



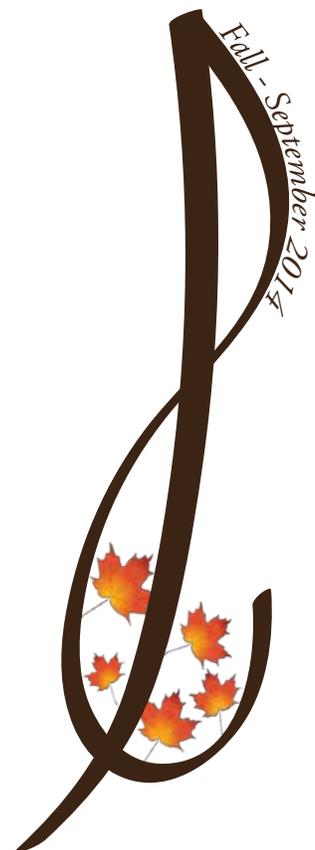
Progressions

INSIDE THIS ISSUE:

*BCRMTA Piano Competition 2014
Meet the Competitors.....*

BCRMTA Students Composer Winners

*CFMTA/FCAPM 2015 Conference in Vancouver
And so much more.....*



Diploma in Music

Brass • Composition • Guitar • Harp • Percussion • Piano
Strings • Voice • Woodwinds



Conducting Certificate in Music

Graduates of this program will be able to conduct choral and instrumental ensembles. The certificate is designed so that currently active teachers and musicians may take this program while continuing to work (TQS credits approved). Most classes will be offered in the evening over an 8-month period - part-time is possible - with small classes (max. 18) in a personalized learning environment: www.capilanou.ca/programs/music-classical/conducting

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Karla Mundy, B.Mus., April 2010



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

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

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

FOR MORE INFORMATION:

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bcrmta.bc.ca/membership-update/

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THE

PRESIDENT'S

MESSAGE



Cynthia (Cindy) Taylor

Summer is a time for reflecting back on the previous year of busy musical activities and also a time for re-energizing our batteries. We use this time of preparation to be ready to inspire our students with new activities and challenges in anticipation of the new teaching year.

BCRMTA has been very blessed to have wonderfully talented, hardworking people giving of their time and energy for many committees; delegates on the Provincial Council engaging in discussions and decision-making on your behalf; and at the local level providing workshop and performance opportunities for the music students throughout our Province.

There are exciting things happening in the BCRMTA!

- **BCRMTA Website:** I encourage you to check out our updated website that Dina Pollock created over the summer. It has a new look and it is easy to access information. www.bcrmta.bc.ca
- **BCRMTA Piano Competition:** Come to North Vancouver Sept. 27th 2014 to support and enjoy the outstanding calibre of performers who will be participating in this year's competition. Thank you to Valerie Cook and the North Shore RMT Branch for all of their hard work bringing this wonderful event to fruition.

- **Pathways to....** BCRMTA is hosting the CFMTA National Music Conference July 8th – 11th 2015 in Richmond. Music teachers from all over Canada and from the US will be attending this exciting event filled with workshops, concerts and social activities. Joanne Lougheed and the BC Conference Committee have been working very diligently preparing this wonderful opportunity for us. Check out the conference website www.cfmtavancouver2015.com

- **2016 BCRMTA Provincial Conference and Piano Competition:** Watch for updates and new information as Keiko Alexander and Jammy Smith with the help of the Vancouver Branch organize this exciting event.

Thank you all for all that you have done and continue to do to keep music a vital art in your communities and our Province!

After working with the BC government regarding the BCRMTA Board of Examiners, it gives me great pleasure to announce that the Government of British Columbia has re-appointed Sharon West to the BCRMTA Board of Examiners effective July 31st, 2014 for a term ending July 31st 2017. We are so fortunate to have one of our own BCRMTA knowledgeable members as our Government Appointee.

Thank you, Sharon, for continuing to serve.

In June, I was invited by Mimi Ho, President for Richmond Branch, to participate in an interesting event. Mimi and I were interviewed by Fairchild Media Leisure TV, sharing information about BCRMTA in Richmond, the lower Mainland and throughout the Province. What an experience! The half hour interview was in Cantonese with English spoken when questions were directed to me. The interview will be aired sometime this summer. Thank you Mimi for this wonderful experience.

As the President of BCRMTA, I was very thrilled to have been invited again this year to the Victoria Branch's Year End Gala Luncheon to bring a message on behalf of BCRMTA and to present their branch 25 and 50 year pins. It was wonderful to meet with former and new friends and enjoy the talents of their local students who presented a lovely concert after lunch. Thank you to Pat Williamson and the branch members for including me in your celebration.



OUR HONOURED TEACHERS / DEDICATION AND MENTORING

One of the very important programs that BCRMTA has been supporting for many years is our “pin” program which honours our members’ dedication to teaching by commemorating them with a pin for 25 years and 50 years of being a BCRMTA.

This year there were thirty members who received 25 year pins and five members who received 50 year pins which collectively celebrates a total of 1000 years of music teaching and mentorship!

What a wonderful legacy these teachers have provided in their communities throughout British Columbia.

This exciting career of teaching that we have chosen has given us the opportunity to live out our passion for music, and gives us the satisfaction of spending the majority of our working hours doing something we absolutely love. In a world where many people do not enjoy their chosen careers, I feel extremely grateful and fortunate to have a career doing something I am passionate about.

The teachers being honoured with these pins have touched the lives of so many people. If we compare for a moment the difference between being a school teacher and being a private music teacher; the school teacher has an opportunity to mentor a student for only a few years. On many occasions we, as private music teachers, will meet a new

student at the beginning of their musical journey at the age of 6 or 8 and then see that student through this adventure until they graduate from high school. I can’t think of many jobs where a person has the opportunity to have such a role of mentorship over many years.

Not only are we mentors on a musical journey but also on a life journey as we see our students through the ups and downs of their daily lives. We’ve heard every excuse in the book for why a student didn’t practice this week and we’ve laughed while we shared in their jokes and stories. We’ve been proud in their accomplishments and we’ve comforted them when they have been distraught. I would like to think that we have had a role in their growing up and are part of their musical family; teaching them the value of hard work, guiding them to aim for perfection, teaching them the importance of expressing their feelings, teaching cooperation while working together in ensembles and being examples by showing them the value of giving back to the community by sharing their music with others. These are only a few of the gifts that we have to share with our students.

As music teachers we have touched the lives not only of our students but of many people in our communities through the sharing of our talents as church musicians, choir directors and accompanists, performers - as soloist, as partners in ensembles, at senior and care homes.....and the list goes on.

This is a time of celebration as we look back on the year and the wonderful progress that our students have made. This is also a very special time as we look back on 25 and 50 years of the musical journey of our honoured teachers who have dedicated so much of their lives to their musical communities. To those teachers I would like to say thank you for inspiring us. It is because of your passion for this art that the seeds are planted for the next generation of music lovers to blossom and grow.

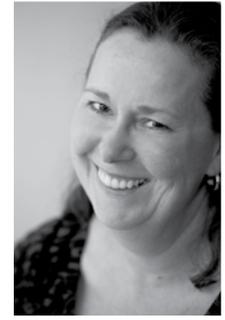
Thank you all for being mentors to your students and taking this wonderful musical adventure throughout your lives and therefore bringing so many gifts to others.

Cynthia Taylor
President - BCRMTA
Vice President - CFMTA



HELLO FROM

THE EDITOR & WEBMASTER



Dina Pollock

Hello everyone,

First - I have to apologize for a mistake I made in the last issue - Lillian Chan is from the Richmond branch not the Vancouver branch.

Did you notice the new front cover without the curves that matched our website?

WHY THE CHANGE?

Two reasons:

1. We wanted to make the website easier to navigate and to keep all information current about meetings, competitions and events. Moving to a new format allows us this option. Deadline for updates will be the 15th of each month.
2. We needed to change the design and this meant a new look. I tried to keep the same essence, with the goal of updating the look a little. I think I was successful and I hope you like the changes.

Now a little about the layout and design choices I made. I wanted to keep the menu choices simple and easy to navigate.

HOME PAGE - includes information on how to become a new member and the members log-in.

ABOUT US - has five drop down choices - History, Executive, Committees, Meeting and Conference.

BRANCH DIRECTORY - has a drop down for each branch and our life

members. In the new design I have the branch info on the left side and the members list on the right side - there is space for photos on the left and these can be added every month when I do the updates.

UPDATE - here we have two drop down choices - to update your membership and to update your branches information.

PROGRAMS - Here there are three dropdown choices, programs for Branches, Teachers and Students. If you scroll over each one, there are more choices for each tab. Please explore at your leisure.

PUBLICATIONS - This is about Progressions - to advertise, submit articles, articles that have been published and the photo consent forms.

The "Members only" section of the website has also been updated and changed. It is no longer on a single page but spread out under different menu tabs, to make it easier to find things. Access to the "Members only" section is available on the Home page as well as on the footer of each page. The login name and password have not changed. In this section you will find the:

Act and Bylaws, Brochures that are downloadable (I will be updating these over the next few months to the new look) Forms for competitions, Minutes, past issues of *Progressions*, Insurance and Tax info.

I would like to make our website a valuable tool for our members and with the new platform that I am using it is easier to add things, update info, move menu items to different spots. So send me ideas, suggestions.... and I will look into it.

Before anyone asks - there was a suggestion to allow members to include a website address with their listing, but at this time we will not be doing this, as it requires researching every web address, and our current focus is on adding the on-line payments for membership - which is planned for February 2015.

Thanks

Dina





B.C. PIANO COMPETITION 2014

Hosted by the North Shore Branch of the BCRMTA

Saturday, September 27th, 2014

Holiday Inn Hotel and Suites

North Shore Ballroom

700 Old Lillooet Road

North Vancouver, B.C. V7J 2H5

Adjudicator: Ian Parker

Semi-Final Round: 2:30 p.m. - Final Round: 7:30 p.m.

Tickets: Pre-order by mail (below) or at the door. (ALL tickets will be available at the door – CASH OR CHEQUE ONLY).

Name: _____

Address: _____

Phone or e-mail: _____

Single Event: \$20 Number of tickets: _____

Semi and Final Rounds: \$35 Number of tickets: _____

TOTAL AMOUNT OF CHEQUE: \$ _____

Mail cheque (addressed to North Shore Branch BCRMTA) to:

Pat Holme, 953 Beaumont Avenue, North Vancouver, B.C. V7R 1P7

Info or questions: valeriecook@shaw.ca or 604-988-9313

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BRANCH HIGHLIGHTS

I requested each branch to send in a highlight of one event they held this year.

ABBOTSFORD

Our branch has been very privileged to have extremely knowledgeable teachers that have impacted not only the branch but the community as a whole. The quality of their instruction has been superior and many wonderful musicians are the result of their expertise.

On June 13th, we honoured: Lillian Rogalsky, Caroline Simpson, Carolyn Twiest, and Helma Walison; branch teachers that have retired from teaching piano. These teachers have made huge contributions to the branch and provided great leadership. Their wealth of knowledge and wisdom has made them amazing role models.

Each of these retired teachers spoke about some of their highlights and encouraged us to stay the course. We had a wonderful catered lunch at the home of our past president, Diane Petkau. It was our pleasure to present each of these women with a beautiful hanging basket and a card signed by most of the branch members.



Seventeen members of the branch attended this event to thank and honor Lillian, Caroline, Carolyn, and Helma. We wish these women a happy retirement!

Jean Ritter ❀

CHILLIWACK

Our annual spring recital was held on Saturday, June 24 with juniors at 2 pm and seniors at 4:30 pm with refreshments in between. Piano, voice, violin and woodwind students of all ages presented very enjoyable programs with music from a variety of styles and genres. The 2014 winner of the Stoutjesdyck memorial, Aaron Eggen played the tuba accompanied by Nita Pelletier, piano. The son of local middle school music teacher, Barry Eggen, Aaron has been accepted into the music department at UBC. We wish him all the best. Thanks to MC's; Colleen Denoni and Sherrie Van Akker. Our end of year luncheon held on Friday, June 13 (triskaidekaphobia, anyone?) was anything but unlucky with lively discussions and great food served at the Cultus Lake Golf Course.

