Piano

celestetina@yahoo.com

Caroline Simpson

604.850.5531

Piano - Theory

crsimson@shaw.ca

COQUITLAM/MAPLE RIDGE

Gabriole Sinclair

604.464.8180

Piano - Piano Jazz Studies - Theory - Voice

gsinclair@telus.net

Marian Van Hove

604.522.9656

Piano - Theory

mvanhove@telus.net

RICHMOND

Lillian Chan

778.288.1128 (cell)

604.325.4376 (home)

Piano - Theory

franzliszt22@yahoo.com

Katharine Li

778.882.2131

Piano - Theory

bravomusicstudio@yahoo.ca

Martina Smazal

604.207.9363

Violin - Viola - Piano

violinsandsuch@yahoo.ca

SOUTH FRASER

Rose Scott

604.882.3997

Piano - Theory

rosynotes@hotmail.com

VANCOUVER

Janet Corcoran

604.720.5500

604.739.0928

Piano - Theory

janetcorcoran@telus.net

Dr. Carla Dodek

604.879.2366

Piano - Theory - Chamber music coaching

cmdodek@shaw.ca

Susan Edwards

604.734.8236

Voice - Piano - Theory

saedwards77@telus.net

Josephine Leung

604.222.2681

Piano - Theory

leungjosephine30@yahoo.ca

Members - I would like to update this list, please let me know if all the info is current.

For more suggestions for clinicians and adjudicators - please check out on the website under RESOURCES

www.bcrmta.bc.ca



BCRMTA

Musical Community Service Awards

October 2010

Chilliwack

Irmi Teichrob
Thomas Davies Gold

Richmond

Lillian Chan
Tessa Yin Bronze
Tristan Tam Bronze
Tristan Tam Silver

Martina Smazal

Lauren Choi Bronze
Wesley Choi Bronze

Ya-Ling Tan

Amanda Ho Bronze
Amanda Ho Silver

South Fraser

Catherine Bundt
Alice Paik Bronze
Alice Paik Silver
Alice Paik Gold

Maureen Hollins

Nicholas Poullos Bronze
Nicholas Poullos Silver
Nicholas Poullos Gold

Yvette Rowledge

Mark Westwood Bronze
Mark Westwood Silver
Joo Young Lee Gold

Kevin Thompson

Jim Wang Bronze
Howard Chen Silver
Lucy Liu Silver
Rachel Wang Silver

Victoria

Wendy Maggiora
Kaleigh Johnson Gold

May 2011

Chilliwack

Joyce Dyck
Amanda Herfst Bronze

Mikayla Jaclyn

Lindhout Kanis Gold
Alexis Vandeweg Gold

North Island

Amie Webster
Kassandra Warner Bronze

Provincial

Tracey Garvin
Nicole Marcela del Aguila Bronze
Nicole Marcela del Aguila Silver
Nicole Marcela del Aguila Gold

Richmond

Lillian Chan
Justin Poon Gold

South Fraser

Michelle (Barsalou) Bumpus
Emily Chen Bronze
Madison Duxbury Bronze
Crystal Fang Bronze
Megan Galbraith Bronze
Sarah Galbraith Bronze
Alexander Kilback Bronze
Matthew Maxwell Bronze
Megan Maxwell Bronze
Lael Ross Bronze
Erin Stanley Bronze
Mattias Tome Bronze
Alina Tork Bronze
Kevin Xie Bronze
Alexander Kilback Silver
Alexander Kilback Gold

South Fraser - cont.

Jennifer Condie
Victor Chau Gold

Susan Olsen

Angela Chu Silver

Yvette Rowledge

Long Han Lin Bronze
Claire Robinson Gold
Mark Westwood Gold

Kevin Thompson

Emma Hoglund Bronze
Howard Hsu Silver

South Okanagan

Anita Perry
Natalie Beck Silver

Trail/Castlegar

Tammy Francis
Caleb Kavaloff Bronze
Rebecca Benner Silver
Kelsey Negreiff Silver
Lacy Pena Gold

Vernon

Marjorie Close
Bronwyn Evans Bronze

Lyn Taron

Liam J.R. Cooper Bronze
Meighan Kerr Bronze
Anika Kintzel Bronze





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In 2010-11 more than 500 teachers and pedagogy students attended seminars in 18 communities across Canada, including the Creativity Summit held on July 23-24, 2011 at The Royal Conservatory in Toronto.

Teacher Professional Development comes to British Columbia

Starting in the fall of 2011, Teacher Professional Development seminars will be presented in several British Columbia communities, including Victoria, Vancouver (Burnaby), Kelowna, and Prince George.

Each seminar begins with a master class conducted by a master teacher and featuring local students. An interactive discussion will follow the master class, giving teachers a valuable opportunity to discuss approaches and elements of pedagogy with the master teachers.



The afternoon session presented by a leading pedagogue will focus on excellence in teaching and examination preparation, providing teachers with rich and inspiring pedagogical ideas and approaches to teaching.

This seminar is open to all teachers and pedagogy students, with a discounted rate available for students attending full- or part-time studies. Registration includes lunch, light refreshments for the morning and afternoon breaks, as well as programs, workbooks, and accreditation certificates.

Register at rcmusic.ca/tpd

Contact: 1.800.461.6058 x350
teachereducation@rcmusic.ca

What teachers are saying about the seminars:

"It gave me a different perspective on certain elements of teaching, with concrete examples on how to implement certain strategies." (Edmonton, AB)

"The presenters were such exceptionally respectful people, passionate about their work and highly skilled." (Saskatoon, SK)

"I like the openness, honesty, and transparency from the presenters." (Calgary, AB)

"Thank you so much for coming! Seminars, like this one, are always so inspirational and motivating!" (Winnipeg, MB)

COMPETITION - Winners 2011

Preparatory: Pre 1

1st place - Cheryl Lin

The Incredible Washing Machine

2nd place - Saegas Miller

The Deadly Fly

Honourable Mention - Da-Young Chan

Snapping Ghosts

Honourable Mention - Joshua MacInnis

The Haunted House

Division A: Class 1

1st place - Carmyn Slater

Not Another Sonata

2nd place - Silvy Lin

Vancooler

Honourable Mention - Phoebe Cheung

Moonlit Sky

Honourable Mention - Valerie Mok

Rainbow Island

Division B: Class 1

1st place - Matthew Black

Prelude for Xylophones

Division C

1st place - Grace Ma

Ocean Riders

Honourable Mention - Allan R. Meldrum

Counseling & Comforting

Division D

1st place - Graham Roebuck

Espionage

"It was truly a pleasure to adjudicate the BCRMTA Student Composer Competition this year. I was inspired by the creative energy in every composition. Congratulations to all the students, and many thanks to all the teachers and parents who support them. Let's keep writing music!"

Christine Donkin

www.christinedonkin.com

www.tonictutor.com

Class Preparatory: Pre 1

First Place Winner: CHERYL LIN



Cheryl started to learn piano at the age of four years old with Yamaha Music Program. At the age of six, she was selected into the Yamaha Special Advanced Course where she learned how to compose music under the guidance of her teacher Rebecca Cheng. At the age of seven, she composed *The Incredible Washing Machine*, which is her second composition and the most recent one. She enjoys creating her own music and has lots of fun playing her own songs.

The Incredible Washing Machine

Allegretto con vivo

Cheryl Lin



Class Division A: Class 1

First Place Winner: Carmyn Slater



Not Another Sonatina!

Score Carmyn Slater
(1999 -)

Allegro (M.M. ♩ = c. 120)

Violin *mf*

Viola *mp*

Cello *mp*

Carmyn Slater, eleven, has studied piano for seven years with an outstanding teacher, Pamela Smirl of PJ Music Studios. *Not Another Sonatina!* was originally composed for violin, viola,

and cello, then arranged for piano so she could perform it herself. She is honoured to have received such high recognition for composition from the BCRMTA over the years. Carmyn is

also honoured to have been invited to perform her 2010 winning piece, *Scene From a Magic Carpet*, and some of her other compositions at the CFMTA Conference in Regina.

