



Progressions

INSIDE THIS ISSUE:

CFMTA/FCAPM 2015 Conference in Vancouver

And so much more.....



Diploma in Music

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Strings • Voice • Woodwinds



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Karla Mundy, B.Mus., April 2010



“I am so happy I chose Capilano University to begin my post-secondary music studies. Not only did I feel completely comfortable in the small classes, I was given countless opportunities that wouldn't have been possible if I attended any larger institute. The music faculty is excellent, and I really love how they get to know everyone personally and offer one on one attention tailored to individual needs.”

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

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Capilano University students have also received transfer credit to the following universities: Alberta, Brandon, Calgary, Carleton, Dalhousie, Guelph, Lethbridge, McGill, Regina, Simon Fraser, Toronto, Western Ontario, Western Washington, Winnipeg, and York.

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

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Changes to your contact info, go to:

bcrmta.bc.ca/membership-update/

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We are perfectly happy to co-operate, but we don't want quotations to appear out of context.

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THE PRESIDENT'S MESSAGE



Cynthia (Cindy) Taylor

Congratulations to the BCRMTA Conference Committee for a job well done! It was evident from the opening night concert that this was going to be an exceptionally well organized event. The lovely smiling 'live sign holders' pointing everyone in the right direction to the Gateway Theatre and the high quality of the concert performers left no doubt that we were in for an exciting and entertaining conference ahead!

The Opening Gala began with the Vancouver Chinese Music Ensemble. Many of us in attendance had not heard a live performance of these Chinese instruments before, or had heard someone whistle so expertly! What an experience! How do you top that opening act! You send in the Donna Fishwick Ensemble. The very young pianists melted our hearts with their 'cute' factor and with their quality of musicianship and ensemble playing. The variety in the choice of music presented by our guest artists, Sara Davis Buechner, Jamie Parker, and the Bob Murphy Jazz Trio left each of us satisfied that our genre of personal musical taste had been satisfied. There was something there for everyone! The opening address by Janet Scott Hoyt "*The Good, the Just and the Beautiful* by living the musician's life, we change the world", inspired us and set the stage for Pathways to . . . Collaboration – Performance – Wellness. This was an evening that will be remembered for a very long time.

Those who attended Terry Small's "Engaging the Brain" opening session learned a great deal about how our brain works and how we can keep it healthy throughout our lives.

The Piano Competition, the clinicians, the workshop sessions, the trade show, and the concerts left us inspired, fulfilled, and proud to be a part of such a wonderful world of music.

Our final session with Rena Sharon brought the theme of musical collaboration together to complete this wonderful journey that we had all been on.

An elegant banquet and entertainment gave us the perfect finale with the internationally acclaimed vocal ensemble "QuintEssence". Their performance brought us:

- Pathways to . . . Collaboration*
(through their vocal ensemble)
- . . . Performance*
(the wonderful quality of their musical presentation)
- . . . Wellness*
(the healing power of peace, and laughter through music).

And, another surprize was in store! The talented Dina Pollock, in her limited spare time, magically put together a wonderful video presentation of pictures that were taken throughout the conference. This was presented at the end of the evening leaving us with a sense of having been satisfied and fulfilled with music, inspiration, and friendships made and renewed.

Thank you,

Thank you,

Thank you, to the BCRMTA Conference Committee:

- Joanne Lougheed - Chair
- Dina Pollock
- Lois Kerr
- Darlene Brigidear
- Kevin Thompson
- Susan Olsen

for spending countless hours of their time and energy over the past three years creating this wonderful event for all of us to enjoy. I encourage you to let each of these people know how much their efforts have been appreciated and that this was a "Job Well Done"!

Cynthia (Cindy) Taylor
BCRMTA President



HELLO FROM THE EDITOR & WEBMASTER



Dina Pollock

Hello Everyone,

The conference has come and gone but the memories and friendships will last forever. Being on the committee was a lot of work, a lot of meetings and a lot of worry about not forgetting anything! In the end the conference was a complete success and I would encourage anyone to be on the committee the next time BC hosts the CFMTA/FCAPM conference.

So back to editor and webmaster work.

Progressions - I have to first appolize for not include the branch report from Vernon, not sure how I missed it but I did - sorry about that.

Book Reviews - I should explain how reviews are done. Publishers send me their new issues and I go through them picking the ones that I feel our members would find interesting and helpful. Only new books or editions get reviewed. This is because I had some inquires for reviews of the New Conservatory Canada Books. From my research I was told by Conservatory Canada that only the covers are changed, the inside material is the same. This is why I am not doing any reviews of this series.

I received the new series from The Royal Conservatory of Music and it proved to take more review space than I had available, so I have included the reviews of all the books from the Prep A, B and Level 1. Level 2 - 7, I have only included the reviews for the Repertoire and Etude books, the Technical Requirements and Four Star Sight Reading and Ear Test books will be included in the Winter issue. Level 8 - 10 this ended up being a very long review - so there is a short overview included in this issue and the longer more complete review will be available on the website to view or download.

www.bcrmta.bc.ca/articles-published/

Website - When we did the Online Registrations this year there was some concern about having the 'Members Only' section unlocked and open to anyone visiting. It was later decided at the April Council meeting to move the Online Registration to the main site. I have rebuilt the page and it is now up and running for any member who wishes to reinstate their membership.

I have used the same password as we use for the 'Members Only' section. If you need the password, please send me an email and I will send it to you.

editor@bcrmta.bc.ca

Our website is getting a lot of traffic and I would like to keep the information on the site as current as possible. To facilitate that, I will be doing updates to the website on the 1st and 15th of each month. Any information received after these deadlines will be updated on the following cycle.

If you have any questions or concerns about any of this - please let me know by email.

Thank you and have a great year of teaching.

Dina



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A HIGHLIGHTED BRANCH EVENT

ABBOTSFORD

Sixteen years ago the Abbotsford Piano Festival was born from the vision of the teachers of the local BCRMTA branch. Members have enriched the community as they have worked and promoted and run the festival without the aid of any service clubs. Because we are fortunate to have excellent violin teachers in the branch, the festival grew to include the string division and morphed into the Abbotsford Music Festival. As with everything that grows, there have been growing pains and difficulties. This year our branch saw fit to try to bolster the declining numbers by adding a new component: the Talent Show Class. I was impressed with the trophy for the most outstanding performance as well as a \$200.00 scholarship donated by Sound of Music in Abbotsford. We have been very fortunate to have received tremendous support from local businesses over these years!

“The first Talent Show Class of the 2015 Abbotsford Music Festival was much smaller than we were hoping for but it was performed before an enthusiastic full house and adjudicators. We enjoyed woodwind, vocal group and guitar performances. It was a refreshing change to the quiet, formal, serious, minimally



attended string and piano classes that have been our standard format. It was fun!

The class gives our community’s music students who are

involved in other musical pursuits besides piano or strings a showcase to share their talents in a competitive but relaxed format. I look forward to an ever growing Talent Show Class.”

- Caroline Simpson

2015 Festival Chair

As a branch it is our hope that we can continue to foster this opportunity for our students and “to provide an adjudicated performance experience that will serve both to instruct and inspire.” *

Jean Ritter

CHILLIWACK

On May 22nd we held our Spring Recitals at the Chilliwack Baptist Church. We had the Junior levels (up to Gr. 5) at 6:30 pm and the Senior performers at 7:30 pm. The most exciting part of the recitals was the diversity of instruments represented. This has been a goal of our branch: to expand our membership beyond piano teachers and expose all of our students to a range of instruments and voices.

At these two recitals we had Voice, French Horn, Saxophone, Recorder, Flute, Violin and Piano! Of course, this gave lots of accompanying to various pianists, and a good opportunity for all our piano students to hear the wonderful accompanists’ skills they could aspire to. Lovely performances of very interesting and engaging choices of repertoire made it a great evening.

Between recitals, there was a lively reception graced by two large cakes, generously donated to the event by Real Canadian Super Store. *

Sharie Atley



A HIGHLIGHTED BRANCH EVENT - CONT.

EAST KOOTENAY

In 1996 the East Kootenay Music Teachers' Association formed a partnership with the Symphony of the Kootenays (SOTK). The partnership provides an opportunity for students to perform a full concerto or concerto movements with a live orchestra as part of the December SOTK concert programme. East Kootenay member Arne Sahlen spearheaded the formation of the partnership and this year, with the celebration of its 40th year, SOTK looks forward to presenting five piano students who have shown their enthusiasm and dedication to this huge project. Last January, they submitted an extensive application and registered to perform in the East Kootenay Festival of the Performing Arts which took place in April.

Our Concerto Director and member, Arne Sahlen has been given the daunting task of choosing the concerto pieces and coordinating the whole operation. He also gives extra lessons to ensure that the students are well prepared. A detailed schedule that includes memory work during summer months as well as October and November rehearsals will ensure that the students are well prepared for the December 4th and 5th rehearsals with the orchestra. The concert will be held on Saturday, December 5th at 7:30 pm at the Key City Theatre, Cranbrook, BC.

This unique concert is advertised throughout the Kootenays and brings prominence to both the SOTK and students of East Kootenay members. Our teachers distribute notices to all of their students and display posters in their studios. A follow up article is published in our local newspaper. Please see www.sotk.ca for more information. *

Terry Lynn Jeffers

MISSION

In April 2015, many students of the Mission Branch experienced their first **Piano and Own Composition Music Festival** under the caring and insightful adjudication of Colleen Denoni, whose expertise was much appreciated. The students played duets as well as pieces from different grades. We even had a composer play his own creations both on violin and on piano.

Everyone got a participation certificate and we had first, seconds, and thirds as well.

It is a great opportunity for the students to prepare for a performance. It is always interesting to hear what they do "on the spot"!! Hopefully we will be able to do this again. *

Florence Graham / Laura Webster

MID-ISLAND

IN MEMORIAM

MARY SKIPSEY

Member of Mid Island Branch
since 1965

Our branch was saddened by the passing of Mary Skipsey this June 16th. Mary along with a few dedicated teachers founded our branch in early 1965. There was no guide book to follow - she just went for it, travelling up and down the Island encouraging teachers, even initiating the 1st bursary our Mid Island ever gave to a student. Mary was a force to be reckoned with and worked tirelessly for the Mid Island BCRMTA.

There is so much we could share with our readers about Mary - she was absolutely lovely, stylish, elegant, a perfect hostess for all of our meetings, and always made you feel warmly welcome. She had a wonderful laugh that filled the room with love and was a captivating story teller.

Mary loved her students. She inspired and left an enduring legacy to each one, the enjoyment of creating beautiful music for the rest of their lives.

Mary, we loved you so much and will cherish our fond memories. *

Dianne Bohn

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SOUTH OKANAGAN

The South Okanagan Branch highlight was a composition workshop for students coordinated by Dillys Richardson and held on October 24th 2014 at The Penticton Academy of Music. This was led by our resident composers Ernst Schneider and Anita Perry. Fifteen students ranging in age from nine to seventeen years took part in and some of the parents stayed to listen as well. During the first hour, seven students performed their original compositions and Ernst and Anita shared their expertise and gave suggestions to each student about how they could improve and expand on their ideas. After a short break, Ernst worked in more detail with the senior students and their compositions. This included a discussion of electronic means of composition and the best music notation programs for specific compositional needs. Anita worked with the beginner and intermediate students helping them get started with composing techniques including a chart analysis of the electronic piece *Popcorn* by Jean Michel Jarre. She also had the students use a large dice to choose rhythms. The students were very appreciative of what they learned (and especially enjoyed the popcorn served at the end) and we are planning to hold another workshop in the New Year. *

Anita Perry

PRINCE GEORGE

The highlight of our season was our masterclasses with Yvette Rowledge. This was held at the newly renovated studio of branch member Peggy O'Brennan. The event was in November, so this helped to get our students off to a strong start. Yvette heard students from pre-level 1 to level 10, with a wide variety of repertoire. She had many useful practice suggestions and stylistic considerations. As well, Yvette and our branch members had lunch together at the studio, then we all went to a local restaurant for dinner. This gave us a chance to chat and catch up on our studio plans and activities. It was a very inspiring weekend! *

Lori Elder



RICHMOND

One of the highlights this year for the 2014 - 2015 School Year for the Richmond BCRMTA is the Historical Dance Workshop that took place on October 26, 2014 at the Canadian Martyr's Church Hall. Eleven teachers and 50+ students attended four 40-minute long workshops and learned about the music, dance, clothing and deportment, and commedia dell'arte of the Renaissance and Baroque eras in the afternoon. The evening soiree was well attended with approximately 150 people that included teachers, students and their families. Attendees had a chance to participate in simple songs and dances from the Renaissance period and enjoyed the professional dance and music performances of the Historical Performance Ensemble in period clothing. Keyboard and flute students were also pre-chosen to perform C. Petzold's *Minuet in G Major* as students who participated in the afternoon workshops danced to the music. Another six students were chosen to perform solo pieces, demonstrating an allemande, courante, sarabande, bourree, gavotte and gigue.

