

FALL 2010

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Dr. Cannon on injury prevention

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Be a Quay Player

inside this issue

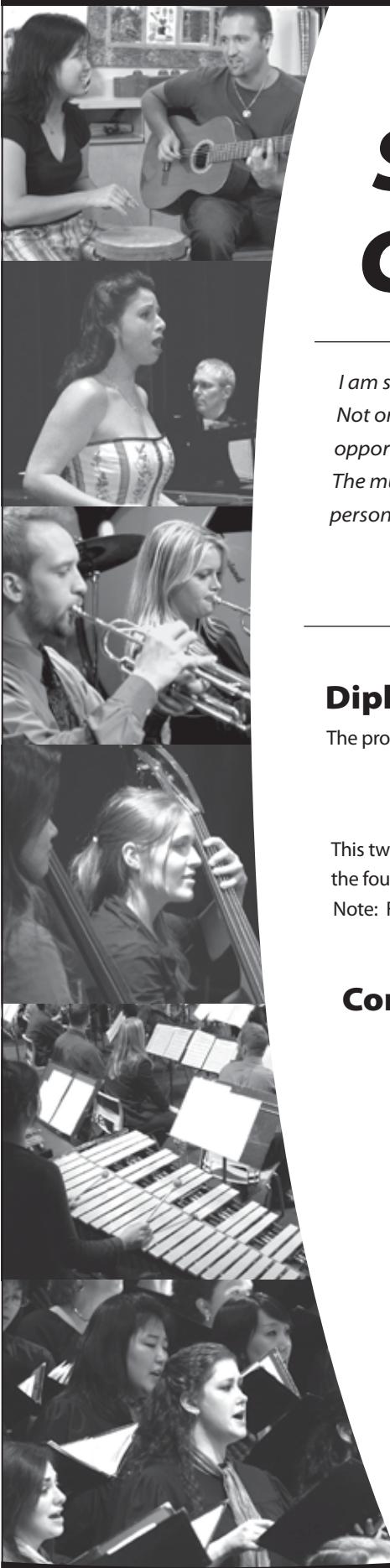
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Please go to our website for any changes of address or contact information. www.bcrmta.bc.ca
(Membership-update Member Information)

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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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dinapollock@shaw.ca



Carol Schlosar

the President's message

Ah...September.

That glorious time of year when we buy new binders, shine our shoes, pack up our "Beatles" lunch kit (does that date me?) and head off into a new teaching year. The promise of better organization, renewed energy and enthusiastic students excites me every year. It offers the opportunity to clean up and clean out old ideas in mind and attitude. Teachers must be the only profession that make "New Year's Resolutions" in September. One of my favourite teachers, Nancy Leatherdale, used to say "Add at least one new thing to your teaching repertoire every year." This generated a great deal of thought and always resulted in trying more than one new thing. This year as well as new books and new classes, I'm adding this self-reminder to spend "more time watering and less time weeding" my student's musical gardens!

Want to start your next teaching term in an inspirational way? "Be a Quay Player", our 2010 Convention hosted by the hard working Coquitlam/Maple Ridge Branch is the place to be. Workshops will inspire you, Master classes enthuse you, and the BC Piano

Competition will delight you. The winner will go on to tour as our Young Artist and represent BCRMTA at the CFMTA Piano Competition in Regina in 2011. Don't miss the opportunity to share ideas and good times with colleagues from across the province in a beautiful setting!

The CFMTA meetings in Toronto in early July were an opportunity for 1st Vice President Cindy Taylor and me to share ideas with colleagues who contribute their time and talents on a National level. The meetings were highly productive with a number of exciting new initiatives that you will hear about in the near future. Some of the highlights from the meetings:

- Voluntary discounted Home and Auto Insurance program with Desjardins Insurance.
- New marketing proposal for a cohesive "branding" campaign for all promotional materials.
- CFMTA Award for Professional Achievement
- Canada Music Week 50th anniversary celebrations (I won't spoil the surprises!)

Congratulations to our very own Dina Pollock (editor and volunteer extraordinaire) who is now, also, the editor of *The Canadian Music Teacher* magazine of the CFMTA. Chosen by the national delegates from a field of five applicants, we know that she will do a wonderful job.

As promised at our April meeting, one of our new marketing initiatives, the new downloadable BCRMTA brochures:

"Looking for a Qualified Music Teacher?"

are now available for print from the website. Go to the Member Login- user name "myrmta" – password "1947a". We've used our new website look and there is space on the back for branch or individual teacher contact information.

May you embrace the upcoming year with joy and enthusiasm. The importance of our calling as musicians and teachers cannot be underestimated. Teaching is a living art!

From the Editor,

Hello Everyone,

Another summer and has come and gone and hopefully you had time to rest and relax. Now is the time to think about the teaching year to come, with students to inspire and to encourage.

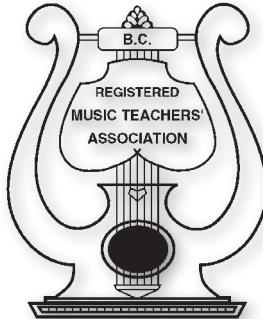
I hope I have included some interesting ideas for you in this issue. Not only do we need to encourage and inspire our students we need to do the same to ourselves.

Looking forward to seeing you at the convention in September

"Be a Quay Player"

Dina
♪

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Branch Reports

ABBOTSFORD

No report submitted

CARIBOO

No report submitted

CHILLIWACK

Our year-end luncheon in June included a workshop with Elsie Goerzen from MCC Abuse Response and Prevention Program presenting session two of "*Professional Ethics in the Music Studio*." Elsie reviewed important issues which were presented in her first session in 2009: the teacher/student/parent triangle, the power dynamics we face as teachers and ways to deal with conflicts. The focus for this session was on relationships within the music community and the music teachers' association. Elsie led us in a discussion in which we agreed that when conflicts arise "face-to-face" communication is crucial for mutual understanding. This is of value both in our relationships with our students and their parents and with each other as teachers. A teacher is obligated to carry out ethical responsibilities while being courteous, compassionate, professional and respectful. Student transfers should be facilitated through conversation between the former teacher, the parent and the new teacher. Creating an "open" situation this way stands to benefit everyone. We discussed that it is usually most comfortable if the new teacher or prospective teacher initiates the conversation with the former teacher. The workshop was packed with engaging responses which unfortunately meant some areas we hoped would be covered were not. However, we were able to make a good start on developing a code of ethics and standard of conduct for our branch. Elsie Goerzen brought sunshine to our branch!

COQUITLAM – MAPLE RIDGE

Greetings from the Coquitlam – Maple Ridge Branch!

We wrapped up our 2009 – 2010 teaching year with several events.

The North Fraser Music Festival was held the week of April 19, 2010 with adjudicators Catherine Bundt, Rebecca Kelly and Ellen Silverman. Our May 12 meeting was followed by a workshop with Rose Scott on games to enhance the teaching studio. Several students performed at our Spring Recital at St. Lawrence Church in Coquitlam on May 18. The grand finale to our teaching year was our annual June luncheon hosted by Gabrielle Sinclair.

Our first meeting of the 2010 – 2011 teaching year will be held on September 15. We're happy to be hosting the BCRMTA Convention, September 24 – 26, 2010 at the New Westminster Quay. Look forward to seeing you there!

EAST KOOTENAY

'A SONATINA SUNDAY'

Presented by the East Kootenay Music Teachers' Association June 6, 2010



A Classical Experience with the Historic 1864 '*John Broadwood and Sons Concert Grand Piano*', in the Royal Alexandra Hall at the Canadian Museum of Rail Travel - Cranbrook BC.

The East Kootenay Music Teachers' Association this year presented its fifth annual 'A Sonatina Sunday' concert. Student performers from Cranbrook, Creston, Kimberley, Nelson and Fernie participated in this event which was enthusiastically embraced by the public. Students wore formal attire and announced their pieces and gave interesting facts about the composers, pieces and music style. They performed a wonderful selection of Sonatinas, Sonatas and other Classical works, ranging in level from piano grades 3 to 10. Vocalists were also invited to perform and at this year's concert, flute and trumpet ensembles were presented as a special feature. Our program began with a three part welcome: an introduction by the President of the EKMTA, by a special guest from Cranbrook's City Hall Council who was the MC, and by Garry Anderson, Executive Director of the Museum. A double-sided leaflet, included with the concert program, provided a description of the Sonatina as well as interesting facts about the history of the Broadwood piano which was donated by Helmut Brauss from Victoria. Sponsors and all those who coordinated this event

were acknowledged at the close of the concert and the performers each received a rose. A special draw was then made for two of the performers who received a Sonatina gift book which was donated by Note-able Music of Lethbridge AB. The audience then enjoyed a reception in the adjacent Reception Hall and Palm Court where cranberry punch and an array of cookies were arranged on several tables covered with white table cloths. Museum volunteers dressed in tea gowns from the early 1900's added to the atmosphere and helped to greet people, hand out programs and serve punch. The luxurious atmosphere of the Royal Alexandra Hall contributed to the feeling of being in a time capsule

Branch Reports

EAST KOOTENAY - cont.

which transported us back to the days of elegance, charm and beautiful architecture.

Every year, this concert is advertised in Cranbrook's two newspapers and as a Shaw Cable TV listing. As well, many posters and handbills are distributed to various locations in Cranbrook, Kimberley, Fernie, Invermere and Creston, and to numerous teacher's studios. A follow up article is published with photo, often on the front page of the newspaper. Much organizing goes into this concert which is a fundraiser for EKMTA scholarships. Our gracious president distributes letters to businesses, requesting sponsorship funds. Students are expected to participate in a rehearsal two weeks prior to the event. The EKMTA is very grateful for those who generously support this endeavor. We especially thank the following for their continuing support: Garry Anderson, Executive Director of the Canadian Museum of Rail Travel who sells tickets at the Museum, includes the event in the Museum's advertising listings, provides cheerful volunteers and offers unlimited practice time on the Broadwood piano; and Angela Poch of Sette Publishing,

Elko, BC, who designs posters, tickets and handbills and donates several hours of labor in producing these items.

Our goal for holding 'A Sonatina Sunday' is to share with the community the Sonatina style and to promote the talents of our youth, while giving area students a performing opportunity on the historic Broadwood piano. Many people have expressed their delight with the unique sound of the Broadwood piano and we continue to receive numerous positive comments from the public and from the performers themselves who were very excited about performing on a historic piano in a historic setting.

Congratulations to the students from our Branch who were selected for the Provincial Music Festival.

MISSION

No report submitted

NELSON

Six teachers met in May for a year-end lunch to elect the 2010-11 executive, to review the past year's efforts (helping host The Festival of the Arts) and to discuss future events for students (a mini-festival of Canadian music).



KELOWNA

No report submitted

MID-ISLAND

Greetings from Mid-Island Branch

The highlight of the year was our Annual Spring Recital in May. Included in the recital original compositions were performed by winners of the Joan Gosselin Music Writing Composition adjudicated by David McIntyre.

In addition special Book Award's were presented to 13 grade 8's, 2 grade 9's and one ARCT Performer, to acknowledge their achievements. The following week the Annual General Meeting was held with a pot luck dinner following.

Each summer the Nanaimo Symphony Orchestra does an outdoor performance in the "Harbour". Our branch will again have a booth where members will hand out brochures and have activities for children. This event brings exposure to the Registered Music Teacher.

Jane Ballantyne was nominated the new treasurer. Alexis More will stay on as secretary and Anne Macdonald will stay on as president.

Also in May, Donna Goodwin Wilson hosted another adult student concert at her home for students of RMT teachers.

NORTH ISLAND

No report submitted

NORTH SHORE

No report submitted

In Memoriam

Jean C. Grieve

April 8, 1939 - July 8, 2010
Member of BCRMTA since 1977
Provincial President 1997-2001



Branch Reports

PRINCE GEORGE

An event we held this year that I would highly recommend to other branches is "Music, Munchies and More" with Arne Sahlen. Held in a member's studio, Arne played an inspiring 45 minute recital of romantic works.



Arne also spoke briefly about each work and the developments of the piano that influenced the piece. Then we had refreshments while Arne spoke to us about his amazing humanitarian work in Cambodia. Many musical, artistic and social development projects are underway in Cambodia. Arne's passion for the people and culture are an inspiration for us all to do more with our music to reach the lives of others. Music can transform people and break down boundaries, and our students should be encouraged to think "outside of the box" with their musical endeavors. If Bob Geldof, Bono and Arne can do it, so can we!



Lori Elder and Arne Sahlen standing at the back.
Members of the Prince George RMT branch
and guests at "Music, Munchies and More"

RICHMOND

The past year could be said to be an especially one. Because of the 2010 Summer Olympics which was hosted by Vancouver and Richmond, our students participated in various cultural activities within the Olympics.

Many took part in the Honour Choir which sang at the opening of the Richmond Oval and others, such as the Fraser R. Fiddlers gave performances at various events.

Other than the Olympics our students were also involved in a big presentation of WINTER WONDERLAND which

was held at the Richmond City Hall and sponsored by the Richmond Rotary Club. The programme showcased our outstanding students playing violin, flute, piano solos and ensemble.

Next year will be a busy one for teachers and students as our Branch is holding a Piano Masterclass on Feb 27th with Janet Scott Hoyt, who will be one of the adjudicators at the Pacific Piano Competition at the Gateway Theatre in Richmond on Feb 23rd - 26th 2011.

SHUSWAP

The Shuswap Branch of the BCRMTA presented a masterclass with Milton Schlosser on March 5, 2010. Each student who performed paid a fee based on the amount of time scheduled. We offered 15 minute, 20 minute and 30 minute options.

Students chose 20 or 30 minutes. Our clinician stayed right on schedule, aided by a gentle reminder from one of the (appointed) teachers when the time was almost up. Students registered in advance and paid their fee to their teacher, so receipts could be

made out ahead of time, to avoid taking time away from the masterclass. The programme was emailed to all of our members. We purposely kept the fee reasonable. We had planned to have our branch subsidize Dr. Schlosser's fee. Although he lives in Camrose, Alberta, he had just finished adjudicating a music festival in Vernon, 60 minutes away by car, so we paid mileage to one of our members to transport him to Salmon Arm and back. The masterclass was held at the music studio of one of our members, saving us the cost of rental. Teachers were invited to attend at no charge. Students were invited to stay for the whole masterclass if they wished.