Class Division B: Class 1

First Place Winner: Matthew Black



Prelude for Xylophones

Matthew Black

Soprano Xylophone *mf*

Alto Xylophone *mf*

Bass Xylophone *mf*

Matthew Black is twelve years old and started studying piano at the age of six. He will write the Grade 9 Royal Conservatory Practical Exam in June.

He started composing songs a few years ago just for fun. He became serious last year when he wrote this piece for xylophones and purchased a computer

composing program. He has other interests including playing soccer, robotics, creating websites, curling and is a member of Scouts Canada.

COMPETITION - Winners 2011 - cont.

Class Division C

First Place Winner: Grace Ma



Grace Ma was born in 1993 and began composing on the piano at the age of 4. In 2004, she moved to Victoria, BC with her parents and began theory studies at the Victoria Conservatory of Music, receiving First Class Honours and Distinction all the way up to the advanced level. Grace started piano lessons with her current teacher Ingrid Henderson in 2006. In addition to achieving First Class Honours for her ARCT Performer's, Grace was chosen as the Young Soloist for the 2010 Victoria Symphony Splash under the baton of Maestra Tania Miller, performing for an audience of 40,000 at Victoria's Inner Harbour in celebration of BC Day. In September, Grace will be entering UBC to further her studies in composition and piano.

The Embrace of the Dolphin *Ocean Riders - full score* *Sept 2010*
J. = 20, steady 5 beats throughout *per previous edition* *Grace Ma, 17*
- *Nov 2010*

Class Division D

First Place Winner: Graham Roebuck



Espionage

Graham Roebuck
(1989-)



Graham started writing music when he was five years old. At the same age, he began singing and acting with Four Seasons Musical Theatre. He remains an avid performer on piano, trombone,

mandolin, wood flute and a vocalist in solo and choral settings. A previous 1st place winner in Canada Music Week® and recipient of the Helen Dahlstrom award, Graham is grateful to his piano

and music theory teacher Pamela Smirl. He recently received a BFA in Theatre from the University of Victoria.



Piano Solo Collections by Teresa Richert

www.richertmusic.com

Score and recording samples at www.richertmusic.com. Selections from these collections included in BCCM *Horizons* and CNCM *Northern Lights*.

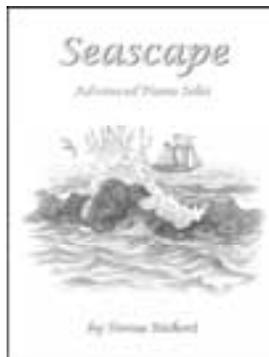
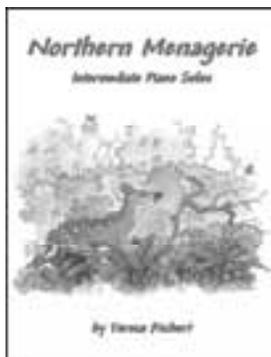
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BCRMTA – CFMTA

STUDENT COMPOSER COMPETITION 2012



B.C. Provincial and Canadian National Regulations

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

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

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

BCRMTA – CFMTA

STUDENT COMPOSER COMPETITION 2012

Entry Form

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

Make cheque to: BCRMTA Student Composer Competition

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



Name _____ E-mail address _____

Address _____

P. Code _____ Phone (____) _____

Fax(____) _____ Birth date _____

Teacher's name _____ E-mail address _____

Address _____

P. Code _____ Phone (____) _____

Fax(____) _____ RMT Branch _____

Preparatory: 8 years & under

Fee: \$10.00

Awards:

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

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

Division A: 11 years & under

Fee: \$10.00

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

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

Division B: 15 years & under

Fee: \$13.00

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

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

Division C: 19 years & under

Fee: \$15.00

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

BC \$40, National \$400

Division D: Open

Fee: \$20.00

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

BC \$50, National \$400

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

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

Parent or Guardian (if under 19) _____ Teacher _____



“Music Is a Life Force” - Convention 2011 - Regina

An Overview

by Joanne Lougheed

Music is a Life Force – an intriguing title to say the least. So to an admitted convention junkie, it was a call to attend. So attend I did. The weather was perfect (sunny and clear – not like home!), the venue was fine and the people were welcoming and friendly.

Some of the highlights for me were:

- Canadian Composers Day – what a wonderful experience for everyone. Hearing students perform their own compositions; listening to David McIntyre speak about composing being a compulsion – ‘Compose because you can’t not compose’.
- Spending Friday in the Auditorium listening to all 8 competitors in the

Competition play their semi-final programs and being really glad that I was not on the panel having to make the decisions! The competitors all presented themselves with such poise and professionalism and all exhibited a very high standard of playing - a testament to their talent and commitment to hard work and the commitment of their teachers.

- The Piano Trio written by David McIntyre that the three finalists for the Piano Competition played with the string players from the Gryphon Trio. Each time the Trio was played, it was like we were hearing it for the first time as each competitor added their own personal touch to the piano part.

- Time spent looking at all the goodies in the Trade Show. There is so much creativity in the materials being presented to us. Many games, methods, accessories etc. that help to make our jobs as teachers somewhat easier.
- Camaraderie between teachers from all parts of Canada including the Yukon for the first time as new members of CFMTA – there were old friends and many new friends made. Roomies from different parts of the country lived together in the residences and there were late night gatherings for fun and relaxation.

All in all, it is a great way to spend four days in July every two years. I look forward to Halifax in 2013 and hope to see many of you there.



Registration Desk



Trade Show



Gryphon Trio

Darlene Brigidear and Carter Johnston our BCRMTA competitor more on page 30



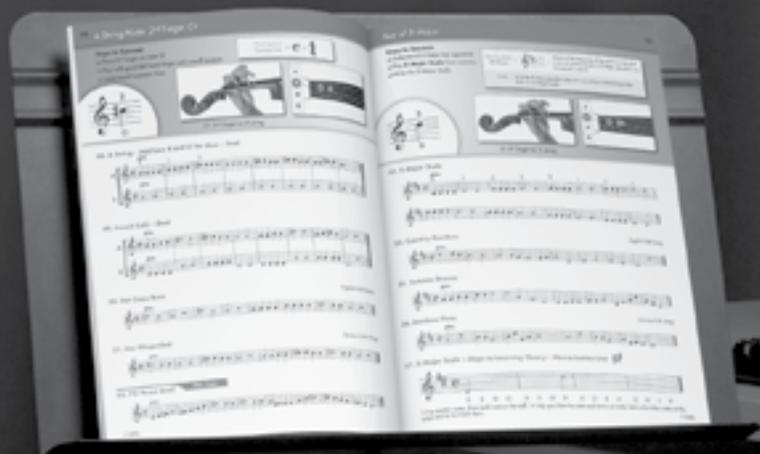
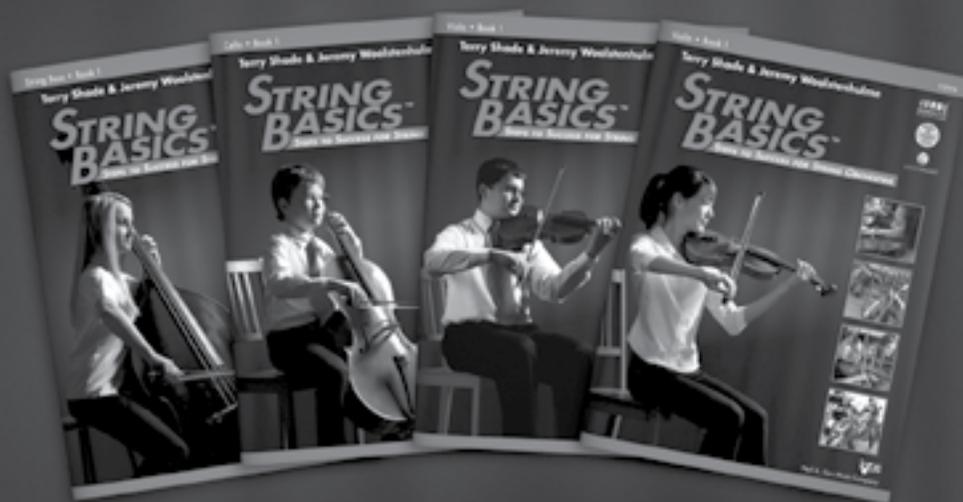
BCRMTA Members who attended the Convention

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Christine Donkin



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“Music Is a Life Force” - Convention 2011 - Regina - cont.

