



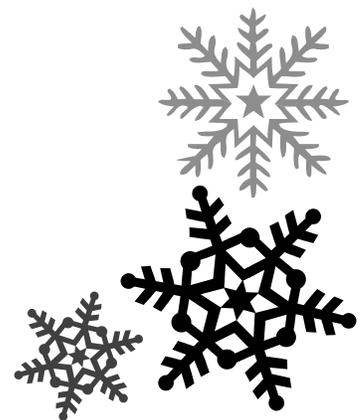
Progressions

INSIDE THIS ISSUE:

BCRMTA Student Composer Competition

BCRMTA Piano Competition

And so much more.....



B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION PROVINCIAL MAGAZINE
WINTER - JANUARY 2014

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

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editor@bcrmta.bc.ca



Cynthia (Cindy) Taylor

THE PRESIDENT'S MESSAGE

Happy New Year! January is the time of reflection on where our musical journeys' have taken us in the past few months and of anticipation where the adventures will lead throughout the rest of the teaching term. It seems that the teaching year had just started and we were planning schedules, workshops, masterclasses, Canada Music Week® events, and Christmas Recitals. I hope that you have all had a restful Christmas and are rejuvenated from the busy Fall and ready to inspire and mentor your students through the next phase of their studies.

This edition of the BCRMTA magazine, "Progressions", is showcasing how we British Columbia music teachers celebrated Canada Music Week®. Your branch CMW reports are valuable inspirations to your colleagues around the Province enabling them to broaden their knowledge of Canadian Music and Canadian Composers. As the Past Provincial Canada Music Week® Coordinator for eight years, my love of Canadian music has grown into a passion. We, here in British Columbia, are blessed to have an abundance of wonderful, talented and creative composers. Our Province is the home of two of the three iconic pioneers of Canadian "Women" composers – Jean Coulthard and Barbara Pentland who both taught at the University of British Columbia. These two women along with Violet Archer (Quebec)

ushered in a new era and paved the way in composing that is truly Canadian. From the teaching of these women a legacy has been established and they inspired the next generations of music makers.

The BCRMTA Student Composer Competition is an opportunity for us to encourage and inspire our students to explore their creative talents. The deadline for applications is April 1st. Who knows! Maybe that student who is always improvising at the piano, when we are trying to get their attention during their lesson, will be the next Ernst Schneider, Jean Ethridge, Stephen Chatman, Michael Conway Baker, or Alexina Louie! The Student Composer Competition is an excellent opportunity for budding composers to receive helpful, encouraging and constructive information from an experienced composer who could help them develop their skills.

The new year provides many activities and programs that are available to our BCRMTA members:

- CFMTA is again sponsoring "Branching Out to Students". RMT branches throughout Canada are encouraged to plan a special event involving students, in the month of February. Information can be found on the CFMTA website www.cfmta.org under programs and competitions.

- The BC Piano Competition Deadline is March 1st. Branches may submit one contestant who would represent their branch. You can find the rules and application in the members only section on our website www.bcrmta.bc.ca

- BCRMTA Advertising Project 2013 promoted our Association in four Provincial magazines. Information on the success of this project is in the *Highlights* article (page 18) in this edition of the Progressions magazine.

- The "New" 2014 BCRMTA Advertising Project, back by popular demand, is the branch \$200.00 subsidy. Each branch can receive this amount by sending in their receipts and a short report on their advertising project, to the BCRMTA Treasurer Lois Kerr.

We are so fortunate to have dedicated people putting in countless hours to bring Professional Development opportunities for our members.

- The Professional Development Committee chaired of Joyce Janzen provided financial funding to five branches to help with their Professional Development Projects.

- Thanks to Valerie Cook and the North Shore branch who are organising and planning the Sept. 2014 BC Piano Competition. This is going to be an exciting event!

HELLO FROM THE EDITOR



Dina Pollock

- We are also grateful to Joanne Lougheed and the BC Conference Committee who have had numerous meetings planning and hosting a fabulous event for the BCRMTA - CFMTA National Conference in 2015.
- Thank you also to Keiko Alexander and Jammy Smith who are busy organising a wonderful opportunity for all of us to participate in, at the BCRMTA Conference 2016 in Vancouver.

There are so many exciting things happening musically in the BCRMTA! Watch for updates throughout the year to ensure that you don't miss these opportunities.

Be *Excited, Inspire, Mentor, and Encourage*. Someone instilled this in **us**. Like Jean Coulthard and Barbara Pentland we have the opportunity to pass on a legacy of love and passion for music.



Hello Everyone,
Happy New year to all and I wish you and your families all the best in 2014!

I find myself at a loss for words at times - when I read the words of inspiration written by our BCRMTA President, what can I say that will inspire....

I know the gift that I bring to our organization is putting together this magazine for each issue and the joy it gives me when I see the finished product show up in my mailbox. We all have our gifts that we share with each other and our students and hopefully at the end of each day we can be proud of what we have either accomplished or achieved. It is all of us that make the organization what it is - no matter how little or how much we volunteer, everything helps to make it stronger and better for all of us. With that in mind - I ask you (the members) what would you like to see in your magazine? I am always looking for ideas - articles, reviews and what you would like to see added.

Thank you to the members who wrote the branch reports - I know this is a volunteers job and one that takes time to do.

Thank you to the members who wrote the book reviews - again, **all** volunteers and with such a plentiful supply of reviews, it was hard to pick only a few! I hope they are helpful and enjoyable.

My thanks go to Cindy and Susan for spell-checking the magazine - it sounds easy but there are a lot of pages and never enough time.

I would love to hear from you with questions, suggestions, concerns - I will do my best to assist.

Thanks

Dina



HAVE YOU MOVED ?

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Thank you!

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CANADA MUSIC WEEK® EVENTS

These branch reports are highlighting the Canada Music Week® Event held in each branch
- a resource for ideas and inspirations for the coming year.

ABBOTSFORD

Abbotsford Branch holds an annual Canada Music Week recital but this year it was done with a new twist. History was made in Abbotsford on November 22nd when only Canadian Music was played and all the composers of this music were present!



A festive note was struck with red and white balloons and many attendees dressed in red. Students played either their own compositions or the compositions of BC composer David Duke. Mr. Duke emceed the program commenting on the four 'own compositions' with suggestions and encouraging remarks as well as giving insight into his own compositional ideas and techniques. Ten of Mr. Duke's piano and violin pieces were performed. These works span much of his writing career and his commentary gave the audience an 'inside track' as to the circumstances and process of their gestation. An audience of parents, teachers and students found Mr. Duke's style conversational, engaging and thoroughly enjoyable.



After the recital, award medallions were presented to students who had achieved the highest mark in practical and theoretical exams from the previous year. In conclusion, all enjoyed refreshments.

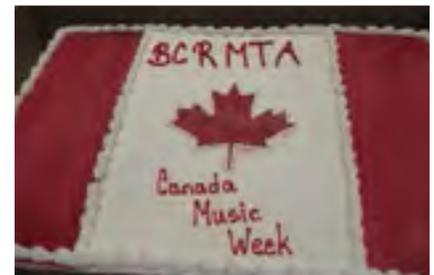


We are a branch of thirty-three members plus five Student Teacher Auxiliary members. It was encouraging to have ten of the teachers actively involved in the planning and organizing of the evening and add to that the teachers that prepared students for performance; it was definitely a branch event!

Jean Ritter ❁

CHILLIWACK

Chilliwack Cultural Centre was the venue for our annual Canada Music Week® recital featuring piano, violin and voice students performing music from 15 different Canadian composers. Bursaries were awarded to students having the highest exam marks and an "Honour Roll" on the back of the program listed students having marks of 80% and over with an asterisk next to students achieving over 90% on exams for the 2012 - 2013 year. Bob Baker from the Canadian Music Centre presented each performer with a CD of Canadian music and gave a talk on the programs and resources available through the CMC.



A coffee and a cake reception was enjoyed by all. The delicious cake was decorated with a Canadian flag in red and white icing.

Nita Pelletier ❁

To all Branches - for the next issue of *Progressions*, I will need the yearly branch reports (deadline April 15th, 2014)

Please try and keep them reasonable in length (under 500 words would be great)

A full version can be sent to the Secretary - secretary@bcrmta.bc.ca
to be included in the Provincial Minutes.

EAST KOOTENAY

Our Canada Music Week® recital for the East Kootenays was held on the 23rd of November. What a delightful recital it was. The recital opened with a history of the event helping students to realize they are “part of a whole” across the country. Students just like them are performing around the nation with compositions from Canadian composers and how proud we should be of that.

The recital opened with *O Canada*, sung by a mother/daughter duo. This year we were entertained by singers, violinists and pianists, with pieces up to grade 9. Composers ranged from classical to pop and included even a bit of jazz by Oscar Peterson. One violinist played her very own dramatic violin composition. The audience realized the treat they were hearing with thunderous applause.

Each year our group presents scholarships for exam marks. The scholarships ranged from Grade 1 piano all the way to ARCT. We handed out over \$500.00 to 15 deserving students There were approximately 150 people at the event and with a donation bucket we raised more money for scholarships. We also presented ribbons for compositions composed by children in the area. Extra special this year was the gifting of 6 sets of books for students donated by a teacher that used to live in the area.

The event was very enjoyable with students that were well prepared. What more could you ask for in remembering our Canadian composers...until next year....

Katharine Nimmert ✨

KELOWNA

The Kelowna Branch celebrated Canada Music Week® with a recital on Sunday November 17th at 2:00 pm at the Okanagan College Theatre. The program included repertoire of Canadian composers with some student compositions as well. Money awards of \$20.00 - \$75.00 were presented to Kelowna students who received the highest practical piano music exam mark in each level of Grade 1 - ARCT. In addition certificates were awarded to the 3 top exam mark students in each grade level. On behalf of the BCRMTA, there was also a special presentation of 25 year pins to recognize two members: Rosyln Frantz and Lisa Binnie.



L TO R: Crystal Doughty, Claudia Kargl, Lisa Binnie, Andrea Brown, Marla Mesenbrink, Nicole Desson.

Marla Mesenbrink ✨

MID-ISLAND

Greetings to everyone!

Mid-Island branch has been very active this fall with the last activity being the Annual Canada Music Week® Recital. Twenty-three students performed works which included twelve Canadian composers. Student Jordan Faganello performed a wonderful piece *The Fallen* his own composition.

Following the excellent showcase of music refreshments were provided for all who attended, courtesy of Tim Hortons.

Marjorie Munro ✨

NELSON

November 23rd and 30th featured two delightful events that celebrated Canada Music Week®.



The first event was a series of Recitals in which fifty-one students (ranging in age from 7 to 70) performing published Canadian compositions and also their own compositions on piano and harp.



The second event was a hands-on workshop for teachers on Logic proX using Mac at the Kootenay Music Academy with Rick Lingard.



Dorothy Fraser ✨



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NORTH SHORE

The North Shore Branch, is the proud winner of one of the two CFMTA/FCAPM “William Andrews Canada Music Week Awards” for 2013. Our Branch also won this Award in 2008.