A committee that included Katharine Li, Marie Chan, and Mimi Ho helped with the coordination of our branch and the Historical Performance Ensemble in promotion of this event and with the registration process. Many thanks to teachers and student who volunteered: Kitty Yeung, Gloria Cristobal, Lois Kerr, Amy Yen, Florence Ip, Jean Oh. *

Mimi Ho

Canada Music Week®

November 16 - 22, 2015

A HIGHLIGHTED BRANCH EVENT - CONT.

SHUSWAP

In February, the Shuswap Branch of the Registered Music Teachers enjoyed a workshop by Michele Wheatley-Brown. Michele is an active pianist, teacher, clinician, adjudicator and examiner with the Royal Conservatory of Music in Canada and Music Development Program in the United States. As a licensed Andover Educator, Michele is a member of a group of international professional musicians who teach the curriculum, "What Every Musician Needs to Know about the Body."

Michele showed us to how bridge the gap between the science of movement and the art of making music.

We explored how our bodies are designed to move and how we move when making music on any instrument. Using a practical tool she calls "Body Mapping," we learned how our anatomical structures impact our movement, technique and performance. She taught us how to use our body to perform naturally *with* our body, not against it. One example of this was shown in the way we play technique on the piano and how to center ourselves over the area of the keyboard we are using.

She outlined the skeletal structure of the spine, how it is the core of our body, and how we should balance our weight, whether seated or standing, to avoid unnecessary pain and pressure on our spine. It was fascinating to learn and have an awareness of how your whole body is used to make music.

Another interesting study was the structure of the arm. One of the handouts included the four joints of the arm structure as well as the skeletal hand structure. Understanding how we

use our arms to make music, the use of our total arm from our collarbone to our fingertips was most fascinating. We enjoyed lively discussion on the topic of playing-related injury and ways to reduce this risk for ourselves and our students.

There was so much information that one can surely understand how it would take full courses to properly cover this topic.

The entire workshop whet our appetite for more information on this subject!

Michele can be reached at:
www.mind.body.music.ca
michelewheatleybrown@telus.net
403-818-0493

Ruth Anne MacKnee *

VANCOUVER

The highlight of the Vancouver branch activities is the Student Performers' Guild Festival. We have traditionally held it every November to coincide with Canada Music Week® but to better serve our membership and the rest of the music community, we have decided to hold it twice a year - one in May and another one in November. The May festival helps our students prepare for the RCM spring exams while the fall festival encourages our students to get their pieces polished for the RCM winter exams. We have opened up the festival to all branch members as well as non-members alike. We were encouraged by the strong support we got from our members as well as the rest of the music community.

VANCOUVER - cont.

Our adjudicator for the Junior division was Donna Symons, Ellen Silverman for the Intermediate and Bruce Vogt and Catherine Bundt for the Senior division. The ensemble and concerto class was adjudicated by Win Rompf. The festival was held at the Music Hall of Tom Lee, downtown and at the VSO School of Music.

Our Honour Recital was held last June 14 at the Pyatt Hall of the VSO School of Music where we awarded trophies and scholarships to the festival winners. The winner in the Junior division with a scholarship of \$300 was Cindy Liang, in the Intermediate division with a scholarship of \$400 was Paul Wang and in the Senior division with a scholarship of \$500 was Clare Hii. The senior adjudicator's choice was also Clare Hii who the branch awarded a scholarship of \$1,000.

Tom Lee has generously contributed scholarships to the Canadian Composer winners and the runners-up from each division with gift cards.

We look forward to another successful festival this Fall. The festival dates are from November 9 - 20 and will be held at the VSO School of Music and the Music Hall of Tom Lee downtown. *

Toni Meyer



VERNON

Every spring the Vernon branch hosts a music festival for piano and voice students of local RMT's held at All Saints Anglican Church. This year our festival celebrated its 30th anniversary. During the week of March 7-14, 2015, adjudicators: Norene Morrow (voice), Graham Welsh (piano), provided valuable feedback for more than 200 entries. We enjoyed a lovely gala concert on the evening of March 14 featuring a variety of performances by winning students who were presented with scholarships and awards amounting to \$2,600 donated by local businesses, individuals and service groups. *

Deborah A Miles

VICTORIA

On Friday, May 29th 2015, nearly sixty music teachers and guests gathered at the University Club for the 24th Annual Gala Luncheon and Awards Concert.

We were honoured to once again have the BCRMTA President, Cindy Taylor, as one of our guests. She awarded a 25 year pin to Dianne Berry, and a 50 year pin to Armande Morton. Armande also received a bouquet of flowers, and won the top door prize – Concert



Cindy, Pat and Armande

Tickets from the Victoria Symphony. Good food, good conversation and good music was the product of many hours of planning and preparation. Thank you to the many members who contributed.

Many of our award winners were showcased in our Awards Concert.

Thank you to Tom Lee Music (Simon Philips) and Jim Anderson for providing and tuning the piano. *

Pat Williamson

Thank you to all the Branches for sending a highlight from a branch event

For the next issue of *Progressions*, it will be Canada Music Week® Reports.

To include photos - please remember that I will need photo releases.

The releases do not need to be sent to me - keep them for your own records.

Thank you,

Dina

In Memoriam

MARY SKIPSEY

*member of Mid Island Branch
since 1965*



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





BCRMTA Provincial Conference September 23 – 24, 2016

Hosted by BCRMTA Vancouver Branch at
The Empire Landmark Hotel
Downtown Vancouver

Come and Share Your Passion!

BC Piano Competition, Workshops,
Master Classes, Trade Exhibition

Early Bird Registration

	RMT	Non-RMT	STA	Student (non STA)
Before May 15 th	\$269	\$299	\$229	\$239
Before June 15 th	\$289	\$319	\$249	\$259
After June 15 th	\$309	\$339	\$269	\$279

www.bcrmtavancouver2016.com



BCRMTA Provincial Convention 2016 Music: Where We Belong			
	Crystal Ballroom	Pavilion 1-2	Pavilion 3-4
Friday September 23			
12:00 – 7:30	Registration		Trade Exhibition (12:00 – 7:30)
2:00 – 5:00	BC Piano Competition Semi Finals	TBA	
5:00 – 7:30	Free Time		
7:30 – 8:00	Keynote address by Dr. Peter Mack		
8:00 – 9:00	Opening Concert		
9:00 – 10:00	Meet the Artists Reception		
Saturday September 24			
8:00 – 2:00	Registration		Trade Exhibition (8:00 – 5:30)
9:00 – 10:30	Piano Master Class by Dr. Sasha Starcevich	Violin Master Class by Don Lum	
10:30 – 11:00	Break		
11:00 – 12:30	Workshop - Dealing with Small Hands by Dr. Sasha Starcevich	Workshop - Technology in Music by Tom Lee Music	
12:30 – 2:00	Lunch at Cloud 9 Restaurant		
2:00 – 3:30	Workshop - Neuroscience with Music by Dr. Sean Hutchins	Jazz workshop by Peter Friesen	
3:30 – 4:00	Closing Address by Dr. Sean Hutchins		
4:00 – 5:00	Free Time		
5:00 – 5:30	Happy Hour in Foyer		
5:30 – 7:30	Gala Banquet		
8:00 – 10:00	BC Piano Competition Finals		

- **Program schedule is subject to change without prior notice**

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To book a room: please call toll-free 1-800-830-6144 or email reservations@empirelandmarkhotel.com

Please quote **“BCRMTA Convention 2016”**

British Columbia Registered Music Teachers’ Association at the time of booking

Guestroom Rates

Standard Room: \$135 CAD net (1 King / 1 Queen / 2 Twin Beds) based on single / double occupancy per room per night

Deluxe Room: \$145 CAD net (larger room with double beds) based on single / double occupancy per room per night

BCRMTA STUDENT COMPOSER COMPETITION

WINNERS 2015

Preparatory Division - 8 & under

Original Work for Piano

1st place - Florence Win
Rose

2nd place - Justin Yin
Fire

Original Work for Voice

1st place - Roberta Iuvale
The Pickle Jar

Division A - 11 & under

Original Work for Piano

1st place - Samuel S Li
Orpheus

2nd place - Keegan Lonsdale
Hoot Hoot

3rd place - Emily Lait
Bloozy

Original Work for Voice

Honorable Mention - Isaac Howie
Terra Nova

Division B - 15 & under

1st place - Carmen Slater
Sound Capsule

2nd place - Elisa Sung
Reincarnation

Division C - 19 & under

1st place - William Lin
Pacific Rain

2nd place - Kathy Haddadkar
Rhapsody No 2

Division D - Open

1st place - Deborah Baynes
Reflections

Congratulations to Everyone!

Preparatory Division - 8 & under - Original Work for Piano

1ST PLACE - FLORENCE WIN
Rose



- Florence just turned 5 years old on February 13th 2015.

- She started to learn to play the Piano when she was 3 years old.

- Michael and Pamela Smirl from PJ Music Studios are her music teachers.

- She plays duets with her sister, Isabella Win on the Piano and also loves to play with toys.

- Florence won a trophy for Art Contest in Singapore when 2 years old.

Preparatory Division - 8 & under - Original Work for Voice

1ST PLACE - ROBERTA IUVALE
The Pickle Jar



Robbi wrote the *Pickle Jar* for voice and piano when she was 7 and a half years old. We enjoy homeschooling in Victoria with lots of great outdoor activities. Robbi also takes lessons in tap and jazz dance, swimming, soccer and gymnastics along with her piano playing. Her favorite activities are drawing and reading mystery books. Robbi studies piano with Pamela Smirl in Victoria, and plans to compose more songs and take her Prep B exam this summer.



Division A - 11 & under - Original Work for Piano

1ST PLACE - SAMUEL S LI

Orpheus

Samuel was born in December 2005 in Victoria. He started to play the piano at the age of five with Michael Smirl and Pamela Smirl. He performed at the Greater Victoria Performing Arts Festival in 2012, 2013, and received five awards (Junior Composition, Sight Reading, Classical, Romantic, 20th/21st Century) in the recent 2015 Festival. Samuel received highest marks in his Royal Conservatory of Music exams and Victoria Conservatory of Music exams, which including full marks (100/100) in both his basic rudiments and intermediate rudiments theory exams in August 2013 and 2014, respectively.



Division B - 15 & under

1ST PLACE - CARMEN SLATER

Sound Capsule

Experimental. That is perhaps the best way to describe Carmyn Slater's latest two pieces, composed for small chamber ensemble. They both explore the element of time (rhythm) in two very different ways. Their interesting sound has caught the attention of the Turning Point Ensemble of Vancouver. Carmyn (15, from Sooke) was the youngest of four emerging composers selected recently to develop an original work for the TPE during the 2015 - 2016 season. "Many people have given me so much positive encouragement over the years. I am very grateful to all of them!"