Canadian Composers' Day

by Cindy Taylor

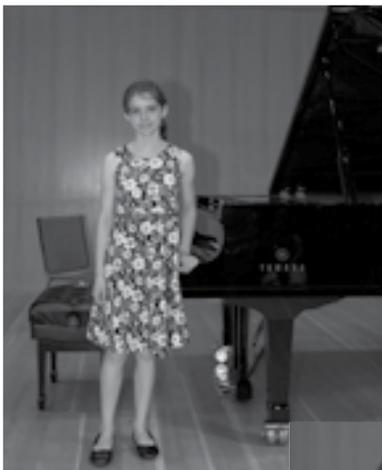
Music as a Life Force July 2011 Regina Saskatchewan dedicated an entire day to Canadian Music. The morning began with Po Yeh, CFMTA National Canada Music Week Convenor who introduced the days' events and highlighted the aims of CMW which has expanded to include the “The Call for Compositions” and “The Student Composer Competition”. This past year our Canadian Music Week celebrations involved approximately 3500 members across Canada in 80 branches where they held workshops, concerts and Community activities and they brought together people to enjoy Canadian Music. Last year was a landmark Anniversary for CMW as we

celebrated our 50th Anniversary. Helen Dahlstrom, the founder of CMW and our National Chairperson from 1969 – 1992 was attending this year's “Music as a Life Force” conference and was given special acknowledgement for her contribution to CMW. Through her vision, hard work and dedication she laid the groundwork for what Canada Music Week is today.

This year we have Canadian Composers' Day which is a first for our convention to feature Canadian Music. Composers were invited to share their talents and to share their compositions with us. Also, students were invited to meet and work with composers. This included some of our Call for Composition composers.

Two winners from past National Student Composer Competitions performed their winning works. Carmen Slater from British Columbia played her composition *Scenes from a Magic Carpet*, and Sarah Cunningham from Saskatchewan played her composition *Aiden*. After the opening session the students had workshops with composer John Burge; “the Composers' Perspective” with Martha Hill Duncan, Teresa Richert, and Joanne Bender; a Q&A session with composer David McIntyre; a recital given by John Burge; and an Improvisation session with Forrest Kinney. It was really exciting to engage our students as part of our convention.

Carmen Slater



David McIntyre



Sarah Cunningham



Helen Dahlstrom

CFMTA/FCAPM National Piano Competition

by Susan Schleppe

The finalists for the CFMTA/FCAPM Piano Competition were announced at the end of a wonderful concert Friday night at the CFMTA/FCAPM Convention in Regina. Those of us from B.C. were absolutely thrilled when Carter Johnson's name was announced. The calibre of playing is always very high in the competition and having Dr. Christine Vanderkooy, Dr. James Parker and Kathleen Lohrenz Gable judge Carter as one of the top three competitors made us very proud.



L to R: Lindsey Wareham, Ria Kim, Emily Logan, Lysandre Ménard, Kimberly Dyck, Meagan Milatz, Quinn Gomez, and Carter Johnson.

I was excited to attend the finals Saturday night. Carter competed against Quinn Gomez of Alberta and Meagan Milatz of Saskatchewan. Quinn Gomez opened the concert playing a program of:

- Chopin - Etude in g#- op. 25 #6
- Ravel - Jeux d'eau
- Scriabin - Sonata #5
- David McIntyre - Piano Trio.

Each competitor performed this lovely three movement trio with the string members of the Gryphon Trio Annalee Patipatanakoon (violin) and Roman Borys (cello). David McIntyre was born in Edmonton, but has lived and worked in Saskatchewan since 1976. The piano trio - his first - had received its debut just one week prior to the competition.

In speaking with him after the competition, he told me that he's working on a second one.

The second performer was Meagan Milatz who performed:

- Beethoven - Waldstein Sonata 1st mov
- David McIntyre - Piano Trio
- Chopin - Andante spianato et Grande Polonaise brillante.

The last performer of the evening was Carter who performed:

- David McIntyre - Piano Trio
- Ginastera - Suite de Danzas Criollas op. 1
- Brahms - Ballade Op. 118 #3
- Chopin - Scherzo #2, op. 31.

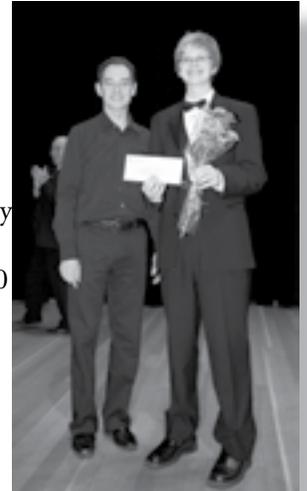
After each of his selections as Carter faced the audience to bow, he was grinning from ear to ear, his beaming face seeming to say, "Wow; that was a lot of fun. I hope you enjoyed it as much as I did."



L to R: Carter Johnson, Meagan Milatz, Quinn Gomez



The audience were treated to three exciting, lively, well executed performances. I for one was left relieved that it was not up to me to judge them. The time waiting for the judges' decision went quickly as we used the time for getting a group photographs of the members from each province who had attended. The winners of the special awards were announced first and Carter Johnson received the Willard Schultz prize of \$1000 for the best Baroque performance (chosen in the semi-final round) and The Regina Chapter of Contemporary Showcase award of \$500 for the Best Performance of David McIntyre's Piano Trio 2005.



Remember, Carter was only asked to represent us in the CFMTA/FCAPM competition in February, and did not commit to doing so until March. It's likely the other competitors had begun working on the trio months before Carter ever saw the music. I can attest to the fine performance he gave too. He brought out nuances I felt the other performers did not manage; there were moments in the piece for the cello to shine; Carter's

performance put the spot-light on Roman Borys early in the first movement, and although it undoubtedly helped that I was now hearing the trio for the third time, I remember thinking “Yes, that was the composer’s intention.” Too, Carter

seemed to be having all kinds of fun performing with Annalee and Roman - he was certainly far more aware of the collaborative aspect of performing the trio than Quinn had been.

Believe it or not, that’s not all. When the winners were announced, Carter placed second. Carter quipped that it had a familiar feel to it referring to the fact that he also placed second in the B.C. Piano Competition. I am most grateful to Carter, his family, his teacher Shelley Roberts and the executive for making Carter’s participation in the competition possible. I’m certain we can look forward to hearing more from this fine young performer in the future - possibly even in the next B.C. Piano Competition.



L to R: Quinn Gomez, Meagan Milatz, Carter Johnson, David McIntyre, Kathleen Lohrenz, Dr. James Parker and Dr. Christine Vanderkooy

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“Music Is a Life Force” - Convention 2011 - Regina - cont.

BEETHOVEN'S FEET

compiled by Cindy Taylor

The complex feat of pedalling
Beethoven's fortepiano sonatas on
the modern piano.

Presented by Christine Vanderkooy.

“Beethoven's Feet” One would assume from the title of this workshop that this would be a “How To” information lecture on the correct way to pedal Beethoven's piano sonatas. It was very evident from the onset of this workshop that this was much more than what we had expected.

Christine Vanderkooy was very creative in her approach to this subject by using the aid of her computer to help us make informed decisions when we are trying to decipher Beethoven's pedal markings. She began by giving some background into the development of the piano in general,

then specifically, about “Beethoven's” piano. Interestingly, many of the pianos in Beethoven's day had knee levers, not foot pedals. Christine laughingly said this was her first confession – calling the workshop Beethoven's “Feet” - to get us into the workshop. It worked.

The first recording we listened to on the computer was the Moonlight Sonata performed on one of Beethoven's pianos pedalled as he marked it on the score. Before exploring the effects of this recording we delved into the history of the fortepiano to gain a better understanding of what we had just listened to.

