



Progressions

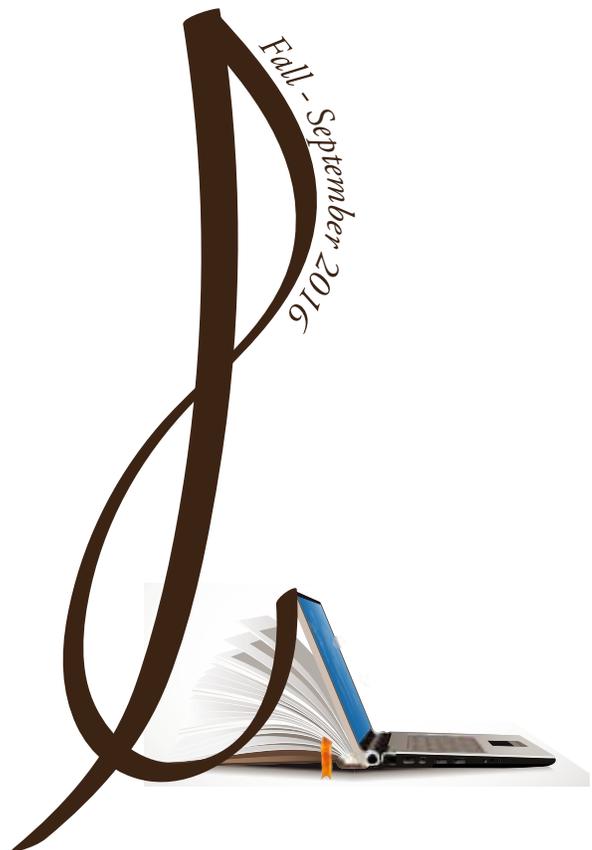
Inside this issue:

BCRMTA 2016 Conference in Vancouver

BCRMTA 2016 Piano Competition

Photos, Bios and Program

And so much more.....



B.C. Registered Music Teachers' Association Provincial Magazine

Diploma in Music

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

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the

President's message



Cynthia (Cindy) Taylor

I hope that you have all had a restful summer and have managed to recharge your energy so that you can begin your fall term of teaching with excitement and enthusiasm. Many of you will have already set plans in progress for your studio and branch activities.

You may not be aware that there are a number of programs and opportunities available to our BCRMTA members and branches as Provincial members and members of CFMTA. I encourage you to take advantage of the funding that is available for some of these projects.

- **Teacher Day at Staples** - Watch for the announcement dates from your local Staples store. Show your BCRMTA membership card and you can receive the Teacher Day discount for most store purchases.
- **BCRMTA Provincial Conference 2016 - Music: Where We Belong.** Jammy Smith, the conference committee and the Vancouver Branch have a fabulous weekend of concerts, workshops and presentations waiting for us to enjoy. The events start on Friday September 23rd at 11:30 am and continue through to the Gala dinner and the BC Provincial Piano Competition concert on Saturday evening. I highly recommend attending and experiencing this wonderful weekend of events, especially if you have never been to a music conference before.

- **The William Andrews Canada Music Week Award** – Branches who are planning CMW events can apply for this \$250 award by sending in a proposal to www.cfmta.org describing their event. The deadline for application is October 15th. See the CFMTA website for more information.

- **BCRMTA Heritage Fund project** – Brought back by popular demand. This year's project is a Branch Advertising Subsidy amount of up to \$250. Look for more information and the application on the website www.bcrmta.bc.ca Make sure you take advantage of this fund for your branch advertising this year.

- **CFMTA Branching Out** Celebrate Canada's 150th birthday! CFMTA will send each branch \$100 toward their birthday event after a follow-up report and pictures are sent to admin@cfmta.org This project will run throughout 2017 from Jan 1st – Dec 31st. Start planning a branch party event for Canada's special 150th birthday!

The winner of the BC Piano Competition in September will become our BC Young Artist and go on tour in preparation for the National Piano Competition. This year the National Piano Competition will be held in Baltimore Maryland at the MTNA/CFMTA Commemorative Conference in March 2017. Now is the time to

contact Susan Schleppe to plan and book a Young Artist Tour Concert. These concerts are to enable our BC Piano Representative to prepare for the National Competition. The concerts will need to take place in the fall because of the earlier March date for the competition.

Watch for more information about the MTNA/CFMTA Commemorative conference in Baltimore Maryland, March 2017, in the Fall edition of the CFMTA *Canadian Music Teacher* magazine. This looks like it will be an exciting event full of concerts and workshops.

There are so many different ways in which you personally, and your branch collectively, can access professional development and programs that are waiting for you to take advantage of.

Thank – you to all of you who work so diligently by volunteering in the work of your local branches and your provincial organization. Let's make this a record year of activity in BCRMTA! I look forward to seeing you at the conference in Vancouver in Sept. I also look forward to reading about your CMW, Heritage Fund, and Branching Out projects. Looks like we have an exciting year ahead of us!



Hello from the Editor & Webmaster



Dina Pollock

Hello Everyone,

Hope you had a great summer and are ready to start teaching this fall.

I am looking forward to seeing you in Vancouver at the Provincial Conference September 23rd - 24th.

In this issue all the photos, bios and programs for the BC Piano Competition are included and this will hopefully inspire you to attend the event. I am in awe of these programs and the talent of these young performers.

Down to business, I will be building an archive site and should have it up by the September General Council meeting. I have also built a photo website which is live, a place where all members can enjoy our events and history in pictures. This will be a work in progress for the next few months (years) and I will be adding photos when they are sent to me. I will be working with Susan Olsen to get both of these sites current, but it will take some time.

Check out the photo site:
<https://bcrmta.smugmug.com/>

I know it's crazy name - but it is a great site to work with. On this site we control the photos.

One of the biggest issues with photos online is people taking them. Photos on the web can be downloaded by "right clicking" on any photo and one of the options is to save the file. I have "locked" the photos so this option is not available to anyone that visits our site.

For BCRMTA members, the photos are available for download with a password and in different sizes. The password is the username from the "members only" site. Contact me if you don't know it.

I have added two links from the main website to the photo site - one is under the ABOUT US tab in the menu and the other is on the footer of each page, just click the button.

Website - We have new members on the *Teacher on Call* and the *Accompanist/ Collaborative Performer* list on the website. If this interests you, I have included a PDF form on the page. Fill it in and forward it to me.

Branch Pages - on the website each branch has a page where your branch members are listed on the right side. The left side is for you to use. You could list upcoming events, photo, or anything to promote your branch. If you check out the Richmond page, you can see that they are making good use of this space to highlight their branch. Reminder: I only do updates twice a month.