Division C - 19 & under

1ST PLACE - WILLIAM LIN

Pacific Rain

William was born in Seattle, Washington. He moved to Richmond BC when he was three years old. His composition was inspired by the annual rainstorms that pummel the West Coast, bringing heavy rain, blustering winds, and the occasional thunderstorm. He is currently studying level 10 Piano. His favorite composers include Liszt, Rachmaninoff, Chopin and Debussy.



Division D - Open

1ST PLACE - DEBORAH BAYNES

Reflections

Deborah Baynes studied composition with Stephen Brown and has her Diploma of Music through Camosun College. She teaches piano, theory and flute in the Westshore area. In her spare time she practices and composes. Her love for contemporary music is evident in her compositions. Deborah is presently studying piano with Susan de Burgh and is working towards her ARCT in piano pedagogy.



BCRMTA MUSICAL COMMUNITY SERVICE AWARDS

The purpose of the BCRMTA Musical Community Service Award is to encourage students to take their music out into the community. Students of any age or level of music study, studying with a B. C. Registered Music Teacher are eligible.

BENEFITS TO THE STUDENT AND THE COMMUNITY:

- To give students recognition for sharing their music and encouraging a practical use for their musical education.
- To take students out of the private music studio and their home and into the musical community.
- To give students a greater awareness of how their music can be used throughout their lives.
- To give a student a goal to strive for regardless of musical capabilities.

If you have any questions - contact Joyce Janzen
registrar@bcrmta.bc.ca

OCTOBER 2013

Coquitlam/M.Ridge

Hana Chung	
Tina Huang	Bronze
Linda Kingsman	Bronze
Faith Tan	Gold
GraceTan	Gold

North Island

Shelley Roberts	
Heather Spetifore	Bronze
Towa Stewart	Bronze

Richmond

Ya-Ling Tan	
Anthony Liang	Bronze
Shauna Wang	
Jiefeng (Frank) Yu	Silver
Kitty Yeung	
Alison Wong	Gold (139)

South Fraser

Catherine Bundt	
Elizabeth Nguyen	Bronze
Veronica Nguyen	Bronze
Kevin Thompson	
Howard Hsu	Gold
Jenny Zhu	Gold

MAY 2014

Coquitlam/M.Ridge

Hana Chung	
Jessa Belisoa	Bronze
Faith Fox	Bronze
Thomas Hong	Bronze
Tina Huang	Bronze

North Island

Shelley Roberts	
Heather Spetifore	Silver
Towa Stewart	Silver
Maddy Erickson	Gold
Matthew Krell	Gold (290)

Cynthia Taylor	
Michael Robert	Bronze

Richmond

Shauna Wang	
Emily Liu	Silver
Summer Zheng (Si Nong)	Silver

Kitty Yeung	
Jean Oh	Bronze

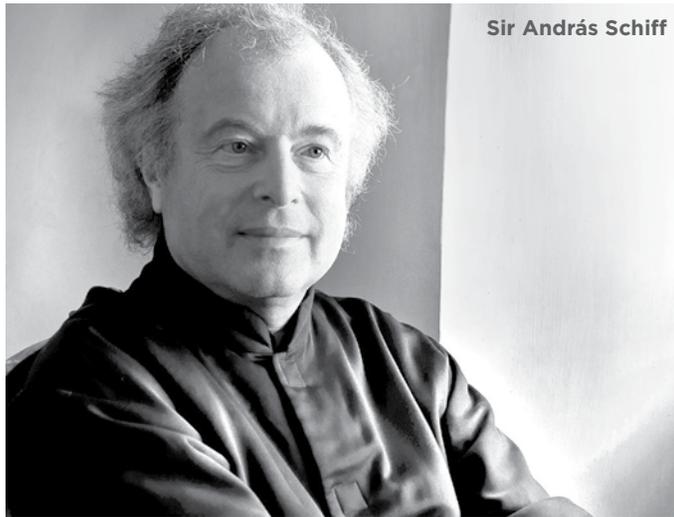
South Fraser

Catherine Bundt	
Jina Yeom	Silver
Jina Yeom	Gold
Yvette Rowledge	
Ella Feng	Bronze

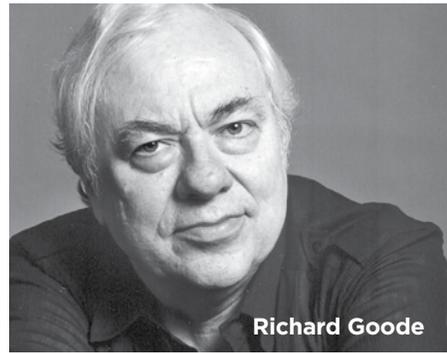




Bryn Terfel



Sir Andrés Schiff



Richard Goode



Mark Padmore



Caroline
 Goulding



Leif Ove Andsnes



Paul Lewis

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BCRMTA MUSICAL COMMUNITY SERVICE AWARDS - CONT.

MAY 2014 - CONT.

South Fraser - cont.

Kevin Thompson	
Kalynna Chang	Bronze
Matea Collins	Bronze
Jasmine Duncan	Bronze
Rebecca Amisano	Silver
Emma Hoglund	Silver
Vivian Wu	Silver
Kaylee Yoong	Gold

Trail-Castlegar

Marilou Smith	
Liam Smith	Silver

Vernon

Marjorie Close	
Chris Dlouhy	Bronze
Nick Phillips	Gold (177)

Lyn Taron

Tyler Krusifix	Bronze
Jordan Krusifix	Bronze
Julia Poplawski	Bronze
Carmen Tourand	Bronze
Liam Cooper	Silver

OCTOBER 2014

South Fraser

Catherine Bundt	
Mackenzie Tran	Bronze
Elizabeth Nguyen	Silver
Veronica Nguyen	Silver

Jennifer Silva	
Joan Koh	Bronze

Vancouver

Jennifer Lo	
Hanchao Leo Shi	Gold (100)

MAY 2015

Abbotsford

Jean Ritter	
Andrea Kim	Gold

North Island

Cynthia Taylor	
Michael Robert	Silver

Richmond

Lillian Chan	
Lin Y. (Jasper) Zhu	Bronze
Lin Y. (Jasper) Zhu	Silver

Kitty Yeung

Jean Oh	Silver
---------	--------

Shauna Wang

Summer Zheng	Gold (63)
--------------	-----------

Trail/Castlegar

Tammy Francis	
Sing Hui (Helen) Ling	Bronze
Jintia Ross-Van Mierlo	Gold

South Fraser

Harold Birston	
Tom Ke-Jun Sung	Gold (62)

Yvette Rowledge

Sarah Westwood	Bronze
Julia Mak	Bronze

Jennifer Silva

Kiya Shahriari	Bronze
----------------	--------

South Okanagan

Tracy Fehr	
Matthew Thomas	Bronze
Matthew Thomas	Silver
Matthew Thomas	Gold (113)

Carmen Leier

Anne Lu	Bronze
---------	--------

BCRMTA MUSICAL COMMUNITY SERVICE AWARDS - CONT.

MAY 2015 - CONT.

Vancouver

Jennifer Lo

Tiffany Yang

Bronze

Vernon

Marjorie Close

Ethan Blackmore

Bronze

Andrew Blackmore

Bronze

Rachel Glessing

Bronze

Rachel Glessing

Silver

Chris Dlouhy

Silver

Chris Dlouhy

Gold (343)

Lyn Taron

Adelaide Andow

Bronze

Gus Andow

Bronze

Stephen Aulin

Bronze

Danika Zaino

Bronze

Domenic Zaino

Bronze

Special mention goes to those students who have volunteered one hundred or more hours:

Hanchao Leo Shi (100)

Matthew Thomas (113)

Alison Wong (139)

Nick Phillips (177)

Matthew Krell (290)

Chris Dlouhy (343)

Congratulations and thank you for your musical service to your communities!

For more information and to download the forms please visit the website:

<http://bcrmta.bc.ca/community-service-awards/>

Thank you

Joyce Janzen - Registrar



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YOUNG ARTIST TOUR

SOUTH FRASER

On Sunday, April 26th at 7:30 pm the South Fraser Branch of the BCRMTA was pleased to sponsor our BC Young Artist Linda Ruan on her 2015 Young Artist Concert Tour.

From the opening notes of her Bach Prelude right through her *Flying Fingers* encore Linda entertained us with a performance full of musicality and vitality. The concert was held in the excellent venue of Northwood United Church and it was wonderful to see as many students as adults in the audience. Her program consisted of works which were not among the better known piano repertoire but she brought them to life by starting each new selection with a short talk highlighting some of its features, from her unique point of view as the performer. She even changed outfits (both were quite lovely!) at a short intermission!

The first half of the concert included *Transcendental Etude No. 10, Lezhinka, Opus 11* by S. Lyapunov, *Bach Prelude and Fugue in f# minor* (BWV 883) and *Sonate pour piano, III. Choral et variations* by H. Dutilleux. After intermission she performed Chopin's complete 3rd *Sonata in b minor, opus 58*. The many young students were impressed with her flying fingers, and her personality as she signed autographs for quite awhile at the reception afterwards, provided by several teachers from our branch.

Linda was BC's 2015 competitor in the CFMFTA finals held in Richmond, B.C. July 9 - 10, 2015, placing 3rd and winning the Marek Jablonski Prize for the best performance of a Chopin composition. We wish Linda all the best in her future endeavours.

Colleen Branson

NORTH ISLAND

The North Island Branch of the Registered Music Teachers sponsored a 'Young Artists' Concert', featuring the pianistic talents of the BC Representative to the National Piano Competition held in Richmond in July of 2015. The very talented and personable Ms Linda Ruan performed in Campbell River at the Trinity Presbyterian Church on March 7. To lower travel and accommodation costs, this was co-ordinated with the Mid-Island Branch who held a concert the following day.

The second place winner at the BC Competition, Matthew Krell, opened for Linda with an exciting rendition of *Islamy: Oriental Fantasy* by Balzkirev.

The audience of eighty people were enthralled by Ms Ruan, who performed works by Bach, Beethoven, Chopin and Dutilleux. All in attendance were amazed by the talent, poise, virtuosity, and sensitivity of such a young artist.

Many took advantage of the opportunity to chat with both Matthew and Linda following the concert, while enjoying refreshments and goodies supplied by our Branch members.

This was a very successful concert from any perspective. We were most appreciative of the opportunity to showcase such amazing talent!

Sonia Hauser

VANCOUVER

On May 9, 2015, the BCRMTA, Vancouver branch hosted a recital for Linda Ruan, winner of the B.C. Piano Competition in 2014. It was held at the music hall of Tom Lee Music, downtown. Linda played selections from Bach, Bashaw, Lyapunov, Beethoven and Dutilleux. The recital was well attended by teachers, parents, music students and music enthusiasts. Everyone was so impressed with Linda's performance, her remarkable artistry and her joy of making music which she communicated to her audience. Many stayed to "meet and greet" the artist and found her as fascinating in person as she was on stage.