In November 2013, the North Shore Branch, hosted its 9th annual Canada Music Week® events. We introduced a new feature into our usual format this year.

For the previous eight years, our Canada Music Week® events have centred around our commissioning new works from BC-based composers, and our CMW Recitals have consisted of three elements: premiere performances by students of the new works written by our guest composers; premiere performances of student compositions; and of course student performances of works from the Canadian repertoire.

Our CMW Recital 2013 held Sunday, November 17 in North Vancouver once again consisted of the three above features. Our guest composer was Frank Levin who describes his music as “classical crossover” in style. Frank contributed two unpublished works for our students to premiere. *Christmas Alone: Theme and Variations* was premiered by North Shore student Annudesh Liyanage, and Levin’s *Romance in E Flat* was performed for the first time by student Jesse Wang. In addition, Annudesh also performed Levin’s *The Stately Victorians of Pacific Heights*, a previously published musical tribute to the stately old Victorian homes in San Francisco.

This year our CMW recital also included a new feature: we invited pianist Anna Levy, a specialist in contemporary music, to open the CMW Recital with a 50-minute recital entitled “An Historical Overview of Canadian Music for Piano from Calixa Lavallee to Michael Conway Baker.” Believing that hearing works of a professional and virtuosic level of difficulty would inspire both teachers and students alike to further explore the more advanced Canadian repertoire, we engaged Anna to perform the following works. Notes about each of the composers represented were provided in the printed programme:

Calixa LAVALLEE (1842-1891) *The Ellinger Polka, op. 8 and Le Papillon, op. 18*

R. Nathaniel DETT (1882-1943) *Juba Dance (from the Suite “In the Bottoms”) (1913)*

Jean COULTHARD (1908-2000) *Three Preludes: IX-Innocence; III-Pensive & XIII-Illumination*

Francois MOREL (1926-)

Etude de sonorite, No. 2

Ann SOUTHAM (1937-2010)

Rivers, Set 1, No. 2

Michael Conway BAKER (1937-)

Four Piano Pieces, op. 22

Alexina LOUIE (1949-)

I leap through the sky with stars

Anna’s performance gave our students, parents and teachers the unique opportunity to hear part of the rich historical legacy of our Canadian music for piano, including works written during the 19th century which most had never heard before.



Our CMW Workshop with Frank Levin was held on Sunday, November 3, 2013; six student composers ranging in age from 6 to 16 presented their own compositions. Five of the six student composers subsequently performed their own works at the CMW Recital:

Aditi Raiturkar’s *Ghosts Climbing Upstairs*

Alora Bond’s *Breathe*

Serena Schimert’s *Affection*

Julia Tancon’s *Land of the Rising Sun*

Martin Barnes’ *Midnight*.

Our CMW Recital was attended by a large and enthusiastic audience who heard 2 premieres of works by composer Frank Levin, 5 student composers performing their own works and 34 students performing Canadian repertoire ranging from preparatory to advanced levels. The event was publicized in the November newsletter from the Canadian Music Centre, BC chapter, and was followed by our customary reception at which everyone had the opportunity to purchase copies of Frank Levin’s music and CDs, and to chat with our guest artists.



BACK ROW L to R:

Martin BARNES, Frank LEVIN, Serena SCHIMERT
Alora BOND, Julia TANCON,
Dr. Carolyn R. FINLAY

FRONT ROW L to R: Jesse WANG,
Aditi RAITURKAR, Annudesh LIYANAGE

*All photographs taken by Don Mowatt
Dr. Carolyn R. Finlay ❀*

CANADA MUSIC WEEK® - CONT.

SOUTH OKANAGAN

Music Students Rewarded for Excellence during Canada Music Week®. The B.C. Registered Music Teachers' Association - South Okanagan Branch has members from Osoyoos north to Summerland. A student recital was held on Sunday, November 24 at St. Andrew's Presbyterian Church in Penticton to conclude the celebrations of Canada Music Week®. This recital to promotes music composed by Canadian composers. Each of the fifteen members chooses students to perform. This year's recital had music performed by piano and voice students. There were also two original and fascinating compositions performed by student composers, Matthew Thomas and Wynn Nordlund. There was a very appreciative audience of approximately one hundred and twenty people present to enjoy the delightful music performed by all of these young students. Everyone was treated to refreshments after the recital and awards presentation. The following is a list of the awards and scholarships presented. The students' marks and the location of their music teacher are listed as well.

RMT AWARDS 2013

GRADE 1

- 1st Nicola Thompson
Piano (Kaleden)
2nd Logan Dougherty
Piano (Kaleden)

GRADE 2

- 1st Kate Piche
Piano (Summerland)
2nd Jacob Weaver
Piano (Penticton)
2nd Kendra Leinor
Piano (Osoyoos)

GRADE 3

- 1st Nathaniel Klassen
Violin (Penticton)

GRADE 4

- 1st Cole Piche
Piano (Summerland)
2nd Arianna Lainsky
Violin (Penticton)

GRADE 5

- 1st Lara Moshaver
Voice (Penticton)
2nd Tamatea Westby
Piano (Penticton)

GRADE 6

- 1st Natalia Ibanez-Richer
Piano (Osoyoos)

GRADE 7

- 1st Sacha Perry-Fagant
Voice (Summerland)
2nd Carleigh Dean
Voice (Penticton)

GRADE 8

- 1st Teighan Litke
Voice (Penticton) IODE
Diamond Jubilee Scholarship

GRADE 9

- 1st Evelyn Krieger
Piano (Summerland) IODE
Diamond Jubilee Scholarship

GRADE 10

- 1st Saige Carlson
Voice (Penticton)
2nd Matthew Thomas
Piano (Oliver)

THEORY

- 1st Jasper Meiklejohn
Advanced Harmony (Osoyoos)
Mme Janisch Music Excellence Award
Jasper Meiklejohn (Penticton)
Matthew Thomas (Oliver)

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SOUTH OKANAGAN

A plaque and scholarship for Excellence in Music in Memory of Madame Janisch was presented to Matthew Thomas of Oliver and Jasper Meiklejohn of Penticton. These two young men are very deserving of this award that recognizes excellence in their music studies but also a commitment to sharing their musical talents with the community. Matthew Thomas has recently passed the grade 10 piano exam with first class honours and is currently taking voice preparing for the grade 8 exam. He plays and teaches guitar. For the past 7 years he has played weekly on his church worship team and is now its Music Director. He has mentored several young people in their development on piano, keyboard and guitar. Matthew enjoys performance and has played regularly for some years in local care homes, the Penticton Kiwanis Music Festival, and a variety of recitals for the Oliver Arts Council as well as RMT recitals. In Alberta he was part of "Dreamer" a large production of live theatre. He enjoys composition and has entered work in the Festival. He has recorded 3 albums of all original music, and is currently writing more songs and planning to record another album in time for Christmas. He is currently trying to support himself as he continues his music studies in theory,



Kendra Leinor and Matthew Thomas



Several of the younger scholarship winners from the South Okanagan Branch of the BCRMTA.

history and voice. His career goal is to compose, perform and produce music. Jasper Meiklejohn began his violin studies with Elizabeth Lupton at the Penticton Academy of Music at 10 years old. In the eight years since, he has performed at numerous community events, and has been an active member of Fiddlekidz, the Penticton Academy of Music String Orchestra, McNaramata Band and the Penticton Secondary School Jazz Band (saxophone). In more recent years he studied with Mary Sokol Brown of the Vancouver Symphony Orchestra, became a member of the Cygnus Trio, and had the opportunity to perform on a regular basis with the Okanagan Symphony Orchestra as both a first and second violin section player. From 2010-13 Jasper was a member of the Youth Symphony of the Okanagan (violin and viola), for which he composed two pieces, and in 2013 appeared as co-concertmaster and featured soloist of this ensemble. He is currently pursuing a degree in violin performance at the University of Victoria. It is rare that there are two such well qualified recipients of this award so it was a pleasure to recognize both of these applicants for their musical success!

The South Okanagan Branch of the BC Registered Music Teachers' Association is very appreciative of the extra financial support they receive for their Scholarship Fund from the IODE Diamond Jubilee Chapter and the family of Madame Janisch. Thank you!

Janet Marcotte ❁

RICHMOND

Richmond hosted two Recitals commemorating Canada Music Week®. Our National Anthem *O Canada* was led by Mr. Dale Peterson – Professional Musician and Richmond Resident. We had in excess of 23 students in each performance.

Each Recital showcased compositions by Canadian Composers as well as other established composers.

Grace Hoff was our host for the 1st Recital and our President, Mimi Ho congratulated each student with Certificates containing the special CMW seal. Our Richmond M.P. Alice Wong's Office was able to supply us with the large Canadian Flag, pins and bookmarks with the Canadian Anthem.

A most enjoyable afternoon honouring our Canadian Composers and their wonderful Compositions.

Grace Hoff ❁



CANADA MUSIC WEEK® - CONT.

SHUSWAP

The Shuswap branch of the BCRMTA held its annual Canada Music Week® Concert in Salmon Arm on the afternoon of November 17th. The performances showcased Canadian composers representing British Columbia, Alberta, Saskatchewan, Manitoba, Ontario, Quebec, Nova Scotia and Newfoundland performed by twenty-seven pianists and two vocalists.

Following the concert, those students who had achieved Grade 8 through Associate level in their discipline were presented Book Awards to recognize their hard work and dedication. The recipients included for Grade 8 Piano, Hannah Bates, Zakiya Journeau, Lara May McCallum, Netanya Qessy and Jacquie Wall; Grade 10 Piano included Elena Bruns and Ashley Fong; and for Associate Voice, Judy Lillace. Congratulations to you all!



L to R: Judy Lillace, Ashley Fong, Elena Bruns, Jacquie Wall, Hannah Bates, Zakiya Journeau, Netanya Qessy and Lara May McCallum

Judy Teto ❁

SUNSHINE COAST

The Sunshine Coast Branch held its annual Canada Music Week® Recital on Sunday, November 24, 2013 at 2:00pm at St. Hilda's Anglican Church in Sechelt. We began our recital by singing *O Canada* accompanied by teachers Kathleen Hovey, violin, Michele Satanove, cello and Carl Montgomery, piano. Twenty-three student performances followed on the piano, violin, guitar and voice. Students Nadia Behji, Bryn Davies and Ruby Riesco performed their own original compositions. Other composers

represented were Sarah McLachlan, Howard Shore, Violet Archer, George Fiala and perennial favourites Boris Berlin, Linda Niamath and Stephen Chatman and more. Student performers were presented with a Canada Music Week® pencil and Canadian flag lapel pin at the end of the recital.

Congratulations to our teachers and students for a very successful and well-attended event!

Katherine Hume ❁

COMPETITION: NOVEMBER 2014
APPLICATION DEADLINE: AUGUST 2014
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SUNSHINE COAST



VANCOUVER

The Vancouver branch celebrates Canada Music Week® annually by holding its Student Performers' Guild Festival on the second and third weeks of November. This year the festival was held from the 11th to the 23rd of November. A special Canadian Composer class is included in the list of performance classes to highlight the works of Canadian composers.

