

FALL 2007
Publication Agreement
Number 40016225

Provincial Newsletter

B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION



1

1960 - 30th Anniversary Luncheon
Reginald Cox presented with Honorary Life
Membership to BCRMTA - Mary Adamson Registrar
Victoria Branch Archives

60 Spirited Years of Making Musicians!



2

1995 - The Woods with Philippa Estall
BC entry in the National CFMTA competition
Victoria Branch Archives



3

1941 CFMTA Convention in Victoria
L - R: Reginald Cox, Convention Chair; Lazaro Saminsky,
New York; Arthur Benjamin and Stanley Bligh, Vancouver
and Lyell Gustin, Saskatoon
Victoria Branch Archives

See page 23 for more details and the registration form
for the 60th Anniversary Celebration

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call 780.679.1167

CONTACT THE ADMISSIONS OFFICE
admissions@augustana.ca or call 780.679.1132
Toll-free 1.800.661.8714

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President

Darlene Brigidear
13407 - 14A Ave
Surrey, BC V4A 7P9
Tel: 604-531-8840
Fax: 604-531-8747
dbrigs@telus.net

Secretary

Kevin Thompson
15042 Royal Ave
White Rock, BC V4B 1L9
Tel: 604-538-2919
Fax: 604-538-2968
secretary@bcrmta.bc.ca

Registrar

Susan Olsen
13088 Huntley Ave
Surrey, BC V3V 6B8
Tel: 604-584-0916
registrar@bcrmta.bc.ca

Treasurer

Lois Kerr
Unit 7 - 6179 No. 1 Rd
Richmond, BC V7C 1T4
Tel: 604-274-1980
loiskerr@shaw.ca

Editor

Dina Pollock
32908 Bevan Ave
Abbotsford, BC V2S 1T3
Tel: 604-859-6333
dina_pollock@telus.net

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Please send any changes of address to the registrar:
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STANDING COMMITTEES

Board of Examiners

Ildiko Skledon-Huber
mhuber@moneymoves.com

Canada Music Week

Cindy Taylor
dctaylor@oberon.ark.com

Archives

Pamela Smirl
pjmusic@shaw.ca

Professional Development

Ellie-Liv Malpass
ebony.ivory@shaw.ca

Video Library

Anne Macdonald
acmacd@shaw.ca

PUBLICATION INFORMATION

Next Issue: **WINTER 2007**
Copy Deadline: **November 15, 2007**

Advertising rates:

Back Cover	\$ 125.00
Inside Cover	\$ 125.00
Full Page	\$ 100.00
Half Page	\$ 60.00
Quarter Page	\$ 35.00
Business Card	\$ 25.00

Circulation: 1150

Send all advertising inquiries and material to the editor:
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the **President's** *message*

Now that summer has arrived, I hope all of you will be taking some time to relax, but also, to reflect on the past teaching year. I often find that the term goes by so quickly and we get so caught up in all the activities and “to-dos” that it is difficult to take stock, map out new initiatives and make our lessons more relative to the needs of the students.

I recently read an interview in our newspaper in which a local school teacher, sports coach and “pop pianist” discussed his musical education. He felt his seven years of Royal Conservatory training was too restrictive and lacked creativity, comparing it to paint-by-number as opposed to genuine art. While I found it disappointing that he seemed not to realize that his formal training gave him the tools which enabled him to technically create and achieve his own musical style, I also wondered if I could do more to enrich musical training through creativity in my lessons. I am exploring the new improvisation series, adding more technology to my studio and hopefully enhancing my student’s musical training by utilizing some of the exciting new teaching materials and ideas from the Collaborative Conference in Toronto. These are just a few summer musical projects and I am sure many of you have similar goals.

On September 22 we will celebrate BCRMTA’s 60th Birthday. Thanks to the outstanding effort of Ildiko Skeldon-Huber in planning this celebration and Kevin Thompson for his technical assistance, we once again have overwhelming support from teachers throughout the province. This promises to be a very special day for our association which has moved forward in so many areas. As well as the tangible benefits of membership in BCRMTA, such as liability insurance, our excellent newsletter and events for our students, there are so many intangible benefits, among them the sharing of ideas and comradeship of members from throughout our province at our special events and conventions. The local branches provide our members with professional development opportunities and enhance the teaching environment of the area they serve. Our members are often the driving force for many musical endeavours in their community. We can be truly proud of our great Association.

As we move towards ever higher standards in the art of teaching music, may we never lose the joy of making music.



From the Editor:

Hello Everyone,

Just an update on our “name our newsletter”. I had two submissions for consideration.

They are: **Keynotes** – sent in by Lorna Yeates – Coquitlam/Maple Ridge Branch

The Muse or A Muse – sent in by Madeline Hope – Vancouver Branch

It would be great if we could get a few more suggestions so please do some thinking.

On another note - it was hard to get some old articles and photographs to reprint - if anyone has some old copies of the CFMTA - would you consider donating them to the Association?

Thanks

Dina ♪

Memories • Conventions • Anniversaries • Times gone by



4

1996 Richmond Branch - 25th Anniversary



7

2004 BCRMTA Convention - North Shore



5

1998 BCRMTA Convention in Penticton



8

2003 Variety Club



6

2002 BCRMTA Convention - Nanaimo

Pictures

- 1 - from Victoria Branch archives
- 2 - from Victoria Branch archives
- 3 - from Victoria Branch archives
- 4 - from Richmond Branch archives
- 5,6,7 - sent in by Kevin Thompson
- 8 - from Newsletter archives

See page 23 for more details and the registration form for the 60th Anniversary Celebration



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Branch Reports

Hello Members,

There have been some questions asked about how the reports are included in our newsletter, particularly the Spring issue. When branches send their branch reports to the secretary they do not get forwarded on to me until after the minutes from the April meeting are sent out. By that time the Spring issue has been printed and mailed out. Please remember that for the Spring issue send your report to the editor of the newsletter as well as the secretary.

Thank you.

ABBOTSFORD

What a busy spring this has been. We held a successful music festival with 376 entries, 4 adjudicators and 3 very tired committee members, and one exciting final concert when 49 awards and scholarships were presented. Thank you to all participants - students, volunteers and teachers.

We ended our year with a luncheon where I had the honor of presenting award pins to:

Caroline Peters 25 year pin
Joyce Janzen 25 year pin
Hilda Reimer 50 year pin

We look forward to our summer break and to start fresh in September. Have a great summer!

CARIBOO

We have eight members and hold three meetings a year. A note of interest – two members live in neighboring towns, one, an hour and a half drive away, the other, one hours drive. They both make an effort to attend at least one meeting a year, if not two.

We hold six RMT Student Recitals a year with two teachers contributing students. We support our local Festival and give a donation each year.

CHILLIWACK

Festival highlights and feedback was the topic of our April meeting with Festival piano coordinator Dale Warr on hand to field questions and comments. At our May meeting, member April Gibson lectured on comparisons between the RCM and Victoria Conservatory of Music Technique requirements. Our end of year recitals in May were highlighted by performances from scholarship winners: Rachel Gibson, viola and Rachel Zylstra, piano. At our June meeting, Trish Nichols from Mini-Musik Studios discussed her work with the Kinder Musik and Musik Garden methods. A pot luck luncheon followed.

Noteworthy concerts this spring featured several local young performers. On May 18, pianist Janice Fehlauer (working on a Masters degree in Texas) performed a solo concert. On May 26, pianist Clinton Denoni (recently

accepted on full scholarship at the Glen Gould School of Music) performed with the Chilliwack Symphony Orchestra. June 20 saw Violist Rachel Gibson (student at the University of Calgary) along with sister Erica perform a wonderful chamber music concert. We are so proud of these “Young Artists” from Chilliwack and wish them every success in their developing careers.

Planning is ongoing for hosting the Convention 2008 at beautiful Harrison Lake. Do plan to attend and experience friendly Fraser Valley hospitality!

COQUITLAM-MAPLE RIDGE

Greetings from the Coquitlam-Maple Ridge Branch! We currently have 57 members and 10 auxiliary members.

The past season was a busy one. Several members participated in the highly acclaimed “Special Edition” Conference in Langley in September. Our annual Canada Music Week recital was held in November at Place des Arts in Coquitlam. Many members attended a Christmas luncheon at Liz Munro’s in December.

In February, Vancouver composer, Judy Specht presented a workshop on her composition ideas at St. Paul’s Lutheran Church in Maple Ridge. Several of her pieces were performed by members’ students. Henry Waack performed her Boogie Fugue. Colin Miles from the Canada Music Centre introduced the workshop. It was an enjoyable and educational afternoon for students and teachers.

Our annual North Fraser Music Festival was held at the Best Western PoCo Inn and Suites in Port Coquitlam in April. Our adjudicators this year were Yvette Rowledge, Stephanie Chow, and Rachel Iwaasa. Over 50 students were chosen to perform in the Honours Concert at the end of the week and several received scholarships.

Following our May meeting Rudy Rozanski led an RCM exam workshop for members. A grade 3 student and a grade 8 student performed mock exams and members were able to grade each area of the exam and compare notes. It was a valuable experience for all participants.

Branch Reports

COQUITLAM-MAPLE RIDGE - cont.

Our annual Spring Recital was held in May at St. Paul's Lutheran Church. Marilyn Hemsley hosted our season finale luncheon in June.
Hope everyone has a super year of teaching!

EAST KOOTENAY

Spring rounded out a very busy and exciting 2006-2007 season for the members of the East Kootenay Music Teachers' Association (EKMTA). Once again this year, the EKMTA was involved in the organization and programming of the EK Performing Arts Festival for the piano and voice classes which took place in April. We are very excited this year as a local performer has been nominated to the National Voice Competition. At the Festival Showcase Concert, the EKMTA presented the two new Allen Reiser scholarships for "The Most Outstanding Classical Performance" and "The Most Outstanding Romantic or Impressionistic Performance."

Our largest event of the year took place April 13th and 14th with the presentation of world-renowned pianists Dennis Lee and Chee-Hung Toh visiting from London, England. This was a wonderful weekend all around!! We had great attendance at the Friday evening concert and the programme was a wonderful mix of solos and duets that was truly inspirational! An enriching and motivating senior level piano student masterclass and a music teacher workshop took place the following day. A delicious catered lunch made for an enjoyable social time. The Saturday events were well attended by teachers, students and public from Cranbrook, Kimberley, Fernie, Skookumchuck, Invermere, Creston and Nelson. It was a wonderful opportunity to build on the larger sense of musical community, and the EKMTA was honored to host this caliber of visiting artists. A funding grant from the Columbia Kootenay Cultural Alliance was of great assistance in making the event possible and for this we are thankful.

Another exciting accomplishment for the EKMTA this past year was the development of a new EKMTA website: ekmta.ca. Our new website can be built and maintained by ourselves, a process that is both economically efficient and ensures that our interests are met. This is an exciting and beneficial promotional opportunity for our group.

To conclude a very event filled year we held our second "A Sonatina Sunday" student performance in the Royal Alexandra Hall at the Canadian Museum of Rail Travel in Cranbrook on June 3rd. This special event featured student pianist performances of intermediate and advanced

level Classical Sonatinas, Sonatas, and other Classical works on the historic 1864 "John Broadwood & Sons" concert grand piano. Flute and trumpet ensembles were a special feature to the afternoon. Our guest of honor, City Councillor Davis, made a special introduction to the performance and closed with words of praise and encouragement to the student performers. This was a truly enriching opportunity for the students and we hope to see it continue as an annual event as it instills a real sense of community celebration.

To wrap up our monthly group meetings, our members enjoyed a luncheon meeting in June at which we reflected on the past 2006-2007 season. In August we start up again with our annual potluck luncheon to "kick-start" planning and organizing for the new year.

Now onwards to the new 2007-2008 season, we are very excited and pleased with the revival of the EKMTA-Symphonie of the Kootenays Student Concerto Project. Three senior students were chosen through a festival-based selection process in April and are now preparing to each perform one movement of Haydn's D Major piano concerto with the Symphonie this December. This is a very exciting event unique to our small community and we look forward to December!

KELOWNA

The Kelowna Branch has had monthly recitals in the Atrium of the Rotary Centre for the Arts. These have been student recitals organized by one or two teachers. The Atrium provides a relaxed atmosphere and the music adds activity to the Centre. Many of us enjoyed the RCM workshop January 22 at Moir Pianos. Two of our members joined the Penticton branch for their wonderful workshop in February with clinician Lori Elder. On May 6th we had a joint recital at the Okanagan College Theatre. The Theatre gives students the opportunity to perform on stage with lights in a more formal setting. It is encouraging for students to hear students from other studios and to hear more repertoire. We were excited to have Christopher Norton in Kelowna provided by Paramount Music and Frederick Harris Music Co. He presented his new "Connections" series. These books provide wonderful new material and are worth a look. Our year-end gathering and Annual General Meeting are to be announced.

A free Royal Conservatory workshop "Let's Get Technical! Preparing for the Technical Requirements Changes in the Piano Syllabus, 2008 Edition" will be at

Branch Reports

KELOWNA - cont.

the Rotary Centre for the Arts, 421 Cawston Ave, Kelowna on August 25, 2007 at 1-4 pm. For more information contact Ruth Moir at (250) 764-8800 or moirpianos@shaw.ca.

MID-ISLAND BRANCH

Branch Members recently gathered for our Annual General Meeting and wrap-up luncheon. This meeting marks the end of another successful teaching season.