Toni Meyer

2015 BRITISH COLUMBIA
YOUNG ARTIST CONCERT TOUR
LINDA RUAN PIANO

Saturday March 7 * North Island Branch
7:00 pm
Trinity Presbyterian Church 145 Simms Rd.
Campbell River, BC

Sunday March 8 * Mid-Island Branch
2:30 pm
St. Phillip's By-the-Sea 7113 Lantzville Rd.
Lantzville, BC

Sunday April 26 * South Fraser Branch
7:30 pm
Northwood United Church 8855 156th St.
Surrey, BC
South Fraser Branch

Friday May 1 * Nelson Branch
7:00 pm
Nelson United Church 602 Silica St.
Nelson, BC

Saturday May 2 * Trail/Castlegar Branch
7:00 pm
Trail United Church 1300 Pine Ave.
Trail, BC

Sunday May 3 * South Okanagan Branch
2:00 pm
Shatford Centre 760 Main St.
Penticton, BC

Saturday May 9 * Vancouver Branch
7:00 pm
Tom Lee Music Hall 929 Granville St.
Vancouver, BC

Canadian Federation of Music Teachers' Associations
Fédération canadienne des associations de professeurs de musique

Young Artist Series
CFMFTA
FCAPM

British Columbia Tour

CFMFTA/FCAPM CONFERENCE 2015

Pathways to . . . Collaboration, Performance, Wellness

by Joanne Lougheed



Joanne Lougheed
Chair



Dina Pollock



Darlene Brigidear



Lois Kerr



Susan Olsen



Kevin Thompson

On October 11, 2011, Darlene Brigidear and I travelled to UBC to explore the possibility of locating the 2015 CFMFTA/FCAPM Conference there. After discussions and reviews of other potential sites, it was decided to hold the Conference in Richmond B.C. at the Sheraton Vancouver Airport Hotel. Access was easy from the airport, the USA, Vancouver Island and the Lower Mainland. The facilities were exactly what we needed – good space, good people and great food – all necessary components of a successful Conference.

A theme was developed along with a logo and a brand – *Pathways to . . . Collaboration, Performance, Wellness*. Over time, the ideas became plans, the plans were executed and people came – from across Canada, the USA and Hong Kong.

Without the support of many people, the Conference would not have been the success it was. My thanks goes to the conference committee: Dina Pollock, Darlene Brigidear, Lois Kerr, Susan Olsen and Kevin Thompson. Words cannot begin to describe the amount of time and effort that was contributed to the conference.

The Richmond Branch of BCRMTA, ably lead by Mimi Ho, sponsored our application for Community Rental Rates for the Gateway Theatre. Vicki Warfield along with her team planned and presented the Reception at the Gala Opening Night Concert and Peter Friesen lent his support backstage for the Concert. Lillian Chan organized the volunteers who monitored the doors for the semi-finals of the National Piano Competition. The Pathway to the Gateway was marked by volunteers from the Richmond Branch as well. My heartfelt thanks to you all.

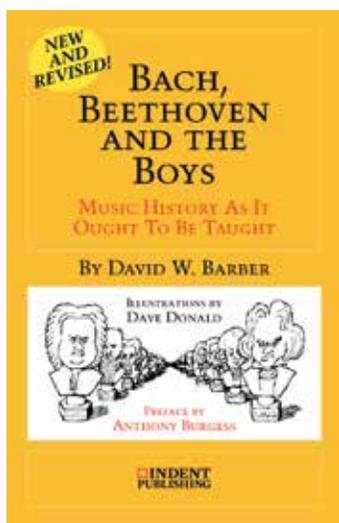
And finally to you, the members of BCRMTA who attended the Conference – all 131 of you! Thank you for making this a priority in your life – both on a personal and professional level. And now we look forward to the next BC party being held in Vancouver in September 2016.



BACH in PRINT!

BACH, BEETHOVEN AND THE BOYS

David W. Barber has delighted readers around the world with *Bach, Beethoven and the Boys*, *Accidentals on Purpose*, *When the Fat Lady Sings* and other internationally bestselling books of musical humor.

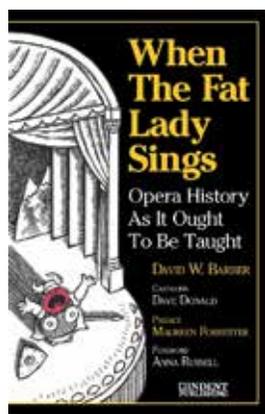


Bach, Beethoven and the Boys has sold more than 150,000 copies since its introduction 30 years ago. The book chronicles the lives of the great (and not-so-great) composers as you've never read them before – exploring their sex lives, exposing their foibles and expanding on our understanding of these all-too-human creatures. Filled interesting facts and trivia, this hilarious history covers music from Gregorian chant to the mess we're in now. From Bach's laundry lists to Beethoven's bowel problems, David W. Barber tells tales out of school that ought to be put back there. (Think how much more fun it would be if they taught this stuff.) As always, Dave Donald has provided witty and clever cartoon illustrations to accompany the text.

“My heartiest commendation for an admirable work of scholarship... I will not say again that it is funny, since this will compel you to set your jaw and dare Barber to make you laugh.”

— Anthony Burgess, on *Bach, Beethoven and the Boys*

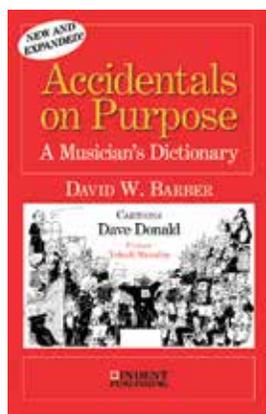
ISBN 13: 9780980916713



In *When the Fat Lady Sings*, David W. Barber turns his attention to what Dr. Johnson called that “exotick and irrational entertainment,” the world of opera. Here are stories of love and lust, jealousy, intrigue, murder and tragic death – and that’s just the stuff happening off stage, in the composers’ personal lives. Wait until you read about the opera plots.

“I must say I still adore opera. I know it is just as silly as Mr. Barber says it is, but I love it.” — musical humorist Anna Russell, from the Foreword.

ISBN 13: 99780987849274

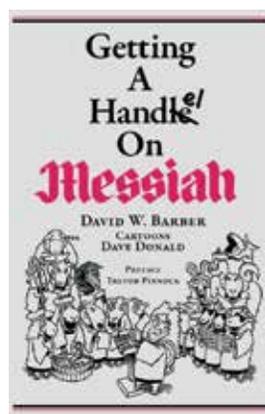


Here is a hilarious collection of musical definitions by David W. Barber. An offbeat and irreverent compendium, from Aida to Zzzz. With a preface by Yehudi Menuhin and with illustrations by Dave Donald.

Baroque: 1. A period of music so called because the study of it leads to impoverishment. 2. A slang term of encouragement used by musicians. Best exemplified by the phrase “Go for Baroque.”

“This amusing and witty ... delightful book...” — Yehudi Menuhin

ISBN 13: 9780980916720

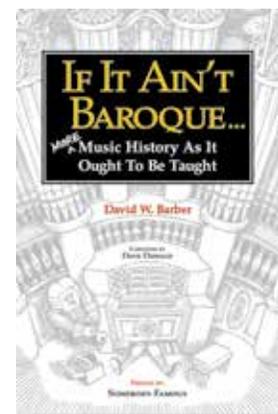


Chances are you've heard Handel's *Messiah* at least once. Maybe you've even performed it, as have countless musicians around the world. After all, it's one of the best-loved, and certainly one of the best-known, works in the standard repertoire. But if you think you know all there is to know about the great composer's famous oratorio, David W. Barber says, think again!

Handel's first impulse to compose the work came not from religious or even musical inspiration. It had a whole lot more to do with money.

All these and many more entertaining facts await your discovery.

ISBN 13: 9780987849212



From symphonies to solo songs, from motets to madrigals to masses, David W. Barber wittily yet informatively tells readers everything they need to know (and more!) about the various genres of classical music. (And if you're not sure what a genre is, don't worry – he will explain that too.) As always, the facts are true and the information is accurate - the author has a way of looking at things and a knack for finding out obscure facts and presenting them in a light-hearted way. So if you like to laugh while you learn, you've come to the right place.

ISBN 13: 9780987849281

The Vancouver Chopin Society - 2015/2016 Season

This season we have a fantastic line up of four great pianists: **Jorge Luis Prats**, a Cuban marvel, hailed as a long-lost virtuoso in the grand tradition; the Latvian-born Israeli pianist **Dina Yoffe**, known for her Chopin recordings and interpretations; Hungarian pianist **Dénes Várjon** known for highly expressive and imaginative interpretations; and **Nelson Freire**, one of the world's greatest pianists. We continue to maintain the lowest possible price for subscriptions particularly for seniors and students. **We added a new type of subscription with seats on the right side of the venue. The price is as low as \$20 per ticket.** We always strive to offer discounted subscriptions and tickets for seniors and students to ensure accessibility to our concerts.



Special Event – Eric Lu, Tuesday, September 1, 2015, 7:30 PM, Tom Lee Music, 929 Granville

17 years old sensational Eric Lu has received top prizes at a number of international competitions. Most recently, he was just awarded the first prize and concerto prize at the 9th National Chopin Competition in Miami. He received \$75,000 and automatic acceptance to the Chopin Competition in Warsaw in October 2015.

Programme: **Chopin**



Concert 1 – Jorge Luis Prats, Friday, October 30, 2015, 7:30 PM, Vancouver Playhouse

"Prats is a rare talent, not only because of his extraordinary life story, but because of his extraordinary gifts. The piano, he said, is merely the tool he uses to create music. The music he creates is stunning — it enralls and amazes, while simultaneously stimulating the mind. ... He is now achieving the recognition that should have been his all along." - Adam Parker

Programme: **Chopin, Albeniz, Cervantes**



Concert 2 – Dénes Várjon, Friday, February 12, 2016, 7:30 PM, Vancouver Playhouse

Hungarian pianist Dénes Várjon has received much attention for his chamber music prowess, notably in collaboration with cellist Steven Isserlis and his solo recordings and performances in the last decade have received international critical acclaim.

Programme: **Haydn, Schumann, Janacek, Chopin**



Concert 3 – Dina Yoffe, Friday, April 8, 2016, 7:30 PM, Vancouver Playhouse

After winning top prize in the prestigious Fryderyk Chopin in Warsaw (1975), Dina Yoffe had to wait several years to launch her career as the political climate in the Soviet Union did not allow for creating a career abroad. Today her concert performances are renowned throughout Europe, Asia and the United States.

Programme: **Scriabin, Chopin**



Concert 4 – Nelson Freire, Thursday, May 19, 2016, 7:30 PM, Vancouver Playhouse

"Few pianists alive convey the sheer joy and exhilaration of being masters of their craft more vividly and uncomplicatedly than Nelson Freire." - The Guardian, May 2014

Programme: **Bach, Schumann, Chopin**

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Concert 4

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\$40

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\$30

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VENUE

Vancouver Playhouse, Hamilton at Dunsmuir, downtown Vancouver.

Section A = middle and left side (orchestra & balcony)

Section B = right side (orchestra & balcony)

CFMTA/FCAPM CONFERENCE 2015

COMMENTS

Just a quick note to convey my thanks and congratulations for a successful conference!