Most came and went at their appointed times. Dr. Schlosser made very efficient use of the time allotted and focused on giving valuable feedback in an encouraging way. He put everyone at ease with his warmth, humility, and sense of humour. He had a particularly engaging way in using metaphor to describe how to play a passage. For one of the students, he suggested, "Play it as if you are stroking a cat you love!" We considered the masterclass a great success, and we would highly recommend Dr. Schlosser as a clinician. He is also a fine performer and CD artist. Check out his web site. Many thanks to our president, Jane Hein, who organized the masterclass, hosted it, acted as chauffeur and time keeper, and fed our clinician!

SOUTH FRASER

No report submitted

SOUTH OKANAGAN

The project I will highlight from our branch began in May 2009. Our members wanted to improve in our teaching of jazz idioms and

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Branch Reports

SOUTH OKANAGAN - cont.

contemporary music. Hugh Parsons from Kelowna gave us our first installment of a workshop entitled *Classically Trained Teachers Teaching Jazz*. We requested an emphasis on improvisation, jazz chord progressions, fake book reading and the technical requirements in the Canada Conservatory Contemporary Idioms Syllabus. This was a tall order for a two-hour workshop so our second installment was in February 2010. At this second workshop Hugh's approach was similar to how he teaches students that come to him with a minimum of Grade 6 Conservatory chord knowledge. He discussed basic jazz harmony; reading jazz transcriptions; interpreting a lead sheet. Hugh demonstrated each skill and then individual teachers were encouraged to follow his lead. We were given several resource suggestions and ample handout assignment exercises to work on at home. We had 80% attendance of our membership for both these sessions and we look forward to a third in 2011.

SUNSHINE COAST

The Sunshine Coast branch recently had a very enjoyable and successful workshop, given by jazz pianist Ron Johnston. The topic was "Making the transition from classical to jazz" and was aimed both at teachers and at students. In addition to demonstrating various techniques, Ron fielded a wide variety of questions from the audience. Feedback to the branch executive has been most positive!

TRAIL – CASTLEGAR

Greetings all,
Our branch held 2 very well attended recitals this past spring.

The Funtastic recital, which we hold every May and our Pre-Exam recital, which was held in June. The Funtastic recital is geared towards students who may not be taking exams and are playing contemporary pieces. Also included are exam students who wish to perform their modern pieces. The Pre-Exam recital offers an opportunity for the exam student to perform before their practical exam. Both were great fun.

We also had a lovely year-end dinner at a local restaurant after which most of us take the summer off to enjoy time with family and friends and to gear up for the fall teaching season.

We hope that you are all enjoying a lovely summer!

VANCOUVER

On Sunday, October 18, 2009 - the Vancouver branch and their Student Teacher's Auxiliary co-presented "Beyond the Teaching Studio: Career Paths in Music". A distinguished panel of guest speakers:
Composer, educator and writer, David Duke

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GRIEVE, Jean Catharine April 1939- July 2010

Jean died suddenly and peacefully from aggressive leukemia with her family at her side on Thursday, July 8, 2010.

Born in New Westminster, BC, Jean taught elementary and secondary school in Creston, Delta, and Victoria until the birth of her first child, after which, she taught piano and music theory privately for 35 years, first in Kamloops and then in Port Moody. Jean also served as adjudicator of music festivals, and as an executive member and president of the Kamloops, and Coquitlam branches of the BC Registered Music Teachers' Association. Jean served as on the Executive and as President of BCRMTA (1997-2001).

In addition, Jean conducted church and community choirs, and was replacement organist for North Lonsdale United Church and Kamloops United Church.

Jean is survived by: husband, Tarry; two daughters Catharine Collier (Craig) and Heather Reibin (Aaron); her grandchildren: Carter, Quinn, and Shelby; her brother, Howard Barbaree (Lynn Lightfoot) and family; and her sister, Margo Fryer (Richard Piers).

Jean will be remembered, with love, by her immediate and extended family, friends, colleagues and students.



Branch Reports

VANCOUVER - cont.

President and Chief Executive Officer of the Vancouver Symphony Orchestra, **Jeff Alexander**
Producer and Recording Engineer for CBC Radio, **Grant Rowledge**.

Facilitated by one of our members, Dr. Carla Dodek, each guest shared their career paths from private music lessons to their chosen professional career in music. A beneficial workshop for teachers that are directing their students in the many musical careers options that are possible aside from teaching. Another well received lecture was - **Healthy Approaches to Piano Technique Presented by David Vandereyk** - Capilano University The workshop discussed: How gaining an awareness of our whole body in daily activities can positively affect us when playing the piano or other instruments. An overview of the Alexander Technique principles and their application to performance was included. Gaining awareness of basic anatomy and physiology to play more freely, understanding why we should avoid certain body use patterns which may lead to fatigue, pain and injury and finally, techniques to reduce mental and physical tension that can be done away from the instrument. The benefit of this lecture was for teachers preparing students for the RCM intermediate and advanced pedagogy exams. Knowledge of basic physiology as applied to piano performance, to develop a healthy technique and to prevent injury is a requirement for the Viva Voce portion of the exam.

VERNON

In February 2010 the Vernon RMT Branch attended a recital by Milton Schlosser, followed by a master class. The recital program included Schumann's Carnival, Ravel's Le tombeau de Couperin, and Brahms'

Ophus 118 collection. Mr. Schlosser provided informative explanations during the concert, which increased understanding of selections performed.

The master class was excellent. Mr. Schlosser's interpretive suggestions were innovative, and his ability to teach with humour made challenging suggestions possible and memorable.

Perhaps most interesting was Mr. Schlosser's description of a recording device he has invented, where musicians can watch performances from directly above the hands. These devices provide a personal visual perspective of a performance. Mr. Schlosser advised that these digital video recorders are now available at The Augustana University Campus.

VICTORIA

"Costume Capers" a howling success every year.

At Hallowee'en, the Victoria RMTA holds a Hallowee'en Concert inviting students to play gruesome music and wear Hallowee'en costumes. It has been a real hit ...we have piano duets, violin, voice, piano solos and the costumes are a real treat. My favourite was a woman singer with a shower curtain around her that started falling off during her performance...it created a lot of excitement and thankfully made it to the end of the performance with the shower curtain on!!!

The concept of "Children Helping Children" with the proceeds from this concert is also a great idea as the money raised from the concert goes to children less

fortunate than the children playing so they can feel that by playing in the concert they are helping others.... The first year it went to children in New York who were affected by 9-11. This year proceeds will go to the Queen Alexandra Foundation for Children.

After the Recital all the performers receive delicious candies donated by businesses who are glad to contribute and are mentioned in our program.

The church we use is decorated in a spooky manner and horrible music is played as people enter...it is so much fun and raises a fair bit of money and helps the Community and children to enhance their performing skills!!!!



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a session with percussionist Sal Ferreras to unleash the inherent beat inside yourself on a variety of percussion instruments

a session with Peter Friesen on pop and jazz chording to unlock the mysteries of reading lead sheets

a session with Dr. Cannon on injury prevention to reduce the physical aches associated with teaching

The full registration package allows you to attend the sessions that most interest you! You can also sign up for individual classes or events.

Saturday evening attend the Happy "Hour" and Gala Banquet in the luxury of the Inn at the Quay

Finish up the day listening to the three finalist from Friday's Piano Competition Semi-finals at Shadbolt Theatre

BC Piano Competition Semi-Final at Shadbolt Theatre

Friday 2:30-5:30 with in/out privileges

- | | |
|----------------------------------|------------------------------|
| 1. Prince George- Indra Egan | 6. Abbotsford - Josh Herrett |
| 2. Mission- Johann Kuppers | 7. Victoria – Clinton Denoni |
| 3. North Island – Carter Johnson | 8. North Shore – Tristan Teo |
| 4. Chilliwack – Erica Gibson | 9. Vancouver – Mi Ou Lee |
| 5. Coq./Maple Ridge-Erina Nesbit | |

For more information on accommodation, clinicians, and events visit www.bcrmta.bc.ca

Registration Form Convention 2010

September 24-25



Copy as needed. Please print clearly.

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Branch Affiliation _____ Telephone (_____) _____

Email _____

Registrations will be confirmed by email or telephone. All prices include HST.

Full Package ‘A’ – includes all events listed below under Package ‘B’
banquet is not included

	No.	Total
Price	\$205	_____ \$ _____
Subtotal Full Package ‘A’		\$ _____

Individual Tickets Package ‘B’

	No.	Total
BC Piano Competition Semifinals	(Student \$20)	\$35 _____ \$ _____
Choral Session and Reception with Kinza Tyrrell	(Student \$25)	\$40 _____ \$ _____
Master Class (Senior) – Kinza Tyrrell	(Student \$40)	\$70 _____ \$ _____
Master Class (Intermediate) – Kinza Tyrrell	(Student \$40)	\$70 _____ \$ _____
Rhythm Workshop – Sal Ferreras	(Student \$40)	\$70 _____ \$ _____
Injury Prevention Workshop – Dr. Robert Cannon	(Student \$20)	\$35 _____ \$ _____
Jazz/Pop Chording Workshop – Peter Friesen	(Student \$20)	\$35 _____ \$ _____
BC Piano Competition Finals	(Student \$20)	\$35 _____ \$ _____

Subtotal Individual Tickets Package ‘B’ \$ _____

GRAND TOTAL include both ‘A’ and ‘B’ \$ _____

The BC Piano Competition is held at Shadbolt Centre for the Arts. Travel time is approximately 15 minutes.
If you require assistance in acquiring transportation to the BC Piano Competition Final (approximately \$20)
please check this box

Tickets to Banquet cannot be sold after **August 15th, 2010**

Please make cheque payable in Canadian funds to **BCRMTA-BE A QUAY PLAYER** and mail with registration form(s) to:
Jenneka Moller, 1995 Elizabeth Drive, Coquitlam, BC V3E 1X5

BCRMTA Music Writing Competition 2010 - Winners

Cynthia Taylor, CMW Coordinator

Sharlie McCreadie, Composition Coordinator

Phone 250 - 923 - 3731

Phone 250 - 447 - 9130

dctaylor@oberon.ark.com

sharlie@telus.net

Preparatory 1 :

First Place: Satai Miller Victoria

Preparatory 2 :

First Place: Sarah Terlesky Victoria

A Divisions:

First Place: Carmyn Slater Victoria

B Divisions:

First Place: Andre Van den Berg Coldstream

C Division:

First Place: Grace Ma Victoria

D Division:

First Place: Kathleen R. Feenstra Abbotsford

Meet our new Canada Music Week Co-ordinator - Tracey Garvin

The BCRMTA and the Canada Music Week Committee would like to welcome Tracey Garvin as the **New Provincial Canada Music Week Coordinator**. Tracey's vitality and vast knowledge of works by Canadian Composers will be a wonderful inspiration for all of us and our composing students as we plan our CMW Events.

Tracey studied piano/ composition at Western Washington University and is a former student (and lifelong friend) of Helen Dahlstrom. She continues her studies presently with Linda Sieverts of Spokane Washington. Her involvement in choral music for many years keeps her active as a member of her local Music Educators Association. Tracey is also a voting member of the Canadian Music Centre. She has received Provincial Recognition for her compositions and was a recipient of a Travel and Study Scholarship for her teaching. The Valhalla Summer School in the Slocan Valley has Tracey as a faculty member. She is a prominent piano teacher in her community of Grand Forks and is a piano adjudicator and Canadian Music Clinician. Enthusiasm and energy describes Tracey best. We are looking forward to the inspiration that she will bring to us with Canadian Music in our Province.



Your Provincial Council at Work

Registrar's Report

Susan Olsen

This year we are honouring 25 years of membership for 16 of our members:

Anne Macdonald.....Nelson
David Ashton.....North Island
Sherron Berge.....North Shore
Vivian Chan.....Richmond
Sue Huang.....Richmond
Kitty Yeung.....Richmond
Erika Bennedik.....South Fraser
Catherine Bundt.....South Fraser
Cynthia Goddard.....South Fraser
Alice Enns.....Vancouver
Alice Koo.....Vancouver
Steffany Lovick.....Vancouver
Wanda Schellenberg.....Vancouver
Stephanie Sepp.....Vancouver
Ailsa Zaenker.....Vancouver
Margaret Anderson.....Victoria
Congratulations to all!

it possible for delegates who arrive later than 2:30 to listen to some of the performers. All performers are being asked to attend the finals so that pictures can be taken. All awards are being presented after the finals including an award sponsored by Atkinson & Terry for the best performance of a composition by a Canadian.

the same look as our website so that it can be easily recognized. Much of the website information could be condensed into the brochure. ie.:

BCRMTA History, Purpose, Membership, Current Membership Disciplines, Benefits and Opportunities of membership in BCRMTA and / or Benefits of studying with a RMT.

Archives

Pam Smirl

Pam has requested that all branches update the history of your branch, any photos or memorabilia from conventions or other BCRMTA activities be sent to me or brought to the next Provincial Council meeting.
250-474-4455
pjmusic@shaw.ca
2595 Affirmed Place
Victoria, B.C. V9B 6W5

Other information from the website could be highlighted in the brochure such as: Provincial Council meetings, Conventions, the BCRMTA/CFMTA Music Writing Competition, the B.C. Piano Competition, The Young Artist Tour.

Resources - Clinicians List, Professional Development Bursary
Programs - Secondary School Credits, Community Service Awards
Publications - "Progressions" BCRMTA Provincial Magazine

Young Artist Tour

Susan Schleppe

Our Young Artist Tour will be scheduled in the Spring of 2011 in consultation with the Young Artist. We're hoping to find Branches to sponsor 4 concerts, perhaps including an Okanagan Tour this year. Susan is hoping to investigate the possibility of interesting a television station in featuring something from either the B.C. Piano Competition or the Young Artist competition.