Scholarship awards are generously contributed by Tom Lee Music to the best performers of these Canadian works. They were given at the Honour Recital held on December 8 at the Shadbolt Centre for the Arts in Burnaby. Recipients of the scholarship this year are Jayden Kung, *Junior division*, Anthony Han *Intermediate division*, Regan Thiessen and Cindy Zhou, *Senior division*. Ever since we included the Canadian Composer class in the festival, we have observed an increased interest in Canadian music among our young musicians.



Toni Meyer ❁

VERNON

The Vernon branch held a Canada Music Week® recital on November 24 at 7pm at the All Saints Anglican Church. Admission was by donation with the money received going to our scholarship fund. Our emcee for the evening was branch member Terry Logan. Twenty-one performers delighted us with a wide variety of Canadian compositions including some original works. We were happy to use this event to present twenty-three scholarship awards to top achievers in voice, piano and theory exams during the previous year.

Melissa Sutherland ❁

VICTORIA

On Wednesday, November 20, twenty-two members and guests gathered at the Royal Oak Golf Club on a perfect autumn day to enjoy breakfast together, as well as lovely views of the golf course. President Pat Williamson spoke words of welcome and conducted a short business meeting, after which the Featured Composer for this year, member Diane Berry, was introduced by Sylvia Rickard. Diane is a composer and teacher, an adjudicator with a positive attitude and influence, and a performer on flute, piano, and guitar. In Smithers, where she lived for many years, she founded the group "Two Flutes and a Violin", which performs regularly and has made several CD's which contain over twenty of Diane's compositions. Inspired by three slide shows of B. C. landscapes, she has composed accompaniments for the slide shows for her group (sometimes augmented by a cello). She conducted the town band in Smithers, and composed several pieces for them.

VICTORIA - cont.

After moving to Victoria a few years ago, she successfully entered the Vancouver Competition with a piece for piano, flute, saxophone, and violin, and she has since entered other competitions and done well.

Diane asked, "What makes a piece of music better?", the question which is before the composer at all times. Writing music, she said, can be like making a jigsaw puzzle without a picture to guide one. Diane has been inspired to write a film score, and she played one of four pieces from it, *Dancing Above the Clouds*, as well as several other excerpts from her group's CD's. Her iPad inspired a piece called *Crossroads*. Diane was recently made an associate composer of the Canadian Music Centre.

Her talk was well delivered and well received, and everyone looked forward to Saturday evening, when she presided as adjudicator of the annual Murray Adaskin Composition Competition, when the results were announced at the Canada Music Week® recital in the Gordon Head United Church. Diane gave lively, interesting advice to the young composers. In the Junior category, Henry Hagan-Braun, a pupil of student teacher Debbie Baynes, won first place, and Danae Kong, a student of Pam Smirl, won second place. In the Senior category, Brian Fremlin won first place and Debbie Baynes second. Both are students of Stephen Brown. Three of the winners played their compositions.



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VICTORIA - cont.

Diane Berry then enchanted the audience with the premiere performance of her first composition in electroacoustic style, *Calling*. Diane had various loon calls on her computer and she played her flute with them, to the fascination of many of the young students in the audience. Charlotte Ridgway closed the first part of the evening by performing Diane's piano solo *Princess Alexandra Lodge*.

In the following student concert, five of the fifteen performers played compositions by Diane Berry, who was thanked for making her unpublished compositions freely available to the teachers of the Victoria Branch. Other Canadian composers represented were Alexina Louie, Anne Crosby, and Joan Hansen.

Janet Leffek ✨

NORTH ISLAND

On Saturday, November 23, 2013, the North Island Branch was delighted to host two workshops led by Ms. Teresa Richert, a composer from the Lower Mainland.

The first of these took place at 9:30 and was attended by eleven teachers. Ms. Richert presented and demonstrated many of the works generated by the composers of the Red Leaf Pianoworks (a group of Canadian Composers from several provinces). The attendees were introduced to many composers they had little knowledge of. Among these were Teresa herself, John Burge, Susan Griesdale, Rebekah Maxner, and Martha Hill-Duncan to name a few. These works covered a range from Elementary to Intermediate pieces for solo and piano duets. Each attendee was presented with a catalogue of the Red Leaf Pianoworks. Some of these compositions were then available for purchase following the workshop. The participants were delighted to hear new and original Canadian Music as well as to have the opportunity to acquire some for their personal library.

A luncheon of finger foods and beverages was then provided for the teachers and Ms. Richert in the church narthex. This was followed by a workshop attended by forty students entitled "Let's Compose! Getting Started". Each student was presented with a little workbook and a pencil. Many interesting ideas were suggested to the students on how to begin a composition. Participation was halting at first, but soon became more enthusiastic! The participants were in agreement that the session had been very worthwhile! Students enjoyed cookies and juice prior to the Concert.

A Concert of Canadian Music was presented at three o'clock and lasted until four thirty. Forty seven students played for the enjoyment of approximately one hundred and fifteen attendees. Many of the works were composed by Ms. Richert herself in both solo as well as duet and ensemble form. Works by Niamath, Berlin, Crosby, Bouchard, Chatman, and Peterson (to name a few), were also performed. A guitar ensemble was featured as well as solo guitar performances. Several original student compositions were presented as well as a fiddle medley. Comments at the end of the Concert were both positive and enthusiastic!

Sonia Hauser ✨

*Thank you to all the branches
that submitted a Canada
Music Week® report.*

What great ideas for next year!

Dina



IN MEMORIAM

In Memoriam

Victoria Kereluk

member of BCRMTA since 1962

Victoria Branch



Henry Waack

member of BCRMTA since 1972

Coquitlam-Maple Ridge Branch



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

HENRY WAACK

February 28, 1928 - October 4, 2013

Our dear colleague, Henry Waack, passed away recently -- a true gentleman (always dressed in a suit!) and musician. He was the son of a Lutheran minister and was playing the organ in his father's church as soon as his feet could reach the pedals. He started teaching in Claresholm, Alberta at the age of 14, then



he taught at Mt. Royal College before moving to Lethbridge. He produced many musicals there, was president of the local RMT for four years, chairman of the Kiwanis Band for five years and music critic for the Lethbridge Herald. He played in the Jasper Park Lodge orchestra for seven seasons, performing more than 800 times there. He moved to New Westminster

in 1970 to become a founding member of Douglas College. He retired from the college in 1993, but continued to teach privately until June of this year. Henry was music director of many productions in New Westminster and was choir master of Calvary Lutheran Church in New West for 41 years. He recently received a lifetime achievement award from the Coquitlam-Maple Ridge Branch of BCRMTA and an Excellence in the Arts award from the Tri-Cities Arts Council. He established a scholarship fund that awards \$1,000 each year to Douglas College music students. Henry's legacy will continue in the many students he met and influenced over his long career.



HIGHLIGHT - FROM THE PROVINCIAL COUNCIL SEPTEMBER 2013 MEETING

Information was received from the Vancouver Musicians association regarding a pension program for music teachers. For further information, contact: meaghan.williams@vma145.ca

Liability Insurance: Due to insurance issues, non-insured member status will be discontinued.

Our Heritage Fund project for 2013 involved a large scale print and online advertising campaign with ads being put in four Provincial Magazines (two editions for each magazine): Senior Living, Island Parent, BC Parent, and Okanagan Child. Two different ads were used - one targeting seniors and music lessons and one targeting children and music lessons. For a complete report on this project see the Sept. 2013 Provincial Council Minutes.

Heritage Fund Project 2014-15: the allocation of \$4000.00 from the Heritage Fund will be used for Advertising Subsidies of \$200 per Branch. Branches can contact Dina Pollock if they want to use the present advertising templates for use in their local advertising project 2014 -15.

Online Registration for February 2014 was discussed but now will be delayed as new issues have come up.

Young Artist Tour with Paul Williams was very successful and concluded with concerts in Nelson and Penticton. Branches are asked to consider hosting for the 2015 tour.

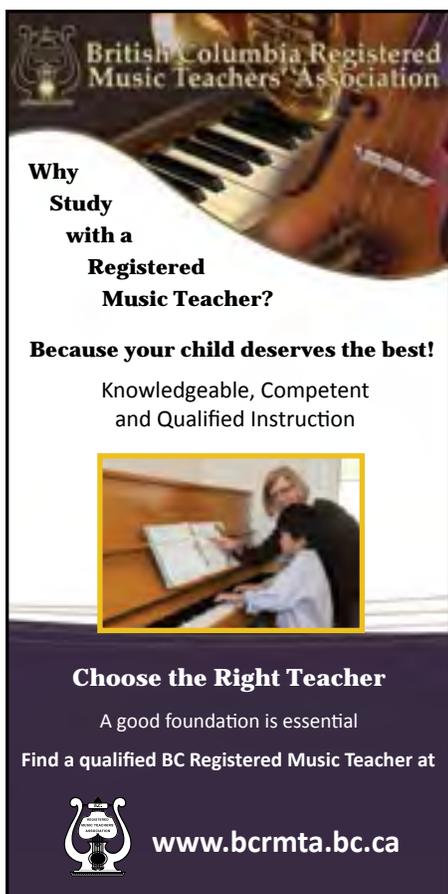
The 2014 BC Piano Competition will be hosted by the North Shore Branch. It will be held Saturday, September 27th, 2014 at the Holiday Inn and Suites in North Vancouver. More information will follow.

The BCRMTA Provincial Conference 2016 will take place September 23 and 24, 2016 at the Empire Landmark Hotel, 1400 Robson Street with the BC piano competition taking place at the Crystal Ball room. More information will follow.

The CFMTA 2015 Conference will take place in Richmond and more information will follow in April.

CFMTA elections were held and BC President Cynthia Taylor was elected to the position of Vice President of CFMTA for a two year term.

Branching Out - CFMTA 2014 will take place in the month of February. CFMTA will send a \$50.00 cheque to local branches to support their event showcasing *Branching Out to Students*. Information on this project is in the recent CFMTA *Canadian Music Teacher* magazine.



