



Progressions

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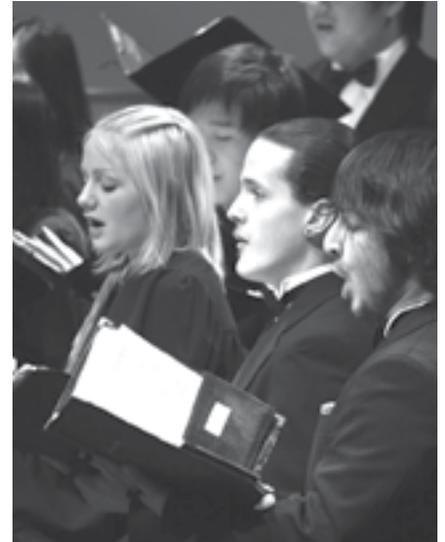
*BC Young Artist - Paul Williamson
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Karla Mundy, B.Mus., April 2010

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

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

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www.bcrmta.bc.ca

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Carol Schlosar

THE PRESIDENT'S MESSAGE

Happy New Year! It seems as though the first half of the teaching year just flew by. The new year always brings new energy, possibilities, a sense of commitment and list of resolutions that lengthen each year!

This year, one resolution we hope you will make, is to let your passion for music spill over in a passion for becoming actively involved in BCRMTA. At a time when school budget cuts have eliminated music programs and some parents are viewing music lessons as unnecessary, it is critical that we maintain a strong voice. While there are many things we do as individuals to foster and advocate the cause of music, being part of a larger organization broadens and enhances our influence. Volunteer to help at a branch concert, write articles for your local paper, suggest workshop topics – be an active member of your branch! We need you.

BC Vibes was a huge hit thanks to the efforts of Dina Pollock, Joyce Janzen and the Abbotsford branch. Every branch across the province was represented by enthusiastic

participants. We learned, we laughed and we applauded talent from across the Province. The winner of the BC Piano Competition and our competitor in Halifax, Paul Williamson from Abbotsford will now be traveling across the province as our Young Artist. For information on how to bring this exciting young pianist to your community check the website for more information.

“Music Inspires”, the 2013 CFMTA Convention in Halifax, promises to be a very exciting time. The clinicians are excellent, the performances will be outstanding and the setting stunning. With a National Piano and a Vocal Competition, a gala concert to be held at Pier 21 and escorted tours to see the treasures of Nova Scotia, there will be something for everyone. The Early Bird registration ends January 31, 2013 so go online at cfmta2013halifax.ca for more information and registration details.

CFMTA is, once again, helping our branches with its “Branching Out To Our Students” initiative. In February, they are willing to send \$50 towards a planned events that focuses on student

participation. A National Essay contest is now being sponsored by CFMTA that focuses on any topic related to music teaching or performance practice. Also Group Health and Dental insurance options are being explored.

Our website, with its new look, has been a success. With a three portal entry on the main page, we’ve made it more user friendly and use it, they have. In a twenty-one day period in August, the “Find a Qualified Teacher” section had over 8500 hits! Helping students connect with our teachers is our mandate and to further that, we are also looking at larger scale advertising projects in the next year.

The success of any organization is based on the members and we are very fortunate to have a great number who are willing to share their time and talents with BCRMTA. Many thanks to the Executive, Committee Chairs, Provincial Delegates and to you, our BCRMTA members. You have made 2012 a special year for BCRMTA. May you all enjoy a healthy, happy and musical 2013.

Carol Schlosar
President



FROM THE EDITOR:

Hi Everyone,

It's hard to believe it is 2013 !!
Where did 2012 go?

I then look back at what I have done this year and what BCRMTA has accomplished, and I am in awe of what we can do as a group.

Is there a subject you would like to see covered in our magazine? If so, please contact me.

Thank you to everyone who sent in the reports, articles and information that I needed to include in this issue.

On a different note; Thank you to all the members that supported BC Vibes that our branch hosted this year. It was a huge success and a great learning experience. Thank you for coming.



Dina



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CANADA MUSIC WEEK® EVENTS

ABBOTSFORD

The Abbotsford Branch celebrated Canada Music Week® with twenty-one students performing works by Canadian composers Stephen Chatman, Anne Crosby, Christine Donkin, and Veronika Krausas among others this year. A guitar solo and a piano duet added variety to the evening of piano solos. Paul Williamson, winner of the 2012 BC Piano Competition, wrapped up the evening's concert playing Larysa Kuzmenko's: *In Memoriam to Victims of Chernobyl*. Medals were presented to students receiving the highest exam marks for both practical and theoretical subjects. Names of students with marks above 80% were posted.

submitted by Jean Ritter

CHILLIWACK

The Canada Music Week® Recital in Chilliwack featured composer David Duke as MC.

O Canada was played by a string ensemble and we all stood to sing our national anthem.

It was a pleasure hearing Dr. Duke's commentary on the pieces that were performed by piano, voice and violin students. His humour and enthusiasm were a delightful addition to the program. In his pre-recital lecture on composing, Dr. Duke encouraged both teachers and students to get involved in the creative process and gave suggestions such as: using an ostinato pattern, creating a narrative style piece that tells a story, use of graphic notation, the importance of form, additive rhythm, cross hands techniques and exploring all the registers of the instrument. As a teacher at Vancouver Community

CHILLIWACK - cont.

College, Dr. Duke brought a wealth of experience to his discussion and we all benefitted from the question and answer session.

Ms. Helen Hall, also from the Vancouver Community College Music Department, presented an interesting and informative session describing what the school has to offer in a post secondary education in music.

At the end of the recital, bursaries were presented to students who had achieved the highest exam marks for the past year in Junior, Intermediate and Senior grades as well as a bursary for the highest mark in Theory/History (excluding Rudiments) and a bursary for the highest mark in Pedagogy. Students who had achieved 80% or higher on their exams had their names listed on the program with an asterisk beside the names of those who achieved 90% or higher.

We enjoyed refreshments that included a beautiful cake from Safeway decorated with the Canadian flag in red and white icing. Students and teachers were encouraged to wear red and white for "team spirit" which really lifted our spirits on a dark autumn evening.

submitted by Nita Pelletier

COQUITLAM/MAPLE RIDGE

The Coquitlam/Maple Ridge branch continues to grow in numbers, both with new members moving to our area and/or receiving their credentials and with former members reinstating.

After our November meeting, Corey Hamm, Associate Professor of Music from UBC, gave an inspiring workshop on making Contemporary Music accessible to our students. He told us how he attended an Edmonton Symphony Orchestra performance of Barber's *Concerto* when he was 14 years old and hated it! It took years of listening but he came to love contemporary music. He played part of the *Winnsboro Cotton Mill Blues*. Two clusters of notes on the bass of the piano sound like a cotton mill in production and tunes played overtop are the workers. It's a fascinating study into what sounds the piano can produce, while being an interesting allegory into modern industry alienating its workers. Most of us fall back on a few favourite List E pieces we've had success teaching, but Dr. Hamm inspired us to try new pieces with our students.

Our branch celebrated Canada Music Week® on Sunday, November 18 with two recitals. A total of 36 students played. Trophies for high marks achieved on examinations were presented. Our beloved Henry Waack was emcee and kept our students enthralled with his insightful introductions.

We will be hosting our 12th North Fraser Music Festival from April 22-26, 2013 with the Honours Concert being held Sunday, April 28. We are moving location to Hyde Creek Community Church. Our adjudicators are Ann Unger (junior), Murray Nichol (intermediate) and Bernard Doerkson (senior). Looking forward to 2013!

submitted by Liz Munro



EAST KOOTENAY

Canada Music Week® recital November 24th was a short recital but lovely in the Kootenay's this year. Many pieces were played in the Grade 1-4 level and a few more within higher grades. With all levels of singing and piano, it was a very entertaining program. Twenty participants played or sang compositions from well known Canadian composers as well as one child played his own composition.

Each year our group presents scholarships for exam marks. The scholarships ranged from Grade 1 piano all the way to ARCT. There were approximately 100 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 two sets of books for students that completed any History or Harmony course that was first class honors. These were donated by a teacher that used to live in the area.

The event was well run, well organized and the students were well prepared. What more could you ask for in remembering our Canadian composers...until next year...

submitted by Katharine Nimmert

KELOWNA

The Kelowna BCRMTA has seen great changes recently! Our new executive board consists of co-presidents, Claudia Kargl and Graham Vink; treasurer, Debbie Batycki; and secretary, Ursula Pidgeon. We also launched a



new website which can be viewed at www.kelownabcrmta.com.

Our branch sponsored a student recital to highlight Canadian Music. The recital was held at the Okanagan College Theatre Sunday November 25, 2012.



There were twenty-seven participants and eighty in the audience. The participants are students of Sandra Fletcher, Nicole Desson, Marla Mesenbrink, Joe Berarducci, Graham Vink, Debbie Batycki and Claudia Kargl. Canadian composers represented were: Poole, Harbridge, Telfer, Niamath, Louie, Meyers and Soergel. Lauren Soergel and Ciara Myers are BCRMTA students that composed their own pieces for this recital. Monetary Awards and Certificates were presented to students with the highest exam marks for 2012.

Congratulations to the following students:

- Preparatory A – Joel Hrasko
- Grade 1 – *+Ethan Hrasko
- Grade 3 – Julia Crowther
- Grade 4 – Scott Lester
- Grade 5 – Renee Diemert
- Grade 6 – Simone Mutschmann
- Grade 7 – Simone Mutschmann
- Grade 8 – Ilija Hristovski
- Grade 9 – Benjamin Crowther
- Grade 10 – Daniel Adria

Canada Music Week® was celebrated with a cake reception following the recital.



We have partnered with the Okanagan Symphony Orchestra (Maestra Rosemary Thompson) and the Kelowna Community Music School in creating educational programming, in which we collaborate with local music schools. Three masterclasses have been organized, including the November 18th masterclass given by Arnold Choi and his \$11 million cello at the Vernon Community Music School. We are very excited to continue this educational collaboration!

submitted by Crystal Doughty

CANADA MUSIC WEEK® EVENTS - CONT.

MID-ISLAND

Happy Holidays!

The Mid-Island Branch presented fourteen Book Awards to students who completed written & practical requirements for grades 8,9,10, and ARCT.

We held our annual Canada Music Week® Recital November 24th featuring music by Canadian Composers. A highlight of the program was **James Ruddick**, a budding composer who wrote and performed *The Cunning Victor* composed for the Canada Music Week® celebrations. We will surely hear more works from this accomplished student.

Another talented student **Seamas Finnerty** was awarded our annual two hundred and fifty dollar scholarship for his commitment and achievement in music.

Teacher's treated themselves to a lovely Christmas luncheon to wind up a busy year.

submitted by Marjorie Munro

NELSON



Teachers: (sitting L-R) Anne Macdonald, Nancy Porter, Alexis More; (standing L-R), Muriel Tyler, Dorothy Fraser, Donna Goodwin-Wilson, Rilee Brown, Jane Ballantyne and Ellie Malpass Hedges.

NELSON - cont.

MAKING PLANS

The Registered Music Teachers of Nelson and District (2012-2013) met in early September to plan several extra music making events for their students and members: a recital for adult students (Oct.12), encouraging young people's attendance at the Overture Series Concerts, celebrating Canada Music Week® with performances, adjudications and a recital (Nov.17th), a Professional Development Lecture (Jan.25th), Introduction to the harpsichord and organ (Feb.18th), Recitals of duos, group music, popular tunes, fun stuff (Mar.2nd) and a Mini festival (May 4th).