Best regards,
Tom Green, Ontario

Even though I couldn't attend much, I was most impressed with the conference. You all did a great job. Thanks so much!
Jennifer Condie - South Fraser

The Conference was really useful and fun. I enjoyed the "Master Classes" with Jamie Parker and Sara Davis Buechner. How great it was to meet the stars! Thanks to the committee and of course to you for all your hard work! See you in September of 2016 for the BCRMTA Conference Downtown! Thanks Again to you and your Committee for your dedication!
Janet Davidson - South Fraser

The whole committee worked so hard and it really paid off. The convention was just fabulous! I hope you are sleeping in for the rest of the summer.
Lea Tsui - South Fraser

It was absolutely terrific! The venue, the speakers, the piano competition, trade show, meals, everything! It was all fantastic. Thanks for doing so much to provide us all with this inspiring experience. Now you can get some rest!
Lori Elder - Prince George

Thanks so much for all you did in making Pathways a success. It was certainly an informative, entertaining and invigorating conference. Looking forward to the party in 2016!
Susan Schleppe - Mid-Island

You and the team get top marks for organizing such a successful convention!
Teng Mackay - Chilliwack

It is I who should be thanking you for allowing us to participate in such a well-run event, congratulations! and thank you.
Christian Meyers - BC Conservatory of Music

It was a fabulous convention. I enjoyed meeting teachers from all over Canada. The sessions were excellent. Inspiring, educational, and a lot of fun besides. It was such a convenient location; so nice to have everything in one venue and the gala concert on Wednesday night was a pleasant short walk away. Your organization was superb. As far as I could tell all ran very smoothly! – I know there is a lot of work and stress behind the scenes. I appreciated your memos throughout the convention. My one regret is that I did not attend the banquet. I wish I had come back for the evening with my husband. Next time! Thank you for all of your hard work on our behalf,
Esther Neufeld - South Fraser

I just had to write you this morning, to tell you what a marvelous time I had at the CFMTA Pathways Conference. It was just superbly run from beginning to end. Honestly, I cannot ever recall taking part in such a gathering / convention / music festival which gave me such pleasure. In the last four days I met such lovely and extraordinary people, from all of you involved with the CFMTA, to the folks from Tom Lee and Long & McQuade and Yamaha, to my fellow adjudicators who are gold, and all the marvelous competitors from across the country. It was just exhilarating. This morning I'm enjoying a glow along with my coffee, thinking of some of the great piano performances I heard and unforgettable meetings and conversations enjoyed -- a bit sad that it's all over for now. But hoping we'll meet again soon, and often. All my profound thanks for making me a part of such a wonderful gathering,
Sara Davis Buechner

CFMTA/FCAPM CONFERENCE 2015

COMMENTS

Many many thanks for all of your hard work putting the CFMTA Conference together. It was a fabulous experience both as an attendee and exhibitor.

Have a wonderful summer!

Wendy Chan - South Fraser

THANK YOU! for a really wonderfully inspiring and aspiring conference!

I was only able to attend Friday and Saturday and found the whole event incredibly well organized, the venue easily accessible, and the sessions valuable and interesting.

Rena Sharon's "Collaborative Citizenship" was worth more and meant more than I can say. An incredibly well researched and presented and timely subject.

I was able to attend Dale Wheeler, Jody Compeau and Marjorie Purdy's sessions as well and found them very practical....much to consider and apply!

The best part was how the conference brought us all together and allowed us to learn and celebrate and commiserate in such a comfortable and welcoming atmosphere.

Thank you for the many hours and effort and expertise you all contributed to make this such memorable event.

Catherine Bundt - South Fraser

Thanks for all your efforts to make the convention such a success. I've enjoyed the regular memos. They gave a sense of personalizing the participation. I especially appreciated that the whole program was posted online ahead of time. There were so many great sessions, it was helpful to have time to read the descriptions and make a plan of where to go before the buzz of being at the convention was underway.

Congratulations and THANK YOU to every committee member.

Irmi Teichrob - Chilliwack

I enjoyed the conference. You really put on a well organized and inspiring conference. Thank you very much. We went away with a lot of ideas that will surely help us and our students.

Cheers.

Toni Meyer - Vancouver

We did indeed enjoy ourselves and greatly appreciate your kind words. The committee did a marvelous job of organizing this event and the hard work certainly was evident in how smoothly things ran. We were delighted to have been a part of such a wonderful few days.

Congratulations to all of you along with our thanks.

Jane and Norm

Dr. Norman King Hons. B.A., M.A. Ph.D.

Jane Ripley Hon.B.Mus, CHM, RMT



The Committee

All Conference photos taken by John Lougheed





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CFMFTA/FCAPM CONFERENCE 2015

SESSION REVIEWS

One Hand is Better than Two:
Piano Works for One Hand by
Women Composers
Dr. Adrienne Wiley

What a wonderful presentation by Dr. Adrienne Wiley on Friday morning of the conference. Dr. Wiley opened by playing a lovely piece “Winter” by Margaret Brandman from Three Concert Pieces. It was on the Advanced section of a very useful handout she prepared for her presentation. She spent most of the hour introducing us to women composers and their works for one hand, mostly by playing generous excerpts. She proceeded methodically, starting at Early Elementary and working her way up to Advanced repertoire, telling us little anecdotes, and highlighting technical details which she uncovered in her research of this topic and these women composers. Included in her handout was a bibliography page of selected composers too.

Her enthusiasm was infectious and her playing lovely. I learned SO much from this hour. Previous to this I had begun a folder of music titled “One Hand Alone.” It was rather a small folder before the conference. No longer! I am sure she could have taken much more time and I would have gladly stayed!

Colleen Branson - South Fraser



Maintaining our Boundaries, our
Health and our Business
Marjory Purdy

I got good advice on all three aspects of this workshop. It gave me different options on how to deal with missed lessons, with aggressive parents, tardiness in the lesson, and improving my studio policies.

Toni Meyer - Vancouver



Engaging the Brain
Terry Small

I learned a lot about what the brain can do, how it grows and what to do to make it grow and how to maintain its health. From now on, I will consciously take a break every half an hour to stretch and give myself a minute to rest after working on my laptop. I will try to eat the white fruits - bananas, apples and pears for my brain health. I will research and read more on neuroplasticity. This topic really interested me.

Toni Meyer - Vancouver



Music Language Studio®
Laura Webster
Dicey Key Sigs™

This highly creative game comes in an attractive bag and consists of two sturdy game-boards, a quantity of laminated cards, dice in a lovely velvet pouch, reward tokens and instructions on how to play. Laura gave us a demonstration of how the game works and because neither speed nor skill is a factor in this game, children of any age can play. Designed for use in the teacher’s studio, Dicey Key Sigs rewards students for knowing keys with lots of sharps and flats, and can be played with the teacher at the lesson or with siblings as they wait. Webster’s presentation was well organized, clear and engaging. It is a fun way to learn and reinforce knowledge of both major and minor key signatures.

Anita Perry - South Okanagan



The Piano Workbook Series
Barbara Siemens
The Missing Link: Sight Reading
Drills to Bridge the Gap between
Flashcards and Score Reading.

This engaging seminar was presented by our own Vancouver BCRMTA member, Barb Siemens. Barb's innovative approach to bridging the sight reading gap has been to create three drill books that are designed to improve sight reading in all keys. The first book can be used from beginner right up to advanced (grades 8 and higher) as each series of drills can be used in different ways. The fact that the short drills themselves have no clefs means not only can they be played by either hand, but the page can be turned upside-down for 'twice the fun'. Key

signatures can be verbally instructed – i.e., play this drill in B^b, and is designed to help the student think in terms of interval rather than note. The book starts with steps/seconds and works its way up to larger intervals that require extended hand positions.

The next book again takes a methodical and graded approach to sight reading, introducing more demanding elements as the book progresses. Siemens is careful to ensure that melody reading for each hand is included, giving the student ample practice processing information from treble and bass clefs.

The next book is in the process of being finished, but promises to be a welcome addition to the sight-reading resource library.

Anita Perry - South Okanagan



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Please reach out with questions.

Appraised on July 3, 2015 with the following remarks:

- No cracks on the soundboard.
- Color: S / E with lacquer finish.
- Size: 6'10"1/2
- 88 keys with good condition
- Three pedals are working properly
- Twenty bass string scale
- 80% hammers
- Tuning pin torque is normal
- Good structure, soundboard, bridge condition
- Good furniture and key top condition

Please reach out to make an appointment to see and play the instrument, or to ask questions.

Call "Joan" at (604) 535-9601
or email: sandranoreen@gmail.com



CFMFTA/FCAPM CONFERENCE 2015

SESSION REVIEWS

Narrowing the gap between practice room and the stage
Dr. Terrie Manno

This is often a topic of discussion between my students and me before a recital, a festival or an exam. Going to this workshop made it clear to me how to approach this topic with my students. I learned that I should not tell my students how many times they should repeat a problem bar or phrase but to repeat it as many times with a conscious mind until their goal is achieved. Practicing meditation is another thing I will suggest to my students as it quiets the conscious mind. An overactive conscious mind causes performance anxieties. On the other hand, an overactive subconscious mind results in a poor performance.

Toni Meyer - Vancouver



Self-Evaluation Guidelines
Dr. Dale Wheeler

This workshop made me stop and think of how efficient the set-up of my studio is, how I conduct my lessons from the beginner level to the senior level, touching on aspects as how I relate with my students, if I am relaxed, tense or inspiring, the tone of my voice, unconscious mannerisms—all to improve the quality of my lesson and a better relationship with my student and their parents.

Toni Meyer - Vancouver



Meaningful Adjudication
Dr. Jennifer Snow

This workshop was very useful for me as I give mock exams to my students close to their exam time. However, my comments were straight to the point and only dealt with aspects that needed improvement. I realized that mentioning the good points of the performance first would keep the student's interest. Using a more subtle approach in correcting deficiencies and errors will result in the student being more open to my suggestions and advice.

Toni Meyer - Vancouver



Gala Opening Reception



Evening at Long & McQuade



The Trade Show

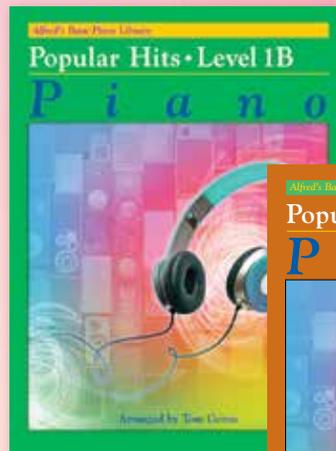
Some extra photos

Popular Hits, Levels 1B & 2

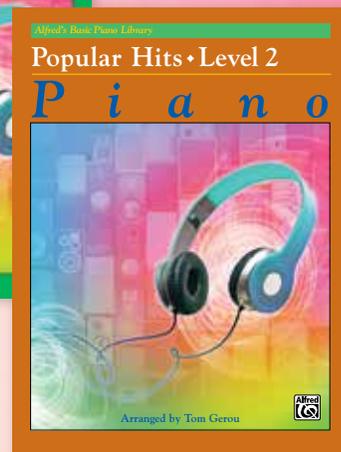
Arr. Tom Gerou

The contemporary arrangements included in Popular Hits offer a mix of Broadway, pop, and movie music to be used as supplementary pieces for students. Soon after beginning piano study, students can play attractive versions of favorite classics, as well as the best-known popular music of today.

- This book is correlated page-by-page with the Lesson Books in *Alfred's Basic Piano Library*.
- Only the most suitable songs for each grade level were selected.
- The musical ideas presented in these arrangements play an important role in the student's learning process.



Level 1B (44700)



Level 2 (44701)

When assigned with material in *Alfred's Basic Lesson Books*, new concepts are reinforced in a fun and motivating way, increasing the student's interest in piano study.

6 Use after page 10

Let It Go

(from Walt Disney's *Frozen*)

Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez
Arr. by Tom Gerou

Moderato

DUET PART (Student plays 1 octave higher.)

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Level 1B

4 Use after pages 16-17

Best Day of My Life

Words and Music by Zachary Barnett, James Adam Shelley, Matthew Sanchez, David Rubin, Shep Goodman and Aaron Accetta
Arr. by Tom Gerou

Allegro

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Level 2

Level 1B titles:

- All About That Bass
- Baby
- Batman Theme
- Believer
- Cantina Band
- Clouds
- Everything Is Awesome
- Let It Go
- Mamma Mia
- May the Force Be with You
- Moog City (from *Minecraft*)
- When Can I See You Again? (from Walt Disney's Animated Feature *Wreck-It Ralph*).