Looking back on the year's activities, students had the opportunity to perform in two annual branch recitals that took place during Canada Music Week and in mid-May. The spring recital featured piano and vocal solos and duets, a delicious taste of original student compositions and the presentation of awards.

Participants in the Joan Gosselin Music Writing Celebration received music albums of compositions by Stephen Brown, who adjudicated the event earlier in the year. Mr. Brown added a much appreciated touch to the reward by personally selecting albums of his compositions for each young composer.

Fifteen students were also presented with Book Awards at the recital for successfully completing all of their Grade 8, 9 or 10 examination requirements.

In the Oceanside area, students participated in four informal drop-in recitals.

Participating teachers benefited this season from activities including the Sound Advice workshop and five sessions of our Professional Development Series, the last of which took place on April 14th. The Book Club, newly incorporated into the series this season proved to be a popular activity and plans are already in place for reading and sharing another book next season.

For many, the upcoming summer season promises a much needed time of rest and renewal, for others in the branch, it includes the preparation of our next season by devoted individuals who contribute their time and energy to organizing and maintaining branch activities. It is very much appreciated. We couldn't do it without you!

Stay tuned, our members have come up with exciting new ideas for the upcoming season. Have a wonderful summer everybody!

MISSION

No report submitted

NELSON

Summer is upon us and even the teachers have gone onto Kootenay time. Earlier on, a series of student recitals were organized and held by individual string and piano teachers, and, a string ensemble concert was presented by teacher, Alexis More. Students have been encouraged to attend some of the music camps available in the area.

Teachers gathered at "Fiddlers Green" to honor Wendy Herbison who has retired from teaching. Having inspired many violin students through her teaching and youth orchestral programs, Wendy plans to continue to play her violin in the Kootenay Symphony Orchestra where she has been first chair for many years.

NORTH ISLAND

The North Island branch continues to be very active. We currently have 25 members and 4 Student Auxiliary members.

We hold regular monthly meetings that are preceded with a program presented or chaired by a member or presented by an invited guest. Some of our programs this year have included: Recovery Room; Motivational ideas; The Alexander Technique; Composition; Early Childhood Music with a presentation on the Kindermusik program, Stage Fright, Building a Music Library; ►

In Memoriam

Roxelyn Robbins Ethridge

Member of BCRMTA since 1998

Sunshine Coast Branch



Rosalie Frampton

Member of BCRMTA since 1965

Victoria Branch

Branch Reports

NORTH ISLAND - cont.

the new Conservatory Canada Popular Music Program; and Musical Aptitude.

Three of our members attended the "Special Edition 2006" Convention in Langley. The door-prize that we presented was a copy of the newly published book "Bach's Well – Tempered Clavier" written by our former branch member Marjorie Wornell Engels.

Our branch sponsors a number of concerts throughout the year however our CMW Concert had to be cancelled due to a heavy snow storm. In February we organized the Piano Showcase Concert which highlights some of the higher placed marks following the North Island Festival of the Performing Arts. In March our branch organized a Student Chamber Concert. Teachers helped to pair up piano students with instrumental students and then worked with them preparing the students for their performance. Closer to exam time in June a concert is presented of exam students to give them the opportunity to perform their pieces before their exams.

We sponsored three Masterclasses and concerts this year with visiting pianists. These events were a joint effort with the NIRMATA, the C.R. Friends of Music and the Comox Piano Society. Our visiting pianists were Werner Bartschi from Switzerland, Glen Montgomery from Lethbridge Alberta, and Cary Chow from the Lower Mainland.

Two of our more artistic branch members, Sonia Hauser and Alissa Fisette participated in a community "Banner" project. This year the community of Campbell River wanted to include banners from all of the Arts organizations to be hung on display throughout our city.

Annually in April our branch presents two bursaries to local students in the name of two former colleagues: the Dorothy Brealey Memorial Bursary, and the Linda Maier Memorial Bursary.

Our branch's newest endeavor is a "Composition Project" which we hope to have up and running by the fall teaching year.

The Campbell River Music Week non- competitive workshop style music festival will be taking place from April 27 – May 5th with a Finale Concert concluding the festival on May 6th. This has previously only been a Piano music festival however this year we are please to include Voice. Our adjudicators this year will be Kevin Thompson for the "Piano Carnival" section – beginners to grade 2; Barbara Siemens for the "Fiesta" section – grades 3 to diploma level students; and Anne Bateman for the new "Cantabile" voice section.

We will finish our year with a potluck social luncheon in June.

NORTH SHORE

The North Shore Branch is pleased to report another busy and successful year! September ushered in the first of a series of four lecture-recitals, entitled "Music Around the World in Eight Hours" with our own Dr. Sasha Starceвич and featuring student performers. Also in September, the North Shore was well represented at the BCRMTA Piano Competition by Rozalyn Chok, who placed second.

In October, we co-hosted a workshop on the New Violin Syllabus with the Royal Conservatory of Music. Our presenter was Marena Smith, an RCM Examiner from Winnipeg. Mr. Robert Rogers gave the workshop at our monthly meeting on Bagatelles by Beethoven and Bartók with live performances by students and teachers, including one of our own, Sherry Berge, who has been a key organizer of this workshop and several others this year.

November saw our second annual Canada Music Week celebrations with another composer-in-residence, Lloyd Burritt. The North Shore Branch commissioned four works for us: "Kessler's Song", "No Caboose in Sight", and "Wildrose Buds" for solo piano and "Yellow the Sweet Ache" for Violin and Piano or Mezzo-Soprano and piano. More students and teachers participated this year in the event which included student compositions coached by Mr. Burritt. A beautiful souvenir booklet was published as a keepsake for teachers and students. Dr. Carolyn Finlay, our Canada Music Week Coordinator did a super job in organizing the many details again this year.

Our popular and well-attended Christmas Luncheon was held in December at Taylor's Crossing in North Vancouver.

The New Year started with our Annual Lucille Little Memorial Recital. Our students had remarkable results on their examinations and I had the happy task of presenting the NSRMTA scholarships and awards to more than 30 students. Rozalyn Chok, student of Sasha Starceвич, was this year's recipient of the Lucille Little Award.

The second "Music Around the World in Eight Hours" lecture-recital was held at Mount Seymour United Church, presented by S. Starceвич. Our February workshop was given by Pianist and educator David Vanderyk of Capilano College on "Strategies to Achieve Optimal Performance: An Exploration of Resources" David came prepared with an entire box of handouts! He touched on books, magazine articles, and websites that deal with piano technique, pedagogy and injury prevention.

The 36th North Shore Music Festival began in February and was a great success! Some new changes this year were the addition of a competitive strings class and a new website for the festival.

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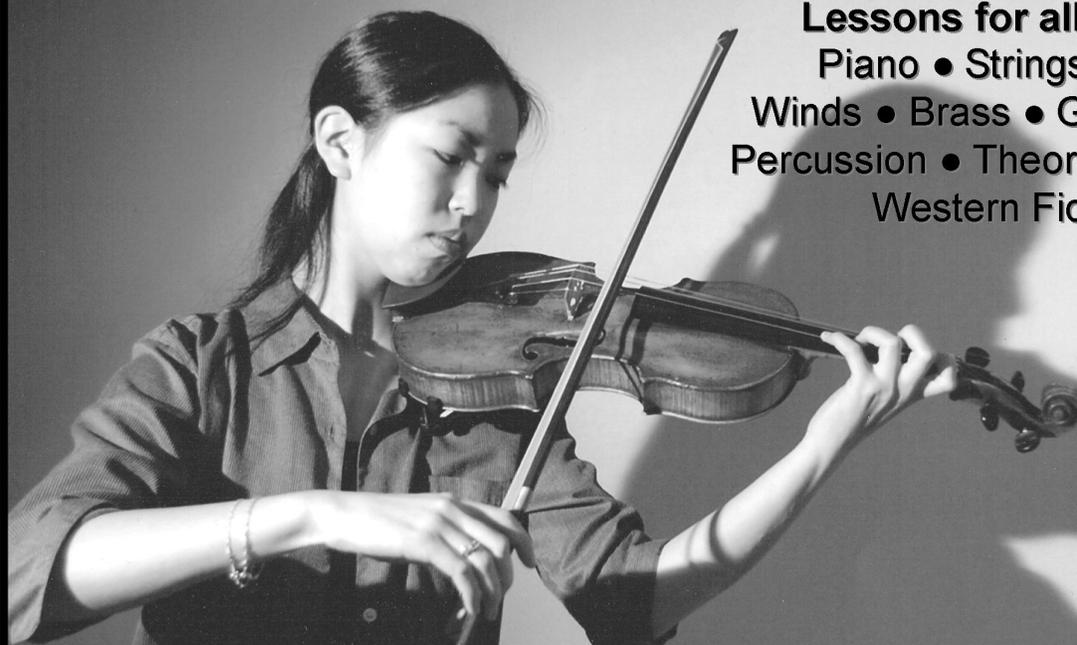
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Branch Reports

NORTH SHORE - cont.

Our April meeting featured a workshop by Dr. Inge Burger, on the Music and Rhythms of South Africa, featuring videos of African musicians playing traditional instruments. Inge also brought many of her own instruments for us to try.

We are wrapping up this very exciting year with our Annual General Meeting in May, where we are looking forward to electing a new executive and sharing a potluck lunch together.

PRINCE GEORGE

The Prince George Branch has had a busy year with many interesting activities for the teachers and students. In November, Stephanie Chow presented a masterclass and workshop. We also held a recital to mark Canada Music Week.

Several branch members presented excellent workshops based on pedagogy books. Louise Phillips familiarized us with "Artistic Pedal Technique" by Katherine Faricy. Florli Nemeth and Peggy O'Brennan presented Joan Last's "Freedom in Piano Technique" books, and Lynn Giesbrecht summarized "The Inner Game of Music" by B. Green and T. Gallwey. We all felt inclined to further our own reading after being introduced to these fine books. Also, David Sproule presented a colourful workshop entitled "Anything One Wanted to Know About Jazz but was Afraid to Ask."

Our President, Maureen Nielsen, has been honoured with two special awards. She received the BC Choral Federation's "Joyce McGuire Award" for outstanding choral accompaniment. She also received the Prince George Community Foundation's "Alice Box Memorial Award" for her dedication to children in the arts. Congratulations Maureen!

We also said good-bye to member Peggy O'Brennan as she relocates to Chilliwack. We will all miss her and we know Chilliwack Branch will be gaining an excellent teacher and RMT member.

Branch plans for fall include a breakfast meeting in September, a concert by Edmonton artists Henry Mokken (piano) and Frank Ho (violin) in October, and a masterclass with Lori Elder in November.

Our best wishes to all our colleagues for a restful and relaxing summer.

RICHMOND

Since our last report, the Richmond Branch now stands with 100 members!! We commenced the spring session with the A.G.M. in March. It was also a period of adjustments with a newly-elected executive and standing committee.

Needless to say, we look forward to enjoying some time off for the summer. With the hot weather finally upon us after a rather unexpected cool and wet June, some of us hope to have a less hectic teaching schedule.

March was indeed a busy month with some of us away at the 2007 Collaborative Conference in Toronto (what a great time we had). Our colleagues at home meanwhile were hard at work organizing the 2nd Advanced Students' Recital, which I was told showed a high caliber of playing. The Presentation of the Winifred Proud Scholarships was given by Winifred's daughter, Colleen Myskiw, who awarded the students with the highest marks in piano for Grades 9 and 10. At this time, the student with the highest volunteer hours was also acknowledged and presented with the Richmond Community Service Scholarship and Certificate. This is part of our branch's scholarship awards.

Our monthly students' recitals continue to thrive. The last of four recitals included pre-grade students in June who delighted audiences both young and old.

Programmes in April and May included very interesting topics on the "Prevention of Performance and Teaching Injuries" and "Choreography at the Piano".

Our brochures had been professionally done and distributed in preparation for the next school year.

Before long we will be gearing up for the fall. We await with anticipation of the upcoming BCRMTA 60th Anniversary Event on Sept 22nd.

Plans are underway for the Richmond Branch to co-host the TECHNICAL REQUIREMENTS CHANGES in the Piano Syllabus, 2008 Edition on Sept 23rd from 2-5 p.m. sponsored by the RCME. This will certainly set us off to an energetic start.

We rounded off our musical year once more with a luncheon at the River Rock Casino and Resort. All attendees had a good visit with colleagues and also with friend Linda Niamath. Great donated door prizes added more fun and laughter to a great year-end lunch buffet.

We note with sadness the passing of a dear member HELEN (REEVES) SILVESTER (1913 - 2007) Helen taught hundreds of students during her over 60 year teaching career. She lives on in not only the fond memories

Branch Reports

RICHMOND - cont.

of the students she profoundly influenced over the years but also the memories of those who had the fortune of knowing her.