CANADA MUSIC WEEK®

Canada Music Week was celebrated in Nelson, Nov. 17, 2012, with violin, harp and piano students performing Canadian compositions for an adjudicator, Tammy Francis, of Castlegar. Two local students performed their own compositions.



In the evening, selected students performed their pieces for an appreciative audience.

Here is a photo of Sarah Shah, who played her composition,

Halloween Scare, on the harp.
submitted by Dorothy Fraser

NORTH SHORE

The North Shore Branch of the BCRMTA held its 8th Annual Canada Music Week® Recital on Sunday, November 18, 2012. As in previous years, we commissioned new works to be written for this occasion. This year, our guest was North Shore composer Jordan Nobles.

Known for his commitment to spatial music, Nobles often departs from traditional concert practice, asking musicians to surround the audience, to perform at different elevations, or to move around the performance space. The composition he wrote for us was just such a work. *Museum Pieces: Six solo pieces for chamber ensemble* was a suite of six two-minute long pieces, each named after a work of 20th century art (but none Canadian, alas!):

- *Nude Descending a Staircase, No. 2* (after a painting by Marcel Duchamp) for cello or viola
- *Black, Red and Black* (after a painting by Mark Rothko) for solo low piano;
- *Walking Quickly Under the Rain* (after a sculpture by Alberto Giacometti) for solo high piano;
- *C and O* (after a painting by Franz Kline) for solo flute;
- *Number 4 (Gray and Red)* (after a painting by Jackson Pollock) for voice and piano; and
- *Portrait d'Ambroise Vollard* (after a painting by Pablo Picasso) for solo violin.

At the CMW Recital, each of these six pieces was premiered by student players in solo performances. Later in the programme, these same six works were performed simultaneously in two different ensemble arrangements.

NORTH SHORE - cont.

The first ensemble included the works for piano, flute and strings. The pieces for high and low piano were performed by two students playing one piano four hands, while at the same time the piece for high piano was performed by another pianist on a second piano situated across the room. The viola and violin players were similarly placed across the room from each other, with the flautist placed in the centre of the performance space. The two pianos and the two string players thus formed a circle surrounding the audience. The second ensemble was a quartet, performed as a round. A different group of students performed the high/low solo piano works playing one piano four hands on one side of the room while another duo performed the work for piano and voice at another piano on the other side of the room.

Nobles explained that these two ensembles were but two of any number of possible performance combinations of *Museum Pieces*. When performing this work, players are free to play the six solos in any combination they like. He further explained that no matter what the configuration of pieces or instrumentalists, each audience member would be hearing a different combination of sounds, and thus perceiving a different work, depending upon where they were sitting in relation to the performers. Both student performers and audience members were intrigued by this unusual performance practice, and for the adventurous students taking part, it was an interesting lesson in ensemble playing and improvisation.

Of course, our CMW Recital included the performance of works from the published Canadian repertoire; twelve Canadian composers were represented in our Recital this year; they were presented geographically, moving across Canada from East to West.

A unique contribution to our recital was the premiere of a suite written especially for this occasion by one of our own teachers. Diane Sanford composed *Medieval Suite*, consisting of eight short pieces. Our audience was charmed by eight of Diane's young students proudly performing the premiere of their teacher's own work.

An original impetus for our CMW events was the desire to give student composers a venue for the performance of their own compositions. This year, we continued this tradition with the inclusion of four student composers on our programme, two junior and two senior players. As in previous years, these students had first performed their own works for our guest composer, who held a Workshop for student composers and the players of his commissioned works two weeks prior to the CMW Recital.

On behalf of all of us at the North Shore Branch of the BCRMTA, "thank you" to our guest composer Jordan Nobles, all of our student performers and composers, the thirteen North Shore teachers who prepared students for CMW, and the 120 audience members who enthusiastically attended our CMW event and the lively reception which followed.

submitted by Carolyn R. Finlay

PRINCE GEORGE

Did you know that jazz pianist Oscar Peterson started trumpet lessons at five years old? Or that nationally recognized composer Ann Crosby enjoys web design and creates videos as a hobby? These were just two of the many Canadian composer "fun facts" shared by student performers at the Prince George Canada Music Week® recital on November 23rd at St. Andrew's Church. It was an exciting, laughter filled evening, as the audience was challenged to remember given composer details



throughout the recital at random moments. Those that correctly identified the answers to questions about the fun facts received a prize of a mini Canadian flag on

a sparkly snowflake – typical of our great Canadian winters. Luckily we have music to keep us warm! Many performers dressed in red and white and we were entertained by such lively pieces as *Olie the Goalie* by Chatman and Henderson's magnetic *Ocean Vistas*. Each performer received a commemorative Canada pencil and all enjoyed



the beautiful fruit-filled "birthday" cake as part of the post-recital refreshments while they gazed upon a colorful display wall of innovative Canada Music Week® posters contributed by students. Truly a wonderful evening and a superb way to celebrate music together! Hurray for Canadian composers and the students and teachers who help to share it!

submitted by Maria J. Mikic



THEORY ESSENTIALS FOR A HEALTHY MUSICAL EDUCATION

Music Theory Facts	
For Musicians of All Ages	
	% Learning Value*
Servings Per Lesson	1
Rudiments	100%
Harmony	100%
Counterpoint	100%
Analysis	100%
History	100%

*All above values are based on weekly participation.

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Students who study theory as part of their practical lessons develop superior musicianship. They play better, progress more quickly, and stay engaged with music longer.

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15th ANNIVERSARY SEASON



Daniil Trifonov

Wednesday, April 10, 2013, 8 pm
Chan Centre

Scriabin, Liszt, Rachmaninoff

"...The 20-year-old Daniil Trifonov, fresh from his victory at the International Tchaikovsky Competition in Moscow, showed astonishing skills in works by Scriabin, Chopin and Liszt... this young man is a formidable virtuoso."-- Anthony Tommasini, The New York Times, Aug 2011.

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

"A pianist for the rest of our lives". "This is a major artist, phenomenally gifted and almost fully formed, with fresh ideas and a winning stage presence that is quite irresistible from the moment he bounds through the door and sits at the keyboard, unable to contain his need to share." -- Slipped Disc - Norman Lebrecht on shifting sound worlds, March 15, 2012.



Rafal Blechacz

Sunday, May 12, 2013, 3 pm
Chan Centre *(Gala Performance)*

Bach, Beethoven, Chopin, Szymanowski

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

Tickets may be purchased at Chan Centre 604.822.9197 or www.ticketmaster.ca

info@chopinsociety.org | www.chopinsociety.org | 604.871.4450

CANADA MUSIC WEEK® EVENTS - CONT.

RICHMOND

The Richmond Branch of the BCRMTA held a wonderful afternoon recital, celebrating Canada Music Week® on Sunday November 18th at the Richmond Presbyterian Church, Richmond, B.C.

Seven of our teachers had over thirty students participate. We started off the programme with the singing of our National Anthem *O Canada* lead by the Rev. Walter Bayley. Our special guest was our own member/composer Peter Friesen who enlightened us about the recording tracks which accompany his books and the new age of electronic music! It was very inspiring for the teachers and students to not only hear his music performed, but to meet a real “live” composer. One of our members, Grace Hoff, already has had positive feedback from her own students’ parents, telling her their children were so inspired that they came home after the recital and started to compose their own music.

All students received a special certificate with the Canada Music Seal along with various Canadian products, including Canadian pins (received from the Office of our M.P. Alice Wong), pencils and a replica of a Canadian Mountie Doll.

We had a varied programme of Canadian music and traditional compositions, including piano and violin. Canadian composers’ pieces included works by Linda Niamath, Anne Crosby, Clifford Poole, Boris Berlin, and Peter Friesen.

A most enjoyable afternoon, celebrating Canada Music Week®.

submitted by Mimi Ho

SOUTH OKANAGAN

Canada Music Week® is celebrated from November 20-26 all across Canada. The B.C. Registered Music Teachers’ Association - South Okanagan Branch has members from Osoyoos north to Summerland. This year their students performed in a very special gala concert at the Cleland Theatre in Penticton on Saturday, November 24, 2012 at 7:00 PM.

Two very deserving composers from within the branch were honored at the recital. The original compositions of Summerland composer Anita Perry and Penticton composer Ernst Schneider were featured at this event. A very appreciative audience of approximately three hundred and twenty people was present to enjoy the delightful music performed by young violin, voice, saxophone and piano students. After the recital and awards presentation, everyone was treated to refreshments including a beautiful Canada Music Week® cake donated by the Penticton Safeway.

The following is a list of the awards and scholarships presented. The location of the students’ music teachers are listed as well.

RMT AWARDS 2012

Grade 1

- 1st Kate Piche (Summerland)
- 2nd Kiera Thompson (Kaleden)

Grade 2

- 1st Nathan Klassen (Penticton)
- 2nd Koen Dyck (Penticton)

Grade 3

- 1st Allison Carelse (Kaleden)
- 1st Cole Piche (Summerland)
- 1st Natai Willms (Penticton)
- 2nd Samantha Dougherty (Penticton)

Grade 4

- 1st Stephanie Do (Penticton)
- 2nd Romalee Stanley (Penticton)

Grade 5

- 1st Natalia Ibanez-Richer (Osoyoos)

Grade 6

- 1st Karren Concina (Penticton)

Grade 7

- 1st Jessica Castle (Kaleden)

Grade 8

- 1st Corwin Shanner (Summerland)
- IODE Diamond Jubilee Scholarship

Grade 10

- 1st Lucas Penner (Penticton) IODE Diamond Jubilee Scholarship

Theory Awards

- 1st Natthaphon Somsaard (Penticton)
- 1st Lucas Penner (Penticton)

Monica Craig Fisher Cup

- Corwin Shanner (Summerland)

Awarded to the highest mark in Grade 8 Piano - Mme Janisch Music Excellence Award

- Saige Carlson (Oliver)

Certificates for marks 80 and above in Practical Exams:

- Ashley Stocker (Summerland)
- Kieran Noseworthy (Summerland)
- Kianna Carvalho (Osoyoos)
- Jenna Kelly (Osoyoos)

Certificates for Rudiments Theory with marks of 90 and above:

- Michael Carelse (Kaleden)
- Karren Concina (Penticton)

A plaque and scholarship for Excellence in Music in Memory of Madame Janisch was presented by Mme Janisch’s daughter, Mrs. Forbrich, to Saige Carlson of Oliver. Saige was recognized for her musical accomplishments in voice and piano. Through the years she has maintained marks with First

SOUTH OKANAGAN - cont.

Class Honors from the Royal Conservatory of Music (Toronto) Canada and has won awards from the Penticton Kiwanis Music Festival. This Music Excellence Award also recognizes Saige's generous spirit by sharing her musical talents in the community. She has performed in several concerts and recitals, including the Oliver Arts Council's "Showcase of Talent", Canada Music Week®, the Okanagan Symphony Orchestra's "Young Artist" program, and concerts given with friends in Oliver and Penticton. She has been in four musicals with Soundstage Productions and is currently developing her role as Swallow in the upcoming production of "Whistle Down the Wind". On October 27th, she performed at the TEDx Penticton conference as a classical singer. Saige is now preparing for her Grade 10 Voice and Grade 10 Piano exams, and is planning to enter the 2013 BC Voice Competition.