Level 2 titles:

- All Night (Icona Pop)
- Best Day of My Life
- Don't Stop Believin'
- Over the Rainbow (As sung by Israel "IZ" Kamakawiwo'ole)
- Maybe (from *Annie*)
- Raiders March
- Some Nights
- Star Wars (Main Theme)
- Take On the World (Theme from *Girl Meets World*)
- You Raise Me Up
- You've Got a Friend in Me





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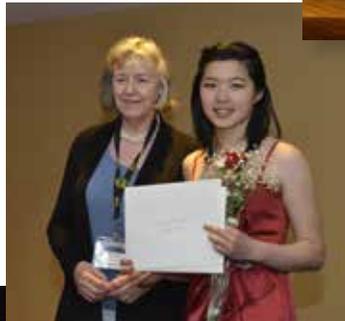
Email: music@vcc.ca

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131 members from BCRMTA



All Conference photos taken by John Lougheed



ASK LORI - TEACHING TIPS FOR EVERYDAY LESSONS

by Lori Elder

Hi Everyone! It was great seeing so many of you at the National Conference in Vancouver. And wasn't it terrific? Shoutout to Joanne Loughheed and her whole committee of Dina Pollock, Lois Kerr, Kevin Thompson, Darlene Brigedear, Susan Olsen and the many volunteers for providing us with such an enriching and inspiring event. Thank you!

Thanks also to those of you who asked me questions on the spot. There's a lot of buzz about the new RCM curriculum so I'll be answering those questions as they come in. Thanks for all the positive feedback on my advice - I'll keep it coming!

Q. *When memorizing my classical sonata, how do I get the recapitulation secure so that it does not get mixed up with the exposition?*

Elisa Voth, Edmonton

A. It is very easy to get these sections confused, especially under the pressure of performance. The recapitulation usually has had less practice than the exposition – I mean, who isn't good at page one? So leading up to an exam or festival, you have to start your practicing with the recap.

Then you have to take note of the *exact* place in the recap where the music changes, which is often during the bridge to the second theme. This second theme will usually be in the tonic key in the recap, followed by the closing material and coda. (I say usually because the textbook example of Sonata Form is just that – in a textbook! Exceptions abound!) It is essential to analyze the harmonies of the exposition and the recapitulation, and you have to know exactly what key you are in, where you are headed, what the chords are, etc.

Be sure to do extra practice on the LH alone, as many memory breakdowns are caused by the LH. You can say the names of the LH notes aloud. Or you can play the RH on your lap while you play the LH, or ghost the RH on top of the keys and play the LH, this kind of thing. Anything that challenges and solidifies the LH memory will be helpful.

In the recap, make sure that you have memory pick up spots that you can start at or jump ahead to. Notice I said jump ahead – try not to jump back as you'll just have to play the trouble spot again! Pick up spots are usually at the start of a phrase, after a cadence, or at the start of a new section. Have 3 - 4 places per page where you know you can start, and practice from these spots. Then if a mishap occurs you can keep going and not end up back at the exposition.

Do extra practice on the coda as well. You always want to have a secure ending, and be able to maintain the character and concentration to the last note. Then to build confidence, do many practice performances for family and friends in various settings. *

Q -*How can we get students to want to take on more per week?*

Andrew Furmanczyk, Prince George

A - The best way is to get students to want to do more work is for them to be more motivated. In fact, that's the only way. It's easy to give them more work - just assign more pieces or do more technique. That's simple. But getting the student to *want* to do this is much harder.

I find I have to engage their imagination, challenge them, and take them down a bit of a new path. To do this I'll sometimes play a piece for them that is harder than what they're now doing, telling them how much I love this piece. Or I'll play a recording, or show them an amazing performance on YouTube, again exclaiming my enthusiasm for it. If I'm super upbeat, enthralled and enthusiastic, that will generally be contagious. I'll tell them about Horowitz playing at Carnegie Hall, or I'll play a CD with an amazing crescendo or a beautiful phrase. I show them the broader world of piano music that is wonderful and deeply expressive. I share my love for it all.

Then I try to find something for them that will be challenging and engaging and a step up, to help them experience these next levels for themselves. That might be a new etude, a famous piece that they've always wanted to play, something they heard an older student in the studio perform, or a piece that will capture their imagination in a style I know they enjoy. It takes a bit of searching through your studio library, but it's always worth it. *



Lori Elder is well-known in BC as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. She has performed as a soloist and chamber player in many regions of Canada and the United States. Lori has adjudicated throughout BC and Alberta, and she has taught in Vancouver, Toronto and Edmonton. She currently teaches in Prince George, where she specializes in senior piano and pedagogy.



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REVIEW OF NEW PUBLICATIONS



Eileen Deros
Abbotsford
Piano
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Celeste-Tina Hernandez
Abbotsford
Piano, Theory
Member since 2005



Joyce Janzen
Abbotsford
Piano, Theory
Member since 1983



Katherine Hume
Sunshine Coast
Piano, Theory
Member since 2001



Janet Marcotte
South Okangan
Piano
Member since 1992



Nita Pelletier
Chilliwack
Piano, Theory, History
Member since 1988



Jean Ritter
Abbotsford
Piano, Theory
Member since 2006

ROYAL CONSERVATORY OF MUSIC Frederick Harris Music Co. Ltd.

This is an overview of the changes and additions to the ROYAL CONSERVATORY OF MUSIC for Preparatory Levels A, B and Level 1. The books are all cleanly designed and in the same color code as the 2008 edition which helps with filing by grade level. Instead of artwork on the cover there are different piano designs. Each volume has a synopsis page as in the 2008 books. All repertoire and etude books have the CD included with recordings for each piece demonstrating stylistic interpretation. Most repeats are omitted. JM

PREPARATORY A Repertoire

This first volume of twenty-one selections has doubled the number of selections available for the beginning student. Almost all the pieces are 20th Century contemporary with more Canadian content and a delightful variety of music.

Four Star Sight Reading and Ear Tests

This 48-page book has two Introductory Sets and ten regular sets of exercises. Included now is major and minor chord recognition in ear tests. Six pages at the back are extra examples for all expected skills. A star chart is included on the back inside cover. **

JM



PREPARATORY B Repertoire

This volume has twenty-eight selections - all of them contemporary choices except for four. Many selections were on the repertoire list in the old syllabus but not in the repertoire book. Again the Canadian content is strong with very creative titles: *Playful Puppy*, *The Tired Turtle Express*, *Starfish at Night*.

Four Star Sight Reading and Ear Tests

This 48-page book has two Review Sets and ten regular sets of exercises. Included is major and minor chord recognition in ear tests. Only a couple of examples are included in this book. Six pages at the back are extra examples for all expected skills. A star chart is included on the back inside cover. **

JM



TECHNICAL REQUIREMENTS FOR PIANO - Preparatory

This volume has all the technique for Prep A and Prep B included. Prep A now requires HS legato and staccato pentascales in C, G, D, major and the key of a minor and HS solid and broken triads in C Major. Prep B requirements have changed very little. Practice tips using different dynamics, rhythms and articulation are well illustrated. Progress charts are included.

JM

LEVEL 1

Repertoire

In this new repertoire volume, 10 of the 35 selections are exactly the same as the 2008 edition.



There are five new List A – Baroque and Classical Repertoire, eighteen new List B – Romantic, 20th and 21st century Repertoire and five new Inventions. Several selections are totally new additions to the repertoire list. The variety of choices is truly expanded for the 20th and 21st Century Repertoire.

Piano Etudes

This new volume of etudes offers lots of choice in style, tempo and era with a heavy emphasis on contemporary repertoire. Only five of the selections out of eighteen pieces are the same as the last edition.

Technical Requirements for Piano

This volume has all the technique for Level 1 included. Level 1 technical requirements have remained the same except the one octave staccato scales have been removed from the list and the chromatic scale has been expanded to an octave. Practice tips using different dynamics, rhythms and articulation are well illustrated. Practicing in clusters and using different tempi is also provided. A review of pentascales and looking ahead to melodic minor scales is added to this volume. Progress charts are included.

Four Star Sight Reading & Ear Tests

This 48-page book has two Review Sets and 10 regular sets of exercises. Included is major and minor chord recognition as well as interval recognition in ear tests. Examples are provided in each set of this volume. Six pages at the back are extra examples for all expected skills. A star chart is included on the back inside cover.

**The syllabus outlines the proper procedure for tapping the rhythm in the Sight Reading portion of the exam. Tap a steady beat with hand or foot for one measure. Continue tapping while speaking, tapping or clapping the given rhythm.

JM

LEVEL 2

Repertoire

Hot off the press is this exciting new repertoire book intended for students working up the ladder in the RCM program. The pieces are divided into three lists: List A, containing Baroque and Classical Repertoire (seven pieces in all), List B, containing Romantic, 20th, and 21st century pieces (17 of them), and List C, which contains Inventions (seven in all). Most of the pieces are one page long, and have the standard key signatures. Most pieces have either no sharps/flats or just one or two. The exceptions are *Gavotte in A+* by Daniel Turk (three sharps), *On a Quiet Lake* by William Gillock (five sharps), and *Turkish Bazaar* by Mark Mrozinski (three flats). A favourite of mine in this collection is *Little Red Wagon* by Teresa Richert, with its playful tune, accents and staccatos, chromatic passages, and wide variations in expression. Whether a student is planning to choose from these pieces in order to take the piano exam or just learn them as part of a systematic piano program, this volume has the variety needed in a well-rounded, high beginner program.

Etudes

As the name implies, this book contains sixteen Etudes (Studies) for the high-beginning student, by various composers such as Carl Czerny, Edna-Mae Burnam, Cornelius Gurlitt, and Christopher Norton. There are some interesting titles, such as *Ladies in Waiting*, *Feelin' Good*, *Gliding*, and *Crazy Comics*. All of these etudes have either no accidentals or just one, with the exception of *Pinwheels* (two sharps), and *Colored Windows* (two flats). Each etude presents a particular challenge for the student, such as varying articulations in one etude, two-note slurs and broken triads in another, and LH cantabile and balance in yet another. Metronome markings are included, as well as all expression marks, articulation marks, slurs, etc.



A student who learns these studies will be well on his/her way to becoming the well-rounded piano student we all love to hear play. *Scherzo* by Kabalevsky, and *Etude in F+* by Kohler would make excellent recital pieces, in my opinion.
CH

LEVEL 3

Repertoire

This is RCM's brand-new book of repertoire for high beginner/low intermediate students.



List A, Baroque Repertoire, contains six pieces in total by the composers Krebs, Bach, Mattheson, Handel, and Telemann. List B includes four sonatinas representing the composers Clementi, Biehl, Attwood, and Lack. It is interesting to note that Theodore Lack and Albert Biehl lived much later than the other two composers, but their pieces were written in true sonatina style nevertheless. List C, Romantic, 20th, and 21st-century Repertoire, contains 14 pieces such as *The Song of Twilight* by Yoshinao Nakada, *Arctic Voices* by Susan Griesdale, and *Variations on a Russian Folksong* by Isaak Berkovich. There is a great deal of variety, especially among the List C pieces. For example, *Interlude* by Martha Mier is a fairly slow, dreamy piece, *Zinc Pink* by Dennis Alexander is played *presto* in 5/8 time, and *Picnic 1920* is a fun rag time piece. The pieces have key signatures of up to three sharps or flats, although accidentals abound in some of them. Teachers should note that the pieces in this book are only a small sampling of those allowed for the Level 3 (formerly Grade 3) piano exam. Teachers are encouraged to consult the current syllabus for more pieces at this level. There is excellent recital or festival material here!

REVIEW OF NEW PUBLICATIONS - CONT.

LEVEL 3

Etudes

There are seventeen Etudes (Studies) for the high beginner/low intermediate student. Composers include Pal Kadosa, Marko Tajcevic, Johann Burgmuller, and more. Each etude presents a particular challenge to the student. For example, in *Chinese Kites* by Gem Fitch, the player must play using close position on the black keys. *In the Spirit*, by Christopher Norton, the use of syncopation in swing rhythm is employed. *Minuet* by Bela Bartok, requires staccato 6ths in scale patterns. All of the compositions are suited for building the technique and artistry to support pianistic development at this level. Teachers may assign all of them to their students, or just the particular ones that include technique that the student really needs to work on. These etudes may be learned in any order. For example, students may enjoy learning *Witches and Wizards*, by Christine Donkin, in October as Halloween approaches. *Left Alone*, by Joyce Grill, may be assigned when a student has a long-term injury to his/her right hand, since the piece is to be played with only the left hand. With the wide range of styles represented in this collection, there is something to please everyone here. In some cases, students won't even realize they are working on technique, for the pieces are so fun to learn!