The early Cristofori fortepianos had one string, a really sharp attack and a sudden decay. Mastering the sustained sound we

are familiar with on our modern piano came later in the development of the instrument. These pianos had a thinner sound and used only one string. There were problems with the instrument that had to be resolved – the projection of the sound, string length and tension and issues of the casing needed to be resolved before the piano was a success.

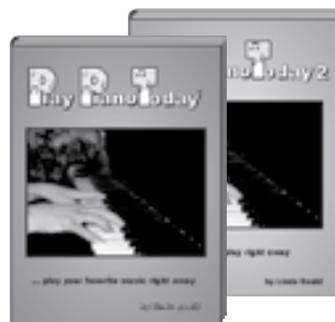
In the 18th century piano building developed in the Viennese School a wooden frame, two strings and leather covered hammers. Mozart would have composed and performed on these pianos. By the 19th century the development of the piano became what we understand as the modern piano. The Broadwood



author Linda Gould (BCRMTA, B.Mus, ARCT)
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Company in England made more robust instruments with a much bigger sound and was the first to build instruments bigger than five octaves. Both Beethoven and Haydn owned a Broadwood piano. The Viennese instruments and the Broadwood instruments were quite different. The Viennese builders wanted a thinner clearer tone while the English builder wanted the more robust, sustained tone that we are more familiar with.

The development of the pedal had a significant impact on Beethoven's writing. The English pedal makers had pedals as early as the 1770's with the damper on the right leg and the una corda on the left. The Viennese pianos had knee levers for raising the dampers. After the 1800's both piano schools had pedals installed in the way we know today.

The unknown question is "How much pedal is actually used?" We can make suppositions based on historical practices of repertoire and instruments but there were very few indications on scores of this period. Beethoven was the exception to this and wrote many pedal indications on his scores. The English pianos had a more sustained sound which enabled composers to use long lines therefore we can guess that a substantial amount of pedal would have been used. This would have given a hazy effect similar to what we heard in the Moonlight Sonata at the beginning of the workshop. Beethoven's style of writing seemed to have been more influenced by the sustained sound of the English pianos rather than the crisp style of the Viennese. He was heavily criticized for using too much pedal. Beethoven's sonata op 26 and those that follow it seem to be written with the knee lever on the Viennese pianos and the op 53, the Waldstein, onward seem to be written with the pedal as we know it, pedalling with the foot. When we look through the markings of Beethoven's piano sonatas there seem to be some themes as to when and how he used the pedal.

- For legato. (His pianos didn't sustain very well)
- Gradation of crescendo and decrescendo
- Fullness of sound
- Heightened contrast of dynamic levels
- Impressionistic play with the sound
- To help connect movements

When listening to the opening of the Waldstein - written in 1804 performed by Paul Coleman on a fortepiano, we hear a much more precise attack, more bite, than on our modern piano performed by Wilhelm Kempf.

The bass on Beethoven's piano was much clearer than our piano today therefore, on the modern piano the performer needs to pedal according to the sustain effect of the instrument.

Other listening examples of pedalling in performances were the 3rd mvt. of the Waldstien, played by Paul Coleman on the fortpiano and then with Wilhelm Kempf on the modern piano.

Back to the Moonlight Sonata – When listening to the performance of this movement on Beethoven's piano with the dampers raised we begin to understand that the length of the held notes serve to let each chord resonate freely and overlap subtly into each harmony. On the modern piano, pedalling the way Beethoven intended, this could indeed cause an intolerable blur.

There are many factors to consider when performing Beethoven on the modern piano in addition to the pedalling issues. The difference in the sound between the two instruments influences how we might perform the sonatas. Beethoven's piano didn't have the same ability for dynamic contrast, the bass on the modern instrument can have a lot of sound but didn't have the same kind of clarity that Beethoven's piano would have had. The *sf* markings would have had a more clear attack on Beethoven's piano (than on the modern piano) because of the strong

attack and the immediate decay after.

Example: Malcolm Bilson performing the last movement of the Moonlight Sonata on a fortepiano. Here you can hear the edginess of the attack of notes. On the modern piano we hear the tremendous power of the instrument when listening to Angela Hewitt perform the same sonata.

Example: The Tempest performed by Malcolm Bilson on the fortepiano. Multiple voices played on an Errard (French) fortepiano are clear and audible. On the modern piano, especially in the bass, they can become thick so we need to balance the hands very carefully so that the clarity doesn't suffer.

In conclusion, there is evidence that the quality of Beethoven's piano had a very clear influence on his compositions. The clear, precise attack of the Viennese pianos combined with their highly efficient damping system elicited a different kind of writing than the English instruments which had a more sustained and less precise damping. Beethoven's pedal markings are successful when executed on these instruments because of the lightness of the action and the quick decay of the sound. The speed of attack, the depth of sound, the length of the sustain and the dynamic contrasts are all important considerations when we are playing Beethoven's music on the modern piano. Our ears and our instincts combined with the knowledge of the historical context are our best guides in making decisions in our playing and teaching.

Christine Vanderkooy has inspired those of us who attended her workshop to make valuable use of the resources available to us through our computers to learn more about this topic and to listen with historic context so that we can make educated decisions. I know that I will be much more aware of "Beethoven's Feet" from now on.



Hugheen Ferguson Distinguished Teacher Award

Darlene Brigidear



by Susan Olsen

Darlene Schroeder began her music studies with Agnes Rinas in Chilliwack, BC and continued with Ira Swartz, Cecelia MacLean and Phyllis Schultz, all legendary teachers in Vancouver. Darlene became a member of BCRMTA (Chilliwack Branch) in August of 1968 and at that time had five years of teaching experience and 35 students successfully involved in festivals and examinations. As a young teacher, she taught group piano through the Chilliwack School District and those who remember her from the early days in the Chilliwack Branch say that she was always the one to pitch in and help. After she and Dave Brigidear married, they were transferred in 1972 and so she had to leave her class (which included five RCM silver medal winners) and start over again in Nelson.

This didn't phase Darlene a bit. She transferred to the Nelson Branch and soon had a full class of students, with many taking top honours in the Kootenay Music Festival and being chosen to represent the region at the BC Festival of the Arts. It was during this time that Darlene met Helen Dahlstrom and thus began an inspirational friendship that

lasts to this day. Darlene had a growing young family, but stayed very active with her colleagues in Nelson while she worked to really make a difference in her musical community.

After many wonderful years in Nelson, Darlene and Dave again moved their family – this time to Surrey in 1986. It didn't take long for Darlene to gain some new students and become active again in the music teacher's group. South Fraser Branch welcomed her and soon she was involved in all of the branch activities. Her SF Festival 'work' parties in her home were the heart of our festival movement for many years. Her students gathered many honours in the form of RCM silver medals and Festival scholarships. As well, Darlene became very well-known as an adjudicator and travelled all over our province and beyond to offer her expertise and encouragement to all levels of students.

In 1996, Darlene was the chairman of BC's convention *Encore 96* featuring Jon Kimura Parker.



1996
Darlene with Jon Kimura Parker



1996
The registration table at *Encore 96*
L to R: Darlene, Mary Charette, Carey Hamilton



2001
Tie - One - On Reception
L to R: Darlene Brigidear (host)
Clarke McIntosh, Dr. Robin Wood, Terry Shinkeski (judges)

She took a major role in the Kelowna CFMTA *Musical Odyssey* in 2001, and the Langley *Special Edition* in 2006.



2006
Darlene and Dave - having fun!!!!

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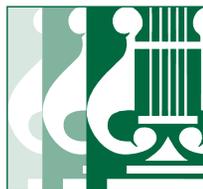
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Hugheen Ferguson Distinguished Teacher Award

Darlene Brigidear - cont.

In 1997 she was elected to the BCRMTA Executive and moved up to serve as President for a four year term and she continues to serve as Past President until 2013. In 2009, she was elected to a two year term as President of the CFMTA/FCAPM. In total this represents sixteen years of active service in the provincial and national levels of our organization.