The South Okanagan Branch of the BC Registered Music Teachers' Association is very appreciative of the extra financial support they received from the Penticton and District Arts Council to present this Gala Concert and from the IODE Diamond Jubilee Chapter and the family of Madame Janisch for their Scholarship Fund.

Thank you!



SORMTA newly created Canada Music Week banner



Saige Carlson, Madam Janisch Award Recipient and Mrs. Forbrich, Mme Janisch's daughter.



SORMTA scholarship recipients.



Gala honourees, composers Ernst Schneider and Anita Perry.

submitted by Janet Marcotte

SUNSHINE COAST

The Sunshine Coast Branch held its annual Canada Music Week® Recital on Sunday, November 18, 2012 at 2:00pm at St. Hilda's Anglican Church in Sechelt, B.C. There were twenty-six performances by students on piano, guitar, violin and voice. Highlights included favourites by Nancy Telfer, Linda Niamath and Boris Berlin and the audience also enjoyed several performances of the students' own compositions and one composition by RMT Carolynn Cordsen. Contemporary composers Oscar Peterson, Michael Bublé and Joni Mitchell were also featured and the concert finale was an ensemble number with two student guitarists and one pianist performing an original song. As many of our students are showing an interest in composition and songwriting, the branch is planning to host a composition workshop in conjunction with next year's Canada Music Week event.

submitted by Katherine Hume



CANADA MUSIC WEEK® EVENTS - CONT.

TRAIL / CASTLEGAR

The Trail/Castlegar Branch celebrated Canada Music Week® this year by focusing on composing. Arne Sahlén presented a morning and afternoon workshop on Saturday, November 24th on composition. Students, teachers, and parents participated. Arne shared ideas on ways to compose and how to come up with a motive. He also got students to perform their own compositions for us. He then got everyone involved in improvising at the piano by choosing a topic and then we had to come up with three specific ideas about that topic. One person would then improvise at the piano to depict these three ideas, and then a new topic was chosen for the next person.

In addition to this, Arne played examples of Canadian compositions as well as his own compositions. He also discussed some of the characteristics of the music and style that famous composers wrote in. Everyone present thoroughly enjoyed the workshop.

In the evening, the branch hosted our annual Canada Music Week® Recital. Twenty students performed, and then Arne performed for us. He played Murray Adaskin's piece, *Eskimo Melodies*, and then he performed his own compositions. The evening concluded with the presentation of awards and scholarships to our students who received the top marks in the past year (from our branch) for their examinations. Two students were also mentioned for winning Medals of Excellence from Conservatory Canada.

The Canada Music Week® Recital is one of the highlights of the year. We truly have wonderful composers in Canada and a good reason to celebrate them!

submitted by Tammy Francis

VANCOUVER

Every year, our branch holds Student Performers' Guild Festival (SPG) to coincide with Canada Music Week®. It is one of the reasons why we have it in the 2nd week and the 3rd week of November and that is also why we have a Canadian Composer class for Junior, Intermediate and Senior division in our festival. Tom Lee provides the scholarship for the student with the highest mark in the performance of a Canadian composition in each division - Junior, Intermediate and Senior. Those students will be invited to perform in the Honour Recital usually in early December, receiving their trophies and scholarships.

This year, Student Performers' Guild Festival was held from November 12 to 24, 2012 at 2 locations - Wesley Music & Arts Academy and Tom Lee Music, Recital Hall. There are over 550 entries. 2 Honour Recitals were held on Sunday December 9, 2012 at 1:00pm and 3:30pm at Tom Lee Music, Recital Hall. The winners of Canadian Composers class for each division are - Colton Chan (Junior division), Brandon Jong and Ryan Zhu (Intermediate division - Tie), and Rebecca Wang (Senior division)

SPG is our major event in our branch and always works as an activity to celebrate Canada Music Week®. It is a festival for students of all BCRMTA members.

*submitted by
Jammy Smith & Keiko Alexander*

VERNON

The Vernon branch celebrated Canada Music Week® with a gala recital on November 18th, 2012. Our fantastic emcee for the evening was Terry Logan. We were happy to hear twenty-nine wonderful performances of Canadian compositions in piano, voice and violin, including two pianists who performed their own compositions. We also used this special night to give awards to students who received the top marks in their grade over the past year. This year awards were presented to students from Grade One through the ARCT Performer exam and in Basic, Intermediate and Advanced Rudiments.
submitted by Malinda Suderland

VICTORIA

This year the Victoria Branch continued its well established tradition of celebrating Canada Music Week® by staging three events: **The Murray Adaskin Composition Competition**, a **CMW Breakfast Meeting**, and a **CMW Grand Celebration Concert**.

The Murray Adaskin Composition Competition had a total of eighteen submissions (fourteen Junior and four Intermediate). These entries represented the studios of Pam Smirl, Deborah Baynes (STA), Jo Ann Dalisey, and Christine Taber. Our featured composer and adjudicator Glen Barkman, wrote helpful suggestions for each entry, choosing one winner in each category. All the young composers were invited to perform their compositions at the Canada Music Week® Concert.

On the morning of November 21st the membership gathered for the CMW Breakfast Meeting at the Royal Oak Golf Club. Among the members present was Helen Dahlstrom, matriarch and Honorary President of the Canadian Federation of Music Teachers' Associations and initiator of Canada Music Week in 1960. Speaking to old and new members she expressed her joy at witnessing such success with her vision of promoting Canadian composers.

After sharing breakfast and establishing an enthusiastic atmosphere, the featured composer Glen Barkman took his place on the podium, presenting **The Symbolism of Intervals**.

He offered a lecture-performance, playing excerpts from well-known pieces written by Debussy, Rachmaninov, and Prokofiev, emphasizing the expressiveness and provocative feelings of a variety of intervals which could speak on their own, conveying questions, worries, sadness, joy, fear - all sorts of emotions. Glen also mentioned the importance of the metre, which brings freshness and sharpness if less common ones are used in the compositions. Despite the absence of an acoustic piano, the portable digital piano served its purpose well, particularly when it came to the dynamics of triple fortissimo! Mr. Barkman also introduced his piano albums and intrigued the members by his promise to perform two new selections at the coming CMW Celebration.

On the Saturday Nov. 24th Gordon Head United Church, its main hall decorated with Canadian flags and red and white carnations, opened its friendly doors to young performers, composers, their families, teachers, and supporters. Glen Barkman took



his place at the grand piano and the audience was united in a rousing rendition of *O Canada*.

Branch president Pat Williamson continued with her greetings and offered a short history of the Murray Adaskin Competition as well as presenting the background of the featured composer, Glen Barkman. Following her warm introduction, five composers and participants in the Murray Adaskin Competition performed their pieces at the piano. It was touching indeed to see young people performing their own compositions, and when Glen Barkman got to the stage, he too acknowledged how exciting it was to see 'the face of the composers' and match them with the compositions he had evaluated without knowing their personalities.

Mr. Barkman spoke to the audience and young composers about the joy of receiving their compositions and offered some suggestions regarding metre and the variety of genres for other instruments. Finally Glen and Pat announced the winners. Satai Miller was the Junior winner with *Longing for Sunshine*, and she received a Certificate and a \$25 gift card from Tom Lee Music. Hanna Guiney was the Intermediate winner with *Chinese Lanterns*, and she received a Certificate and a \$50 gift card from Tom Lee Music. At the conclusion of the Murray

Adaskin Composition Competition, Glen shared with the performers/ audience his approach to the writing of music and the significance of melodic material. He performed two brilliant pieces: *Study Ten* and *Study Nine* from his recent album **Ten Metre Dash**.

The CMW & Concert Chair, Tatiana Harrison, then invited seventeen piano students from ten private studios to perform works written by Canadian Composers. Among these performances it was delightful to hear five pieces written by Glen Barkman, and also some by other local composers. All performers played well, with *élan*, and received a very warm reception from the audience. The evening concluded



with the presentation to Glen Barkman of a CMW Plaque and a thank-you card with flowers. The Celebration was attended by sixty-eight people.

Special thanks go to Mike Harrison for his amazing work on the design of the competition certificates, souvenir plaque, concert programmes, We also thank Tom Lee Music for the gift card donations and for its loyal support of our young musicians.

submitted by Pat Williamson





We create an exceptional learning environment committed to preparing learners for leadership, service and success.

MUSIC INSTRUCTORS

The Music Department in the Faculty of Arts at Kwantlen Polytechnic University invites applications for qualified Music Instructors to be added to our contract inventory (sessional) list:

Music History Instructor – Competition 12-113

Applicants should hold a Ph.D. in Music History and be able to teach undergraduate music history courses in classical music. Additional expertise in an area of music history outside the classical tradition will be a strong asset. Candidates should have teaching experience at the university level.

Trombone and Low Brass Instructor - Competition 12-112

Applicants should hold a Bachelor's degree in Music (Master's preferred). Teaching experience at the university level will be a strong asset.

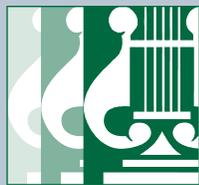
Classical-Guitar Instructor – Competition 12-111

It would be beneficial if the applicant also has experience and expertise in another style of music, such as jazz or flamenco. Applicants should hold a Bachelor's degree in guitar performance (Master's preferred). Teaching experience at the university level will be a strong asset.

The Music program is located on Kwantlen's Langley campus. This is not a guaranteed offer of work, but an opportunity to be added to our sessional inventory list.

To apply, please submit a curriculum vitae, a copy of transcripts and teaching philosophy statement **quoting the competition number by February 1, 2013 to:** employ@kwantlen.ca.

*We thank all applicants for their interest in Kwantlen Polytechnic University.
Note that only those applicants selected for further consideration will be contacted.*

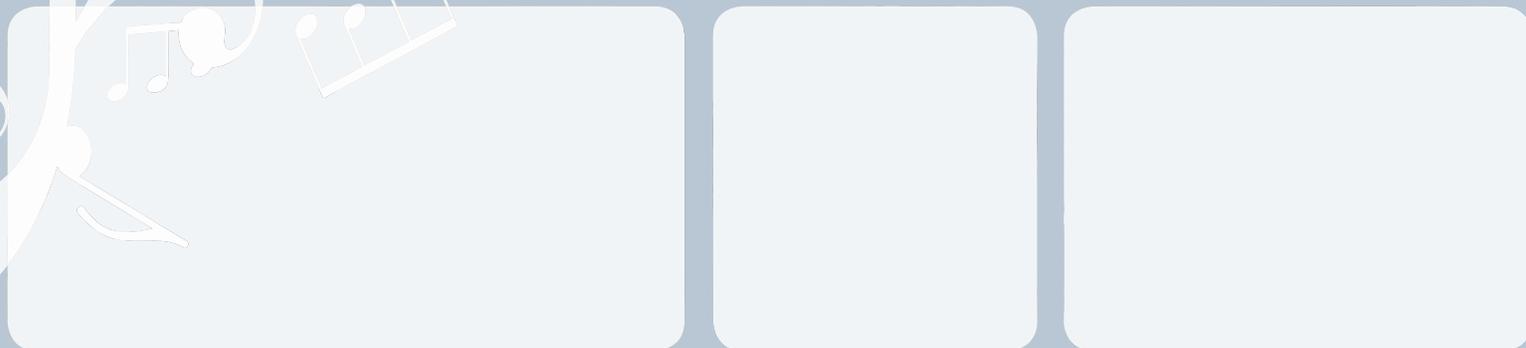


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Masterclasses • Piano Ensemble • Jazz • Early Learning • Fiddling
Summer Programs • Teacher Training • Guest Speakers

Rose Gellert Hall Concert Season & Concerts Café Classico

Gryphon Trio

February 2, 2013 - 7:30pm

Masterclass, February 2, 2013 - 2:30pm

Strings - Bowed and Plucked

Patricia Armstrong, violin; Paul MacDermot, guitar

March 10, 2013

3pm Coffee & Commentary, 4pm Concert

Avan Yu, piano

April 13, 2013 - 7:30pm

Visit our website for full details!