HELEN (REEVES) SILVESTER

Born March 21, 1913 in Westlock, Alberta she passed away peacefully in Richmond, B.C. on March 10, 2007. She was predeceased in 1982 by her loving husband, Al Silvester. In her teens she completed an ARCT and LRSM. She then attended Alma College in Toronto studying with Mrs. Huntley Green, who had been a student of Moszkowski, Godowsky and Medtner. Later Helen studied with the Polish-born American pianist Sigismund Stojowski who had been a student of Paderewski. In the 1930's Helen played several times with the Vancouver Symphony, on radio and frequently performed in concerts. She taught piano in the UBC Music department for twelve years (late 60's to early 80's). She was instrumental in establishing the piano section of the Okanagan Summer School of the Arts, bringing in the legendary Arthur Loesser from the Cleveland Institute for the first year. A charter member of the Penticton Branch (1947) of the BCRMTA, she taught hundreds of students during her over 60 year teaching career. Many have gone on to distinguished teaching and performing careers in B.C., other parts of Canada, England, the USA and Australia. She adjudicated many festivals and was also an examiner. Helen Silvester lives on in the fond memories of the students she profoundly influenced over the years. She is sadly missed by daughter Trudy Morse (Richmond Branch), son-in-law Greg and grandson Michael.

SHUSWAP

No report submitted

SOUTH FRASER

It's difficult to keep up with all the South Fraser events. Our five meetings a year take place in April, June, November, September and January. Meetings usually include a workshop, and this year these featured: Technology and the Modern Music Studio with Linda Sheppard; Baroque dancing, with the Greater Vancouver Historical Performance Ensemble; and Parody and Politics in 20th Century Music, presented by member Graham

Yates. After our June meeting we said good-bye to longstanding member, Carol Shinkewski, who retired to Saskatchewan. Marlene Hagan, our archivist, created a scrapbook with mementos for Carol, and all teachers were invited to sign a card for her. Carol gave us time, energy and heart for many years. We miss her!

Upgrades to our Web site, first established by Chad Neufeld, have been many this year, through the efforts of Michelle Barsalou, Beverly Johnson, and Linda Sheppard. We have a new name: Southfrasermusic.com. Prospective students can contact any member teacher on line with the new web site, as each teacher has an e-mail link through the site. Those teachers who do not have internet access at this time have e-mail messages forwarded to them through the branch. Teachers' names can be accessed alphabetically, or by area, and maps indicate designated areas and even studio location (through Google world). The home page provides information about the BC Registered Teachers in general and our branch specifically. We also post pictures of our festival and other student performance events.

Our branch members both helped to organize the Special Edition Convention (on September 30th) and attended enthusiastically, contributing 44 out of the 160 registrations. We loved the workshops with Peter Zarins and Allen Reiser--it was an inspiring way to start the year. Thank you to the numerous volunteers and executive committee, Darlene Brigidear, Susan Olsen, and Kevin Thompson.

Our efforts to increase public profile are continuing. Catherine Bundt has organized our re-entry into the Surrey Arts' Council, in an effort to create relationships with other Arts organizations. Brenda Sleightholme organized a performance event which took place at Willowbrook Mall in Langley on Saturday December 9th with seventeen participating teachers and 60 student performances.

Our teachers have had opportunities to perform, as well. Catherine Bundt hosted a House Concert for Saturday May 6th. This provided both a social event, and a rehearsal for the teacher's benefit concert on Saturday May 13th. The Benefit Concert was held at Seaview Pentecostal Church in South Surrey. Over \$450 was raised for festival scholarships. Voice, guitar, and piano were all featured.

The Christmas luncheon was originally scheduled for December 2nd at Morgan Creek Golf Course, by member, Linda Hayes. Unfortunately it was delayed until December 9th, due to flooding in the facility.

The student teachers' group continues to be active. May 2006 began with a student teachers' masterclass

Branch Reports

SOUTH FRASER - cont.

with Catherine Bundt adjudicating. Workshop subjects through the year included: studio organization and set up, using technology, teaching disabled students, and exploring available print resources with a trip to the music store. Ann Dalton stepped down this year as student teacher sponsor. We appreciate her years of service. Our new sponsors are Elizabeth Gilchrist and Brenda Sleightholme.

We celebrated Canada Music Week a bit differently this year. Instead of a performance event we sponsored a competition. Students were invited to submit posters, essays, or compositions for adjudication by Brenda Sleightholme and Kevin Thompson. Only compositions were submitted, and two students were chosen based on the originality of their work. A song with piano accompaniment on CD won \$50.00 and a piano piece called "Magic Story" won \$25.00. All student participants received a certificate.

The South Fraser Music festival in February is always at the hub of branch activities. Our hardworking adjudicators for February 2007 were: Carla Dodek, Phyllis Heppner, Claude McLean, Allan Reiser, Kathy Shwed, piano; Chris Reside, brass/woodwind; and Marena Smith, strings. We had two weeks of classes, 1,300 entries and three different days of awards recitals. For piano, brass and woodwind, we gave out 78 trophies and 25 scholarships amounting to \$4,275.00. The strings gave out \$1,086 in scholarships. The adjudicators enjoyed catered lunches on location at Newton Fellowship Baptist Church, presented by branch member Carmen Roberts. Lunch looked and tasted beautiful every day. Many thanks to Yvette Rowledge, convenor; data base manager Michelle Barsalou; (mentored this year by Kevin Thompson) and other dedicated committee members: Carla Birston, Darlene Brigidear; Carol Fyffe; Sylvia Leigh; Carmen Roberts; Kamela Vinjau; Marlena Warkentin; and Lorna Yorke.

After a long hiatus, we are re-establishing branch recitals. Recitals will be bi-monthly and themed, with a different convening teacher and location each time. The first, organized by Brenda Sleightholme, is scheduled for Sunday April 22nd, and will feature Sonatinas and Sonatas.

Elections in January 2007 have resulted in some changes. Our current executive is: Jennifer Heyworth - President; Linda Sheppard - Vice-President; Brenda Sleightholme - recording secretary; Beverley Johnston - membership secretary and Megumi Otani - treasurer. Launny Brian will be assuming the Advertising and Public Relations position.

Our membership stands at 119 with five student teachers.

SOUTH OKANAGAN

The South Okanagan Branch has sixteen members in its group which meets bi-monthly on the second Monday of the month. Six of our members attended the Special Edition Workshop and Piano Competition in Langley on September 30. All of us thoroughly enjoyed the workshop! The clinicians were excellent and we came home full of ideas to enhance our teaching skills. Our gratitude is extended to the organizers for all their hard work - it was much appreciated!

Our Canada Music Week Recital was on November 26th and was quite well attended despite a terrible snowstorm that day. The major criteria for this recital is that all music is composed by Canadian Composers. All teachers submit five minutes of music from their students for the program. With teachers of several disciplines in our membership, this makes for a delightful and varied program. Our scholarships for the highest marks for the 2006 music year are presented at the end of this recital.

Our first meeting of the New Year on January 8th, 2007 was a lecture and presentation by Catherine Bundt from South Fraser Branch on Performance Anxiety and Performance Etiquette. This was very well received by our members as we all identified with her topic and were open to all her suggestions on how to help ourselves and our students in this area. Catherine prepared a hand-out and demonstrated throughout her presentation. Her professionalism and her sense of humour made us enthusiastic about sharing this material with our students in their studies as they prepare for festivals and exams. Catherine was able to stay afterwards and enjoy a potluck lunch with us.

On February 10th we had an all day workshop and master class presented by Lori Elder from Prince George. Our two topics presented in the morning were "Ace"ing your Grade 8 exam and Keyboard Choreography. We had a restaurant lunch with all the teachers and interested students. The master class followed in the afternoon and involved four of our students. Lori demonstrated throughout her presentations. Her passion for teaching, her incredible sense of humour and energy level, especially when dealing with teenagers, and her wealth of ideas on how to make learning more fun made this a wonderful day for everyone present.

These two workshops made us all realize how fortunate we are in our own BCRMTA membership to have such professional clinicians that came to us so well prepared and willing to share their expertise.

The Kiwanis Music Festival started on March 9th and continues to April 30th (except for Spring Break)

Branch Reports

SOUTH OKANAGAN - cont.

so we are quite busy preparing our students and helping with the different disciplines. The Provincial Level Competitions for the Performing Arts of BC will be held in Penticton this year from June 3rd to June 7th so many of our members will be helping with this as well.

We were sad to hear of the death of Mrs. Helen Silvester in March. She was a long time member of our branch and had taught many of our members. She was a gifted teacher and has greatly influenced our teaching to this day.

Three of our members went to Toronto for the Collaborative Conference at the end of March. We will be excited to hear about this experience at our next meeting on May 14th. All members are also asked to bring their favorite Canadian composer music to play and discuss with the membership so we can all encourage our students to learn these pieces. It will be followed by a barbecue lunch to wind up the year before the summer break.

Our 2006 - 2007 year has been a good one. We continue to try to improve our teaching ability with as much professional development as we can afford. We really try to provide encouragement and support for each other in our group with an emphasis on the students receiving the best musical education we can give them.

SUNSHINE COAST

This year has been one of transition for the Sunshine Coast Branch. We are excited to welcome new members, Luci Herder, Valerie Jackson, and Carl Montgomery. We are saddened by the loss of our former President, Roxelyn Ethridge, who passed away shortly after moving to Texas.

Elections were held at our February meeting. Carolynn Cordsen will continue to serve as our President again this year, Blaine Dunaway, Vice-President, Valerie Anderson, Treasurer, Arlys Peters, Secretary and Carl Montgomery, Provincial Liaison.

Our Canada Music Week recital was snowed out in November! But the show must go on and the concert was held instead on January 28th at St. Hilda's Anglican Church in Sechelt. The next student recital was held on April 1st. Our students performed very well and enjoyed cookies and juice following the recital. We are very encouraged by the increased participation and musical development of the students.

The Sunshine Coast Music Festival is currently being held in Sechelt, with many teachers and students participating.

Upcoming plans include a scholarship-benefit concert on June 15th at the Heritage Playhouse Theatre in Gibsons, featuring performances by Branch members.

TRAIL – CASTLEGAR

It is hard to believe that this is my fifth annual report as president of the Trail/Castlegar Registered Music Teachers' Association. The longer that I am involved in this association, the more that I see it changing and evolving, yet the core of it remains the same. We are a group that strives to enhance and impact our communities with the gift of music, through our teaching, workshops, recitals, festivals, volunteer work, and commitment to that which we love.

The Trail/Castlegar Branch currently has a membership of 11, which includes one life member, and two student teachers. Unfortunately, this past fall, Paul Crawford had to take a more inactive roll with the Branch due to health concerns. Even as he stepped back in his participation, he volunteered to work on a history of the Branch, which will be a wonderful tribute to the Trail/Castlegar Branch's rich history. Many wonderful teachers have preceded us and laid the foundation for what we are today. Our numbers also dropped by one teacher this year as Michelle Ferreira did not renew her membership, but she is hoping to rejoin the group again this coming year.

Events from the past year included recitals and preparing students for both the Royal Conservatory and Conservatory Canada examinations. Our Fall Mini-Festival was adjudicated by Dr. Jamie Syer, and even though the weather worked against us, we managed to get him here for the weekend where he participated in adjudicating the Friday classes, performing in the Friday evening honors concert, and presenting a wonderful workshop on the Saturday. Awards were handed out at the conclusion of the concert, to students who received the highest marks in the practical and theoretical categories from exams last year. Also Community Service Awards were presented.

A special event this year was a luncheon to honor Helen Dahlstrom and present her with her 50 year pin, for being a member of the B.C.R.M.T.A. for over fifty years. Teachers from both the past and present were at the luncheon, and it was a special time for all. Helen informed us at the meeting that at one point she was the local, provincial, and national president of the Registered Music Teachers' Association. She also started Canada Music Week, and nurtured it to the point that it is truly a national celebration now.



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My experience as a music student at Capilano College was unforgettable. The personal and professional relationships I made with superb faculty and vibrant students provided foundation, direction and inspiration.

Risa McDonell



The two years that I was studying at Capilano College provided me with an amazing environment in which to learn. While there I was enrolled in the Bachelor of Music Transfer Program and I subsequently transferred directly into third year at the University of Victoria, from which I recently graduated with distinction. This fall I will begin my Master of Music Degree at the University of Ottawa.

Adrian Verdejo

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Branch Reports

TRAIL – CASTLEGAR - cont.

Also in 2006, one of our long time members passed away. Dora Tweeddale, who was the last surviving charter member of the Trail Branch, passed away at the age of 94. Dora left us a legacy to carry on her memory not only in her grand piano that she donated to the Branch in 2003, but also in the money she left the Trail/Castlegar B.C.R.M.T.A. in her will. We are currently in the process of setting up a trust fund with that money, so that it can be used to send a student or students to music camps. The Dora Tweeddale Summer School Scholarship will be awarded annually.

At the end of June last year, we wrapped up the teaching year with a dinner at Michaels Restaurant. For those able to attend, the evening was very enjoyable. We are fortunate to have such a great group of teachers that not only work well together, but enjoy each other's company. I would like to thank each one of you for all your hard work and continued dedication. As the saying goes, "Many hands make light work."

As we have reflected on the past, we now look forward to another year and what it will hold. I wish each of you continued success in your studios and good health.

VANCOUVER

With a branch of over 200 members, we are always trying to get more members involved and out to our meetings.

Some of the highlights of 2006 were:

- David Duke presenting a lecture on the life and career of Jean Coulthard.
- Ron and Ruth Moir presenting a workshop on Mozart presented on their own fortepiano.
- A recital presented by our own members, which was a rousing success and hopefully, will become an annual event.
- Experts on Insurance and Tax for teachers.
- A new series (the Master Teacher) begins with a lecture 'Part I' by Dr. Carla Dodek on French Music. Part I featured a lecture/master class.
- In September the Vancouver Branch hosted an RCM workshop with Pete Zarins on the new Piano Pedagogy Certificate program.

