

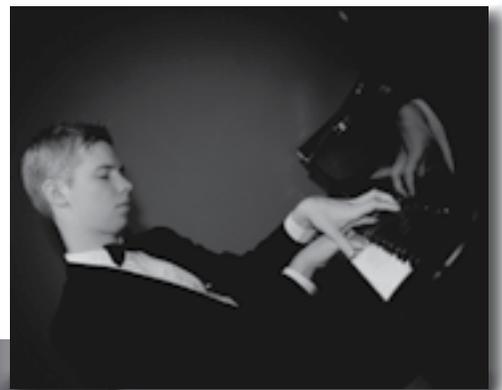


Progressions

INSIDE THIS ISSUE:

Meet our Young Artists
- Paul Williamson
- Saige Carlson

And so much more.....



B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION PROVINCIAL MAGAZINE
SPRING - MAY 2013

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

President

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

Secretary

Anita Perry
13409 Hermiston Drive
Summerland, BC V0H 1Z8
Tel: 250.494.0871
secretary@bcrmta.bc.ca

Registrar

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

Treasurer

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

Editor

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

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STANDING COMMITTEES

Board of Examiners
Marilyn Glazer

Canada Music Week

Sonia Hauser
sshauer5@gmail.com

Archives

Pamela Smirl
pjmusic@shaw.ca

Professional Development

Joyce Janzen
bcrmtaprofdev@gmail.com

Young Artists' Tour and BC Piano Competition

Susan Schleppe
schleppesmusicstudio@shaw.ca

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editor@bcrmta.bc.ca



Carol Schlosar

THE PRESIDENT'S MESSAGE

When I became President of BCRMTA in 2009, my first Progression's message began with this: "I have been contemplating the challenges we will be taking on over the next few years- construction of new bylaws, raising our public profile as an organization and trying to increase our membership during a challenging economic climate."

Many things have changed for BCRMTA over the past four years. During this time, remarkably, we won the five year battle to keep our Legislative Act and to have workable, changeable bylaws. Our website, "home-made" but cutting edge in 2000, is now an attractive, functional resource for parents and teachers accessed by thousands. With continuing financial health, we have had the resources to help our members advertise and branches improve their community visibility with the "Heritage Fund". The "Grow BCRMTA" initiative has brought perks to benefit our

members and directives to encourage continued growth. Our new Teachers Associate Awards extends a welcoming hand to new teachers from four Pedagogy programs in B.C. Membership has grown across the province and we've now included International membership. I'm proud to have been a part of the solutions to the challenges of 2009 and more.

Some things haven't changed. I continue to feel privileged to work with an Executive body that has great expertise and commitment to BCRMTA. We have Committee members and Provincial delegates who devote countless hours of service to this organization. Our branches across the province are active, involved and supportive. This cooperative atmosphere has made BCRMTA a force.

As I leave the Presidency I want to thank you for making this a truly wonderful experience. With Cindy Taylor, your new President, steering the ship, BCRMTA will continue to make a difference on the provincial

and national music scene and maintain the standard of excellence in music education in our province.

Thank you to all of you for four wonderful years.

Carol Schlosar



The passing of the gavel



MEET OUR NEW PRESIDENT CYNTHIA (CINDY) TAYLOR

As BCRMTA moves into a new chapter on its journey we take with us the wonderful wisdom, knowledge and enthusiasm that Carol Schlosar has given to our organisation. We will always be extremely grateful for the devotion that she has wholeheartedly shared with us, bringing the BCRMTA to the respected professional organization it is today. I am humbled to be following in her footsteps as President and so very appreciative that Carol will be there as Past President to help guide the Executive Board along our new path.

My own musical journey has been and continues to be, a passion. When I decided to pursue a career in music I was fortunate to be able to study with great “mentor” teachers, Edward Parker, Robin Wood and Winifred Scott-Wood, at Craigdarroch Castle which was the Victoria Conservatory of Music at that time. As a member of the BCRMTA for the past 35 years I have actively been involved in our local North Island Branch as a member and branch delegate, Past Provincial Canada Music Week® Coordinator, serving on

the BCRMTA Executive Board, coordinator of our local CMW Event in 2010 when we received the Bill Andrews Award, and Music/ Choir Director of the Campbell River United Church for most of the past 30 years.

I am excited to have the opportunity to work with and grow together musically with the many members of our organisation as we travel forward into this next new horizon.

Sincerely,
Cynthia (Cindy) Taylor

FROM THE EDITOR DINA POLLOCK

Hi Everyone,
Another issue is under my belt and I am so pleased with this one - from the branch reports, meeting our 'Young Artists', to upcoming events I am very pleased to include the opening address from the convention in Abbotsford, which Janet Scott-Hoyt has graciously written out and sent to me - please enjoy.

Thank you to everyone who helps to make this magazine what it is. To the members that who send in the reports, the executive for spell checking, the members that write the reviews - without you this job would not be possible .

Thanks - Dina



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BRANCH REPORTS

ABBOTSFORD

Our branch currently consists of thirty-two members and four student auxiliary members. We welcomed new members Nancy Bias, Adele Lofgren, Tracey Tobin, and Katherine Wight.

We as a branch spent a considerable time at meetings, planning and organizing several major events this past year. The first one was our 13th Annual Music Festival held May 14-May 18th, 2012. We processed 309 entries, 246 of these were piano, 8 piano duets, 51 string entries and 4 string ensembles. Our adjudicators were Bernard Duerksen, Maureen Hollins, Murray Nichol and Li-Ling Liao. Thank you once again to the festival committee under the direction and leadership of Julia Toews as well as to her committee: Ewa Telega, Lesley Weiss and Beth Nickel. The festival highlight was the Honors Concert which took place on May 26th. Fifty-two piano and sixteen string awards and scholarships were presented to many well deserving students. Each year as we review the festival and all the work that goes into such an event, we are at times faced with the possibility of not being able to facilitate another festival but each year we have had people come forward and work diligently and effortlessly to make this event happen and to each of you, we say a big thank you!

Dates for the 2013 festival are April 29th - May 17th. Changes in the format of how we are doing the festival this year were laid out at a meeting that took place in June under the guidance of Calvin Dyck and many new and inspiring ideas were presented and have been implemented this year. Thank you to everyone that has worked on redesigning the festival.

As a branch we sponsored the BCRMTA Convention which was held Sept. 28 & 29, 2012. Under

the leadership of Dina Pollock and Joyce Janzen this event indeed was a success. We had 100 registered guests and from the many comments we can indeed be proud of the event that we were able to present to our guests. Our awesome and amazing clinicians were Janet Scott Hoyt, Christine Donkin and Elsie Goertzen. On Friday evening we were audience to hearing six amazing young pianists perform in the semi-finals of the B.C. Piano Competition. On Saturday evening, we heard three finalists of which Paul Williamson, from Abbotsford, won first place. Paul will be representing B.C. at the CFMTA National Young Artist Competition in Halifax July 3-6, 2013. Our congratulations and best wishes go to Paul as he also takes part in the Young Artist Tour and then finally on to Halifax. Thank you once again Joyce and Dina for making this a big success.

We were also privileged to have Murray Nichol present a workshop on some exam issues and suggestions for what examiners might be looking for in exams. This is always a great time of "picking" the brain of one of the examiners and to have him as a colleague and take the time to give us some hints and advice is a great opportunity.

Canada Music Week[®] Recital took place on Nov. 24th, 2012. We had twenty-one performers and we concluded the evening with presentations of medals to students that received the highest mark in their grade for their exam. A special presentation by Paul Williamson was a piece by Larysa Kuzmenko – *In Memoriam to Victims of Chernobyl*. Once again thank you to everyone who volunteered to make this evening a success.

We as a branch also put into place our very own web page with many hours

of work put in by Jean Ritter for which we are very thankful. This was up and running at the beginning of January and we as a branch look forward to being able to use and access this technology.

We concluded the year with our annual "sweet and savory" luncheon hosted by Marilyn Herrett. A good time to relax, laugh and rejuvenate!

In conclusion I want to say a personal and sincere thank you to you as membership for allowing me the privilege of serving as president. I have had many wonderful experiences and have also learnt a lot on this journey. To my present executive, Jean Ritter, Charity Froese and Joyce Janzen – a big thank you for all the work that you have put into making this organization a success. Thank you to all of you who hosted the meeting and volunteered for everything! The list is always endless but somehow the work gets done and that is because of YOU! As I pass on the president position to Jean, I want to wish her the very best as she begins this role as president. Thank you!

Diane Petkau

CHILLIWACK

The Chilliwack Lions Club 66th annual Music & Dance Festival ran from February 5 to March 15 at the Chilliwack Cultural Centre. 1895 entries saw over 5500 contestants competing in ten disciplines: Band, Brass, Choral, Dance, Guitar, Piano, String, Ukulele, Vocal and Woodwind.

13 adjudicators were hired and over 170 volunteers including many RMT members put in an excess of 4300 hours to make this event an outstanding success.

CHILLIWACK - cont.

The final honours concerts (one for dance, one for music) showcased the winners in each discipline with many trophies and bursaries (contributed by local individuals and businesses) awarded. A big thank you to the Chilliwack Lions club who have been making a difference in our community since 1947. The festival was their first major community project.

Chilliwack is proud to host the provincials from May 26 - 30, 2013. Fourteen venues throughout the city are booked for competitions and concerts. Our branch members are very involved in organizing and volunteering at events - www.bcprovincials.com

February 20th was our AGM with much time spent on organizing musical activities and allotment of tasks for our members in the upcoming year.

We are in the process of setting up a student teachers' auxiliary with their first event being a joint recital for their students to be held on May 31 before our members present the regular spring student recitals later that evening.

Our year will wrap up with a business meeting and luncheon in June.

Nita Pelletier



COQUITLAM/MAPLE RIDGE

Coquitlam/Maple Ridge hosted a workshop in January on *Technology and the Modern Piano Studio* presented by Linda Sheppard. Many of us feel quite 'Stone Age' about using technology in our teaching, while some of us have been able to embrace it and use it easily. Linda had a great point - Are we educating or entertaining our students? It is a distraction or a helpful tool? She had great handouts and ideas for getting started.

On February 17th our esteemed colleague, Henry Waack, hosted a celebration of his 85th birthday at a concert held at Douglas College. There was a great variety of music presented, but highlights were hearing Henry's 12 year old granddaughter, Sydney, play and Henry playing duets with his friend and former student, Rudy Rozanski. Henry has had a long and varied music career, starting with playing for his father's Lutheran church services when he was 9 years old, to being a music instructor, director, pianist and critic in Lethbridge, Alberta. He played with an orchestra at Jasper Park Lodge for seven seasons, playing 115 nights every season. Henry moved his family to the West Coast in 1970 to co-found the music program at Douglas College. He retired from teaching fulltime at Douglas College in 1993, but still teaches at the Community Music School and in his private studio, while directing the Mount Calvary Lutheran Church choir. The concert proceeds went to a scholarship fund that provides assistance to music students at Douglas College. We're very proud to have Henry a member of our branch!

Our 12th annual North Fraser Music Festival will be history by the time you read this, but we're excited about a new venue. Tom Lee pianos is ecstatic to not have to load pianos into an elevator and up a huge flight of stairs. We are

happy that the two rooms we use for festival classes are close together and we won't have to jog the parking lot of our former location to get from one class to another! Adjudicators this year are Anne Wilson-Unger (junior), Murray Nichol (intermediate) and Bernie Doerksen (senior).

Liz Munro

EAST KOOTENAY

This year was marked by many of the same events as last year:

- Meetings were held at the home of our gracious host and President, Lorraine Butler.
- Our December Cookie Exchange meeting was a fun and delicious experience.
- The Canada Music Week® Recital was held with all levels of singing and piano performances. Scholarships ranged from grade 1 to ARCT piano. Ribbons were awarded for Student Compositions. Two sets of books were gifted to students that completed History or Harmony courses with First Class Honors.
- The 'All Girls' Recital was very popular this year, and the 'All Boys Recital' was well attended. Unfortunately, our 'Funtasia' Recital had to be cancelled due to lack of interest. (We find that students have very busy schedules these days!!!!)

One member of our organization, Ellen Bailey, has donated many hours towards organizing and compiling the Piano and Voice schedules for the April East Kootenay Festival of Performing Arts.

Most notable was our Voice Workshop held Saturday, October 27th with enthusiastic clinician, Dr. Joan Thompson from Grand Forks. The



BRANCH REPORTS - CONT.