Darlene's teaching skills are legendary, as any of her students will tell you. They all speak affectionately about Mrs. Brigs. She has always encouraged her students to strive for the highest goals possible and they have responded by winning countless awards and top honours for their performances. Many have gone on to be members of the teaching community as a direct result of her influence. She exemplifies the spirit of teaching with her high standards, her unfailing encouragement and her wonderful enthusiasm for future possibilities. And other good things happen too – just this year, two of Darlene's students who met at her studio years ago, were married!

The South Fraser Branch takes great pride in nominating Darlene Brigidear for the Hugheen Ferguson Distinguished Teacher Award.



1987

CFMTA Convention - Winnipeg

Back Row L to R: Meryl Shether, Beryl Wiebe, Carrie Barker, Ernst Scheider, Carol Shinkewski, **Darlene Brigidear**
 Front Row L to R: _____, Ann Proven, Amy Strickland



2002

BCRMTA Convention - Nanaimo South Fraser Branch



2007

60th Anniversary of BCRMTA - Richmond Darlene with Amy Strickland



How To Learn Any Fugue in 5 Easy Steps

by Chris Foley

Part of the wonder and frustration of playing fugues lies in the sheer complexity of playing with only two hands a contrapuntal composition that most of the time contains at least 3 moving voices. We need to line up each moment of the composition, divide the voices between our two hands (often with bizarre fingerings) and at the same time hear the melodic direction of every one of the voices, which are most of the time doing completely independent things.

This mental and musical multitasking can be a sizable mountain to climb for younger pianists making their first acquaintance with the form, so it's important to have a clear order of battle when learning one of these beasts, whether for the first time or the forty-eighth.

Here's how I learn a fugue and how I teach others to learn one:

1. Play through the entire fugue at the first sitting.

That's right. Dig right in and get the darned thing learned, mistakes and all. Write in some fingerings if you need to, figure out which hand is playing what, and get to the end in one session. It usually takes an hour or so, and if you end up crawling away from the piano afterwards to cry into a plate of chocolate chip cookies or play World of Warcraft for the rest of the evening, that's okay.

2. Spend more time learning fingerings, articulations, division of the hands, and getting fluent.

Working at the entire texture, get the nuts and bolts of the piece worked out so that you can play it tolerably well.

3. Learn each voice individually.

You don't need to play with either the same fingerings or even the same hand that you played with in step 2. You just need to be able to hear the voice, its musical shape, where the phrase is going, and how you want to play it. Do this for every single voice in the fugue. Think of it like individual members of a choir going home and learning their parts before the next rehearsal.

4. Learn each combination of voices.

Once you've learned the individual voices, it's time to put them together in every possible subset of voices. Yes, every single one. That means for a 3-voice fugue (with soprano, alto, and bass parts) you'll play SA, SB, and TB. For a 4-voice fugue (with soprano, alto, tenor, and bass parts) you'll play SA, ST, SB, AT, AB, TB, SAT, SAB, and ATB. For 5-voice fugues it gets even more complex, but do every single combination and you'll really know what you're doing.

5. Put the entire fugue together again.

Now is where it helps to have done some accurate work in step 2. However, when you put all the voices back again, the experience of having spent time learning the voices individually and in combination will completely change the experience of playing the fugue, as well as what you're able to comprehend. By now, you should have a sense of whether this is a stretto or episodic fugue (or combination thereof), as well as how each voice has its own character in relation to the others.

After step 5, you'll be ready to do even more technical, musical, or analytical work with your interpretation thus far. Or you can go back to step 3 again and practice the individual lines again. At any rate, you will have already done the toughest work regarding how to wrap your fingers and brain around what can be some of the most wonderful, complex, frustrating, and glorious music in the repertoire.

originally appeared in the
Music Teachers' Helpers blog



Chris Foley is a pianist, teacher, examiner, adjudicator, and blogger based in Oakville, Ontario. He currently teaches at the Royal Conservatory of Music where he also serves as head of the voice department at the

Conservatory School. As a member of Toronto's Tapestry New Works Studio Company, he has coached and performed in numerous workshops and performances of contemporary opera. In 2005, he started the Collaborative Piano Blog, which has grown to become one of the most well-known blogs about classical music. He has also made numerous media appearances, including playing piano for the first two seasons of Bathroom Divas (a reality show about opera singers), an interview about teaching piano to adult beginners on CBC Television's Living in Toronto, an interview in the Toronto Star about video games and music education, and an upcoming commercial for RCM Examinations.

(South Fraser branch will recognize Chris from his early studies with some of our members)



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Best Friend versus Best Servant

A Few More Thoughts on the Subject of Acoustic and Digital Pianos

by Dimiter Terziev, piano teacher and dealer www.kamloopspiano.weebly.com

When Progressions magazine published my article “Acoustic or Digital Pianos: The Great Controversy” (see www.bcrmta.bc.ca/Acoustic_versus_Digital_-_Fall_2008.pdf) I was really flattered by the great response from different music teachers’ organizations. The article was re-printed in music teachers’ magazines across Canada and even in an English Language magazine in Bulgaria. Soon after the first publication, however, I felt that I had left out a few important issues. Most of them concern the sound production of digital and acoustic pianos in the context of performers’ and listeners’ unconscious expectations. Unlike my previous article, this one is unapologetically “pro-acoustic”.

It is common knowledge that the sound of the high quality digital pianos is sampled from the sound of real grand pianos, and, as such, it possesses a great degree of beauty. Several experiments have proven that it is virtually impossible to distinguish the recorded sound of a good digital piano from an acoustic one. In fact, the recorded sound of a digital piano was often found to be more beautiful than the sound of a real grand, and, occasionally, an acoustic grand was distinguished only by its slight imperfection in tuning (You can see several discussions on the subject at the forums of www.pianoworld.com). All this evidence suggests an unambiguous victory for the Digital Camp, right? Not so fast.

Firstly, remember that the issue is the RECORDED sound. When we are listening to recorded sound our brain creates expectations which are different from the expectations in a real-life acoustic situation. Do you often confuse a sound or speech coming from the radio or a sound system with a sound coming from a real person talking or playing

acoustic music instrument in your house, or, especially, in the same room? Probably not.

Secondly, the relatively limited range of touch response of a digital piano often shifts the blame of an unsatisfactory performance to the player. As a friend of mine wittingly commented “my recordings on a digital piano often sound like a crappy pianist is playing on a gorgeous instrument”.

How is a beautiful, expressive, warm, and “round” sound achieved on an acoustic piano? Oversimplifying a bit, generally such sound is a product of applying a significant amount of (arm) **weight** combined with a **low velocity**. In pianist’s terms, the good sound should be “solid” and “warm” but “unforced”. The problem with the digital pianos is that they equate the **key velocity**, which is how fast a key goes down, with the **weight** behind the key pressing.

I will illustrate this problem with the following example: If you have both a digital and an acoustic instrument try this experiment: hit a key with your second finger with a quick and forceful “thrusting” movement. The acoustic piano will respond with an unpleasant ear-piercing sound, while the digital’s sound will simply be louder, without changing its basic characteristics. In other words, it will keep its pleasantness and roundness. So why is this not an advantage of the digital? The surprising answer is: because of our inherent tendency to attribute human characteristics to inanimate objects we love.

On an unconscious level we anticipate a reaction that displays some healthy human qualities. We will not expect a friend to accept physical abuse without protest, and if a protest is absent our respect for this friend will inevitably

decrease. In the strange universe of human psyche we would also value a crystal vase that can be shattered into a thousand pieces much more than an unbreakable vase made of clear plastic which may look exactly the same; the very fact that an object cannot or will not sustain abuse increases our fondness for it.

In a nutshell, despite their practicality and advanced technology, digital pianos will never reach the status of good acoustic ones. Only an acoustic piano can become our best friend, a digital one, in the best of circumstances can become only our best servant.



Dimiter Terziev was born in Sofia, Bulgaria, where he graduated from the National Academy of Music in 1992. After three years of teaching in Bulgaria, Dimiter moved to Canada where he earned a Diploma of Advanced Music Performance Studies from Concordia University

in Montreal and a Master’s in piano performance from the University of Alberta in Edmonton. Throughout his studies, he had the opportunity of working with a number of distinguished piano teachers such as Antoaneta Arsova, Milena Mollova, Nikolai Evrov, Dr. Anna Szpilberg, and Dr. Stephane Lemelin.