Members update to Website information - Carol Schlosar

Please continue to remind branch members that changes or corrections to their listed information can be sent through the website. The section "update membership info" appears under "Membership" and the form can be filled out and sent. The Registrar and the webmaster receive a copy of this information and changes are made on the 15th of each month.

Heritage Fund Project 2010

Cindy Taylor

The Finance Committee has been exploring ways to use some of the "Surplus Funds" to provide money to the branches at the local level to create a larger profile in their community. This years' project is: "Advertising Subsidy 2010". We finalized details of guidelines for the application and set a deadline date of Dec 31st 2010, so that the project can be completed in this fiscal year (see Finance Committee Project 2010). We ask that branches submit a proper receipt showing what the subsidy would be used for and also submit a report on outcome, stating whether or not this was a worthwhile project. Information will be compiled from the reports to enable the Finance Committee to show the delegates the creative ways branches "created a larger profile in their communities".

BC Piano Competition

Susan Schleppe

This year the competition will take place in two rounds: the semi-finals Friday September 24th from 2:30 until 5:30 p.m. and the finals Saturday September 25th at 8:00 p.m. The format for the semi-finals will be somewhat informal allowing people to enter and exit the auditorium between performers making

BCRMTA Downloadable Brochure

The Finance Committee would like to create a brochure that could be downloaded from the "Members Only" section of our website. The idea would be to have information about BCRMTA with a blank template for individual teachers to fill in their own information. It was suggested that the brochure have

Your Provincial Council at Work - cont.

Guidelines:

Amount of subsidy - up to \$200.00

1. BCRMTA Surplus Fund Subsidy must be used for "Branch" advertising only.

2. Application for the subsidy should be made to the BCRMTA Treasurer:

Lois Kerr
#7 – 6179 No. 1 Road
Richmond BC V7C 1T4

3. Include with your application a receipt for the advertising AND a copy of the: newspaper article, poster, brochure, etc.

4. Include a report on the outcome of your project with information whether your branch would (or wouldn't) do this project again.

5. If advertising is in a form other than the newspaper then a receipt for the type of advertising must be included when applying for the subsidy.

6. The Deadline for the Advertising Subsidy is December 31st 2010.

If there is interest -

b) Please send the Financial Committee information on the set up and maintenance cost if you already have a website. This information will be helpful for the Finance Committee to make cost comparisons.

Send the information to Cindy Taylor
dctaylor@oberon.ark.com

been attained.

The Ministry of Education – External Credits has agreed to look at a proposal we have submitted, based on the treatment of these externals credits in Ontario and Alberta which allow the granting of the lower credits when the higher level has been achieved. We should have information by September.

Tuition Tax Credit

Many teachers asked us for some clarity on this and unfortunately we have little. In April 2009, Conservatory Canada and later RCM issued information that implied that it was "tax law" that parents could deduct post secondary level music lesson receipts as a tax credit. BCRMTA issued a statement which went to the delegates and is posted on the website under the "members" login. We were concerned that ruling was in regards to an "educational institution" and we queried whether a private teacher falls under this heading. We suggested that our members issue receipt, and include the Tax credit sheet with more information. Apparently some claims for this credit have been denied. BCRMTA, of course, is not in a position to debate this with Canada Revenue but will pass on any further information that we receive.



External Credits for Music 10, 11 and 12

These are given in Grades 10 thru 12 for recognized Music Conservatory standards achieved outside of school. For example, Grade 10 school credit is given for Grade 6 RCM / CC, Grade 11 credit for Grade 7 and Grade 12 credit for Grade 8. Currently there is great diversity in application of this policy. Some schools use a "by certificate presentation" only policy while others grant lower credits if the higher level has

Heritage Fund Project for 2011

We are still interested in looking into helping branches set up (or maintain) a website. We will gather information on the possibility of setting up branch websites as a link to our Provincial website.

The Finance Committee would like to know:

a) How many branches would be interested in this project?

A "Register" for adjudicators

In the last issue of Progressions I suggested a 'register' for teachers who would be available to adjudicate. It is entirely possible that we have members who really would like to try their hand at adjudicationg but are reluctant to just "hang out a shingle" because they have no experience.

Only one member has shown interest so far, is any other members interested??

Please let me know.

dinapollock@shaw.ca

604.859.6333

Lillian Chan

franzliszt22@yahoo.com

778.288.1128

- Digital Piano, Keyboard
- Junior, Senior

I have adjudicated for the Tritone Music Festival (formally called Technics Music Festival) for the last 4 years.



BCRMTA Teacher on Call Program

ABBOTSFORD

Celeste-tina Hernadez

604.556.3918

celestetina@yahoo.com

Piano

Available on Fridays

Willing to travel within driving

distance.

Caroline Simpson ARCT, RMT

604.850.5531

crsimpson@shaw.ca

Piano (Beginner to Grade 10)

Theory - Rudiments

Willing to travel within driving

distance.



COQUITLAM

MAPLE RIDGE

Gabriole Sinclaire

604.464.8180

[gxinclaire@telus.net](mailto:gsinclaire@telus.net)

Piano (Beginner to Grade 10)

Piano Jazz Studies

Theory - Rudiments

Harmony (Basic, Inter)

Voice

Tri-Cities Area

Teach from my studio in PoCo.

Marian Van Hove

ARCT/ RMT /RCM Alumni

604.522.9656

mvanhove@telus.net

Piano

Theory - Rudiments

Willing to travel .



RICHMOND

Lillian Chan

778.288.1128 (cell)

604.325.4376 (home)

franzliszt22@yahoo.com

Piano

Theory - Rudiments

Harmony

History

Also do accompaniment

Willing to travel to Richmond

and Vancouver.

RICHMOND

Katharine Li

778.882.2131

bravomusicstudio@yahoo.ca

Piano (Beginner-Grade 9)

Theory - Rudiments

Harmony (Basic, Inter.)

Willing to travel within Richmond.

Martina Smazal

604.207.9363

violinsandsuch@yahoo.ca

Violin and viola(all levels and ages)

Piano (up to RCM gr. 3)

Not willing to travel.

Teach at home.



SOUTH FRASER

Rose Scott

604.882.3997

rosynotes@hotmail.com

Beginner through RCM Grade 6.

Basic to Advanced Rudiments.

Customized piano Master classes

Theory classes for your students.

Will travel in Surrey, Langley,

White Rock and to Pitt Meadows/

Maple Ridge.



VANCOUVER

Janet Corcoran

604.720.5500

604.739.0928

janetcorcoran@telus.net

Piano (Beginner to Grade 10)

Theory - Rudiments

Would prefer not to travel,

but would consider it if the circumstances allowed.

Dr. Carla Dodek

604.879.2366

cmdodek@shaw.ca

Piano

Theory - Rudiments

Chamber music coaching

to advanced levels

I teach from my studio located near Cambie and King Edward.

VANCOUVER

Susan Edwards

604.734.8236

saedwards77@telus.net

Voice

Piano

Theory - Rudiments

Probably not willing to travel as I use public transit.

Josephine Leung

3663 West 19th Ave, Vancouver.

604.222.2681

leungjosephine30@yahoo.ca

Piano (Beginner to Grade 10)

Theory - Rudiments

Harmony (all levels)

History (all levels)

Couterpoint

Analysis

I teach at my home studio.



Hi Everyone,

There are a few new names, if you would like to have your name added to the list send your contact information to the editor:

Dina Pollock

dinapollock@shaw.ca

604.859.6333

Teachers who wish to contact a 'Teacher on Call' please contact the teachers directly.
Thank you



Community Service Awards

OCTOBER 2009

Abbotsford
Cynthia Arnold
Connor Green Gold

North Shore
Kelly Nobles
Kara Chan Gold

Richmond
Lillian Chan
Cherie-Nicole Leo Gold
Emma Yang
Alisa Yao Silver

South Fraser
Susan Olsen
Emma Attfield Gold
Yvette Rowledge
Victoria Kon Bronze
Kevin Thompson
Howard Chen Bronze
Paul Chen Bronze
Howard Hsu Bronze
Yiyi Hsu Bronze
Rachel Chi-Yum Wang Bronze

Vancouver
Patty Wu
Monica Hsieh Gold



MAY 2010

Richmond
Lillian Chan
Cheryl Yeung Bronze
Joy Zhang Bronze
Michael Tam Silver
Cheryl Yeung Silver
Phoebe Luk Gold

MAY 2010 - cont.

Richmond
Shauna Wang
Vanessa Quon Bronze
Sarah Yu Tao Bronze

South Fraser
Harold Birston
Tom Ke-Jun Sung Bronze
Catherine Bundt
Dong Hun (Kevin) Suh Silver
Timothy Tsao Gold

Susan Olsen
Kay Hung Gold
Lisa Bouliane Silver
Yvette Rowledge
Tristan Downing Gold
Miranda Robinson Gold
Kevin Thompson
Brian Shen Bronze
Andrew Chiang Silver
Elaine Lin Silver
Andrew Chiang Gold
Elliot Stewart Gold

South Okanagan
Janet Marcotte
Kianna Carvalho Bronze
Natalia Ibanez-Richer Bronze
Lumin Wright Bronze

Trail/Castlegar
Tammy Francis
Rebecca Benner Bronze
Kelsey Negreiff Bronze
Lacy Pena Silver
Samuel Kenna Gold 83
Jonathan Smith Gold 63
Ryker Smith Gold 70

Vernon
Lyn Taron
Brittany Baker Bronze
Rhyse Widing Bronze



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Edmonton Symphony Orchestra/ C.B.C./I.T.V.
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-George Blondheim, composer/arranger

"Thank you for making the piano seem to breathe".
-Claudio Arrau, concert artist

"I just wanted you to know that I am very pleased with my piano. It is better than when it was new!
I don't feel like I have to fight with it any more to get it to project and to be able to play many dynamics with control.
Thank you. I'm loving playing it
-Peggy O'Brennan, BCRMTA Chilliwack ". (after regulation, tuning & voicing)

call for appointment:
604-996-6191

E-mail: tonecrafter@hotmail.com

"One who works with their hands is a labourer;
One who works with hands and mind is an artisan;
One who works with hands, mind and heart is an artist".

Music Is a Life Force

CFMTA Convention
July 6-9, 2011
Regina, SK

Come for
the concerts
... and much
more!



July 6, 2011

The Gryphon Trio continues to delight audiences around the globe with their highly refined and dynamic performances.

As the featured artists of the 2011 CFMTA Convention, the Gryphon Trio, (left) Roman Borys, Annalee Patipatanakoon, and Jamie Parker, will be performing a concert and giving master classes, clinics, and workshops.



July 7, 2011

The *Canadian Composers' Day* recital will feature a variety of artists, including composers/pianists **Heather Schmidt** and **David L. McIntyre**. They will be sharing their talents during the convention giving workshops and working with student composers.



July 8, 2011

Stephen Runge and **Thomas Yu**, former CFMTA Piano Competition prize winners will be giving a joint recital. They will also be sharing their knowledge, experience, and passion for music in workshops.

July 9, 2011 CFMTA Piano Competition Finals featuring finalists performing David L. McIntyre's *Piano Trio* with The Gryphon Trio. Adjudicators – Jamie Parker, Christine Vanderkooy, and Kathleen Lohrenz Gable.

See your Canadian Music Teacher for more info, or visit www.cfmta.org

2011 CFMTA Convention | July 6-9, 2011 | Regina, SK



SINFONIA - North Shore Branch Combined Concert

In the latter part of September 2009, I received a very pleasant phone call from Paige Freeborn, one of our RMT members and also the President of *Sinfonia Orchestra*, (our professional symphony orchestra based on the North Shore). She asked if we could meet briefly and of course, I agreed, looking forward to sharing some musical thoughts with a colleague and possibly the offer of discounted tickets for our members! I had no idea what she had in mind!

As we chatted over coffee, Paige informed me that *Sinfonia Orchestra* was hoping to reach out to the community with an educational focus and she asked if I thought it was possible for the North Shore Branch and *Sinfonia* to combine their efforts in a project for piano students. A very passionate and excited conversation began and by the end of it, the seeds for a very wonderful project were planted. We both agreed that the opportunity for intermediate students to play with a symphony orchestra was currently non-existent and would it be possible to offer these students a chance to play with an orchestra?

Paige took these ideas to Maestro Clyde Mitchell and he was very enthusiastic about giving these young

students a chance to perform with *Sinfonia*! Another meeting was held with Adrian Dyck (RMT teacher and violinist with *Sinfonia*), Paige, Carolyn Cole (Concertmaster of *Sinfonia*), and Clyde Mitchell to organize a plan of action. It was suggested that students from Grades 1 to 8 be offered this opportunity by auditioning selected pieces from the Royal Conservatory Repertoire. Maestro Mitchell went through the Royal Conservatory books and chose two pieces from each Grade level. These were presented to the membership of the NSRMTA and the teachers went to work.

The auditions were held at Mulgrave School on May 16th, 2010, and the jury consisted of Maestro Mitchell, Anita Coomba (pianist), and David Boothroyd (pianist, arranger and composer). Approximately 45 students auditioned and 15 were chosen to play with the orchestra and the other auditioning students were invited to perform in a special recital dedicated just for them! The students had a wonderful experience at the auditions – all coming out of the audition room with smiles and saying “That was fun!!”.

We would invite all branches to attend this exciting “first time” event! Along with our students, concert

pianist Ian Parker will be featured performing Chopin’s Piano Concerto #2. Ian Parker and Clyde Mitchell have generously offered to conduct a Master Class on concerto playing on Wednesday, October 6th at the Kay Meek Studio Theatre in West Vancouver with the 15 performing students. On Thursday, October 7th, the 15 students playing with the orchestra will rehearse with *Sinfonia* at Mulgrave School. Friday, October 8th will be the recital for the auditioning students at the Kay Meek Studio Theatre, and on Saturday, October 9th, will be the *Sinfonia* Concert with our young students and Ian Parker at the Centennial Theatre in North Vancouver.