EAST KOOTENAY - cont.

busy day convened with a Students Master Class, a Student Workshop and a Professional Development Workshop for teachers and choristers. This was a very successful event and was supported by a \$250 donation from Cranbrook's Arts Council. Dr. Thompson's fun approach in the group workshop had the students warming up their bodies with yoga and their "head voices" with Halloween hoots and howls, in accompaniment to a spooky story. As well, in her professional development workshop, Dr. Thompson used multi-sensory techniques to demonstrate how knowledge of the inner workings of the human body can aid and improve vocal delivery. Our newest member, Penny Long, organized this event and we are so grateful for her huge donation of time. Penny is also our Secretary and performs as violinist with the Symphony of the Kootenays.

We look forward to our last event of the Year, the popular 'Sonatina Sunday' Recital. Our members would especially like to thank BCRMTA for supporting our members with the Advertising Subsidy!!!

Terry Lynn Jeffers

KELOWNA

This has been the year for change and renewal for Kelowna BCRMTA. Our new executive board consists of co-presidents, Claudia Kargl and Graham Vink; treasurer, Debbie Batycki; and secretary, Ursula Pidgeon.

To start her tenure Co-president Claudia Kargl was published in two local papers with an article on the positive impact of music education. This promoted the BCRMTA and announced our plans for professional development for teachers and students, our new website and partnership with the Okanagan Symphony.

With the help of the advertising grant we launched a new website which can be viewed at www.kelownabcrmta.com. This website gives more specific information on the Kelowna branch along with teacher biographies. We are thankful for the BCRMTA website which comes up early in a Google search and which can direct seekers to Kelowna's website.

Another first is a partnership with the Okanagan Symphony Orchestra (Maestra Rosemary Thompson) and the Kelowna Community Music School in creating educational programming, in which we collaborate with local music schools. Three master classes were organized, two of which became

a reality: November 18th a master class given by Arnold Choi and his \$11 million cello at the Vernon Community Music School and April 20th a Kelowna Piano Master class with renowned Laureate of the 2006 Honens International Piano competition, Minsoo Sohn. Five students from the Okanagan were chosen to perform for Minsoo. We are very excited to continue this educational collaboration!

A student recital to highlight Canadian Music was held at Okanagan College Theatre Sunday November 25, 2012. There were twenty-seven participants and eighty in the audience. Monetary Awards and certificates were presented for students with the highest exam marks for 2012. Canada Music Week[®] was celebrated with a cake reception following the recital.

We had students and teachers prepared to perform for Ballet Kelowna's "Hot Holiday Homes Tour," but the home with the Grand Piano had to be changed so we will try again next year.

For the "Branching Out" initiative we organized an honors concert recital at Hawthorne Retirement Community. Seven students were chosen who each played a concert program. A very enthusiastic audience was on hand to applaud the young artist performers.

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KELOWNA - cont.

This was a wonderful experience that benefits both senior home residents with entertainment as well as provided valuable performance exposure in the community for young aspiring performance artists.

We hosted at the Kelowna Community Music School, Sunday April 7th from 1:30-4:40pm, a sight reading workshop given by Arne Sahlen. An enthusiastic group of people attended and were treated to Arne's diverse talents, knowledge, musical wizardry and experience in Cambodia. During intermission, the Kelowna chapter provided a table with coffee, a fruit plate and a variety of homemade desserts.

We are excited with the new energy and collaboration that has begun in 2012 and have great hopes for 2013!

Marla Mesenbrink

MID-ISLAND

Greetings once again from the Mid Island.

I would like to announce the retirement of our colleague Lynne Gauthier. Over the years her contribution to our branch has been without question so valuable, especially her tireless work bringing us excellent workshops for teachers & students. We wish her all the best in her future endeavours.

Our branch is proud to present a \$250.00 scholarship to an outstanding student of music. This year's recipient is Margot McLaughlan, a student of Patricia Miller.

Happy Spring to all!

Marjorie Munro

NELSON

Time, like music, moves forward. The planning for various musical events have occurred over monthly dinner meetings at the Hume.

2013 began with a Professional Development Lecture by Muriel Tyler, who had returned to teaching in Nelson after her B.Music studies in Saskatoon.

The next event was a soiree for adult students and teachers at the home of Donna Goodwin Wilson on Feb. 15th.

A few days later, Feb. 18th, RMT students were introduced to the harpsichord and organ at the home of Jean Simpson.

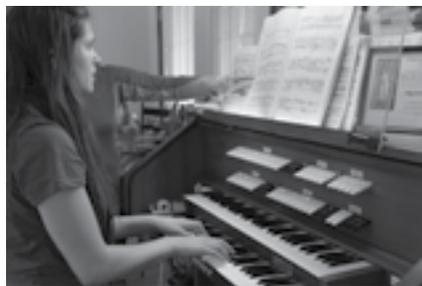
March 2nd featured a pop/fun/group concert at the Nelson Covenant Church.

On April 27th, the Nelson Branch of RMT will be looking forward to hosting and hearing pianist, Paul Williamson, the winner of the BC Piano Competition 2012.



Natalie Stewart
(double-manual
harpsichord)

Then, in early May, Mini Festival for RMT students will occur with Arnold Draper.



Tamera Rechel (pedal organ)

Dorothy Fraser

NORTH ISLAND

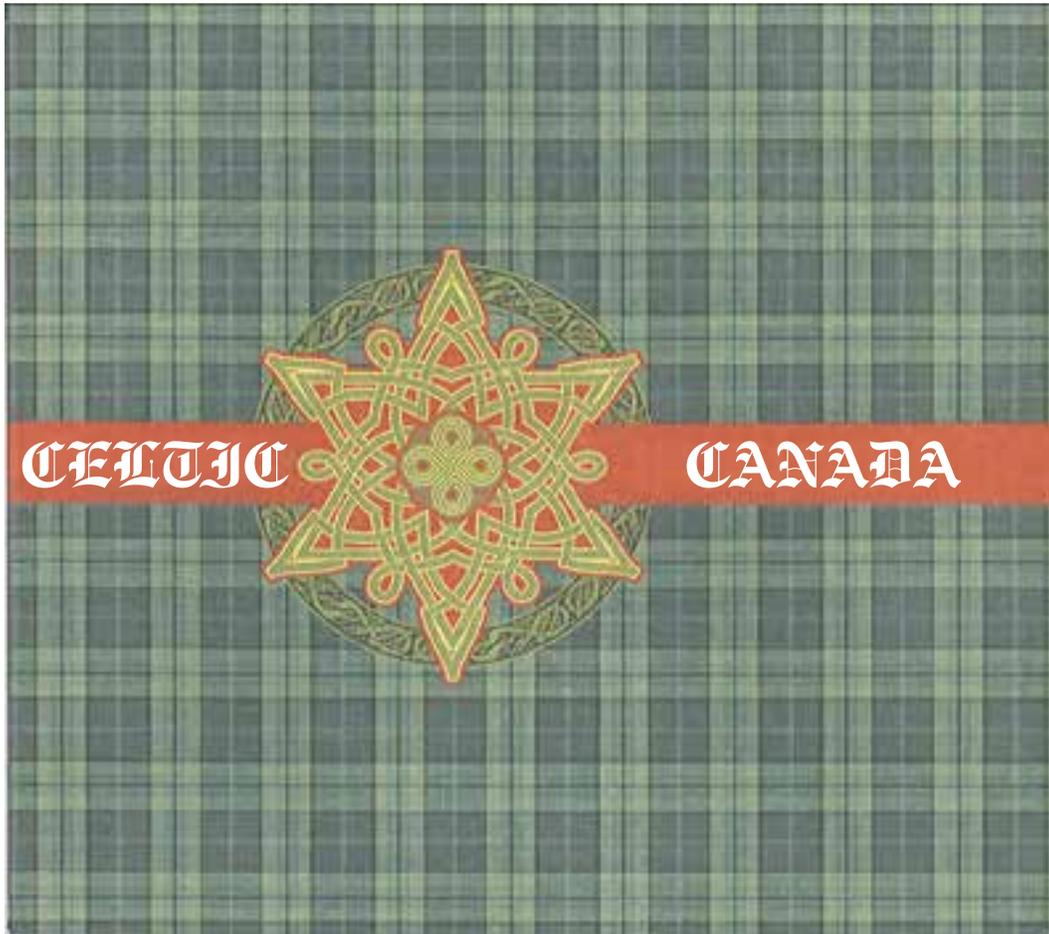
Our North Island Branch is very much alive and thriving. We have twenty five active members, three un-insured members, and one student member.

The first meeting of the year presented us with various Canadian duets to be used at the Canada Music Week Concert. Our first actual programme was on *Effective Practice Habits*. Alissa Fisette, one of our members, made us aware of various resources available to us. All members contributed to a discussion of this topic with some interesting ideas being presented.

November was a busy month as we enjoyed a concert by Glen Montgomery, and our students benefitted from and were encouraged at several master classes by this wonderful teacher and performer. The month also hosted a very successful Canada Music Week[®] Concert. At the Branch level, we hosted a programme by physiotherapist Laura Johnston who specializes in hand and arm injuries. She spoke to us about the anatomy of the hand and arm as well as the usual causes of injuries to both. We were enlightened with respect to the treatment of these injuries as well as a review of healthy practice habits for musicians. The entire presentation was both interesting and informative, and was enjoyed by all.

Our December meeting saw us regaled with a lovely assortment of Christmas goodies, after which we were treated to the home theatre of one of our members. In the comfort of theatre seats, we watched half of the *Great Pianists of the 20th Century*. The idiosyncracies and styles of such greats as Rachmaninoff, Rubenstein, Arrau, Cziffra, Horowitz, Hoffman, and Gould were considered. Exciting performances by each of the pianists were also presented for our enjoyment.

Wednesday, October 2, to Saturday, October 12, 2013



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BRANCH REPORTS - CONT.

NORTH ISLAND - cont.

This was a very inspirational programme with which to start the Christmas Season!

The first programme of the New Year was on *The Art of Accompanying*. Two of our members, Dagmar Kilian and Helena Jung presented us with a very polished and educational treat for the soul. This was very well appreciated indeed!

The second part of the *Great Pianists of the 20th Century* was featured in February. This proved to be just as enjoyable and inspirational as the first part.

In March, one of our members, Alissa Fisette, prepared an excellent programme on the use of contemporary teaching tools. We perused some of Conservatory Canada's Contemporary Idioms Series as well as Anne Crosby's *Piano Discoveries* website. She spoke to us about the many tools available to us on the internet – including 'Classics for Kids', *midisaurus.com*, teaching students with dyslexia, and 'Note Flight' to name but a few. The programme was very helpful and enlarged our view of the materials available to us as teachers.

So far, we have had a very rich and productive year. The next few months promise to be at least as exciting!

Sonia Hauser

NORTH SHORE

Spring seems to have arrived along with Spring Break – a much appreciated 'break' our North Shore teachers look forward to, as it follows our North Shore Music Festival. There were approximately 450 entries in the Festival this year in various competitive and non-competitive classes along with mini-lessons and workshops which provide students with a good

NORTH SHORE - cont.

selection of performance opportunities. As well as piano classes there are vocal, strings and woodwind classes. Festival Coordinator Alice Rada looks after registering all the entries and prepares the program – a huge responsibility and we owe her many thanks for all her hard work. The Festival is followed by three concerts featuring highlights of the non-competitive classes, and Trophy Winners in the piano and string classes. Kudos go to our Adjudicators this year: Gaye Alcott, Sara Davis Buechner, Jacques Despres, Patricia Hoy, Ian Parker, Libby Yu for the piano classes; Joan Blackman for the Strings classes; Kathryn Cernauskas for the Winds Classes and George Roberts for the Vocal Classes.

A recent highlight for the branch was a piano recital on February 17th featuring Paul Williamson, winner of the B.C. Piano Competition 2012, which was held at the BCRMTA Provincial Convention in Abbotsford last September. As winner, Paul will be representing B.C. at the CFMTA National Young Artist Competition in Halifax, July 3 – 6, 2013. His repertoire included Beethoven's *Piano Sonata #26 op. 81a (Les Adieux)*, Bach's *Prelude and Fugue in e-*, Chopin's *Grand Polonaise*, and the Prokofiev *Sonata #7*. A large audience was thrilled with his performance and his skill level was astounding for a student of his age. We all wish him well at the Competition in Halifax in July, and much success in what will be a brilliant future.

The Branch is looking forward to Guest Speaker Michael Conway Baker at our next General Meeting April 9, and our Annual General Meeting on May 14, a potluck, which will be held at the home of Diana Marr, our Festival Liaison and long time member of the North Shore Branch.

Dianne Warren

PRINCE GEORGE

At our January meeting we set up a Branch Library. This is in the home of member Peggy O'Brennan. We hope to make regular additions to the library, and it will serve as a source for extra music and textbooks on a variety of piano-related subjects.