Magazine - I am always looking for new ideas and/or articles. If you have a suggestion, please send them to me at editor@bcrmta.bc.ca.

Thanks,

Dina



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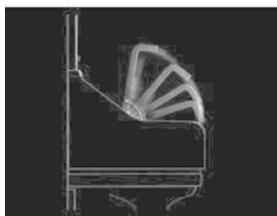
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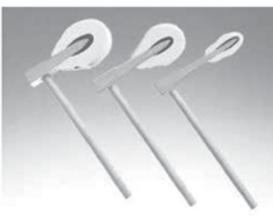
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Branch Highlights

ABBOTSFORD

Using the Professional Development Grant for small branches and the Heritage Fund Professional Development Subsidy, Abbotsford Branch collaborated with a local concert society to expand a visiting pianist's engagement to include a morning of lectures and a morning of masterclasses with four students.



Thomas Pandolfi captured the interest of teachers and other attendees in his informal and fascinating lectures on *Producing Tone* and *How to Approach Learning/Teaching 20/21st Century Repertoire*. His evening concert exceeded expectations as he exemplified the concepts he had been lecturing on. Absolutely stunning and spectacular playing! Four winners from the previous year's local festival were candidates for the next morning's masterclasses which were insightful and revelatory to students and teachers alike. ♪

Joyce Janzen

CHILLIWACK

MUSIC-A-THON! Our first ever student based fundraiser was held on Friday, April 8 from 1 – 9 pm at the Chilliwack Cultural Centre. Eleven teachers and over 90 students participated raising sponsorship money in excess of \$3300. A silent auction was a big draw with 30 individuals or businesses donating a wide range of items from concert tickets (thank you, CSO), Ukulele and gift card (thank you, Long & MacQuade) to food items, handmade pottery, personal care products, cooking classes, etc. An interesting contribution to the silent auction was a painting by 17 year-old Janelle Ryan inspired by the piano composition *Sunset at Jericho Beach* by Canadian composer Steven Chatman. Janelle also played the piece at this event. The sealed bid silent auction raised over \$1100.

The Music-a-thon had a festive, relaxed atmosphere with students, friends, family and the general public coming and going throughout the afternoon and evening. Students ranging in age from 3 to over 60 found it a good performing experience as it was less formal than a recital or festival. It was fun to hear all styles of music: classical, jazz, pop, musical theatre, etc.

A string quartet with all four members from the Vandeburgt family provided beautiful chamber music. Piano solos, duets, vocal numbers and violin solos were also part of the continuous entertainment. Every student that played received a gift. Prizes ranged from gift certificates (thank you, Kings Music) to repertoire and study books donated by the Royal Conservatory, pizza coupons and Dairy Queen ice cream cone vouchers. Empire Music donated a gift card to the teacher whose studio raised the most money.

Cupcake, cookie and juice sales raised another \$100 with total profits realized from this event at \$4,388.29. Thanks to our president Sherrie VanAkker and organizer extraordinaire Deb Krol for making the Music-a-thon a success. Money raised will go toward insurance on our RMT owned Yamaha piano (it is housed at the Cultural Centre but their insurance does not cover it) and toward student scholarships.

See our website for photos of this event: www.chwkmusiclessons.com ♪

Nita Pelletier



Branch Highlights - cont.

COQUITLAM / MAPLE RIDGE

On January 13, 2016, we hosted a workshop with Dr. Terence Dawson, head of the keyboard Department at UBC. The topic was *Playing the Difficult Ones! - Building your student's foundations*.

Dr. Dawson's lecture had many practical ideas and approaches to help build secure technique into repertoire, providing a secure and safe technical approach to the keyboard, enabling a more confident musical interpretation.

He used examples from an extensive Repertoire List - from Bach to Rachmaninoff. The ideas he presented were applicable not just for the advanced student but those on their way to making the "musical journey". It was inspirational to all. ♪

Liz Munro

EAST KOOTENAY

The East Kootenay branch presented a teachers' workshop with clinician, Grace More of Calgary, Alberta, at the College of the Rockies on Saturday, April 21st. Member Ellen Bailey organized the event. The very interesting topic: *Neurobiology of Music Playing*, including aspects of performance and clinical solutions for technical problems kept all attendees from Cranbrook, Creston, Fernie, and Kimberley spellbound as Grace presented her research on this fascinating topic. Grace was a delightful clinician with an enthusiastic personality. She demonstrated many pieces on the piano and was keen to answer questions. We all left feeling inspired and eager to learn more about this aspect of teaching and we hope to invite Grace back since she is knowledgeable in many areas of music.

We are extremely grateful to BCRMTA for making this workshop possible by providing funds through the Heritage and Professional Development grants. ♪

Terry Lynn Jeffers

MID-ISLAND

The highlight for the Mid-Island branch over the last year has been celebrating our 50th Anniversary and we had several events to celebrate this Jubilee accomplishment. We held three student recitals each capped off with a draw for a \$50 gift card from Tom Lee and a cake. We held a dinner party for members at the club house of retired member Lavern Hillier featuring Mexican food, and salsa dancing led by Erika Wilson (one of our newer members), an original song about the joys and frustrations of teaching by Patricia Plumley, and lively duet playing by Audrey Thomas (one of our founding members), and her grandson Scott Arkell. We also commissioned three pieces from Christine Donkin: a piano work, a string work and a vocal work, which will be premiered at our Canada Music Week[®] Recital this November. ♪

Susan Schleppe

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Branch Highlights - cont.

MISSION

We had our second annual Festival in Mission on April 30th. Clinton Denoni did a wonderful job adjudicating our young performers. We gave out certificates with 1st, 2nd, and 3rd's included. The students seemed to really enjoy the experience and were given many good suggestions. We all sang *O Canada* to begin at 9 am and we finished about 12:30. Florence Graham was the MC. We hope to make this an annual event.

We had an end of the year luncheon at Eleni's Restaurant and discussed our festival. We will meet again in the Fall. ♪

Florence Graham

NELSON

The Nelson Branch of BCRMTA organized a benefit concert for "Room to Live", which is providing housing for disadvantaged people in our area. A short introduction and video presentation by one of the "Room to Live" committee explained how beneficial it is for people to have a roof over their head.

Music students from all of the teachers in our area, including those from from the School of Contemporary Music at the college were invited to perform. Students performing on cello, violin, voice and piano presented an enjoyable evening in which we raised approximately \$600.00. ♪

Donna Goodwin-Wilson

NORTH ISLAND

In October, we hosted Ms Dixie Airton, an Educational Assistant who has spent 18 years working with special needs students within our School System.