We welcome everyone and hope you will support this unique project by attending the above master class, dress rehearsal, recital, and ultimately the opening concert for *Sinfonia Orchestra*’s 2010/2011 season! We would love for our young performers to be treated to the exhilarating feeling of performing for a “full house”!

Submitted by
Valerie Cook, President
North Shore Branch
Paige Freeborn, President,
Sinfonia Orchestra



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www.popopianopro.com



A black and white illustration of a pianist in a dynamic pose, leaning into a grand piano. Musical notes are scattered around the piano and the pianist, suggesting a sense of music and performance. The background is plain white.

Workshops for Late Summer and Fall

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This is truly an exciting new series so you should definitely mark down this date and check it out!

More about our clinician:

Helen Marlais' active performance schedule includes collaborative concerts in North America, Western Europe, the Middle East, and Asia. She is one of the most prolific authors in the field of educational piano books. As well as being the Director of Keyboard Publications for The FJH Music Company, she is also an Associate Professor of Music at Grand Valley State University in Grand Rapids, Michigan, where she teaches piano majors, directs the piano pedagogy program, and coordinates all of the group piano programs, which includes the young beginner piano program. Dr. Marlais performs and gives workshops throughout the country and at all of the national music teachers' conventions. Her articles can be read in Keyboard Companion, The American Music Teacher, and Clavier magazines. Her more than 60 educational piano CD's are recorded on Stargrass® Records.

Visit www.helenmarlais.com for more information.

Where: Long & McQuade

368 Terminal Avenue Vancouver

When: Friday, August 20th 2010

Time: 9:30am-12:30pm

To register contact:

Christie Smith at csmith@long-mcquade.com

604-734-4886

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Leslie Newman

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- 9 progressive volumes of essential Flute Repertoire (Preparatory to Level 8)
- 2 comprehensive volumes of engaging Flute Studies (Preparatory to Level 8)
- 11 quality Recordings packaged with each of the Repertoire and Studies books (Preparatory to Level 8)
- 1 cumulative volume of Flute Technique (Preparatory to Level 8)
- 1 indispensable compilation of Orchestral Excerpts (Level 2-ARCT)

Leslie Newman holds a Bachelor of Music degree from the University of Toronto, a Master of Music degree from Yale University, and an Advanced Certificate in performance from Juilliard.. Her teachers have included Thomas Nyfenger and Julius Baker, among others. She has performed with orchestras throughout Canada, the United States, and the U.K., and has toured through Brazil, Argentina, Japan, Europe, and the United States, presenting live broadcasts from some of the world's most renowned venues.

Leslie Newman is currently on the flute faculty at the University of Toronto and The Royal Conservatory of Music's Glenn Gould School. In addition to teaching and performing, she is an active recording artist and clinician, and was the Artistic Consultant for the recordings of Overtones™: A Comprehensive Flute Series.

Where: Long & McQuade

368 Terminal Avenue Vancouver

When: Thursday, September 30th 2010

Time: 9:30am-12:30pm

To register contact: Christie Smith

csmith@long-mcquade.com or 604-734-4886



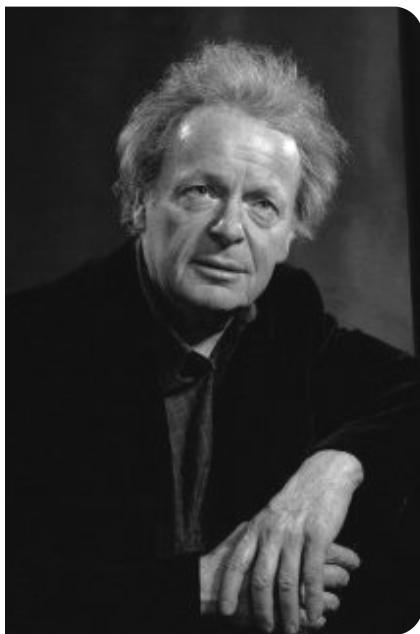


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All music students welcome. Auditors welcome at masterclasses.



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Oct 29 - Pacific Rim String Quartet & the Bergmann Piano Duo

Concerts Café Classico

Oct 1-Yuri Zaidenberg, violin & Amanda Chan, piano
Nov 26 - Eckhardt-Gramatte 2010 Piano Competition Winner

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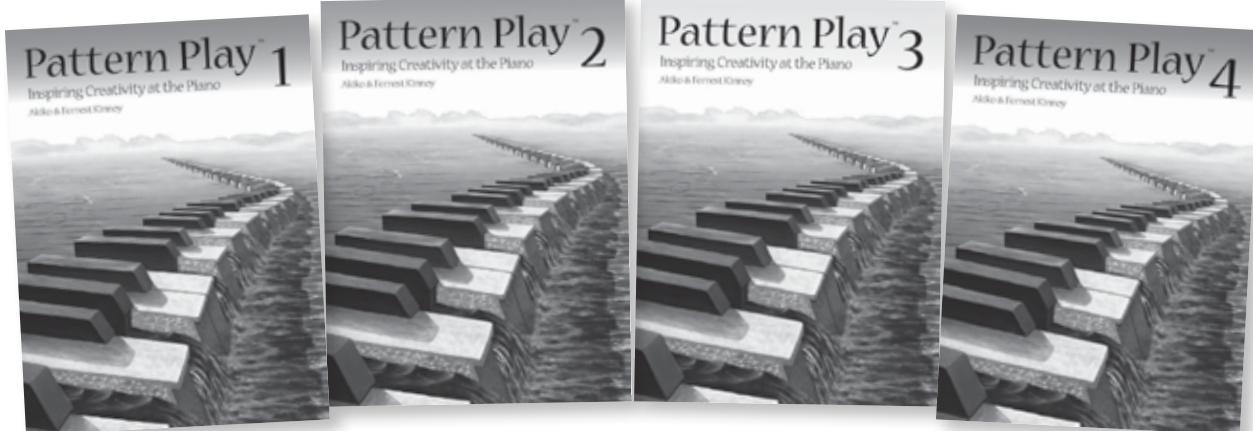
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www.frederickharrismusic.com

20th Century - “The Sour Sweet Music”

by Winifred Scott Wood



From the Archives,

This article appeared in the Spring 1994 edition of our BCRMTA Provincial Newsletter. It is written by well-known pedagogue and BCRMTA Honorary Life Member, Winifred Scott Wood. While some of the publications mentioned are no longer available, the ideas and advice still ring true. We thank Mrs. Wood for sharing her wealth of ideas and contributions to the art of teaching.

Music in the 20th century as in preceding centuries reflects the events surrounding its composers. The big difference is that this century saw more rapid upheaval and revolution than occurred in former times. Artists in all forms of expression seemed compelled to break the boundaries of their predecessors in every way imaginable. This affects harmony, form, rhythm notation and idioms. The general public always tends to lag behind its artist in vision and is loath to give up what has become fondly familiar. Music teachers therefore have even more difficulty in persuading students raised on the harmonious sounds, familiar rhythms and balance forms of pre 20th century composers to venture to the strange seemingly discordant land of contemporary composers. However, as Alan Fluck, author of “The Sour Sweet Music” (used as the title of this article) says, “the discords of one generation become concords to the next, because when people get used to discords they consider them concords”.

This is very true and gives us a hint as how to introduce students to “new” music without too much “shock” to their system. Students should be made aware of the important role that

discords play in the music of the pre 20th century composers. Discords add strength and need to be emphasized and even lingered on before this tension is resolved in concords. The word Appoggiatura (a form of discord) means “to lean on”.

There is a wealth of music that introduces pianists early in their musical journey to 20 century idioms that is adventurous yet attractive. Russian composers such as Prokofieff,

Shostakovich,
Kabalevsky,
Khatchaturian, and
Gretchaninoiff

all wrote music especially suited to the young. Look for titles such as Albums for the Young or Children’s Pieces.

Many European composers wrote excellent music for children.

Bartok
For Children Volume I and II based as they are on folk tunes are easily assimilated

Casella
11 Pieces Enfantine (of intermediate difficulty)

Dello Joio
Suite for the Young and *Lyric pieces for the Young*

Kodaly

24 little Canon on Black Keys

Gyermektancok
(Children’s Pieces)

Lutoslawski
Popular Melodies of Poland
Menotti

Poemetti (Intermediate)

Mompou
Scenes d’Enfants
Myezynski
Fables

Pinto
Festa de Criancas (Children’s Festival)
Soulima Stravinsky

Piano Music for Children
are some attractive examples. America as can be expected has produced much 20th century music.

Bernstein
Birds
Dan Beatty
Woodsprite and Waterbug
Katherine Beard
Echoes of America, are a few examples.

Canada has produced many fine composers of music for young students, The Music of our Time series (Coulthard, Duke and Hansen) is a good example but there are many others, a few of whom are Linda Niamath (many collections).

20th Century - "The Sour Sweet Music" - cont.

Coulthard

Pieces for the Present

Chatman

Amusements Books 2 and 3

Mychael Danna

Land of Narnia

Ecklardt-Gramatte

From my Childhood Volume I and II

(Intermediate)

Wuensch

Mood of the Modes

Ernst Schneider

Five Moods of the Ogopogo

Fiala

Australia Suite.

Participation in Canada Music Week has acted as a great stimulus to getting contemporary music into this year's repertoire. Sometimes parents show greater resistance to unfamiliar sounds than do their offspring. My favourite story in this vein is of one of my students whose mother asked her to play to her guests but cautioned "Not your Canadian piece"! Sometimes it is the teacher who is reluctant, such as the one who firmly declared "I don't like this new music and either do my students."!

Some of the skills the student will have to develop are an ability to play polyphonic writing, to be able to read and learn tone clusters and dissonant harmonies, wide leaps, rhythms that involve changing time signatures and unusual accentuations within the bar (in this area counting while tapping with both hand on the fall board is a great help).

The best way of introducing one's students to this music, as it is to any music, is to learn it yourself and be able to play it well so you can give an interesting and attractive performance of it. This produces better teaching also as you know the difficulties first hand and how to overcome them.

Some good sources of repertoire are to be found in such publications as:

- Contemporary Showcase
a 1990-1995 graded syllabus available from the Canadian Music Centre in Vancouver. (The CMC can also loan music for perusal).
- Various examination syllabi (look to see if the source book is mentioned)
Catalogues from Music publishers

- Intermediate Piano Repertoire by Albergo and Alexander (Frederick Harris).

The latter also has a good list of albums of contemporary music. For a very good overall view *Avant-Garde Music from Debussy to Boulez* by Paul Griffith (Oxford University Press) is very readable.

As both teacher and student widen their knowledge of contemporary works the unfamiliar becomes more and more acceptable and initial resistance is overcome by the genuine beauty and freshness of this music. Try it - you'll like it!

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"Sound Reflections: Teaching Contemporary Piano Repertoire"

by Sandra Joy Friesen



Teachers begin the year with a big responsibility to assign the right repertoire for each student and choosing contemporary repertoire can be a tricky task. There is a vast collection of Canadian repertoire to be explored, taught and played, and the desire or need for variety in selections for students can be achieved, but it can take some searching and experimenting. This article highlights three suggestions for choosing repertoire as well as a few ideas for learning, practicing and teaching new pieces. Although the repertoire discussed in this article is for piano, the concepts can be applied to any other instrument.

Faced with the diverse range of styles by Canadian composers, a teacher can organize the process of repertoire selection to form an interesting and educational curriculum for their studio – selection by compilation, by composer, or by style. Some compilations combine varying styles into one volume. *Horizons I and II: Music by Canadian Composers* is a graded compilation inclusive of a wide variety of compositional styles providing brief explanations for each piece and style. An educational

approach here is to assign each piece to a student, and when all are learned reasonably well, host an informal “compilation recital” for the students. The explanations serve as program notes and can be read aloud. In this format, students are introduced to the various styles. *Meet Canadian Composers at the Piano I and II* is another compilation of mostly earlier conventional style compositions. The compilation approach shows what a wonderful selection there is of our recent century of music from which to choose.

Another process for choosing repertoire is creating a “composer” year and assigning a selection from this specific composer. If the composer has written predominantly for the junior levels, a teacher might consider giving several pieces to an advanced student as an exercise in student teaching. For example, the *Amusements I, II, III* by Stephen Chatman are intended for juniors and intermediates, but a senior pianist can be equally challenged to produce the percussive techniques and special effects convincingly and comfortably. These selections can offer a fun and rewarding introduction to new sound concepts dreamed up by composers. Another year could be dedicated “Violet Archer Year”, for example, – whose Bagatelles, Preludes and three-movement Sonatine could be divided among senior students. This approach to learning about a composer could be connected with another teacher, and culminate in a “composer recital” when each piece gets talked about, played and heard.

Finally, a teacher might choose a particular style of composition as a theme for the month, the term, or the year. There is no shortage of ideas for this approach. Three examples:

1) the 12-tone system - *12 Twelve Tone Pieces for Children* by Otto Joachim is comprised of charming, colorful and melodic atonal pieces for junior to intermediate levels; 2) jazz-influenced styles in Ann Southam’s *Three in Blue* and *5 Shades of Blue*, John Weinzweig’s three-movement Suite #2 (advanced) that is tinged with blue notes and subtle syncopations, *Uptown Music* (intermediate) by Jim Hiscott, *Two Sundances* (intermediate) by Joan Hansen and *Boogie Fugue* (intermediate) by Judy Specht; and 3) extended piano technique repertoire such as Stephen Chatman’s *Amusements*, Mary Gardiner’s *Short Circuits* (intermediate) and Hope Lee’s *Flake upon Flake upon....* (intermediate to advanced).

Once repertoire is chosen, incorporate several practice strategies to keep the imagination active. One creative approach to learning new music involves musical graphing. This can work well with music that does not readily appear to have a conventional melodic shape, as in several twelve-tone pieces by Barbara Pentland (for example, *Hands Across the C*), or for pieces that do not provide phrasing and dynamics markings. Graphing is done whereby a single solid horizontal line represents the middle range of the keyboard. The individual notes within the texture are then graphed in curved or angular lines below and above the solid line. A new solid line begins every four measures or so (no strict rule in this exercise). Graphing allows the piece to be “viewed” in more than one way and the teacher and student can experiment together to create longer or shorter groups of graphed phrases. What this exercise combines is the visual sense with the aural. The graphs activate the imagination in making

"Sound Reflections: Teaching Contemporary Piano Repertoire"- cont.

decisions of phrasing and dynamic. Connecting the visual and aural senses also assists memory, and serves as a reminder of how music and sound move through time.