Happy Summer!

Nita Pelletier ❀

EAST KOOTENAY

The East Kootenay Branch presented a piano Masterclass/Workshop with clinician, Linda Kundert-Stoll from Calgary, Alberta. We are grateful to our member Ellen Bailey who successfully applied for a Columbia Kootenay Cultural Alliance (CKCA) grant which helped us with funding. Ellen also organized the event which was held Saturday November 16, at the Knox Presbyterian Church in Cranbrook. Attendees were given the opportunity to pay in advance or at the door and the following fee structure was used:

- Masterclass and Workshop: \$50
- Workshop only: \$35
- Masterclass only, participants: \$25
- Masterclass only, General Public audit: \$15
- Masterclass only, Student audit: \$10
- Lunch \$10

Students studying from grades five to ten were invited to perform for the masterclass. Unfortunately, teachers from the West Kootenays were unable to attend the workshop due to poor weather. The catered lunch included wraps and salads and this lovely lunch break gave those who attended an opportunity to share their teaching experiences. Comments from students, teachers and Ms. Kundert-Stoll were all positive. We thank Ms. Kundert Stoll for driving four and a half hours from Calgary to share her wealth of knowledge and experience with us.

Terry Lynn Jeffers ❀



BRANCH REPORTS

KELOWNA

A big highlight event in the last quarter of the year for the Kelowna chapter was the hosting of our inaugural “The Entertainers” Sunday afternoon showcase on June 1st that was held at the Okanagan College Auditorium. The free admission event was well publicized in the community and an unexpected, curious and large crowd came to be entertained. Written programs were gone in no time and an enthusiastic audience was in for exceptional creativity and artistic expression in a diverse variety of stage performances.



It was a “one of a kind” arts fusion opportunity for multi-talented students ranging in age from 4 to mid-teens, who have a knack for performing on stage and entertaining an audience. Instead of featuring an all classical repertoire program the focus was on branching out to include jazz, rag, lively contemporary hits, favorite pop TV and movie tunes, world premiere original compositions and even beloved traditional folk tunes. Although the concept was a first for our membership, three trend setting teachers, Nicole Desson, Marla Mesenbrink and Claudia Kargl, encouraged and inspired 22 students to bring out their very best in a young artist performer’s showcase. The “shining stars” went all out to interpret in brilliant and unique



ways, using costumes, props, show & tell and acting out scenarios, their musical performances. To congratulate each participating performer, original hand-made bracelets were given out as well as special multi-coloured custom-designed certificates with gold seals. A group photo-op captured the beaming young stars on stage. Both audience and performers were treated to a reception of juice and cake. Due to popular demand and raving reviews, “The Entertainers” showcase event will be presented again next spring.

Claudia Kargl ❁

NELSON

The teachers of the Nelson Branch were invited by Giles Parenteau, the head of keyboard instruction at Selkirk College Contemporary Music and Technology Faculty, to participate in “Piano Power”. The idea was for us, some of his senior students and himself, to perform in the newly renovated Shambahala Performance Centre, demonstrating different styles of keyboard music.

There was a huge variety of styles ranging from solo classical, piano six hands, students own compositions accompanied by vocalist, and finally Giles performing an improvisation on a Bach organ concerto, accompanied by drums.

We played to a full house and were most warmly received.

A lot of fun!

Anne Macdonald ❁

NORTH - ISLAND

Susan Cook, a Physiotherapist and Somatics instructor led March’s meeting. She guided us in a sensory exploration of movement in our hips (since this is so vital to the art of music-making at the piano). She contends that ‘You move as well as you sense.’ Most of us realized that we are not as aware of our body position and comfort as we should be optimally. The information she presented will be most useful to our teaching practice!

Sonia Hauser ❁

NORTH SHORE

The North Shore Branch bids everyone a warm welcome to the beautiful North Shore and to the BC Piano Competition. Posters will be available closer to the competition with all the details you can print and distribute to parents, students, and anyone you think may be interested. We look forward to seeing everyone in September!

** Posters will be available on the website for download*

bcrmta.bc.ca/bc-piano-competition/

Valerie Cook ❀

SOUTH OKANAGAN - cont.



Ernst holds an associate degree in piano from the Royal Conservatory of Music, Toronto, and an associate degree in theory from the Trinity

College of Music, London, England.

In addition to writing, teaching and adjudicating, he has done a great deal to promote Canadian music through his many lectures and workshops.

A respected and internationally recognized composer, his works include music for piano, choir, solo voice, chamber groups, and orchestra. His music has been performed on radio and television, in festivals and concerts in Canada, USA, and Europe and he was recently honoured in a Gala of his music in 2012 at the Cleland Theatre. His compositional style has been described as conservative, almost romantic, with just the right touch of contemporary flavour.

In 2009, he was the recipient of an Honorary Licentiate from Northern Lights Canadian National Conservatory of Music for his tireless work in promoting Canadian Music. His music has been published by Wanless Publishing,

Frederick Harris and Northern Lights to name a few, and is available through the Canadian Music Centre.

Currently, Ernst spends his days composing and enjoying the sunny Okanagan.

Anita Perry ❀

RICHMOND

On February 15, 2014, the Richmond Branch held the first ever Piano Competition to choose a candidate to represent the Branch for the BCRMTA Provincial Piano Competition at the Broadmoor Baptist church. Four students wowed the audiences by their dazzling programs and amazing performances. Adjudicator Jane Hayes chose the winner Linda Ruan and runner-up Arthur Wang.

Posters were distributed to teachers and placed in the community. The Richmond Review ran an article with a photo in the print edition Friday Feb. 7th, 2014 and the same online. They also announced the winner in their online edition Monday Feb. 17, 2014.

Revenue from this competition goes to our Scholarship Fund, and much gratitude to our Competition committee and teachers and students of our branch that helped out with the event to make it so successful.

Mimi Ho ❀

SOUTH OKANAGAN

LOCAL PEDAGOGUE HONOURED



On May 12, Ernst Schneider was presented with his 50 year membership pin at the last meeting of the South Okanagan Branch of the B.C. Registered Music Teachers' Association. Ernst, an active member since 1964, has served as Branch President, Provincial Treasurer, Provincial President and President of the National umbrella organization, the Canadian Federation of Music Teachers Associations.



BRANCH REPORTS

SOUTH FRASER

Our April Branch Meeting was an important time for our Branch and we had lots to celebrate.

Six of our members were awarded their 25 year pins, and Margaret Brew was awarded her 50 year pin! Margaret continues to be an active teacher and a supportive member of our Branch. We always look forward to seeing her smiling face at our events.



L - R: Colleen Branson, Carol Fyffe, Sharon Poon, Karen Evans

Due to resignations, our branch executive was reduced last year, but we are now happy to report that we are back to a full complement and have a Treasurer-in-waiting, Sylvia Leigh, ready to take over for our long-serving financial expert, Mary Kim. Helga Murray, Colleen Branson and Maureen Hollins have joined our Executive and we are looking forward to the fall and our first Coffee Chat Mornings for sharing our teaching ideas and plans.

Susan Olsen ❁

SUNSHINE COAST

Our event that we have chosen to highlight this year was the composition workshop with Pender Harbour Composer, Kenneth Norman Johnson. It was held at St. Hilda's Anglican Church in Sechelt on November 2, 2013 in advance of our Canada Music Week® recital on November 24th. Two young student composers, ages 9 and 12, worked with our clinician to develop their pieces. He encouraged the students and talked about how to hear the music in your head and then write it down, form, AABA structure, logistics, self-publishing, computer software, selling and copyright. These students also performed their compositions at our CMW recital. There are several students interested in composing on the Sunshine Coast and who have entered composition classes in the festival and the BCRMTA Student Composer Competition and we would like to continue to provide opportunities for them in the future.

Katherine Hume ❁

VANCOUVER

The Student Performers' Guild Festival has been in existence for over 65 years. The BCRMTA, Vancouver branch celebrates the Canada Music Week® yearly by holding its Student

VANCOUVER - cont.

Performers' Guild Festival on the second and third week of November. This year the festival will be held from the 10th to the 21st of November at the Shadbolt Centre for the Arts in Burnaby. A special Canadian Composer class is included in the list of performance classes to highlight the works of Canadian composers.

The adjudicators chosen for this year's festival are Christopher Wong for the Junior division, Cynthia Goddard for the Intermediate division, Mark Anderson and David Vandereyk for our Senior division and Marcel Bergmann for our Ensemble and Concerto class.

Trophies, medallions and scholarships are awarded at our Honour Recital which will be held at the Shadbolt Centre for the Arts on Sunday, December 7th, 2014. Last year's Vancouver branch winner was Michelle Lin who received a \$1,000 scholarship. She will represent the Vancouver branch in the Provincial Piano Competition this September.

This festival is open to all students of BCRMTA members and students of STA members from all branches. Our website is www.spgfestival.com for further information.

Toni Meyer ❁



VICTORIA

Fifty members and guests enjoyed our wonderful Gala Luncheon and Awards Concert at The Embassy Inn on May 30, 2014.

We were honoured to acknowledge Paloma de la Guerra for 50 years of membership in the BCRMTA. Our president, Cindy Taylor, was there to make this wonderful



presentation. We were treated to good food, good company and good music. Dave Paulson entertained us as we gathered. An excellent luncheon was served followed by a delightful concert. Seven young student award winners entertained us with selections from the Baroque era to the 21st Century, for piano, voice, and woodwinds. Once again we thank Tom Lee Music for the lovely grand provided for our luncheon.

Charlotte Hale ❀

Thank you to all the Branches for sending in the highlights and photos.

For the next issue of *Progressions*, I am looking for the highlights of your Canada Music Week® event.

If you have any questions - please let me know

Thank you

Dina



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Thank you!



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The Vancouver Chopin Society - 2014/2015 Season

It is our pleasure to welcome you here as we enter an exciting 17th season. It would not be possible without you! We have established a great history of a yearly four-concert series that includes established artists, as well as rising talents. This season you will have the chance to hear four brilliant pianists: Brazilian-born powerhouse Arnaldo Cohen, superb French pianist Alexandre Tharaud, the renowned Argentinian Nelson Goerner and extraordinary young Russian talent Nikolay Khozyainov.



Concert 1 – Arnaldo Cohen, Sunday, November 30, 2014, 3:00 PM, Vancouver Playhouse

"First of all there is his sound -- a burnished, unforced bronze-like sound somewhat in the Rachmaninoff manner. In a day when so many pianists sound bleak and percussive, Cohen produces a big sound that never splinters and is capable of any kind of nuance. He understands the pedals. He has a world-class technique. His playing, color and all, has text-book clarity. And he understands the Romantic style." - Harold C. Schonberg

Come hear how Latin élan meets German precision and power in the artistry of Arnaldo Cohen.

Programme: Bach-Busoni, Brahms, Chopin



Concert 2 – Alexandre Tharaud, Friday, January 30, 2015, 7:30 PM, Vancouver Playhouse

"...Seldom have I been so gripped with a sensation of the full span of keyboard music history lying nascent in these gemlike pieces as I was during Mr. Tharaud's last two [Scarlatti] numbers, in F Minor (K. 481) and D minor (K. 141)." - Steve Smith, New York Times

Alexandre Tharaud has not only distinguished himself as one of France's leading pianists but he has made a name for himself on the international stage as an artist of unique vision and originality, heralded for his brilliantly-conceived programs.

Programme: Mozart, Chopin, Schubert, Beethoven



Concert 3 – Nelson Goerner, Friday, March 13, 2015, 7:30 PM, Magee Theatre

"His range of colour and dynamics brought to mind a one-man orchestra, capable of explosive power and massive sonority, but it was used sparingly, generating all the more impact when it came. As for technique, there are few pianists who wear their virtuosity so easily." - Andrew Clark, Financial Times (UK)

Nelson Goerner's pianism is hallmarked by poetic intuition, breadth of nuance and enchanting finesse. Small wonder that his artistry has been acclaimed for its *"combination of glorious depth and richness of tone with fine musical intelligence"*.