She spent a significant amount of time describing the many characteristics attributed to people who fall under the large umbrella known as 'Autism'. Specifically, she described the attributes of an 'Asperger's' diagnosis.

Because the umbrella of conditions know as 'Autism' is very large, there is a large range of behaviours (social, intellectual, and personal) which can be observed in those students who fall under its shade. For instance, some are socially challenged, while others can function reasonably well while having difficulties in interpreting social cues. Some students are very resistant to change, have a high sensitivity to sensory stimulus or have difficulty focussing (to name a few).

Ms Airton had several suggestions helpful to teachers who deal with these students. These included speaking slowly, giving the student a longer lesson time, and always letting them know the sequence of events they will experience in the lesson.

This was a very informative and helpful programme presented so early in our teaching year! ♪

Sonia Hauser

NORTH SHORE

In February our branch was looking for a new project with a theme of "giving back to the community". We approached our local hospital in North Vancouver, the Lions Gate Hospital, to see if there was a fundraising project we could do that would benefit the hospital. It so happened that the Lions Gate Foundation was opening a new centre for youth and mental health. The centre is named the "Hope Centre". With further discussions with the Lions Gate Hospital Foundation, it was decided funds raised would be dedicated to the purchase of musical instruments such as keyboard, guitars, ukuleles, etc. that would help in the therapy of the young patients.

We have a date confirmed of Saturday, April 8th, 2017 at the beautiful Kay Meek Theatre in West Vancouver for our concert named "Hope on a Grand Scale". We are in the process of contacting celebrities that would be willing to give their time to perform or speak, as well as involving music and arts groups on the North Shore as well as our students and teachers. It will be a multifaceted, entertaining program with proceeds forwarded to the Hope Centre. We are looking forward to the biggest project our branch has ever taken on and hope that members of the BCRMTA will join us for a wonderful evening for a good cause! ♪



PRINCE GEORGE

Our highlight event this season was the presentation “Technology for Piano Teachers” by Swan Kiezebrink of Vanderhoof, BC. Swan demonstrated her use of Google Plus, Google Accounts, Music Teacher Helper, YouTube and her studio Facebook page. She showed us how to incorporate these into our everyday studio operations. Swan gave out a handout covering all of the above, as well as information on piano teaching blogs, printable games, apps and helpful tech advice. This was an excellent workshop that gave us the encouragement and tools we need to explore these aspects of technology. ♪

Lori Elder

RICHMOND

The Richmond Launch of the Pianos on the Street is a collaboration between BCRMTA Richmond Branch, Pacey’s Piano and the City of Richmond. Special thanks to Ildiko Skeldon, Mimi Ho and Victoria Warfield, who co-ordinate the project with Laura Shortt from Pacey’s Piano, and Winnie Wong from the City of Richmond. It was originally planned to be on July 26 at the Britannia Shipyard Historic site in Steveston. Due to the rainy forecast, it was postponed to August 16 at the Richmond Cultural Centre. Presented by 8 teachers, 25 students, including pianists and saxophone players performed. Marie Chan, Amelia Lau and Tina Wang arrived early to help set up and co-ordinate students. Marie Chan hosted the concert and Tina Wang was the accompanist for the saxophone players. Sean Pacey and Laura Shortt from Pacey’s Piano, as well as Winnie Wong from the City of Richmond came to support this special event. Some of the photos are published on our facebook and website. ♪

Mimi Ho

SHUSWAP

Memorization in Piano Performance. This issue is often a topic of consternation both as pianists and as teachers. Seven members of our branch met together to view this DVD from our resource library. Dr. Stewart Gordon is a prominent American pianist, teacher, composer and author. He gave an outstanding lecture on five clearly defined memorization processes: Motor, Visual, Aural, Analytical, and Spatial. He outlined specific techniques to aid in becoming more adept and systematic about the memorization process. These techniques could be applied to any life skill where memorization is beneficial. His lecture style is very down to earth and easy to follow as well as easy to apply to our memory situations. Of course he had the entire speech memorized.

We had a chance to have a social time with refreshments as well as a time for discussion following the presentation. This truly was a “Professional Development” evening. Well worth it. ♪

Ruth Anne MacKnee

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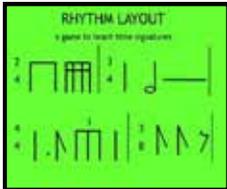
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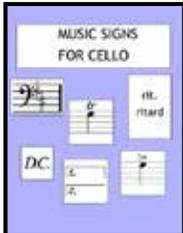
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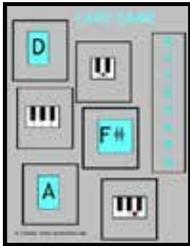
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Branch Highlights - cont.

SUNSHINE COAST

Greetings from the Sunshine Coast! In reviewing the past season, the highlight that stands out was our Professional Development day which took place on a rainy Saturday in late May. It was held at the beautiful Rockwood House in Sechelt which helped to create a convivial atmosphere for all who attended. Because of the unusually stormy weather, our first clinician, Linda Gould's arrival by seaplane was delayed which necessitated our changing lunch plans to a "picnic-style" around the workshop table to make up for lost time. Linda, CFMTA Tech Teacher of the Year 2016, gave us a wonderful session. She is a generous and encouraging clinician and made everyone comfortable with the possibilities of adding new ideas to our teaching methods. Many questions were asked by teachers as she elaborated on the use of iPad, air turn pedal, For Score, apps for teaching theory and other novel approaches. Linda's presentation led us seamlessly into the second charming presentation given by Nancy Cottingham-Powell of Arcadian Productions. We were delighted to have guidance from Nancy on the benefits of marketing in a social media world. She gave each participant a helpful short course outline, Social Media 101, to help clarify the many possibilities for developing one's own presence through such means as Facebook, Twitter, Vine, and personal websites. The slides which accompanied her work were also inspiring. Both clinicians created a memorable afternoon for the eight members who were able to attend and the Rockwood House could not have

been a more perfect place to be on a windy, stormy Saturday.

In closing, we extend gratitude to our two excellent clinicians and would like to thank BCRMTA for the grants to make the day possible and finally, a heartfelt thank you to our member, Katherine Hume who encouraged us to move in a new direction, stretching our comfort zones to delve into the world of social media and using electronic resources to enhance our work as private music teachers.