In February we held a large recital, with many students playing pieces for the upcoming Music Festival. The Festival took place at the end of February, with many students of RMTs winning scholarships and playing in the Showcase Recital and Gala Concert. We will have another recital in May, and many students will play their exam pieces. A regular business meeting will be held in May. Our final meeting in June will be hosted at a member's home and we will make plans for the next season.

We are all deeply saddened by the recent passing of our Past President, mentor and friend Linda Stobbe. We all admired Linda's caring manner, her compassion, her wisdom and her gentle humour. Linda's teaching legacy in northern BC is very far-reaching, as she taught at a very high level here for decades. Linda will be in our hearts always and we will treasure our memories of Linda.

Lori Elder

RICHMOND

The BCRMTA Richmond Branch continued to move towards the electronic age in 2012, with an increased use of digital media to communicate and manage all our Branch activities.

The most significant change is the new Branch website, with an updated look-and-feel, as well as several new features, including having a members-only and an executives-only section, a photo gallery, and Chinese translation. The

RICHMOND - cont.

new website platform allows all contents to be easily managed and edited by members to reduce cost and to save turnaround time. Our newsletters are also distributed electronically now, except when a Branch member does not have access to internet/email. We are also trying to establish a system where teachers could submit applications online for our yearly Aberdeen recital.

Every year, our Branch gives out awards to our teachers' students, who achieved the highest mark in each grade for each particular RCM Exam Session. The year 2012 is the first year that the Branch gave out Medals in place of Trophies as our Richmond Highest Mark Awards. This allows all students to have a souvenir of their achievement.

We had eight recital dates booked from January 2012 to December 2012 - a total of fifteen individual recitals. Special Recitals included three 1st Class Honors Recitals honouring students from the January, June/April and August RCM examinations featuring Strings, Woodwinds & Piano. Three recitals featuring pre-grade students, and a scholarship recital that features the Winifred Proud Scholarship Winners for Grade 9 and 10, Richmond Branch Scholarship Winners, and our Community Service Award Recipients were held in April. Our November Recital focused on Canada Music Week®.

Other public performances included our yearly Winter Wonderland Recital held at the Richmond City Hall, and the yearly Christmas Recital, which remains in the Aberdeen Centre Mall and featured almost a hundred students this year.

Our branch also held several workshops throughout the year. In February, our member KC Foong spoke with us on how to improve ear and aural training. In May, another member Peter Friesen introduced us to Approaches to Improvisation. Christie Smith from Long and McQuade presented Christmas and other music books for sale in November. We also have our wonderful June and December Luncheons for connecting with our teachers.

We also put up a Library Display to promote our Branch Locally. The Library Display was put up in the Richmond Minoru Library in the months of June, September, and December.

Mimi Ho

SHUSWAP

The BCRMTA Convention in Abbotsford (September 2012) was a wonderful way to begin our teaching year. We were inspired, motivated and encouraged in this wonderful profession that we get to call "our job"! The banquet, with the entertaining MEI student band was wonderful and it was a special joy for us "Shuswappers" to cheer on our own Joseph Dansereau at the BC piano Competition.

In the area of publicity we took advantage of the professional glossy brochures made available to us through the Provincial Council. We have placed them in strategic places in the community and our studios.

In November we held our Canada Music Week® Recital under the great organizational skills of Jean Ethridge, our very own resident composer. At the end of the recital, book awards were handed out to all those completing grade 8 or higher.

This spring found our Shuswap Branch very busy with the Shuswap Music Festival which was held from April 11 to the 27 and concluded with our Night Of Stars. Our festival is now in its thirteenth year and we had the pleasure of working with close to 700 solo and group entries. The adjudicators were as follows:

- Heather Pawsey– Vocal/Choral
- Maureen Hollins – Senior Piano
- Graham Yates– Junior Piano
- William van der Sloot- Strings
- Marty Summers - Bands

It was a joy to see the students excel.

The festival board is made up of RMT members and Rotary Volunteers. Our volunteers are amazing and even though our little RMT branch was very busy, we were so grateful for the Rotary members who took care of so many of the details. Our financial supporters are also amazing. We are glad we do not have to go out and solicit funds!!

In May we are looking forward to our RMT luncheon to catch up on each others lives and say goodbye for the summer months.

Ruth Anne MacKnee

SOUTH FRASER

South Fraser Branch sends greetings to all our colleagues in BC. We have seen many of you at meetings and concerts in the lower mainland and enjoy hearing about your events via your new websites. We are at www.southfrasermusic.com and hope you'll pay us a visit.

Our Fall 2013 was enhanced by an inspiring and practical set of three professional development workshops by **Marjory Purdy**. These all had specific topics in the area of technique at a junior level and we are looking forward to having Marjory return for a continuation.



BRANCH REPORTS - CONT.

SOUTH FRASER - cont.

Our Piano Festival 2013 and String Festival 2013 were both held in February and featured piano adjudicators **Jane Hayes, Barbara Siemens, Carla Dodek, Roger Buksa, Anne Wilson-Unger**, and string adjudicator **Grant Donnellan**. All of them brought their knowledge and ideas to enhance the Festival experience. Four well-attended celebration concerts were held in our two local venues.

In February we also held our 4th Annual Awards Concert, hosted by **Kevin Thompson** at the First United Church in White Rock. This was our opportunity to congratulate the high-mark achievements of our students in the examinations as well as celebrate all of our newly-minted Associates of the Royal Conservatory.

This year we have undertaken our most ambitious project in the 50 year history of our branch, "Concerto Stars" - a Mother's Day concert at the Bell Centre for the Performing Arts in Surrey. We were inspired by the North Shore Branch and based our project on their excellent ideas. We have engaged the **Lions Gate Sinfonia** to perform with a select group of our branch students in "concerto-style accompaniments" created by **Clyde Mitchell**, Sinfonia's conductor. To add to the "star" quality of this concert, we have engaged the well-known Steinway artist, **Ian Parker**, to perform two Rhapsodies (the Rachmaninoff *Rhapsody on a Paganini Theme* and the Gershwin *Rhapsody in Blue*) for our listening pleasure - and to give the students a few ideas of about the world of performance.

After two levels of auditions (one in November and one in January) forty students were selected. We have hosted two local Feature Recitals for the students as well as two Master Classes with our principals. Twenty students

will perform at the Bell Centre and twenty will perform in a pre-concert celebration event at the **Langley Community Music School**, followed by a gala reception. The students will all be wearing concert attire, and performing on a Steinway concert grand piano at all events. Being a "star" performer for a large and enthusiastic audience will be an experience the students are not likely to ever forget!

Our year will wrap up with "Video in your Studio" workshop by **Kevin Thompson** and our usual Heritage Lunch to celebrate the end of our year.

Susan Olsen

SOUTH OKANAGAN

Canada Music Week® Canadian Composers Gala

This year we planned a special CMW celebration that highlights the solo, duet and ensemble works of our two resident composers, Anita Perry and Ernst Schneider. It was a terrific success and was indeed a formal, large-scale event, bigger than any past Canada Music Week® event planned by our branch. We envisioned a variety of instruments, chamber music and the opportunity to perform like professionals and we pulled it off! It was held in the evening on Saturday, November 24, 2012 at the Cleland Community Theatre in Penticton with the Steinway grand piano. A very appreciative audience of approximately three hundred and twenty people were present to enjoy the delightful music performed by young violin, voice and piano students. We presented awards and scholarships provided by our branch and the Diamond Chapter of the IODE to deserving students for their conservatory exam results in 2012. Afterwards everyone was treated to refreshments

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SOUTH OKANAGAN-cont.

including a beautiful Canada Music Week® cake and homemade maple leaf cookies.

CFMTA Vocal Competition Delegate

Saige Carlson of Oliver, BC has been chosen to represent the BCRMTA at the National Convention "Music Inspires" held this July in Halifax. Her teacher is Lynne Leydier from the South Okanagan Branch. Saige was recognized at the CMW Gala with a plaque and scholarship for Excellence in Music in Memory of Madame Janisch. This award recognized her musical accomplishments in voice and piano. Through the years she has maintained marks with First Class Honors from the Royal Conservatory of Music (Toronto) Canada and has won awards from the Penticton Kiwanis Music Festival. Saige is very generous in sharing her musical talents in the community. She has performed in several concerts and recitals, including the Oliver Arts Council's "Showcase of Talent", Canada Music Week, the Okanagan Symphony Orchestra's "Young Artist" program, and concerts given with friends in Oliver and Penticton. She has been in four musicals with Soundstage Productions. She performed at the TEDx Penticton conference as a classical singer. Saige is now preparing for her Grade 10 Voice and Grade 10 Piano exams. We are very proud of Saige's accomplishments and support her wholeheartedly as she competes in the 2013 National Voice Competition held by the CFMTA.

Teacher Master Classes

On February 8, 2013, five teachers

from our branch met at Carmen Leier's Studio and performed for each other. Each teacher spoke about the piece they played, its history and style, why they chose it, challenges they faced in learning it, and teaching concerns they had. This was a very relaxed and informative format and was thoroughly enjoyed by all that participated. We hope to have more sessions like this in the future.

Musicians in the Making. This exciting initiative to have students perform before Okanagan Symphony Orchestra concerts inspired by conductor Rosemary Thomson continues to be very successful. The teachers are thrilled to have their students participate in this. The audience loves to hear and support all music students but truly have a fondness for the younger children

Plans are underway for the following before we break for the summer:

Young Artist Tour

Our branch is pleased to be part of the Young Artist Spring Tour. Paul Williamson will be performing at St. Saviour's Church in Penticton on Sunday, April 28, 2013 at 3:00 PM.

Spring Recital for Exam Students

We will have a pre-exam recital on Sunday, May 26th St. Andrew's Presbyterian Church at 3:00. There will not be a limit as to how many students a teacher can enter, and students can perform up to three selections each. All the music must be memorized as this is in preparation for the practical exams in June.

Year-end Lunch Meeting on Friday, May 10 at 9:30 AM

We all look forward to this meeting that combines business with companionship and good food before we approach the busy year end activities of conservatory exams and recitals.

Bergmann Duo Master Class

In conjunction with the South Okanagan Concert Society, advance planning has begun for a master class on duet repertoire and performance. The Bergmann Duo will perform on Friday, November 8, 2013 at the Oliver Alliance Church at 7:30 PM. They will be touring with two seven-foot grand pianos. The master class will be held on Saturday, November 9, 2013 from 10:30 AM –12:00 noon.

Janet Marcotte

SUNSHINE COAST

We began our year with an energetic workshop entitled "Calming the Practice Monster" with clinician Paul Coates from Ontario. Forty-two students and teachers attended and enjoyed learning about difference approaches to practicing in order to build confidence and success.

The branch held three student recitals this year: our Canada Music Week® Recital on November 18, 2012, Branching Out Valentine's Recital on February 10, 2013 at St. Bart's in Gibsons, including a special treat bag of chocolates for performers and a pre-festival Spring Recital on March 24, 2013 at St. Hilda's in Sechelt.

The 40th anniversary edition of the Sunshine Coast Festival of the Performing Arts began on April 2nd and piano classes were adjudicated by Susan de Burgh of Victoria. The branch sponsors two awards at the festival: The Margaret Webb Post-Romantic Medallion, which was awarded to James Flemming during the Piano Encore Concert on Sunday, April 7, 2013 at the Sunshine Coast Arts Centre and the Multi-Discipline Award to be announced at the Festival Highlights Concert at the end of April.



BRANCH REPORTS - CONT.

SUNSHINE COAST - cont.

A banner was purchased with funds from the Advertising Subsidy for use at recitals and other public functions. We are grateful to the Provincial Council for making this opportunity available to us.

We are excited about potential growth in the branch as there has been interest from new teachers in the community and we hope to “branch-out” further in the year ahead!

Katherine Hume

TRAIL / CASTLEGAR

Our Trail/Castlegar branch of music teachers consist of seven members and one student member. We share a good comraderie among us and we always enjoy planning our yearly events together.

Throughout the year, as a group, we

host a regular scheduled list of recitals. Our Youngest Artist Recital, when our youngest students and for many, their first time performing, took place in February. Because this recital always takes place close to Valentine’s Day, we adopt this theme by serving valentine goodies, to the delight of our young performers. A recital that gives our students a chance to play their “popular” repertoire and is definitely a popular one to play at, is our Funtastic Recital that took place in May. We, also, hosted two Pre Exam Recitals; one in January and the other in June.

For our celebration of Canada Music Week®, we held a composition workshop featuring Arne Sahlen. Arne shared with our students, as well as us, ideas on how to compose and improvise and had some of the students perform their own compositions. With Arne’s engaging personality,

everyone attending thoroughly enjoyed themselves. In the evening, we held our Canada Music Week® recital when students and Mr. Sahlen performed Canadian compositions, including some of their own. This was, also, the time when we had our presentation of awards and scholarships presented to the students who achieved the highest marks for their exams. Two of our students were, also, awarded Medals of Excellence from Conservatory Canada.