CH

LEVEL 4

Repertoire

Here is a brand-new repertoire book for intermediate students in the RCM program.



It has an attractive blue cover with an inspiring painting of a grand piano on it. Inside are three lists: List A, containing Baroque Repertoire (six pieces by Bach, Babell, Scarlatti, and more), List B, with Classical and Classical-Style pieces (four Sonatinas by Andre, Clementi, Hook, and Diabelli, and a *German Dance* by Beethoven), and List C: Romantic, 20th, and 21st-century Repertoire (fifteen pieces).

Most of the pieces are one to two pages long, with the exception of Clementi's *Sonatina in G+*, which is three pages long. *When the Planets Are Aligned* is in 7/8 time; otherwise, all the pieces have standard time signatures. The majority of pieces have key signatures of one or two sharps/flats, though accidentals abound in many. I enjoyed playing the lively *The Happy Farmer* by Robert Schumann when I was a child (still do, in fact); teachers and students will be pleased that it is in this edition. Students may enjoy learning *Chatter* by Emma Lou Diemer, for it really does sound like a chattering person with its repetitious notes and staccato touch. Another fun piece is *Jazzberry Jump* by Stephen Chatman, where students will be challenged with changing time signatures and clefs, syncopation, and RH over LH passages. This is an excellent piano repertoire book whether students are planning to do the associated piano exam or not. There is very worthwhile material here.

Etudes

This collection contains fourteen Etudes (Studies) for intermediate students, by various composers such as

Duvernoy, Heller, Bonis, Schoenmehl, Niamath, and more.

The Somersault King, *Dragon Fly*, and *The Avalanche* are some of the more intriguing titles, which may spark a learner's curiosity. With the exception of three, the pieces are all one page long. They have key signatures of up to four sharps/flats. Each etude presents a particular challenge for students, such as arpeggios in one, repeated notes in close position in another, and staccato 6ths and 3rds in yet another. In my opinion, *Etude in G+* by Carl Czerny, and *Folk Dance* by Dmitri Kabalevsky would make excellent recital material. All of these etudes are worthwhile for the serious piano student to learn.

CH

In the next issue of Progressions, I will include the reviews for Level 2 - 3 - 4 Technical Requirements & Four Star Sight Reading and Ear Tests.

LEVEL 5

Repertoire

In the new edition of Level 5, the selection of List A pieces only one is repeated from the previous book. Three of the pieces included are new additions to the List A choices in the syllabus. For list B there are four Sonatina's and one Romance included in the book. Two of the sonatina's were included in the preceding edition, one is new, but was included in the previous syllabus and one Sonatina and the Romance are new to the book and syllabus. List C in the past edition there were sixteen selections to the twelve there are in the new book, of these eight are new



to the book and five are new to the syllabus. Please check out the listing in the syllabus as there are many new composers that have been added to the list and please note, some have been removed as well. I am really pleased with the addition of digital downloads included with each book.

Etudes

There are seventeen in the new edition compared to the sixteen from the past edition of these ten are new etudes. Each etude is focusing on a specific skill - voicing, polyrhythm, alternating hands or alternating touch to list a few. On a personal note - I will miss *The Little Fly*.
DP

LEVEL 6

Repertoire

PLEASE NOTE: There is an error in the table of contents - they have *As Swift as a Deer* by Türk listed as a List A but in the syllabus it is listed as a List B piece.

There are seven pieces in List A of these none are new to the syllabus but three are new to this edition. List B there are seven pieces listed three are repeats from the last edition, two were listed in the syllabus but not included and two are new to the book as well as to the syllabus. List C, there are many new composers added to this list - do check them out. Sixteen choices compared to fourteen in the new edition of these eleven are new and of these eleven, seven are new to the syllabus.

Etudes

There are fourteen in the new edition compared to the fifteen in the previous edition. We have eight new etudes to choose from and each etude focusing on a technical skill. Even students that are not doing exams would benefit from this book. Students will enjoy the *River City Blues* by Martha Mier and may change a student's opinion about "studies being boring".



LEVEL 7

Repertoire

List A- there are a few new pieces in the syllabus for this section which have been included in this edition - there are three new selections, two that were listed in the 2008 syllabus and two that were included in the previous edition so some new choices for our students and ourselves. List B, we have six selections that have been included and only one is a repeat. Level (Grade) 7 would not be the same without Für Elise being in the book. They have added two new pieces to the syllabus and removed one (Schumann is no longer on the list) and both of the new pieces have been included in this edition the other three selections have been included in the syllabus but are new to this edition.

List C, do check out the new composers that have been added to this list in the syllabus. There are fourteen compositions on the list, two are repeats from the last book, seven were listed in the syllabus but not included in the previous book and five are completely new pieces that have been added to the syllabus and included in the book. Great pieces that highlight the different era's - Romantic, 20th and 21st Century including a bit of Rock and a bit of Hoedown - students will enjoy this selection.

Etudes

We have fifteen etudes in this edition compared to thirteen in the last edition. Only three etudes are repeats from the previous book. Each etude has its specific technical skill to improve a student's ability or improve a weakness. In the last edition I found the selection a bit thin on choices, they have really improved the selection with the new book and I am looking forward to exploring them with my students.
DP

In the next issue of Progressions, I will include the reviews for Level 5 - 6 - 7 Technical Requirements & Four Star Sight Reading and Ear Tests.



LEVEL 8

Repertoire

This book contains fourteen pieces also in the 2008 syllabus but not contained in the previous book. In addition there are eleven pieces new to both the syllabus and the book.

Etudes

Five pieces are repeated from the previous edition with the addition of eight new studies.

Technical Requirements

The number of keys required is reduced from sixteen to twelve. Renaming the *diminished seventh* chord and arpeggio to *leading note diminished 7^b* adds needed clarity. Practical helps are a page with the circle of 5^{ths} together with key signatures, explanation of the I-IV-V 6/4-5/3-I progression, practice tips, keyboard theory activities, a progress chart and a page which highlights the changes for the next level.

LEVEL 9

Repertoire

Sixteen pieces new to the book but present in the 2008 syllabus as well as thirteen new works give much to discover.

Etudes

Four works from the previous edition are repeated along with nine new works.

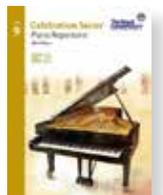
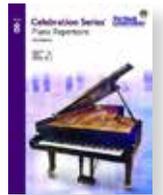
LEVEL 10

Repertoire

Twenty two pieces new to the book and present in the 2008 syllabus are joined by six new works in List E.

Etudes

Nine new etudes are added to three repetitions from the 2008 study book. Of interest is the move of Chatman's *Spring Celebration* from the repertoire listing of List E to an etude.



REVIEW OF NEW PUBLICATIONS - CONT.

SUPPLEMENTAL

Four Star Sight Reading and Ear Tests Level 8, 9, 10

An overview page describes how to use the series and what it contains. The daily sight reading practice contains a rhythm reading activity in which the student taps one measure of the beat, then claps the rhythm while continuing to tap the pulse. This rhythm exercise is part of the sight playing selection and indicated by a box around it. Two pages cover suggestions for practicing sight reading and ear training. The online ear training exercises are interactive, featuring instant feedback and hints for improving accuracy. There are over five hundred exercises to try. Rhythm and Melody, Intervals, Chords, Chord Progressions, and a mix of the four are the categories available for Level 8.

Overall, this represents significant change in repertoire. The books contain CD's as well as access to digital recordings.

It is evident that concerted planning, thought and expertise has gone into creating the variety, scope and diversity of these great resources.

JJ

Due to limits on space - a more complete review of Levels 8, 9 and 10 is available for download on the website.

Five Star Solos Book 1 – 2 – 3 Early Elementary/Elementary by Dennis Alexander Alfred Publishing 44560 • 44561 • 44562



The subtitle of this series states: “11 Colorful Piano Solos with Optional Duet Accompaniments”; and yes, they are colorful! The pieces live up to their names; e.g. *Country Jamboree!*, *Magical Creatures*. *Tribal Dance* is based on the Lydian mode. *Crash, Bang, Boogie!* features 14 black key forearm clusters! The duet parts are also very descriptive and help create pieces that sound like more than the sum of their parts. The pieces are progressive, and would suit a young student during the first year of study and into the second year.

Book 2 of this series is at the Elementary level, and would suit a young student in the second year of study. As in Book 1, there is an array of styles, colours, tempos and moods. For example, *Rockin' on D* is played “with energy!” and is a lively piece with some simple syncopated rhythms.

Book 3 is Late Elementary, and continues in the same creative style. There is *Mystical Dance*, played “very quickly”, and based on the Lydian mode. *The Lonely Fawn* is played “gently” and is sweet and evocative. All in all, this is a delightful series of solos and possible duets, with lots of teachability. They will also make great recital pieces.

ED

Journey Through the Classics Book 1 Elementary compiled, edited, and recorded by Jennifer Linn Hal Leonard HL00142808



It was my pleasure to be at a recent workshop presented by Ms. Linn where she spoke about the Journey through the Classics series. She said that this series was created to eliminate the need for the student to carry massive volumes to and from lessons. These pieces are arranged in order of difficulty and there is no jumping around the book often associated with volumes of work by a specific composer. A sense of accomplishment is created for the student as he/she works through the book.

The Reference Chart at the front of the book is very informative providing details: title, composer, era, key, meter, and challenge elements. This is particularly helpful if you use the material as supplemental work or reinforcement. The pieces represent Baroque, Classical and Romantic eras. The keys never exceed 1 sharp or 1 flat. The paper is high quality and concepts are reinforced. This book of 25 essential masterworks includes familiar favorites with lesser known gems. The price of the book includes access to recorded performances of each piece online using the unique code found on the title page. Wonderful collection of music!

JR

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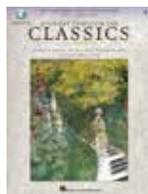
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REVIEW OF NEW PUBLICATIONS - CONT.

**Journey Through the Classics
Book 4 Intermediate
compiled, edited and recorded
by Jennifer Linn
24 Essential Masterworks
Hal Leonard HL00142822**



This is an excellent compilation of Baroque, Classical, and Romantic repertoire that we are all familiar with. Of the twenty-four pieces, sixteen are on the RCM syllabus list, of which twelve are not in the current RCM repertoire books. There are also three former RCM syllabus pieces. There is also an excellent reference chart, which lists the title, composer, era, key, meter and “challenge elements”: for example “dotted rhythms, chromatic scale”. The pieces range from RCM Level 4 to Level 8. Another great feature is the audio access that is included: online recorded performances by the editor, Jennifer Linn. The fingerings have been carefully thought out. The pages are not the usual white, but cream coloured, which makes reading the music easier on the eyes. Also, the font size also makes the music easier to read. For example, C.P.E. Bach’s Solfeggietto is printed over four pages. The pieces have been carefully chosen to develop musicality. A new discovery for me is Pachelbel’s Gavotte in A minor, and Gavotte and Variation. This book is a great addition to any teacher’s or student’s library.

ED

**Premier Piano Course
Jazz, Rags & Blues
Book 6
by Martha Mier
Alfred Publishing 44350**



With this book, Ms. Mier has completed her collection of Jazz, Rags, & Blues correlating with the piano method: Premier Piano Course.