Programme: Bach, Mendelssohn, Beethoven



Concert 4 – Nikolay Khozyainov, Friday, May 8, 2015, 7:30 PM, Vancouver Playhouse

"...Now comes a Chopin and Liszt program by..Nikolay Khozyainov. He has everything: a big sound, splendid technique, and a musicality far beyond his years. This CD would do credit to any pianist..Every time I listened to this CD, my impression of Khozyainov's artistry grew richer and fuller. In a time of glitzy young pianists typified by Lang Lang, the appearance of a talent like Khozyainov's is all the more refreshing..He clearly is a special artist. The fact that, at his age, his talent only can grow is intimidating. The possibilities for his artistry seem almost limitless." - Dave Saemann, Fanfare, July 2012. Review Khozyainov's first CD.

Programme: Chopin, Haydn, Liszt, Mozart-Liszt

SUBSCRIPTIONS

Adults	Seniors	Students
\$135	\$100	\$100

INDIVIDUAL TICKETS

Adults	Seniors	Students
\$40	\$30	\$30

- Subscriptions include membership.
- 15% discount for BCRMTA members
- Group discount of 10% available for purchases of 10 or more tickets.
- Students must show valid ID at entry.



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TICKETS

Single tickets on sale September 15, 2014.

For All Concerts: Call **Tickets Tonight Call Centre 604-684-2787**. Service charge apply.

VENUES

Concert 1, 2 & 4: **Vancouver Playhouse**,
600 Hamilton. Vancouver
Concert 3: **Magee Theatre**,
6360 Maple Street (at W 49th Ave), Vancouver

BC PIANO COMPETITION

MEET THE COMPETITORS

Join the excitement of the B.C. Piano Competition 2014 in North Vancouver at the Holiday Inn and Suites. September 27th, Ian Parker will choose the three finalists from eight competitors presenting their entertaining programs beginning at 2:30 pm in the afternoon. At 7:30 pm the three finalists will dazzle us with their performances and take home a share of over \$2000 in prizes.

The adjudicator will be Ian Parker.

In addition to prizes for:

First \$ 800.00

Second \$ 450.00

Third \$ 250.00

Westland Insurance has generously provided a \$ 250.00 award for the best performance of a work by a Canadian composer in the semi-final round.

To be sure you don't miss out, order your tickets today:

valeriecook@shaw.ca or 604-988-9313.

Tickets for the semi-final round are \$20. Tickets for the final round are \$20 or purchase tickets for both rounds for only \$35

- see page 7 for the application form

VANCOUVER - MICHELLE LIN



Michelle Lin, 15, was introduced to the piano at the age of 5. She has been the recipient of numerous awards and scholarships from local music festivals and competitions, such as the BCRMTA Student Performer's Guild Festival, the North Shore Music Festival, and the Festival on the Lake. She was also the first place winner of the 2010 Kawai Competition. Michelle received 3 RCM Examinations gold medals for achieving the highest marks in British Columbia for her

Grades 8, 9 and 10 RCM Piano Examinations in 2009, 2010, and 2012. In addition, Michelle was the only performer to be invited to perform at the UBC Chan Centre at the gold medal convocation in 2013.

Michelle made her orchestral debut at the age of 14 for winning the 2013 Clef Society of Burnaby Concerto Competition. She won the opportunity to perform the 1st movement of Grieg's Piano Concerto in A minor with the Grammy and Juno award winning Vancouver Symphony Orchestra. Michelle was also the winner of the 2013 Seattle Young Artist's Concerto Competition (first alternate).

Michelle is a Grade 10 student at Burnaby North Secondary School. She is also a member of the volunteer organization, We Youth Help, which performs music in senior homes and hospitals. Aside from piano, Michelle also swims competitively in the summer and volunteers as a volunteer coach in Burnaby Mountain Mantas swim club.

Semi-final Round

Bach - Prelude and Fugue in C# Major BWV 848

Chopin - Scherzo No. 4 Op. 54

Final Round

Louie – (*Canadian*) Warrior from Scenes from a Jade Terrace

Bach - Prelude and Fugue in C# Major BWV 848

Liszt - Hungarian Rhapsody No. 13 S. 244

BC PIANO COMPETITION - MEET THE COMPETITORS

RICHMOND - LINDA RUAN



Linda Ruan was born in 1997 in Tokyo. She began studying piano at the age of seven in Shanghai, China. A year later, her family immigrated to Canada where she continued her musical studies.

Praised for “a great passion and poise” in her performance, Linda has participated in many local and international music festivals and piano competitions where she has received numerous scholarships and awards. Some of the most recent achievements include being one of the two Canadian pianists to advance to the live rounds of the 2013 International e-Piano Junior Competition. She progressed to the quarter-final of the Julia Crane International Piano Competition 2013. At the 2013 BC Provincial Performing Arts Festival, Linda was the youngest representative in the National Provincial Piano class. In the summer of 2012, she was one of the six pianists across Canada to be accepted into the internationally-renowned “Morningside Music Bridge” program. Linda was a prizewinner of the American Fine Arts Music Festival 2012 and the American Protégé International Competition of Romantic Music 2011. She has given performances and recitals at various venues from the Carnegie Hall in New York, and the Brechemin Auditorium at the University of Washington to the Tom Lee Music Hall and the Koerner Recital Hall at the Vancouver Academy of Music. In 2011, Linda became a finalist and prize-winner of the Seattle International Piano Competition.

Outside of solo piano, Linda competes in various ensemble competitions as a part of Trio Amia. In addition, she aspires to working with artists of all levels and a wide array of genres. Beyond music, she is an academically excellent student, an active member in her school jazz band and partakes in the school mock trial team. In her spare time, she enjoys writing, reading and running.

Semifinal Round

Chopin - Sonata No. 3 in b minor Op. 58: I

Bashaw - Preludes Book I: IV & V

Final Round

Beethoven - Sonata No. 28 in A Major Op. 101

Dutilleux - Sonata for Piano: III

COQUITLAM/MAPLE RIDGE CATHERINE XU



Catherine Xu, 16 years old. Often noted for her extreme passion and emotional commitment in her playing, Catherine continues to dedicate her heart to playing the piano. She recently

entered many competitions and won awards in most of the competitions she participated in. In 2013 and 2014, Catherine participated in the North Fraser Music Festival and was granted the “Adjudicator’s Choice Senior Scholarship” for both years. In addition, she competed in the CDMF Performing Arts Festival in 2014 and won all the trophies in all three classes she participated in. By winning all three classes, Catherine was granted several scholarships and a trophy, and was also selected to be the Intermediate Representative of CDMF Performing Arts at the Performing Arts BC Provincial Competition. In May 2014, Catherine also entered the Post Diploma Class at the BCCM Music Festival, and received a scholarship and trophy for winning first place. In 2013, she also received a BCRMTA award for obtaining the highest mark in the ARCT examinations.

Aside from her musical studies, Catherine is also a top student in her grade at school. She continues to strive for excellence in academics and playing the piano, while maintaining a stable balance.

Semifinal Round

Lam (*Canadian*) - Lamentations of Lady Chiu-Jun

Moussorgsky - The Great Gate of Kiev

Final Round

Haydn - Sonata in E^b Major, Hob.XVI: 52, 1st mvnt.

Mendelssohn - Fantasy in f[#] minor Op. 28

Rachmaninoff - Prelude in G Major Op. 32 No. 5

Lam (*Canadian*) - Lamentations of Lady Chiu-Jun



VICTORIA - KEATON OLLECH



Keaton Ollech has been studying piano for seven years in Victoria. He has completed the theoretical requirements for the Royal Conservatory of Music's ARCT and *Advanced Certificate: History and Theory* with the standing of Distinction. Among Keaton's significant musical achievements are performances of Beethoven's *Concerto No. 1* with the Sooke

Philharmonic Orchestra and the Vancouver Philharmonic Orchestra; the RCM's Silver and Gold Medals; first place in three divisions of the Performing Arts BC Festival – these divisions are solo piano, Canadian piano, and chamber music; top awards at local festivals; and master classes with internationally acclaimed musicians, including Jon Kimura Parker, James Anagnoson, Gary Karr, and Margaret Fingerhut. Beyond music, Keaton is an academic scholar, receiving awards at his International Baccalaureate school this past year for the highest academic average of a Grade 10 student, and the highest mark in Math 12 – at the age of fifteen! When he has spare time, Keaton enjoys swimming, playing basketball, reading, and playing board games with friends.

Semi-final Round

Beethoven - Sonata No. 7 in D Major Op. 10 No. 3 1st mvt.
Chopin - Scherzo No. 2 in b^b minor Op. 31

Final Round

Chopin - Scherzo No. 2 in b^b minor Op. 31
Ravel - Sonatine (Complete)
Kuzmenko (*Canadian*)
In Memoriam to Victims of Chernobyl

NORTH ISLAND - MATTHEW KRELL



Matthew Krell, nineteen years old, is an award winning pianist. He has been chosen to represent the North Island at the B.C. Festival of Performing Arts five times receiving runner-up in 2012 in intermediate piano as well as an honourable mention in senior piano last spring.

Matthew also has an A.R.C.T in Piano Performance from the Royal Conservatory of Music. He was co-winner of the 2012 Dorothy Brealey Memorial Scholarship, the winner of the 2014 Ruth Scott Chopin competition, and the recipient of the 2014 Virginia Graczak Competition Scholarship.

Matthew performs at numerous concerts and showcases each year and has a love for accompanying large-scale productions. He is currently teaching piano, accompanying violin and voice students, taking drama lessons, and preparing for post secondary studies in music and film. He is also furthering skills in electronic music production and composition.

Semi-final Round

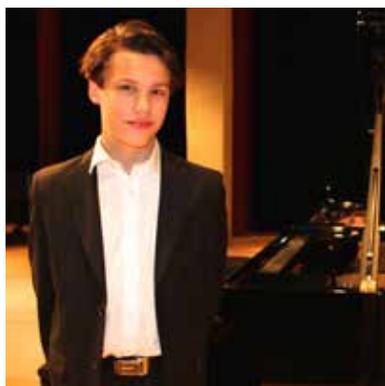
Clementi - Sonata in b minor Op. 40 No. 2 1st mvt.
Gershwin - Three Preludes

Final Round

Sancan - Toccata
Clementi - Sonata in b minor Op. 40 No. 2 (Complete)
Chopin - Ballade No. 3 in A^b Major
Volodos - Concert Paraphrase on Mozart's "Turkish March"

BC PIANO COMPETITION - MEET THE COMPETITORS

SHUSWAP - JAEDEN IZIK DZUKO



Fifteen-year-old Jaeden Izik-Dzurko is a resident of Salmon Arm, where he is currently beginning grade ten. He began his piano studies at age five.

In the past year, Jaeden has performed with the Kamloops Symphony and

toured with members of the Okanagan Symphony. For the last five consecutive years, Jaeden has been recommended to the Performing Arts BC Provincials. There, he is a four time winner, having won the Canadian Composer class on three occasions and the Junior piano category in 2013. In 2014, he was awarded the Tom Cuff award for the most outstanding performance of a Canadian piano composition at the Provincial festival. In June of 2014, Jaeden competed as a finalist in the Canada Music Competition in Quebec City. For the past two summers, Jaeden has taken part in the Morningside Music Bridge at Mount Royal University in Calgary, an international program for gifted young musicians from Canada, the United States, China, and Poland.

KELOWNA - MELISSA TAO



Melissa has been playing piano since the age of 7. Throughout the years, she has won numerous top awards from both Penticton and Kelowna Kiwanis Music Festivals, including several "Best Overalls".