We regularly hold five meetings a year; September, October, January, February and April which we hold in each others’ homes except for our annual meeting which we hold in a local cafe. Our Year End June dinner took place at a local “Indian Cuisine” restaurant.

Our branch wishes everyone another great year of teaching Music!

Dawna Kavanagh



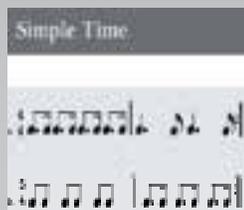
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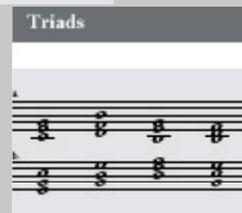
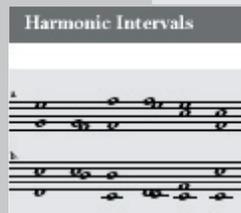
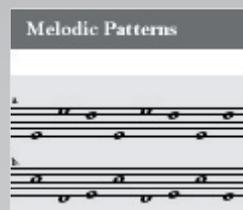
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VANCOUVER

Our branch enjoyed a very busy and successful 2012 and early 2013!

To start the year, we had two piano master classes for advanced students at Pyatt Hall, in the VSO School of Music - with Janina Fialkowska on March 19, with Sara Davis Buechner on May 28. Collaborating with Tom Lee Music, we had a piano master class with Jane Coop in Tom Lee Music Recital Hall on January 8, 2013. All the master classes were well received.

After summer, we were planning two unique master classes for our teachers. On October 22, we had our very first voice master class with Professor Roelof Oostwoud at Pyatt Hall. Five students participated. Then, on November 26, we had another very first – a piano ensemble master class with Professor Tomislav Baynov from Germany while he was adjudicating the 3rd North West International Piano Ensemble Competition and our SPG Music Festival in Vancouver. Four ensemble groups performed for him.

We had two workshops with Mary Tickner, *Painful Pedagogy Q&A*. Part I was held on September 17 and Part II was held on January 28, 2013 following our AGM. A Jazz Workshop presented by Peter Friesen was held on February 27. At our Christmas Luncheon on December 10, we had *A Teachers' Hands on Session - plus some more!* by Christopher Norton. There, he was sharing his teaching tips with us and performing some repertoire from his new books.

We had two wonderful luncheon meetings. Besides the Christmas

Luncheon as mentioned above, on June 8th, we had our year-end luncheon with presentation of a 50-year membership pin to Donna Fishwick, a 25-year pin to Kathleen Bjorseth, Rebecca Cheng, Looling Liu, and Carolyn Wong. We sent a 25-year pin to Anne Graham and Derek Sterling who could not attend the luncheon. Thank you to all of these wonderful members for supporting our branch for so many years.

For other events, we had our year-end student recital at the Tom Lee Music Recital Hall on May 27. Over seventy students performed in three different sessions. In September, Vancouver Branch presented over fifty students of our members in two Culture Days Recitals, an event of *Celebrate120* organized by the City of Burnaby, to celebrate its 120th birthday. We also had our Celebration of Excellence recital in March for those who received a grade of over ninety in their practical examination in 2011. Thirty-four students were invited to perform in the recital and eight were RCM Gold Medallists. Trophies and scholarships were presented to those who attained the highest mark in each grade within our branch. Congratulations! Our annual Student Performers' Guild

Festival took place from November 12 through November 24. The Honour Recital was held on December 9 at the Tom Lee Music Recital Hall featuring the top winners of the festival. In order to help our students to pursue their music education, our branch annually presents bursaries to students of BCRMTA Vancouver Branch members who show potential in their music studies and who demonstrate a need for financial assistance. In June, four students from four teachers were selected to receive our bursary.

In September, co-presidents Keiko Alexander and Jammy Smith attended the provincial convention in Abbotsford. Having a good experience there, we would like to bring the provincial convention to Vancouver in 2016. At the AGM in January 2013, our teachers were asked to vote if we should host the convention and if they will help. With the majority in support of the event, we agreed to go ahead. A convention committee will be formed shortly. It will be an exciting project for our teachers and we look forward to hosting our colleagues from throughout B.C.

Jammy Smith



Professor Baynov with students Yu-Der Huang and Tiffany Yang

BRANCH REPORTS - CONT.

VERNON

Greetings from all the members of the Vernon branch! The annual Vernon Registered Music Teachers' Festival was again a resounding success thanks to our adjudicators and many hours of volunteer work and effort from the festival committee. Our adjudicator for piano this year was Dimiter Terziev of Kamloops. He currently teaches piano at the Vernon Community Music School. The vocal adjudicator, George "Geordie" Roberts of Vancouver, is a faculty member at Capilano University. The highlight of the event was the Gala concert on March 10. As students and teachers prepare for examinations in May and June, we look forward to our final meeting, the annual pot-luck luncheon, to wrap up the year. We wish you all a wonderful summer!

Melissa Sutherland

VICTORIA

Five General Meetings were held during the year. At the March meeting, Pat Kerridge gave a multimedia presentation on her tour of northern Italy and her attendance, with a small group from Canada, at Angela Hewitt's Trasimeno Music Festival. In May, the annual Gala Luncheon featured Linda Gould and Dave Paulsen in a short programme for two pianos, and a Gala Showcase Concert of the 2012 winners of BCRMTA Victoria Branch awards at the Greater Victoria Performing Arts Festival. In September, Barry Tan, our representative at the Provincial piano competition, played Beethoven and Debussy to great applause, and Pam Smirl spoke on *Creative Ways to Teach Younger Students* from three years old. She also answered questions on her methods of teaching composition to all ages.

The annual Canada Music Week® breakfast meeting was again held at the Royal Oak Golf Club. Helen Dahlstrom, the founder of Canada Music Week®, was singled out for a special welcome, as was Glen Barkman, the Featured Composer at this year's Canada Music Week® recital, and judge of the Murray Adaskin Composition Competition. At the breakfast meeting, Glen gave an interesting presentation on *The Symbolism of Intervals*, and he later presided at the Canada Music Week® Recital, where he performed some of his compositions.

Four student concerts were held during the year. At Hallowe'en the popular Maggie Smith Costume Capers attracted a good crowd, and proceeds were donated to Jenece Place, a new residence for families who must come to Victoria for their children's medical treatment.

As of January 16, 2013, our membership was 126 Active members, fourteen Associate members, and four Student Teacher Auxiliary members, a total of 144. We suffered the loss of three valued members this year. Winifred Scott Wood died in May at the age of 88; Susan Pappajohn and, most unexpectedly and suddenly, Lynda Simms McCliggott, passed away in June.

We were privileged to present a number of awards at the Greater Victoria Performing Arts Festival, and bursaries for summer music studies. In addition, several awards were presented to students who achieved high marks in RCM practical exams of any discipline at the Grade 7, 8, 9, 10, and ARCT levels, and in harmony and history. Two new awards have been designated as memorials to Susan Pappajohn and Lynda Simms McCliggott. There are

Madeleine Till awards for student teachers and for an open performance competition, and the Helen Gibson Memorial Award for a diploma student has been awarded for the third time.

Communication with our membership is taken care of through weekly e-mail bulletins, sent out by Beth Goh, quarterly Newsletters, expertly edited by Charlotte Hale, and our website, also under Charlotte's supervision, at www.bcrmtavictoria.webs.com.

Janet Leffek

In Memoriam

Joseph Bayer

member of BCRMTA since 1990
Chilliwack & Vancouver Branch



Elsie Menting

member of BCRMTA since 1969
Victoria Branch



Linda Stobbe

member of BCRMTA since 1978
Victoria Branch



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



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For more information please contact Dianne Globe
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PROVINCIAL COUNCIL APRIL 2013 MEETING

FAREWELL TO DARLENE



At the April 21 Provincial Council meeting, we officially bid farewell to Darlene Brigidear, who has faithfully served the BCRMTA Provincial Council for 16 years. Darlene first joined BCRMTA in 1968, but it was after she served as Convenor for the Encore 1996 Convention in White Rock that she was first elected to the Executive, where her enthusiasm and creative ideas have benefited our association in so many ways. As if this wasn't enough, Darlene also served as CFMTA President and will be finishing her role in the national organization at the CFMTA convention in Halifax this July.

As a token of our esteem for her service, Kevin Thompson, past Secretary of BCRMTA, created a beautiful Memory Book and narrated a slide show tribute to Darlene at the Provincial Council meeting. He recounted her long and successful teaching career and the energetic support she gave to both the Nelson Branch and the South Fraser Branch. Darlene is a big supporter of music festivals – as a parent, a teacher, and an adjudicator. She volunteered her time and her expertise to make so many

events a worthwhile experience for all of our students. Her own students are scattered throughout the musical world and remember 'Mrs. Briggs' with deep affection.

Early in her career, Darlene met Helen Dahlstrom and was strongly influenced by the vision that Helen had for our provincial and national associations and for projects like Canada Music Week.

Darlene has carried on this legacy with her leadership at the national level and the "Branching Out" projects that have brought our cross-Canada membership closer together.



Darlene, by her own admission, has lots of energy and likes to be busy. She has been married for many years to her wonderful husband, Dave, and they both like to throw a good party. Darlene has a particular talent for decorating banquet rooms in style. She and Dave were responsible for the beautiful tables at our Encore 1996, 50th Anniversary 1997, Musical Odyssey 2001 and Special Event 2006. And who can forget Darlene's other entertainment skills? -- the fabulous "Tie One On" contest in Kelowna and the delightful "mermaid" costumes in Nanaimo - to name but a few.

We are deeply indebted to Darlene for her contributions to the success of BCRMTA and we wish her many years of happiness in her 'retirement' from administrative duties. As she will never retire from having fun, we may all be enjoying her presence at the 2015 Convention.....

PROVINCIAL COUNCIL - CONT.

APRIL 2013 MEETING



MEET OUR NEW PROVINCIAL COUNCIL EXECUTIVE

Left to Right:

Joanne Lougheed	1st Vice President
Carol Schlosar	Past President
Susan Olsen	Registrar
Cindy Taylor	President
Anita Perry	Secretary
Lois Kerr	Treasurer
Keiko Alexander	2nd Vice President

25 YEAR PINS - AWARDED IN APRIL 2013

Kelowna	Lisa Binnie Roslyn Frantz	South Fraser	Susan Magnusson
Mid-Island	Gayle Dunsmoor	Vancouver	Mary McKinney Barbara Siemens David Vandereyk
Mission	Laura Webster	Vernon	Carol Stromberg
North Shore	Diane Sanford	Victoria	Stella Barbon Susan De Burgh Pamela Smirl Bruce Vogt
Provincial	Nancy Bertoia		
Richmond	Danea Chim Connie Chiu Ildiko Skeldon-Huber		

PROFESSIONAL DEVELOPMENT

The Professional Development Grant is an amount of up to \$300 given by the provincial arm of BCRMTA to branches of less than forty members to assist in events which aid in a wide variety of teacher enrichment. Five branches per year can apply. Branches are eligible every two years.

To date, three branches, Kelowna, Nelson, and South Okanagan, have applied and been approved for grants this year.

- | | |
|---|--|
| Kelowna - event was held on April 7 th | ▪ a workshop on ear and sight training with Arne Sahlen |
| Nelson - event was held on May 4 th | ▪ a series of masterclasses with clinician Arnold Draper |
| South Okanagan's event will be held in the fall of 2013 | ▪ ensemble music masterclasses for teachers and students |

Email is a great asset in promoting, submitting, responding and reporting for this grant.