These thirteen solos are all new original pieces especially written to work with the material in Lesson 6 of the Premier series. The styles featured are ragtime, blues, boogie, and jazz. These pieces include swing rhythm, polymeter, hand crossovers, register shifts, frequent use of triplets, variety of keys including D^{b+}, grace notes, and rolled jazz chords. The chords don’t exceed an octave and these are often broken. The contrast of staccato LH with the legato melody in the RH occurs in a number of the solos.

Although this book is used to compliment the Premier series, it would be a lovely addition to your studio to supplement your students’ repertoire. The music is perfect for a recital or any informal performance opportunity!

JR

**New Orleans Sketches
Intermediate Piano Solo
by Eugenie Rocherolle
G. Schirmer, Inc.
Hal Leonard HL00139675**



It was a treat to play these six original piano solos that are so beautifully written! The music clearly demonstrates that Ms. Rocherolle

is very familiar with Dixieland jazz, Negro spirituals, gospel hymns, and “rhythm & blues” since she was born and raised in New Orleans. The perky ‘Rex Parade’ provides a marching band visual with its steady cut time LH beat and swung RH. Most of the LH is staccato but some pedal is used in the middle section. *Masquerade!*, also in cut time, definitely evokes a carnival mood. This G+ solo contains many ties, accidentals, melody moving between the hands and register changes. *Big Easy Blues* is loaded with triplets and held notes sustained in the bass.

A great feature is the code in the cover providing audio access to these pieces. All the solos are interesting and fun! I know my students will love playing through this book!

JR

Thank you to Eileen, Janet, Jean, Joyce, Katherine and Nita for doing the book reviews - I know how much time these take to do and I know that they are appreciated by all the members that read them.

*If any member is interested in doing some book reviews, please let me know.
editor@bcrmta.bc.ca*

Thanks

Dina



DUETS

1 Piano - 4 Hands

The 20th Century
Early Intermediate Level Piano Solos
compiled and edited
by Richard Walters
G. Schirmer, Inc.
Hal Leonard HL00297096



Twenty-seven pieces
by G. Antheil, B.
Bartok, P. Creston, M.
Gould, A. Hovhanness,
D. Kabalevsky,
A. Khachaturian,

R. Muczynski, O. Pinto and D.
Shostakovich make up this collection
of 20th century music. All the music
originates from collections of each
composer. The music in the book is in
progressive order beginning with Study
for the Left Hand from *For Children,*
Volume 1 by Bela Bartok and ending
with Dmitri Kabalevsky's *Sonatina*
from *30 Pieces for Children*.

Composer biographies, historical notes
and practice and performance tips are
provided at the beginning of the book.
Some of these pieces will challenge the
student to broaden their experience
beyond conventional, traditional
harmony and rhythm. It is critical for
students to understand the role of slurs,
phrases, staccatos, accents, dynamics,
pedaling and changes of tempo in the
20th century compositions. All the
compositional elements are clearly
designed and notated for the student to
understand the mind of the composer.
Editorial suggestions are clearly marked
and distinguished from the composer's
markings.

The set of music is for progressing
pianists of any age. It is about the level
of the pianist, not the age of the pianist.

JR

Musica Latina
by Wynn-Anne Rossi
Book 1 – 4
Late Elementary - Late Intermediate
Alfred Publishing
44345 • 44356 • 44357 • 44358



In this series, students experience
the rhythms, styles, and musical
characteristics of Latin American
music while exploring the history and
culture of this part of the world. A
short rhythmic exercise in the primo
and secondo of each duet prepares
the students for the rhythm patterns
featured in it. The brief explanation
about each title is designed to help
engage the performer's imagination.
The fingerings and markings are very
clear in the entire series. Welcome to
the sounds of Latin music!

Book 1 features six duets incorporating
polymer, solid 7th chords, folk dance
rhythms, rumba and bomba. The key
signatures don't exceed 1 sharp or flat.
Both the primo and secondo parts are
written using the grand staff.

Book 2 also has six duets but in this
book the primo part is written with 2
treble staves and the secondo has either
2 bass staves or the grand staff. The
reggae and cumbia are explored here.
There is less polymer in this book.

Book 3 - Here we find five duets
again incorporating polymer and
compound time. The dances featured
are the bossa nova, rumba, and mambo.
Rhythmically a good work out!

Book 4 - Five duets make up this book.
Samba, tango, and cha-cha rhythms
are presented here. Key changes and
polymer are included. This book is
very challenging rhythmically and
provides an excellent experience of
Latin rhythms and harmonies. I think
the duo would need lots of together
practicing to make it fit rhythmically.
The music is definitely more rhythmic
than melodic.

JR

Masterwork Classics Duets
Levels 9 and 10
A Graded Collection of Piano Duets
by Master Composers
selected and edited by
G. Kowalchyk, E. L. Lancaster
and J. Magrath
Alfred Publishing 41279 • 41280



These latest additions to the
Masterwork Classics Duets series,
published in 2015 appeal to the
advanced student or ardent amateur.
They each contain a complete Mozart
sonata: *D Major, K. 381* (Level 9) and
Bb Major, K. 358 (Level 10). Otherwise
this series continues to feature single
movement works by representative
19th century duet composers including
Schubert, Brahms, Fauré, Schumann
and Dvořák. The selection ranges from
the familiar favorites such as *Kitty-Valse*
and *Le pas espagnol* from Fauré's *Dolly*
Suite, Brahms' *Hungarian Dance in F#*
Minor, Dvořák's *Slavonic Dance in G*
Minor, and Schubert's *Military March*

REVIEW OF NEW PUBLICATIONS - CONT.

DUETS

2 Pianos - 4 Hands

Masterwork Classics Duets - cont.

in D Major to the lesser known Ernesto Becucci's *Galop* from *Precipitevolissimevolmente* (sounds fast!)

Editorial remarks include written-out trills, translations of French terms and composer biographies. These books are clear and easy to read and lie flat for ease of page turning. Primo and Secondo parts are printed on facing pages. A good introduction to many of the masterworks of piano duet literature that hopefully will stimulate students to explore the complete collections excerpted in these fine anthologies.

KH and NP

Little Blues Concerto by Eugenie Rocherolle Hal Leonard HL00142801



Rena Sharon's lecture: "Learning collaborative citizenship through Chamber Music" was a highlight of the CFMTA convention in Richmond in July. Rena's description of two kinds of pianists was amusing: "First we have the pianist who plays anything and everything and devours every kind of musical experience. Secondly, we have the non – collaborative pianist." The goal of the piano teacher is to include ensemble work in the studio regularly – the rewards in increased musicianship are immense. The goal for all musicians is to collaborate productively – a life skill as well as a musical skill. Resources such as the Hal Leonard Student piano library can be valuable.

Eugenie Rocherolle, an American composer who attended classes with the famous Nadia Boulanger in Paris, composes works in a wide range of genres. *Little Blues Concerto*, a fun piece for level 8 students, is labeled as "Piano Solo with Piano Accompaniment" although both parts are very similar in interest and level of difficulty. The Allegro Moderato introduction with its snappy staccato and syncopated rhythms is followed by a 12-bar blues pattern. The contrasting Andante theme has a lazy swing rhythm and chromatic lines. After a short cadenza for the "solo" partner, both parts launch into another fast 12-bar blues pattern. A reference to the introduction is followed by forte chords played Adagio. The flavor is very Gershwin/New Orleans. Sure to be a hit with all students. Two scores included. Two pianos needed for performance.

KH and NP

Arensky - Children's Suite Opus 65 Hinson/Nelson Alfred Publishing 44319



Arensky was born in Novgorod, Russia and studied composition with Rimsky-Korsakov. He later became professor of harmony and counterpoint at the Moscow Conservatory where he taught students such as Rachmaninoff and Scriabin. Like most 19th century Russian composers, Arensky had a preference for program music, often writing music in salon style. Maurice Hinson in "Music for More than One Piano" describes Arensky as possessing "an exceptional understanding of the two-piano idiom. All his works display strong melodies, graceful fluidity, and careful workmanship and reflect the cultural climate in which he created." The *Children's Suite* was originally written as a piano duet and later arranged by the composer for two pianos. All eight movements are in canon form: Prelude (Canon by augmentation). Aria (Canon at the second). Scherzino (Canon at the third). Gavotte (Canon at the fourth). Elegie (Canon at the fifth). Romanze (Canon at the sixth). Intermezzo (Canon at the seventh). Alla Polazza (Canon at the octave).

Part of the Alfred Masterwork edition series, the music is clear, easy to read with bar numbers, suggested metronome tempi, performance notes and composer biography. Primo and Secondo parts are printed on the same page in a double grand staff format rather than on facing pages. Easy to keep an eye on your partner's notes! Ingeniously constructed, this pleasant music would make an excellent introduction to contrapuntal music for the mature student at level 6. Two copies of the score are required for performance.

KH and NP



DUETS

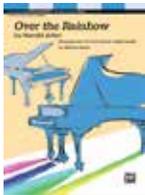
2 Pianos - 8 hands

Over the Rainbow

by Harold Arlen

arranged by Melody Bober

Alfred Publishing 44141



An accomplished arranger and composer, Ms. Bober has chosen to set this favourite tune from “The Wizard of Oz” in 12/8 time and in B^b major

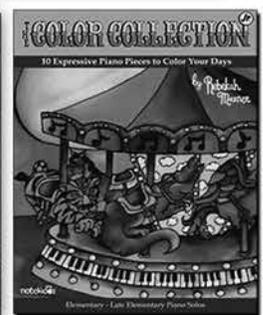
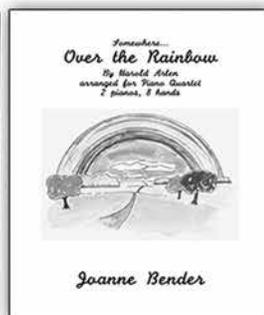
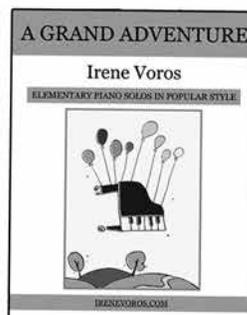
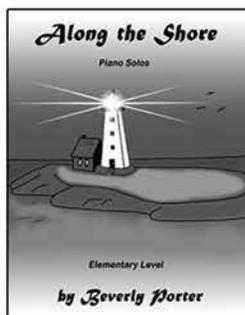
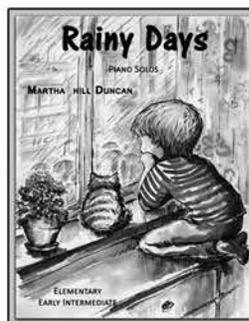
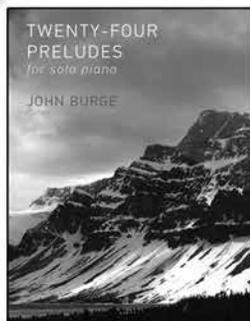
rather than the composer’s original time signature of cut time and E^b major. A three bar introduction leads into the famous octave leap of the opening melody played by Secondo on piano 2. After all four partners have taken turns highlighting the melody, a modulation

to C major has all parts playing a chordal texture. The time signature changes to 4/4 time, 6/8 time and back into 12/8 time for the last statement of the theme. Jazzy harmonies are used cautiously. The harmonies are much closer to the composer’s original song than the George Shearing arrangement in the RCM grade 9 book. The folder contains five scores: two copies of piano 1: (Primo and Secondo on facing pages) two copies of piano 2 (Primo and Secondo on facing pages) and the full (conductor’s) score.

Excellent performances by the Donna Fishwick Piano ensemble at the opening gala concert of the CFMTA convention in July will inspire many teachers to explore this genre. Grab this arrangement and get started. It will work for students at level 8 or above. KH and NP



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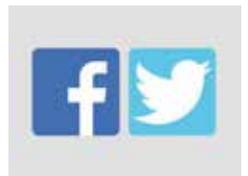
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