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Thanks Dina



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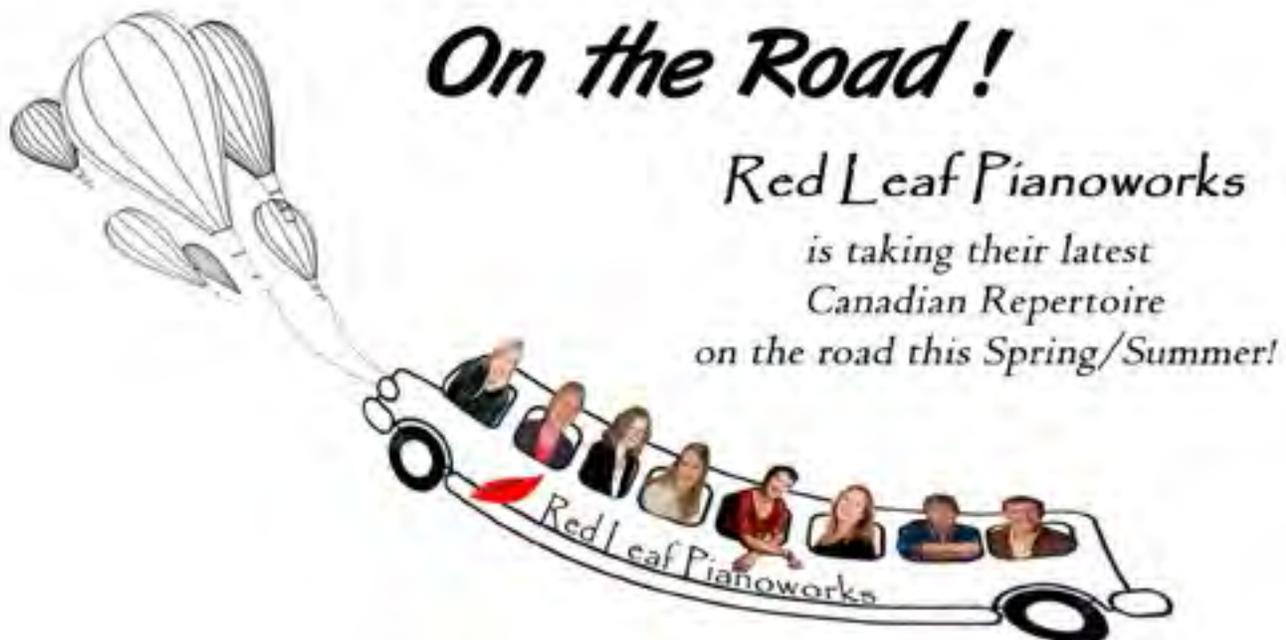


NOTES FROM THE BCRMTA REGISTRAR

1. January is the time for the payment of annual membership fees. Please continue to pay your membership fees to your **Branch Treasurer**, according to your **branch deadline**. Our plans for online renewal have been delayed due to budget considerations, but will be available in 2015.
2. Please **check your listing** on our Provincial **website www.bcrmta.bc.ca** (Each branch is listed under Branch/Member Directory). Please use the Update Membership Information (top row) to advise us of any changes to your listing.
3. A **Membership Card, Receipt and Insurance Certificate** will be mailed to every paid-up member on or about **March 15, 2014**.
4. The **25 year pins** are awarded every April. If you think you have been missed from the awards, please advise the Registrar immediately, in case our past records are not accurate.
5. There is a new password for Member Login on the BCRMTA Website.
User name: myrmta **Password:** 1947aMusical#

With best wishes for a happy and prosperous 2014!

Susan Olsen



Contact info@redleafpianoworks.com to arrange a workshop in your area.





BCRMTA - CFMTA STUDENT COMPOSER COMPETITION 2014

B.C. Provincial and Canadian National Regulations

Please find the Student Composer Entry Form on the next page or on the BCRMTA website www.bcrmta.bc.ca.

Please send your students' composition and SIGNED entry form to our PROVINCIAL Coordinator (not the National Coordinator). If you have any questions please do not hesitate to contact the CMW Coordinator Sonia Hauser at: sshauser5@gmail.com 250.923.2212.

1. Each entry must be composed by the named entrant, and written out or computer-generated by the entrant, except that Preparatory and Division A entries may be copied out by others if needed. Entries must be *neat and legible* in ink, computer print or photocopy (faxes or e-mails are not acceptable). Please keep a copy of each entered work.
2. The entrant must be of stated age as of June 1, 2014 and be a student of a BCRMTA member in good standing.
3. The entrants name must appear on each entry or its title page. The measure number starting each line, tempo and dynamic markings, and other appropriate details should be included.
4. Entrants may submit one or more works, and enter both sections of Preparatory, Division A or B if desired, but must keep to a single age division. Entrants moving after April 1 must notify the Composition Coordinator in writing.
5. **Entries must be received by April 1, 2014**
Please remember - any entries received after this date will not be accepted
A completed entry form and the correct provincial fee must accompany each piece entered. Please include a high resolution jpeg photo and short five line bio of yourself.
6. Each entry will receive a written adjudication. Entries will not be returned, but will be placed in the BCRMTA archives. BCRMTA will forward First Place-winning works to the National Finals and pay the entry fees.
7. In each division (and section of Preparatory, Divisions A and B), provincial First, Second, and/or Honourable Mention(s) may be given. National awards are First Place only. All decisions are final. **Award cheques must be cashed within thirty days of receipt.**
8. BCRMTA and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.

BCRMTA - CFMTA STUDENT COMPOSER COMPETITION 2014 - ENTRY FORM



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

Make cheque to: BCRMTA Student Composer Competition

Mail to: MWC c/o Sonia Hauser, 1031 Springbok Road, Campbell River, B.C. V9W 7G4

Name _____ E-mail address _____

Address _____

P. Code _____ Phone (____) _____

Fax (____) _____ Birth date _____

Teacher's name _____ E-mail address _____

Address _____

P. Code _____ Phone (____) _____

Fax (____) _____ RMT Branch _____

Preparatory: 8 years & under

Fee: \$10.00

Pre.1 - An original work for solo instrument or any combination of instruments

Pre.2 - An original work for voice with or without accompaniment

Awards:

In each category:

BC \$20

Division A: 11 years & under

Fee: \$10.00

A.1 - An original work for solo instrument or any combination of instruments

A.2 - An original work for voice with or without accompaniment

In each category:

BC \$20

Division B: 15 years & under

Fee: \$13.00

B.1 - An original work for solo instrument or any combination of instruments

B.2 - An original work for voice(s) with or without accompaniment

In each category:

BC \$30

Division C: 19 years & under

Fee: \$15.00

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

BC \$40

Division D: Open

Fee: \$20.00

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

BC \$50

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

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

Parent or Guardian (if under 19) _____ Teacher _____





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MEET OUR ADJUDICATOR

BCRMTA STUDENT COMPOSER COMPETITION 2014

CHRISTINE DONKIN

Christine Donkin was born into a musically active family in northwest Alberta. Her approach to music composition is influenced in part by the wide range of styles and forms to which she was introduced in childhood: folk, fiddle, jazz, classical, romantic, and much more.

Christine studied music composition at the University of Alberta and University of British Columbia and now composes choral, chamber, and orchestral works which are performed across the continent and beyond, including such prestigious locations as Carnegie Hall, the Moscow Conservatory, and the National Centre for the Performing Arts in Mumbai. She has won awards at national and international composition competitions, and six companies publish her music.

Christine is active in the field of music education as a teacher, adjudicator, clinician, and arranger. Several of her pedagogical compositions, along with over seventy arrangements and figured bass realizations, appear in the Royal Conservatory of Music publications for piano, voice, violin, viola, cello, clarinet, saxophone, and trumpet. The repertoire books of Trinity College London and the Australian Music Examinations Board also feature her music.



DO YOU HAVE ONE OF THESE?

A former student of Robin Wood who lives in England is interested in purchasing this commemorative CD that was made by BCRMTA in honour of Dr. Wood.

If anyone has one that they would be willing to sell, please contact the Registrar:

Susan Olsen registrar@bcrmta.bc.ca or 604.531.9688

B.C. PIANO COMPETITION

What do Paul Williamson, Carter Johnson, Erina Nesbitt and Louise Hung have in common? They've all participated in the B.C. Piano Competition. The competition provides a forum for displaying talent, honing skills, and forging relationships with other musicians. Not to mention that attending the competition is enormously entertaining. The level of artistic excellence is always impressive. The repertoire choices tend to vary widely – everything from Bach to original compositions by the competitors themselves (Raymond Zeng 2008).

Students who participate in the B.C. Piano Competition are always grateful for the experience. They comment that the competition helps them to mature as artists; that it is a fantastic experience and that they thoroughly enjoy hearing the performances of the other competitors.

Audience members hear great works, lesser known works, and familiar favourites presented in memorable fashion – and of course there's always the added spark of rooting for the competitor from your branch or matching wits with the adjudicator by selecting winners of your own choosing.

The upcoming competition promises the same high caliber of performance. It will be held in North Vancouver at the Holiday Inn. Because there is no conference in 2014, the competition will take place on one day: Saturday - September 27 with the semi-final round taking place from mid-morning until early afternoon, and the finals being held in the evening. In addition to the cash prizes for first second and third place, Atkinson & Terry have generously donated \$250 to be awarded for the best performance of a work by a Canadian composer.

The deadline for entries is March 1st 2014. Registration form and rules are being included in this issue of the magazine to streamline the application process. I would like to encourage all branches to actively seek out a representative. You are looking for someone studying at an advanced level who intends to pursue music as a career. While they must be studying with a BCRMTA member, they may represent your branch even if they are currently living elsewhere (to attend university for example). Branch presidents, ask your members if they have an aspiring student who fits the profile for the B.C. Piano Competition. Teachers, contact your branch president with suggestions of promising young talent you may be working with. Make 2014 the year your branch puts forward a competitor.

Rules

1. The competition will be held in even numbered years in combination with the Semi-Annual meeting of BCRMTA Provincial Council.
2. Each branch will be able to enter one contestant. The contestant may represent his/her branch of residence or branch of study. Branches are responsible for selecting a contestant. (A previous first-prize winner of the B.C. Piano Competition is not eligible to enter). Deadline for entries is March 1st, 2014
3. The competition will consist of a semi-final round and a final round.

Semi-final Round - for up to 12 contestants. In this round, contestants will be asked to perform a program no less than 10 minutes and no more than 15 minutes in length. Two contrasting styles must be used and only one piece may be repeated in the Final Round. Should more than 12 entries be received, contestants will be asked to submit a 30 minute recent, unedited recording of good quality marked with the applicant's name and accompanied by a list of the repertoire in the order it is performed on the CD by April 1st in order to have a professional adjudicator choose 12 contestants.

Final Round The top three performers from the semi-final round will be asked to perform a 30 minute program in the finals. Three contrasting styles must be used. All contestants will be expected to attend the finals.

The 1st Place Winner of the B.C. Piano Competition:

- a) must be available to represent British Columbia at the CFMTA National Piano Competition (All travel will be provided and up to \$300 provided for accommodation and meals)
- b) will tour as B.C. Young Artist (Tour details to be arranged with the B.C. Young Artist Committee and all travel, accommodation and meals will be provided)
- c) will receive a cash prize of \$800

The 2nd Place Winner of the B.C. Piano Competition will receive a cash prize of \$450

The 3rd Place Winner of the B.C. Piano Competition will receive a cash prize of \$250

Atkinson & Terry Award for the best performance of a work by a Canadian composer \$250

BEFORE SELECTING A CONTESTANT, BRANCHES NEED TO BE AWARE OF THE FOLLOWING RULES:

- The contestant must be studying with a member of the BCRMTA at the time of entry. If the Branch contestant is awarded the first place prize, he/she must continue to study with a BCRMTA member in order to qualify to represent B.C. at the National Piano Competition.
- The contestant must be a Canadian citizen or have Landed Immigrant status.
- The contestant must not be more than 24 years old as of January 1st of the CFMTA competition year.
- The contestant may not be studying in a Master's program as of January 1st of the CFMTA conference year, as the CFMTA National Piano Competition is limited to contestants studying at the Bachelor level or lower.
- All repertoire presented must be of an advanced level (Diploma or higher) and must include a minimum of two contrasting style periods in the semi-final round and three contrasting style periods in the final round with one repeat allowed in the final round.
- The competition committee will announce the name of the adjudicator of the B.C. Piano Competition at least 6 months before the competition. It is the responsibility of the branch and the teacher of the contestant to ensure that there is no contact between the contestant and the adjudicator once the name has been announced.
- It is strongly recommended that all potential contestants be made aware of the specific repertoire rules regarding the CFMTA National Piano Competition before entering the B.C. Piano Competition. These can be found at www.bcrmta.bc.ca in the members only section under B.C. Piano Competition

- It is the responsibility of the branch to submit the required application. Late entries will not be considered.