Info on this grant can be found at www.bcrmta.bc.ca. Any inquiries can be directed to: bcrmtaprofdev@gmail.com

Joyce Janzen





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BCRMTA - INFO PAGE

TEACHER ON CALL PROGRAM

ABBOTSFORD

Celeste-tina Hernandez Piano
778.808.1830 celestetina@yahoo.com
Caroline Simpson Piano - Theory
604.850.5531 crsimpson@shaw.ca

CHILLIWACK

Nita Pelletier Piano - Theory - Keyboard Harmony
604.795.2767 msnita@telus.net

COQUITLAM/MAPLE RIDGE

Gabriole Sinclair Piano - Piano Jazz Studies
604.464.8180 Theory - Voice - gsinclair@telus.net
Marian Van Hove Piano - Theory
604.522.9656 mvanhove@telus.net

RICHMOND

Lillian Chan Piano - Theory
778.288.1128 (cell) franzliszt22@yahoo.com
604.325.4376 (home)
Katharine Li Piano - Theory
778.882.2131 bravomusicstudio@yahoo.ca
Martina Smazal Violin - Viola - Piano
604.207.9363 violinsandsuch@yahoo.ca

SOUTH FRASER

Rose Scott Piano - Theory
604.882.3997 rosynotes@hotmail.com

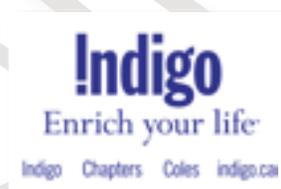
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Dr. Carla Dodek Piano-Theory-Chamber music coaching
604.879.2366 cmdodek@shaw.ca
Susan Edwards Voice - Piano - Theory
604.734.8236 saedwards77@telus.net
Josephine Leung Piano - Theory
604.222.2681 leungjosephine30@yahoo.ca
Murray Nichol Piano - Theory - Pedagogy
604.261.2148 murraydnichol@gmail.com
Willing to travel - Vancouver/Richmond/Burnaby/North Shore/South Fraser

PERKS FOR BCRMTA MEMBERS



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franzliszt22@yahoo.com
778.288.1128

Roseanna Chu, BA, MA, Music
roseanna.chu@gmail.com
604.619.4177

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

Dr. Carla Dodek
cmdodek@shaw.ca
604.879.2366

Murray Nichol
murraydnichol@gmail.com
604.261.2148

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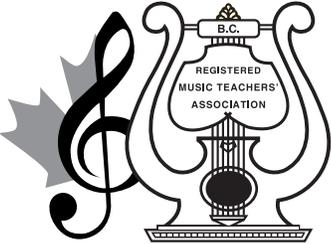
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BC PIANO COMPETITION 2014

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

None of the details have been finalized at this point.

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



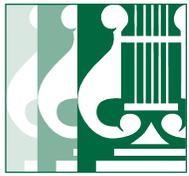
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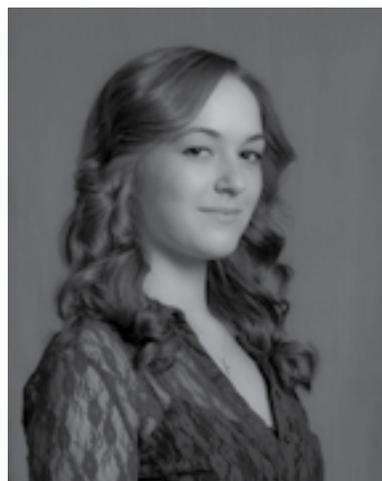
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MEET OUR



Saige Carlson - Voice

Saige Carlson is an 18-year-old soprano in her sixth year of voice study with Lynne Leydier in Penticton, BC. Since starting voice lessons, Saige has received awards at both local and provincial competitions, the most recent of which include first place in the Senior Classical Voice and Senior Vocal Variety classes at the 2012 BC Provincial Music Festival, as well as first place in those

respective classes at the Intermediate level in 2011.

A multifaceted singer, Saige is also interested in musical theatre, selected as the Intermediate Provincial Delegate twice in the Penticton Music Festival. Saige has performed in numerous musicals with Soundstage Productions as an ensemble member and, last December, she took on a lead role in Andrew Lloyd Webber's "Whistle Down the Wind". In addition to classical voice and musical theatre, Saige enjoys playing the piano, recently completing her Grade 10 Piano exam. All of these disciplines are very dear to her heart, but Saige's true passion is in classical voice. She is thrilled that she will be representing BC at the CFMTA National Voice Competition in Halifax this July. She will also be representing Penticton at the Provincial Music Festival for National Voice in May, as well as taking her Grade 10 Voice exam in June.

Saige plans to stay in the Okanagan for one last year after this summer before attending university to study voice.

MUSIC INSPIRES

for more information visit

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YOUNG ARTIST'S

In July Paul Williamson will be representing the B.C. Registered Music Teachers at the National Piano Competition in Halifax. Paul has kept busy since winning the B.C. Piano Competition in September. Appreciative audiences and adjudicators continue to affirm Paul's musical abilities.

Paul began studying piano at the age of 5 with Laura Webster of Music Language Studios in Mission. From the age of 10 up to the present Paul has been studying with Dr. Betty Suderman.

Paul's music accomplishment include: filling the role of piano accompanist with the Abbotsford Youth Orchestra; award winner in the Junior classes at Performing Arts BC June 2011; performance of Chopin's *Winter Wind* in the 2011 Songs, Strings and Steps concert; performance of the *3rd movement of Rachmaninoff's Concerto No. 2* with the Fraser Valley Symphony Orchestra; and, was one of six Canadian pianists chosen to participate in the 2012 international music program, Morningside Music Bridge, held at Mount Royal University in Calgary.

In addition to his talents on the piano Paul is also an accomplished cellist. Paul studies cello with Joel Stobbe at the Langley Community Music School and performs in a variety of ensembles.

The National Competition takes place July 3 – 6 in Halifax. The adjudicators are Andre LaPlante, Katherine Chi and Janina Fialkowska. Each province is eligible to send one competitor who plays a 45 minute program in the semi-final round. The adjudicators choose three finalists who then present a 45 minute program in the final round. The total prize money is \$13,500.

Paul has been involved in a number of musical events since last September. Paul has performed a recital for the



Paul Williamson - Piano

Abbotsford Branch of the BCRMTA, took part in the Songs, Strings and Steps Concert, and performed in a Music on Wednesday at Bakerview Mennonite Church, both in Abbotsford. Paul gave a concert for the North Shore Branch of the BCRMTA in February. The following week he took part in the CDMF Performing Arts Festival in Coquitlam. During the first week of March Paul took part in the Chilliwack Lions Club Music and Dance Festival being chosen to compete in the national class at provincials.

April 13 Paul was in Campbell River to give a concert for the North Island Branch. The concert opened with a short set of pieces performed by local student Torin Halverson. Paul then presented a program consisting of Chopin's *Polonaise Op. 53*, Beethoven's *Sonata No. 26 Op. 81A*, Debussy's *Hommages a Rameau*, Prokofiev's *Sonata No. 7 Op. 83*, Ravel's *Ondine* and Rachmaninoff's *Sonata No. 2 Op. 36*. On April 26, Paul was in the interior to give two concerts, one April 27 in Nelson and another April 28 in Penticton.

- CFMTA/FCAPM Convention

the website www.cfmta2013.halifax.ca

Young artist's in Halifax



DO YOU LIE TO YOUR STUDENTS?

HONESTY AND DECEPTION IN MUSIC TEACHING

By Dimitar Terziev

Let me start with a memory that has remained vivid in my mind for more than 30 years:

I was attending a Piano Pedagogy class in my native Bulgaria in the '80s. One day our professor, a well known piano teacher in Sofia talked about a piano teacher's conduct during a lesson. "A teacher should be very supportive and praise a student for doing a job well" she said, "but should also not be afraid to show disappointment when a student comes unprepared for a lesson." Then she added with a half-smile: "But, of course your reaction should be completely unrelated to how a student REALLY played. A good teacher would say only things that would benefit the student. A student's playing may be unsatisfactory, but if you think criticism would be counterproductive, then you should be full of praise. On the other hand, if you think a positive comment would make a student slacken, then you should be as 'merciless' as you can!"

I remember feeling quite disturbed by this comment. Perhaps the main reason was that I have had strict and critical teachers whose opinion I valued. The thought that either their positive or negative reaction might have been quite unrelated to how I actually played at a lesson was upsetting. Now, after years of teaching, my position on the subject has somewhat softened; yet, I still believe that truthfulness will benefit the student more than well-(or not so well) intended manipulation.

The issue of teachers deceiving students (and parents) is much more complex than we often realize:

Firstly, we are constantly put in a position of a conflict of financial interest. It is critical for our income that students do like us, and we feel often pressured to please students and parents at all costs in order to keep them as "clients". One of my earliest memories as a teacher in Canada includes me and other faculty members of a private music school being asked to write yearly evaluations of our students' progress and being told bluntly by the management that the ONLY purpose of this evaluation is to convince the parents that their kids are doing great, and they should sign them up again in the next fall! Needless to say, all our "evaluations" were like a chorus of praise and awe. (*I heard from a group piano teacher that she went as far as to write about a student who was constantly unfocused, interrupting the teacher, and distracting the other students as "having great leadership potential".*)

Secondly, we live in a culture where negativism is a cultural taboo, and a criticism becomes progressively unacceptable. This issue is especially evident in the fields of elementary

and secondary education, as well as extracurricular activities. Mutual encouragement and positive thinking are considered crucial factors in developing someone's full potential, and they somehow have come to be viewed (at least in popular culture) as more important values than critical thinking, self-knowledge, and depth.

I am absolutely NOT against the constant encouragement and instilling positive thinking in music students. What I am against is the promotion of an environment of wishful thinking and (self-) delusion.

Even though the line between them is sometimes quite blurred, we usually feel it if we are honest with ourselves.

The list below shows a few examples of how I see the difference between positive-based and delusion-based teaching:

Teaching Based on Positive Thinking

- Focusing and acknowledgement of the progress a student has made since last lesson and in general.
- Acknowledging the elements of the performed piece, which show (certain degree of) beauty, precision, expressivity, and personality.
- Instilling in student the wisdom to accept the imperfection of his/her own performance, as well as the impossibility of perfection.
- Helping the student to discover the joy of creativity and self-expression.
- Teaching the student to be inspired and learn from great performers.



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DO YOU LIE TO YOUR STUDENTS? - CONT.

Teaching Based on Delusional Thinking

- Creating an environment where everything a student does is a "Great Job!" and just showing up at a lesson is already an achievement.
- Promoting the idea that EVERYONE can achieve everything in life/music if one puts "his/her mind into it and works hard".
- Teaching the student NOT to learn anything from great performances and other students because one should not compare him/herself with other people.

It goes without saying that we love and cherish our students. That's why we should INDEED do what will benefit them the most. Aside from doing our best to open their minds to a world of beauty, our goal should also be to increase their level of awareness, critical thinking, and judgement about their own and other people's music-making. In a confusing world which sends them so many contradictory messages, it is crucially important to provide them with an honest, if sometimes too-carefully-worded comment on their playing. This is one of the best gifts for life we can provide for them.



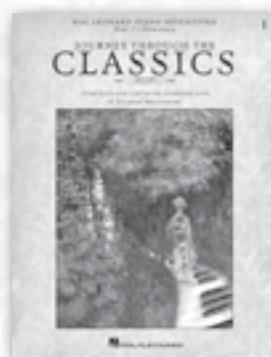
DIMITER TERZIEV
is a piano teacher, performer, adjudicator and piano dealer working in Kamloops and Vernon. He holds a master's degree from the National

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THIS IS NOT JUST A JOB.....

by Janet Scott Hoyt

*Hi Everyone,
At the convention I had
many requests for a copy of
Janet's opening address.*

*I asked Janet if she would
be willing to send a copy
so I could include it in
Progressions. Janet very
gracefully agreed.*

Here it is, please enjoy!

*Thanks
Dina*

I remember seeing a sign some years ago on a country road:

**CHOOSE THE RIGHT RUT
BECAUSE YOU'RE GOING
TO BE IN IT FOR 17 MILES.**

I have been thinking a lot in the past few years about what I do and why I do it. I had one of those big 'decade' birthdays recently: a time for celebrating that I was still in one piece! At the same time, I was seeing some of my family and friends go through health crises that threatened their ability to lead normal lives.

For a musician, the statement "a normal life" is packed with numerous assumptions and expectations. This week, one of my colleagues mentioned in a meeting, that in order to do her work properly, she regularly did about 50 hours of work per week. I thought about all of the private studio teachers I know who do the same.

I teach in an institution where the music students are expected to provide 4 hours of practice every day in addition to supporting the customary number of courses per term that most university students aim to accomplish. Add to that large ensemble rehearsals, obligatory concert attendance, and for some, part-time work schedules, you have a recipe for serious difficulty. As Associate Chair of my department, I am experiencing more and more situations where I encourage students to get counseling, take a walk, get more sleep, eat better!

It is probably safe to say that if you live the life of a musician/teacher, you know the enormous stores of energy that are required for our work. If you work in the classroom, there are:

- too many kids,
- not enough time,
- not enough dollars to do what really needs to be done.

If you teach privately, your time is spent as:

- executive director,
- marketing manager,
- events coordinator,
- fund raiser,
- artistic director of your own music business.

Lives are packed with family and professional obligations, intensive interactions with students, concerns about scheduling, finances, health etc. I find that some days, I spend more time at the computer than at the piano. How does one work with that in the context of our chosen field of endeavor?

In North America, the past decades have seen a gradual erosion in the support for music education in our school system. The private studio teacher is the one often charged with the task of introducing children to the world of music. Developing a competent musician takes a long time and not every student has the ability or interest to develop the thousand subtle skills needed by the professional artist.