We wish everyone a wonderful 2016/2017 teaching season and a very successful Provincial Convention in downtown Vancouver this September. ♪

Patricia Greenfield

SOUTH FRASER

The South Fraser Branch had a rather extended Canada Music Week® this year. We started off with two wonderful composer workshops in September and early October with Teresa Richert and Irene Voros. They presented their compositions along with other Canadian composers that are a part of Red Leaf Piano Works. This was followed by Katya Pine's workshop on incorporating composition into our everyday lessons and encouraging our students to compose. These two events culminated in The Canada Music Week® Recital held on November 21st, 2015 feature pianists and vocalist. ♪

Kevin Thompson

SOUTH OKANAGAN

On Sunday November 22 we held our annual Canada Music Week® recital in Penticton at the Shatford Centre - Okanagan School of the Arts. The hall was filled with over 130 people and 25 performers of Canadian violin, vocal and piano works.

At the end of the recital, the South Okanagan branch presented scholarships to students who excelled on their conservatory examinations to a total of \$950.00. Our program gave thanks to our continued supporters; the Penticton and District Arts Council and the IODE (Imperial Order Daughters of the Empire). In memory of Madame Janisch, a scholarship of \$400.00 was presented to two recipients by one of Madame Janisch's adult children in attendance.

A celebration followed with cookies brought by the performers' families, along with refreshments supplied by our branch.

It was an enjoyable afternoon for all! ♪

Anita Perry



Branch Highlights - cont.

VANCOUVER

The two main events of the branch this year are our Student Performers' Guild Festival and the up and coming provincial conference we are hosting this September 23rd and 24th.

Our Student Performers' Guild Festival was held from May 9th - 21st at the Tom Lee Music recital hall and at the VSO School of Music. The Honour Recital was on June 5th, Sunday at the Pyatt Hall of the VSO School of Music. It was a well-attended recital where our branch gave out medallions, trophies and scholarships and the audience was delighted with music from the baroque to the classical era and from the romantic to the modern era including music of our very own Canadian composers.

On September 23rd - 24th will be the culmination of a two-year preparation by our members for the provincial convention that will be held at the Empire Landmark Hotel. This conference is packed with workshops and masterclasses and a trade show that will have something for everyone's interest. The gala concert will feature a performance by Dr. Peter Mack, a string quartet, a piano ensemble, and an Argentine Tango number. The B.C. piano competition finals will finish the event and will give us our representative to the CFMTA National Piano Competition 2017. ♪

Toni Meyers

VERNON

In November Canada Music Week was celebrated with a recital at the All-Saints Anglican Church. Piano and voice students of all levels performed much loved Canadian standards...as well as several original compositions. Trophies and scholarships were awarded to students for the highest RCM exam marks in piano, voice, and theory for the previous year. ♪

VICTORIA

In Jan. 2016 the Victoria Branch held their annual Madeleine Till open competition combined with our Mary Adamson Piano Competition to select our entry to the Provincial Piano Competition.

These two competitions are named after two of our past members: Madeleine Till (d. 1972) whose legacy to the Branch supports the annual open competition and student teacher awards and Mary Adamson (d. 1993), long time member who was a great support to both the Branch and Provincial Association.

The evening of fine performances was held at the Tom Lee Music Store with the RCM examiner Lisa Iwasaki as judge. Five competitors participated and the winner of both competitions was Aimi Howden student of May Ling Kwok. ♪

Wendy Maggiora

CORRESPONDENCE

Dear Members of the BCRMTA,

I am so honoured to be named a Life Member of the BCRMTA, an organization which I deeply cherish.

The strength of any organization lies in the care taken by its guiding members to preserve the mandate and principles that are at the very foundation of the group.

I've always thought that BCRMTA is a shining example of how an organization can work for the benefit of its professional members and thus, encourage excellence in music teaching in British Columbia and across Canada.

I have been given a multitude of wonderful memories and wonderful friends, and I thank you all from the bottom of my heart.

Susan Olsen

In Memoriam

Dr. Robert Batt

member of BCRMTA since 1991
(Vancouver)



Mary Tickner

member of BCRMTA since 1980
(Vancouver)



Rodney Webster

member of BCRMTA since 1962
(Mission & Victoria)



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

Mary Tickner, a respected and beloved Vancouver member, passed away peacefully at the age of 88 on July 6, 2016. Mary came to Canada in the mid-1960's and joined the music faculty at UBC almost immediately. During her thirty-year tenure, she was instrumental in developing several classes including the group piano and the pedagogy programs. In 1980, Mary joined both the Vancouver Branch of the BCRMTA and the Vancouver Music Festival Workshop Committee. In each of these associations, she was unfailingly supportive, gracious, and artistically perceptive. Throughout it all, Mary gave unstintingly to her students. Many of them continued on to vibrant careers in music; others maintained their pianistic interests while working in unrelated fields. Either way, Mary was proud of their accomplishments and she valued each of them for their unique gifts. In July 2013, after many years of pedagogical excellence, Mary was recognized by the CFMTA with the Hugheen Ferguson Distinguished Teacher Award. It was a timely and well deserved honour.



Until the spring of 2014, Mary was active as a teacher and an advisor on the 2016 Provincial Convention Committee. Although her strength was failing in the last months of her life, Mary's mind was as bright as ever and she continued to ponder new subjects for her pedagogy articles. She will be remembered always and greatly missed by those of us privileged enough to have known her as a mentor, teacher, colleague, and friend.

On November 12, 2012, Blair Galston interviewed Mary as part of the Vancouver RMTA's Oral History Project. The recording and accompanying transcript reveal interesting stories of her early musical life and highlight important moments in her career. To access the interview and read a full biography on this great lady, please visit:

<http://www.bcrmta.org/Bulletin.asp>.

Thank you to all of the **Branches** for sending in a Branch Highlight. Unfortunately not every branch included the name of who wrote the report so I hope I have given credit to the correct person - if not, please forgive me.

For the next issue of *Progressions*, it's your branches **Canada Music Week® Event** report.

To include photos - please remember to get signed photo releases. *The releases do not need to be sent to me - keep them for your own records.*

Thank you,
Dina



BCRMTA Student Composer Competition Winners 2016

Preparatory Division - 8 & under

- 1st place - Mina Stefanovic
A Teddy Bear's Playground
- 2nd place - Warren Er Bei
Rain Forest
- Honourable Mention - Aya Behr
The Light Suite



My name is **Mina Stefanovic**. I go to grade one at Southpointe Academy in Tsawwassen. I started playing piano with Rebecca Chan when I was four. *A Teddy Bear's Playground* is my first composition. I want to write a happy song. Both teddy bears and playgrounds make me happy, so I decided to make a composition for it. Besides playing piano, I like to read, paint, swim and do gymnastics.