Choosing a technical focus is a creative practice strategy. The pianist chooses a technical pattern from the selected composition and creates an “exercise of the week” or “of the month”, by devising as many ways as possible to play this pattern. For example, Steven Gellman’s *Etude from Album for Piano* contains various fast patterns between the hands, hand-crossing, broken chords, scalar passages between the hands, and so on. Extract one of these patterns (the opening two measures, or measures 5–6 for example) and keep the rhythm correct but alter the keyboard range, change the accent placements, and experiment with at least five different dynamic and shaping ideas. Playing music requires an extraordinary amount of skill *and* imagination – this exercise develops both.

A third strategy for practice is incorporating free improvisation. Use any musical idiom, aspect or element from the selected composition (an arpeggio, a cluster chord, the pedal, a glissando) and ask: “How many ways can I play this element?” Respond by practicing that element with as many different fingerings, articulations, rhythms, tonalities or harmonies imaginable (for example, R.H. plays B flat major, L.H. plays G minor for a modal mix). Improvise by creating four-measure phrases from these practice ideas and repeat several times. Change the articulation, range, dynamic, etc. and repeat several times. Form is created in this manner and a freely improvised composition is born. Improvisation is an act of freedom and exploration and by experimenting in these simple ways the ear, eye, body and heart enjoy working and creating all together.

In conclusion, I believe that practicing must be a continually renewed act of co-creation. These thoughts can

hopefully encourage the pianist to take part in composing, creating and most importantly, *listening* while developing strengths and strengthening weaknesses. Here’s to a creative year of music making!

Ms. Sandra Joy Friesen promotes Canadian music in performance and instructional workshops nationally and internationally. She is a former piano instructor (1996–2008) from Kwantlen Polytechnic University, Langley, BC; now completing doctoral work in performance and pedagogy of extended piano techniques and contemporary notation. A former member of BCRMTA, president of Mission Branch, and manager of a private piano studio, she has extensive experience working with students of all ages. Please do not hesitate to contact her through ARMTA directory, with repertoire questions, ideas or topic suggestions for future newsletter articles.



Observing the Student-Teacher Relationship

by Valerie Kampmeier

Have you ever noticed that you feel exhausted after teaching some of your students and exhilarated after others? With some, you’re catching yourself frequently glancing at the clock (which appears to have stopped) and with others you are constantly surprised that the lesson is over already?

I used to attribute this phenomenon to working with talented students versus the not so talented ones. While of course it can be more interesting to teach students who find picking up a musical instrument easy and make speedy progress, I’ve found that there are other factors to consider too, and they’re totally within your control.

One of the most striking realizations that I’ve had is that there is a correlation between how much effort I put into a lesson and how much effort the students make – and sometimes it’s an inverse correlation! As a young, inexperienced teacher, it was as if the harder I tried, the more I demonstrated, the more I spoke, the less my students did any of those things. As if there were only a certain amount of oxygen in the room and the deeper and faster I breathed, the less air remained for my student.

At one extreme, I remember lessons where I literally was left panting at the end of the hour, and the student appeared cool and unmoved. I began

to realize that I needed to sit back in my seat, loosen my jaw, roll my shoulders, breathe deeply, speak less and give the students more space. As I began to become more aware of my energy and body language, it was quite an adjustment for my students, and me, and it was also the beginning of a wonderful journey of exploration for me, discovering what it really means to be a teacher.

As a result of gradual but substantial changes on my part, I began to notice other factors at work. When I sat back and gave eleven-year-old Rosie space at the piano, she shyly expressed an interest in composing her own pieces, and we took our lessons in a whole new





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The Vancouver Chopin Society 2010-2011 concert season

2010 marks the bicentennial of the birth of Frederic Chopin, as well as Robert Schumann, one of Chopin's admirers and friends. In May, the Vancouver Chopin Society celebrated this occasion by hosting a three-day festival showcasing Chopin's piano works, chamber works and vocal compositions, together with a lecture by one of the world's foremost Chopin scholars from Warsaw, and a dramatic dialogue depicting Chopin's relationship with George Sand. Thanks to all of you, our subscribers, members and audience, the festival was a remarkable success.

Our upcoming 2010-2011 season also promises to be very exciting, starting with three wonderful interpreters of Chopin and Schumann's music and ending with a final concert which will feature a laureate of the 2010 International Chopin Competition set to take place in Warsaw in October 2010.

We are looking forward to seeing all of you again this fall. Please bring your friends and other music lovers and please pass the word around regarding our Society's concerts.

Concert 1 – Alexander Gavrylyuk, Saturday, October 30, 2010 8 PM (Magee)



"There probably hasn't been a pianist like this on the scene since Vladimir Horowitz" - *Lloyd Dykx, Georgia Straight 2009*

"A world class pianist performing at his absolute best" - *New York Times, 2005*

The sensational young Ukrainian pianist Alexander Gavrylyuk will open the series entralling the audience with his "thrilling pianism and astounding keyboard technique" which are universally admired by audiences and critics alike. It will be his first recital in Vancouver and we are sure it will be an unforgettable performance by one of the world's top pianists.

He won first prize at the third Horowitz International Piano Competition (in 1999), Hamamatsu International Piano Competition in Japan (2000), and Arthur Rubinstein International Piano Masters Competition (2005), which also awarded him honors for Best Performance of a Classical Concerto.

Concert 2 – Ingolf Wunder, Saturday, February 26, 2011 8 PM (Magee)



Mr. Ingolf Wunder was born on September 8th 1985, in Austria. The first impressions one receives from his playing are the judgement and restraint with which he uses his prodigious technique and his exceptional ability to build a piece "so that it seems to lie before him like an immense landscape, revealed to the eye at a single glance". The dramatic sense of structure which underlies most of Mr. Wunder's performances may owe something to his early experiences in music school, where he was able to indulge not only in his love of music, generally, but also in his apparently insatiable musical appetite. The seemingly unlimited range of his affinities is born from his earliest years of boundless curiosity and an extraordinary memory. It is one of Mr. Wunder's most precious attributes as a performer, and one shared by few front-rank virtuosos, that he focuses the attention of his audiences entirely on whatever music he happens to be playing. Even at his performances of unfamiliar and sometimes inaccessible pieces, one can hear the proverbial pin drop.

Concert 3 – Elisso Virsaladze, Sunday, April 10, 2011 7:30 PM (Playhouse)



"Elisso is an unforgettable Schumannist. Elisso is an artist of great distinction, perhaps the greatest woman pianist of our time. She is a serious, deeply sincere and unpretentious musician..." - *Sviatoslav Richter*

Elisso Virsaladze studied in Moscow with Heinrich Neuhaus and Yakov Zak, gifted teachers who had not only a deep influence on her artistic development, but also immersed her in the renowned tradition of Russian piano pedagogy. Elisso Virsaladze is now a professor at both the Moscow Conservatory and the Musikhochschule in Munich, where she is recognized as an exceptional teacher whose students have won sensational distinction. She regularly serves as a judge for the most prestigious international competitions including the Santander, Geza Anda in Zurich, Rubinstein in Tel Aviv, the Tchaikovsky and Richter competitions in Moscow.

16th International Chopin Competition Laureate, Sunday, May 1, 2011 7:30 PM (Playhouse)

The International Frederic Chopin Piano Competition began in 1927 in the Warsaw Philharmonic Hall under the instigation of Jerzy Zarawlaw, a distinguished pianist and academician.

The Competition is held every five years to recognize the world-wide significance of Chopin's music and the vital importance it plays in the repertoire of the piano. Since 1927, a steadily growing number of candidates from almost all countries of the world prove the importance of this great music event. And the number of laureates, first place and other prize winners, who have gone on to international careers, is unparalleled. They include: Lev Oborin, Dmitri Shostakovich, Yakov Zak, Halina Czerny-Stefanska, Bella Davidovich, Adam Harasiewicz, Vladimir Ashkenazy, Fou Ts'ong, Maurizio Pollini, Martha Argerich, Garrick Ohlsson, Mitsuko Uchida, Krystian Zimmerman, Dang Thai Son, and Rafal Blechacz among others. Many past winners and jury members have performed as part of the Vancouver Chopin Society's concert series.

The 16th edition in 2010 is being prepared by the Fryderyk Chopin Institute, which was established in 2001 on the basis of an act of the Polish Parliament. 2010 is a very special date to this year's competition in Warsaw in October, as it is the bi-centennial of Chopin's birth, and many distinguished international pianists and former prize-winners will be in attendance. Martha Argerich and Nelson Freire will perform a duo-recital at the beginning of the festivities, and advanced reports suggest that the competition this year will be the most exciting in decades, because of the exceptionally high calibre of the contestants. One of the winners will be the soloist in our final concert in 2011.

PROGRAMME

Beethoven - Sonata in C minor Op.13

Pathétique

Chopin - Polonaise in A Major, Op.40 No.1

Impromptu No.1, Op.29

Nocturne in D flat Major No.2 Op.27

Liszt - Mephisto Waltz No.1

Intermission

Stravinsky - Petroushka suite

Rachmaninov - Preludes No.1, 5, 2 Op.23

PROGRAMME

W.A. Mozart - Sonata in B-flat major KV 333

F. Liszt - Soirees De Vienne

G. Wunder - Sonus Miraculi

Intermission

F. Chopin - Waltz in A-flat major Op.34, No. 1

Ballade No. 4 in F minor, Op.52

Andante spianato and

Grand Polonaise Op.22

PROGRAMME

Mozart - Fantasy in C minor KV 475

Sonata in C minor KV 457

Prokofiev - Sonata Nr. 2

Intermission

Chopin - Polonaise Fantasie in

A flat Major, Op.61

Schumann - Fantasy in C Major, Op.17

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The Frederic Chopin International Piano Competition Laureate will be announced in late October 2010.

Observing the Student-Teacher Relationship - cont.

direction. On the other hand, when I did the same with fourteen-year-old Natalie, she remained the taciturn, sulky teenager she had been all along, and it became clear that she would rather have been at home playing video games. She quit lessons shortly afterward, to our mutual relief.

One thing I've learned is that I don't need to be an entertainer. If the child is really not interested in playing the piano, I'm very happy for them to take up electric guitar, horse-back riding or ballet.

A big discovery for me, as a young teacher, was that I needed to be more discerning about which students I accepted into my studio, not necessarily in terms of talent, but in terms of interest. I was keen to build my business, partly for financial reasons, and was therefore susceptible to the enthusiasm- and sometimes cajoling- of the parents who brought their students for lessons,

"because I gave up the piano as a teenager and regretted it" or "because I never had the chance to play and always wanted to". Worthy sentiments, but when their children were fidgeting miserably or blankly gazing around the room, I discovered that I was well advised to direct my questions to them personally, and ascertain whether they in fact were interested in learning the piano, or indeed music of any kind.

Now if I discover that the child is showing no interest, I immediately encourage them to try another activity rather than piano lessons, and if the child is ambivalent, we set up a trial period of four to six lessons, "to see if we are compatible", with no obligation on either side to continue after that period.

This system made me uncomfortable initially, as I had to become more assertive, and risk parents' displeasure. However, 25 years on, I am delighted with the students in my current studio,

all of whom practice diligently and energetically, focus enthusiastically during lessons, and perform with evident love of music and their instrument. After all, as one of my colleagues in London said to me, "I don't want to have to convince anyone that music is beautiful."

Valerie Kampmeier, M.A., brings decades of performance experience as a successful classical pianist in Europe to her piano teaching and her life coaching practice for musicians. A gifted piano student from the age of five, Valerie has spent more than twenty-five years working as a teacher, coach and conductor in Britain, Europe and the U.S. with some of the world's most talented musicians.

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The Vancouver Chopin Society 2010-2011 concert season

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Reversing the Pyramid

by Alison S. Barr, NCTM



Across the country, the student body of a typical independent studio looks something like this: a majority of young beginners, a fair number of middle-schoolers, and a small percentage of dedicated high school students. These older students generally represent only a fraction of the beginners who originally started in the studio eight or 10 years ago. What piano teacher doesn't treasure and take pride in these few more-advanced students? They are positive proof that perseverance and dedication can result in a high level of musical achievement. High school students give us the opportunity to teach the advanced repertoire we love and they also serve as shining examples to our younger students.

A few years ago, I recognized that my studio numbers had gradually been changing, and that, amazingly (because I hadn't really planned it!), I now had as many or more high school students as beginners. I was retaining higher percentages of the students I had started, and new high school students were attracted to my studio as transfers and beginners. As this trend continued, I began to consider factors contributing to this reversal of the typical pyramid,

where a wide base of beginners supports a diminishing number of more advanced students, until only a few remain at the very point of the pyramid. Here are some strategies I think may have helped reconfigure the pyramid.

Maintain musicianship as broadly and deeply as possible.

Our high school students want and deserve to know us as musicians, not only as piano teachers. If we bring exciting new ideas and experiences to each lesson, our students will feed on our energy. The more specific we can be, the better—sharing a difficult passage in a piece we're practicing, a quote from an amazing composer biography, a brief report on a concert we heard, an update on our latest conference. All of these examples help students understand what it means to be a professional dedicating one's life to something with unquenchable passion and commitment. Also, we can use the wealth of resources available to us by scheduling master classes or lessons for our students with colleagues who have special areas of expertise. Our students will immediately see that we're open to growth and connected to a larger world outside our studio.

Incorporate curriculum, scheduling and opportunities specific to high school students.