Many of our members turned out to our June Luncheon at which time we honoured those teachers who received 25 year and 50 year pins. They were guests of the branch for lunch.

Our annual Student Performers' Guild Festival was

opened up to other Branches for the first time in many, many years. Unfortunately this didn't result in many more entries. Hopefully, in 2007 we will see a greater participation by other branches in our vicinity.

Several members greatly enjoyed the Special Edition weekend and the Collaborative Conference.

VERNON

The Vernon branch has 22 members, teaching piano, voice and violin.

We held our annual festival in the first week of March with approximately 300 entries in voice and piano. Piano was adjudicated by Joe Berarducci, and voice by Erica Northcott. Festival week was followed by a gala concert with performances by festival winners who were presented with scholarships and awards, the value of which totaled approximately \$2,600.

In November we hold a Canada Music Week concert which celebrates Canadian composers and their music, as well as recognizes the local students who attained the highest marks on music exams in the last year.

Our branch has five meetings a year – every second month from September to May. We have one or two workshops each year; the next one will be on contemporary and Canadian music with clinician Lorna Paterson. Our branch maintains a membership in Vernon Community Arts Council.

During the year, we donated a sum of money to the Canada Music Centre.

VICTORIA

Victoria Branch has completed another active and successful year under the capable presidency of Lynda Simms McCliggott. Six general meetings and six executive meetings were held during the year. Three meetings featured speakers. Bruce Vogt spoke on "The Future of Music: Unity of Body, Mind and Spirit". Two representatives of Tom Lee Music, which has newly come to Victoria, spoke on the policies of their business and their plans for expansion. The Rev. Brenda Nestegaard-Paul, a Lutheran pastor and a graduate in singing from Wilfred Laurier University, spoke on the place of music in the contemporary Christian worship service.

In November the traditional Canada Music Week breakfast took place, this year at Cedar Hill Golf Club. ►

Branch Reports

VICTORIA - cont.

Entertainment was provided by "Hexaphone", led by Nicholas Fairbank, six a capella singers who sang Canadian folk songs and original compositions by Mr. Fairbank. In May a gala luncheon was held at McMorran's, with harp music by Rosemary Beland and performances by student winners of Festival awards.

Six student concerts were arranged during the year by Rafael Oei. At the May and June concerts 16 Certificates of Participation were presented to students who had performed three or more times during the year, and in November one bronze Community Service Award was presented. "Costume Capers" at Hallowe'en featured costumed performers and goodie bags. The Canada Music Week recital showcased composer David Clenman, who also judged the Murray Adaskin Composition Competition. In February Dr. Jamie Syer presided at an adjudicated recital. Proceeds of two of the recitals were given to a local charity and to the Murray Adaskin Piano Fund at the Canadian Music Centre.

Victoria Branch has 126 active members, 7 associates, 4 student teachers, and 5 Friends of the branch. Life membership as a "Friend" has been conferred on Dorothea Adaskin, a long-time supporter. We were saddened to learn of the death of Rosalie Frampton, an active and valued member for many years.

Four Summer School bursaries were presented to students, to the value of \$900. Awards given at the Greater Victoria Performing Arts Festival amounted to \$1,100.

Angela Alba was winner of the Mary Adamson Young Artist competition, and represented us at the provincial competition. Shika Card won the Madeleine Till open competition and \$600; there were no entries this year for the Madeleine Till student teacher award. The Branch also administers two awards for the highest marks in RCM Grade 8 and 10 examinations in any discipline.

A new group of four prizes of \$75 each has just been inaugurated, the BCRTMA Victoria Branch RCM Theory Awards in memory of Hilda King, for highest marks in Basic Harmony, Intermediate Harmony, History 1, and History 2 examinations.

POSTSCRIPT: In March several of our members attended the CFMTA-MTNA Collaborative Conference in Toronto. Later they reported enthusiastically of their experiences.

A major project in April was the visit of duo-pianists Dennis Lee and Chee Hung Toh, who are based in London, England. They presided at two master classes for senior piano students and gave a well-attended recital of both solo and duet repertoire at Alix Goolden Hall of the Victoria Conservatory of Music. Our Branch cooperated with the Conservatory and with Tom Lee Music in this very successful venture.

At our annual luncheon in June we were entertained by some of the winners of our prizes at the Greater Victoria Festival of the Performing Arts. Six students have been given bursaries to attend summer music schools, to a total of \$1,000, an increase over last year.



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CFMTA is revitalizing Canada Music Week

CFMTA is revitalizing Canada Music Week, with new initiatives which will raise the profile and national identity of this important national musical event. In July of 2006, a committee was formed to bring forward ideas and as a result CFMTA is promoting a simultaneous performance across Canada of two compositions written by Canadian composers. These performances will take place during Canada Music Week in November.

This program is spearheaded by Peggy L'Hoir, our CFMTA President. The response to the Call for Compositions was overwhelming. A panel of judges reviewed all the compositions and chose the two that will be performed across Canada. You may now download these compositions from the CFMTA website (www.cfmta.org)

The winning compositions are:

Dance of the Loons by Lillian Safdie (for Piano) and
Lullaby of the Iroquois by Ernst Schneider
(for Piano and Voice)

Look forward to the interviews with the composers of these winning works in the Canadian Music Teacher. Of course we congratulate our own Penticton composer, Ernst Schneider, on his winning composition.



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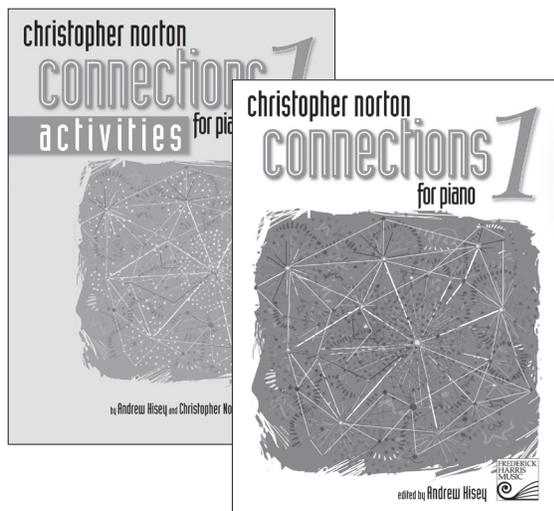
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We are pleased to have **Dr. Peter Simon, President of Royal Conservatory of Music** give an address and a cameo presentation by the new **Chief Examiner Thomas Green** - Practical Subjects, Academic Standards - presenting the 'Extreme Syllabus Makeover'.

You won't want to miss the **Banquet**, complete with wonderful door prizes and giveaways!

For the grand finale, come and enjoy Canada's foremost Duo-pianists **James Anagnoson & Leslie Kinton**, proudly presented by **The Richmond Concert Association** at the Gateway Theatre.

Just confirmed!! Sunday, September 23rd 2007, **RCM New Technical Requirements Workshop** from the upcoming **2008 Syllabus**. 2:00 – 5:00 PM at Radisson President Hotel & Suites. This is a free workshop sponsored by the Richmond Branch RMT.

The full package price is only \$80!

When: Saturday, September 22nd, 2007

Where: Radisson President Hotel & Suites
8181 Cambie Road Richmond, B.C. (corner of No. 3 Road & Cambie)
Central Reservation number - 1 800-333-3333
In-House Reservation number - 604-276-8181 (Hotel's direct number)
Reservation Manager - Alice - 7:30 am - 4:30 pm 604-279-8384
Conference rate for rooms is \$119; mention BCRMTA to get this rate
Deadline for this rate is August 22nd, 2007

♪ free parking has been arranged in designated areas of the parkade

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Gateway Theatre, 6500 Gilbert Road, Richmond

♪ It's less than a 10 minute drive from the hotel

Happy 60th Anniversary! BCRMTA – cont.

Schedule of events:

- 12:30 – 1:30 pmRegistration and Meet'n Greet
 - 1:30 – 3:00 pmCreativity Workshop by Forrest & Akiko Kinney
 - 3:00 – 3:15 pmBreak
 - 3:15 – 4:30 pmAddress by Dr. Peter Simon on 'Music in Canada'
& Chief Examiner Thomas Green on 'Extreme Syllabus Makeover'
 - 4:30 – 5:00 pmNo-host bar
 - 5:00 – 7:15 pmAnniversary Gala Banquet (sit-down)*
 - 8:00 pmAnagnoson & Kinton Concert
- ♪ followed by a reception in the lobby, meet the artists and the Richmond Concert Association Board Members

- Prices:** **\$80full package**
\$28.....individual concert ticket
\$24.....individual senior / student concert ticket
\$24.....group price of 10 or more concert tickets
\$40*.....individual banquet ticket
\$20.....Creativity Workshop ticket

* Banquet ticket sales stop on September 15th or sooner if sold out.

For Your Convenience: There will be a hotel shuttle to take delegates to the Gateway Theatre. Attendees with their own vehicles are encouraged to arrange car pools.

Please make cheques payable to **BCRMTA** and mail with registration form to:
Kevin Thompson, 15042 Royal Avenue, White Rock, BC V4B 1L9 secretary@bcmrta.bc.ca

Direct any inquiries to Event Chairperson: Ildiko Skeldon-Huber, 604-821-0118
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Forrest Kinney

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Happy 60th Anniversary!

BCRMTA

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City: _____ Postal Code: _____

Phone: _____ Branch: _____

Email address: _____

(confirmation will be sent by email)

	# of Tickets	Price	Total
Registration (full package)		x \$80 =	\$ _____
Individual Anagnoson & Kinton concert ticket		x \$28 =	\$ _____
Senior/student individual Anagnoson & Kinton concert ticket		x \$24 =	\$ _____
Group price: 10 or more Anagnoson & Kinton concert tickets		(each) x \$24 =	\$ _____
Individual banquet ticket (ticket sales end Sept. 15 th)		x \$40 =	\$ _____
Individual ticket to the Creativity Workshop		x \$20 =	\$ _____
	Grand Total		\$ _____

Please let us know your meal preference:

_____ Chicken (boneless breast of chicken with crab meat cream sauce)

_____ Salmon (maple-teriyaki glazed salmon filet)

_____ Vegetarian (cheese tortellini with sun dried tomato pesto cream)

Please make cheque payable to **BCRMTA** and mail with registration form to:

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Community Service Awards awarded in October 2006 and May 2007

Chilliwack

Joyce Dyck	Alexis Vandeweg	Bronze
Joyce Dyck	Tanya Kortenoeven	Silver

East Kootenay

Cara Webb	Sharnell Yaretz	Gold
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Nelson

Wendy Herbison & Anne MacDonald		
	Molly Jean MacKinnon	Silver

North Shore

Patricia Holme	Joshua R. Michael	Gold
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Richmond

Lillian Chan	Thomas Chun Ho Hui	Bronze
Lillian Chan	Jason Luk	Bronze
Lillian Chan	Phoebe Luk	Bronze
Kitty Yeung	Matthew Li	Bronze
Lillian Chan	Winnie Cheung	Silver
Lillian Chan	Karen Wong	Gold
Susan Senkow	Michelle Au Yeung	Gold

South Okanagan

Evelyn Carmichael	Aimee Heinrichs	Gold
Janet Marcotte	Jocelyn Stodola	Gold

South Fraser

Darlene Brigidear	Tristan Downing	Bronze
Catherine Bundt	Aloka S. Illangakoon	Bronze
Yvette Rowledge	Claire Robinson	Bronze
Yvette Rowledge	Miranda Robinson	Bronze
Catherine Bundt	Aloka S. Illangakoon	Silver
Darlene Brigidear	Paula Samper	Silver
Darlene Brigidear	Kevin Thomson	Gold
Claudia Muir	Karina Pangilinan	Gold
Claudia Muir	Kazandra Pangilinan	Gold
Claudia Muir	Klaryssa Pangilinan	Gold
Claudia Muir	Krystyna Pangilinan	Gold
Yvette Rowledge	Lyse Rowledge	Gold
Kevin Thompson	Michelle Bo Mi Yoo	Gold

Trail/Castlegar

Tammy Francis	Victoria Francis	Bronze
Tammy Francis	Gabriella Kenna	Bronze
Tammy Francis	Ryan Sahlstrom	Bronze
Tammy Francis	Ashley Voykin	Bronze
Lori McWilliam	Kelsey Voykin	Bronze
Tammy Francis	Sunny Lee	Silver
Tammy Francis	Suuba Magai	Silver
Tammy Francis	Katrina Leffelaar	Gold
Tammy Francis	Kaitlyn Sahlstrom	Gold

Vancouver

Veronica Lee	Jeffrey Wong	Bronze
Veronica Lee	Jeffrey Wong	Silver
Veronica Lee	Jeffren Wong	Gold

Vernon

Lyn Taron	Reid Botwood	Bronze
Lyn Taron	Scott Botwood	Bronze
Lyn Taron	Leah Orcherton	Bronze
Lyn Taron	Paige Orcherton	Bronze
Lyn Taron	Quinsy Leier	Bronze
Charity VanGameren	Loren Rebecca Romei	Gold

Victoria

Elizabeth Goh	Brian N. Archdekin	Bronze
Elizabeth Goh	Emily Shemilt	Bronze
Elizabeth Goh	Alwyn Rutherford	Bronze
Elizabeth Goh	Alwyn Rutherford	Silver



Members - if you would like a digital copy of this logo please contact the editor or the provincial secretary

The Vancouver Chopin Society 2007-2008 concert season

We are very proud to welcome you to the 10th Anniversary Season of the Vancouver Chopin Society recital series. We have planned an exciting season featuring interesting musical works by various composers, with of course, particular emphasis on Chopin's music. Amongst works to be performed are Chopin's Mazurkas, Waltzes, 24 Preludes and Etudes, Godowsky's transcriptions of Chopin's Etudes and the Symanowski Variations. We will kick off this special year with the Vancouver debut of Polish pianist Wojciech Switala, who will be presenting the Polish National Edition of Chopin's works. The President of the National Edition Foundation (Warsaw) will give a pre-concert talk on the Edition. The next concerts will feature Canadian pianist Anton Kuerti and Russian pianist Boris Berezovsky. The final concert will be held on May 2nd, 2008 at the Chan Center and will feature the 2005 winner of the Warsaw International Chopin Competition, Rafal Blechacz making his North American debut. **The 10th Anniversary Gala Reception** will be held after the concert. It is also a fundraising event with the price of \$100. A tax receipt of \$60 will be issued.