Indeed, the task is bigger than creating professional musicians. We show our students by example that even in the busiest lives, there can be space for music. We know from experience, that learning to play music affects us in a holistic way: artistically, kinesthetically, intellectually, socially and spiritually. Music is an antidote to the depersonalized, technology driven world that surrounds us. It is a walkway through history, a vehicle for

THIS IS NOT JUST A JOB..... CONT.

personal expression, a source of fun and entertainment, and an access to some of the greatest ideas to come out of our western civilization.

I realize, this is not a job. This is a way of life. The quality of my life and work matter a lot to me. What do I want it to be? What am I doing here? What is the role of music in my life? What does the everyday schedule of events say about my priorities as a teacher, a musician, a person?

QUALITIES OF A FINE MUSIC TEACHER

I read this quote recently and thought I should share it with you.

“I have come to believe that a great teacher is a great artist and that there are as few as there are any other great artists. Teaching might even be the greatest of the arts since the medium is the human mind and spirit.”

John Steinbeck

Personal Reminiscence:

I often think of the piano teacher I had the luck to study with during my childhood. Aside from the fact that she was a well trained musician, there are some interesting things that have occurred to me as I ponder her teaching. Some of the characteristics I have noted:

Reverence for music: There was no doubt in my mind that music was something to be respected. I was doing something IMPORTANT in learning to play the piano.

She liked me: She was the same with all of her students. We were treated as if we were important people. She looked us in the eye when she spoke to us.

Enthusiasm: She spoke with energy and expression in her voice. The love of music was communicated with excitement and a sense of commitment.

Good humour: There was always laughter in the studio. The quirks of life, the frustrations with the task at hand were laughed away. It never got chaotic, but there was always a sense of heightened energy to everything that we undertook.

Disciplined attention to detail: She was relentless in her attention to detail; details of technique, details in the score, details in the musical expression were the stuff of our lessons. It was like a magic puzzle that we were putting together.

High expectations for me: She believed in me. I was expected to do my best. There was no toleration of marginal involvement. She got pleasure out of the things that I was able to do. She was the same with all of the students. Even the ones that found music more difficult to learn had the pleasure of their accomplishments.

Charm: This is a difficult one to explain. The interactions between us were not just about the information she had to impart to me about music and piano playing. She was interested in what I had to say to her about my perceptions about life. Many of our lessons had the important component of conversation included in them. During my teenage years, those conversations were extremely important ones. When I moved on to more advanced study, my mother was impelled to send her flowers in recognition of the contribution she had made to my life.

The characteristics of a fine piano teacher have been most eloquently articulated by one of my favorite piano pedagogy writers, Rhoda Rabin. In her book At the Beginning: Teaching the Very Young Child - she cites the following attitudes and characteristics and I quote:

“A fine piano teacher has:

Superior musicianship - *We should strive to be the best musician we can be. The way you play, the joy with which you play, will be soaked up and emulated by your young students.*

Respect for the child - *Respect underscores your ability to see children as complete, important human beings. They learn from you and they teach you.*

Flexibility - *Remember you are teaching a child, not a curriculum.*

A fine teacher can help develop discipline in the child.

Discipline - *This term is most often used in the context of childhood misbehavior. In a piano lesson, which is a relatively brief period chock full of experiences and joyous tasks, you should seldom be called on to discipline a child's outbursts or lack of attention.*

Patience - *The objective is deep and lasting knowledge. Proceed slowly, building outward before you proceed onward.*

Humour - *Humour is a powerful pedagogical tool that makes it possible for children to respond positively to our suggestions and persuasions in a way that a too-solemn demeanor would not.*

Desire to empower - *Children are hungry to do things well. Nothing builds self-esteem as well as encouragement and praise. Nothing tears it down more quickly than negativity.*

Affection - *Good teachers like children.*

Lifelong commitment to learning - Teachers remain teachers only so long as they are in motion, growing year by year, in a constant process of discovery.”

These are wise words from Rhoda Rabin and they articulate very well important principles required by teachers of young children. However, does teaching the advanced student require the same attitudes?

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THIS IS NOT JUST A JOB..... CONT.

THE MASTER TEACHER

During my life as a musician I have had the privilege of meeting and working with a number of unbelievably inspiring colleagues of advanced age. They were all recognized as master teachers.

Lorand Fenyves: This great violinist taught at the University of Toronto for almost 40 years. At The Banff Centre, I worked as his class pianist and occasional chamber music partner for over 30 years. I was present at an 80th birthday concert where he performed the Beethoven violin concerto with orchestra.

Zoltan Szekely: This was another master of the violin, formerly 1st violin of the Hungarian String Quartet: friend of Bartok and Kodaly, Artist-in-Residence at The Banff Centre for over 30 years. In the summer of 2000, I had the opportunity to go to his apartment with a young Japanese violinist to investigate an alternative ending for the Bartok 2nd Rhapsody for Violin and Piano. He was near 90 at this point. In a very self deprecating way, he insisted that he was unsure of how much help he could be to us. Two hours later, I slipped out of the room to attend a scheduled rehearsal, my head almost aching from the intense concentration and careful listening.

Stephen Maxym: principal bassoon of the Metropolitan Opera Orchestra for 36 years; teacher at Juilliard, Yale, University of Southern California. I performed the Poulenc Trio with him on his 80th birthday. He taught twenty-five summers at The Banff Centre until his 86th year. His students occupy many of the most important university and orchestral bassoon positions across the world today.

Aldo Parisot: world-renowned cellist, formerly on faculty at Juilliard and

still teaching at Yale School of Music; teacher of Shauna Rolston, and countless other fine cellists. He is in his 90's and teaches one of the most prestigious cello classes in the world.

WHAT DO THESE PEOPLE HAVE TO TEACH US?

Love of music: This is important. They were and are filled with love and respect for the art of music. This is the driving force in their lives. It impelled them to perfect their art to the best of their abilities. The important words here are, 'to the best of their abilities'.

Respect for the value of music and themselves as musicians: They worked hard at staying in touch with their own musician-selves throughout their lives. They studied and practiced. They took their abilities very seriously.

Love for their students: They committed themselves to these young musicians as *people*. A considerable expenditure of time and effort was invested in developing superior musicianship in the students. They led by example. They asked for nothing that they were not prepared to ask of themselves.

Attitude: They were demanding of the students, never demeaning. As a student, the comfort zone was determined by the level of passion and commitment to excellence that you were able to demonstrate. There was never a problem with being unable to do something; only with giving up, not caring enough.

Although teaching the young child and teaching the aspiring artist are two extremes of the music teaching continuum, it is obvious that there are marked similarities in the qualities that have been described. This is our ideal.

THE REAL WORLD

Now, as carefully as I was taught by my teachers, nothing prepared me for the fact that there isn't a nice 'fit' with the society in which we live. Our world is materialistic. Our society values things over ideas, entertainment over art. This is not to say that entertainment is bad. It just isn't the only goal for us. This isn't new. The ancient Greeks understood music's place in the world. Here I quote Karl Paulnack, Director of The Boston Conservatory of Music who explained it very well:

"The Greeks said that music and astronomy were two sides of the same coin. Astronomy studied the relationships between observable, permanent, external objects and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us."

I think this is beautifully said!

Everyone with the musical talent that has taken them to the point of choosing a life in the arts has been given an enormous treasure. I suggested to one of my students that if she had been presented at birth with a bag of gold coins, everyone would have acknowledged the great value of the gift. Instead, she was given something far more valuable. She was given musical talent; something magical and totally her own.

Those of you that teach have been given yet another gift. Not everyone can teach. Not everyone possesses the communication skills or the empathy needed to encourage and develop talent in others.

Perhaps it is important to remind ourselves about ATTITUDE again.

THIS IS NOT JUST A JOB..... CONT.

I think we tend to undervalue our own musical gifts. We sometimes fail to honour our own talent. Part of it may be our cultural aversion to arrogance and conceit. Anyone who has ever spent any time with children will be reminded of the importance of not showing off. It is a lesson we learn young and we learn it well.

Another factor may be the long path we travel as we acquire the artistic and musical skills that qualify us as teachers. I always say, musicians are the only people I know who consult on a weekly basis from age 5 to 20+ to find out what is wrong with what they're doing!

As a result, we emerge from our intense training with the feeling that we are never quite good enough. We are inadequate to the artistic task. We constantly strive to be better. However, we must remember that we live a charmed but demanding life that needs to be supported by the joy of making music on our own terms.

Anyone who lives the life of the musician/teacher knows the enormous stores of energy that are required for our work. The stress of relating so intensely every day takes its toll. Acquisition of discipline is hard and most human beings resist it. Our society values entertainment and private music study is only sometimes entertaining!

It is important to remember that some of music's most regenerating moments are simple, as those of you who like to sing or dance know very well. Some years ago, my daughter Sarah attended a choral workshop where the children were asked to describe their favorite musical experience. Her answer? Making music with my family. This intrigued me.

She didn't mean chamber music at the Hoyt house. She meant lengthy songfests at the Scott's that involved lots

of laughter and beer! In her childhood, she heard numerous wonderful classical music concerts. We had shelves of CDs. We talked about music a lot in our house. It pervaded our life. But sometimes we forgot that is fun!

As artists, we tend to be high strung, intuitive people. We are probably many times over stimulated. I think when there is too much going on, something shuts down. We get "burned out". When that happens, everything suffers. As artists, we need time for solitude, time where we don't have to think, produce, project, interact. This is imperative for the quality of our work, the quality of our lives.

Many of us don't get enough exercise because of our work. We need time for developing our bodies, developing ourselves in other ways. There are numerous strategies that can have a regenerational effect on our music making. Some examples are dance classes, tai chi, yoga, Feldenkrais work, Alexander work. These are only a few.

The benefits of these particular choices are that the learning is experiential-not just intellectual. When we learn new skills, we are reminded of what it feels like to be a novice. New doors are opened. Habitual thought patterns are changed.

I can speak from experience about Feldenkrais work, although I know countless musicians who have benefitted from some of the other things I have mentioned. I took Feldenkrais Awareness Through Movement classes for 8 years when my children were young. At the time I explored this, I was having quite a lot of trouble with back problems. I'm high strung and as a young person this played out in excess muscle tension in my playing and in my every day activities. With more and more playing in my adult years, I was starting to pay the price.

I went into the study thinking I needed to fix my back. The wonderful gift I got in return was that it helped me with technical problems that had plagued me for years. It opened new doors for me by changing habitual thought and movement patterns. I'd come home from class, my voice was a 5th lower and my muscles didn't ache. When I practiced, I felt as if I'd had a long and successful warm up. My physical activity had promoted my musicianship in ways that I could never have imagined.

Staying in touch with how we are doing means taking the time to develop our own musician-selves. Our own playing is the key to our effectiveness as teachers. **We are musicians first.** Now I want to emphasize that I'm not talking about Carnegie Hall here. I'm talking about finding ways to play on a regular basis. It may be in church, or accompanying a choir. It may be finding a musical partner(s) that will get together on a regular basis to share duets or chamber music.

A number of years ago, I adjudicated the Cranbrook music festival during a time when they had an evening of classes for adult students at the elementary, intermediate and advanced levels. One evening I heard around ten players. During the year, these people met in groups on a regular basis to play for each other. That night, they were all there to cheer each other on, and cheer they did. This was an inspiring evening. These were not musical "hot house flowers". These were folk sharing their music with each other, honestly trying to play as proficiently and artistically as they could.

The Roubakine Clubs in Edmonton and Calgary are also wonderful examples. Named for a beloved pianist and teacher, these clubs are made up of small groups of piano teachers who twice a year hire a clinician to provide master

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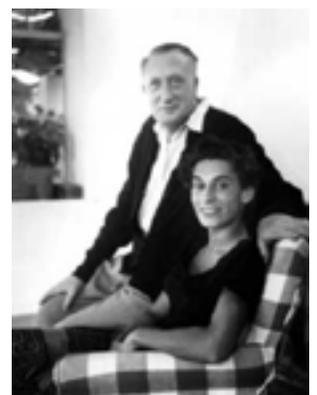
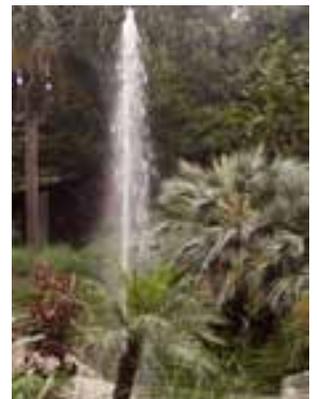
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THIS IS NOT JUST A JOB..... CONT.

class sessions for them. Unless prevented by illness, participants are expected to play. The age range of participants is from late twenties to eighty. There is a wide range of difficulty in the pieces performed. The goal is the same, to keep alive the art of making music.