Division A - 11 & under

- 1st place - Matthieu Foresi
The Island of Doom
- 2nd place - Matthieu Foresi
Suite for Flute & Piano
- 3rd place - Madison Houchin
The Skipping Rabbit and Fox



Matthieu Foresi showed an interest in music from a very young age, he started piano lessons with his grandmother, Tanya Shevtsova, at the age of three. Recently Matthieu's interest in music reached a new dimension, he began composing. He is currently studying composition under the guidance of Ryan Trew. Matthieu is a grade 5 student at the Sullivan elementary school in Surrey. He is also a member of the Richmond Delta youth orchestra.

Honourable Mentions:

- Rafael Brisebois-Comeau - *December*
- Anka Stefanovic - *Theme & Variations*
- Natalie Denux - *Memories*
- Lincoln Faulkner - *Where the Snow Falls*



Emily Lait began playing piano 2 ½ years ago after asking her parents to take lessons. Emily has thrived under the instruction of Pamela Smirl of PJ Music Studios. She has performed in her local music festival winning awards for both her playing ability and her composition pieces. Once too shy to perform in a recital, she now loves sharing her music with others. Her love of nature explains why she often chooses pieces about animals.

Division B - 15 & under

- 1st place - Emily Lait
Stormy Seas
- 2nd place - Emma Houchin
War



Carmyn Slater is a grade 11 student living in Sooke. She was the recipient of the 2015 post secondary Katarina Scholarship from the Victoria Conservatory of Music for most talented emerging young composer. Carmyn studies ARCT piano with May Ling Kwok at the VCM. Her piece, *Disquietude of Thirds*, was composed for the Turning Point Ensemble in Vancouver. She was one of four finalists who were selected to compose for the ensemble for their 2015-16 season.

Division C - 19 & under

- 1st place - Carmyn Slater
Disquietude of Thirds
- 2nd place - Sarah Chapeskie
Songs of Middle Earth



Louise Cazander lives in Chilliwack. She has had a love for music from an early age. As a child she played by ear and started serious music lessons as a mature adult. She has since completed her Grade 10 Royal Conservatory of Music and continues her studies at Kwantlen Polytechnic University. Louise has a keen interest in composing and hopes to continue learning and expanding her knowledge in the art of creating music.

Division D - Open

- 1st place - Louise Cazander
Prelude #2, Mimicking Minions





Once again, we have for you a fantastic line up of four great pianists: **Ewa Poblocka**, winner of Fifth Prize and the Polish Radio prize for the best performance of Mazurkas in the 10th International Chopin Competition in Warsaw (1980); **Charles Richard-Hamelin**, silver medalist at the 17th International Chopin Competition in Warsaw, the first Canadian ever to win a top prize in this prestigious Competition; **Jean-Efflam Bavouzet**, considered by many critics to be incomparable for his Debussy and Ravel interpretations; and **Sergei Babayan**, one of today's top pianists.

The first two pianists represent two generations of the Chopin Competition prize winners. Ewa Poblocka was also a member of the Jury in October 2015 that awarded Charles Richard-Hamelin a silver medal. We expect to hear from both of them exceptional Chopin.

Among the countless piano competitions opened to pianists today, a win at the Chopin Competition remains one of the highest honours a young pianist can receive. The silver medal received by Charles Richard-Hamelin at the last Chopin Competition in Warsaw marks the first time a Canadian has received a top prize at this competition, which has become one of the oldest and most prestigious piano competitions in the world. He was also honoured with the Krystian Zimerman Prize for the best performance of a sonata.

This will be your opportunity to hear this remarkable young artist who is at the brink of a brilliant international career. As teachers, bringing our students to hear live music is the perfect way to inspire them to practice. We all know that hearing great music is the most effective way to further young people's musical development, and help them hear music with a more educated and critical ear.

Those who buy three tickets or more will receive a free parking pass and 10% off to one of two restaurants close by the Playhouse, valid on November 6, 2016. **Please remember that when you buy one subscription you are entitled to buy additional tickets at up to a 30% discount.**

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Concert 3	\$40	\$30	\$30	\$20
Concert 4	\$40	\$30	\$30	\$20

(15% discount for BCRMTA members)

Concert 1 - Ewa Poblocka

Friday, October 14, 7:30 pm
Mozart, Schubert, Chopin

Concert 2 - Charles Richard-Hamelin

Sunday, November 6, 7:30 pm
All Chopin

Concert 3 - Jean-Efflam Bavouzet

Sunday, April 2, 3 pm
Haydn, Beethoven, Ravel, Debussy

Concert 4 - Sergei Babayan

Sunday, May 29, 3 pm
Ryabov, Chopin, Bach

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MUSIC: WHERE WE BELONG

It is still summer but the BCRMTA 2016 Provincial Conference “Music: Where We Belong” is coming soon! The committee has been hard at work to prepare an educational and enjoyable experience so read on to find out more about the intriguing workshops and exciting updates!

It’s official! **A FAZIOLI Grand Piano** provided by Showcase Pianos will be used for all the main conference events including the Gala Concert, the piano competition, and the masterclasses. What a great opportunity for our participants.

Thursday 7:00 - 8:30 pm, September 22nd the **Canadian Music Centre** will provide a **pre-conference tour** to get everyone in a musical mood. A free shuttle from the Empire Landmark Hotel will whisk attendees to the newly renovated CMC on Davie Street so don’t forget to reserve your seat.

On Friday, registration will open at 10:00 am (previously scheduled for 12:00 pm) giving participants time to visit the Tradeshow before attending the **New RCM Theory Syllabus workshop 11:30 am – 1 pm** (previously scheduled for Saturday afternoon). This session will be followed by **Making Music Magic** with Lucinda Hackworth-Young. As noted in the last edition of Progressions **Part I: Tuning In** is on the psychology of music teaching. **Part II: Playing by Ear** addresses the idea of improvisation as a tool to overcome performance anxiety and increase spontaneity.

Saturday is action packed. In the morning there are piano and violin masterclasses, Technology in Music Teaching Workshop, and three different Showcase presentations, in addition to **Dealing with Small Hands** with Dr. Sasha Starcevich. This last session was written up in the previous Progressions but here’s a reminder to bring topical questions on specific repertoire and/or challenges to get some expert advice at the end of the lecture.

Saturday afternoon you’ll have some difficult choices to make. Not only are there two more Showcases but there is also the closing address by Dr. Sean Hutchins on **The Neuroscience of Music Performance**, and **A Jazz Workshop** by Peter Friesen. Dr. Hutchins’ talk will address the development of musical abilities, the ways in which different aspects of a performance can communicate effectively with an audience, and the difference cognitive skills used in learning and performing. Mr. Friesen will provide a hands-on workshop outlining the foundation for blues and pop style accompaniment, how to add “licks” and triad harmonizations, and finally how to teach a walking bass pattern and then add right hand scale tone 7th chords. It’s an audience participation class so be prepared!