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BCRMTA – CFMTA STUDENT COMPOSER COMPETITION ADJUDICATOR - MARTHA HILL DUNCAN



Martha Hill Duncan graduated in vocal music from the Houston High School for Performing and Visual Arts and in composition from The University of Texas at Austin. Her former teachers include Donald Grantham and Sam Dolin in composition and Gregory Allen, Danielle Martin, Errol Haun and Trudi Borden in piano.

Her piano collections *Isla Vista Suite* and *The Sunken Garden* appear in the Royal Conservatory of Music Syllabus while pieces from her *Cottage Days* and *Limestone Etchings* appear in the Canadian National Conservatory of Music's Northern Lights and Small Town Series. Her two-volume collection, *Singing in the Northland*, celebrates poetry from her adopted country, Canada and contains award-winning songs with several included in the Contemporary Showcase Syllabus. Her song, *Maple Dust*, won the 2009 Canadian Federation of Music Teachers' Canada Music Week Composition, vocal division. She also composes choral music and conducts the women's choir *She Sings!* Her *Star Prayers* was a winner in the 2005 Ruth Watson Henderson Choral Composition Competition.

Her latest project is *Red Leaf Pianoworks*, a composer's collective and online websource (www.redleafpianoworks.com) for new Canadian piano repertoire. Since its launch in July 2008, she and fellow composers Beverly Porter, Susan Griesdale and Rebekah Maxner have been showcasing their work across Canada.

In addition to her composing and private piano teaching, Ms. Duncan is on the faculty of Suzuki Kingston Musicfest. She is also a piano examiner for the Royal Conservatory of Music as well as a clinician, and frequent adjudicator. She lives in Kingston, Ontario with her husband, Martin, and has two grown children, Alex and Claire. For more information, please visit www.marthahillduncan.com.



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BCRMTA – CFMTA STUDENT COMPOSER COMPETITION 2013

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: clarkh@shaw.ca 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, 2013 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, 2013.**
A completed entry form and the correct provincial fee must accompany each piece entered. **Please include a high resolution jpeg photo and short five line bio of yourself.**
6. Each entry will receive a written adjudication. Entries will not be returned, but will be placed in BCRMTA archives. BCRMTA will forward First Place-winning works to the National Finals and pay the entry fees.
7. In each division (and section of Preparatory, Divisions A and B), provincial First, Second, and/or Honourable Mention(s) may be given. National awards are First Place only. All decisions are final. **Award cheques must be cashed within thirty days of receipt.**
8. BCRMTA and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.

BCRMTA – CFMTA STUDENT COMPOSER COMPETITION 2013 - 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

Awards:

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

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

Division A: 11 years & under

Fee: \$10.00

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

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

Division B: 15 years & under

Fee: \$13.00

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

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

Division C: 19 years & under

Fee: \$15.00

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

BC \$40, National \$400

Division D: Open

Fee: \$20.00

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

BC \$50, National \$400

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

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

Parent or Guardian (if under 19) _____ Teacher _____

PROVINCIAL COUNCIL HIGHLIGHTS

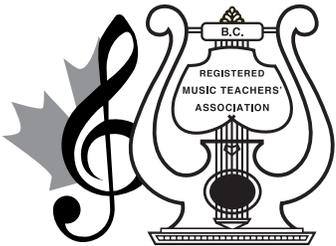
SEPTEMBER 2012 MEETING

- BCRMTA 2012 Convention “BC Vibes” was an event to remember. Many thanks to Joyce Janzen and Dina Pollock and their Abbotsford team for such a wonderful experience.
- Young Artist Tour: Our BCRMTA competitor for the CFMTA “Music Inspires” Convention, Paul Williamson from Abbotsford, will be touring our province. Inspire your musical community and support our Young Artist by hosting a Young Artist Concert in your community. Check out details on our website.
- Website Changes: over the summer, changes recommended by the “Grow BCRMTA” committee were made to the main page to make entry easier and more specific for users needs. Between August 10 and August 31 (21 days!), we had over 8500 hits on the “Looking for a Qualified Teachers” section.
- Professional Development: There will be some changes to the Professional Development Bursary over the next year. Check the website for details on how your branch can apply for up to \$250!
- CFMTA Notes: Group Health and Dental insurance options are being explored. A National Essay contest is being sponsored by CFMTA. A Strategic Planning Committee has been struck to discuss the future of CFMTA. The Advertising Committee is continuing to work on CFMTA branding with a new website and other new initiatives. CFMTA Bylaws need to be changed to accommodate moving to a “Not for Profit Act” and BCRMTA has struck a committee to work on recommendations.
- Advertising: The delegates had once again approved the “Advertising Subsidy” and many branches took advantage of this wonderful opportunity in the fall. The Finance Committee will be looking into larger scale advertising opportunities and will bring information to the next meeting.
- “Music Inspires” CFMTA Convention 2013: This is a “do not miss” convention! Fabulous clinicians, inspiring performers and the chance to see one of the most lovely cities in Canada. Plan to come and join the BCRMTA team in beautiful Halifax.
- Vocal Competition: Information has been sent to all BCRMTA Vocal teachers across the provinces as well as BC Universities. The competitor chosen in this competition will go on to represent BCRMTA at the CFMTA Vocal Competition in Halifax in July. For more information, check the website.
- CFMTA Convention 2015: BCRMTA has the pleasure of hosting the 2015 Convention and our able Convention chair Joanne Lougheed will have information about the venues and events shortly.
- Complete Minutes of the September 2012 Provincial Council meeting are on the website in the “Member Login” section.

\$\$\$ MEMBERSHIP FEES ARE NOW DUE

The Provincial Council is happy to announce that there is no change in membership fees for the coming year. Please be in touch with your *Branch Treasurer* about the deadline for your payment. Pay early and avoid a late fee. If you are needing contact information, please contact the Provincial Registrar:

registrar@bcrmta.bc.ca



ANNOUNCEMENT

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

Venue - TBA
Dates - Early July

We will keep you up to date on all

- developments
- clinicians
- workshops
- and more



B.C. PIANO COMPETITION 2012

YOUNG ARTIST TOUR 2013

The B.C. Piano Competition continues to offer students an opportunity to present polished performances to appreciative audiences. The semi-final round featured excellent performances by six young pianists - Barry Tan (Victoria) Joseph Dansereau (Shuswap) Louise Hung (Coquitlam-Maple Ridge) Soo Jin Chung (Vancouver) Carter Johnson (North Island) Paul Williamson (Abbotsford).

Carter Johnson placed second in the competition and Soo Jin Chung placed third. The winner of the 2012 B.C. Piano competition was 16 year-old **Paul Williamson** representing the Abbotsford Branch. Paul was also chosen by Janet Scott Hoyt to receive the Atkinson & Terry award for the best performance of an individual work for his performance of *Sonata in G Major D. 894 4th Movement* by Franz Schubert.

Paul impressed adjudicator Janet Scott Hoyt and the audience at the competition with both his semi-final and final round programs. Paul felt the B.C. Piano Competition was a great opportunity to perform. He appreciated having such a good piano to perform on. Hearing the differences in style in the programs of the other competitors was something Paul enjoyed as well as being able to present a half hour program in the finals.

Paul fills the role of piano accompanist with the Abbotsford Youth Orchestra and was an award winner in the Junior classes at Performing Arts BC this past spring. Highlights of his musical studies include performing Chopin's *Winter Wind* in the 2011 Songs, Strings and Steps concert, a full length concert with fellow pianist, Josh Herrett, and performance of the *3rd movement of Rachmaninoff's Concerto No. 2* with the Fraser Valley Symphony Orchestra.

In 2012, Paul was chosen as one of six Canadian pianists to participate in the international music program, Morningside Music Bridge, held at Mount Royal University. In addition to his talents on the piano, Paul is also an accomplished cellist. He studies cello with Joel Stobbe at the Langley Community Music School, performs in a variety of chamber ensembles, and is a cellist with the Abbotsford Youth Orchestra.

In his spare time, Paul enjoys reading, swimming, soccer, spending time with friends, and composing music.

Paul will be representing B.C. in the CFMTA National Young Artist Competition in Halifax July 3-6 2013 which is a part of our National Convention, an event worth attending.



L to R: Soo Jin Chung, Carter Johnson, Paul Williamson, Barry Tan, Louise Hung and Joseph Dansereau



Paul Williamson and Janet Scott Hoyt

Young Artist Tour 2013

Winner of the B.C. Piano Competition 2012, Paul Williamson, will be giving concerts in at least three branches during 2013 as part of the Young Artist Tour. The Penticton Branch will host Paul February 9th. The Northshore Branch will host him February 17th. The North Island Branch will be hosting a concert on April 13th.

If you didn't come to B.C. Vibes don't miss the opportunity to hear this most promising, very poised young artist; if you did come to B.C. Vibes you won't require extra encouragement. Some of the repertoire Paul is considering for the concerts includes the *Second Piano Sonata of Rachmaninoff*, *Beethoven's Piano Sonata #26 op.81a (Les Adieux)*,

Ravel's Ondine, Homage a Rameau by Debussy, *In Memorium to the Victims of Chernobyl* by Canadian composer Kuzmenko, the *Grand Polonaise in Ab op. 53 (Heroic)* by Chopin, Bach's *Prelude an Fugue in e-* from the first book of the Well Tempered Clavier and by request from one branch, the Prokofiev *Sonata #7(Precipitato)*.

If you feel the scheduled concerts are too far for you to travel to, why not suggest your branch host a concert of their own?

You can make arrangements by contacting:

Susan Schleppe 250-756-0664
or schleppesmusicstudio@shaw.ca



STEPHANIE FORSTER

RECEIVES BCRMTA - ARCT TEACHER'S AWARD

Every year the BC Registered Music Teachers' Association presents a \$ 500.00 bursary to the student that has achieved the highest mark in the Teacher's A.R.C.T. examination. This year's recipient is Stephanie Forster.

Here is Stephanie's biography:

Stephanie Forster began piano instruction at the age of four in a parent participation group class. While learning to play the piano, she loved participating in festivals and workshops, as well as taking the RCM exams. She earned scholarships from the Carillon Music Festival, the Ottawa Kiwanis Festival and the Burnaby Clef Society Festival. She was also the recipient of the RCM Silver Medal for Beginner Pedagogy.

At the age of 11, Stephanie saw an advertisement for teachers for the Music for Young Children program and was inspired. She convinced her mother to take the training and began teaching as her assistant until the age of 17 when she was allowed to take the training herself.

In 2003 Stephanie opened Prelude Piano Studios in Burnaby, in partnership with her mother, Gail Foy. The studio has flourished into a busy school, offering private and group piano instruction, as well as classes in theory rudiments, History and Harmony.

Stephanie and her husband Drew live in downtown Vancouver, and welcomed their first son, Jackson, in August.