Apart from our own playing, it can be interesting and stimulating to observe someone teaching another instrument. There are no preconceived notions to get by. Our ears are opened and our minds are presented with new principles of sound and technique.

My years at university were spent studying with Robert Stangeland. He was a wonderful teacher and a perfect match for me. Like many players, a constant preoccupation in my study was learning to release excess tension. Dr. Stangeland did all the right things but I struggled with this aspect of my playing.

The summer after my first year, I went to England and worked as class accompanist for Kato Havas at the Purbeck Festival of Music in Dorset. Kato Havas was a world renowned violin pedagogue who had developed a new approach to violin playing. Her classes were extraordinary. They included novices, as well as advanced university students, child prodigies and professionals.

I watched her do amazing things for these players. The professionals had an especially difficult time trying her suggestions. Her ideas went against the traditional ways they had been taught. They couldn't 'hear' her. As a pianist, I was intrigued by her ideas.

I would go home to the cottage where I stayed and try things out on the old upright in the hall. I returned home a different student. I couldn't do everything perfectly, but Dr. Stangeland had an easier time of it after that. My attitude had changed.

Finally, it all gets back to attitude I suppose. During my student days, I was fortunate enough to win a scholarship donated by Flore Shaw, who taught music for 50 years in the town of Berwyn in the Peace River country. My initial good fortune had an added perk.

My thank you letter to her started a Christmas correspondence which lasted for over 25 years. Her annual letter was a tonic to me, filled with stories about her beloved students, her travels, her love of music. I've been privileged to know a number of you out there who fill the same shoes in your community.

Like you, I consider it a great privilege to be a musician. Every day, I'm allowed to ponder great works of art, conceived by some of the greatest creative minds that our western culture has produced. Compelled from the time of my early childhood by the power of music, my life has been marked by the wonderful teachers who shared their knowledge and artistry with me.

Over time, I have come to realize that the greatest power of music is in its ability to open us and communicate that which is beyond words. Goethe described music as the most spiritual of all the arts. That said, on any given day, **teaching** music can be filled with the mundane. One must insist on yet another repetition of a certain pattern of notes, another halting try with a difficult coordination of the hand. It can be a test of patience, as one balances the need for disciplined attention and carefully focused work with the need for empathy and understanding. And occasionally, there are those moments where one's breath is taken away by an intuitive insight, a particularly beautiful sound or musical phrase. Sometimes, you witness a moment of courage, where a student grapples with performance anxiety and feelings of inadequacy

and rises far above his/her normal capabilities. These are times filled with magic.

Above all, I think teaching music is about modeling an attitude toward life. While we hold reverence for music, it is ultimately a vehicle for more important learning. In the end, this learning is about devotion to ideals, about consistency and quality of effort. It is about developing judgment and clarity of thought and communication, the ability to perform with grace under pressure. Providing a young person with music training automatically provides him/her with better tools for life.

Tonight, I have presented a number of ideas to you. Most especially, I want you to think of yourself as an artist: an artist musician, an artist teacher. This artist is consistently learning how to live with their talent and their vocation. I want to leave you with a beautiful quote by the American dancer and choreographer Martha Graham:

*"There is a vitality, a life force,
an energy,
That is translated through you
into action.
And because there is only one you
in all time,
This expression is unique.
And if you block it,
It will never exist through any other
medium...
The world will not have it.*

*It is not your business to determine
how good it is,
Nor how valuable,
Nor how it compares with other
expressions.
It is your business to keep it yours
clearly and directly,
To keep the channel open."*

THIS IS NOT JUST A JOB..... CONT.

These teachers were filled with love and respect for the art of music. It was the driving force in their lives. They loved their students and were committed to us as people. They were rigorous and demanding. As a student, the comfort zone was determined by the level of passion and commitment to excellence that you were able to demonstrate. There was never a problem with being unable to do something; only with giving up, not caring enough.

Over many years of teaching, it has been my goal to provide a similar level of support for the numerous talented young musicians who come to my studio door. Some of them will become professional musicians, some not. However, music speaks to each one of them in a way that makes them willing to undergo a

demanding training and education that is unlikely to make them rich or powerful.

Acquisition of discipline is hard and most human beings resist it. Our society values entertainment and private music study is rarely entertaining.

On the positive side, I am heartened to realize that there are still young people who are driven to choose music as a career. As I look back to myself at the same point, I realize choosing music as a career was a naïve decision of my youth.

I wasn't choosing a job. I was choosing a way of life. We don't 'do' music, we 'live' music.

The same is true of our teaching. We don't 'do' teaching. We live 'teaching'.



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.



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REVIEW OF PUBLICATIONS

PIANO SUPPLEMENTAL



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Piano, Theory
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Joyce Janzen
Piano, Theory
Abbotsford
Member since 1983



Janet Marcotte
Piano
South Okangan
Member since 1992



Nita Pelletier
Piano
Chilliac
Member since 1988



Jean Ritter
Piano, Theory
Abbotsford
Member since 2006

Belwin Contest Winners - Book 2 Elementary/Late Elementary Alfred 40161



We all know that motivating students is an ongoing challenge and exciting piano solos help provide some support! This book contains 12 original piano solos that are these two companies' most popular drawn from festival and contest lists. The pieces are presented in approximate order of difficulty. Some of the composers included are: Louise Garrow, David Glover, Lynn Freeman Olson, and Martha Mier. The imaginative titles support the mood of the music. *Tricky Traffic* is full of impatient cars honking and *Blinky the Robot* will capture the hearts of many students. The last piece, written by Hazel Cobb, is titled: *First Sonatina in F+*. All four movements are presented clearly demonstrating the characteristics of each movement of a sonatina. Students are required to play alberti bass, have hand crossovers, coordinate two note slurs in one hand while the other sustains, and play staccato in one hand underneath the phrasing of the other. Clef and register changes add to the excitement. Major and minor keys are represented within a maximum of 2 sharps. This book definitely contains music for fun, performances, and can be used to supplement any course of study!

JR

Favorite Solos - Book 1 by G. Kowalchuk & E. Lancaster Early Elementary/Elementary Alfred 39398



Here are nine original, cute, easy piano solos, five of which have teacher duet parts. Some have lyrics, such as *Hurry Halloween!*, *Run,*

Mister Turkey!, and *It Only Takes a Mouse*. Most of these catchy tunes involve just one hand position, and there are only a few accidentals, if any, per piece; students should be able to learn them quickly. The note size is fairly large, and there is good use of white space on each page. The book itself is usable, as it is thin and lies flat when opened on the piano. I especially enjoyed *First Hoedown*, which really did sound like a hoedown when played together with the duet part. Both teachers and students should find this music very enjoyable!

CH

Favorite Solos – Book 2 Early Intermediate/Intermediate by Robert D. Vandall Alfred 40310



In my opinion, you can never go wrong with a "Favorite Solos" book. The many students and teachers that have used the music in sheet music form and the composer that has seen the popularity of these sheets have prepared the way for us! This book has 12 of Mr. Vandall's original solos that are sure to please. I enjoyed the variety of styles, sounds and moods displayed here. You can choose rhythmic pieces in a boogie or swing; expressive, flowing music as in the piece titled "Reflections"; or Bagatelles and dances. Both major and minor keys are represented but the key signatures do not exceed 2 sharps. Simple, compound, and hybrid time signatures are explored and polymeter is found in *Triaditude*. This is very appropriate material for a student in the intermediate level. When I need something to supplement a method or just a "fun" piece, I search my library for "Favorite Solos" books!

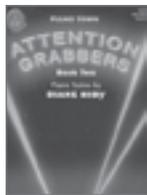
JR

REVIEW OF PUBLICATIONS - CONT.

Attention Grabbers - Book 2

by Diane Hidy

Neil A. Kjos Music Company MP167



From the moment this book is in your hands, you and your students will want to open it up and explore the contents.

The cover is interesting, colourful, (bright purple and orange) and inviting! There are nine very catchy pieces, entitled *Mashed Potato Clouds*, *San Francisco Morning*, *Steampunk*, and *Jellybean Jump*, to name a few. The composer wrote these pieces for her students with ADD, and tested them out with her students of all abilities, including more typical ones. The pieces sizzle with pizzazz! They are two - three pages long, designed to be easily learned and remembered, with their infectious rhythms and melodies. There is a good balance of pieces that stay in one hand position, to hand crossing and hand position shifts. Each piece has an attractive hook, as in pop songs. Some notational differences include the following: measure numbers and unnecessary rests have been omitted to eliminate visual clutter, and there are no key signatures. The composer opted to use accidentals instead for ease of reading. My favourite piece is *Rooftop Garden*, which is in 5/4 time. These would be fabulous recital pieces. I highly recommend this book!

CH

Popular Favorites - Book 2

Adult Piano Method

Arr. Kern, Keveren, Rejino

Hal Leonard HL00296842



This book has twelve favorite solos such as *Satin Doll*, *On My Own*, *Memory*, and *We Are the World*. They are arranged using a range of low C to

high D on the staff. Notations include rhythms using sixteenth notes to whole notes, dotted rhythms and swing eighths. Intervals up to an octave and a variety of chords and inversions are used in the arrangements. An accompanying CD is included with the book. It is an enhanced CD that is downloadable into MIDI files for Mac and Windows users. There is a practice tempo track with orchestra as well as a performance level track that doesn't include the piano sequence only the orchestra

JM

Lyric Ballads

Six Romantic Pieces for Piano Solo

by C. Tsitsaros

Intermediate/Late Intermediate

Hal Leonard HL00102404



The title very appropriately fits the contents! The pieces are entitled *Album Leaf*, *Love Song in the Rain*, *Morning Tenderness*, *Night Reflections*, *Rays of*

Hope, and *Sea Breezes*. There are brief, helpful performance notes for each piece at the beginning of the book. Each piece is beautiful and reflective, suitable for the mature student who enjoys playing "mood" music. Playing through them, I noticed that the pieces range from more challenging to much easier to learn. The rhythms are standard, but expressive playing is key to performing these pieces as the composer intended. Simply lovely music!

CH

Piano Crescendo

Intermediate Level

Transcriptions and original pieces

Edited by Remo Cadringer

Ricordi (Italy's largest music publisher)

Hal Leonard 50495976



A collection of 25 well known compositions, thirteen pieces are presented in their original form, 3 are excerpts from original piano pieces and

the rest are transcriptions. Included are gems such as: JS Bach's *Air on the G string*, Beethoven's *Fur Elise*, Chopin's *Nocturne in E^b* Debussy's *Claire de Lune*, Joplin's *Entertainer* and Schumann's *Dreaming*. From a four volume set of transcriptions and original pieces ranging from very easy to intermediate level, the editors have emphasized the "new approach" to studying famous pieces by publishing increasingly difficult versions in the various volumes of this series. I love the high quality cream coloured paper, the exceptional clear engraving and the stylized keyboard art work on the glossy cover. A bi-lingual edition (Italian and English), this high quality anthology of famous piano pieces will appeal to a serious amateur musician of any age.

NP

Petals for Piano

by Teresa Reichert

Intermediate Solos

plus a Trio at One Piano

Red Leaf Pianoworks



There are ten solos in this book all named after the official flowers of the ten Canadian provinces.

The trio, *Northern Petals*, represents the three

Canadian Territories. Each of the solos is in a different key. The solos explore a variety of technical challenges such as syncopated rhythms, arpeggiated chords, 8va, alberti bass, compound time to name a few. All the pieces require expressive playing and extensive use of the damper pedal.

JM

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Rhythm Workout
Learn Book page 66-67

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*A toccata is a short piece (display piece).

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9

Baroque Style: Sequence
Learn Book page 17

Baroque composers often used sequences in their music. A sequence is created when a musical pattern is followed by one or more transpositions of the pattern, starting on another note. The pattern and its transpositions are called a sequence.

1. Now Play This! Play and count aloud.

Domenico Scarlatti
K. 73b: I, 217

Melodic Pattern *Transposition* *Transposition*

Jean-Philippe Rameau

Melodic Pattern *Transposition*

2. Draw a line to match each musical pattern on the left to its transposition on the right. Then play the pattern and its transposition.

Pattern	Transposition

Theory Book 5

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REVIEW OF PUBLICATIONS - CONT.

Complete Collection of Piano Solos for Weddings

arr Jan Sanborn

Early Advanced Piano

Alfred 46059



This book is one of the Wedding Performer Series and is well organized resource for use by a wedding musician or the bride

and groom. There is an introduction chapter that touches on all the details that should be considered in planning a wedding. Such topics as the role of the pianist, hiring musicians, payment, choosing the music are all considered. The music collection consists of 44 early advanced piano solos that feature the most requested wedding preludes, processions, interludes and recessionals as well as some beautiful music to play at receptions. This one volume has a combination of music that has taken many wedding musicians years to collect.