INFORMATION REGARDING THE SEMI-FINAL ROUND

- Each invited contestant must submit his/her repertoire list by June 1st 2014. Selections may not be changed after the list has been submitted.
- All expenses for a contestant attending the B.C. Piano Competition must be borne by the contestant or sponsoring branch. **Branches may apply for funding where a need exists and conditions are met.*
- Expenses for a chaperone (if required by the contestant) will be the responsibility of the contestant.
- There will be a public drawing for the order of performance at the B.C. Piano Competition at least 30 days before the event. All contestants will be immediately advised of their placement in the program and no changes will be allowed.
- All contestants will be given an opportunity to play the competition piano prior to the event. The time allotted will be 10 minutes.
- There will be no personal biographies printed in the B.C. Piano Competition program. Contestants will be listed by name and branch only.

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CANADIAN MUSIC CENTRE
CENTRE DE MUSIQUE CANADIENNE
BRITISH COLUMBIA REGION

BCRMTA PIANO COMPETITION OFFICIAL REGISTRATION FORM ENTRY DEADLINE: MARCH 1, 2014



Branch _____

Name of Contestant _____

Address _____

City _____ Postal Code _____

Phone _____ E-Mail _____

Date of Birth _____ Canadian Citizen _____ Landed Immigrant _____

Signature _____

Name of Teacher _____

Branch _____

Phone _____ E-mail _____

Signature _____

Entry Requirements:

A \$40.00 entry fee (cheque payable to BCRMTA) and a completed application form must be received by the chair of the B.C. Piano Competition by March 1 2014. Late entries will not be accepted.

It is strongly suggested that all potential contestants be made aware of all rules and regulations of both the BC Piano Competition – www.bcrmta.bc.ca and the CFMTA National Piano Competition - www.cfmta.org prior to entering

All entries will be acknowledged when received.

Mail to: Susan Schleppe
5938 Cody Pl
Nanaimo B.C. V9V 1J7





Be An **ATHLETE.**

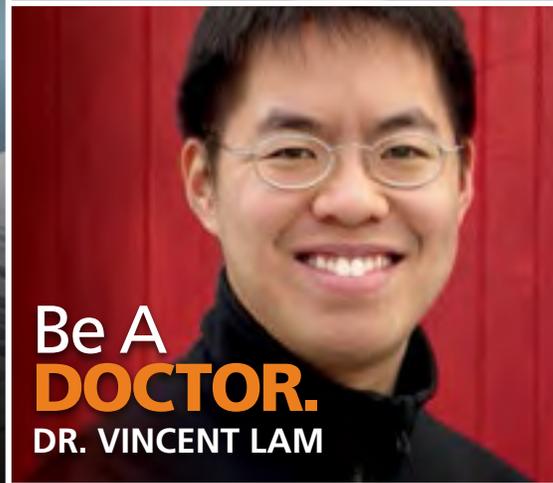
“Both music and sports provided limitless long-term development possibility. We all find ourselves gravitating toward some core interests in life... I think there’s so much intrinsic, meaningful experience in really focusing on what you enjoy doing.”

JEREMIAH BROWN

Olympic Rower
2012 Silver Medal Winner
Royal Conservatory alumnus



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4th North West International Piano Ensemble Competition November 14 and 15, 2014

Dear Teacher/Student/Administrator,

I am taking this opportunity to make you aware of the only Canadian competition of this kind, that will feature duets and duos, that is piano four hands, either on one or two pianos, and asking you to circulate this information to all those the might be interested to compete.

The success of this competition is due to the fact that piano ensemble (in our case, duo and duet) is becoming more and more a choice of pianists, it is a great opportunity to make music with a friend, and it is a discovery of musical repertoire that many did not realize existed.

We are anxious to make all piano students who are serious about their training and success, who are advanced in their studies and who are excited about making music together. For this competition only original works for piano duo or duet are permitted – that is works written by the composer for this medium, not transcriptions or arrangements.

Thank you for making this material available to your members or students. We appreciate any communication or questions which you might have following your visit to our website: www.nwpes.ca.

With appreciation and respect,
Winfried (Win) Rompf
President



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mycwest@gmail.com

RULES AND REGULATIONS IN AN INSTANT

Date of Competition

Friday and Saturday - November 14 and 15, 2014

Location of Finals

Norman Rothstein Theatre, Vancouver



Prizes: A. Junior Division (Age up to 16)

First Prize	\$ 1,000
Second Prize	\$ 750
Third Prize	\$ 500

B. Senior Division (Age over 16 to 30)

First Prize	\$ 4,000
Second Prize	\$ 2,000
Third Prize	\$ 1,000

Audience Choice Award \$ 500

Two Categories for each Division

A. Junior: Duet (two at one piano) or Duo (two at two pianos)

Repertoire: totally own choice, but expected to cover variety and styles

Original works only, and rounds exclusive program

Max. time: 18 min first round; 15 min second round.

B. Senior: Duet (two at one piano) or Duo (two at two pianos)

Repertoire: totally own choice, but expected to cover variety and styles

Original works only, and rounds exclusive program.

Max. time: 20 min first round; 20 min second round.

Note: Judges have right to select works to be performed from the second round program.

Memory

Recommended, but not essential.

Original Music

Required for all copyrighted works (single copy is satisfactory)

Out of print works, may be presented in photo copy if publisher approved)

Photo copy of works in public domain, obtained from digital source, eg. IMSLP are permitted.

NOTE: the above applies to performance as well as judges copies.

Application:

On line or by mail. See website: www.nwpes.ca for details

Info and inquires:

Please see www.nwpes.ca for details or contact by e-mail: info@nwpes.ca



PRACTICE, PLAY, PERFORM: MUSIC LESSONS ARE A FAMILY AFFAIR

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

"Mom, it's time to do your practicing!"

Now how's that for role reversal? Music lessons are a great activity for everyone so kids and their parents can all get into the act. The benefits of studying a musical instrument are wide-ranging, and the learning outcomes and life lessons are huge. And, the fun-factor is high as well.

Not that long ago family music making was a way of life. After dinner, everyone gathered around the piano to play and sing. Or you could take your fiddle down the street and play along with the neighbours. That's because the only way to have music was to make music. All that changed however with the phonograph and radio: turn a knob and music was instantly at your fingertips. Then TV came along and kicked it up a notch with pictures as well. Now there's endless music, entertainment, news and you name it with the Internet, iPods, YouTube etc.

So does that mean that playing a musical instrument has gone the way of the Dodo bird? Absolutely not! In fact, music lessons are more popular than ever. Many parents want their children to experience music first-hand, especially if it is not offered at their school. And increasingly adults are taking lessons to have quality creative time away from the stresses of work and daily life.

How can taking music lessons benefit you and your family? Here are some ways:

IMPROVES BRAIN FUNCTION

Playing music uses many parts of the brain simultaneously. There are so many things to think about – notes, rhythm, fingering and many more. It's multi-tasking for your brain as you have to concentrate on all this and listen to the result at the same time. Austin Lu of Prince George excelled at piano and school is now on a scholarship at Duke University. "Playing the piano has greatly affected the person he is today. He has learned lessons of courage and dedication," says Austin's mom Jean Wang. And as for adults and parents, who wouldn't benefit from a daily brain tune-up? (pardon the pun!)

GOAL SETTING

There are many small learning tasks in studying music and students must constantly set new goals. Learning to break big jobs into small manageable tasks is a useful skill. And adults' occupations are often big and gangly and it can be hard to feel any progress or satisfaction. When playing music even learning one bar correctly is a step forward.

PRACTICING BUILDS PERSEVERANCE AND DISCIPLINE

In an age of instant gratification studying music teaches patience. You have to practice, and you have to stick with it to see results. Setting a practice schedule will make all the difference, and if you put in the time you will improve. Rome wasn't built in a day, so just keep plugging along.

PERFORMANCES BUILD COURAGE AND CONFIDENCE

Here's an area where kids and parents often differ. Most children, especially young ones, have no qualms about playing in front of an audience. It's easy, they just get up there. Adults often have more anxiety but that doesn't mean they shouldn't perform. Learning to face your fears is a valuable life skill. And no matter how your performance goes the sun will rise in the east the next day. Just doing it is success right there.

EXPANDS YOUR SOCIAL CIRCLE

There are many places to make music – school bands, community orchestras and choirs, churches, garage bands and more. Once you get into the musical community you'll meet many people

with the same interest. "One of the best things about being a piano parent has been making life-long friends," says Anne Scott of Prince George. There's a bond formed doing music together that is hard to find in our fast-paced society.

LESS SCREEN TIME

Let's face it, any activity not done on a screen is worth pursuing. Kids and parents alike are glued to their devices for work, play, information, education, entertainment and communication. The list is endless and growing. Give yourself a break and create something instead.

So pick up an instrument and give it a try! I guarantee it will never be wasted time. ✨

Lori Elder holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Her principle teachers were Kay Wilson, Dale Reubart, Robert Silverman and Boris Lysenko. Lori has won numerous competitions and has performed extensively in Canada and the US. Lori was a presenter at the CFMTA National Conference in Halifax. She has recently produced a Cookbook and CD called "Students' Favourites", with the proceeds to benefit charities in northern BC. Lori teaches in Prince George where she specializes in senior piano and pedagogy.





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BROADENING THE ART OF FLUTE PLAYING BY STUDYING IN GERMANY

by Joshua Michael

This spring, I had the opportunity to travel to Germany to discover my roots and take lessons with flutists from some of the finest orchestras in Europe.

The first city I arrived in was **Bremen** and what a coincidence this was! The first time I ever heard a flute being played was on a computer game called “Lamb Chop Plays Music” (about a lamb who wants to join the musicians of Bremen as a flutist). After playing this game, I decided I wanted to be a flutist. Many of you will know the



A bronze statue by Gerhard Marcks depicting the Bremen Town Musicians located in Bremen, Germany. The statue was erected in 1953. Note the front hooves that have become shiny. Touching the front hooves is said to make wishes come true.

old tale “The Musicians of Bremen” and its message of freedom and the lasting value of music and musicians. Of course, my first stop was the statue of “The Musicians of Bremen”, and, as tradition dictates, I touched the donkey’s hooves and made a wish (that I would be able to find my relatives that I lost contact with ten years previously). Exactly four months later, I was indeed able to speak with my aunt and cousins – so it seems the statue does possess magic powers!