In 2012, Melissa won an award for having the highest mark in the valley for Level 9 RCM. She has competed annually at the Festivals and was chosen for the Provincials last year as a Kelowna representative, and this year as

a Penticton representative. Last year Melissa was chosen as one of the five top student performers from the Okanagan Valley to participate in the Minsoo Sohn masterclass given by the Okanagan Symphony. Melissa is currently pursuing her diploma in performance studies and plans to complete her RCM ARCT exam in August. She has also been chosen as the top performer from Kelowna to compete in the BCRMTA provincial piano competition in North Vancouver this fall. Aside from competing, Melissa has performed in many Gala talent showcases and community concerts. She currently works as a piano accompanist at the St. Georges Anglican church. She is an active member of the Okanagan Youth Orchestra as part of the percussion section and is the designated person to play the piano parts of the orchestral repertoire. During her spare time, she teaches the occasional student.

Semi-final Round

Chopin - Barcarolle in F# Major Op. 60

McIntyre (*Canadian*) - A Wild Innocence

Final Round

Beethoven - Sonata No. 17 in d minor Op. 31 No. 2
(2nd and 3rd mvts)

Bach - Prelude and Fugue No. 4 in c# minor BWV 849

McIntyre (*Canadian*) - A Wild Innocence

Semi-final Round

Mendelssohn - Andante and Rondo Capriccioso Op. 14

Debussy - Ballade

Final Round

Chopin - Etude Op. 10 No. 12

Beethoven - Sonata in D Major Op. 10 No. 3 (Complete)

Prokofiev - Diabolical Suggestion from Op. 4



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BC PIANO COMPETITION - MEET THE COMPETITORS

CHILLIWACK - WESLEY HAWKINS



Wesley's love for music began around the age of five with a tiny toy keyboard that had colour-coded keys. He could be heard throwing it around his room in frustration at times, but his Mom and Dad saw something in him and so they enrolled Wesley in piano lessons for his sixth birthday. From then on, being the first of his family to show interest in playing a musical instrument, he became known as that little kid who loves to play the piano. A couple years later, the family moved to

Chilliwack, B.C.

In 2010, Wesley's progress was marked when he received First Class Honours with Distinction on his grade 10 piano exam, which was a milestone he could not have completed if it were not for the continued support of his teachers and parents. More recently, Wesley also competed in the Senior Piano division of the Performing Arts BC Provincial Festival in June 2014. Over the past couple of years, Wesley has been working towards completing his ARCT diploma in piano performance, and is always excited to discover new music and develop new skills.

Along with his piano studies, Wesley also enjoys being a part of the worship team at Main Street Church in Chilliwack. Being in a worship band setting has not only helped Wesley to broaden his horizons beyond strictly classical piano repertoire, but most importantly it has taught him how to be free and outwardly passionate when playing music. Wesley loves Jesus, and music is an expression of his faith.

Wesley is passionate about playing the piano because it provides him with the opportunity to be independently creative and to express what is on his heart. He is incredibly thankful for the gifts God has given him and for all those who have supported him in his music and faith throughout his life.

Semi-final Round

Bach - Partita in D Major BWV 828: Overture

Shostakovich - Prelude and Fugue in e minor Op. 87 No. 4

Final Round

Beach - Ballad Op 6

Beethoven - Sonata in C Major Op. 2 No. 3 1st mvt.

Shostakovich - Prelude and Fugue in e minor Op. 87 No. 4



YOUNG ARTIST REPORT

While the Young Artist will not be selected until September 27, 2014 now is the perfect time to consider hosting a Young Artist concert as part of the Young Artist Tour 2015. A Young Artist Concert is a fabulous means of introducing high caliber music into your community. Costs are minimal as these tours are a partnership between the branch and CFMTA/FCAPM with CFMTA/FCAPM providing a stipend for the Young Artist, underwriting travel costs and creating and printing posters for use in advertising the concerts. Costs are further reduced when neighbouring branches each schedule concerts.

Branch responsibilities include securing the venue for their concert, publicizing the event, overnight accommodation and meals for the Young Artist, and printing programs.

If you are interested in hosting a concert or getting more information, please contact Susan Schleppe at:

schleppesmusicstudio@shaw.ca



MARK YOUR CALENDER

CANADA MUSIC WEEK

November 16 - 22, 2014

BC PIANO COMPETITION 2014

The North Shore Branch will be hosting the BC Piano Competition at the North Vancouver Holiday Inn and Suites - 700 Old Lilloet Rd. North Vancouver
Tickets available at the door (more info on page 7)
Semi-final round \$ 20 - Final round \$ 20
Both rounds - \$ 35

CFMTA/FCAPM - BRANCHING OUT 2014 - 2015

CFMTA/FCAPM is again reaching out to our branches across Canada in 2014-2015. This year, we are supporting our members by encouraging Professional Development for all private music teachers. In consideration of the severe winter experienced across the country last winter, we are extending the time frame of Branching Out. The dates will be from October 1, 2014 to April 30, 2015.

The following guidelines are intended to assist your branch in planning your event.

BRANCHING OUT CANADA

- A workshop for teachers in your local branch. We encourage you to invite non-registered music teachers in your community
- A workshop for music students in your community
- A master class with a Canadian Composer or using Canadian compositions
- A composition workshop for students with a Canadian composer
- The workshop or master class must be Canadian content, Canadian composers or Canadian music or Canadian music history
- Recitals or Concerts will not be accepted.

Please send a picture(s) of your event, along with a fifty to one hundred word description on the on-line form, or send an attached word file to:

admin@cfmta.org

CFMTA/FCAPM will send you a cheque for \$50.00 to help with your expenses. The pictures you send will be featured in The Canadian Music Teacher, on our website, and added to our national archives.

2014 - 4TH NORTH WEST INTERNATIONAL PIANO ENSEMBLE COMPETITION

1st round - November 16th

Tom Lee Music Hall, Vancouver

Final Competition - November TBA

Norman Rothstein Theatre, Vancouver

Junior and Senior Divisions

one piano - four hands

two pianos - four hands

For more information - visit www.nwipes.ca

CFMTA/FCAPM 2015 CONFERENCE

Pathways to...Collaboration - Performance - Wellness
www.cfmtavancouver2015.com

Our Judges are:

- Sara Davis Buechner
- James Parker
- Janet Scott Hoyt

The website is up and running and more information about the workshops will be added when it comes available

Registrations can be done on-line as well as mailed in. (more info on page 24)



PROFESSIONAL DEVELOPMENT

To date, three branches have applied, and have been approved for the Professional Development Grant for 2014/2015. There are two more bursaries available so if your branch is eligible (under 40 members, every two years) consider making plans now! The deadline for application is February 1st, 2015.

If you would like to be added to the clinicians list on our BCRMTA website, please send your name, degrees, areas of expertise and experience to me at: bcrmtaprofdev@gmail.com



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CFMTA/FCAPM Vancouver 2015



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CONFERENCE PRICES

☼ *Registration rates will be the same for members of CFMTA/FCAPM and MTNA*

All complete packages include

3 breakfasts (Thursday, Friday, Saturday) - 1 lunch (Friday) and coffee breaks

Please note - Banquet ticket is not included with complete package.

	CFMTA/FCAPM MTNA Members	Non Members	Students
Register before Jan 31	\$ 349	\$ 399	\$ 299
Register Feb 1 - Mar 31	\$ 379	\$ 429	\$ 329
Register Apr 1 - May 31	\$ 409	\$ 459	\$ 359
Register after June 1	\$ 439	\$ 489	\$ 389
DAY PASSES A ticket to the Opening Night Gala is included with each Day Pass			
Thursday only	\$ 159	All events including Breakfast	
Friday only	\$ 199	All events including Breakfast and Lunch	
Saturday (half day only)	\$ 89	All events including Breakfast	
SINGLE TICKETS		ADULTS	STUDENTS/SENIORS
Opening Night Gala (Wed)		\$ 20	\$ 15
Piano Competition Semi-Finals (Thur)		\$ 20	\$ 15
Piano Competition Finals (Fri)		\$ 25	\$ 20
Gala Banquet & Entertainment (Sat)		\$ 69	\$ 69

www.cfmtavancouver2015.com



Sara Davis Buechner enjoys a vibrant international performance and recording career as a musician of “intelligence, integrity and all-encompassing technical prowess” (New York Times), “fascinating and astounding virtuosity” (Philippine Star), and “thoughtful artistry in the full service of music” (Washington Post). She established her early career as winner of a bouquet of prizes at the world’s great piano competitions, including the Gold Medal of the 1984 Gina Bachauer International Piano Competition, and a Bronze Medal in the 1986 Tchaikowsky International Piano Competition in Moscow.

With an active repertoire of over 100 piano concertos ranging from Bach to Wuorinen, she has appeared as soloist with many of the world’s prominent orchestras: New York, Philadelphia, Cleveland, San Francisco, Vancouver, the CBC Radio Orchestra, Japan Philharmonic, Birmingham (U.K.), BBC Philharmonic, Kuopio (Finland), Slovak Philharmonic and the Orquesta Sinfónica de Castilla y León (Spain). The New York Times greeted her CD of piano music by Rudolf Friml as a “revelation,” and devoted the front page of its Sunday Arts & Leisure section to her 1997 world première recording of the Bach-Busoni “Goldberg” Variations. Ms. Buechner’s versatility extends to many premières of new music, and collaborations with film and dance projects.

A former faculty member of New York University and principal consultant to Dover Publications International, she has presented lectures and masterclasses worldwide. Now a Canadian resident, Sara Davis Buechner is Associate Professor of Music at the University of British Columbia School in Vancouver. She plays the Yamaha Piano exclusively.

Photography - Yukiko Onley, Vancouver



James Parker - Accomplished, versatile, brilliant, are descriptors frequently linked to Canadian pianist, James Parker. To put it simply, he is among the most sought after artists. Mr. Parker’s achievements are both lengthy and impressive. his musical roots can be traced to the Vancouver Academy of Music and the University of British Columbia where he studied with Kum Sing Lee. He then went on and received his Master of Music and Doctor of Musical Arts at The Juilliard School with Adele Marcus. Dr. Parker continues the teaching tradition as the Rupert E. Edwards Chair in Piano Performance on the music faculty at the University of Toronto.

Awards came early and often. Beginning in 1984 with a first prize at the Eckhardt-Gramatté Competition, James served notice that he was a rising star. The CBC competition concurred, selecting him winner of the 25th National Competition for Young Performers. The Virginia Parker Award as the most promising young classical artist soon followed, further solidifying Parker’s place as one of Canada’s best.

Concerts given by Dr. Parker consistently garner artistic acclaim. His style has earned him praise as “one of the most searching musical intellects and 10 of the nimblest fingers in the business” according to The Globe and Mail. James has enthralled audiences in North America and Europe, counting diplomats and dignitaries among his receptive audiences. He has made frequent appearances on CBC, and has performed on Bravo!, the CanWest Global Network, MuchMusic and a myriad of stations across the globe.

A consummate professional, James is recognized as a soloist, a chamber musician and as the pianist for Canada’s foremost ensemble, the Gryphon Trio. Add to this his critically acclaimed performances with major Canadian symphonies like Toronto, Vancouver, Victoria, Quebec City, Edmonton, National Arts Centre, Symphony Nova Scotia and many in between, one is reminded of the scope of his contributions to the national classical music scene. With three JUNO recording awards and many other nominations from his vast discography, James Parker continues to graciously strive to do it all. (Unofficially, he’s still Jamie to us.) James Parker is a Steinway Artist.

Photography - Shin Sugino, Toronto

Janet Scott Hoyt is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. Active as a chamber musician, soloist and recording artist, performances have taken her across Canada, United States and to Europe.

Born and raised in Alberta, she graduated from the University of Alberta, furthering her studies in Europe and at The Banff Centre. She maintained a long association with The Banff Centre, participating as a collaborative pianist during the summer programs from 1973 till 2007. During her career, she has performed with many internationally renowned artists, including Sidney Harth, Zara Nelsova, Barry Tuckwell, Jeanne Baxtresser, Shauna Rolston and Raphael Wallfisch. Among her many performances are premières of works by composers Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz.