We invite our audiences to come and join us in these discoveries and adventures. For the benefit of the community we still maintain modest subscription and ticket prices. This is possible because the whole organization is run by volunteers. We will continue our tradition of holding a reception following the concert, to which the whole audience is invited. It is a great opportunity to meet the artist.



The Chopin National Edition, Seminar & Lecture, Saturday, October 6, 2007 6:30 PM (Magee)

This is a must see event for teachers, students and all music lovers who want to find out what the Chopin National Edition is. Prof. Pawel Kaminski, The President of the Foundation for the National Edition of the Works of Frederick Chopin will introduce you to the first edition of the complete works of Chopin, prepared in a critical, all-source available basis, with the employment of state-of-the-art research methodology. Conducted under the direction of Professor Jan Ekier, the edition presents the results of 45 years of work of the world's top Chopin experts. All volumes of the National Edition will be available for purchase at a big discount on the day of the lecture.



Concert 1 – Wojciech Switala, Saturday, October 6, 2007 8 PM (Magee)

This first concert of the season begins a new series in which we intend to present artists whose recordings fulfill the standards of the Chopin National Edition. There is no surprise that we invited Wojciech Switala whose two CD's: *Waltzes and Other Works* and *Rondos, Allegro de Concert*, recorded for the National Edition, won the Grand Prix du Disque Frederic Chopin award in 2000 and 2005 respectively. Other prestigious awards of Mr. Switala include: the first prize at the international competition in Bardolino, Italy, the Grand Prix II, audience prize and the 'best European' prize at the M. Long & J. Thibaud Competition in Paris.



Concert 2 – Anton Kuerti, Friday, November 23, 2007 8 PM (Magee)

The internationally acclaimed Canadian artist Anton Kuerti does not need an introduction since his recordings are heard almost daily on the CBC radio. Anton Kuerti is one of today's most recorded artists, having put on disc all the Beethoven Concertos and Sonatas, the Brahms and Schumann concertos, the Schubert Sonatas and works by many other composers. Gramophone magazine called his recent CD of the Schumann Piano Concerto, "a deeply memorable contribution to this concerto's recorded history". CD Review (London) called him *'one of the truly great pianists of this century...stunningly played...poignantly beautiful...a superb Schubert player'*.



Concert 3 – Boris Berezovsky, Saturday, February 9, 2008 8 PM (Magee)

Boris Berezovsky has earned an exceptional reputation both as the most compelling of virtuoso pianists and as a musician of unique insight and sensitivity. Following his London debut at the Wigmore Hall in 1988, The Times described him as *"an artist of exceptional promise, a player of dazzling virtuosity and formidable power"*. More recently, in 2006 the same newspaper wrote *"Virtuosic in the best possible way, he rolled out the daunting leaps of the opening allegro with dark, muscular power - but never letting his technique obscure his musicality."* for his concerts with Alexander Lazarev and the Philharmonia.



Concert 4 – Rafal Blechacz, Friday, May 2, 2008 8 PM (Chan Centre)

In October 2005 he not only unanimously won the 15th International Chopin Competition in Warsaw but he also won four special prizes: the best performance of the mazurkas, the polonaise, the concerto and the best sonata performance award founded by Krystian Zimerman. The jury member John O'Connor described him as *"one of the greatest artists I have had a chance to hear in my entire life"*. After standing in at short notice for Lang Lang at Verbier's Salle Médran in July 2006, the English critic Julian Sykes, writing in Le Temps, observed: *"...It seems we have gained by this exchange... this young man, modest, elegant, and slightly too serious, does not show any exaggerated manners".... "Chopin fits him like a glove. Much like Krystian Zimerman, he projects this music with staggering naturalness. His control of line, his nobility of phrasing, his capacity for tailing off a melody without affectation – all of these mark him with special distinction."*

Programme:

Schumann	Kinderszenen Op. 15 Kreisleriana Op. 16
<i>Intermission</i>	
Chopin	Ballade No. 3 in A-flat major Waltzes Op. 34 Ballade No. 2 in F major Mazurkas Op. 24 Andante spianato and Grand Polonaise Op. 22

Programme:

Haydn	Piano Sonata No. 38 in F Major
Schumann	Fantasia in C Major, Op. 17
<i>Intermission</i>	
Beethoven	Piano Sonata No. 6 in F Major Op. 10
Czerny	Scherzo from Sonata No. 1 in A flat Major
Chopin	Polonaise-Fantaisie, Op. 61 Scherzo No. 2, in B flat minor, Op. 31 Presto

Programme:

Rachmaninov	Sonata No.2 in B-flat minor, Op.36
Chopin-Godovsky	Etudes

Programme:

W.A. Mozart	Piano Sonata No 9 in D major, KV 311
Debussy	Estampes
K. Szymanowski	Variations in B flat minor, Op. 3
<i>Intermission</i>	
Chopin	24 Preludes, Op. 28

25th & 50th year Pins awarded in April 2007

25th year Pins awarded in April 2007

Sharon Fuhr	Vernon (missed in 2004)
Caroline Peters	Abbotsford (missed in 2005)
Joyce Janzen	Abbotsford
Karen Jackson	Coquitlam/M.Ridge
Arne Sahlen	East Kootenay
Elaine Ursulak	Mid-Island
Shelley Roberts	North Island
Ildiko Markus	North Shore
Jo Ann Primeau	North Shore
Josephine Butland	Provincial
Denise Fawcett	South Fraser

25th year Pins awarded in April 2007 - cont.

Margaret Martin	South Fraser
Diane Szarapka	South Fraser
Irene Voros	South Fraser
David Warwick	South Fraser
Valerie Anderson	Sunshine Coast
Frank Cousins	Vancouver
Ivy Kwok-Yang	Vancouver
Elizabeth Lee	Vancouver
Stephen Lester-Smith	Vancouver
Eleanor Riches	Vancouver
Mary Anne Amadio Gervais	Victoria
Gwendolyn Carnell	Victoria
Maureen Rogers	Victoria
Patricia Williamson	Victoria

50th year Pin awarded in April 2007

Hilda Reimer Abbotsford (joined in May 1958)



The Vancouver Chopin Society 2007-2008 concert season

SUBSCRIPTIONS	Adults	Seniors	Students
	\$125	\$90	\$90
INDIVIDUAL TICKETS	Adults	Seniors	Students
Concert 1, 2 and 3	\$35	\$25	\$25
Concert 4	\$45	\$35	\$35

- All subscriptions include membership.
- Group discount of 10% available for purchases of 10 or more tickets.
- Reserved seating for all concerts.

Call: 604.871.4450
 E-mail: info@chopinsociety.org
 Website: www.chopinsociety.org

Subscribers will have an opportunity to buy presale tickets for the Blechacz concert.

TICKETS

Single tickets on sale September 15, 2007.
 Tickets for all Concerts may be purchased through all Ticketmaster outlets, charge-by-phone 604.280.3311 and on-line at www.ticketmaster.ca.

VENUES

Concert 1, 2 and 3: Magee Auditorium, 6360 Maple Street (at W 49th Ave), Vancouver
 Concert 4: The Chan Centre, 6265 Crescent Rd. (at UBC) Vancouver

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Rejuvenate! 2008

Plan now to attend the next

B.C.R.M.T.A. Provincial Convention **September 26 – 28, 2008**

Featuring Guest Artist **Stéphane Lemelin**



“Stéphane Lemelin has a unique ability to let the music he plays speak for itself, to completely rise above the technical aspect of the work and present to the listener music of absolute purity” (The Penticton Herald).

Stéphane Lemelin regularly performs as a soloist and chamber musician in Canada, the United States, Europe and Asia. A guest soloist of the major Canadian orchestras, he has also collaborated with artists such as Donna Brown, Boris Berman, James Campbell, Jacques Israelievitch, Wolfgang Meier, Martin Ostertag, Peter Schreier, David Schifrin, and the Arthur-Leblanc, St. Lawrence and Muir String Quartets.

His repertoire is vast, with a predilection for Romantic and especially French music, as manifested by his recordings. Among his fifteen recordings are Fauré’s complete Nocturnes, works by Saint-Saëns, Debussy, Roussel, but also by lesser-known composers. Moreover, Stéphane Lemelin is director of the French music series “Découvertes 1890-1939” with Atma Classique, for which he has already recorded works by Gustave Samazeuilh, Guy Ropartz, Georges Migot, and, with the Hochelaga Trio, the first part of Theodore Dubois’ complete chamber works with piano, as well as a recording of the trios of Pierné et Fauré, acclaimed by the French magazine *Le Monde de la Musique*.

A prize-winner of the Robert Casadesus International Competition in Cleveland, he has received many national and international awards and grants, notably from the Canada Council for the Arts, the Social Sciences and Humanities Council of Canada, and the Arts Foundations of Alberta and Austria.

Stéphane Lemelin studied with Yvonne Hubert in Montreal, Karl-Ulrich Schnabel in New York, Leon Fleisher at the Peabody conservatory, Boris Berman and Claude Frank at Yale University, where he obtained a doctorate. A professor at the University of Alberta for more than ten years, and since 2001 at the University of Ottawa, he is often invited to give masterclasses. Stéphane Lemelin is a member of Trio Hochelaga and Artistic Director of the Prince Edward County Music Festival, an annual chamber music festival held in Ontario.





Rejuvenate! 2008

B.C. Piano Competition Workshops & Master Classes Gala Banquet

Schedule:

Friday: Registration, dinner on your own, followed by an evening concert by Stéphane Lemelin

Saturday: Workshop, lunch, free time, master classes, social time, happy hour and Gala Banquet

Saturday evening: B.C.R.M.T.A. Young Artist Piano Competition

Sunday morning: B.C.R.M.T.A. Provincial Council Meeting

(All events take place at the Harrison Hot Springs Resort and Spa, 100 Esplanade Avenue, Harrison Hot Springs, B.C.)

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June special (deadline June 1, 2008)	\$245.00
Full Package Regular Price	\$260.00

All prices include GST.



Golfing package available for your partner

The location is fabulous -- Harrison Hot Springs is world famous for its natural mineral hot springs. You will be delighted by the tranquility and pristine natural beauty of the lake & forest nearby. Plan now to attend!

Registration form will be included in the next Provincial Newsletter.



Review of Publications



Lillian Chan - Piano
Richmond Branch
RMT member since 2002



Eileen Deros - Piano
Abbotsford Branch
RMT member since 1998



Celeste-tina Hernandez - Piano
Abbotsford Branch
RMT member since 2005



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



Nita Pelletier - Piano
Chilliwack Branch
RMT member since 1973



Jean Ritter - Piano
Abbotsford Branch
RMT member since 2006

PIANO

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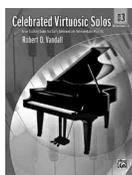


The World at Your Fingertips
Music History and Culture from Around
the World with Early Intermediate Piano
Arrangements – Book 1

by Deborah Brener & Nancy Lau

This book is divided into 6 units. Each unit includes interesting facts about a country (e.g. Australia, Canada, Korea, Nigeria, United States and Thailand) a map, cultural highlights and history. There are activities and games for students to enjoy at home. The pieces of different styles are arranged in a simple way and based on the traditional melodies.

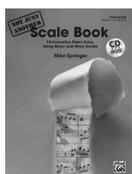
LC



Celebrated Virtuoso Solos - Book 3
by Robert d. Vandall

This book contains 9 piano solos for early intermediate/intermediate pianists. These pieces are designed to show off the athleticism and musicality of the performers. The diverse challenges include polyrhythm, scale passages, even broken chords, contrasting articulations between the hands, crisp staccatos in a toccatina, moving around the registers, and of course the tempo required to display the brilliance demanded. This is a great strength builder!

JR



Scale Book: Intermediate Piano
by Mike Springer

We're all familiar with the "brown" scale book! Here is another "brown" scale book with a stamp "NOT JUST ANOTHER" placed next to Scale Book. This book was written to inspire students to practice scales, not one of our students' favorite activities! There are a total of 10 scales presented with 4 drills on each page designed to prepare the student for the piano solo for that key. Fingering is carefully addressed to encourage the student to be accurate. The pieces are interesting to play with various rhythms and styles. The accompanying CD includes 3 different versions of the background: orchestrated background with the solo piano part featured, orchestrated background without the piano part and at a slower practice tempo, and the orchestrated background without the piano part at performance tempo.