A few practical notes:

- All Branches are kindly asked to contribute a door prize to support the Conference. Consider bringing a gift that reflects your region or, if that is not possible, your branch can help by registering with the Conference gift donation page at bcrmtavancouver2016.com/gift_registry/
- Ticket requests for all events are still being accepted including full package registrations, half or full day registrations, the Gala Buffet Banquet and the BC Piano Competition Finals. Visit www.bcrmtavancouver2016.com to purchase items.
- Please "Like" us at www.facebook.com/bcrmtavancouver2016 to keep in touch with the latest news or visit our website www.bcrmtavancouver2016.com for more details.
- **Hotel Accommodation**
Standard Room: \$135 CAD
Deluxe Room: \$145 CAD
Please quote **"BCRMTA Conference 2016" British Columbia Registered Music Teachers' Association** at the time of booking, at least 30 days prior to their arrival date.

For reservation:

please call toll-free 1-800-830-6144 or email reservations@empirelandmarkhotel.com

Parking Rates

The special parking rate is CAD \$15 inclusive of taxes per vehicle per day. Hotel In-House Guests & Conference Attendees must identify themselves as a BCRMTA (BC Registered Music Teachers' Association) attendee and to register their license plate numbers & provide payment at the hotel front desk.

- **"Show Your Badge" special offers for Convention Delegates**

to view the Special Vancouver discount offers , and to plan your visit to Vancouver. This offer is for everyday until Dec. 31 2016. It's good for all delegates every day. Visit www.tourismvancouver.com/bcrmta2016/

It has a listing of restaurants, a calendar of events and "Show Your Badge" special offers for convention/conference delegates. All you have to do is "Show your Conference Name badge" to receive these special discount offers.

Conference delegates need only show their badge at restaurants on this list in order to receive the restaurant discount offer.

For the sightseeing tours they would need to book their sightseeing tour from the Tourism Vancouver Information Centre which is located at 200 Burrard Street. They would need to show their conference badge in order to get the discount or they could tell the staff that they are a conference delegates attending BCRMTA 2016 Provincial Conference, and they would like to receive the conference discount. Tourism Vancouver Information Centre is open 7 days a week.





BCRMTA Provincial Conference 2016			
Music: Where We Belong			
Thursday, September 22			
7:00pm – 8:30pm	Pre-Conference Tour at Canadian Music Centre (A free shuttle from the Empire Landmark Hotel to the newly renovated CMC on Davie Street)		
	Crystal Ballroom	Pavilion 1-2	Pavilion 3-4
Friday, September 23			
10:00 -	Registration starts		Trade Exhibition (10:00am-7:30pm)
11:30 – 1:00		Theory New Syllabus by RCM	
1:00-2:00	Break		
2:00 – 3:30	BC Piano Competition Semi Finals	Making Music Magic Workshop – PART I - Tuning In by Lucinda Mackworth-Young	
3:30 – 4:00	Break		
4:00 – 5:30	BC Piano Competition Semi Finals	Making Music Magic Workshop – PART II - Piano by Ear by Lucinda Mackworth-Young	
7:30 – 8:00	Opening Keynote address by Dr. Peter Mack		
8:00 – 9:00	Gala Concert		
9:00 – 10:00	Meet the Artists Reception		
Saturday, September 24			
8:00 – 9:00	Showcase Presentation	2 Showcase Presentations	Trade Exhibition (8:00am-6:00pm)
9:00 – 10:30	Piano Master Class by Dr. Sasha Starcevich	Violin Master Class by Don Lum	
10:30 – 11:00	Break		
11:00 – 12:30	Workshop - Dealing with Small Hands by Dr. Sasha Starcevich	Workshop - Technology in Music by Tom Lee Music	
12:30 – 2:00	Lunch at Cloud 9 Restaurant		
2:00 – 2:30	Showcase Presentation	Showcase Presentation	
2:30 – 4:00	Workshop - Neuroscience of Music Performance by Dr. Sean Hutchins	Jazz workshop by Peter Friesen	
4:00 – 4:30	Closing Address by Dr. Sean Hutchins		
4:30 – 6:00	Free Time		
6:00 – 7:30	Gala Banquet		
8:00 – 10:00	BC Piano Competition Finals		



B.C. Piano Competition

by Susan Schleppe

There is no better way to renew your enthusiasm for teaching than to watch the finely honed performances of the exceptional students who will be representing their branches in the B.C. Piano Competition on September 23rd and 24th. With the inclusion of a composition by a Canadian composer, the semi-finals become programs lovely to listen to, simply for their own merits and worth attending whether or not you intend to take in the entire competition.

The eight competitors are:

Coquitlam/Maple Ridge - Markus Masaites

North Island - Towa Stewart

North Shore - Jeffrey Luo

Prince George - Katherine Li

Richmond - Angeni Wang

Shuswap - Jaeden Izik-Dzurko

Vancouver - Nicole Linaksita

Victoria - Aimi Howden

Make plans to attend this event at the Vancouver Landmark Hotel. Those of you who teach on the Lower Mainland, encourage your students and their families to attend this event.

Young Artist Tour

The winner of the British Columbia Piano Competition will be invited by a number of branches to give concerts showcasing their talents and perfecting their skills for their involvement representing B.C. in the CFMTA/FCAPM National Piano Competition.

The upcoming National Piano Competition will be held in Baltimore, Maryland, US - March 19th and 20th, 2017.

Because of the early dates of the National Competition, it would be advisable to make arrangements for your branch's concert now. Particularly for those branches where travel becomes more difficult in the winter, arranging a concert for October or November is preferable, and in order to accomplish that, those arrangements need to be made now.

Full details are available on the website, but briefly a branch's responsibilities include securing a venue and publicizing the event, providing one night's accommodation for the young artist as well as meals, printing a program, and having the performance piano tuned. CFMTA asks for 50% of the proceeds or \$75 which ever is more.

CFMTA covers the cost of the Young Artist's transportation, printed posters to publicize the event, and a \$100 stipend for the Young Artist.