An active recording artist, her recordings include a CD with her husband David Hoyt and violinist Erika Raum featuring horn trios by Johannes Brahms and Canadian composer Elizabeth Raum. Other recordings have included “The Passionate Englishman” with cellist Tanya Prochazka, “Inspiration” with Lidia Khaner, principal oboist of the Edmonton Symphony Orchestra and “From the Library of Joseph Szigeti” with violinist Guillaume Tardif. Her most recent project is a recording of the Brahms Sonatas for Piano and Violin with Martin Riseley.

In 1998, Janet Scott Hoyt joined the faculty of the University of Alberta, where she supervises a graduate program in piano pedagogy. Her interest and expertise in educating young musicians results in frequent invitations from across the country for workshops, masterclasses and competition juries.



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 All complete packages include the following meals: THURSDAY - Breakfast • FRIDAY - Breakfast & Lunch • SATURDAY - Breakfast
Please note - Banquet ticket is not included in complete package

Registration Type: (please circle below)

COMPLETE PACKAGES	CFMTA/FCAPM - MTNA		Non	
	Members		Members	Students
Register before Jan 31	\$ 349		\$ 399	\$ 299
Register Feb 1 - Mar 31	\$ 379		\$ 429	\$ 329
Register Apr 1 - May 31	\$ 409		\$ 459	\$ 359
Register after May 31	\$ 439		\$ 489	\$ 389

DAY PASSES	A ticket to the Opening Night Gala is included with each Day Pass			
Thursday only	\$ 159	Breakfast, Piano Competition (Semi-Finals), Workshops, Trade Show		
Friday only	\$ 199	Breakfast, Lunch, Piano Competition (Finals), Workshops, Trade Show		
Saturday (half day only)	\$ 89	Breakfast, Master Classes, Workshops, Trade Show		

SINGLE TICKETS	ADULTS		STUDENTS/SENIORS	
Opening Night Gala (Wednesday)	\$ 20	_____ x \$ 20	\$ 15	_____ x \$ 15
Piano Competition Semi-Finals (Thursday)	\$ 20	_____ x \$ 20	\$ 15	_____ x \$ 15
Piano Competition Finals (Friday)	\$ 25	_____ x \$ 20	\$ 20	_____ x \$ 20
Gala Banquet & Entertainment (Saturday)	\$ 69	_____ x \$ 69	\$ 69	_____ x \$ 69

Allergies - Yes / No
 If yes - please detail _____

TERMS OF SALE - Please initial each box (if not initialed - registration cannot be processed.)

Please note that in the event of your cancellation, there will be a non-refundable fee of \$75.
 No refunds will be issued after May 31st, 2015.

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Please cut here



Pathways to...

Collaboration - Performance - Wellness
July 8 - 11, 2015 CFMTA/FCAPM Vancouver BC

CFMTA/FCAPM CONFERENCE SESSION PROPOSALS

*PROPOSALS MUST BE SUBMITTED VIA EMAIL BETWEEN MAY 1 AND NOVEMBER 1, 2014
BY MIDNIGHT PACIFIC TIME*

Submission of proposals to the conference committee: proposals@cfmtavancouver2015.com

ONLY WORD OR PDF SUBMISSIONS WILL BE ACCEPTED

- Conference sessions are available in 45 or 60 minute lengths, and are to include introductory and closing remarks plus Q & A.
- Membership in CFMTA/FCAPM is not a requirement to submit a proposal or present a session.
- Presentations should reflect the themes of Performance, Collaboration and Wellness as closely as possible without being commercial in nature.
- Opportunities for commercial presentations are available through the Trade Show link at www.cfmtavancouver2015.com
- Selected presenters may present only for 'no charge'. Presenters that plan to attend any other part of the conference will be required to pay fees commensurate with their level of participation.
- Proposal title and equipment needs should not be part of the 250-word proposal or 35-word description.
- Resumés / Biographies should include presentation experience if possible.

Please include the following information in your submission:

- Contact mailing address and e-mail.
- 250-word proposal (full description of the proposal).
- 35-word session description (description that will appear in the program book).
- One-page resume for each presenter as well as a 35-word biography.
- Color photograph of each presenter.
- Total time length of your workshop (45 or 60 minutes).
- List of audio/visual equipment needed.

If you have any questions about the conference proposal process contact us at
proposals@cfmtavancouver2015.com

BCRMTA STUDENT COMPOSER COMPETITION WINNERS 2014

Preparatory Division - 8 & under

1st place - Rafael Brisebois-Comeau
String Trio

2nd place - Anka Stefanovic
A Lion's Pride

Honourable Mention - Henry Hagan-Braun
Galaxy Wars

Division A - 11 & under

1st place - Ethan Wang
Mission to Mars

2nd place - Julia Tatham
Moonrise Eclipse

Honourable Mention - Nathan Madsen
The Intruder

Honourable Mention - Joshua Kwok
A Day at the Circus

Honourable Mention - Seth Reyes-Isfelds
Ode to Beethoven

Division B - 15 & under

1st place - Eric Xi Xin Liang
The Forgotten Sanctuary

2nd place - Carmyn Slater
Sleuth

Honourable Mention - Kaia Malin Andal
Dawn

Honourable Mention - Justin M Song
Germination

Division C - 19 & under

1st place - Kathy Haddadkar
Rhapsody #1

Open Division

1st place - Deborah Baynes
Echoes II; Echoes III

Honourable Mention - Louise Cazander
Procession of Tears

Congratulations
to
Everyone!



Preparatory Division - 8 & under

1ST PLACE - RAFAEL BRISEBOIS-COMEAU
String Trio



Rafael has been keenly interested in music all his life, and started composing his own music at age 5. He met and started studying with his beloved music teacher, Laura Webster, at age 4 and she continues to guide and inspire him. He is a skilled pianist and has won several prizes at local talent shows with his electrifying performances. He has also been awarded "most promising junior composer" two years in a row at the Kiwanis Fraser Valley music festival. He enjoys playing the violin, the great outdoors, being rambunctious, and telling jokes.



Division A - 11 & under

1ST PLACE - ETHAN WANG

Mission to Mars

Ethan Wang is 9 years old and he is in Grade 3 in Howard Debeck Elementary School in Richmond BC. He started studying music at 4 years old and is now studying at the Yamaha Junior Special Advance level 3 class and the RCM Grade 7 under the direction of Mrs. Rebecca Cheng from the Tom Lee Music Academy. Ethan enjoys playing piano and recently performed at the Carnegie Hall in New York with his friends in the Crescendo International Competition in February. He started composing at 6. *Mission to Mars* was composed after his trip to Disney World and was inspired by the ride of "Mission Space" in the Epcot theme park.



Division B - 15 & under

1ST PLACE - ERIC XI XIN LIANG

The Forgotten Sanctuary

Fourteen-year-old Eric Xi Xin Liang from Vancouver, B.C, holds an ARCT diploma from the RCM in piano performance. He has won numerous first place awards and scholarships at local and provincial music festivals, including a first place winner scholarship recently won at the Vancouver Women's Musical Society Piano Scholarship Competition. Eric enjoys composing classical music and his first submission to the B.C. Music Writing Competition was awarded second place in 2013.



Members,

The BCRMTA Student Composer Writing Competition had a total of 63 entries this year.

Maybe we can top that next year. Encourage your students to enter.

The entry forms will be on the website by mid- September.

Thank you

Sonia Hauser

BCRMTA STUDENT COMPOSER COMPETITION WINNERS 2014 - CONT.

Division C - 19 & under

1ST PLACE - KATHY HADDADKAR

Rhapsody #1

Kathy has a passion for playing piano and resides in Abbotsford, BC. She began her love for music from a young age, and was introduced to piano at the age of 8. She then began her RCM studies at the age of 10 with Jennifer Heyworth in North Vancouver, BC. She took interest in composition at the age of 12 and continued her studies with Jean Ritter and is currently studying with Dr. Betty Suderman. She has won numerous awards and trophies throughout her branch, and has won the 'Own Composition' category two years in a row in the Abbotsford Branch Festival. Kathy is working towards her grade 9 RCM and enjoys learning about history, as well as spending time with her family and friends, when not concentrating on music. Kathy aspires to achieve her undergraduate and graduate studies in Music, and to become an accomplished Pianist and Composer.



Open Division

1ST PLACE - DEBORAH BAYNES

Echoes II; Echoes III

Deborah Baynes is a BCRMTA student teacher, studying RCM Piano and Pedagogy with Susan de Burgh. In April she completed her Diploma of Music, for Composition under Stephen Brown. She teaches piano, flute and composition in the Victoria area where she was born and raised. Her goal is to get her ARCT in Piano Pedagogy and her Bachelors in Composition.





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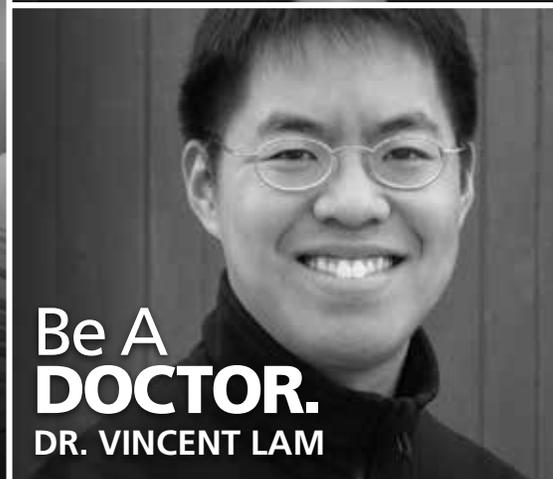
“Both music and sports provided limitless long-term development possibility. We all find ourselves gravitating toward some core interests in life... I think there’s so much intrinsic, meaningful experience in really focusing on what you enjoy doing.”

JEREMIAH BROWN

Olympic Rower
2012 Silver Medal Winner
Royal Conservatory alumnus



Be An
AUTHOR.
ANNABEL LYON



Be A
DOCTOR.
DR. VINCENT LAM



Be A
JOURNALIST.
PIYA CHATTOPADHYAY

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BETTER LATE ...AND SYNCOPATED

by Andrew Patton

At 45 I had no music at all. None! My mother consented to listen to the wireless news. However, when that stern stuff was finished, with somewhat more vigour than called for, she would turn the radio off and so avoid the classical offerings that the BBC's Lord Reith thought good for us. For roughly the same reasons that we didn't have a Sanskrit dictionary in the home, or a howdah; we owned no 'unnecessary' gramophone. Such a machine might, after all, inflict on us the miseries of 'music'.

At 45 though, my whole being began to resent this acoustic deprivation. I ached for musical skill worse than bureaucrats pine for a pension. Evidently, music lurked in my genes (presumably Dad's) and it had to be expressed. Much in the way that an infant must learn to speak, I had to take on the monumental task of learning piano.

On my 45th birthday, my wife unveiled two presents for me: a piano and a year's lessons. Thus began a musical education that contrasts markedly with that of the talented seven year old. The gifted child, given both the will to exploit a massive, eight-gene talent and a Protestant-squared work ethic, might possibly become 'somebody' in the world of music. Contrarily, my abilities would be small, I could not hope to get far. Indeed, to set any external goal at all seemed ridiculous.

Between the relatively rare adult learner and the ubiquitous young one there is, however, a significant difference in skill acquisition. I hope the following anecdotes about my subsequent efforts might benefit any adult who wishes to

learn music, especially the piano, from scratch. Of equal importance, these words may also offer to every piano teacher a hint of insight into teaching the adult. Though predominantly child learners themselves, they must help the overwhelmed adult learner develop a musical mind already firmly set in a different mould from his teacher's.

Neuroscience tells us that our taste in music gelled at what we heard when 23. The corollary of this truth is that the accredited teacher was probably still in classics-dominated training at that critical age. The adult learner is much less likely to have been in that milieu when he passed that setting point. He is likely to prefer some other kind of music than that composed by the Romantic composers who were offering fantastic counter-argument to the hardening rigours of science and industry; the religious composers who offered beauty through spiritual uplift or those 'modern' composers who had to make do with the rather difficult chords the other chappies had so far neglected.