She is very pleased to receive the ARCT Teacher's Award from the BCRMTA. She would like to credit and thank her teacher Liz Munro for the excellent guidance and advice that she has received.

FOR YOUR INFORMATION. . . .

The "ARCT Teacher's Award" of \$ 500.00 has been presented by the BCRMTA to the student of a BC Registered Music Teacher, who has achieved the highest aggregate mark for completion of the RCM Teacher's ARCT Diploma.

Starting this year, BCRMTA will be awarding four "Associate Teacher's" awards to top Associate Teacher

students from each of the Royal Conservatory of Music, Conservatory Canada, BC Conservatory of Music and the Victoria Conservatory of Music. The awards will include \$125, publicity in our magazine and a one year membership to BCRMTA. The awards are not contingent on studying with a BCRMTA member.



BCRMTA - INFO PAGE

TEACHER ON CALL PROGRAM

ABBOTSFORD

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

CHILLIWACK

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

COQUITLAM/MAPLE RIDGE

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

RICHMOND

Lillian Chan Piano - Theory
778.288.1128 (cell) franziszt22@yahoo.com
604.325.4376 (home)
Katharine Li Piano - Theory
778.882.2131 bravomusicstudio@yahoo.ca
Martina Smazal Violin - Viola - Piano
604.207.9363 violinsandsuch@yahoo.ca

SOUTH FRASER

Rose Scott Piano - Theory
604.882.3997 rosynotes@hotmail.com

VANCOUVER

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

PERKS FOR BCRMTA MEMBERS



Tenants Legal Liability which extends to locations that are rented on a temporary bases. Estimated value over \$ 250



BCRMTA Members receive 20% off all educational material and may purchase the Irewards card for \$20 instead of regular \$35. Quote this Account Number: 90173733.



Reward Savings for Education program gives teachers 5% back on all your purchases, up to \$50/calendar quarter. Full details online.



BCRMTA Members receive 15 - 20% discount on ticket prices depending on the performance. To purchase discounted tickets call 604.871.4450



Purchase up to two tickets for \$15 each in A section or next best available for any regular season concert. This offer excludes Special concerts and Dress Circle seating. VSO tickets must be booked within two weeks of the concert over the phone (604.876.3434) or in person. BCRMTA membership cards and photo ID must be shown at pickup.

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604.879.2366

Martina Smazal
violinsandsuch@yahoo.ca
780.863.6372



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BCRMTA - CFMTA Student Composer Competition 2013

deadline April 1st, 2013

- see page 20 for more details.

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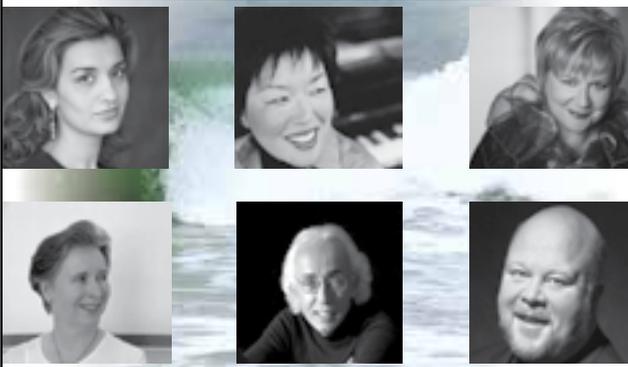
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VANCOUVER'S STUDENT TEACHERS' AUXILIARY

By Dr. Carla Dodek

The Vancouver Student Teachers' Auxiliary, an offshoot of the Vancouver Branch of the Registered Music Teachers' Association, has become a role model for other branches, so much so, that I was asked to contribute this article to share its success. Insight into its organizational structure and creative programming will show how the STA's aim is to prepare its members for a well-rounded and realistic life of music teaching.

The Student Teachers' Auxiliary exists specifically for those not yet qualified to join its parent branch. Pre-requisites for membership into the Vancouver STA require the completion of all Grade 9 RCM practical and theoretical subjects. In addition, potential members must be at least 16 years of age and must be currently studying with a member of the Registered Music Teachers' Association. The diverse mix of backgrounds and interests of the current membership of the Vancouver STA allows for a wide variety of programming within a dynamic and supportive environment. The age range is between approximately twenty to fifty years of age. Some members are teaching up to thirty students weekly while others have not yet had any teaching experience at all. Some members are not quite sure which career path they will be taking, some members are full-time music students at the university level, some are already up-and-coming music teachers and others are in such professions as architecture, accounting, genetics and psychology while maintaining their passion for music. All instrumentalists are encouraged to join and, while the current membership includes mostly pianists, members also play the flute, violin, guitar and the Chinese zither. There is one composer.

Teaching an instrument requires a vast knowledge of repertoire, technique and performance practices. These skills alone, however, cannot guarantee even the best-trained musicians in the world to achieve success in their teaching careers. When one actually begins teaching there is a rude awakening of the additional need to understand business and studio management, psychology and common psychological disorders, body awareness and injury prevention, emerging technologies, communication and leadership skills, and creative and alternative ways to share one's knowledge. Yearly STA programming aims to cover most of these topics from various perspectives.

Prior to the beginning of the school year the members of the STA meet to generate ideas for possible topics and presenters. A total of ten topics are chosen so that the year consists of one event or workshop per month from September through June. Each member then selects an event to organize and proceeds to seek out possible contacts. This process in itself is an integral part of the STA. Firstly, it encourages personal ownership of the group, ensuring that each member has input into what they wish to learn (with guidance from myself). Secondly, it gives each member an opportunity to gain confidence in reaching out to professionals in our community, and thirdly, it creates an opportunity to gain experience in organizational skills.

Each event is held at homes of the members on a rotating basis unless the group is visiting an institution or other 'off-site' venue. At the actual workshop the STA member introduces and later thanks the guest speaker, presenting him or her with an honorarium and thank-you card. Showing gratitude,

even with a small honorarium, is not only respectful but it validates our self-worth and importance for our profession in the greater community. To larger institutions or non-profit organizations donations have been made. Finances are independent of the parent branch as the Vancouver STA has its own budget and treasurer.

Another important element of the STA is that its members are encouraged to play and perform for each other. Informal master classes are held that may address members' current teaching repertoire or may give members an opportunity to perform something from the repertoire that they are currently studying. Some classes have been geared toward exploring ensemble literature for various grade levels through sight-reading. One of the annual events includes a more formal master class with a guest artist where up to four members perform while the rest of the members listen. Finally, each year a public recital is held featuring the STA members as well as their students. A recital for both members and their students presents an opportunity for setting performance goals while sharing music making together. It is a wonderful experience to witness the pride the STA members have while listening to their students perform and equally satisfying to witness the admiration their students show while listening to performances by their teachers.

Although each year's programming consists of the same general areas of interest, the diversity of specific events is what is appealing to its members.

VANCOUVER'S STUDENT TEACHERS' AUXILIARY - CONT.

Explorations of early childhood approaches have included sessions, some hands-on, Orff, Kodaly, Suzuki, Music For Young Children, Kelly Kirby and a survey of beginner method books.

Explorations of movement and body awareness have included workshops on The Alexander Technique, Body Mapping and Dalcroze. Of note was a tour of the Adapted Music Society recording studio (housed at GF Strong Rehabilitation Centre) for those with physical disabilities. A session with a music therapist who works at the Acquired Brain Injury Unit at GF Strong using music in the rehabilitation of both mind and body was enlightening as the group witnessed the power of music on the brain.

Explorations of psychological interest have included psychologists speaking on performance anxiety as well as workshops on identifying such disorders as dyslexia, autism or attention deficit disorder with suggestions of what kind of teaching approaches to use. The event on how boys and girls learn differently also addressed different teaching approaches, but catering to gender strengths or weaknesses. There has also been a workshop on the uniqueness of teaching adults and how approaches differ from teaching children.

Explorations of performance practices have included workshops on ornamentation from Baroque to Chopin and performance practices of the French School. There has also been a jazz workshop on learning and teaching improvisational skills.

Explorations of studio management are always included each year and have included tours of various teachers' studios followed by question and answer sessions. This gives an opportunity for members to see various studio settings and to learn about different studio

policies and practices. Studios visited have included home studios, studios located in malls or in other public spaces, private music schools as well as the VSO School of Music and the Sarah MacLaughlin School of Music.

Explorations of Canadian music have included sessions on Canadian repertoire for different levels, workshops with composers such as Linda Niamath and Stephen Chatman, and a tour of the Canadian Music Centre, which included an informal recital of Canadian works performed by STA members on Murray Adaskin's piano.

For a more complete list, the STA website has archived all events since 2005 and can be found at www.sta.bcrmta.org under Calendar of Events.

Keeping up with changing times is a challenge in any field. The STA has explored various career options within the changing field of music and has also had sessions on using various social media for organizing, networking and sharing information with students and teachers alike.

Necessary skills of a music teacher seem endless. We are truly a multi-tasking, multi-talented force! By learning essentials of pedagogy while engaging in a fun and supportive environment, members of the Vancouver Student Teachers' Auxiliary gain knowledge and experience that will help to make them better teachers, better musicians and better able to explore the many facets of music teaching that lie ahead along their endless roads of discovery.



Carla Dodek's degrees include a Doctor of Musical Arts from Rice

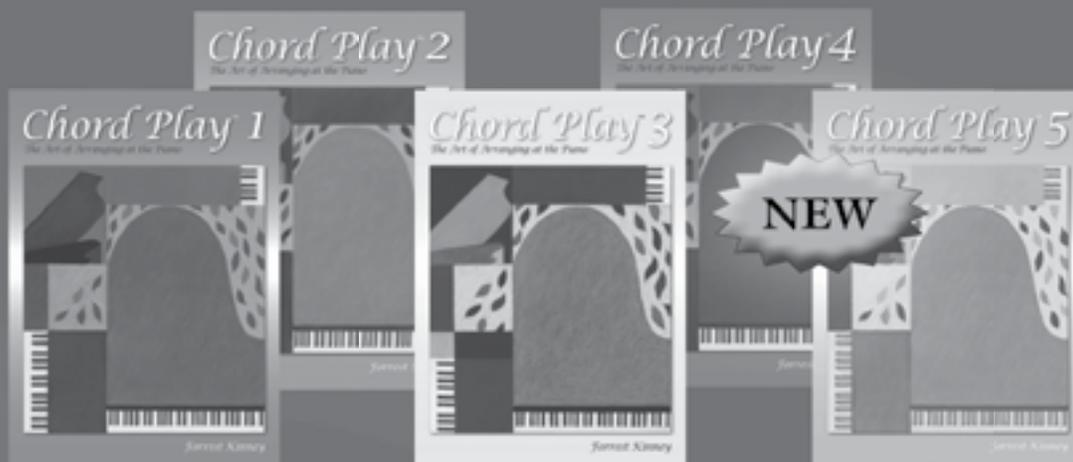
University, a Master of Music from the Manhattan School of Music, a Bachelor of Music from the University of Victoria, the LRAM (UK) and ARCT, all in performance. Some of her teachers have included Robin Wood, Artur Balsam, John Perry, Gyorgy Sebok, and Vlado Perlemuter. She has performed as recitalist, soloist and chamber musician in Canada, the US, England and Switzerland and is currently based in Vancouver where she is active as a performer, clinician, and adjudicator. She teaches independently and is on faculty at the VSO School of Music. Carla Dodek may be contacted at cmdodek@shaw.ca or at www.carladodek.com.