As we retain more high school students in our programs, the demand for versatility and responsiveness to individual goals expands exponentially. High school is characteristically a time of intense personal growth; students move from youth to adulthood, laying the groundwork for many influential

decisions of their lives. Their needs can no longer be painted with a broad brush. We have to let them in on our planning process and ask them which opportunities they really think they can benefit from. Some components that can be included in our curriculum to encourage high school students are:

1. Enter students in a high school honours recital sponsored by your local music teachers' organization.
2. Teach music that students request for general enjoyment and school talent shows.
3. Encourage improvisation for students in high school jazz bands.
4. Explore advanced repertoire within its historical context and be ready to cultivate the advanced technique necessary for this repertoire.

In my current class I have a senior preparing for a theory/ear training/sight singing and piano proficiency audition at Berklee College of Music, a senior preparing for a music theatre audition, a sophomore who plays in the jazz band and accompanies the high school chorus, and a junior who wants to enter competitions and prepare for a college piano performance audition. Responding to their individual needs is the key factor for successfully teaching these students.

Build a distinct high school community within the studio.

There's a place a few miles from my home called "Starland" with a rock climbing wall, an arcade, bumper cars, miniature golf, laser tag, batting cages and snack bar. In the late summer or early fall, I invite all my students from seventh through 12th grade to assemble at Starland. I contribute towards their admission fee and we stay for about three hours. We have a blast and the ➤

Reversing the Pyramid - cont.

students talk about it all year long, begging for the next time they can go. We take tons of pictures and put them in an album (they laugh at the ones of me the most.) This trip has nothing to do with music, but everything to do with forming a social, musical bond. Through the Starland trip, my students have formed relationships that they never would have formed in the studio, being scheduled at disparate times and coming from different towns and schools. I also get group tickets to a “Broadway in Boston” musical in the spring. This trip is open to all high school students and their parents. They pay a group ticket rate and we have a fantastic time. We’ve seen *Wicked* and *Light in the Piazza*.

Participate in area high school music programs and seek collegial relationships with area school music faculty, as well as with independent teaching colleagues.

Though we know our students deeply and have known them for many years, we don’t see them in the potent and relevant setting of their high school, an environment where peers and group dynamics strongly influence their future. The more effort we expend on becoming a part of their musical and extra-curricular lives, the more connected they will feel to us. The time it takes to attend band concerts, to help students prepare for jazz band and choral accompanying and to simply ask questions about what’s going on in school really pays off!

Be attentive to the high school “psyche” within society and be aware of the human factor. High school students are hungry for strong, positive role models and for interaction on an individual basis with a caring adult. While always relating within appropriate professional and personal boundaries, we must

strive to communicate honestly and openly about serious issues—the college application process, career decisions and work life, for example. All communication must be on an adult level—colourful, image-filled and relevant. And there is great benefit in a small amount of self-disclosure, sharing that we have been there and truly understand.

Place high school students in a mentoring role with younger students.

This can be achieved simply by asking a waiting student to accompany a beginning student on the teacher duet part or by preparing for an older student to teach a group class on some aspect of theory or technique. Students love peer learning, and it’s difficult to say whether this aspect of our program holds more benefit for the older mentor or for the younger student.

Support high school students through thick and thin, but do not compromise standards.

Our society asks a lot of its high school students. They are expected to achieve in multiple areas, manage their time like CEOs, contemplate their futures and maintain all the traditional aspects of social and family life. Being on a growth curve that is fast and furious makes them, in many ways; more mature than previous generations, but sometimes exacts a price of serious confusion and stress. We can bring humour—an essential factor in being successful with this age group—compassion and a certain steadfast stability to our students just by being there and by being who we are.

However, our relationship must have at its core musical growth and learning, the reason we are participating in students’ lives in the first place. We can earn respect and shape behaviour by helping our students achieve balance between the difficult, technical mastery

of the piano and the humanity required to connect heart and soul to this technical accomplishment.

Pay special attention to seventh and eighth grade students since these are the years when attrition typically takes place.

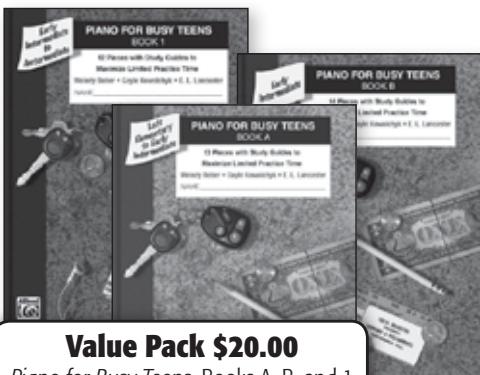
Not even the most successful teacher can definitively say what keeps students engaged in lessons throughout their middle school years. I maintain that it is during this time that they begin to see their identity as musicians and begin to “own” the experience—not just as an activity they are signed up for, but as a pursuit of self-expression and deeply rewarding accomplishment. The more we can nurture that reward through the excitement of the music, the more meaningful the experience. I recently asked one of my high school students what she valued the most in my studio and she said quite simply, “Before I started with you, I wanted to know if you understood high school students and if other high school students felt comfortable coming here.” If we create this “comfortable” environment, we have accomplished quite a lot indeed. And, the experiences gained by our high school students will endure and flourish far beyond the confines of our studio. As we help shift our students’ identity from music student to that of musician, we discover the essence of successful teaching—we create patterns of independent learning and love of music which will last forever.

Alison S. Barr, NCTM, is an independent teacher in Hanover, Massachusetts. She has served as state president of both the Maine and Massachusetts MTS's and national chair of MTNA's Independent Music Teachers Forum.





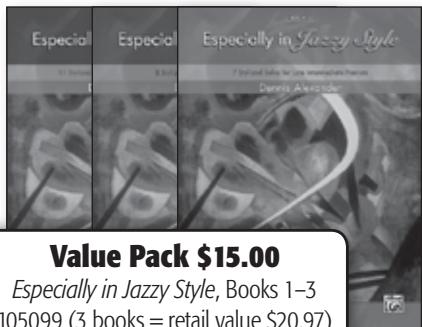
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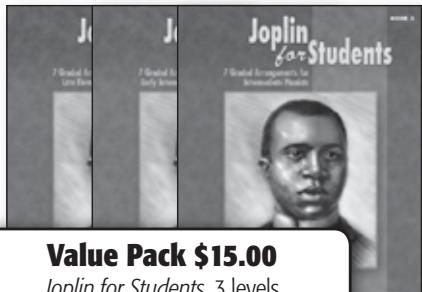
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Piano for Busy Teens

Melody Bober, Gayle Kowalchyk,
and E. L. Lancaster

The *Piano for Busy Teens* series was introduced to teachers and students during the summer of 2009 and it quickly became a top-seller. Teachers asked for more books at lower levels, so the authors created Books A and B, which precede Book 1. All five books include enticing original compositions by Melody Bober paired with time-saving study guides and strategic classical pieces prepared and edited by Gayle Kowalchyk and E. L. Lancaster.

Especially in Jazzy Style

Dennis Alexander

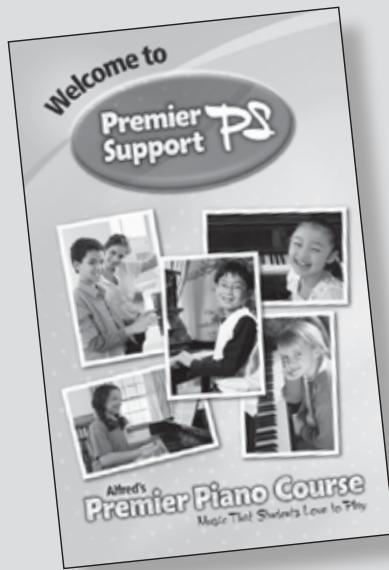
Introduce the rhythms, harmonies, and unique characteristics of jazz to your students. Enjoy their renewed enthusiasm for practicing as they look forward to trying new styles—all infused with that sophisticated Dennis Alexander sound.

Joplin for Students

Scott Joplin / arr. Carol Matz

Carol Matz makes playing Joplin fun and accessible with carefully graded arrangements at three different levels. Title listings vary in the three books. However, "The Entertainer" and "Maple Leaf Rag" appear in each.

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Review of Publications



Natasha Foresi - Flute
Richmond Branch
RMT member since 2008



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



Janet Marcotte - Piano
South Okanagan Branch
RMT member since 1992



Jean Ritter - Piano, Theory
Abbotsford Branch
RMT member since 2006

SHEET MUSIC - PIANO SOLO



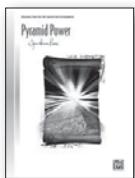
Antique Minuet
Level One - Early Elementary
by Keith Snell
Neil A. Kjos Music Co.

This simple melodic minuet is in G Major 5 finger position. The left hand accompaniment is mostly single note tonic-dominant harmonies. It is in AABA form with phrasing and staccatos, forte and piano.
JM



Rockin' the Blues
Late Elementary Piano Solo
by Catherine Rollin
Alfred Publishing Co. Inc.

Rockin' the Blues is 24 measures of fun! It would be difficult to find a late elementary student that would not want to play this! Written in a- and with a steady rock beat, this music will be easy to memorize due to the repeating patterns and students will love to play this for their friends. There are 3 basic rhythmic patterns for the student to learn in the RH. The LH has 22 measures of whole note chords of 5ths. This is a hit!
JR



Pyramid Power
Elementary Piano Solo
with Optional Duet
Accompaniment
by Wynn-Anne Rossi
Alfred Publishing Co. Inc.

This energetic solo piece employs alternating hands and chromatic scale passages. It is composed in C 5 finger position with a crossover to treble C and 8va at the end. An optional duet accompaniment is also provided.
JM



Starry Night Sonatina
Early Intermediate Piano Solo
by Martha Mier
Alfred Publishing Co. Inc.

Ms. Mier has written a lovely 6 page sonatina in 3 movements. She incorporates alberti bass, contrasting articulations, scale passages, and balance between the hands in the 1st movement. This movement is in G+. The contrasting 2nd movement moves to e- and triple meter. This slower movement includes the use of the damper pedal and hand crossing. It also features broken chord passages. In keeping with the structure of sonatinas, the 3rd movement is "allegro giocoso". The melody moves between the hands and once again she utilizes articulation contrasting. This is a very pleasant piece for supplementary sonatina practice!
JR

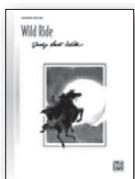


Caprice a la carte by Dennis Alexander
Late Elementary Piano Solo – Signature Series
Alfred Publishing Co. Inc.

Intervals of fifths, runs in 5-finger position, staccato solid triad chords and changing hand positions are the major skills reinforced in this lively piece.
JM

Review of Publications

SHEET MUSIC - PIANO SOLO



Wild Ride
Intermediate Piano Solo
by Judy East Wells
Alfred Publishing Co.
Inc.

What an attractive 3 pages of sheet music!

The music is in ternary form and written in the key of a-. The energetic allegro definitely makes the title appropriate. Some of the features are: register changes, various articulations, B section involves use of the damper pedal, and note values including 16th notes. This music is alive and an “attention getter”!

JR



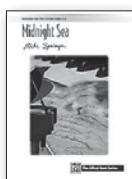
Suite in G Major
Early Intermediate/
Intermediate Piano
by Jason Sifford
The FJH Music Co. Inc.

This suite is intended to provide pianists with an introduction to the baroque style. The music fits comfortably under small hands and is an opportunity to play a work that is great preparation for the advanced works of JS Bach and other baroque composers. The suite opens with a Prelude and is followed by 8 dances. I like the fact that Mr. Sifford has given a brief explanation of each dance directly under its title. The specific distinguishing features of each dance are represented well. Articulations are clearly marked and helpful fingering is provided.

This 14 page booklet would be a great treat for any intermediate student that enjoys the music of the baroque era.

JR

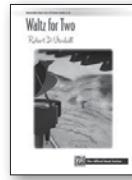
SHEET MUSIC - DUETS



Midnight Sea
Intermediate Piano Duet
(UK Exam Grades 3-4)
by Mike Springer
Alfred Publishing Co. Inc.

This slow and expressive duet is quite balanced between the two pianists. The Primo and Secondo interact alternately with each other. Pedaling is well marked for the Secondo. There are several tempo changes which can be a challenge for the duet partners.

JM



Waltz for Two
Intermediate Piano Duet
(U.K. Grades 3 – 4)
by Robert D. Vandall
Alfred Publishing Co.
Inc.

I played this duet with a couple of my students and they all had complimentary comments in response to my questions about the piece. The duet is 10 pages with 5 pages per part. I like the way Mr. Vandall works with the rhythm by changing note groupings so that the main beat doesn't always begin on beat 1. The melody moves between the parts. Secondo's LH spends most of the time playing octave chords. The duet opens in d- and modulates to F+, D+, Bb+, and more. The 3rd page is “more intense” and the music is exciting here and lends itself well to the required intensity.

My students agreed that this was very lovely!

JR

METHODS

Succeeding at the Piano
by Helen Marlais
A Method for Everyone
The FJH Music Company Inc.



Preparatory Level

Lesson and Technique Book
Theory and Activity Book
Recital Book



Grade 1

Lesson and Technique Book
Theory and Activity Book
Recital Book

This is a series of method books with strengths in certain areas. Emphasis is on incorporating body movement when introducing rhythm so it is internalized. Memorized technique is encouraged so students can focus on watching how their body works and on listening to the sound it creates. Listening skills, practice habits and musicianship are developed with “Before playing” and “After Playing” points for every piece. The CD that supports the Lesson Book has student and teacher duet parts in a practice tempo and a performance tempo; all the technique exercises and one piece in each unit from Unit 3 on with a string quartet accompaniment. The Preparatory Level has almost half the book with music at the pre-reading level with intervals taught early combined with middle C and C position. These are reinforced in Grade 1 with multi-key reading introduced at this level. Six easy versions of the

Review of Publications

classics by the masters can be found in this volume as well.

Using all three books in the series promotes a well-rounded approach to learning music. A Christmas book, a sticker book and flashcards are also available for each level.

JM

SUPPLEMENTAL BOOKS



BRAVISSIMO!
A Winning collection of
Original Solos
Book 1- Elementary
by Timothy Brown
The FJH Music Co Inc.