Dimiter and his wife Ilka Chobanova have been living in Kamloops, British Columbia since 2002; Dimiter is teaching at the United Conservatory of Music in Kamloops and Vernon Community Music School. In September 2010 he is opening his own private studio in the Upper Sahali area of Kamloops.



A Note from the Tuner

Submitted by Dave Paulson RPT/RMT

A *Well-Tempered Clavier* (not to be mistaken for the mean-tempered variety) is a piano that enjoys a system of tuning that purposely puts the instrument out of tune. But for hundreds of years a war waged over the placement of the twelve notes of the scale and a way to reconcile God's gift of music with the inviolable laws of nature and the universe.

One of the definitions of the word "temper" is to make more temperate, acceptable, or suitable. In the case of the keyboard instruments, your tuner does this to break the octave into 12 equally divided notes. This allows us to play a song in any key, preserving a similar relationship between all the notes.

We must go back to Greek philosophers and mathematicians for the whole story. When sounding two notes together to create harmony, it was found that certain combinations of pitches created pure harmonies (perfect intervals) while others clashed violently. The belief that music was divinely given was strengthened by the discovery that the pure intervals had strict mathematical relationships.

Combining two notes with a frequency relationship of 2:1 created an octave. The sound of a fifth was created by the relationship of 3:2.

Theoretically then, if we begin on one note and, moving up each time by a pure perfect 5th, complete the circle of all keys, we should arrive back at a note that would be in tune with our starting point. The actual result is far from harmonious, creating a dilemma for composers, instrument builders and tuners for hundreds of years. Many solutions were tried, all of which produced "heavenly" sounds in one key, but fiendish combinations in others.

Throughout much of history, the greatest musical, theological, and scientific minds put their best efforts to resolving the battle between just tuned and tempered scales. It was Prince Chu Tsai-yu, a sixth-generation descendant of the fourth emperor of the Ming dynasty, who is credited with solving the riddle.

Thankfully, by the age of Rameau and Bach, and after countless of experiments and treatise on the tuning of keyboard

instruments, our system of equally dividing the musical octave has come to be accepted, though still debated in some circles. It would seem that the music, the gift of the immortals and reflecting the laws of the universe, must be performed on humanized scales.



Growing up in Vernon, Dave began piano studies at age seven with Marjorie McAllister, teaching and playing professionally in his teens.

His background includes a music degree from Central Washington State University, including studies with

Paul Creston. He is also a registered piano technician and president of the Vancouver Island Chapter of the Piano Technician's Guild.

Since selling his piano stores, Dave's Piano & Keyboard, he is spending less time at a computer, and more time in front of pianos - tuning, performing, and teaching.



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Our upcoming 2011-2012 season promises to be very exciting, with distinguished interpreters of piano music from three centuries. We are looking forward to seeing all of you again this fall. Please bring your friends and other music lovers and please pass the word around regarding our Society's concerts.



Concert 1 – **Lilya Zilberstein**, Friday, November 18, 2011 at 8 PM, at Magee

"She has an iron-clad technique, and puts her immense power at the service of a wonderfully natural musicality; there are no frills to her playing, with nothing done for show, yet the impression it leaves is indelible." -- The Guardian, 2009

Since winning First Prize in the 1987 Busoni International Piano Competition, Lilya Zilberstein has established herself as one of the finest pianists in the world. A captivating recitalist, Ms. Zilberstein appears regularly in music centres throughout the United States, Europe, and Japan. Recent performances have taken her to Madrid, Berlin, Budapest, Frankfurt, Hamburg, Innsbruck, Luxembourg, Stuttgart and Liverpool. Also a sought-after collaborator, Ms. Zilberstein has been performing duos with Martha Argerich for many years.

Programme: Chopin, Beethoven



Concert 2 – **Janina Fialkowska**, Sunday, March 18, 2012 at 7:30 PM, at Magee

"...Fialkowska was always one of those 'best-kept secret' pianists, loved by connoisseurs for her tonal refinement and exquisite musical taste. Lately she seems to have released a new lease of life in her music-making...the playing is sheer bliss. If you buy one Chopin selection this year, make it Fialkowska's." -- The Sunday Times (London), 2010

Beloved the world over for her exquisite pianism, Canadian artist Janina Fialkowska has enchanted audiences for over thirty years with her glorious lyrical sound, her sterling musicianship and her profound sense of musical integrity. Blending her vast experience with her refreshingly natural approach *"Fialkowska has become an artist of rare distinction as well as retaining all the virtuosity of her youth."* -- La Presse, Montreal, Feb. 13, 2009

Programme: Schubert, Liszt, Chopin



Concert 3 – **Lukas Geniusas**, Sunday, April 15, 2012 at 7:30 PM, at Playhouse

"From incredible wildness to dreamlike beauty. Everything with a perfect technique..."

-- Jyllandsposten, March 2011

Lukas Geniusas won Second equal prize in the 16th International Fryderyk Chopin Piano Competition in Warsaw in 2010, and also the special award of the Fryderyk Chopin Society for the best performance of a polonaise in Stage II. He was born in 1990 in Moscow. Being born into a family of musicians played a major role in Mr. Geniusas's swift musical development at an early age. His grandmother, Vera Gornostaeva, a prominent teacher and a professor at the Moscow Conservatory, became his first mentor.

Programme: Liszt, Chopin



Concert 4 – **Yulianna Avdeeva**, Friday, May 11, 2012 8:00 PM at the Chan Centre

"Her pacing is born of intelligent feeling and clarity of thought, and her ability to finesse Chopin's inner voices puts many to shame."

-- The Guardian, November 8, 2010

Twenty-five year old Yulianna Avdeeva won First Prize in the 16th International Frédéric Chopin Competition in Warsaw on October 20, 2010. The first woman to win this competition in 45 years, she was also awarded the Krystian Zimerman Prize for the best performance of a sonata. In addition to her subscription debut with the New York Philharmonic, she will also appear for the first time with the NHK Symphony Orchestra in Tokyo, led by Charles Dutoit.

Programme: Bach, Chopin, Ravel, Prokofiev

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Review of Publications



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



Janet Marcotte - Piano
South Okanagan Branch
RMT member since 1992



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

SUPPLEMENTAL - PIANO



Cartoon Party - 5 Finger arranged by Tom Gerou Alfred Pub. Co. Inc.

These favorite songs are arranged in traditional style with the melody split between the hands. There are no key signatures in the solo part. Dotted quarter notes, sixteenth notes and triplets have been avoided. There is a teacher accompaniment for each song. These give the pieces a richer, fuller sound and help the student with rhythmic security. The fourteen song titles include: *I Taut I Taw a Puddy Cat*, *Scooby Doo*, *Where Are You?*, *The Mickey Mouse Clubhouse Theme* and *The Pink Panther*.

JM

Any beginning piano method would benefit as well. Some of the pieces have duet accompaniments. The last song is one every child should be able to play: *Happy Birthday*. Other numbers include: *Beauty and the Beast*, *James Bond Theme*, and the main theme from *Star Wars*. Your students will be excited to play these pieces!
JR



Musical Snapshots **Book 2** **Intermediate Piano** by Martha Mier Alfred Pub. Co. Inc.

Nine original solos portray musical visits around the world providing the student with a tour of Japan, Egypt, Hawaii, France, Scotland, Spain, and the United States. The key range is no more than 2 flats. Several pieces cover numerous registers requiring crossing of hands. The rhythms are very manageable for the Intermediate student and most of the pieces incorporate the damper pedal. Ms. Mier consistently provides students and teachers with interesting music that is fun to play, interesting to listen to, and helps develop musicality. Although each piece has attractive characteristics, my personal favorite is *Egyptian Pyramids*!
JR



Musical Snapshots **Book 3** **Late Intermediate** by Martha Mier Alfred Pub. Co. Inc.