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BCRMTA CONVENTION 2012

BC VIBES



An amazing convention!" Thank you" to you and Joyce and the Abbotsford Branch for all your hard work. The Ramada was a perfect location and very comfortable.

Beautiful weather

Creative planning

Very well organized

Incredible opening speech by Janet Scott Hoyt

Billiant piano competitors

Electrifying marching band

Scrumptious food

Shelley Roberts - North Island

Thank you Dina, Joyce, and the Abbotsford branch for putting together such a wonderful, successful convention.

My thoughts on a few highlights for me:

Janet Scott Hoyt - her insight, perspective and wisdom on teaching, the way she worked with the students in such an affirming respectful manner, while at the same time giving them constructive, practical ideas on improving their work, or their physical approach to the piano.

The surprises – how appropriate to highlight the diversity of Abbotsford culture; from South Asian children entertaining us with their colourful attire and dance, to the superb, polished MEI marching band.

The food – all was fantastic.

The convenience – everything in one venue allowed us to feel relaxed even though there was such a full schedule.

The opportunity - to reconnect with old friends, meet new friends, and network with our colleagues, and of course our shared fun and laughter.

What an encouraging and stimulating way to start the new year of teaching!

Esther Neufeld - South Fraser

How clever to have the cultural aspect with the Indian dancers and The MEI Marching Band—a great surprise!

Darlene Brigidear - South Fraser

BCRMTA CONVENTION 2012 - BC VIBES CONT.

Here's feedback from not only me and in no particular order, just as folk verbalized their thoughts

- Music book sales would have been welcomed
- Food good
- Short number of pianists in competition - this was good.
- workshop timetable well organised. It gave us a chance to go to different workshops without missing too much - if anything
- Food after Friday talk. Ate too much dinner and so was too full to enjoy the wonderful spread.
- Workshop on lower grades - definitely appreciated this lower level inclusion
- Clinicians - great choice and of course Janet was superb.
- I liked the venue.

That's it in a nutshell. Thanks for your hard work, time, thought and effort in pulling off a totally successful event, and of course also to Joyce.

Beverley Johnson - South Fraser

It is a great motivator at the beginning of the teaching year and so nice to get together with other teachers and enjoy some time away from our busy schedules.

I thought Janet Scott Hoyt was excellent in her master classes and I came away with some new insights and ideas.

Again, thankyou for a wonderful weekend, the hotel was great and I thought the food was exceptional.

Dillys Richardson -South Okanagan

I wish I hadn't gone to White Spot for supper since there was so much good food afterwards, which we didn't know. I thought there would be only snacks!!

Thank you so much again.

God bless,

Lea Tsui - South Fraser



I loved Janet's first quote on Friday night: Sign on an Alberta back road: Choose your rut carefully ... you'll be in it for the next 16 miles. I loved many ideas I heard from Janet. She has a wonderful, spontaneous way of speaking her talks. She made an analogy about pedalling which I will remember and use: pedalling is like makeup ... if it's obvious, it's TOO much..

And, always remember, music should make you happy!

Colleen Branson - South Fraser

There were so many excellent quotes from Janet Scott-Hoyt. It's nice to be reminded to let the students know that "you're not playing to be perfect. You play because you love music". Also, Janet's last quote of the day which goes something like this..."You have to have joy in life in order to feel joy in the music". I actually didn't write the quotes down, maybe someone else will do a better job.

Yvette Rowledge - South Fraser

Great job with the conference - so well organized.

Loved the sari costumes and the Indian children dancing and the MEI band. The presenters did a good job with their workshops.

Was also impressed with the food.

Thanks for all your hard work - it was an inspiring weekend.

Nita Pelletier - Chilliwack

What an amazing, inspiring weekend!
CONGRATULATIONS!!!

Thank you so much for all your tremendous hard work. I thoroughly enjoyed EVERYTHING!!!

Hello Everyone,

Just an update - I have asked Janet if she would write up her opening address to include in Progressions - she is going to get it for the next issue.

Thanks, Dina



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This November, Conservatory Canada launched our first series of interactive webinars. Led by David Story, this six-week series on improvisation was a hit with teachers who appreciated being able to learn new skills from the comfort of home. More webinars are planned for 2013 – keep your eyes on our website for updates.

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Conservatory Canada examiner, Roxanne McGahey, has developed an online, interactive theory course to excite, inspire and support busy students. The course combines new technology with traditional teaching techniques and features theory module videos that may be watched as many times as needed, access to an online 'Theory Club' and written evaluation of assignments within 24 hours.

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A TEACHER NEEDS A TEACHER

by Dan Callaway (reprinted with permission - Music Teachers' Helper)

After years of working in musical theater and teaching other professionals and aspiring performers (from a classical understanding of singing), I've finally decided to dig in to something that's been a buried passion of mine for years. The thing about buried dreams is that it's very easy to forget they are there. They are, after all, underground.

My return to opera study actually happened a little by accident. I performed a solo show here in Los Angeles (mostly pop), and I incorporated an art song setting of a Shakespeare sonnet written by Georgia Stitt as well as an aria from *Susannah* by Carlisle Floyd.

Unexpected feedback from trusted colleagues told me that I needed to give this classical thing another crack. It also made me examine what was truly in my heart as far as what I loved to do as well as address the fears that have kept me from diving in.

So this is where this applies to us as teachers.

I was referred to an incredible opera coach here in LA who then referred me to a wonderful teacher to address some of the technical issues I'd allowed to creep into my singing over the years of performing in musical theatre.

Working regularly with these two consummate artists has introduced me to some tremendous potential as well as a whole new learning curve. I will leave a coaching now feeling completely full yet overwhelmed by the work I have to do, sometimes feeling like a know-nothing fraud as I drive to my studio to teach clients that day.

But that's where the fallacy is exposed about our, or at least my, idea of teaching. Whether we consciously ascend to this or not, there is a hidden belief that teachers should have reached a certain pinnacle, that we should have arrived with all the answers and a complete level of expertise.

I have been learning that my role as a teacher is to be a fellow traveler with my clients. Yes, I have traveled further down the road than they have as far as singing is concerned. Otherwise why would they pay me to show them the way? But to become acquainted with my own limitations as an artist and human being is only helping my teaching.

I openly share with my clients, "I have a problem with breath tension, too, sometimes." "You should have seen what a mess I was in this section of that aria." "I got so frustrated with that I wanted to kick the wall." Whatever.

We as teachers need to show to our clients that there isn't one set arrival point, that the whole point of being a musician, an artist, is to enjoy this incredible process of learning and, therefore, sharing.

Being a learner is also crucial to us as teachers because it gives us compassion and experiential understanding for what our clients are going through. We can forget what that period of frustration feels like once we have mastered certain things and can teach them. When we are studying, we remain active in that learning process, so we can come alongside our clients rather than adopting an above/below relationship.



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A TEACHER NEEDS A TEACHER - CONT.

This feels vulnerable, and I have even been coached and advised not to be so unguarded with my clients, that this kind of openness will blur boundaries or diminish respect.

Honestly, that's too much work, and not who I am. I want to share the struggles I have as an artist and human, and I believe with all my heart that when we do, it frees others to realize that their struggles aren't so singular. Most importantly, it tells people they aren't alone.

So, all this to say...I encourage you to excavate that buried dream, that muffled creative voice that says, "That'll be really fun," and wants to give something a try. Listen to your friends and family who know and love you and see the qualities in you that you easily overlook. And become a student again.

Then you will have nothing but growth, experience, and new knowledge to pay forward to your clients.



Dan is a voice teacher in Los Angeles who works mainly with professional and aspiring musical theatre performers. He is also a consistently working singer and actor performing in Los Angeles, New York, and across the country.

He will be appearing in Musical Theatre West's production of SPAMALOT this summer as well as premiering his new solo show, "Slow Songs...Except the Ones That Aren't."

Recent credits include I LEFT MY HEART: A SALUTE TO THE MUSIC OF TONY BENNETT at Laguna Playhouse in Laguna Beach, and a run of WHERE'S CHARLEY? at New York City Center ENCORES!

He was nominated for an LA Stage Alliance Ovation Award for his performance in SWEENEY TODD at Musical Theatre West in Long Beach.

Other credits include the Broadway National Tour of PHANTOM OF THE OPERA, PIRATES OF PENZANCE at the Guthrie, PUTTING IT TOGETHER at South Coast Repertory Theatre in Costa Mesa, as well as Stephen Schwartz's PIPPIN at the Mark Taper Forum with Deaf West Theatre, and JACQUES BREL at Riverside Theatre.

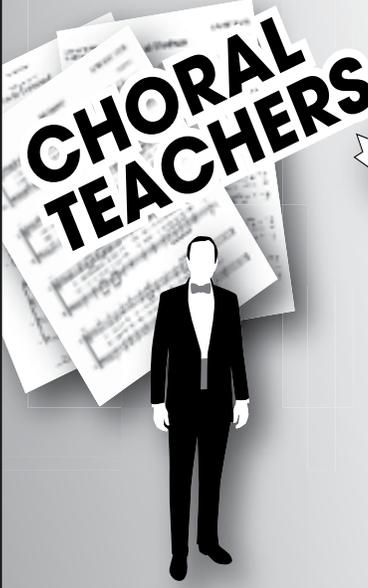
He performed in Linda Eder's Broadway concert at the Gershwin Theatre, televised on the Bravo Network, and he appeared in Kurt Weill's ONE TOUCH OF VENUS at the Royal Opera House's Lindbury Studio in London.

He also teaches an ongoing musical theatre workshop in North Hollywood focusing on acting, singing, dancing, and tools for success in the musical theatre industry and is part of the Lori Moran Music Studio.

Graduate of Elon College's musical theatre program, member of Actors' Equity Association, and National Association of Teachers of Singing, and LA's Musical Theatre Guild.

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FROM THE BOOKCASE. . . .



It's Me, O Lord – arr. Eugenie Rocherolle – Hal Leonard
HL00311368
Published in 2006

Hi Everyone,

We have books in our bookcases that we always go back to and use again and again....

I would love to start including reviews of these standards

Send me your favourites.

The inclusion of traditional spirituals in the RCM Popular Selection Syllabus guarantees a wider audience than those following the 'hit of the year'. Parents, grandparents, and teachers are likely to be familiar with these time-tested melodies. Finding four selections from the Gr. 8 syllabus in one book is terrific; discovering what a gem the entire book is – well, to quote a well-worn ad – it's simply priceless!

Eugenie Rocherolle is an American composer, lyricist, pianist, teacher and arranger who is found in the *International Who's Who In Music*. Born in New Orleans, these pieces were part of her growing up experience. She brings a unique gift for arrangement to familiar melodies. The four selections from the Popular Syllabus are *Deep River*, *Nobody Knows the Trouble I See*, *Sometimes I Feel Like a Motherless Child* and *Swing Low, Sweet Chariot* – all of which feature a slow speed, flexible and changing tempi, chromatic accidentals, syncopation, skilled pedalling, beautiful melodies and deeply felt emotion in adaptations two or three pages long.