You can get more information, or book a date by contacting:
Susan Schleppe
competition_ya@bcrmta.bc.ca



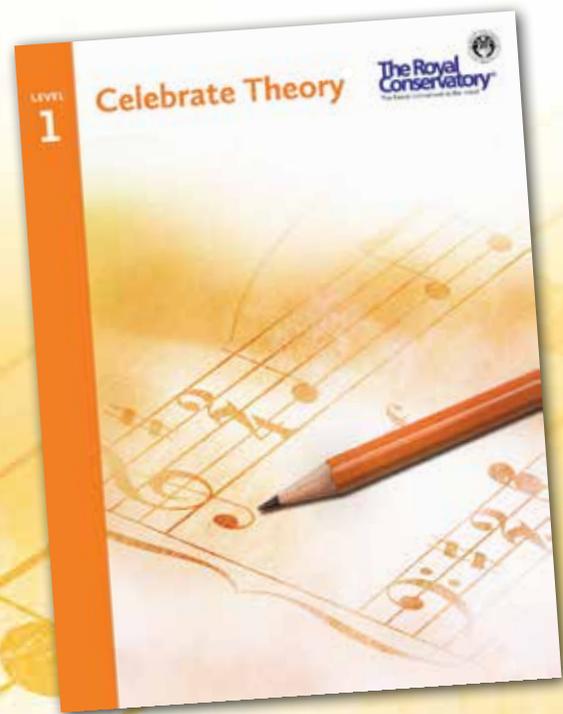
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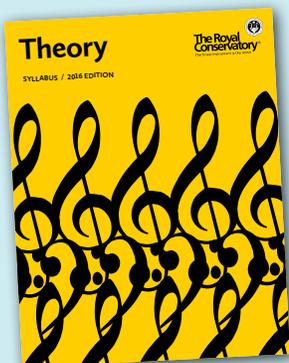
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BC Piano Competition

Photos, Bios and Repertoire Lists for the 2016 BC Piano Competition (in order of performance)



1. Vancouver – Nicole Linaksita

Semi-final Round

Piano Sonata in C Minor Op. 111 1st movement
Butterflies and Bobcats

Beethoven
McIntyre

Final Round

Piano Sonata No. 1 1st movement
Piano Sonata in C Minor Op. 111 1st movement
Concert Paraphrase on Waltzes from Gounod's Faust

Vine
Beethoven
Liszt

Nicole Linaksita has performed recitals and chamber concerts in Canada, USA and Europe. A frequent winner in national and international competitions, Nicole has received prizes at the following competitions: 2011 Seattle International Piano Competition (First, Audience and Teacher's Prize), 2013 E-gre Competition (semi-finalist), 2015 OSM Manulife Competition (semi-finalist), and Canadian Music Competition (two time national finalist). Nicole also

received the 2011 gold medal from the Royal Conservatory for receiving the highest mark in Canada for her LRCM exam, and has been selected to participate as one of 30 finalists in the CMC Stepping Stone competition, in 2012 and 2016. She recently completed undergraduate studies in piano performance and computer science at UBC, receiving the Director's Graduation Prize for outstanding piano performance. ♪



2. Richmond – Angeni Wang

Semi-final Round

Pieces From My Childhood
Gaspard de la nuit - III. Scarbo

Eckhardt-Gramatté
Ravel

Final Round

Sonata K.333 in B-Flat Major 1st movement
Gaspard de la nuit I. Ondine
Andante Spianato et Grande Polonaise Brillante Op. 22

Mozart
Ravel
Chopin

Angeni Wang began studying piano at age 6 earning recognition and awards in local, national, and international competitions. Angeni's achievements include Gold Prize at the 2015 Fifth Chinese Junior Golden Bell Awards, Grand Prize at the Pacific International Music Competition, Grand Prize at the British Columbia Conservatory of Music Competition, First Prize at the 2014 International Northwest Piano Ensemble Competition, First Prize at the 2013 and 2011 DYO Concerto Competitions, the Grand Prize Trophy at the 2012 Richmond Festival, and the 2012 Richmond

Branch of the BCRMTA Trophy for the highest mark in her ARCT examination from the Royal Conservatory of Music of Toronto. Most recently, she won First Prize at the 2016 BCRMTA Richmond Branch Competition, and has been selected to compete in the BC Piano Competition this September. Angeni regularly participates in local festivals, and is frequently nominated for gala and provincial competitions. She made her orchestral debut at age 12 and has since performed with the Richmond Symphony Orchestra and Delta Youth Orchestra on several occasions. ♪



*Draw for the order of performance was held on May 13, 2016
at the Executive meeting of the Mid-Island Branch.*



3. North Island – Towa Stewart

Semi-final Round

Sonata in D Major Op. 10 No. 3 1st movement

Deuxieme suite

Bad / Smooth Criminal

Beethoven

Jaque

Jackson arr. Bence

Final Round

Rondo capriccioso Op. 14

Sonata in D Major Op. 10 No. 3 2nd movement

Toccata Op. 11

Mendelssohn

Beethoven

Prokofiev

Towa Stewart, a 14-year-old North Island piano student, is passionate about music. Towa has already earned numerous awards and accolades, including the prestigious Virginia Graczak Piano Scholarship in 2013. He won the 2012 Ruth Scott Memorial Chopin Competition, the 2013 Junior Canadian Piano at the BC Festival of the Performing Arts in Chilliwack, and the 2014 Junior B Category at the B.C. Festival of the Performing Arts in Penticton. In that same year, he made his orchestral debut with the North Island

Choral Society Orchestra, performing a Mozart piano concerto. Stewart has attended the Victoria Piano Summer Academy for the past five years. He was awarded the Gold Certificate from the B.C. Registered Music Teachers Association for volunteering over 100 hours of musical service to his home community of Courtenay. A Grade 9 French Immersion student, Towa is fluent in English, Japanese and French, and also plays trumpet in his school's concert band. Besides music, he likes to read and enjoys history. ♪

4. Coquitlam/MapleRidge – Markus Masaites

Semi-final Round

Partita No. 2 Sinfonia

I Leap Through the Sky with Stars

Prelude in b minor Op. 32 No. 10

Bach

Louie

Rachmaninoff

Final Round

Partita No. 2 Sinfonia

Nocturne in c minor Op. 48 No. 1

Sonata Op. 31 No. 2 2nd movement

Sonata No. 1

Bach

Chopin

Beethoven

Prokofiev

Markus Masaites, grade 11 student at Sir Charles Best in Coquitlam, started learning the piano at age 6. He began lessons at Jean Lyons School of Music at age 11, and has done extremely well in many festivals in the lower mainland. His hard work paid off when he received marks of 95% in both his grade 9 and 10 RCM exams. Markus then represented Coquitlam in the 72nd Provincial Festival of the Arts in

Powell River, and place first across the Province for his division. In addition, Markus was accepted to the prestigious Morningside Music Bridge summer program at Mount Royal University in Calgary. There he was taught by several renowned professors of music. Markus was also invited to attend the Valhalla Music School in Revelstoke. He hopes to pursue an education in both the sciences and music. ♪

BC Piano Competition - cont.