This collection of ten solos provides a wonderful supplement to any curriculum. Some pieces include teacher accompaniment duets and one piece - *Children At Play* is written in a three-movement format. Most pieces are written in middle C and D position or C, G, F Major and d minor position. They would be ideal for recital solos at this level.

JM



The Magical Forest
A Narrative Suite for
Piano
Late Elementary/Early
Intermediate
by Nancy Lau
The FJH Music Co. Inc.

What an absolutely awesome idea! This combination of narrative, storytelling, drama, and music would be ideal for a group class and even for a recital. Learning the piano is such a solitary task that having an opportunity to do a project with some friends would be quite exciting! I know I have a group of girls that would jump at the chance. Students could take positions at each post. For example: a higher level

student could perform the opening and closing pieces of the suite. The remaining 7 solos could be divided up or a couple of students could play a number of pieces. A single narrator, a student who enjoys acting can read the story with drama. At some places, all the performers would perform together. Props like stuffies, and art work on poster boards could make this an exciting adventure full of fun and learning.

Lovely - telling a story through music!
JR



Jazz in Focus - OLE!
Original Latin American
Dance Music
Intermediate/Late
Intermediate
by Lee Evans
The FJH Music Co Inc.

This volume of music celebrates the rich, rhythmic flavor of such Latin American dances as the tango, rhumba, mambo, cha-cha, samba, conga and bossa nova. There is a comprehensive glossary detailing the history and style of each dance in the book's introduction. Students will love playing these challenging solos!

JM



FJH Solo Standouts
Book 3
Intermediate/Late
Intermediate
The FJH Music Co. Inc.
Melody Bober, Timothy
Brown, Martin Cuellar,

Gretchen Heller, Kevin Olson, and John Burson have all contributed their most popular and best-selling solo compositions to make this collection of 10 pieces an excellent supplementary book. Musical styles range from a waltz to rock, berceuse to toccatina,

and rhapsody to theme and variations. Various meters are present including hybrid time. Some works require pedal while others like the Scherzino have many different articulations.

This is a fun collection of music. There is something that will appeal to all intermediate level students!

JR



**Canadian Pop & Rock
Sheet Music PlayList
Easy Piano**
arranged by Dan Coates
Alfred Publishing Co.
Inc.

Here are 16 Canadian sheet music songs by world-renowned artists made into a collection that captures the "soundtrack" of Canada. Artists represented include: Michael Buble, Bryan Adams, Celine Dion, Avril Lavigne, and Nickelback, to name a few. The CTV promotional theme for the winter Olympics 2010, Believe, is also in this collection. Dan Coates does an excellent job of arranging the music suitable for the intermediate student. Key signatures don't go beyond 2 sharps or flats. Syncopation and arpeggiated chords are as expected in arrangements of popular music. Great book!

JR

SACRED MUSIC

Favorite Hymns
Book 1 Early Elementary
arranged by Deborah Brady
The FJH Music Co. Inc.

This book is comprised of 8 arrangements of traditional hymns for any elementary level pianist regardless of age. None of the pieces have a key signature and only 2 hymns contain accidentals. Hands do not change position within the piece and fit very comfortably under the hand.

Review of Publications

There is some harmony in each of the hymns and an accompanying duet is provided for each as well. At the top of each illustration is a scripture verse to support the hymn it represents. Very nice simple arrangements!

JR

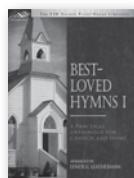
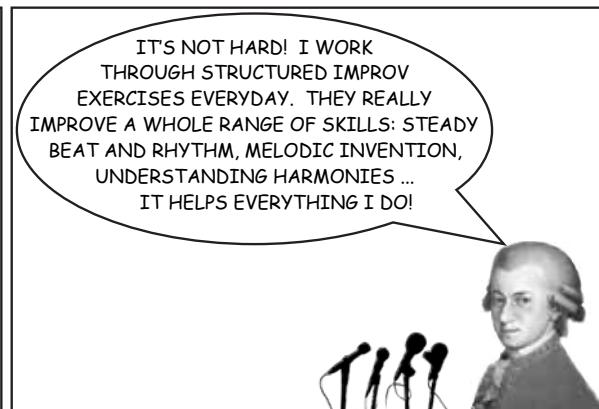


In the Light of His Glory
Late Intermediate to
Early Advanced Piano
arr. by Martha Mier
Alfred Publishing Co.
Inc.

This book is a lovely collection of 12 hymns of faith and reflection to provide hope, solace, and to draw one closer to God. Ms. Mier has written lovely arrangements that modulate, change registers, and include lovely transitional passages. Various technical skills, such as alberti bass, arpeggiated runs, melody moving between the hands, and rolled chords are included in these arrangements. These hymns would be excellent for offertories as well as personal relaxation and reflection. This book includes favorites like: Amazing Grace, Joyful, Joyful, We Adore Thee, Morning has Broken, and What a Friend We Have in Jesus. Here is a book that will provide pleasure for the performer as well as the listener. These arrangements have been a pleasure to play!

JR

The Novus Via



Best Loved Hymns I
FJH Sacred Piano/Organ
Library
arranged by Lyndell
Leatherman
The FJH Music Co. Inc.

This collection of 75 hymn tunes is a wonderfully well thought out resource for intermediate pianists. The table of contents lists the hymns alphabetically, by hymn tune, by author, translator and composer as well as by topic, season and occasion. Each of the hymns is on two facing pages written with a large font making them easy to read. Each song is prefaced by a paragraph of background information – something about the author or the circumstances surrounding its writing. An introduction is indicated from the score or, more often, especially written. Seven of these introductions use well known classical themes. Often there is an interlude at the end of the hymn linking it to further verses. Most of the pieces are suitable for organ and small notes are provided for pedal. The first verse of each hymn text is written in the score and additional verses are provided. While written in a chordal hymn style, each piece is an adaptation for piano, not simply a vocal rendition from a hymn book. As a further aid, chord symbols are provided along with a guitar chord chart. One can only hope that the number one in the title means that this is the first of a series.

JJ



Creative Hymn Variations
Alfred Sacred Performer
Collections
arranged by Craig Curry
Alfred Publishing Co.
Inc.

In an abundance of collections of hymn arrangements, these ten hymn variations for early advanced pianists are unique in that they have been written in the Classical theme and variations genre. Each well-known hymn is stated relatively simply and followed with three to five variations. The melodies are treated to rhythmic alteration including triplets, style variation such as march-like eighth notes followed by sixteenth figuration, Alberti bass, inner voicing, minor mode and octave patterns both alternating and solid. This makes for interesting playing whether for sight reading and quick study or for performance.

JJ



It Is Well
Alfred Sacred Performer
Collections
arr. by Robert Vandall
Alfred Publishing Co.
Inc.

It takes an imaginative and gifted writer to take a beloved hymn and to breathe new life into it with a creative arrangement. ►

CN/SMS

Review of Publications

Each of the ten pieces in this book are inspiring in that the setting suits its mood and brings new insights to its character. Who knew that "Christ the Lord is Risen Today" sounds more exciting with syncopated and hybrid rhythms? "Come Christians Join to Sing" also benefits from syncopation while "Jesus Loves Me" unfolds its simplicity with scale like passages and alternating solid triads. A whimsical setting of staccatos and widely spaced broken chords enhances "Simple Gifts" and the spiritual "Standing in the Need of Prayer" works nicely in swing rhythm. Frequent chord changes to both simple and challenging keys, wide range and large chords make the pieces technically challenging. They are well worth the effort!

JJ

MUSIC GAMES



Musical Spoons: Notes Card Game
by Three Cranky Women
(L. Zisette, C. Zundel, K. Lloyd)

Neil A. Kjos Music Co.

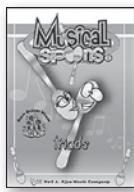
I have used many of the theory games these women have created with great success. This game will be another one that the students will enjoy during one

of their group classes.

The materials required are the deck of cards and enough tablespoons or plastic spoons to equal one less than the number of players, anywhere from 3 – 10. There are 3 types of cards in each deck: note on the staff, letter name, and note on the keyboard. Each note is represented eleven times in the deck in different ways. Two cards representing the same note names must be obtained to make a match.

What a fun way to reinforce note representations!

JR



Musical Spoons – Triads by Three Cranky Women
(L. Zisette, C. Zundel, K. Lloyd)

Neil A. Kjos Music Co.

This is a card game for 3-10 players that also use a set of spoons that number 1 less than the number of players. The object of the game is to collect all the cards that would create a match for a triad or a four-note chord as designated by the teacher. Grabbing a spoon before the other players increases the point count. A predetermined number of rounds or a pre-set point count ends the game.

JJ

THEORY - Elementry



Animato: Theory Gymnastics
by L. Zisette, C. Zundel,
K. Lloyd
Neil A. Kjos Music Co.

This theory book has 23 units, each introducing and reinforcing one concept allowing the teacher complete freedom to choose the order desired. *Animato* is marked as Level A for ages 8 – 11. The series is created for the total beginner to the very advanced with levels from A to H. The levels recommend the age range so that concepts are presented with age appropriate artwork, verbiage, and activities.

"Digby the Dog" is the host and helps guide the student through the concepts. Each unit has discovery pages, practice pages, challenge pages, thinker pages, review pages, as well as listening pages. Teachers can tailor a program for each student's level and ability by selecting the pages in any given unit. Although the book is shades of black and white, the illustrations are creative and imaginative and catch your attention. Some coloring is required in the activities. This book can be used with any method. The variety of activities requires students to repeatedly use and apply each concept in new



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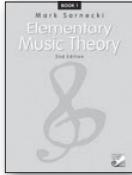


Review of Publications

and different ways. Unit 22 is instruction on using the solfeggio syllables and has students compose their own melodies with do, re, mi, fa, and sol. The last unit provides information and activities on Mozart.

Great theory book!

JR



Elementary Music Theory Books 1, 2 and 3, Note Speller
by Mark Sarnecki
The Frederick Harris Music Co. Ltd.

This set of four books is a perfect place to start theory for young students aged six to eight. Large type, interesting format, fun activities, reviews and information about musical terms and composers and carefully progressed learning makes this series very attractive.

Book 1 covers basic material such as the keyboard, the staff, notes on treble, bass and grand staff, notes and rhythm from eighth notes to whole notes. In addition to writing and identifying notes, there are spelling drills, matching and word puzzles and six simple biographies from various eras interspersed throughout the book.

Book 2 begins with measures and stem rules and goes on to cover accidentals, the concept of numbers in intervals and four basic key signatures and scales. Again, there are some fun activities and five biographies, all from the Romantic era.

Book 3 introduces ledger lines, chromatic and diatonic semitones and whole tones, major and perfect intervals, simple time, one example of compound time, key signatures up to four flats and four sharps, and major triads, both solid and broken. The activities and review tests are joined

this time by information about six instruments including the harpsichord.

The Note Speller gives extra practice in learning the lines, spaces and ledger lines of bass, treble and grand staff.

I highly recommend the careful gradation of information and learning. This series is ideal for preparation for the new Preparatory Rudiments exam. Students who have completed these four books will have completed more than half of the material needed for the Basic Rudiments exam. Any younger student would benefit from this study of theory along with any teaching method.

JJ

instruments only – Bb and F, and from the instrument score to concert pitch. Sarnecki adds A instruments and has exercises which require transposition both to and from concert pitch.

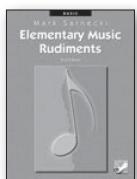
Having said that, this series completely covers the requirements for RCM theory exams and the individual teacher needs to be aware of the slight variations with whatever exam system they are following.

As might be expected, since the Basic course has only one minor change in the syllabus – that of identifying chords in both solid and broken positions - the Basic book has very few changes. There is an expanded explanation of minor intervals, a change of intervals from melodic to harmonic, the addition of five new signs regarding octave displacement and pedal, exercises for both writing and identifying chords in broken form, explanation of additional terms as well as the inclusion of an analysis question in the practice exam.

The changes in the Intermediate Rudiments are minor as well (pardon the pun). Pentatonic scales are expanded to both major and minor pentatonic, and cadences are reduced to identification only in keyboard style.

The Intermediate book has twelve additional pages in which chromatic scales receive more instruction, there is more attention given to whole tone, major and minor pentatonic as well as octatonic scales. Two pages of scales in these categories are presented for identification. Of interest is the politically correct, but quite appropriate, change of title of a supporting piece from 'Gangster Blues' to 'Cool Blues!'. More instruction is given on writing intervals below a note and an additional page of exercises provided. Triads receive a minor update, and the additional requirement of identifying key and degree as well as root, type and position. Close and open position of triads is addressed.

THEORY - RUDIMENTS



Elementary Music Rudiments
Basic, Intermediate, Advanced, and Answers
2nd Edition
by Mark Sarnecki

The Frederick Harris Music Co. Ltd. In my opinion, Mark Sarnecki has one of the most comprehensive and practical set of books suitable for preparing for the RCM Rudiments exams. Each section of study is clearly explained with thorough exercises to learn the concept. Each grade is covered in an individual coil bound book.

With the 2009 Theory Syllabus from RCM, the second edition of these books have been tweaked to more clearly adhere to the new requirements. While the books are terrific, and the changes positive, it is a pity that more time was not given for a more complete overhaul. For instance, RCM requirements for transposition for orchestral instruments are for two



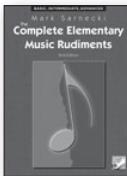
Review of Publications

Musical excerpts contain broken as well as solid chord patterns. The cadence section has been largely revised, adding V7 to perfect cadences, deleting the section on chorale style and limiting the exercises to identification, not writing. A page of analysis has been added to the practice exam.

Advanced Rudiments received more changes in the 2009 syllabus and corresponding changes appear in the workbook. A review of chromatic, whole tone, octatonic, pentatonic and blues scales with a page for identification reflects the need to know material covered in previous levels. Modes receive five more lines of exercises. The cadence section has opportunity to write perfect and plagal, but no writing of imperfect until the combined short melodic excerpt option. Cadence writing at the end of an entire phrase has been left to the melody writing section. Writing in chorale style is omitted as per syllabus changes. Diminished seventh chords are written in both close and open position, and there is an expanded definition of chord types with an example given for each one. Three pages of instruction and practice are devoted to finding a scale from a given group of chords. Old vocal score is eliminated – again reflecting a change in syllabus requirements. Melody writing is marked as optional as it is valuable information but expanded far beyond the expectations of the Advanced Rudiments level. The section on musical analysis has been revised to include m., mm., motive, sequence, inversion, imitation and tritone and the list of terms has been updated.