My northern Germany exploration took me to **Leer**, situated at the River Ems and featuring rustic brick homes, its own castle and some beautiful countryside. Here I experienced German cuisine (delicious!) as well as the great hospitality of the people. Everyone wanted to take me to see their favourite spots – so I saw Windmills, ate delicious Schnecken Kuchen and visited the charming, dyked village of **Greetsiel**.

The next day was to be spent at the Gasteig, in **Munich**. While riding there on Munich’s S-Bahn train, I was studying my scores and a lady sitting opposite me struck up a conversation. When I explained that I had come from Canada to experience and learn from flautists in Germany, she told me how important musicians are in our society and she really inspired me with her good wishes! My day was spent watching a dress rehearsal of the Munich Philharmonic, featuring Schoenberg’s tone poem *Pélieles und Mélisande* conducted by Christoph Eschenbach. What an experience to watch the rehearsal and then sit in the front row at the concert the next day! I especially enjoyed the flute section’s tone colors and technique, as well as watching the Maestro conduct. At my lesson the following day at the Gasteig, I played the first movement of the Mozart *Flute Concerto*, as well as tone exercises and scales. I was reminded to make each note focused and beautiful, and to repeat exercises until I was happy with the sound. I was reminded to bring out the laughter and exuberance in the fast staccato sixteenth notes.

BAVARIAN STATE OPERA HOUSE



The opera company which was founded under Princess Henriette Adelaide of Savoy has been in existence since 1653

The magnificent Bavarian State Opera House was the location of my next opportunity to have some instruction. My chosen repertoire at the Wind Player’s Lounge was piccolo excerpts from *Semiramide* and the March from Beethoven’s *Symphony No.9*. I was reminded to make sure that each note was very crisp and articulated, with a spirit of excitement and life. My lesson ended with the Largo from the Vivaldi *Piccolo Concerto in C*. I had the chance to work on support and tone expression in a Reichert study before I played the movement again - what a difference!

Next I flew to **Berlin** – this city had a most powerful effect on me. I visited the area where my grandmother hid from the Russians soldiers as they reached **Berlin-Buch**. Unfortunately, the family estate “Baumschule Sievers (Tree Farm)” in **Buch** had been destroyed and turned into a block of apartments. I was very disappointed that I didn’t get to see the house where my grandmother grew up, and I couldn’t begin to imagine the fear and oppression my family had faced during their time living there.

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BROADENING THE ART OF FLUTE PLAYING BY STUDYING IN GERMANY - CONT.

My grandmother left Germany in 1953 to live in Switzerland, and later in India. She finally returned to see family members in both East and West Berlin after the Berlin Wall came down in 1989. I could see that parts of this city were still recovering from the effects of many years ago. The most powerful moment for me was playing the aria from J.S. Bach's *St Matthew Passion: Aus Liebe will mein Heiland sterben* (out of love my Saviour is willing to die) at the Zion Kirche. This church contains a memorial to Dietrich Bonhoeffer (a minister who stood up against the Nazi Regime, and paid for it with his life).

My lessons with the flautists from the Deutsch Oper Berlin, Staatskapelle Berlin and the KonzertHaus happened one after another, and I learned a lot – things like the importance of longer phrases while taking fewer breaths. I played the solo from Brahms *Symphony No. 4* and was reminded to play imagining a scene (which my audience should see) to bring life and beauty into my playing and make each note mean something special. I couldn't believe that it was possible to take fewer breaths and manage longer phrases, but I did it! In my next lesson I learned about tone possibilities, of changing the physical structure of my mouth to create different tones, of opening up vertically and horizontally to allow a deeper richer tone, as well as breathing in gulps like a gorilla. I was reminded to think of waves when playing the opening phrases of Frank's *Sonata*.

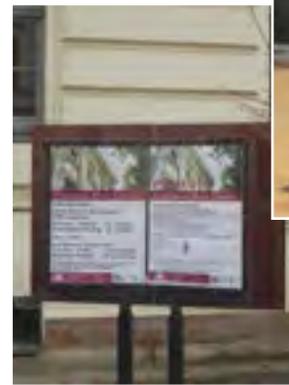


The Deutsche Oper Berlin is an opera company located in the Charlottenburg district of Berlin, Germany. The resident building is the country's second largest opera house and also home to the Berlin State Ballet.

My last lesson in Berlin was at the Deutsch Oper Berlin, a beautiful building which features exquisite art representing operas by famous composers. I again worked on the Brahms solo and was reminded to use more dynamics and colors to make drastic changes, so that the music would come alive to the audience. My teacher recounted his memories of playing at the Bayreuth Festival and we listened to a bit of the opera currently being rehearsed. I also was able to watch a rehearsal for *Rigoletto* and work on the 2nd movement of Frank's *Sonata*. We worked on making it a dramatic and exciting movement to perform.

I was grateful for the relaxing period after all my Berlin lessons where I enjoyed the beauty of the Botanical Gardens. I couldn't believe I had more to learn with lessons in **Dresden** and **Leipzig** still on my itinerary!

My trip ended with a personal epiphany -- that to master the art of flute playing with many tone colors needed a great deal of time – and I had to ask myself was there enough time for me to do this? My experiences reminded me of how important it was to use imagination in playing- creating an image must be thought of constantly even in orchestral playing.



Joshua Michael is a certified ESL teacher and a former member of the BCRMTA Student Teacher Auxiliary, Vancouver Branch. Joshua was a member of the Vancouver Academy of Music Orchestral Training Program for two years, where he received coaching from wind players in the Vancouver Symphony Orchestra. Joshua currently lives in Berlin-Brandenburg where he pursues further Flute Performance Studies.





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During the second week and amid spectacular scenery, informal talks concerning the life, the early influences (resident English literary folk of the 1920s), and music of British Composer Sir William Walton (1902-1983) will be provided by Walton specialist, Michael Aston of England. Days will be punctuated with local excursions, possibly a cooking class, and the warmth of the 'good life'. The final days on Ischia will include talks and concerts at La Mortella, our tribute to The Waltons.

Representing Pauwels Travel will be Dianne Globe of Vancouver, a former music teacher, and a professional tour manager.



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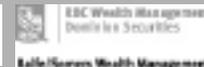
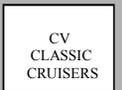
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REVIEW OF PUBLICATIONS

METHODS



Celeste-Tina
Hernandez
Piano, Theory
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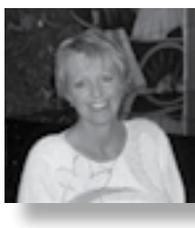
Joyce Janzen
Piano, Theory
Abbotsford
Member since 1983



Janet Marcotte
Piano
South Okangan
Member since 1992



Nita Pelletier
Piano, Theory, History
Chilliack
Member since 1988



Jean Ritter
Piano, Theory
Abbotsford
Member since 2006

Succeeding at the Piano - Grade 4 by Helen Marlais The FJH Music Co. Inc. FJH 2076 - FJH 2077 - FJH2075CD



This is the fourth set of method books in this series. It is recommended that students be required to use the Lesson and Technique Book, the

Theory and Activity Book and the Recital Book in conjunction with each other in order to have a fun and well-rounded approach to learning music.

At this level the student focus is on triads and inversions, two-octave scales and rolled chords. They will also learn, key signatures, the circle of 5ths, dominant seventh chords and diminished triads. Students will play more sixteenth notes and be introduced to music in E major, e minor, B^b major and g minor. Students learn about the different eras of music playing the music of six leading composers as well as some original composers from the contemporary era. There are “Before Playing” and “After Playing” points for every lesson encouraging musicianship, practice habits and listening skills. The lesson book comes with a CD. Each solo piece has two tracks one in a practice tempo and one in a performance tempo. Each unit has a solo piece that has a string quartet accompaniment so the student can feel part of a small chamber ensemble. The Recital Book also comes with a CD. There are fifteen pieces - some arrangements of familiar classics and some original contemporary compositions. Five of the compositions have string quartet arrangements on the CD. The Theory and Activity Book has a strong focus on writing, listening and playing activities that

reinforce skills taught in the lesson book. There are several activities to build an understanding in analysis, ear training and rhythm. Students are also encouraged to use all these skills to create their own pieces. The main goal overall here is “to succeed at the piano”.
JM

Great Music & Musicians - Book 1 Premier Piano Course by Nancy Bachus and Tom Gerou Alfred Publishing 39060



This wonderful overview of music history is very student friendly and can be used with any piano method and in private or group study. The first

five pages are an introduction that focuses on musical style and how to listen to music. This is followed by 8 units that provide overviews of the major musical style periods. Cultural trends are highlighted along with important composers, musical forms, and how music is related to other arts. An accompanying CD includes excerpts from important compositions to reinforce the presented concepts. The book contains vivid artwork illustrating each time period. Each unit consists of 5 pages of information concluding with a page long summary with listening examples and a written review. The units move from The Greco-Roman Era through to the present; from Pathagoras to Bright Sheng.

This musical journey through history will provide the student with ideas they can apply to the music they are currently studying and assist with musical interpretation. A fabulous addition to the Alfred Premier Piano Course!
JR

REVIEW OF PUBLICATIONS - CONT.

Energize your Fingers every Day Book 1

by H. Marlais with T. Brown
The FJH Music Co. Inc. FJH2164



“If you want to be an excellent pianist, then practice technique every day!” The objective of this book is to help the student play in a healthy, tension-

free way, achieve a beautiful sound with strong fingers and flexible wrists, and have fast and controlled fingers and easy motion. Unit 1 describes the seven techniques that will be used in the book: good posture, arm weight, flexible wrists, strong fingers, weight transfer, two-note slurs, and rotation. There are fabulous “how to do it” steps that follow the technique with supporting illustrations. The remaining 8 units are divided into five separate days of technique exercises designed for the student to complete and master in their practice days before the next lesson. Students are encouraged to play the previous days’ exercises to “energize their fingers every day”. Each exercise has wonderful practicing hints plus the technique that is featured is stated in brackets below the title.

As a pedagogy teacher, I plan to use this book for teaching these techniques to the young teachers because everything is clearly and precisely explained. This material is a wonderful resource to have in our studios!

JR

SUPPLEMENTAL

Hallelujah and Other Songs of Inspiration Five Finger Piano Hal Leonard HL00119649



Ten inspirational songs make up this elementary book where the music is all played hand separately and a small keyboard with finger placement is

placed underneath each title to help the student see their hand position. Each song has an accompanying duet part. The smallest note value is the eighth note and rest. The keys explored are C+, F+, and G+ and this is all staff reading with notes ranging from bass D to treble B. Basic elementary tools like ties, da capo, accidentals, and ritardando are found in this music. It is “big-note” and easy to read. Titles include: *Amazing Grace*, *Hallelujah*, *The Wind Beneath My Wings*, and *You Raise Me Up*. The tempi vary from slow to bright rock.

This would be a nice supplemental book for the elementary student needing more hand separate reading.

JR

Premier Jazz, Rags & Blues Books 1A and 1B

by Martha Mier
Alfred Publishing 41038, 41039



An already successful set of method books gets even better with the addition of Jazz, Rags & Blues books with original pieces that reinforce concepts introduced in the Lesson Books 1A and 1B.