Deep River in B^b+ begins with an eighth note broken chord accompaniment which then switches to a sixteenth note ostinato followed by four note rolled octave chords, finally returning to the broken chord accompaniment once more. *Nobody Knows* in A^b+ has broken chord LH accompaniment as well as occasionally requiring the RH to play a note in the LH pattern to accommodate a large reach. *Sometimes I Feel* in e- begins with large rolled chords in both hands. Although there is some broken chord LH, the chordal structure continues throughout. Two against three rhythm in quarter notes is varied

by two eights and a quarter against three quarters. *Swing Low* in F+ also has solid and broken chord LH as well as inner voicing shared between the hands.

The remaining five songs are largely of a more upbeat nature – except for an alternate version of *Nobody Knows the Trouble I See*. *It's Me, O Lord* is written to use swing rhythm and requires held notes below a moving melodic line as well as octave displacement. *Little David, Play on your Harp* uses imitation between the hands, staccato and syncopated chords. *Somebody's Knocking at your Door* begins with an ostinato syncopated bass pattern overlaid with a simple single note melody which later contrasts with solid chords and then a syncopated alternating octave bass. My favorite is the five page *Can't You Live Humble* which sets up an infectious rhythm with a low boogie-type chromatic bass pattern overlaid with a syncopated disjunct melody. This alternates with a 'straighter' LH rhythm of alternating octave quarter notes, still with syncopation in the RH. When the boogie-type chromatic pattern returns it adds an alternating octave from the middle section. Varying articulation, including pedalling in places, octave lower playing and a change of key add to the stimulating challenge.

With a brief background to the 'spiritual song', lyrics and a CD with the recording played by the arranger herself, this is a winning and affordable package. These are 'popular' pieces which will last much longer than one season!

Joyce Janzen - Abbotsford



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REVIEW OF PUBLICATIONS



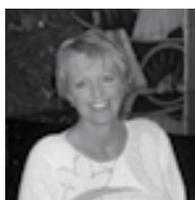
Joyce Janzen - Piano, Theory
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JM



At Sea - Elementary Piano Solos
by Teresa Richert
Red Leaf Pianoworks

Many of us are drawn to the water and the many mysteries of the sea and its creatures. Ms. Richert has taken her fascination with the ocean and the life within and created twelve lovely piano solos at the elementary level to communicate this interest using great musical imagery. Each title, such as *Angelfish*, *Barnacles*, or *Ocean Sunset*, sets the tone for the music. The art is by Myles Mathis and although it is all in black and white, it supports the pieces well. At the back of the book, Ms. Richert has included notes for teachers providing features of the pieces. Some pieces are built on modes, others on types of scales. The characters vary from dreamy to adventurous. Many elements are incorporated, including: crossovers, mixed meter, syncopated pedaling, clusters, voicing, and articulation. This book contains lovely music for the late elementary student.

www.readleafpianoworks.com

JR



Classic Piano Repertoire Elementary Piano Solos
by William Gillock
Hal•Leonard Corp.

This volume features eight wonderful piano solos progressing from early to later elementary level. The final piece, *On a Paris Boulevard*, is about a grade 4 level. All the pieces are in simple time and the keys include c- and g-. The other key signatures only have a maximum of one sharp or flat. Many elements are explored providing great teaching material. There is: shifting of registers, use of damper pedal, LH crossover, two note slurs, and “finger pedaling” in the LH. The styles vary from dances to blues and the moods from mysterious to carefree.

A great book with student appeal!

www.halleonard.com

JR



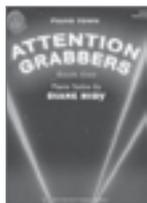
Jazz Fun
Pace Piano Series
Level 3-A
by Bert Konowitz
Lee Roberts Pub.
Hal•Leonard Corp.

This volume has six inventive solos for playing with optional improve. Extra parts are included for jamming with friends. Simple arrangements exploring call and response, syncopation, the Dorian mode, blue notes, riffs and walking bass provide a better understanding of jazz and improvisation for the late elementary level student.

www.halleonard.com

JM

REVIEW OF PUBLICATIONS - CONT.



**Attention Grabbers
Piano Town Book One
Elementary**
by **Diane Hidy**
Neil A. Kjos Music Co.

These ten little pieces were inspired by students that needed something to grab their attention – hence the name of the series. The pieces have pizzazz with catchy titles, melodies and rhythms that are easily learned and quickly mastered. They look easy visually, have lots of repetition and are fun to play. Most pieces are arranged hands separately. Each piece has a teacher accompaniment.

www.kjos.com

JM



Imagination
by **Teresa Richert**
Elementary Piano Solos
Red Leaf Pianoworks

This is one of many solo collections by this Canadian composer. Each selection in this book has a delightful sketch and instructional guidelines for teachers. There is a full use of the keyboard in these compositions using 8^{va}, 8^{vb}, damper pedal, chord clusters, crossing over of hands all with the purpose of creating imaginative sound pictures.

www.readleafpianoworks.com

JM



Play Piano Today
by **Linda Gould**
Sunny Lane Music

'Play Piano Today' is an innovative piano method for beginning teens and adults. This new edition keeps the user friendly format of earlier editions – big print and clear markings for fingerings, counting and chord symbols, but is now even more clearly laid out and logically

organized. The method includes an accompanying CD, which demonstrates the various exercises and pieces in the book.

A new feature is the division of the material into two levels; Level 1 for beginners, concentrating on playing with one hand, and a new Level 2, for players who are more advanced and are comfortable using two hands together. Like the original volume, this method is divided into 8 units. Each unit introduces both new musical concepts: staff notation, rhythm, chord construction and chord use, etc., and then demonstrates these concepts in simple songs in various musical styles – classical, folk, blues, stride, latin, etc. Each unit is followed by a practice log and further suggestions on other ways to use the materials of the unit.

Overall, an excellent new edition, which maintains and expands on the concepts of the original edition, while presenting everything in a very clear, interesting and elegant way.

www.sunnylanemusic.com



Pop & Movie Hits A to Z
arr by **Dan Coates**
Easy Piano
Alfred Pub. Co. Inc.

Coming from a variety of musical styles, the titles

in this collection have proven to be timeless favorites enjoyed by young and old. These forty-five easy solos - some traditional like *Happy Birthday* and *It's My Party* to new favorites like *Hedwig's Theme* - are specially arranged to sound impressive with minimal effort and maximum fun. All titles go from A to Z.

www.alfred.com

JM



**Child Prodigy
Composers**
**Late Elementary to
Intermediate**
Budapest
Hal•Leonard Corp.

This is a compilation of the original early works of seven well-known child prodigies. Compositions by an eight-year-old Mozart, a thirteen-year-old Beethoven, a seven-year-old Chopin are just a few of the twenty-seven pieces in this book. There is a photo page of the composers and a well-written foreword in four languages.

www.halleonard.com

JM

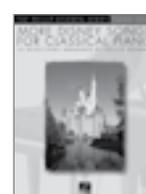


Dancing on the Keys
Book 3
Late Intermediate
by **Catherine Rollin**
Alfred Pub. Co. Inc.

These five solos take the student around the world and exposes the student to the rhythms, tempi and styles of the Vienna Waltz, the Danza Cubana, the Temptation Tango, the Can-Can and Argentina. Two pieces include percussion arrangements. Each piano arrangement will literally have the student dancing on the keys.

www.alfred.com

JM



More Disney Songs
Piano Solos Late
Intermediate/Early
Advanced
by **Phillip Keveren**
Hal•Leonard Corp.

The first volume of Disney Songs arranged for classical piano was such a success. This volume is its sequel. Each arrangement captures the melody and the style of the piece.

REVIEW OF PUBLICATIONS - CONT.

Songs from *Dumbo*, *Mary Poppins*, *Pinocchio*, *Peter Pan* and twelve more each have arrangement notes that include the imitative styles of Bach, Chopin, Mendelsohn, Debussy and many more classic masters.

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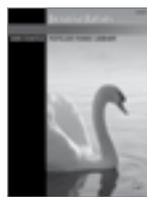
**Favorite Solos
Book 2
by Kowlachyk &
Lancaster
Alfred Pub. Co. Inc.**

Twelve late elementary – early intermediate solos for students of all ages make up this collection of these composers' favorites. This book is a compilation of previously composed pieces of sheet music that have received the greatest response from students and teachers over the years. I recognized some of them from sheet music I have used successfully in the past. As I played through the book I immediately identified the students in my studio that would be most drawn to the pieces. All the titles evoke images and these are so clearly reflected in the score. Both minor and major keys are explored. Some pieces require use of the damper pedal and others are full of energetic staccato. The variety of styles, sounds, and moods would bring pleasure to students, teachers, and audiences. Perfect music for recitals, auditions, or just simply for fun!

It's easy to see why these are the composers' favorites!

www.alfred.com

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**Beautiful Ballads
by Dan Coates
Piano Solos Advanced
Alfred Pub. Co. Inc.**

This volume has some old favourites such as *Killing Me Softly* and *What a Wonderful World* but it also includes *Let Me Fall* from Cirque de Soleil's Quidam and *To Make You Feel My Love* by Adele. There are twelve songs in all. Some are arranged with flowing broken chords. Others are arranged with full four-note chords. These are classical arrangements of these popular ballads.

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**Center Stage
Book 3
by Martha Mier
Alfred Pub. Co. Inc.**

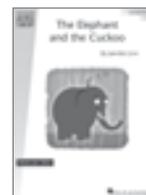
Here are nine sparkling solos that showcase the talents of the intermediate pianist! The enthusiastic student that wants to play in the school talent show or a contest will surely find an ideal performance piece in this book. The energy that is contained in the music of Ms. Mier never ceases to amaze me! The imagery created in *Butterfly Garden* is guaranteed to encourage expressive interpretation. The rhythms in the boogie, rag, and tango will get toes tapping. *A Waltz to Remember* is a beautiful way to work with the pedal and get the correct lilt of the $\frac{3}{4}$ time signature. Both major and minor keys are explored as well as movement covering numerous registers including hand crossovers.

If you're looking for a way to help a student with flagging interest, this book could be your solution!

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PIANO SOLOS



**The Elephant and the
Cuckoo
Late Elementary Level 3
Piano Solo
by Jennifer Linn
Hal•Leonard Corp.**

This 4 page piano solo is imaginative and provides excellent supplementary material for any method. Most of the music is written in a 5 finger position. The LH representing the elephant is in a pattern of the thumb and 5th finger G chord moving between 2 octaves for the 1st 2 pages. The cuckoo is heard in the 2 note slurs in the RH. This is also repeated in pattern making it very accessible to the Elementary student. A huge bonus for the young player is the use of the damper pedal which is cleared only fifteen times during the entire 72 measures. The rhythm is simple with the shortest note value quarter notes. Ties, accents, tenuto, fermata, 8va signs, and staccato are all incorporated into this composition.

www.halleonard.com

JR



**Tarantella Furioso
by Bernadine Johnson
Alfred Pub. Co. Inc.**

A lively Tarantella in 6/8 time, this intermediate 3 page piano solo is great fun. Legato and staccato articulations and hand over hand passages are some of the technical challenges. The left hand accompaniment moves in descending 5ths and the right hand plays mainly 16th notes. The glissando and use of the highest and lowest A's on the keyboard make this a satisfying piece to play and it's easy to learn.

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REVIEW OF PUBLICATIONS - CONT.



Hallelujah Chorus
(from Messiah)
Early Inter. Piano Solo
arr by **Carol Matz**
Alfred Pub. Co. Inc.