In this book there are nine original solos for the intermediate to late intermediate pianist. They will take the student on a musical journey as they feel the exciting rhythms of the *Samoan Fire Dance*, *Argentina Tango*, *Hungarian Peasant Dance*; imagine the grandeur of *A Russian Epic* or the romance of *An Irish Ballad* and *Spanish Interlude*. The *Jazzy American Suite* explores jazz, ragtime and blues.

JM



Pop and Movie Hits 2A **Premier Piano Course** by Alexander, Kowalchyk, Lancaster, McArthur, Mier Alfred Pub. Co. Inc.

As a teacher of pedagogy, I really appreciate the Premier Piano Course. I am happy to see that this book of 12 pop and movie hits has been added to the already excellent course of study! The pieces correlate page by page with the materials in the lesson book but could be used as a review of materials or simply as supplemental work to reinforce concepts.



Review of Publications - cont.

SUPPLEMENTAL - PIANO



**Northern Menagerie
Intermediate Piano Solos
by Teresa Richert
Red Leaf Publishing**

This slim volume of piano solos contains creative interpretations of twelve different animals, bugs or birds. The level of difficulty increases as one goes through the pieces, beginning with three pieces at about Gr. 3-4 level and increasing to Gr. 5-6 level for the remainder. The table of contents gives a one or two line description of each creature and what they are represented as doing in their piece. Intermediate students will find themselves learning new skills as they are drawn into the depictions. *Squirrels* requires LH playing over RH and chromatic patterns. *Bunnies* is sweet and diatonic with hands in very close proximity. The middle of the piece has them hopping away from danger. *Bear Cubs* is bumbly and mischievous in low register with a final growl from mother bear. Three different types of playing are required for *The Fawn* – first cautious patterns that move from LH to RH, then gaining confidence and determination, and finally running free. *Spirit Bear* is a longer piece – three pages plus repeats, depicting the animal's wanderings. *Garner Snakes* is appropriately sinuous, first through chromatic chords, then through rhythmic patterns that

are exchanged between the hands. *Chickadee* is a lovely melodic piece with sixteenth note accompaniment. The LH also plays melody for a contrasting middle section. *Dancing Bugs* depicts butterflies, ladybugs and bees dancing, each with a slightly different style. The bees have an accompaniment with minor seconds giving them a buzzing sound. My personal favourite is the final work *The Grand Eagle*. Without being overly challenging, this piece projects movement and majesty with RH chords and a moving LH bass. With a wide variety of harmonies, styles and sounds, this collection is worth exploring for both student and teacher.

JJ

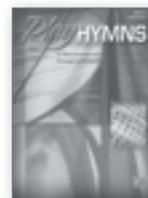


**Joplin for Students
Book 3
Intermediate Piano
arranged by Carol Matz
Alfred Pub. Co. Inc.**

I am a huge Scott Joplin fan so reviewing this book was a treat! My library includes all his works and making the music accessible to the intermediate student is great! The pieces appear in approximate order of difficulty. Of course *Maple Leaf Rag* and *The Entertainer* are two of the seven rags in this collection. Becoming comfortable

with syncopation and mastering the technique of playing different articulations simultaneously with both hands is valuable to all developing musicians. This book would be an excellent resource!

JR



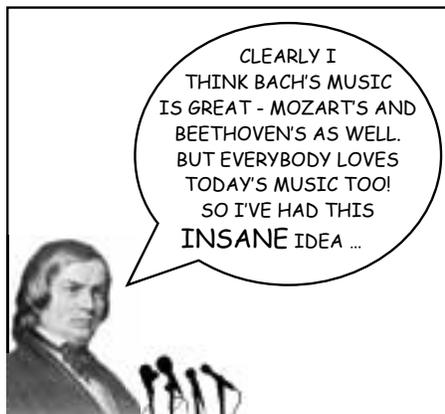
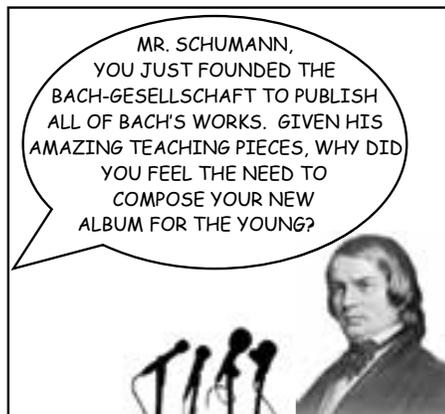
**Play Hymns Book 2
arranged by M Bober &
R Vandall
Alfred Pub. Co. Inc.**

Play Hymns is a collection of 10 piano arrangements of traditional hymns. This book is suitable for both the adult beginner and young beginner. Each hymn has an attractive accompaniment to add harmony and rhythmic structure and of course ensemble performance skills are developed by playing the duets. None of the key signatures exceed one sharp or flat and the rhythms are simple enough for the beginner to succeed. Some of the hymns have the melody in the LH requiring the student to work on balance between the hands. One verse of lyrics is included in each hymn encouraging the student to sing while they play. Nicely done!

JR

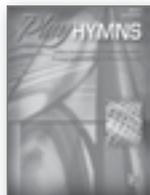
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Review of Publications - cont.

SHEET MUSIC – Solo



Play Hymns Book 5
arranged M Bober &
R Vandall
Alfred Pub. Co. Inc.

This series of five books of hymn arrangements for elementary to intermediate performers is intended to inspire students to play hymns. Book Five is for Late Intermediate - perhaps Gr. 6 - 7. Nine familiar hymns are arranged in fresh and creative ways guaranteed to have young players interested. Five of the hymns are arranged by Robert Vandall, four of them by Melody Bober - both of whom are well known and accomplished arrangers. Two of the pieces - *Just a Closer Walk with Thee* and *Lord I Want to be a Christian* - have swing rhythm and a jazz feel. *In the Garden* is written in 6/8 time, *What a Friend we Have in Jesus* features a LH melody, *All Creatures of Our God and King* has a syncopated accompaniment. *I Love to Tell the Story* is my first choice for flowing melodic accompaniment, a 16th note segue into the second verse which has octave and triadic chords creating a grand effect, and a return to the first style to end the piece. Well written, easy to read and eminently playable, this is a book to encourage a love of hymn playing.

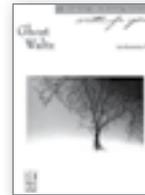
JJ



Mystery at Blackwater Creek
Late Elementary
by Martha Mier
Alfred Pub. Co. Inc.

This slow, stealthy piece uses a five finger c minor position. It is written in ABA form. Patterns are repeated 8va so this could be learned quite quickly in sections. This is another good choice for Hallowe'en.

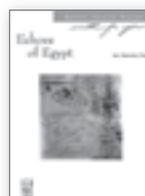
JM



Ghost Waltz
Late Elementary
by Edwin McLean
The FJH Music Co. Inc.

This piece is moderato con moto and espressivo. It is in the key of e minor and uses a broken chord waltz rhythm in the left hand. Pedaling is well marked. Only quarter, half note and dotted half note rhythms are used. A great supplementary piece for Hallowe'en!

JM



Echoes of Egypt
Late Elementary
by Kevin Olson
The FJH Music Co. Inc.

This piece of sheet music has many augmented 2^{nds} that students are so attracted to in the harmonic minor scales. Both hands are required to either tuck under or cross over to expand the 5 finger pattern. Pedagogically this piece is great to develop the bridge by using the early form of chords: the thumb and pinky of the LH. Then on page 2 the student must play RH triads, some including sharps on the 3rd of the chord. Ties, fermatas, ritardandos, and slurs help create the mysterious mood this piece demands. Well written.

JR



Noche del Gitano
Late Elementary
by Ted Cooper
Alfred Pub. Co. Inc.

Night of the Gypsy moves through many registers and includes crossing hands which makes the late elementary student feel like he is playing a much more difficult piece of music. The use of staccato, legato, and pedal help fine tune some of the skills being developed in the student at this stage. Probably the trickiest part will be playing staccato in the LH while the RH is phrased. A pleasant piece!

JR

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Review of Publications - cont.