This book has definite possibilities! Give it a try!
JR



Review of Publications



Romantic Sketches - Intermediate Piano Book 2

by Martha Mier

Once again Ms. Mier has composed 10 attractive solos in Romantic style for the intermediate pianist to explore. Developing the skill of playing expressively and musically is required by all musicians and what better way than by experiencing these melodic compositions! Triple meter is often a challenge for students and this book contains 6 opportunities to master it! The pieces in this collection are guaranteed to delight!

JR



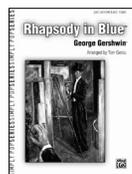
Especially for Adults - Book 2

by Dennis Alexander

This book contains 11 intermediate piano solos for older students; some original compositions as well as arrangements of favorite classical melodies such as Danny

Boy and Simple Gifts. You will find that this book is a perfect supplement for any adult or older student method course. The solos contain beautiful, rich harmonies and lyrical melodies that speak to the emotions. This music will provide opportunity for technical growth and motivation for consistent practice. Each piece is attractive resulting in melodies floating through the mind after playing them. They would also provide excellent recital material. A definite 10/10!

JR



Rhapsody in Blue - Late intermediate

by G. Gershwin – arranged by Tom Gerou
I once had a lovely adult student who requested to learn only works by Bach and Gershwin! It was a pleasure to honour this unusual request. This piece would have been

perfect for Gail: 134 bars of the most memorable tunes from one of Gershwin's most beloved works. Yes, it is a simplified arrangement (changing the 2 against 3 rhythms for example) but a good one. RECOMMENDED

NP

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Suite No. 2 in c minor for harpsichord or piano

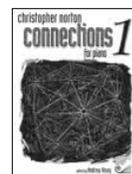
by Nicholas Fairbank

Nicholas Fairbank is a BC composer, an associate composer of the Canada Music Center and currently on the keyboard and theory faculties of Victoria Conservatory.

His Suite No. 2 has five movements – Prelude, Courante, Saraband, Gavotte and Jig. This work is neo-classical, bearing a lot of resemblance to dance and stylistic features of the baroque suite but feeling free to depart from them as well, particularly in the area of tonality. I think these pieces would appeal to an advanced student who has some knowledge of form, suite movements and key structure – this would enhance their understanding and enjoyment of the hybrid nature of the work. The composer uses rhythm most effectively. In the Prelude there are several insertions of a bar of 2/4 time which acts as a connecting link. The Courante features a quirky little recurring hemiola. The Saraband has an interesting triplet pattern which is shared between two voices and the Jig, which begins simply, builds through subtly altered chromatic chords to quite a thick texture of seven note chords, ending with a chordal hemiola before closing on slow tonic seventh chords.

JJ

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Christopher Norton Connections For Piano 1 & 6 ~ Activities 1 & 6

by Andrew Hisey and Christopher Norton

If you are looking for some alternative graded pieces to capture and hold students' interest, these books may be just the thing! Each book level relates to its corresponding number in RCM grades. The pieces in the repertoire books are as diverse as their intriguing titles and are divided into four styles – character, lyrical, Latin and swing. They sport a wide selection of features – syncopation, pedaling, LH drone, ostinato, off beat accents, transfer

of melody and/or patterns between the hands, canon, imitation and swing rhythm. The Activities books are supplemental resources to understand and enhance the learning of the repertoire. Each piece is dealt with separately

Review of Publications

and addresses a selection of issues such as rhythm, form, coordination, articulation, chords and chording, patterns, imitation and tonality. Of particular interest to me were the suggestions on improvisation based on material, chords or patterns found in the pieces. As if this was not enough, there is a glossary of terms used in these more contemporary pieces at the back of the Activities book and a password to access accompaniment audio tracks on the internet. These come in 4 variants – at practice tempo without piano, at performance tempo without piano, at practice tempo with piano and at performance tempo with piano. You can listen to these tracks on the computer, copy them to a CD or transfer them to a digital music player. What are you waiting for? You really want to check this out!

JJ



Christopher Norton Connections For Piano 4 & 7 ~ Activities 4 & 7 by Andrew Hisey and Christopher Norton

I am very impressed with this series! This is a great way to broaden the students' experience in musical styles. Using the activities book alongside the piano book helps to understand the piece by experimenting with rhythmic ideas, chords, movements and sounds to develop skills needed to be able to play contemporary popular styles that are beat-driven. The jazz-influenced harmonies and scales broaden the range of popular sounds.

The pieces containing polyrhythms are a great tool to reinforce the necessity of counting! What a terrific way to teach rhythm to "rhythm-resistant" students!

The styles included are character, lyrical, swing, and Latin. Each piece presents similar challenges found in traditional repertoire: tonal beauty, balance between melody and accompaniment, natural breathing and phrasing, and pedaling skills. There are also great improvising activities suggested in the activities book. Accompanying audio tracks are available as well on the christophernortonconnections website.

Level 4:

-23 catchy pieces with imaginative and stimulating titles.

Level 7;

-20 challenging pieces that are guaranteed to stimulate practice and provide enjoyment for the student.

I know I will definitely be adding this to my teaching in the fall! After working on this music, the rhythmic aspect of all the traditional music should definitely be conquered with greater ease.

JR



Christopher Norton Connections For Piano 5

by Andrew Hisey and Christopher Norton

The pieces in Connections 5 are appealing and fun to play. There is a large range of musical styles: Boogie, Blues, Ballade, Rock and Roll, Jazz Waltz, Latin, Ragtime, Folk, and

Country. The rhythms are fairly complex, but the rhythmic activities specific to each piece found in the accompanying Activities book are methodical and comprehensive as well as entertaining and enjoyable in themselves. They are often written for ensemble between two people, so can be done together with the teacher or another student.

The activities for improvisation, harmonic analysis and keyboard harmony are also easy to follow and fun to do. This material can be an excellent addition to any grade 5 level curriculum. A strong grade 5 student would be able to handle the material. A weaker grade 6 student could benefit from practicing from this level. Also, the material is interesting enough to be used with more advanced students as quick study pieces, or to introduce contemporary genres, to practise complex rhythms, or as exercises in keyboard harmony.

The only complaint I have is that the second half of most pieces is a direct repetition of the first half, though at the higher octave. It would be nice if some of the pieces would have some development or variation of the initial material.

I found the lyrical piece "Leaves Falling" particularly descriptive, with a time signature of mostly 5/8, with bars of 3/4 scattered throughout to add to the random feeling of leaves wafting and drifting down. "Strutting About" has a driving Rock and Roll groove which is satisfying to play. Of course, the accompanying online tracks add a whole other dimension to performing all of these pieces.

Overall, I highly recommend these books.

ED



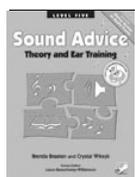
O Canada! – for voice and piano by Lavalee arr. Stephen Chatman

Here is a moderately difficult and pleasing arrangement of our national anthem by a well known Canadian composer. Harmony is fairly conservative but interesting, utilizing secondary dominant seventh chords, lowered

fifth in dominant seventh, diminished seventh chords and an interesting resolution from Bb7 to G major. The left hand often plays octaves while the right hand uses four note chords. English, French and bilingual lyrics included.

JJ

Review of Publications



Sound Advice: Theory and Ear Training Levels 5 - 8

by Brenda Braaten and Crystal Wiksyk

For the purposes of this review, I will treat all four books as one, since the purpose, content, format, etc. are the same.

“Sound Advice” integrates ear training, theory, and sight reading into one book. Each of the 24 lessons includes a learning guide, which explains new concepts, a theory worksheet, which can be done for homework and later marked by the teacher, an ear training worksheet, and an ear training answer key, so students can do the exercises and check their answers at home. Purchase of the book includes access to all of the audio tracks needed to complete the ear training worksheets; however, there is no CD included with the book. Instead, students must go on-line and download the recordings. Students of all instruments, including voice, can use “Sound Advice”, preferably under a teacher’s guidance. The contents correspond to all major examination systems, including RCM. The books are thick (about 200 pages each), and expensive (\$27.95 Canadian).

Therefore, I would only have my most motivated students, the ones who have an hour-long lesson, are fully computer-literate, and can be trusted to do their homework every week, buy these books.

CH

FJH MUSIC CO.

My First Piano Adventure for the Young Beginner Lesson Book B

by Nancy & Randall Faber

This cute piano lesson book can be used with or without the writing book. Plenty of colour and interesting titles are sure to capture the young beginner’s interest. Notes are introduced one by one in a logical progression. The accompanying play-along and listening CD should help the child with their practicing at home. I recommend it.

CH



The Piano Workbook: A Guided Study in Ten Levels

by Barbara M. Siemens

Give students a clear sense of direction and purpose with this all-in-one assignment book and home resource.

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- graded technique;
- fingering charts;
- alternative aural and sight exercises;
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- view sample pages from Level 5;
- read testimonials from colleagues, parents, and students;
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- visit the blog page for suggested reference books and related websites!

Purchase copies online or through Long & McQuade.

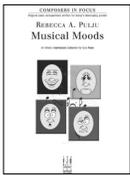
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Review of Publications



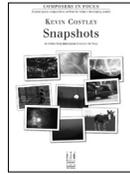
My First Piano Adventure for the Young Beginner Writing Book B by Nancy & Randall Faber

Fun music games, simple sightreading, ear training, improvisation, and basic writing, all in a colourful, fun format for the very young beginner. I'm immediately hooked! Characters in the book include "Tap" the firefly, "Blinker" the owl, and "Tucker", the dog. Your four to six-year-old students should love it!
CH



Musical Moods – Intermediate by Rebecca A. Pulju

Trained in Kindermusik, Kodaly, Orff, and Dalcroze, American composer Rebecca Pulju has composed a collection of appealing character pieces for the "Composers in Focus" series for FJH. Whimsical and imaginative, I especially liked Summer Breezes and Daydreams. Excellent supplementary pieces.
NP



Composers in Focus - Snapshots An Artistic Early Intermediate Collection for Piano

by Kevin Costley

9 songs (up to 1 sharp) are sure to capture the students' imagination. For further study, students can compare the different mountains (Magic Mountain Dance & Monarch Mountain), the different level of horror (Don't Look Now, Big Foot Returns). Other interesting points include LH slur imitate "Donkey Ride", swing rhythm in "Walking Bass Man", "Moonbeams" bring you to the space/galaxy.

LC

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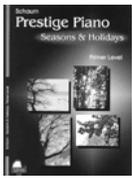


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Review of Publications



Prestige Piano, Seasons & Holidays Primer Leve

Edited by Jeff Schaum

Arranged by John Revezoulis

12 seasonal songs including familiar one like Christmas Tree Medley (O Christmas Tree & We wish you a Merry Christmas), Sleeping Beauty Waltz from Tchaikovsky, America the Beautiful, etc. A familiar tune from Auld Lang Syne can be found in the piece "You're a Grand Old Flag". Ideal for recital performance & play in major holidays.

Skills include: Melodies are divided between hands, phrasing, and staccato/legato touch. Pieces are of difficulty up to 1 flat (with some accidentals inside).

LC



Prestige Piano, Seasons & Holidays Level 2

Edited by Jeff Schaum

Arranged by John Revezoulis

Students enjoy playing music related to a specific holiday or season and with this book, they can begin anywhere because they are all of similar difficulty. Each piece presents a special challenge to master: fascinating rhythms, specific tempo, dynamic and stylistic markings. Dance of the Sugar Plum Fairy and Toy Symphony are representing Christmas most students would have difficulty resisting the Trick or Treat Parade at Halloween. The fingering markings and easy to read format makes this a good book to supplement any method course you would be using.

JR

PIANO DUETS

ONE PIANO - FOUR HANDS

ALFRED PUBLISHING CO., LTD.



Famous & Fun Pop Duets - Book 1 Early Elementary

by Carol Matz

Seven duets for one piano, four hands, make up this collection of popular hits from movies, radio, and television. The parts are written using both treble and bass clefs and share the

responsibility of playing the melody. Each part is of equal difficulty and rhythmically is not overly challenging. These arrangements would be excellent for a recital or performance class. The young students will be sure to enjoy these!

JR

FJH MUSIC CO. LTD.



Race to the Peak - Early Intermediate by Melody Bober

One can always count on composer M.

Bober's pieces to attract student interest.

Duets are so fun for students and this one is

worth a look. Lively and energetic, it makes a

good recital piece.

NP



Prairie Fire

Late Intermediate / Early Advanced by David Karp

A real show stopper for your grade 9 – 10 students! Key changes, tempo changes, tricky rhythms and chromatic harmonies that range

over the entire keyboard make this a challenging piece.

Good festival choice.

NP

TWO PIANOS – FOUR HANDS

FJH MUSIC CO. LTD.



Prairie Suite

Intermediate / Late Intermediate by W.T. Skye Garcia

Access to two pianos in one room can be a challenge but here is a great suite of three pieces for grade 8 – 9 students: Homestead

Hoedown (loosely based on the America

hymn tune "Harvest" associated with "Bringing in the Sheaves"), Trails of Tears, (Dolente in A minor) and Rough

and Ready in 7/8 time.