The pieces correlate page by page with the materials in the lesson books and can be assigned alongside or as review material after the designated pages are completed. Now students can enjoy ragtime, blues, boogie and jazz right from pre-reading level! The duet accompaniment played by the teacher or parent provides the rhythmic stability and adds harmonic interest. Playing duets helps cement the necessity of counting and makes the pieces fuller and more enjoyable. These books are great gems from Martha Mier and compliment the Premier series!

JR

Famous and Fun Deluxe Collection Book 2

Early Elementary to Elementary
arranged by Carol Matz
Alfred Publishing 41445



This Deluxe Collection contains 26 well loved selections in a wide variety of styles – Pop, Classics, Rock, Traditional Favorites

and Duets – ALL in one book. There are no eighth notes or dotted rhythms at this level so this would be a great supplementary book for any method. Most of the solo pieces have optional teacher or a more advanced student duet. Choose from such titles in this diverse collection as: *The James Bond Theme*; *Pavane* (Faure); *The Ants go Marching*; *Eye of the Tiger*; *Maple Leaf Rag* (duet)

JM

**Famous & Fun Deluxe Collection
Book 3 - Elem. to Late Elementary
by Carol Matz**

Alfred Publishing 41446



This is definitely a “deluxe” collection! These 24 selections are student favorites from the Fun & Famous Book 3: Pop, Favorites, Duets, Classics,

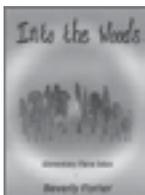
Rock, and Pop Duets. This would wonderfully supplement any method used and the pieces are arranged with no more than one sharp or flat in the key signature. Some of the pieces include duet accompaniment for the teacher or a more accomplished student. *The Pink Panther* and *Happy Birthday to You* are two pieces representing the Pop book. The Theme from Beethoven’s *Symphony No. 5* is from the Classics. All children are familiar with *Down by the Bay* from the Favorites as well as *Baby Bumblebee*. Three equal-part duets are guaranteed to be a hit especially when one of the titles is *The Imperial March!*

What a brilliant idea to collect all the favorites from this level and create one Deluxe Collection!

JR

**Into the Woods
Elementary Piano Solos
by Beverly Porter**

Red Leaf Pianowork BFP-P005



This book contains eleven elementary pieces designed to stir the students’ imaginations and of course increase their technical and reading

skills. As I played through the music, the sounds definitely supported the descriptive titles that take you “into the woods”. *An Army of Ants* was one of my favorites with its dotted eighth sixteenth chords that appeared 5 times

on the fourth beat directing you to the strong beat over the bar line. There are 2 measures of syncopation that will be a challenge to the elementary student but nothing rhythm words wouldn’t solve.

A Rascally Raccoon has a staccato LH and some chromatic work in the RH. I can definitely see students adding a little swing to this one. Three pieces are written with pedal to add the maximum effect. Ms. Porter has written the music in a variety of keys. Some pieces contain repeating note patterns in different octaves.

There is an introductory page with a few suggestions for learning and performing for each piece. I would probably suggest this for the late elementary student.

Lovely music!

JR

**Faber Studio Collection
Level 3A – 3B**

**arr. by Nancy and Randall Faber
Faber Music**

(Hal Leonard) HL00119436



“Samplers” are great ways to introduce a variety of products without requiring the shopper to commit to a large purchase. This collection

is a sampling from Popular, Classics, Jazz & Blues, Rock ‘n Roll, and other favorite books. It presents an array of genres for the Level 3 student providing excellent supplemental material that could compliment any method. When a style “clicks” with the student, the book of that genre could be picked up for them to pursue their interests. *Swing Low, Sweet Chariot* is imported from the “Hymns” book and is played with a soulful swing. *Chopsticks* from the “Favorites” book has a wonderful 4 octave glissando at the end--students are attracted to that!

The keys don’t exceed 1 flat or sharp but some of the pieces will challenge the students rhythmically.

This would definitely be an excellent book to have available to capture the interest of students! For the student that is losing interest, this could potentially ignite him.

JR

**Festival Solos Book 2
Later Elem. to Early Intermediate
The Willis Music Company
(Hal Leonard) HL00119162**



There are 10 great National Federation of Music Clubs selections of favorite festival solos in book 2. The pieces featured are compositions

by Glenda Austin, Randall Hartsell, William Gillock, Carolyn Miller, Eric Baumgartner, and Alexander Peskanov. 2 pages of performance notes from the composers are invaluable for both teacher and student. The styles and moods are extremely contrasting. The *Little Waltz* is extremely graceful and elegant while the *Whirlwind* is stormy with a flurry of activity. *Going Baroque* has distinct Baroque characteristics while *Rondo in Classic Style* is an excellent first introduction to rondo form. Both major and minor keys are explored as well as simple and compound time.

I truly enjoyed playing through these great selections and understand why these pieces were selected to promote quality music education and the highest standards of musical creativity and performance!

JR

REVIEW OF PUBLICATIONS - CONT.

The Joy of Easy Classics **Arranged by Denes Agay** **Wise Publications** **(Hal Leonard) HL14042513**



This is a collection of 39 popular classics arranged for easy piano. The eras spanned, range from the Baroque through to Modern Day. While

playing my way through the music, I was excited to discover that the genres covered included: chamber music, keyboard pieces, orchestral works, selections from oratorio, as well as operatic numbers. The accompanying CD demonstrates how the pieces should sound and also provides a piano part with which the student can play along. The large-format style makes the music very accessible to the early intermediate level student. Students will be familiar with *Dance of the Sugarplum Fairy*, *Habanera from Carmen*, *Ode to Joy*, and *Surprise Symphony* and will soon discover other themes they've heard but whose origin was unknown to them. I know my library contains numerous books from The Joy of....Collection and this book is a great addition! The music is arranged well and presented attractively.

JR

A Perfect 10 - Book 2 **by Melody Bober** **Late Elem. to Early Intermediate** **Alfred Publishing 41398**



This volume of music has ten solos that promote musical excellence; six of them are original compositions. There is also one piece from each of the four stylistic periods – Baroque, Classical, Romantic and Contemporary. The original compositions are in jazz, blues, ragtime, Latin, ballad and

showstopper styles – some with optional duet accompaniments. Each piece presents technical challenges as well as an opportunity for musical growth in mood, rhythm, melody, harmony, form, articulation and dynamics.

JM

A Perfect 10 - Book 3 **Early Intermediate** **by Melody Bober** **Alfred Publishing 41399**



This is a book of 10 winning solos in 10 styles. Six original pieces in jazz, blues, ragtime, Latin, ballad, and showstopper styles are certain to

provide great pleasure to the early intermediate pianist. Besides these original solos, Ms. Bober has included a piece from each of the four stylistic periods with: works by J.S. Bach, T. Latour, J. Burgmuller, and Bartok. The student has plenty of opportunity to grow musically with the technical challenges and diverse styles to master. They are met with mood changes, rhythmic challenges, hand crossovers, register changes, pedal opportunities, various articulations, contrasting dynamics, and key changes.

In my opinion, you can never go wrong with a book by Melody Bober! Students enjoy her writing!

JR

A Dozen a Day Songbook Book 2 **Early Intermediate** **Arranged by Carolyn Miller** **The Willis Music Company** **(Hal Leonard) HL00119242**



This is a collection of ten pop, movie, and Broadway hits including such titles as *This Land is Your Land*, *Hallelujah*, *I Dreamed a Dream*, *I Want to Hold*

Your Hand, *You Raise Me Up*, and *In the Mood*. It can be used on its own or as a supplement to Edna Mae Burnam's *A Dozen A Day* technique books. The pieces progress gradually, incorporating concepts and patterns from Burnam's technical exercises, such as contrary motion, arpeggios, LH over RH, etc. Under the title of each piece is the exact page number from Book 2 of *A Dozen A Day* that the piece corresponds to. The book also comes with a CD which contains two accompaniment tracks for each piece; the first one is played at a slow tempo, and the second at a much faster tempo. The CD could be a good practice tool, in my opinion. I recommend this book!

CF

A Little Night Music **W.A. Mozart** **arr for piano by H. Heumann** **Schott Publishers** **(Hal Leonard) HL49019716**



“Get to Know Classical Masterpieces” is a series of 14 well known classical works transcribed for piano solo. Each volume contains a biography of

the composer, history of the work and a description of each movement with delightful drawings by Brigitte Smith. “A Little Night Music” provides a piano arrangement of all four movements in their complete form and original keys simplified to approximately a grade 6 level. Fingerings, phrase marks, dynamics, articulations and bar numbers are included as well as suggested metronome markings. Since this is a required work for Level One RCM History Overview course, it would be fun for students to try playing these works as well as listening to them in the original scoring for string quartet.

NP

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REVIEW OF PUBLICATIONS - CONT.

The Sound of Music by Rodgers and Hammerstein The Phillip Keveren Series Hal Leonard HL00119403



This volume of music of these familiar and well-loved songs arranged by Phillip Keveren was a labor of love for him as this musical endeared him to the “sound of music”. Each arrangement captures the style of the piece whether it is solemn, majestic, playful or dramatic. Written in an intermediate piano level, a wide variety of technical challenges and rhythmic changes make each piece a delight to play.
JM

The Traditional Service Alfred Publishing 42013 The Contemporary Service Alfred Publishing 42012 arr. Alex- Zsolt



Each of these books of inspiring piano solos features challenging and virtuosic arrangements of ten traditional hymns or contemporary worship songs. Check out this guy on Youtube – he has some serious technical skills! His arrangements, not surprisingly, fall into the same style as his playing, full of bravura and panache. Meter changes, tempo changes, key changes, wide ranges, syncopation, sixteenth note patterns; but especially chords – lots of chords, chords of all types, chords of four notes in each hand, sometimes in sixteenth notes – create a brilliant and dazzling display, perhaps more suited to a recital than to a worship service. *The Traditional Service* features hymns such as *Come Christians Join to Sing*,

The Church's One Foundation and *A Mighty Fortress is Our God*, along with the gospel song *At Calvary*. There are three compilations – *All Creatures of Our God and King* with *Rejoice The Lord Is King* and *All Hail the Power of Jesus Name*; *Grace Greater Than Our Sin* with *Amazing Grace* and *What Wondrous Love is This* with *Take My Life and Let It Be*. The pieces are three to six pages in length and run from one minute and forty five seconds to three minutes and thirty seconds. Key signatures range from three sharps to five flats. *The Contemporary Service* contains widely known worship songs from *The Heart of Worship (When the Music Fades)* of 1999 to *Jesus Messiah* written in 2008 and eight others written in the interim – *Forever, God of Wonders, How Great is Our God, In Christ Alone, Mighty to Save, Trading My Sorrows, You Are God Alone* and *Your Grace is Enough*. There is quite a bit of variety in the material chosen, from contemplative lyricism to dance-like syncopated rhythms and it is treated in similar fashion to the hymns of *The Traditional Service*. Key changes abound – up to six different key signatures in one piece – but due to the highly rhythmic syncopated nature of contemporary music, there are fewer meter changes. Key signatures range between five sharps and five flats. Pieces are from five to eight pages long and between two minutes and forty five seconds to four minutes in performance time. Both of these books contain exciting and dynamic arrangements, well worth checking out and playing, either for personal enjoyment or performance.
JJ

SHEET MUSIC – Solo

Basketball Star by Melody Bober Late Elementary Piano Solo Alfred Publishing 41281



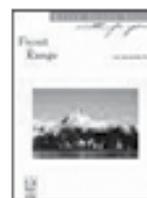
This piece is in middle C and C position. The rhythm uses mostly eighth, quarter and half notes. The left hand crosses over the right to play a chromatic second to imitate a dribbling effect. It is a playful and energetic piece. The optional duet accompaniment is for a more advanced student or teacher.
JM

A Piece of Cake (walk) by W.T. Skye Garcia Intermediate Piano Solo Alfred Publishing 41285



This is a fun piece written in the key of C major. It has a ‘Struttin’ tempo in a feeling of “2”. There is a little chromatic motive that is used frequently. Hands change positions often both within the staff and using 8va. The left hand accompaniment has a light and jaunty staccato style.
JM

Front Range by Kevin Olson Late Intermediate Piano The FJH Music Company Inc. W9402



Front Range is given to the majestic mountain range overlooking Denver Colorado. This is a very showy piece that illustrates that majesty. It is in the key of D major for three pages and then changes to F major for the last two pages. It uses flowing broken chords and arpeggios in eighth and sixteenth notes accompanied by octaves or triads. This would be a delightful recital piece.
JM

REVIEW OF PUBLICATIONS - CONT.