SHEET MUSIC – Solo



Secret Agent Boogie
Early Intermediate
 by **Jeanne Costello**
The FJH Music Co. Inc.

This cute piece is a “student catcher”! It’s not the notes that put this into the early intermediate level, but rather the rhythm and articulation. The instructions are: “mysteriously” which supports the title. At bar nine, Section B, swing is incorporated until the return of A at bar 17. I love the use of chromaticism that is emphasized by the articulation. Ms. Costello employs some polymeter and register changes to add to the attractiveness of this boogie. The fermata on the 2nd last note truly helps to emphasize the last note! Most students will gravitate to this solo!
 JR



Jazz Walk
Early Intermediate
 by **Robert D. Vandall**
Alfred Pub. Co. Inc.

Play this with a gentle swing rhythm and accurate triplets in an easy walking tempo. The left hand employs a legato walking bass. This is a good introduction to jazz with lots of accidentals, accents and dynamic contrasts.
 JM



Staccato Strut
Early Intermediate
 by **Dennis Alexander**
Alfred Pub. Co. Inc.

This piece definitely has “attitude” and flare! Written in the key of a- and moving chromatically in numerous passages, this solo invites you to engage in the “strut”! The rhythm is straight forward including dotted quarters with eighths and groups

of 4 consecutive eighth notes. If the student follows the fingering, this catchy number will be mastered quite easily.
 JR



Rainforest Rhapsody
Intermediate
 by **Carol Matz**
Alfred Pub. Co. Inc.

This piece uses flowing sixteenth notes, well marked pedaling, tempo changes and 8^{va} markings to create a delightful musical picture.
 JM



Tenderly
Intermediate
 by **Catherine Rollin**
Alfred Pub. Co. Inc.

Tenderly is an attractively written solo with a singable melody and arpeggiated LH accompaniment. Legato pedaling is present to enable the student to connect the larger intervals. The piece is in triple meter with the shortest time value being eighth notes. This is an expressive solo suitable for any performance!
 JR



Waltz Parisienne
Op. 63, No. 19
Intermediate
 by **Myra Brooks-Turner**
The FJH Music Co. Inc.

This piece is in ABA form in the key of G major. Pedaling and repetitive broken eighth note passages in the left hand keep the waltz rhythm steady. The tempo is marked *with serene beauty* for this lovely romantic piece.
 JM



Dreams from the Isles
Late Intermediate
 by **Mary Leaf**
The FJH Music Co. Inc.

This is written in the key of G major with several modulations to related keys and a D.C. al Coda. Pedaled and flowing arpeggiated left hand chords create a dream-like atmosphere reflective of the title.
 JM

SHEET MUSIC - Duets



The Cricket and the Bullfrog
Late Elementary
 by **Jeanne Costello**
one piano four hands
The FJH Music Co. Inc.

The Primo is the cricket and the Secondo is the bullfrog in this playful duet. Both parts are written within the staff with no leger lines but are played 8^{va} lower in the Secondo and 8^{va} higher in the Primo. Staccatos, accidentals, simple intervals and simple rhythms with no eighth notes are used throughout.
 JM



Fanfare Celebration
Intermediate
 by **Robert D. Vandall**
Alfred Pub. Co. Inc.

This is a lively, showy duet that shares the melodic sequences between both the Primo and the Secondo parts. The pedaling is well marked for the Secondo part. An extensive use of solid and broken chords and interplay between the two parts creates a full texture.
 JM



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SHEET MUSIC - Duets



Brazilian Nights
Intermediate
 by **Wynn-Anne Rossi**
Alfred Pub. Co. Inc.

This piano duet is in the key of d- and moves between

triple and quadruple meter. Although the Primo carries the melody for the majority of the duet, the Secondo does have the opportunity to take over for about a third of the piece. The students will be required to count in order to implement the syncopation and of course the changing meter. The Secondo part is a little more demanding than the Primo making this an excellent choice for siblings studying at different levels. Lovely piece for an ensemble recital!

JR

I thank the members that give up their time to do these book reviews. I know I enjoy reading them and wonder on many occasions - WOW, this book should be in my library.

Thank you Janet, Jean and Joyce and to all the members that have done book reviews in past issues.

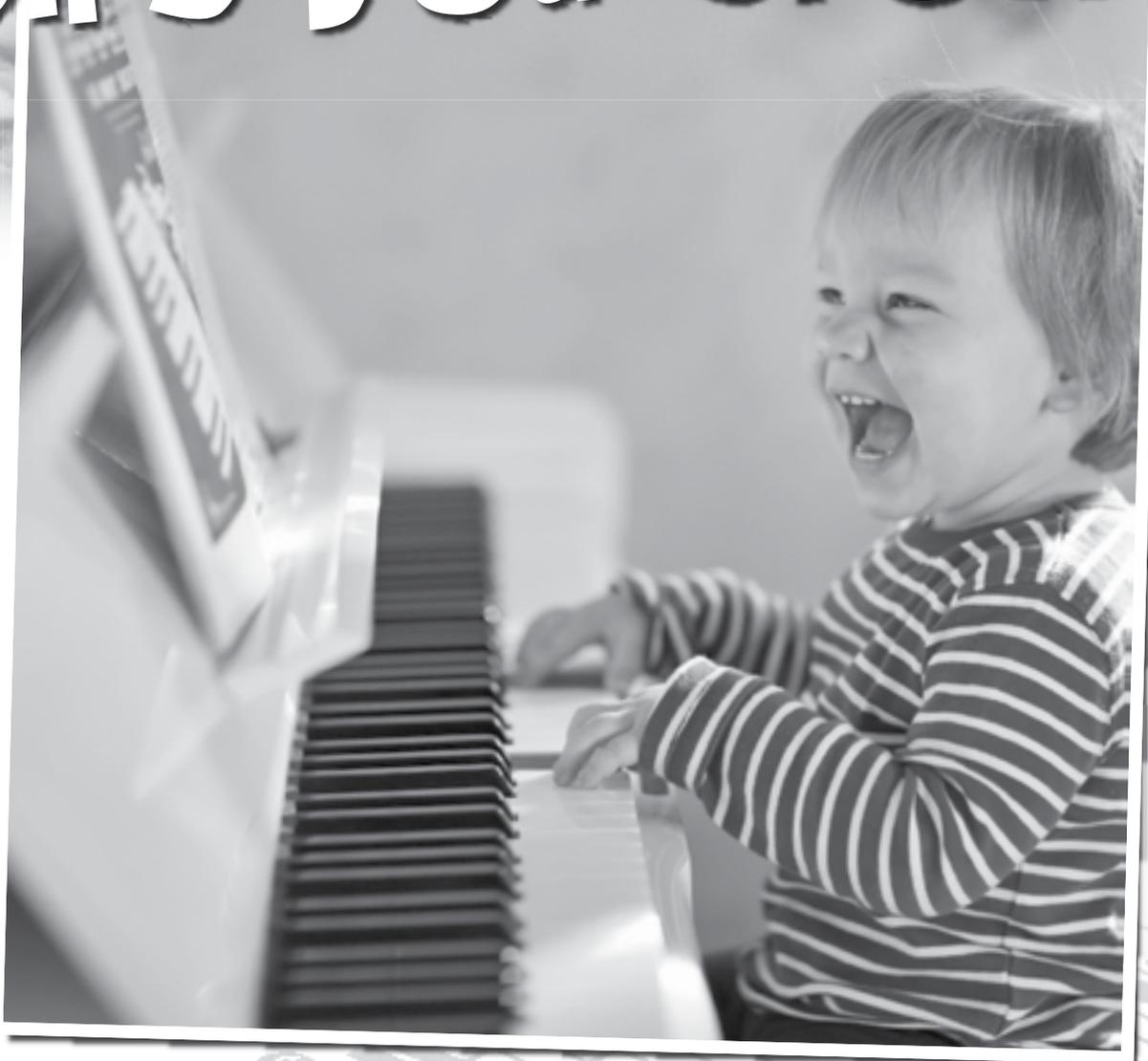
Thank you!!!

Dina



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