This arrangement of the Hallelujah Chorus is simple enough for a grade 3 student to master with ease. What a great opportunity for students to play this familiar masterpiece that is majestic and exciting. There is some use of the damper pedal as well as occasion for the student to learn the basics of finger pedaling in some of the small chord progressions. Here is a piece for students to incorporate staccato, accents, slurs, ties, phrasing and for the more developed student, the shaping and voicing of the melody.

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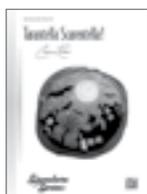


Triplet Etude
Mid-Elem. Piano Solo
by **Carolyn Miller**
Hal•Leonard Corp.

What a delightful little solo with instructions: mischievously! Triplets are commonly a source of rhythmic “stuttering”, and not often presented to the elementary student. This little 24 measure solo is a superb way of introducing triplets with ease using rhythm words. The music is uncomplicated with LH crossovers, two note slurs, and register changes. The melody is catchy and is guaranteed to capture the imagination and interest of the young student!

www.halleonard.com

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Tarantella Scarentella!
Early Inter. Piano Solo
by **Catherine Rollin**
Alfred Pub. Co. Inc.

I believe most early intermediate level (and

late elementary) students will enjoy the energetic and exciting sound of this solo. The fact that it is marked Fast is appealing! This would be appropriate performance material for an early fall piece for Halloween or for a year end recital. The LH is built on solid chords with a couple of broken chords included. The basic four measure pattern is transposed and repeated throughout the piece. The dynamics and occasional use of the damper pedal help with the “scare” factor.

Crowd appeal without being difficult!

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JR

SACRED



Stories of Faith and Inspiration
by **Bernadine Johnson**
Alfred Pub. Co. Inc.

In size and format very like many other music books, one is initially surprised to find words, rather than notes between the covers of this highly original book. The subtitle – Twenty Five Lessons I Learned from my Piano Students – gives the key to what follows. From the first amusing story about a boy who begins each lesson for an entire year by playing *O Come All Ye Faithful*, one is drawn into a very personal, well written, highly engaging, honest and thought provoking account of many and varied incidents in the life of a piano teacher. Working with children provides one with chuckles, tears and poignant memories. Ms. Johnson opens a window into her life, sharing from the heart about herself, her family, her teaching and her students. Each account is about two pages long and ends with a *thank you* to the student for a specific life lesson learned. Unabashedly written from a Christian faith perspective, the

author has woven in Scripture and what it has taught her in these experiences. I found much to relate to in this book, both personally and professionally. I recommend it for reading and reflection.

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Everlasting God
arr. **Phillip Keveren**
Hal•Leonard Corp.

The versatile and multi-talented composer and arranger Phillip Keveren

is so universally successful that one opens this book anticipating good things. Arranging contemporary worship songs for piano beginners is a difficult challenge and it is met admirably. 18 well-known pieces range from Michael W. Smith's *Agnus Dei* to *Everlasting Reign*, *Forever Reign*, *Here I am to Worship*, *Indescribable* and more. Each hand plays a single line although occasionally there is a two note chord. In *Agnus Dei* and *Sing to the King* the RH melody includes a note from the LH, *Friend of God* has a brief 2 bar LH melody and *Mighty to Save* has 2 lines of LH melody. Other than these noted, the RH carries the melody with simple LH support. No key signatures are written in, the occasional F# or Bb is written as an accidental. The shortest note value is an eighth note, yet the necessary and essential rhythmic character of these pieces is preserved. Layout is in large print and spread out so that it is very easy to read. This is a great book for the very beginning pianist to play worship music.

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REVIEW OF PUBLICATIONS - CONT.



Coming Home arr. James Koerts

Alfred Pub. Co. Inc.

Ten songs of commitment and repentance arranged for late intermediate piano

explores a genre of hymns familiar to those who grew up in the 60's and 70's. These are songs of introspection, reflection and response so the arranger has appropriately kept the arrangements non-virtuosic to be in keeping with their original intent. *Have Thine Own Way, I Have Decided to Follow Jesus, I Surrender All, and Just as I Am*, are among the hymns featured. There is one medley on a 'follow' motive - *Where He Leads Me I Will Follow, Take My Life and Let it Be and Footsteps of Jesus*. Several pieces are in the key of C major, others in F and Eb, although there is often a modulation and key change within the piece. *Is Your All on the Altar?* begins in a lower register and has an enharmonic modulation from a C# in the key of A major to the key of D^b major. Melody often moves from one register to another. In *I Have Decided to Follow Jesus* there is a verse of LH melody. The writing is fluid and largely diatonic, using broken chord patterns in one hand with two note chords in the other hand, while occasionally both hands play large chords. Often a new melodic pattern will be used as an introduction, interlude and closing between verses of the song. The only piece which receives a 'contemporary' treatment is *Lord, I'm Coming Home*. The arranger quite successfully segues from a simple chordal rendition of the hymn to a sixteenth note LH and delayed rhythm syncopation in the RH. As part of the Alfred Sacred Performer Collections, layout is clean and legible with approximate performance times marked for each song.

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DUET



Just For Two - Book 1 by Dennis Alexander Early Elementary to Elementary **Alfred Pub. Co. Inc.**

If you used any of Dennis Alexander's Just for You Solo Books, you would like this volume of easy duets. There are eight piano duets written in a variety of styles and moods with a good balance of melody between the primo and secondo parts. The notation in this volume is very well done so that each student can understand and play their part with ease.

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Just for Two Intermediate to Late Intermediate Piano Duets By Dennis Alexander **Alfred Pub. Co. Inc.**

Five piano duets in a variety of styles and moods make up this collection written to inspire, motivate, and entertain. Mr. Alexander has written numerous collections of Just for You piano solos, and these duets are versions of many of the favorites from the series. *Cool Move* and *Roly-Poly Rag* are more rhythmically challenging while *Lullaby for Ryan* and *Notturmo in E^b+* deal with shaping and musicality. The primo part for the *Notturmo* incorporates ornaments and a fioritura along with a cadenza like passage leading to the recapitulation. The *Tarantella Fantastico* is presto with a variety of articulations. I had students sight read these duets for their sight reading component of their lessons and *Notturmo* was voted #1! A great book written to be "twice the fun"!

www.alfred.com

JR



Piano Recital Showcase Duet Favorites (5 original duets for 1 piano/4 hands)

Hal•Leonard Corp.

Part of the Piano Recital

Showcase in the Hal Leonard Student Piano Library, compiler Phillip Keveren has included one of his own compositions along with four other pieces by three contemporary American composers. Primo parts are printed above second parts on the same page for easier ensemble co-ordination. Ranging in length from eight to eighteen pages, these appealing duets would work well for grade 6 to 8 students. *Angel Falls* by Sondra Clark is inspired by the highest waterfall in the world and uses syncopated rhythms and a fast tempo to build excitement. *Crescent City Connection* and *Prime Time* both by E. Rocherolle present catchy tunes with ragtime rhythms. *A Wind of Promise* by Wendy Stevens starts "freely, from a distance" followed by a fast, lively theme. A slower section marked "calmly, like a gentle breeze" is followed by the return of the energetic theme which brings the piece to a rousing conclusion. Ms. Stevens' website www.composecreate.com gives interesting and informative suggestions on getting students started on composing their own pieces. The last duet in the book: "Yearning" by Mr. Keveren starts in g minor modulates to D major and e^b minor and d minor before ending in D major. The time signature also changes from 6/8 to 3/4, 4/4, 9/8 and back to 6/8. Many contrasts in style and tempo make this piece challenging and colourful.

www.halleonard.com

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REVIEW OF PUBLICATIONS - CONT.



Essential Keyboard Duets - Volume 6
Early Adv. to Adv.
G. Kowalchyk and E. L. Lancaster
Alfred Pub. Co. Inc.

All works are in their original form with some editorial markings such as fingerings and explanations of ornaments. Well known duets by major composers are prefaced with commentary and historical information. Primo and Secondo parts are printed on facing pages. The *Sonata in F major Op. 18 #6* by JC Bach (the “London” Bach) foreshadows the Classical era and duet sonatas of Mozart. Like the Bach Sonata, Beethoven’s *Sonata in D major Op. 6* is a two movement work. The light hearted first movement is followed by a rondo in a graceful dance style. Brahms was fascinated by gypsy music and wrote *21 Hungarian Dances*. Four from book one are included in this volume including the famous one in $f^{\#}$ sharp minor. Easier than the Hungarian Dances are the five Waltzes selected from the very popular set of *16 waltzes Op. 39* which Brahms also arranged for solo piano, simplified piano and two pianos. Dvorak was commissioned to write a set of duets similar to the *Hungarian Dances* of his friend Brahms. *Slavonic Dances Op. 46 # 2 and 8* are bold works for advanced players. Rounding out the collection is two sonatas by Mozart: K 381 and K. 358 (often called the “Salzburg Sonatas”) were written early in his career and performed with his sister Nannerl. More accessible to students than his later sonatas, both works are lively, three movement works. Alfred Publishers does a great job of printing the music in a clear, easy to read format, adding bar numbers and the coil binding ensures the book will lie flat on the music desk. A great collection.
www.alfred.com
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Marche Ecosaise (Scottish March)
for One Piano, Four Hands
by Claude Debussy
Neil A. Kjos Music Co.

The Marche was composed in 1891, two years after his very popular duet, *Petite Suite* and was commissioned by a Scottish general. Based on a melody associated with the clan of Ross, it opens with pianissimo trills in 2/4 time followed by a modal melody. The middle section is a slower, dolce version of the theme. The final section, an energetic presentation of the melody in 6/8 time moves to a climactic ending. Twenty pages in length, this work would be appreciated by players of advanced ability.
www.kjos.com
NP

THEORY



Energico and Teacher Guide - Theory Gymnastics Book
Neil A. Kjos Music Co.

This revised theory book has twenty units, each introducing and reinforcing one concept allowing the teacher complete freedom to choose the order desired. They are laid out in a progressive order but have flexibility. *Energico (en-AIR-gee-koh)* is level B for ages 5 – 7. This material can be used in a group setting or to supplement or enhance private piano study “Fillipo” helps guide the student through the concepts. The book has discovery pages, practice pages, challenge pages, thinker pages, review pages, as well as listening pages. The Challenge and Thinker pages are more difficult than the Practice pages but are full of fun and reinforce the concepts to

a greater degree. The book very clearly outlines the theoretical ideas: grand staff, notes on the staff and keyboard, note values and time signatures, accidentals, intervals, major and minor five finger patterns, and composition. There are 2 reviews. The material is very child friendly and presented in a way that will “stick” with the student.

The listening pages include: same or different pitch or melody, same or different chord, high and low or loud and soft sounds, slow or fast and combinations of pitch and dynamics. Students learn to identify rhythms in simple time and then are shown how to write them down. Listening for major and minor tonic chords and the intervals in major 5 finger patterns is also worked on in Chapter 18. Free audio clips supporting the Listening and Solfeggio units are available online.

Teachers can tailor a program for each student’s level and ability by selecting the pages in any given unit. The illustrations are creative and imaginative and catch your attention although they are in black and white. This book can be used with any method. The variety of activities requires students to repeatedly use and apply each concept in new and different ways. Unit 20 explores Ludwig van Beethoven with cut outs for the student to glue onto the story pages.

The teacher guide includes “cranky hints” providing creative and effective suggestions for the teacher, answer keys for the theory and listening pages, as well as reproducible theory tests, ear-training tests, and ear-training examples to administer the ear-training tests.

Great theory book! I continue to use numerous books and games by these women with great success!

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