Without question, professional piano teachers base their training on solid groundwork and really do give the best training in technique. Classical music also has society's blessing of status. Thus, in the same way that new learners of English will always opt for an Oxford accent over that of New York and the vowels of Paris over the juicier ones of Quebec, the neophyte will gravitate to a classicist.

Here then is the potential for conflict: as the adult learner progresses past the first steps and into self-actualization, those tunes the teacher thinks of as

blissful may not quite resonate for him. I, for instance, once paid a university professor enough money for the down payment on a brewery for one lesson. My piece was *The Entertainer*. Under his marvellous and much admired hands, the piece sounded to me rather like the playing of one of the Bach Brothers who had to sneeze but daren't reach for his hanky. Indeed, recordings by Scott Joplin himself show that even he didn't quite get it. Joplin aspired to write opera for a European audience and quite deliberately took the Mississippi Delta accents out of his rags. It took seventy years and the genius of Marvin Hamlisch (remember *The Sting*) to make that piece sing. You see, I am already into the wobbly world of opinion. I have now perfected (my word) 'The Entertainer' and offered to play it for an early piano teacher. She applauded, and do you know what? I really do believe she meant it!

In more practical terms, I had a special difficult in counting. I could type 70 words a minute -- with both hands, of course, I'm not a genius -- and babies would dance to it. Similarly, provided my partner told me which beat was the 'one' I could dance well enough to get taken home. I could not, however, play a regular 1-2-3-4 with my left hand, even with my right hand clenched between my teeth. It felt as though the track that would be needed to do it had never been laid down in my brain. Indeed, I can recall saying that I could actually feel the brain neurons shuffling about trying to get a needed plexus together to do such an impossible task. Today, with four-to-the-bar mastered (my word again), I can scarcely believe my own statement to be accurate.



Nevertheless, it was the awful task of my teacher to understand (and forgive, I hope) such ineptitude and get me through it.

We devised two stratagems. First: play stride piano. The time the hand took to move all that distance and back again, probably at a set speed, was like bouncing a ball: even. Second: count everything, all the time, in four. Pedal a bike: up-down, up-down. Listen to the grandfather clock: tick-tock, tick-tock. Open and bolt the barn doors: tink-tonk, squeak-squeal. Tighten up a bolt with a wrench. Hammer steel on an anvil (I worked part-time as a blacksmith). Always in four. Filling the kettle took three bars. Four months passed before that rhythm seemed *natural*. A child could have done the same thing before lunch, and learned to tie shoelaces and swim at the same time.

It would be logical to think that 4/4 rhythm would set up the mind for 12/8. Call it a natural advance, a linear progression, not difficult. For me, though, it hasn't been so. My *Seventy-Six Trombones* recently marked its first birthday. It still sounds like a metal trash can bouncing down a fire escape. Nonetheless, I have faith. If I count enough of life's little chores to Humpty-Dumpty, Humpty-Dumpty surely, one day, I can play at my favourite Senior Centre without the outspoken end of the resident spectrum throwing, with justice on their side, cushions at me.

As I was in the beginning, am now and ever shall be, ragtime without end.



When Andrew began piano

at 45, in 1990, he owned a farm, a 1942 Ford tractor that needed daily disassembly, logging horses and a blacksmith shop. In short, his hands, even when not bandaged were unsuited to the trilly bits of piano. His titanium-alloy enthusiasm for the instrument, however, carried him through. Ten years ago he returned to journalism and the writing of light amusements. His dexterity returned to the point where he now regularly plays Scott Joplin, Mississippi Delta Blues and some of the simpler classics to applause that is best described as 'polite'. You can hear his CD Red "Light Blues" and read his book "Solid Pudding: From Bumff with Love" on his website www.bumff.com

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FESTIVAL – TO DO OR NOT TO DO?

by Shelly Fullerton – Reprinted with Permission

www.musicteachershelper.com/blog/festival-to-do-or-not-to-do/

Festival. Sounds innocent enough. It's a word that brings to mind celebration and fun. However, when paired with the word "music" it can be anything but fun. Every year, despite mentally and emotionally preparing students and myself for the ups and downs of any musical event that involves competition, there are the inevitable tears and hurt feelings to go along with the triumphs and high fives. So what's the solution? Do as many teachers have, and forgo competition altogether? Refuse to participate in something that allows for the possibility of disappointment and discouragement? Are there benefits to be gained from music festival in spite of its challenges? I ask myself these questions every year, and have come up with a few guidelines for myself and my students.

FOR THE STUDENTS:

Reinforce the concept that music festival is not a competition.

This is easier said than done, particularly if other parents, students or teachers have not also gotten the "memo". Despite the fact that most studios and parents recognize the value of music festival and the necessity to make it a fun and educational event for all people, there are those who will use whispers, haughty looks, and tepid applause in an attempt to intimidate other performers. This is an unfortunate reality that must be addressed. I encourage all of my students to choose a positive attitude no matter what the circumstances. I urge them to look for ways to encourage others, particularly those who are quiet, shy, or new to performing, and to graciously handle disappointments in

themselves as well. For lack of another word, this is "sportsmanlike" behavior, as important in the music recital, as on the playing field.

Focus on music festival as a learning opportunity

Music festival is a wonderful opportunity to discover new music, and to hear new ideas. Listening to adjudication gives a student a fresh perspective and often reinforces (sometimes with more authority!) the very learning concepts being taught in the studio. Listening to peers reminds students that the pursuit of music training is worthwhile to other young people as well. Practicing is a solitary pursuit. Festival is a chance to get dressed up, meet like-minded youngsters, and learn from their challenges and successes.

See music festival as a growth opportunity

For one student, this can be as simple as overcoming the terror of performance by being able to memorize and perform one song. For another, the challenge of learning and performing a new language. For another, it is the breakthrough that takes a perfectly adequate rendition of a piece of music to an artistic and expressive height. Every music festival is the chance to take the personal journey of the musician a step further.

Adjudication is one person's opinion at one moment in time

The best adjudicators realize and even acknowledge this fact when addressing students. Adjudicators have personal preferences, just as we all do.

Sometimes a musician's performance is just not to the personal taste of that particular judge. There is much to learn from a skilled adjudicator for both student and teacher. However, basing one's value as a musician and performer on the opinion of one adjudicator leads only to frustration. The clinician who is all about breathing and phrasing this year will be replaced by the clinician who focuses entirely on expression the next.



I'm Shelly Fullerton. I love to sing all styles of music from opera to pop, and have been teaching others to sing for over 25 years. I maintain a busy studio in my home in Alberta, Canada



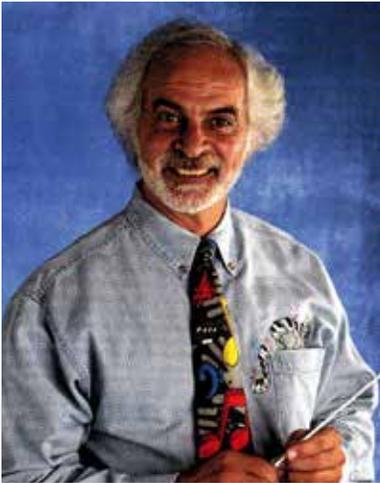
BCRMTA Abbotsford Branch

Presents

An Inspirational Workshop

September 20, 2014

9:00 am - 5:30 pm



STEPS TO PARNASSUS:

Guiding Young Musicians to Self-Regulated Practicing
Dr. John Picone

Description:

“Be sure you practice carefully this week, OK?” Imagine! I’ve just given this instruction to an 8-year-old and expect her to sustain independent learning for the next 6 days! My piano student understands everything in the notation. But does she know how to practice effectively? Will she meet with the success she expects? Or, eventually, will she say, “This is too hard!” and quit. Is learning the piano or clarinet really too hard? Or is my student trying to chop down a tree with a spoon? This presentation re-theorizes the practising musician, re-defines the music educator, and re-conceptualizes music education. This is a practical workshop. The session will demonstrate, through video recorded Guided Practice sessions - in both piano and band settings - pedagogical approaches that nurture self-regulated, effective musical practicing. Musicians mentoring musicians, and parents assisting with practicing at home are also among the practical ideas offered. Workshop participants will enjoy the opportunity to participate in some actual music teaching in the workshop. Key elements of intrinsic motivation and the self-system are also discussed. Teachers of ALL levels are welcome!

8:30 – 9:00	Registration
9:00 – 10:40	Workshop clinician 1
10:40 – 11:00	Coffee break
11:00 – 12:30	Workshop clinician 2
12:30 – 1:30	Lunch (Catered)
1:30 – 3:00	Workshop clinician 1
3:00 – 3:20	Coffee break
3:20 – 5:00	Workshop clinician 2
5:00 – 5:30	Q & A



SOUNDS AND COLORS

Zuzana Ben Lassoued

Description:

Music inspires art and art inspires music. Sounds and Colors present music in art through Musical Oil Paintings of all musical periods: Medieval Age, Renaissance, Baroque, Classical, Romantic, Impressionistic, Contemporary, Rock, Pop and Jazz based on research, performance, teaching and listening. Silence is the *idée fixe* in all paintings represented on canvas through the light, which changes the size and form depending on the development of each musical period. Music in colors focuses on historical development of Western music and influences of cultures such as: Ancient Greeks and Gypsies. Scientifically, sounds and colors have many parameters in common. Measured and compared are the frequency range of audible and visible spectrum, the wavelength of sounds and colors, the number of primary sounds and colors as well as the number of notes and colors in their systems. Oil paintings involve forbidden music, call and response and melodies with different names such as *vox principalis* or hooks. Furthermore, importance of harmonies and vertical thinking is implemented through the colors as a response to a simple concept of the human being which is a communication in a multicultural world.

VENUE - Best Western Regency Inn and Conference Centre
32110 Marchall Rd - Abbotsford, BC

FEES - RMT Members \$ 119
STA Members \$ 50

Download registration form at - www.abbotsfordmusicteachers.com

HOW DO YOU ATTRACT NEW STUDENTS?

by Sandy Lundberg, BerthoudMusic.com - Printed with Permission

Does your studio have more students than you can handle, or do you wonder if anyone even takes music lessons any more? Why do some people seem to attract more students than they need and others struggle to fill their time blocks? This is a complicated question, with many variables.

First and foremost people are attracted to what is attractive, valuable, and somewhat hard to get. Even when you need students, you can't appear *needy*. So the first thing you must consider when attracting new students is what you have to offer. What makes you unique and valuable? Get busy being the kind of teacher, with the kind of studio, that people would stand in line to get in to.

With that in mind, there is one source of new students that will out perform every other source. However, before I discuss that source, here are some general advertising ideas to get your studio on the radar. Remember to project a confident, positive attitude as you introduce yourself. Stay a little bit hard to get.

- Leave business cards on local bulletin boards, with your hair dresser, the mail carrier, and anyone you do business with in your community.
- Drop off business cards and fliers with local real estate agents.
- Put fliers out in local neighborhoods, door to door when allowed. Go on a Saturday morning so you have a chance to actually meet some people.
- Call the music teachers at your local schools and introduce yourself. Ask how you can be of help to them. Offer to accompany for some of their programs.
- Join one of the online teacher referral websites.
- Put up a flier at your church or community center.
- Order a magnetic sign for the side or back of your car, giving your studio name and contact information.
- If allowed, put up a sign in front of your home studio. I know a teacher who puts up a sandwich-board type sign on a busy corner near his home every Sunday afternoon for a few hours.
- Join a local music teachers' association and ask to be put on the list for referrals and to be listed on their website.
- Pass out fliers or business cards at local children's sporting events, or when parents are picking their children up from school.
- Create a website and make sure your name comes up when people search for a teacher in your area. (This could be a whole separate article!)
- Hold a summer camp for students who want to explore the piano.
- Write a guest editorial on a musical topic for your local newspaper.
- Set up a booth at a local fair or community-day activity.
- Have an entry in the town parade and/or pass out fliers along the route.
- Advertise in the program for a local school play.
- Offer a free introductory workshop.
- Give a local recital of your own music.
- Offer preschool music or Kindermusic classes to get students ready for instrumental lessons.
- Offer group classes for teens or adults.
- Teach retired adults during school hours.