JM

Three New Gymnopedies for Piano Solo

Intermediate to Advanced
by Frank Levin

The Willis Music Company
(Hal Leonard) HL00109393



If you are a fan of Erik Satie's works: *Three Gymnopedies*, you will definitely enjoy these compositions inspired by them. They are

similar because the musical details: dark character, slow waltz tempo, rich harmony, and "French" sensibility are common to both. These however, are longer and more complex in form. There is fuller development of melodic material and emotional contrast has

been expanded. The composer has provided a few performance notes to assist in interpretation and performance. Be prepared to read many accidentals! In playing through the book, I found each piece had very "magnetic" moments but the third piece was magical in the development particularly in the *Appassionato e poco meno mosso* section. Quite enjoyable!
JR

Classics for the Developing Pianist Book 2 - Intermediate Piano **by Clarfield & Lehrer**

Alfred 37285



This volume features twenty wonderful piano solos selected from the four main musical periods (baroque, classical, romantic, and contemporary). The pieces are appropriate for intermediate students. Through studying the pieces, the students can compare, contrast & appreciate the characteristics in each style. Primary & alternate fingerings have been provided. The students should experiment each one & choose the one that he/she feels most comfortable.

Ornaments should be added after the pieces have been learned solidly. The editorial suggestions (e.g. dynamics, staccato, use of pedal) are very helpful. As alternate fingerings are written in parentheses, the footnotes are denoted with an *. In *Sonatina in C+, Op. 36, No. 1, 2nd mvt* by Clementi, half pedal or finger pedal is used. In *Waltz, Op. 12, No. 2* by Grieg, some students may play the bass melody with the RH. In *First Sorrow, Op. 68, No. 16* by Robert Schumann, u.c.(una corde) & t.c. (tre corde) are introduced. In *Teasing Song, Sz. 42, No. 18* by Bartok is one of my favourite song in the book.

As we only have two contemporary songs in the book, additional suggestions for repertoire from the 20th century are listed at the beginning of the book.

LC

SHEET MUSIC – Solo

Inch-by-Inch

Elementary Piano Solo

by Tom Gerou

Alfred 40629



If you're looking for a cute, uncomplicated piece for an elementary student that is within the 5 finger pattern in C position, you need

look no further! This 24 measure solo includes phrasing, staccato, and even melody moving between the hands. The lyrics are fun and help maintain the rhythm. The shortest note value is quarter notes and the entire piece is played HT. Extra features included are: a sharp, natural, and fermata plus supporting dynamics.

JR

Waterslide

by Melody Bober

Late Elementary Piano Solo

Alfred 40632



This is a fun piece for the student that likes in a quick, playful tempo. It is in the key of C major and uses five finger passages alternating often from

tonic position to dominant position. The use of 8va passages, alternating hand passages and contrasting dynamics combine to make this a great supplementary and recital piece!

JM

REVIEW OF PUBLICATIONS - CONT.

Remembering
by Carolyn C. Setliff
Later Elementary Piano Solo
The Willis Music Company
(Hal Leonard) HL00296923



What a beautiful piece of music that so clearly reflects the title! In order to play this expressively and wistfully, the student should be

in an intermediate level. The LH accompaniment requires pivoting of the wrist to shape it because much of it is arpeggiated. The melody in a-, although quite simple is captivating. There is some use of sequences and a few of the chords span a minor 7th.

This solo provides the opportunity to teach numerous skills and will bring pleasure!

JR

Daybreak
by Dennis Alexander
Early Intermediate Piano Solo
Alfred 40633



What is your image of daybreak? This solo of Mr. Alexander's allows you to paint that image as the lovely melody is played expressively. The flowing

accompaniment frequently comes in on the offbeat and doesn't include any solid chords larger than a 7th making it comfortable for the intermediate student. Written in G+ and 4/4 time, Daybreak would be an excellent supplemental piece for your students developing their musicality!

JR

The Hornet by Judy East Wells
Intermediate Piano Solo
Alfred 40637

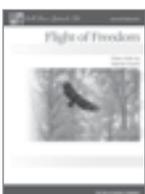


This fast and furious piece uses chromatic scale passages with alternating hands. D.S. al Coda is used and several patterns are repeated so this could

be learned quite quickly in sections. This is a great supplementary piece for strengthening chromatic scales in a fun way.

JM

Flight of Freedom by Glenda Austin
Mid-Intermediate
The Willis Music Company Inc.
(Hal Leonard) HL00114461



Inspired by the soaring eagles of the preservation work for the Raptor Resource Project in Iowa, this piece is majestically played with much rubato.

The broken chord passages often alternate between the hands. Triplet eighth notes, the use of 8va, several tempo changes, colorful dynamics and some suggested pedaling give this showy piece much added interest.

JM

Shimmering Shadows
by Carolyn C. Setliff
Mid-Intermediate
The Willis Music Company Inc.
(Hal Leonard) HL00109388



The una corda pedal is used for this entire piece to create the shimmering effect. It is composed in compound duple time and the damper pedal is well

notated. This is a very expressive piece played smoothly with much attention to all the accidentals added that create the changing harmonies for the shadows that shimmer.

JM

SACRED

Wondrous Easter
arr James Koerts
Alfred 3943



Part of the well-designed, thorough and appealing Alfred's Sacred Performer Collections, this book of ten contemporary arrangements of sacred

Easter hymns runs the gamut from classical – *Thine Is The Glory* (Handel)

to traditional – *God so Loved the World* (Stainer) and *Christ the Lord*

is Risen Today to gospel – *Because He Lives* (Gaither), *In the Garden* and

contemporary – *Easter Song* (Anne Herring). In fact, if you have a favorite

Easter song, it's in this book! The arrangements – interesting, inventive

and engaging – are at an early to moderately advanced level. Two pieces

stay in the same key throughout, the rest modulate to one, and sometimes

two different keys. Key signatures range from three sharps to five flats, four note

chords, sixteenth note octaves and thirty second note runs are present. Layout is

easily legible with bar numbers marked and approximate performance time.

Syncopation, re-directed accents, triplets and hybrid meter produce compelling

variation in several pieces. Christ Arose creates a wonderfully anticipatory

atmosphere. Two verses of minor melody with triplet accompaniment followed

by a verse in tonic major – large chords in the right hand with triplets in the

left culminate with the triumphant chorus played in straight rhythm, then

quicker with syncopation. The great old standard *God So Loved the World*

gains an attractive contemporary sound with an eighth note accompaniment

softening the recitativo-like declamation. A fresh approach, creative thinking and

idiomatically pianistic writing make these a welcome addition to the pianist's

sacred repertoire.

JJ

REVIEW OF PUBLICATIONS - CONT.

Sunday Morning Styles Companion arr. Victor Labenske Alfred 39053



This attractive one hundred and sixteen page book contains thirty well known gospel and hymn standards arranged in late intermediate to early advanced level of difficulty. The book is coil bound, labelled on the spine, and easily legible with approximate performance times. The arranger, Dr. Victor Labenske, a composer and professor in California, has written a series of five books titled Sunday Morning Companion – they focus on hymns, contemporary worship music, holiday themes, Christmas and now – in this book – various styles of

writing. Each style – including Black Gospel, Southern Gospel, Celtic, Jazz, Pop and Latin – is represented by five to six songs. The degree of success achieved by the various styles is surprising. There is an alphabetical table of contents as well as a table of contents by style. *All Hail the Power* is well presented in Black Gospel style with a 12/8 time signature, low bass notes and some hemiola. Celtic Style is represented by *Where He Leads Me I Will Follow*. Grace notes, open fifths, pedal point and broken triads in the LH together with 6/8 rhythm convey the style. The ‘blue’ notes of jazz are particularly apt for an arrangement of *Where You There?* Syncopation, widely spaced chords, tied notes and shifting accents present *I Know Whom I Have Believed* in a pop genre.

Onward Christian Soldiers dons a new guise with the syncopation and shifting rhythm of a Latin style. The old gospel standard *A New Name In Glory* does not need to move far from its roots to do a fast gospel shuffle and alternating bass for a Southern gospel feel. *Our Great Savior* is presented with six variations – one in each of the styles listed. I’m not sure how useful these arrangements would be as billed – as Sunday morning companions – but are sure to interest pianists who appreciate any of the styles used. Easily learned without too much difficulty, these arrangements provide a great deal of enjoyable playing.
JJ

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REVIEW OF PUBLICATIONS - CONT.

DUETS and TRIOS

Grand Trios for Piano
Four Intermediate pieces
(one piano, six hands)
Melody Bober Piano Library
Alfred 37326



Book 5 in a series of six piano trio books (early elementary to late intermediate), this collection features four original compositions by

American educational music author Melody Bober. Having composed six books of “Grand duets for Piano,” Ms. Bober captures the joy of ensemble playing with six hands at one piano. Ensemble possibilities could include a teacher and two students, a parent and two siblings or three friends of equal skill as all three parts are at the same level of difficulty. The layout of the music is unique: low and high parts are printed on the lower half of facing pages and the middle part is printed on the top half of those pages thus the page turns happen at the same time for all three parts. Rated intermediate, the challenges in book five include reading notes above and below the grand staff, playing 8th note scales in parallel motion, playing in 6/8 time, 8th note syncopations and solid octaves. Suggested metronome tempi, pedaling, bar numbers, dynamics and logical fingerings make this a valuable resource for ensemble work. I like *Chromatic Waltz* the best with its spirited tempo, syncopations and catchy melody. Finding a long enough piano bench (or using three chairs) would be only hard decision to make when choosing this collection.
NP

Duets of Timeless Standards
(one piano, four hands)
Dan Coates popular Piano Library
Alfred 39462



A lovely collection of eight pop duets featuring a variety of styles and composers including Cole Porter, Gershwin and Rodgers/Hart.

Primo and Secondo parts are printed on separate, facing pages. The music is well laid out and easy to read with measure numbers and suggestions for fingering and dynamics. *I Got Rhythm* is the only “up tempo” piece with the other seven pieces being in a slower more lyrical style. My favourite is *What a Wonderful World* with Primo part on melody and Secondo part playing a two against three accompaniment. Rated Intermediate to Late intermediate, the pieces would work well for students of all ages from grade 6 – 9. The glossy front cover picture of a vintage car’s grill and head lights is a bit odd but might appeal to male students. Dan Coates arrangements are always effective and many of his pieces are featured in the RCM’s Popular Selection List (For example, “Something for the Boys” collection). In addition to duets being an excellent way for student to develop listening skills, technique and musicianship, duets are crowd pleasers at public events. With spring recitals coming up, it’s time to think duets!
NP

Northern Petals
Trio for Six Hands at One Piano
by Teresa Richert
Red Leaf Pianoworks



This sheet is from the collection “Petals for Piano” and it represents the three Canadian Territories. What a lovely little piece for

students to enjoy making music together! It is written in F+ with the melody presented in each part making this a lovely teaching tool to help students listen as well as to project their part as needed. Player 2, the one doing all the pedaling, plays throughout the work but both players 1 and 3 have moments of rest. The harmonies are beautiful! The rhythm is uncomplicated; however, counting is definitely a necessity!

It is my intention to include this piece in my yearend recital!

JR

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

If anyone is interested in doing a review, please send me an e-mail and I will send you a book (or two).

Thank you!

editor@bcrmta.bc.ca

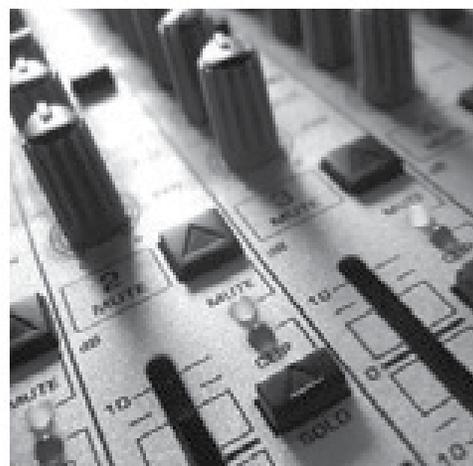
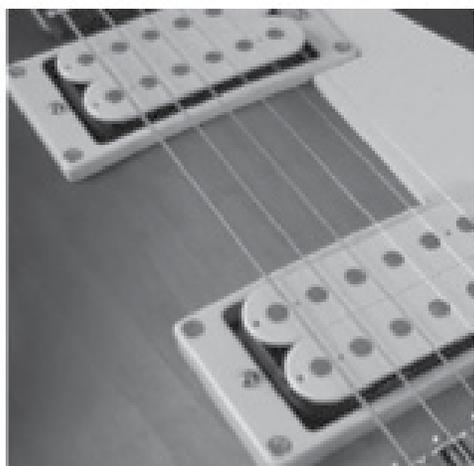


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	Grade 3	
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