The answer book covers all three levels and is a welcome time saver for the busy teacher.

JJ



The Complete Elementary Music Rudiments Basic, Intermediate, Advanced, and Answers. 2nd Edition

by Mark Sarnecki
The Frederick Harris Music Co. Ltd.

All three levels of Rudiments are covered in one large coil bound volume in which each section of study is covered in consecutive difficulty. The grade level is indicated by B, I or A on the page margin. This is a comprehensive and thorough course study with clarity of instruction and well planned exercises.

The second edition of this book is expanded by twenty six pages and reflects changes in the 2009 Theory Syllabus. A more comprehensive revision could have made some welcome changes such as moving an exercise in alto clef out of the tenor section, removing the page on syncopation and, more importantly, filling the occasional empty portion of a page with further practice opportunities.

An additional page of note naming is balanced by the removal of two pages on identification of degree and keys of scales in major and minor. There is a slight revision of the section of chromatic scales and a welcome addition of information regarding the writing of whole tone scales. Pentatonic includes major and minor and octatonic scales are addressed. Four additional pages of identification of various types of scales is a fitting review of the section.

Minor intervals are explained in greater detail and there is a chart of relationship between the various types of intervals, augmented, perfect, major, minor and diminished.

Broken chords have been added both for identification as well as in writing.

Triads receive a minor update, and the additional requirement of identifying key and degree as well as root, type and position. Five pages have been added in addressing broken chords and their function in instrumental music. Diminished seventh chords are more thoroughly explained as are various chord types – triadic, quartal, poly and cluster. The cadence section has received the largest face-lift, being almost entirely reworked. First there is a section on the identification of perfect, plagal and imperfect cadences, then a section on writing each of these types in both major and minor keys as well as at the end of a melodic fragment. Chorale style has been omitted. Finding a scale from a given group of chords receives instruction.

In a lamented move, old vocal score has been removed from the syllabus and also from this workbook. Melody writing is marked as optional, which is somewhat confusing, as melody writing is required for the Advanced level, but not to the degree taught in the book. The section on analysis addresses m., mm., motive, sequence, imitation and inversion . Each level has a practice test with a section on analysis.

The answer book is a great resource for teachers new to these levels as well as for streamlining the correction of student work.

JJ



Review of Publications

HISTORY



Explorations 1, 2, 3
A Music History
Overview
by Lopinski, Ringhofer
and Zarins
The Frederick Harris
Music Co.

The advent of a new syllabus is always an adventure in new learning and expectations. The 2009 Theory Syllabus has made streamlining changes to all three levels of History. It would appear that the changes are to facilitate the learning of this material. In general there are fewer terms overall for eras in History 1 and a few extra terms for individual pieces. Two optional pieces are removed – a positive move in my opinion, as optional usually requires some knowledge of both works.

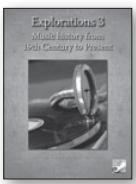
History 2 looks largely the same but has been reworked to be more in line with the other two levels while still approaching the material from the perspective of development of genre. One optional work has been changed, two have been added, and one has been removed. Fewer overall terms makes this level more manageable. History 3 has three optional works removed, one added, two works changed and a composer and work added. The largest change is in the section which addressed Modern Era Canadian composers and performers. This has been replaced with Representative Composers and Works from North America and Representative Performers on the World Stage: Past and Present. While one can see a valid rationale for such an approach, one can only lament – in an old and respected Canadian institution such as RCM – the loss of emphasis on our distinctive Canadian identity and contribution. Now we are amalgamated into North America and the world stage.

The workbooks which support the preparation of each of these levels of History have undergone a much more radical change than the syllabus. They have occasional workbook elements, such as a complete glossary of terms required in a “write your own definition” format at the end of each book and questions on individual pieces in a listening guide. They are much more in the style of a textbook with historical and biographical information and detailed facts for representative compositions.

History 1 workbook begins each era with a definition of each term required. Individual composers are highlighted with biographical facts, cultural references and musical style. Works are given background information and, often, a summary. Excerpts from representative works are often followed with a few questions. Each era ends with a Review and Reflection. There is additional information not required for the History exam in the form of recommended listening, viewing or reading, Webquest feature, quotes and fascinating facts.



History 2 workbook is much the same format with a greater emphasis on, and information about, genres and their development.



History 3 workbook is especially valuable for the detailed and specific information given for contemporary composers and performers. The section in the syllabus for Modern Era – Representative Composers of North America requires the student to know four composers and a representative work out of a list of a possible thirteen. The workbook chooses four composers

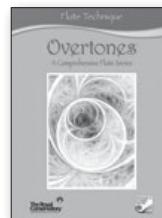
to study. The syllabus requires knowledge of four out of a possible fourteen representative performers on the world stage – the workbook gives information on five.

A broader amount of information here for both these categories would have been useful.

While the authors of this series recommend that students attend lectures or classes by a qualified teacher, the thorough nature of the information given here means that students who wish to study on their own have a resource second to none to assist their efforts. It is a huge asset and time saver for both teachers and students to have such a complete body of information gathered together and presented in such an engaging and practical manner.

JJ

NEW FLUTE SERIES



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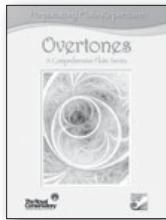
The Frederick Harris Music Co.

The long awaited flute syllabus is finally here. With 4 more grades added to the examination system, students can now enjoy the full 12 grades step by step curriculum. Not only do we see more repertoire possibilities with the new grades addition, but the already existing grades were also supplemented with additional repertoire. With the new syllabus we see the birth of *Overtones* series, a compilation of pieces for each grade level. These include repertoire, technique, studies and orchestral books.

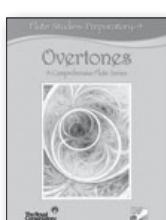
Review of Publications

What's new in the 2010 flute syllabus?

Besides the added 4 grades to the syllabus, starting grade 5 we have a new list C (D for ARCT) which is dedicated to unaccompanied repertoire. To compensate for the new addition students will need to prepare only three studies instead of four.

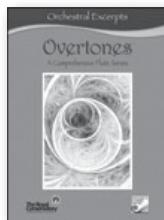


The scale portion of the exam was completely redesigned. Starting grade 1 all versions of minor scales are introduced (natural, harmonic and melodic) though for the exam students will play only one version of their choice. Dominant 7th arpeggio is introduced already in Grade 4, major scales in 3rds in grade 6 and we have a new addition: overlapping arpeggios starting grade 7. All scales and arpeggios are not required until grade 7. Though dominant 7th and diminished 7th arpeggios and scales in 3rds are introduced much earlier than in the previous syllabus students are not required to play them in all the keys right away.



Studies section of the examination now offers a greater choice of technical repertoire. Great additions in group 1 include K.J. Andersen *Capricen op.37* and studies op. 21. Group 2 studies (modern style) list was greatly expanded as well.

The most useful addition in the new program is the Overtones series. Other instruments like piano and violin have enjoyed similar compilations for a long time. The repertoire books exist from preparatory level to grade 8. They include several selections from every list as well as a CD. Students can be inspired by the wonderful performances of Dianne Aitken,



Susan Hoeppner, Nora Shulman, Doug Stewart and Jamie Thompson and practice along with piano accompaniment tracks realized by Roberto Kortgaard and Peter

Longworth. Teachers and students will also enjoy having one comprehensive technique book for all grades. All required scales arpeggios along with their tempos and articulations are included. The Overtones series also include two Study books with CDs, Preparatory – Grade 4 and Grade 5 - 8. All the flute and piccolo orchestral excerpts required for the RCM examinations from Grade 2 up to ARCT are compiled in one book as well. Many teachers and student parents will find it very useful as the previously required 6 books to go through all the RCM curriculum were replaced by just one.

What will you miss from the old syllabus?

The widely played Chopin *Variations on theme by Rossini*, Saint-Saens *Romance*.

The new syllabus will take effect starting January 2011 session, but candidates can still use the old syllabus until August 2011 session. During this transition period we might see a boom of grade 6 & 8 candidates, as there are quiet a few pieces that were moved down one grade. Good examples will be W.A. Mozart *Andante in C Major*, R. Schumann *Three Romances*, G. Faure *Scilienne*, E. Pessard *Andalouse*.

There is no doubt that the new flute syllabus is a welcomed change in the RCM flute examination curriculum and teachers will enjoy the Overtones series in their work with students.

NF

Hello Everyone,
Hope you have enjoyed and been inspired by these book reviews.
Thank you to the members that have given their time and effort to do these.

I am looking for a member that would be interested in reviewing the new Grace Vandendool Harmony books,
I would prefer someone that uses them and could describe the changes and improvements to the series for the benefit our members.
Please contact me if you are interested.

Thank you
Dina Pollock
dinapollock@shaw.ca
604.859.6333

PS: If you are interested in reviewing new issues please let me know. I can ship the books to you.



Musical Trivia

The following I believe to be actual events, but can't cite particular sources. I give it to you for what I paid for it.

The letter C is the primary tone (the Ionian mode of the diatonic scale and its chromatic derivatives) instead of A because the men of old regarded the sphere and circle as the shapes closest to God (as in Music of the Spheres) and C more closely resembles a circle.

J.S. Bach once caught two of his sons burning his manuscripts to keep warm one frosty night. Their nickname for their father was "Old Wig", as he'd worn the same wad of horsehair for many years.

Maurice Ravel was an ambulance driver on the battlefield during WW1 he thought it was the time of his life.

Johannes Brahms had an admirer in Franz Liszt, who invited him to visit when he was concertmaster at Weimar. The night of his arrival, Brahms was regaled by Liszt playing his new Sonata in B Minor. Alas, the trip had been long and tiring and Brahms fell asleep, which Liszt realized when Brahms started snoring. Liszt was cordial enough while his visitor was there, but after he left Liszt was never heard playing anything by Brahms again.

Maurice Ravel, on his tour of the U.S., was asked by George Gershwin for lessons in composition. Ravel asked how much Gershwin earned from his music; when he said about \$100,000 a year, Ravel said *he* should take lessons from Gershwin.

Jim Hendrix used to tune his guitar between E and Eb.

Louis Armstrong caused an incident when he gave the King and Queen of England powerful laxatives. They had asked him how he stayed so healthy and he attributed it to "Silver Bullets". He didn't mention these foil-wrapped, bullet-shaped tasties were laxatives. The royals were interested in having some, so Louis obliged them. The royal couple thought they were being given chocolate and became quite indisposed.

Giacomo Rossini said he cried three times in his life: when one of his operas was a flop; when a turkey that was the centrepiece of a fancy dinner fell off a boat and sank into the river, and when he first heard Paganini play his violin.

Sent in by Keith Burchnall
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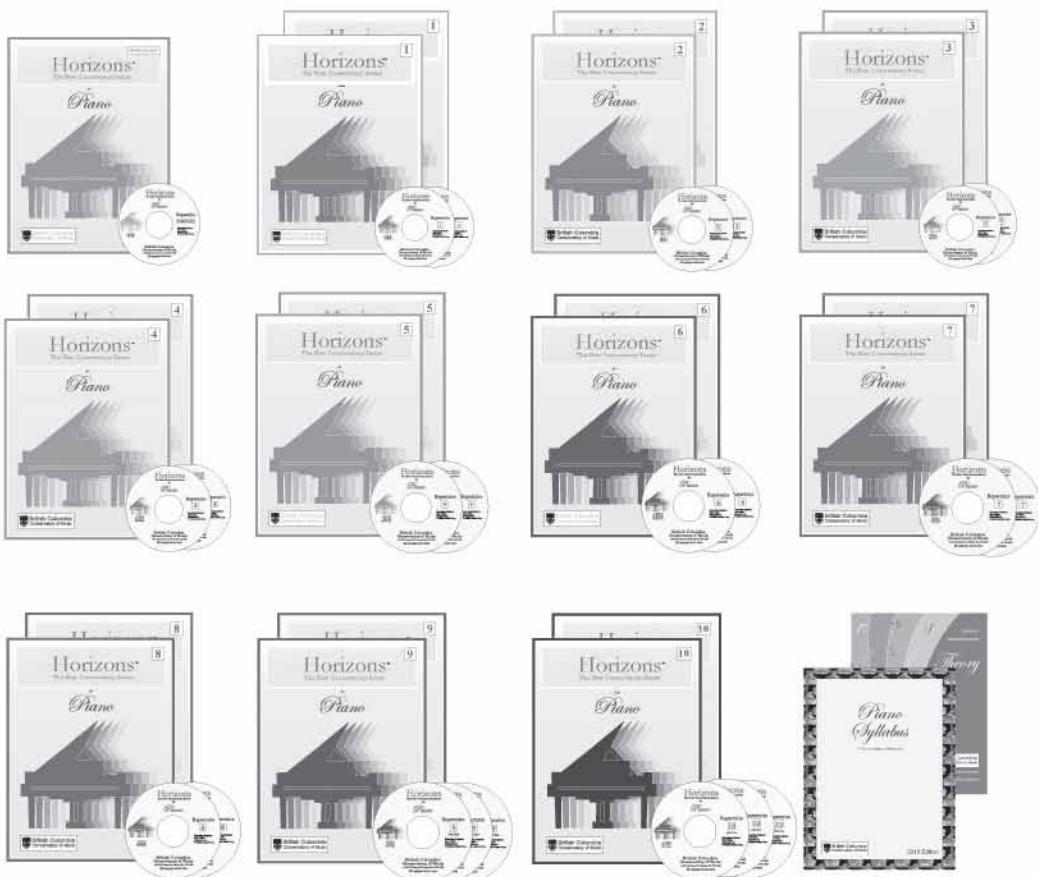
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