Finally, what is the far and away best source for students? Your current students, of course! Your students will naturally recommend you to their friends, but there are things you can do to encourage this. At the end of each school year I give out coupons for students to give to their friends for a free trial piano lesson. If they recommend a student who signs up full time, the current student also gets a free lesson. I also ask current parents to write a short paragraph of

recommendation that I can post on my website. Basically, you want to make sure your current students and parents have referrals on their mind.

It can take months for momentum to build from your efforts, so don't be discouraged and don't quit advertising. Your efforts now are filling your studio six to twelve months from now. Even if you are currently full, you cannot stop promoting your studio.



Sandy Lundberg teaches piano in her private studio west of Berthoud, Colorado. Her goal is for students to become literate, life-long musicians and patrons of the arts. Sandy is known for the wide variety of activities she designs to interest and motivate students to continue learning. She is a past president of the Loveland Area Music Teachers Association. Sandy grew up in Langley BC.



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REVIEW OF PUBLICATIONS



Celeste-Tina Hernandez
Abbotsford
Piano, Theory
Member since 2005



Katherine Hume
Sunshine Coast
Piano, Theory
Member since 2001



Joyce Janzen
Abbotsford
Piano, Theory
Member since 1983



Janet Marcotte
South Okangan
Piano
Member since 1992



Nita Pelletier
Chilliwack
Piano, Theory, History
Member since 1988



Jean Ritter
Abbotsford
Piano, Theory
Member since 2006

INSTRUCTIONAL

THE ALL-IN-ONE APPROACH

To Succeeding at the Piano

by Helen Marlais

Preparatory Book A

FJH Music Company Inc. FJH 2223



This is the first book of a seven book series that combines reading, rhythm, theory, musicianship and composition all in one book. This volume is an excellent starter volume for a new beginner.

It flows from the pre-reading stage to reading on the staff in middle C position. The book includes a musical dictionary at the back. It also has a CD that has three tracks for each piece - a practice tempo in solo piano, a performance tempo with piano solo and orchestra and a performance tempo of orchestrated accompaniment without the piano solo.

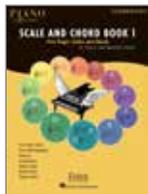
JM

SCALE AND CHORD

Book 1

Faber & Faber

Hal Leonard HL00126033



Do your students love to practice scales? Can they play five note patterns beginning on any note? If you would like to answer *yes* to these questions this book may just be the key (pun intended)! This is a really creative and imaginative approach to early level technique.

The book has ten sections covering major pentascales, major cross hand arpeggios, transposing five finger major pieces, minor pentascales, minor cross hand arpeggios, transposing five finger minor pieces, cadences in twelve major keys, transposing with primary chords in major keys, cadences in twelve minor keys and transposing with primary chords in minor keys. And this is just the first book! The first few pages are progress charts for each of the sections with boxes to check off legato, staccato, saying letter names, memory and improvisation. There are notes to the teacher with suggestions for ear training, improvisation, theory, transposition and more. Each major and minor key has a simple teacher duet to play while the student plays the five finger pattern and then improvises. Much of this book could be explored by a motivated student on their own once they have been introduced to the concepts. This fabulous resource has a wealth of material at a reasonable price to greatly enhance the world of technique for students and teachers alike.

JJ

Premier Piano Course

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Jazz, Rags & Blues 1A–3

All New Original Music by Martha Mier

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- Each piece in Books 1A and 1B has a duet accompaniment that adds harmonic interest and rhythmic stability.
- The pieces in each book correlate with the materials in the corresponding Lesson book.



24 Lesson Book: pages 24-35

Half Step Blues

Moderately slow
mf

Martha Mier

5

9

13

Premier Jazz, Rags & Blues 2A

28 Lesson Book: pages 44-45

Jazz Waltz in D Major

Brightly
mf

Martha Mier

5

9

13

poco rit.

Premier Jazz, Rags & Blues 3



REVIEW OF PUBLICATIONS - CONT.

PIANO ADVENTURES SIGHTREADING BOOK

Older Beginner Book 1
Hal Leonard HL 00123496



This book starts at about a Grade 1 conservatory level with all hands separate examples. After 25 pages there are examples that expect

hands together at the cadence. All examples coordinate with the music in the corresponding repertoire book. As for all sight reading the goal here is to create a confident reader capable of recognizing individual notes and developing a perception of note patterns, both rhythmic and melodic.
JM

THE BAROQUE ERA

G. Schirmer Inc.
(Hal Leonard) HL00297067



The new Schirmer Performance Editions are lovely quality books in a complete package – beautiful color photo cover, cream

colored paper, a table of contents with composers listed in alphabetical order, composer biographies, performance notes, interpretive suggestions, historical and stylistic commentary by experienced artists and teachers as well as access to online audio. *The Baroque Era* contains twenty pieces both well-known and obscure, by twelve composers equally diverse. Pieces such as *Minuet in d-* and *Musette in D+* from the *Anna Magdalena Notebook* appear together with *Courante in C+* by John Blow and *Sonatina in C+* by William Duncombe. Ten of these pieces are found in the Royal Conservatory of Music syllabus and of

those, six are found in current books. While billed as *Early Elementary* in difficulty, the pieces range from grades one through nine. A nice touch is that the music in the book is placed in progressive order. From an educator's perspective, a book with a more focused approach in terms of graded difficulty might be more practical. The same thing applies to choice of pieces as I think it is preferable to find a book with pieces not easily accessible in other publications. In spite of these two considerations, this would make a beautiful and useful gift sure to inspire the recipient.
JJ

THE CLASSICAL ERA

G. Schirmer, Inc.
(Hal Leonard) HL00297072



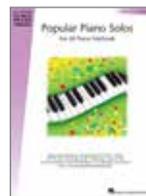
This edition has been created to offer insightful interpretive suggestions, pertinent fingering, and historical and stylistic commentary on 21 pieces at the intermediate level. The composer biographies help put the music in perspective. These pieces have musical appeal and pedagogical usefulness. The music is arranged in progressive order of difficulty. The composers included are: C.P.E. Bach, Beethoven, Clementi, Diabelli, Dussek, Haydn, Kuhlau, and Mozart. An excellent addition is the online companion of recorded performances for downloading or streaming. The book has a unique code printed inside to allow access to these great performances.

I think the commentaries alone make this book an excellent find! It is helpful to approach familiar music with a slightly different edition.
JR

SUPPLEMENTAL

POPULAR PIANO SOLOS

Level 2 - Elementary
Hal Leonard HL00296032



This book includes ten pop pieces by various composers and arrangers, such as *Beauty and the Beast*, *Ding-Dong!*, *The Witch Is Dead*, *Do*

You Hear the People Sing?, *Edelweiss*, *Lean on Me*, and more. I found the arrangements to be very pleasing and accessible. Most of the pieces are two to four pages long, with only two to three staves per page. Each piece requires only one hand position, and the note size is large, contributing to the accessibility of the music. Most of the songs are in the key of C, with very few accidentals employed. The pieces also include a teacher accompaniment part, located at the bottom of each page. There is a CD, although that was not included in my book. Since the most recent of the songs in this book was composed in 1991, I'm not sure that young students would be familiar with them. Therefore, I recommend this book for adult beginners, who would surely enjoy playing this music with their teacher.

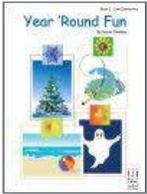
CH

YEAR 'ROUND FUN

Book 2 -Late Elementary

by Kevin Costley

The FJH Music Com. Inc. FJH2135



This book is the 2nd of a three-book series of seasonal and playful original piano pieces highlighting the four seasons of the year, centering on activities,

holidays, and events occurring each season. The pieces are written in an intervallic style that encourages pattern recognition as well as creating excellent sight-reading opportunities for all students. The pieces can be learned quickly and used for recitals or other performance opportunities. The goal of the pieces is to foster the student's imagination, celebrating the joy of life. There are fifteen pieces and they all contain imaginative titles such as: *March Wind*, *Ghost Hunt*, *Chasing Butterflies*, and *Penguin March*. Many of the pieces include pedal which makes this music even more pedagogically useful. Students will enjoy the hand crossovers and the moving to different registers. The key signatures don't exceed 2 sharps and 1 flat and the time signatures are 3/4 and 4/4.

The late elementary student will be comfortable with the music in this book.

JR

ARTISTIC INSPIRATIONS

6 Original Piano Solos

Inspired by Masterpieces of Art

by Naoko Ikeda

The Willis Music Company

(Hal Leonard)

HL00125689

Inspired by her visits to art museums around the



world, composer Naoko Ikeda presents musical portraits that pay homage to her favourite artists. Ranging in length from 3 – 4 pages with key signatures up to 4 flats or 4 sharps, these works would be appreciated by pianists of all ages who love fine art. *Nocturne of the Stars*, a tribute to Van Gogh's "Starry Night", is an excellent mood study. Changing metre between 3/4 and 2/4 time and triplet figures are featured in the melody and later in the LH accompaniment. *The Jungle*, a slow languid piece, recalls the jungle paintings of Rousseau. *Danse en Rose* captures the spirit of the ballet classes portrayed so beautifully by Degas. Good page layout, excellent fingering suggestions and pedal markings make the music a pleasure to read. Although rated as "early to mid-intermediate" the pieces seem to range from grade seven to grade nine. The link between art and music would be greatly enhanced if they had included a larger image of each painting showcased in this volume instead of the three postage-stamp-size reproductions shown on the cover.

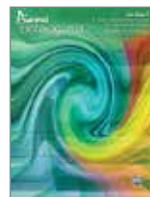
KH & NP

PIANO EXTRAVAGANZA

Book 3 - Late Intermediate

by Robert Vandall

Alfred Publishing 42635



Here are eight pieces in a variety of styles, with titles such as *Empty Stage Rag*, *Face to the Sun*, *Flames*, *Midnight Chase*, *Missing You*, and more.

There are varying key signatures up to five sharps or flats, and lots of hand position changes. As well, helpful expression marks and pedalling marks are included. All of the pieces would

sound very impressive to an audience. Each piece sounds just like its title. For example, *Flames* is to be played "very fast; with fire!" and it really has an anxious sound. On the other hand, *Missing You* is beautiful and expressive, and *Storm Warning* is fast with a driving beat – it really does sound like a storm is coming! Any of these pieces would be superb for a recital.

I recommend it!

CH

A LEAF COLLECTION

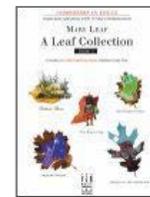
Collection for Solo Piano

Book 3

Early Intermediate/Intermediate

by Mary Leaf

The FJH Music Com. Inc. FJH2094



American composer Mary Leaf has created an interesting collection of intermediate pieces (approx. gr. 5/6) in a variety of moods, keys, modes and rhythms that will "engage the student's emotions and imagination." The eight pieces in Book 3 range in length from two to four pages, key signatures up to two flats or three sharps and contain no 16th notes. *Caribou Mountain* has a Copeland-style Americana flavour. *Wind through the Willows* is very appealing with pretty melodies and fun hand crossings. *Secret Mission's* jazzy rhythms would be especially fun for boys to play. *Temple in the Moonlight* is shimmering and atmospheric with parallel fifth harmonies. *King Arthur's Knights* is a great march-like piece that would pair well with *Merlin's Vision* – mysterious and flowing in 9/8 time with constant eighth note movement.

KH & NP

REVIEW OF PUBLICATIONS - CONT.