Northern Lights

by Kevin Olson

Late Intermediate Piano

The FJH Music Co. Inc. W9407



This piece is described to be in a shimmering tempo. It is written in compound duple time using flowing sixteenth passages shared between both hands. There are two pages composed in the key of F# major and then a key change to G major for the next three pages. There is a liberal use of repetition to create the shimmering effect and chromatic changes and accidentals to create contemporary harmonies. It all comes together to paint a lovely soundscape.

JM

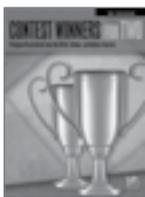
DUETS

Contest Winners for Two - Book 3

Early Intermediate

9 Original Piano Duets

Alfred Publishing 42272



These nine piano duets have captivating titles such as *Lazy Day Blues*, *So Suite*, *Tango Jubilate*, and *Western Trail*. The duets are arranged in a typical side-by-side layout. They are written in simple keys with no more than two sharps or flats in the key signature. The rhythms are straightforward, though there are some syncopation challenges in pieces such as *Texas Tacos*, *Tango Jubilate*, and *Rag-Weed Rag*. The pieces are catchy and very fun to play. Students are sure to enjoy learning them. In addition, the book is very usable; it is thin and lies flat when open on the piano – bonus!

CF

Accents around the World

by W. Gillock

Willis Music Company

(Hal Leonard) HL00122148



Duet playing should be an important part of every piano student's studies. As well as being fun and rewarding, ensemble work is an essential tool in building listening skills and musicality.

All 10 duets in this collection were originally published in the 1960's.

William Gillock has been described as "the Schubert of children's composers" and certainly his music has lots of student appeal with its often sensitive and musical stylings. Each two page piece creates a convincing portrait of 10 different countries with the use of distinctive melodies, harmonies and rhythms. Rated Early Intermediate, I would assign these fun supplementary pieces to adults and young people in grades 5 – 7 and possibly as sight reading for more advanced students.

I particularly enjoyed *Spanish Gypsies* with its rhythmic flamenco style, *Mazurka* with its implied homage to Chopin and also *A Memory of Paris* with its romantic portrayal of the city of light. The print is a very clear, easy to read format with bar numbers, pedal markings and fingerings included.

NP

A Perfect Storm

By Melody Bober

Intermediate Piano Duet

Alfred Publishing 41067



This 60-bar duet in the key of a minor utilizes a typical side-by-side layout. The two parts take turns with the melody. One can really hear the wind, rain, and thunder in this music, with the arpeggios, chromatic scales, and solid

chords suggesting the different parts of a storm. The phrasing, expression marks, and pedalling marks are all helpful to the student. It ends with the Primo doing an ascending glissando while the Secondo does a descending glissando, the two parts ending at complete opposite ends of the piano. What a satisfying ending, signifying a sudden halt to the storm! This would be an excellent performance piece.

CF

Contest Winners for Two - Book 5

10 original piano duets

Late Intermediate

Alfred Publishing 42274



By five of Alfred's most popular American piano duet composers: C. Rollin, C. Wickham, E. J. Kramer, M. Shott and R. Vandall.

Primo and Secondo parts (of equal interest and level of difficulty) are printed on facing pages and arranged in order of difficulty from approximately grades 6 – 9. *Remember When* by Rollin in 12/8 time is a good introduction to quadruple compound time with its repeated triplet chords. I loved the set of three *Jazz Duets* by Wickham which would work well played as a set with its contrasting styles incorporating swing rhythm and syncopations. The *Three Waltzes* by Vandall are very effective and present no difficulties for the intermediate student. Marked: *Graziso*, Moderate *espressivo e rubato* and *Vivace*, the set would appeal to both young people and adult students. *Ostinato* by Shott is the most challenging piece with its meter constantly alternating between 3/4 and 4/4 time, octave hand positions and syncopated rhythms. Ranging over the whole keyboard, this last piece would make a show stopping recital or festival piece.

NP

SHEET MUSIC – DUET

Strollin' by Carolyn Miller
Late Elem. - one piano, four hands
Willis Music Company
(Hal Leonard) HL 00120780



This duet in the Key of G Major is in simple quadruple time and played with a swing rhythm in an energetic tempo. The Primo carries the melody for all but eight measures and is mostly in unison an octave apart. The Secondo has mostly staccato 3rds, 5ths and 6ths in quarter beats as well as some swing eighth patterns. The Secondo has eight measures to expose the melody.

JM

Latin Rhythms by Joyce Grill

Alfred Publishing 41068



American composer Joyce Grill studied in France with Robert Casadesus and Nadia Boulanger. Ms. Grill has written numerous piano ensemble pieces and conducted many multi piano concerts. In *Latin Rhythms*, (dedicated to “Cat and my Zumba Class”) secondo and primo parts (printed on facing pages) are equal in interest and level of challenge (rated late intermediate – approximately grade 6 level). Marked “joyfully”, this 51 bar piece uses a catchy rhythm of 8th notes grouped: 123 123 12 in 4/4 time. Opening in the key of G, the middle section modulates to G minor. After returning to G major, the piece ends with a chromatic scale flourish in contrary motion and fortissimo chords. Great as an introductory duet for intermediate students with little or no ensemble experience. The music is printed clearly including bar numbers, fingerings, suggested tempo, some articulations and no pedal marks.

NP

CHRISTMAS

What Can I Play for Christmas?
Book 2 arr. Berry
Alfred Publishing 41469



Four years ago I reviewed and enthusiastically endorsed *What Can I Play for Christmas Book 1*. *Book 2* delivers another serving of delightful arrangements by the talented pianist, composer and arranger Cindy Berry. I own numerous books of her piano arrangements and find her work unfailingly creative, accessible and appealing. Like *Book 1*, *Book 2* is a late intermediate level book of ten easily prepared piano arrangements from the Alfred's Sacred Performer Collections with legible and well laid out scores as well as approximate performance times for each piece. Each carol is three to five pages long and between two to three minutes in length. Typically the piece increases in difficulty and contains a key change. Key signatures range from four flats to four sharps. *Mary Had a Baby* is paired with *O What a Wonderful Child* and uses swing rhythm. *Good Christian Men Rejoice* has a Celtic and modal flavor. *Sing We Now of Christmas, Ukranian Bell Carol, I Wonder as I Wander* and *While Shepherds Watched* each explore and develop motifs from within the carol. From standard favorites such as *Angels We Have Heard On High* with a touch of syncopation, *We Three Kings* with 16th note patterns in the LH, and *It Came Upon A Midnight Clear* with shifts of register, to lesser known pieces such as the lovely hymn *What Star is This* with imitative phrase beginnings, each piece is pianistically evolved and thoroughly enjoyable. I would recommend this book for students, amateurs and teacher-pianists alike!

JJ

An Impressionistic Christmas
arr. Lopez

Alfred Publishing 41468



Can anyone have too many books of Christmas arrangements? If, like me, your answer to this query is an obvious *no*, this book of ten early advanced piano solos may interest you. Each of the familiar carols is paired with a well-known piano piece by Debussy, fusing the traditional melodies with harmonies and patterns from Impressionism. Some of the pieces – *Away in a Manger* inspired by *Clair de Lune*, *Good Christian Men Rejoice* inspired by *Arabesque #1*, or *While Shepherds Watched Their Flocks* inspired by *The Little Shepherd* begin with a direct quote from their source of inspiration which segues seamlessly into the carol which then continues in the same style. Others, such as *Infant Holy*, *Infant Lowly* inspired by *Reflets dans l'eau* and *Hark! The Herald Angels Sing* inspired by *La cathedrale engloutie* rely on stylistic similarities in chords and patterns for the arrangement. The carol *Go Tell it on the Mountain* is successful in adapting the snappy syncopated rhythm and upbeat mood of *Le petit negre*. Pieces range from three to five pages in length and from one minute and thirty seconds to three minutes in approximate performance time. Key signatures range from four sharps to five flats. Well written and arranged at an early advanced level, these are accessible and interesting arrangements for the classically trained pianist familiar with these Debussy standards as well as for the dedicated amateur.

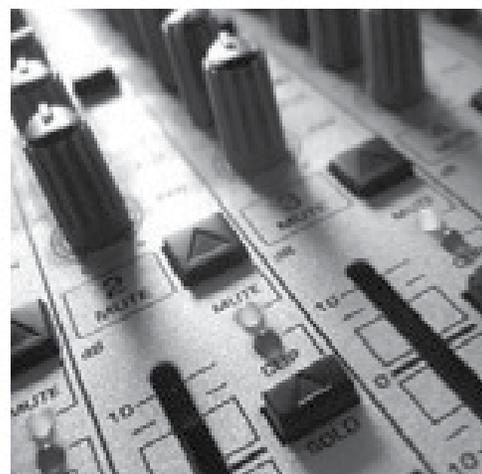
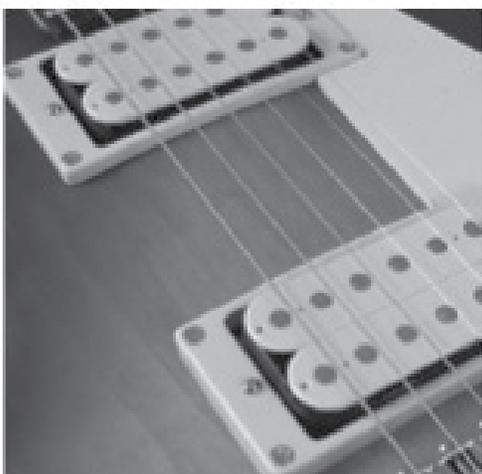
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