Do give this set a try. RECOMMENDED

NP



Venning Memorial Video Library - Video Review

Hello Members,
Just to keep you up to date, the library has moved:

Anne Macdonald
520 Johnstone Rd
Nelson, B.C. V1L 6J2
250-352-7625
acmacd@shaw.ca

Over the next few issues we are going to include reviews of some of the videos that are available for rental. This should give us an insight to what potential these videos can have for ourselves as well as for our students. Here is our first.

Thank you Anne and Jane.

How to Choose a Piano Teacher'
by Christopher Hepp and Virginia Houser (40 mins)

While this video is designed primarily as a guide for parents, it contains some helpful ideas for the new piano teacher and could be a useful aid in preparation for pedagogy examinations. Topics include: how to assess a child's readiness for lessons; range of skills and activities that a piano teacher might be expected to cover; purchase of acoustic and/or electronic instruments; and a helpful description of parental responsibility with respect to piano lessons. Useful clips are included of teachers working with students.

review by Jane Ballantyne
(student of Anne Macdonald)



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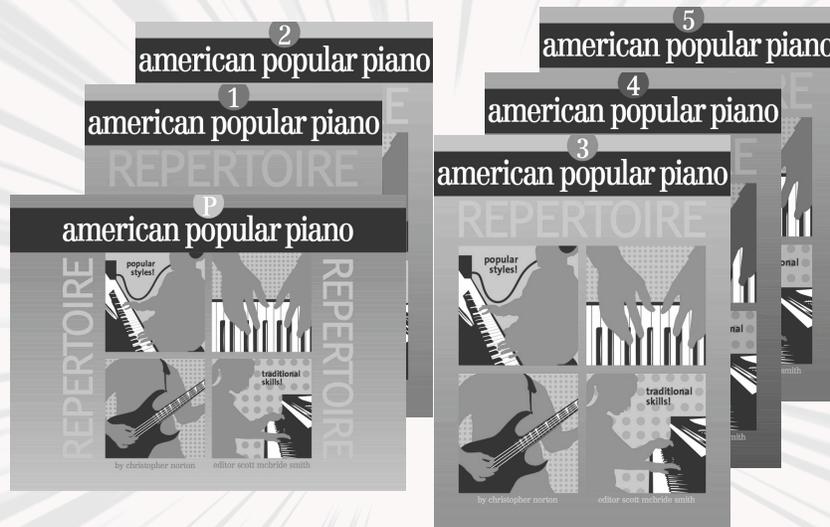
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RCM EXAMINATIONS

News

The New Technical Requirements and the Piano Syllabus Extreme Makeover

RCM Examinations is pleased to be introducing all new **Technical Requirements** for the *Piano Syllabus, 2008 Edition*. The *Piano Syllabus* and the **Technical Requirements** have undergone a complete makeover from the earliest grades to ARCT. This makeover also includes a reworking of the *General Information* section.

For more information about the new **Technical Requirements** and to read about some of the changes in the new *Piano Syllabus*, refer to the article by Christopher Kowal published in the March/April issue of *Music Matters*.

Fall 2007 Workshops

RCM Examinations will also be co-hosting about 30 Workshops on the new Technical Requirements: **Let's Get Technical! Changes to the Technical Requirements for the Piano Syllabus, 2008 Edition**, with many RMTA Branches across Canada. Below is the list of British Columbia cities, dates and contact people.

Date and Time	City	Contact Person	Phone	Email
Sat, Aug 25 1-4 p.m.	Kelowna	Ruth Moir	250-764-8800	moirpianos@shaw.ca
Mon, Aug 27 9:30-12:30	Victoria	Lynda Simms McCliggott	250-479-1633	mclynda33@hotmail.com
Tue, Sept 18, 9:30-12:30	Burnaby	Toni Meyer	604-298-7804	tonimeyer@hotmail.com
Fri, Sept 21, 9:30-12:30	Abbotsford	Dina Pollock	604-859-6333	dina_pollock@telus.net
Sun, Sept 23, 2-5 p.m.	Richmond	Gloria Cristobal	604-275-7144	moodymusic@shaw.ca
TBA	Prince George	Annette Barnett	250-964-3413	peter-anne@shaw.ca

More information will be available on our website and in the Flyer that will be mailed with the July/August issue of *Music Matters*. All workshops are three hours in length and are FREE to ALL teachers.

Mark Saver – a Few Tips for History Examination Preparation

By Joe Ringhofer – Chief Examiner, Theoretical Subjects

- Students should have more than a cursory knowledge of the required musical works. A strong grasp of the details (keys, tempi, metres, orchestration, etc.) is essential. Candidates should consider precisely how the work in question specifically exemplifies the composer's style, as well as how it reflects the period style.
- Students should have more than a vague notion of composer's styles. Detailed descriptions of composers such as "daring and original approach to orchestration" or "advocated a total synthesis of drama, music, and stagecraft" are more revealing about Berlioz and Wagner respectively.
- Ability to recognize thematic excerpts. Candidates should be able to recognize excerpted themes listed in a question. Candidates should be able to describe a composition from which the theme was taken. Candidates will need good musicianship skills.
- Ability to connect musical terms to works studied. Candidates are required to define a term then name a work (composition title) drawn from the specific works required for this examination. Candidates must be aware of all syllabus requirements for the grade.

It is our sincere hope that by identifying these common areas we can encourage candidates to arm themselves with the best tools available to improve these areas and thereby improve their performance in future History examinations.

The New Popular Selection List, 2007 Edition is Now Available

The new *Popular Selection List, 2007 Edition* is now available for purchase at better music retailers across Canada. A FREE download-able version is also available to teachers from our website.

Be sure to read the upbeat article by Peteris Zarins, Chief Examiner Training and Development, that will be published in the July/August issue of *Music Matters* for more details.

Theory Re-titling

In September 2006, RCM Examinations began to use new titles for theory and history examinations. The new examination titles will come into full and exclusive use with the implementation of the *Theory Syllabus, 2009 Edition*. The new titles will appear in the co-requisites and pre-requisites lists as other syllabi come up for renewal.

Please remind your History students that the new grade numbers are different from the old grade numbers. The titles for the history are as follows:

NEW TITLES / PREVIOUS TITLES
History 1: An Overview / Grade 3 History

History 2: Middle Ages to Classical / Grade 4 History

History 3: 19th Century to Present / Grade 5 History

12th PACIFIC PIANO COMPETITION



The Pacific Piano Competition Society is proud to present renowned pianists Marcella Crudeli, Richard Raymond and Ronald Turini as adjudicators of the 12th Pacific Piano Competition.

This event, aimed at promoting musical excellence and increasing performance opportunities for talented pianists to be held at the Gateway Theatre from February 20-23, 2008.

This Competition is open to students who are at the diploma performance level or above. Closing date for applications is November 30, 2007. Application forms and further information is available online at www.gatewaytheatre.com. Click on Pacific Piano Competition on the left side bar. Application forms are also available through the Gateway Theatre Box Office and Tom Lee Music. Auditions of the 12th Pacific Piano Competition will be held on February 21, the Second Round on February 22 and the Final Competition February 23, 2008.

For more information, please contact project managers Dorothy Lau or Trudy Morse at 604-241-8834 or email ppc88keys@gmail.com.



Marcella Crudeli is considered one of the most distinguished Italian concert performers today. She has been professor of piano at the Conservatorium "S.Cecilia" in Rome and director of the Pescara Conservatorium

from 1988- 2004. She has performed many concerts, held seminars, masterclasses and advanced courses of piano interpretation in various countries. She has served as president of the European Piano Teachers' Association.



Richmond Raymond has won virtually every award there is to win in Canada. He also won the Chamber Music Prize at the Van Cliburn Competition, major prizes at the prestigious William Kapell International Piano Competition and the 1999 Vianna da Motta Competition.

He has performed across Canada, Italy, Mexico, Tbilisi-Georgia, Taiwan, France, Germany and the USA. He records for Analekta and Musica Viva labels.



Ronald Turini was a top prize winner of the Queen Elisabeth of Belgium International Concours, Busoni Competition and the International Competition in Geneva,

Switzerland. He studied with Vengerova, Stroumillo and Horowitz. He has made three Tours of the USSR, three tours of South America and two tours to Japan. His artistry has triumphed in key cities of Europe including Paris, London, Vienna, Brussels and Amsterdam. He has served on numerous competition juries.



Piano Lessons ARE a Laughing Matter

by Peter Jancewicz

We live in a world that moves at breakneck speed. With the oftentimes dubious help of technology, we are relentlessly forced to become even faster, more efficient, more accurate, less human. Accomplishment rules the roost with an iron hand, and festival firsts, achievement diplomas, examination grades are now the yardstick by which we are all measured. This philosophy has invaded the piano world, often with a gravely detrimental effect on the very students that it is supposed to serve.

Art is a miracle, and accomplishment in art is not a commodity or trophy to be thoughtlessly displayed. The skill to play an instrument, paint a picture, write a line of poetry helps fulfill a fundamental drive in people, that of self expression. Every culture on the planet, past and present, has some form of music. Contemporary society spends a staggering amount of money on music each year, from CDs to music lessons to instruments to sheet music. Music is a very special language, speaking directly to the soul if one is listening. Even if one is not listening, it still manages to filter through and make life better. Friedrich Nietzsche said that “without music, life would be a mistake”.

The language of music has its own rules, grammar, syntax, styles and so on. The more one knows about music, the better one can appreciate it, and the more it will enrich one's life. If a person wishes to express themselves through music, at the piano or any other instrument, there are several basic skills that need to be mastered before any self-expression is possible. The teacher's job is to communicate these basic skills to students in such a way that they understand and retain. There is nothing so frustrating for a teacher as having to re-address fundamental concepts with senior students.

Many students seem to have been effectively trained to regard anything new and unfamiliar as being difficult. Of course, if they truly believe that, then they are right - they make learning difficult for themselves. Despite constant encouragement to the contrary, they often continue with that belief and many fairly simple problems to solve become massive obstructions in their minds. A standard trick of public speakers to help overcome stage fright is to imagine that their audience is naked. This gives them more of a feeling of control, and the humor of the imagined situation helps them relax.

One teaching technique that I am developing over

time and enjoying immensely as I go is the technique of constructive silliness. Some time ago, I would enjoy occasionally cracking a joke that would have both the student and myself in stitches. We would laugh like crazy for a few minutes and then get back to work. It wasn't long before I noticed after a laughing spree, both of us would be more relaxed, happier, and whatever I was trying to teach at the time would be communicated more effectively than usual. My own mind seemed to work more freely, creatively, and the student was always more receptive after laughing. Of course, sometimes we just couldn't stop laughing, but that was a risk I was willing to take! Some time later, I noticed that concepts communicated to the student through humor seemed to stick better. I think that when they discovered that I wasn't the stereotype grouchy piano drill sergeant (despite my unfortunately sour face), ready to rap their knuckles with a sharp ruler for every tiny slip, the surprise and laughter connected with the concept I was conveying helped make it more memorable. I now try to find humor in many facets of teaching, and I have found that my students enjoy it more and learn much faster than when I try and get too serious and academically didactic (try saying that 10 times in a row!). I certainly have more fun! The following suggestions are a few possibilities for exploring musical and technical concepts while tickling the funny bone. I also recommend watching for and using new ideas as they occur in lessons.

Every Green Bird Dingles Flatly

There are countless ways of teaching students to read notes. The essence of learning anything, though, is repetition. Inattentive, thoughtless, repetition can be boring and will soon lose the attention of even the most interested child. The important thing is to encourage the student to think creatively and make connections for themselves, which is the most effective way of teaching them to be independent. The standard mnemonics for lines and spaces on the staff are probably well known to every teacher in at least North America and possibly the world. Every Good Boy Deserves Fudge, Good Boys Deserve Fudge Always, All Cows Eat Grass, and FACE does work reasonably well for most students for a time, but if they are encouraged to create their own mnemonic, it will establish a stronger connection. Besides that, what about girls? In addition, it is debatable whether good

Piano Lessons ARE a Laughing Matter - cont.

boys or girls really do deserve fudge, and the question of what it means to be good can raise a number of thorny philosophical issues.

I have found that using images of animals always catches a child's imagination, whether describing a type of movement, size, texture, emotion and so on. They can also be used effectively in creating little mnemonic sentences for staff lines and spaces. Using animal images in human situations is a tried and true technique for cartoonists and helps to introduce a note of constructive silliness in the lesson. Children are not afraid of something that they can laugh at, and this takes some of the fear out of learning the unfamiliar and initially confusing grand staff. Here are some more suggestions: A Clumsy Elephant Grouches, Fantastic Aardvarks Cook Eggplants, Goofy Beagles Definitely Fool Around. It is better if the student can be convinced to make up their own, but some students are too shy. Using a silly mnemonic can help break the ice!

Don't get in a flap... it's only a shark!

Most students have a phobia about black keys, sharps and flats. I'm not sure why, but sometimes even senior students complain about learning any piece that has more than three sharps or flats. This puts a serious and completely unreasonable limit on the amount of available repertoire. One student was more than normally terrified of the sharps and flats, so I did two things with her (after finding that constant drill did absolutely nothing to help). First, I wrote her a pretty piece with silly words and a familiar melody in the middle. I played it for her without letting her see my hands, and asked if she liked it. She did, and then I let her watch. Her response was, "Cool! It's all on the black keys!" I asked her if it looked difficult, and she said no. Then I showed her the music, but when she saw the six flats, she turned pale! "That looks hard!", she said. It's quite incredible the amount of power that an innocent little mark on a page has!