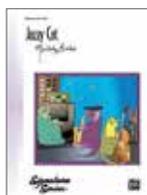
SOLOS

JAZZY CAT

Elementary Piano

by Melody Bober

Alfred Publishing 41102



This is a very catchy, three-page jazz piece in 4/4 time in the key of C. There are some accidentals and some hand position changes but overall, it's quite simple. It has an attractive cover with a colour cartoon of three jazz musician cats playing on a rooftop. I think this might motivate students to want to learn it. I gave the piece to a 10-year-old student of mine, and he can't wait to get started!

It is excellent recital material.

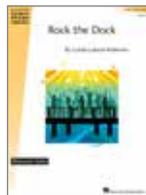
CH

ROCK THE DOCK

Level 3 - Late Elementary

by Lynda Lybeck- Robinson

Hal Leonard HL00125799



This is a fun energetic piece using changing hand positions and intervals of fifths and sixths in the left hand. The right hand has

repetitive chromatic patterns. Most passages are alternating hands with a few measures of hands together work. Combined it creates a delightful example of elementary rock.

JM

FESTIVAL SONATINA

Early Intermediate Piano

by Mary Leaf

The FJH Music Com. Inc. W9421

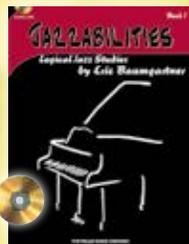


What a delightful three movement sonatina! The 1st movement is titled *Festival* and is very energetic and catchy.

Written in cut time and incorporating 3 note slurs and much staccato the music definitely moves you along. A few accidentals are sprinkled here and there although the movement is written in C+. The 2nd movement: *Pageant* is in F+, slower, and in 3/4 time. Pedal marks are written in and the long phrases definitely provide contrast to the 1st movement. The 3rd movement is *Carnival* and once again returns to cut time and a lively tempo.

Beginning Jazz Instruction

FROM WILLIS MUSIC



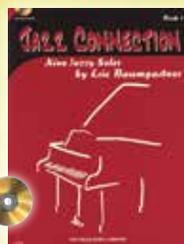
Jazzabilities

by Eric Baumgartner

The Jazzabilities series introduces the student to the sounds of jazz through short exercises and performance pieces. The emphasis is on developing rhythmic control through jazzy melodic and harmonic bits, in essence, building a jazz vocabulary. There are clear and simple instructions for the student and

teacher in the book's introduction. Basic improvisation is also introduced. **No experience required!**

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by Eric Baumgartner

The Jazz Connection series explores the world of jazz and its influences on many musical styles including rock 'n' roll, blues, calypso and Latin American music. Book 1 consists of performance pieces written for the later elementary and early intermediate level student.

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Patterns of notes and scale runs shift through different registers.

A great sonatina!

JR

SONATINA NO. 3

Intermediate Piano

by Edwin McLean

FJH Music Company Inc. W9408



This is a three movement sonatina – 1st movement con ritmo preciso; 2nd movement espressivo; 3rd movement con brio.

There is an extensive use of contemporary harmonies, pedaling, and syncopation that creates a 21st Century composition at this level.

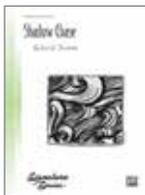
JM

SHADOW CHASE

Early Intermediate Piano

by Robert D. Vandall

Alfred Publishing 41283



As indicated in the title, *Shadow Chase*, many of the notes are imitated in the RH after the LH has introduced them. This is a lively little solo that

moves along at a fast and steady tempo. Imitative passages contrast legato and staccato articulation. The music doesn't have a key signature and it clearly modulates through various major and minor keys. The shortest note value is the eighth note. The rhythm is fairly straight forward but includes a little syncopation to add rhythmic interest. The B section has the rhythm altered with the use of half and whole notes before the return of the A section.

Cute piece!

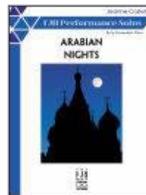
JR

ARABIAN NIGHTS

Early Intermediate Piano

by Jeanne Costello

The FJH Music Com. Inc. P2010



This delightful solo is in d- and moves around a five octave span. Lines are repeated in different registers. The LH plays broken chords while the

RH provides the melody through much of the piece. Section B modulates to a-. Legato pedal is required throughout. Rhythmically, this is very straight forward and should be easy for the early intermediate student to navigate.

The tune is catchy and will be a hit with our students.

JR

UPTOWN RAG

Mid-Intermediate Piano

by Glenda Austin

The Willis Music Company (Hal Leonard) HL00127789



Written in 1920s rag style, this spirited, light, fun, three-page piece is very engaging. It's in 4/4 time in the key of C with lots of accidentals.

The hands are all over the piano in this piece. Plenty of syncopation will be the biggest challenge for the student, in my opinion. There are lots of helpful expression marks, and light pedal should be used throughout. Overall, it's a very showy recital piece; it would be a crowd pleaser!

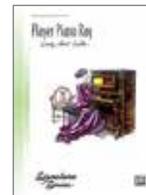
CH

PLAYER PIANO RAG

Early Intermediate Piano

by Judy East Wells

Alfred Publishing 42405



This lively rag provides all the elements one expects in a rag. Syncopation and the mostly staccato LH propel this piece along nicely. Because

this is early intermediate the LH stays comfortably within the octave. The melody is engaging and very appealing. This piece would be very entertaining in a recital or performance class.

JR

BALLROOM DANCE

Mid-Intermediate Piano Solo

by Carolyn Miller

The Willis Music Company (Hal Leonard) HL00122304



This is a lovely graceful solo guaranteed to please the teenage romantic. There is great fluidity in the melody with the LH accompaniment

providing support. Having done ballroom dancing for a season of my life I could feel the movement across the dance floor! The LH contains many arpeggiated passages making it possible for the student with the smaller hand to be able to navigate the score successfully. None of the chords exceed a 7th. The A section is predominantly in C+ but the B section is in A^{b+}. This is a great piece for the mid-intermediate student to work with the damper pedal and experiment a little with rubato.

Highly recommended!

JR

DUETS

SNOWDRIFTS

One Piano - Four Hands
Elementary Level
by Martha Hill Duncan
Red Leaf Pianoworks



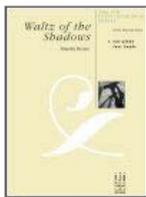
Of interest here is the notation of the Primo part on a single treble clef staff (to be played 8ve throughout) with the stem direction indicating

LH or RH. It is intuitive and easy for a beginner to read. (Primo part is also printed on a separate insert sheet to avoid buying a second copy of the complete score.) Secondo part plays accompaniment and lovely countermelodies that blend beautifully with primo's tunes. Written for two sisters, the composer has included their charming artwork on the cover page. Marked "Tenderly", the music is very pretty and flows nicely with lots of open fifth intervals and simple stepping melodies. It's truly a pleasure to review CANADIAN music of such high quality. At the July 2013 convention in Halifax, I purchased several books from Red Leaf publications. "Delightful and fun to play" is the consensus from students learning these works.

KH & NP

WALTZ OF THE SHADOWS

One Piano - Four Hands
Early Intermediate
by Timothy Brown
FJH Music Com. Inc. E1091



American composer Timothy Brown creates a mysterious mood in G minor with quiet dynamics and a chromatic melody that gets

passed between the partners. A brief modulation to the tonic major and stronger dynamics creates contrast in the middle section. After a return of the downward inflected melody, the coda reprises material from the introduction and closes the piece quietly. Primo and Secondo, of equal difficulty and interest (approximately Grade 6/7), are printed on facing pages. The layout is clear and easy to read. The various 8va notations to avoid leger lines could be somewhat confusing for the novice player. Easy to learn: no tricky rhythms or difficult ensemble issues. We enjoyed the spooky atmosphere and discovered to our surprise there is physical clearance between the players – no jostling for space or bumping elbows. Start this one in September and have it learned before your Halloween recital (in costume, of course!).

KH & NP

CONTEST WINNERS FOR TWO

Book 1 - Elementary
7 Original Piano Duets from the
Alfred, Belwin and Myklas Libraries
Alfred Publishing 42270



The duets here represent the most popular and effective duets drawn from festival and contest lists from the three music companies.

This volume is the first of five levels and has duets from five different composers arranged in approximate order of difficulty. They include the Black Key Suite, Chickadee Waltz, John Peter Polka, Thinking of You and Turkey Trot.

JM

GETTING "A ROUND" TWO IT

The Alfred Duet Series
Early Intermediate
by Mary K. Sallee
Alfred 41065



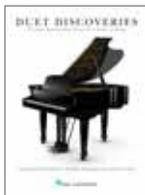
Three nursery rhymes – *Brother John*, *Mary had a Little Lamb* and *Old MacDonald Had a Farm*

are arranged with some intriguing harmonies, a key change from C major to D major, some rhythm changes and a switch in position for the primo and secondo parts.

JM



DUET DISCOVERIES
12 Lower Intermediate Pieces
1 Piano - 4 Hands
compiled & edited by
B. Beckman & C. True
Hal Leonard HL00119880

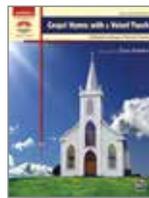


As the title suggests, this collection is a good introduction to students just starting to play duets at the lower Intermediate level (approximately grades 3 – 4) and includes twelve pieces in progressive order of difficulty. In keys of up to one sharp or flat, Primo and Secondo parts are printed on same page in a double grand staff format making it easy to keep track of ensemble. Only one piece is three pages, the rest are two pages in length. The pieces are often soft, slow, contain simple rhythms and have a nostalgic or sentimental mood. They are perhaps not the best recital or festival pieces but lovely for home study and enjoyment. Excellent performance and practice notes include how duet work affects pedaling, dynamics, hand positions, sharing of melodic lines, balance and voicing. Suggested metronome markings and fingerings as well as ideas on teaching duets are helpful. Brief biographies highlight the eight composers in this collection ranging in time from the 18th – 20th century, mostly from the German Romantic tradition. We enjoyed sight reading this book together – always fun to make music with a friend!

KH & NP

SACRED

GOSPEL HYMNS WITH A VELVET TOUCH
arranged by Fettke
Alfred Publishing 42873



Part of the *Alfred's Sacred Performer Collection*, this book of ten well known gospel favorites comes with all the helpful touches we have come to expect from the series – clear legible layout, approximate performance times, numbered measures and, above all, fine pianistic arrangements. In this book, the lyrics of the first verse are printed beneath the title of each piece, enhancing the relationship between text and music. Five of the ten songs are combinations of two hymns on the same topic. Markings on the score indicate where one hymn takes over from another, where melody begins after an introduction, or where the melody is in the LH. Each arrangement changes key at least once, with as many as four key signatures within one piece. Time signatures occasionally change as well especially for a *ritard* or for a change to a triplet motif. Sometimes the melody is an individual note with a broken chord accompaniment, sometimes it is part of a four note chord but the hymn tune is never obscured by the arrangement. The pieces are three to six pages long and range from two minutes and thirty seconds to four minutes and thirty seconds. The arrangements are lovely, easily playable but not virtuosic, listed as Early Advanced in difficulty. Harmony is enhanced by secondary dominant sevenths and some chromatic alteration but is completely diatonic. *What A Friend We Have In Jesus, My Jesus I Love Thee, No Not One!, Hallelujah What a*

Savior, and Softly and Tenderly Jesus is Calling are the individual hymns. *Lead Me to Calvary* is paired with *Beneath the Cross of Jesus, Grace Greater than our Sin* with *Amazing Grace, Rock of Ages* with *Hiding in Thee, Shall We Gather at the River* with the spiritual *Deep River* and lastly, *Jesus Lover of my Soul* is paired with the well known chorus *Jesus Loves Me* and a brief appearance of *Jesu Joy of Man's Desiring*. Each of the pairings is well matched and the transitions effective. Although the styles are similar, each arrangement is unique with varying techniques. A very pleasant hour can be spent playing the book from cover to cover. Highly recommended.

JJ

Thank you Celeste-tina, Janet, Jean, Joyce, Katherine, and Nita, for giving of your time and effort in doing these reviews.

*Would you like to do a book review (or two)
 I am always looking for a new perspective . . .
 Let me know if you are interested*

Thanks - Dina



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