Some time later, we were talking again about accidentals. Younger students often don't pronounce carefully, and I'm not sure whether I misheard her or if she actually mispronounced the word, but I heard her say "flap" when we were discussing flats. Thinking fast, I told her to show me six flaps. So, she flapped around my studio like a startled pigeon, giggling like crazy, and I suggested that she think of flaps every time she saw flats. The word sharp sounds like "shark", so for a time, I would make a big melodramatic scene out of every shark she had to play, pointing out how dangerous it was, what big sharp teeth it had, and so on. This was accompanied by a bit of clowning

around that was guaranteed to bring a smile to her face. After this episode, she learned the piece in a week without any problem, and has not complained about Sharps, Flats or black keys since. She actually looks forward to finding black keys and is very proud when she's found them all.

Old MacDonald had a Dot

Many students get snagged on dotted rhythms, even after they have learned to count quite comfortably. After having had every number paired with a note, the idea of not playing when a beat is counted can be confusing. In order to accurately play a dotted rhythm, though, the unplayed beat must be felt strongly. If a student shows signs of being unnerved by having too much difficulty, I stop what we are doing and ask them what their favorite farm animal is. Some students like pigs, some like dogs, some like cows. We spend some time imitating the sound of the animal, sometimes having a contest who can sound the silliest. Although I can sound pretty goofy, on occasion I find that I have met my match and often I let the student win! They always enjoy out-doing the teacher. I make sure I stop the exercise, though, before it deteriorates into a condition where the student is so wound up that they can't concentrate. Then I show them how the rhythm works, proceeding one easy step at a time. I have them play the note on the first beat, and oink (for example) on the second. Then, play the first beat, oink, and play third beat. Finally, we put in the eighth note. With enough patient repetition, gentle correcting, and friendly laughter, the student usually picks it up quickly.

This technique also works very well with missed rests or long notes. It may not be appropriate for a senior student to oink, moo, or quack their way through the Grave of Beethoven's Pathetique sonata. The game sure is fun for the younger ones and sets them up to eventually play the Pathetique without taking a detour through the barnyard!

Oooo - ahhhh!

The most natural and physiologically efficient movement for each particular sound is the best one. A natural movement, free of unnecessary and fussy additional gesture, automatically produces the desired sound without effort; it is simply a matter of matching the movement to the sound. One of my favorite demonstrations for this concept is implied by the title of this paragraph.

First, I ask that the student say "Oooo". Without exception, their lips funnel out into an "o", and the "oooo" emerges without any thought or effort. (They often inflect the "ooo" as if asking a question. This can provide ample fodder for other demonstrations). Then I ask

Piano Lessons ARE a Laughing Matter - cont.

them to say “Ahhh”, like at a doctor’s appointment. Their mouths open wider, and again, an impeccable “Ahhh” comes out without struggle or effort. For each of these sounds, they automatically shape their mouths and vocal apparatus to produce the sound that I demanded. By now, they’re curious but nervous! Past experience has probably taught them that usually when a teacher asks them to do something, it will be difficult and require effort. They are prepared for a struggle! This is suspiciously easy, and I can often see wheels turning in their heads. “What’s that crazy teacher up to now?”

Then I ask them to put their mouths in an “Ahhh” position again, but instead of saying “Ahhh”, I want them to say “Oooo”. The result is never convincing and usually funny. It is quite easy to hear their intention to say “Oooo” locked in mortal combat with the position of their mouth. Neither sound wins; it does sound a bit like “ooo”, but compared with the natural, resonant, effortless “ooo” produced by appropriate position, it is obviously a pale, feeble imitation. This demonstration can be particularly funny (as evidenced by the amount of laughter coming from the student) if I twist my face into rubber contortions as I join in the struggle to produce a good “ooo”.

The point of the demonstration is generally clear to the student by now. For those who haven’t quite connected the dots yet, I play the first few measures of the Moonlight Sonata (everybody’s eyes light up when they hear that!). Instead of being reasonable about my movement, though, I duck and weave about like a boxer trying to avoid a knockout punch, left hand artistically flailing about at every chance, left foot scrubbing a track in the rug, right elbow pumping in and out like an old-fashioned water pump. Every student laughs at the discrepancy between my movement and the sound of the piece. We then discuss the concept that for every type of sound at the piano, there is an appropriate movement, just as in making different sounds with the voice. Because of slight differences in physiology and psychology, movements will vary slightly for each person.

I always encourage them to try and find their own way by listening for the appropriate sound and paying attention to how it physically feels when they get it. I find that I can only provide a starting point for them, a friendly springboard from which they can make the leap to independence.

Triad, You’ll Like It!

A common problem with students is that they get very tense when moving between notes, particularly in big leaps between chords. One of my students had trouble with accuracy in solid triads. As she cautiously moved her hand from one inversion to the next, I could see the profound concentration and complex calculation going on in her mind, mingled with an almost paralyzing fear about missing the next triad.

When I work on accuracy with a student, I always concern myself with the movement to the note, not the key itself. It is the quality of the preparatory movement that determines accuracy, beauty of sound, articulation, and so on. The movement must be relaxed, effortless, and appropriate. With my troublesome triad student, I suggested that she turn her hand into a cloud, gently floating from one triad to the next. She tried the first time, and her hand was still straining to get in the correct position well before she got to the next triad. I pointed out that I had never actually seen a cloud with bones in it, nor had I ever noticed a cloud struggling to get from one side of the sky to the other, elbowing other clouds out of the way and generally making a nuisance of itself. She giggled, relaxed, and the movement and consequently the accuracy and sound improved immediately. When she returned for her next lesson, I found to my delight that she had added a very gentle wind noise to the movement, “Whisshhhhh...” An added bonus to her discovery was that this particular type of breath is a very relaxing one for the mind and body. It encourages the student to breathe well, and is often used in meditation.

I constantly experiment with images that help students relax between playing the keys. The image of jello also works very well, and after introducing a student to the image, I often simply have to say the word “jello” and the quality of movement immediately improves. Occasionally, a student will not like jello, and I try chocolate mousse or peanut butter (smooth, not crunchy!).

Trudging Quickly

Many students erroneously get the idea that playing quickly is difficult and requires special effort. It can require special preparation and training in thinking fast, but the actual process of playing fast is not difficult. While explanations work quite well for those who are gifted at playing quickly, it doesn’t seem to work well for those who aren’t naturally able to do it. I find that this demonstration helps. First, I have the student run



Piano Lessons ARE a Laughing Matter - cont.

normally from the piano to the door (the longest straight line in my studio). I have them notice how light they felt, how easy it was, and so on. Then, while they are at the door, I ask them to face the piano, scrunch up their toes, calves, knees, thighs, butt, and once they are properly rigid, I tell them to run back to the piano. I have yet to see a student accomplish this gracefully; the best they can hope to attain is a creaky, clumping, rusty, robotic trudge, and they have to exert considerable effort to avoid crashing into the piano. They soon understand the analogy between running quickly and playing quickly. The famous runner, Jesse Owens, said "I run as if the track were made of eggshells" (quoted in Glynn Macdonald, *The Complete Illustrated Guide to Alexander Technique*, Element Books, 1998, p. 60.) It was this lightness that helped him run so quickly; the same lightness helps pianists play quickly.

The Hypnotic Doorknob

Another weapon in my arsenal of constructive silliness is a demonstration of the power of the Hypnotic Doorknob. I've noticed that inanimate objects often exert a curious physical influence over people trying to use them, clouding otherwise intelligent minds and causing students to move in strange and often contorted ways. The keyboard is a particularly accomplished puppetmaster. I've coached a student who was convinced that an F# "made" her hand stiff, and she was cursing under her breath at Mozart (gasp... sacrilege!). She literally could not play the black key in this simple G-major passage. Even after I tried using the voice of sweet reason with her, she simply knew that she would never be able to do it. I was down, but not out yet.

I asked her to walk over to the door and open it, reassuring her that I was not throwing her out for her seeming inability to play an F#. She walked gracefully over to the door, and with an effortless movement, put her hand on the doorknob. I thanked her, complimented her on her grace, and asked her to sit back down at the piano. I told her that she had just demonstrated how she was going to play the F#, easily, without fuss or conscious thought. Then, I showed her what she actually was doing. Beginning several feet away from the door, I started to walk normally towards it. As I approached, I stretched out my arm, and squinting through one eye as if down the barrel of a gun, I aimed my hand at the doorknob. My hand hooked into a claw and my movements got increasingly clumsy and erratic as I desperately tried to control every aspect of my movement. My coordination

and grace had gone the way of the Titanic! The punch line came when I crashed into the wall beside the door, missing the doorknob by a considerable margin. I turned around to see the student convulsed with laughter at the sight of a normally respected and serious teacher in a well-known conservatory transformed into all three stooges at once. When we tried the passage, she would start laughing again as she approached the note, which was a considerable improvement over the previous distress and excess tension. The demonstration brought her attitude to the point where we could analyze the specific physical movement that had initially caused unnecessary stiffness (in this case, her hand was way out of position on the E), and the next time I saw her, the F# ceased to be an issue.

Eschew Obfuscation

Almost every piano student that I have met demonstrates a genius for turning even the simplest thing into a threatening and nearly insurmountable obstacle. Working with one bright, quick-witted student on a particularly mundane problem, we were both getting frustrated because he couldn't seem to get it. The atmosphere in my studio was degenerating like a weather report before a picnic: winds coming up, rain clouds rolling in, electrical tension crackling in the air. When I snapped to my senses and realized what was going on, I stopped everything and recommended that he "eschew obfuscation". He naturally looked confused, so I thought I'd teach him how to say it first. He got hung up on the first word, and frustration mounted again (how soon we forget!) as I repeated over and over: eschew, eschew, eschew... He looked me straight in the eye, and said "Bless you!"

We both howled with laughter, antagonism draining from the atmosphere like water out of a sink. Now that we were both relaxed and happy, the solution was found without any fuss. The student now reacts well and immediately any time I ask him to eschew obfuscation. He also never forgets to politely say "Bless you!". For those who have thus far resisted the temptation to open a dictionary, the phrase means "don't make things complicated".

Richard and Claude's Shoelaces

It is often difficult to convince students that exaggeration is necessary to successfully project, be it articulation, phrasing, character, or whatever. One of my students, a talented but shy teenager, was playing Debussy's *Golliwog's Cakewalk*. She had no trouble

Piano Lessons ARE a Laughing Matter - cont.

with the A section, but was making heavy weather of the middle section. The notes were no problem, but musically it wasn't going anywhere. I explained how Debussy was making fun of the Tristan Prelude, how he was taking extremely serious music and putting it in a humorous context. This was too abstract for the student, so we started talking about melodrama and "avec une grande émotion". She still didn't catch on, so figuring that a picture is worth a thousand words, I decided to show her what melodrama was.

I sauntered past the piano and as I came up beside her, I looked down. I pretended that my shoelace was undone, and went way overboard in hysterics about how the shoelace was ruining my life, how much time it was going to waste to tie it again, how everybody hated me and nobody loved me, and that my undone shoelace was a definite sign that the Montreal Canadiens were going to lose another game. My arms flailed around, and clapping my hand to my forehead, I almost started crying in dismay. After her initial surprise, my student started to laugh and we both enjoyed a good chuckle. I pointed out to her that the Tristan excerpt was my hysterics, and her laughter was the following passage (...oh woooooe is me... yuk, yuk yuk....must tiiiiie my shoe... yuk yuk yuk). For another excellent interpretation of this passage, refer to Ingrid Jacobson Clarfield's edition of Golliwog's Cakewalk, published by Alfred. With some practice, my student was able to successfully project the emotion of the music in a way that simply playing the notes could never do.

The opportunities for finding humor in teaching piano are inexhaustible, and when done with respect and gentleness, one of the most effective and enjoyable tools for teaching. I believe that humor teaches people to laugh at themselves, to realize that it is possible to learn and have fun at the same time. A person who is able to find the funny side of their own behaviour can easily find humor in other situations, such as learning or just simply living. Humor encourages a kind of joyous freedom that helps awaken and inspire the expressive musician that lives within all our students.

Peter Jancewicz is a pianist, composer, writer, adjudicator and teacher. He holds a Masters Degree in piano performance from McGill University and a Doctor of Music Degree from the University of Alberta. Teachers have included Kenneth Woodman, Charles Reiner and Helmut Brauss. His piano music is published by Alfred and Alberta Keys. He is a regular contributor to Clavier, and his articles have appeared in various newsletters across Canada. He has taught at Medicine Hat College, Alberta College Conservatory and is currently on faculty at Mount Royal College Conservatory in Calgary, Alberta where he also serves as coordinator for Academy piano. Please visit his website at www3.telus.net/peterjancewicz.



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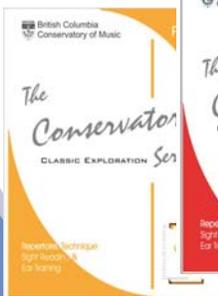
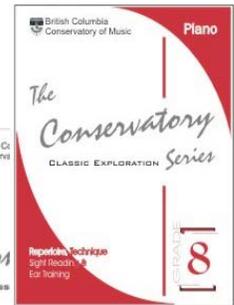


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