Photos, Bios and Repertoire Lists for the 2016 BC Piano Competition (in order of performance)

5. North Shore – Jeffrey Luo

Semi-final Round

Sinfonia from Partita in C Minor No. 2 BWV 826	Bach
Étude de Sonorité No. 2	Morel
Scherzo in B-flat Minor No. 2 Op. 31	Chopin

Final Round

Etude in C minor Op. 10 No. 12	Chopin
Sonata No. 21 in C Major Op. 53 2 nd & 3 rd movements	Beethoven
Reflets dans l'eau from Images Book I	Debussy
Grandes Etudes De Paganini No. 3 in G-sharp Minor	Liszt



Jeffrey Luo, 16, is an eleventh grade student at Collingwood School in West Vancouver. As a pianist, Jeffrey has received dozens of awards, prizes and scholarships at local competitions and festivals. He placed first in the Canadian Music Competition in both 2007 and 2010, as well as third in 2015. At the 2011 Richmond Music Festival, he received four scholarship awards and the Tom Lee Music Trophy for overall Best Performer in all divisions. At the 2013 gala concert/competition of the same festival, he was again awarded the scholarship and top prize as overall best performer.

Jeffrey appeared as soloist with the Vancouver Symphony Orchestra in 2011 (Mozart Concerto No. 21) and 2013 (Chopin Variations on Mozart's "La ci darem la mano"), and in April of this year, he performed with the Vancouver Philharmonic Orchestra (Rachmaninoff Rhapsody on a Theme by Paganini) at the Chan Centre. Jeffrey has performed at numerous health care centres around the greater Vancouver area organized by the Health Arts Society, and last year returned to Qualicum Beach where he gave a recital for the third time at the annual Harvest of Music Festival. ♪

6. Shuswap – Jaeden Izik-Dzurko

Semi-final Round

Six Thèmes Solaires: Piano-Soleil	Gougeon
Ballade No. 4 Op. 52	Chopin

Final Round

Sonata No. 30 Op. 109	Beethoven
Étude Op. 25 No. 9	Chopin
Sonata No. 5 Op. 53	Scriabin



Seventeen-year old Jaeden Izik-Dzurko is a resident of Salmon Arm, BC. He began playing piano at age six. He has performed with the Kamloops Symphony and the Okanagan Symphony Orchestra. A winner of the National Piano class in 2015, Jaeden has participated in the BC Performing Arts

Provincials for seven consecutive years. He has also taken part in several reputable summer programs, including the Morningside Music Bridge International Music Festival, and the Aspen Summer Music Festival. ♪



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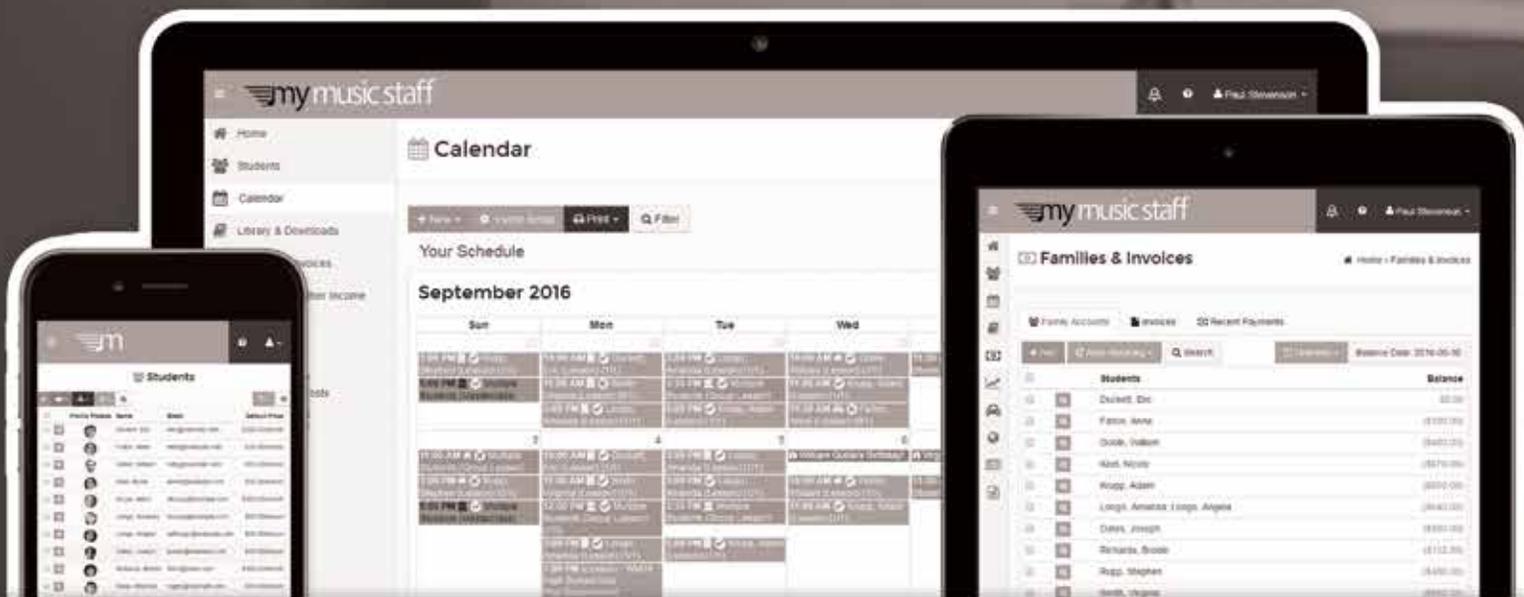
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BC Piano Competition - cont.

Photos, Bios and Repertoire Lists for the 2016 BC Piano Competition (in order of performance)



7. Victoria – Aimi Howden

Semi-final Round

In Memoriam: For the Victims of Chernobyl
Sonata in B Minor Op. 40 No. 2 1st movement

Kuzmenko
Clementi

Final Round

Sonata in B Minor Op. 40 No. 2 1st movement
Caprice Espagnole Op. 37
Sonata No. 3 Op. 46 1st & 2nd movement

Clementi
Moszkowski
Kabalevsky

Aimi Howden started playing the piano at the age of three, and has since devoted her life to music. Currently, she studies at the University of Victoria and the Victoria Conservatory of Music for a Bachelor of Music in Piano Performance. She received her ARCT in performance at the age of sixteen. Aimi has received numerous piano scholarships from UVic and VCM, as well as many scholarships for academic

achievements. She has also won various awards at the Greater Victoria Performing Arts Festivals over the years. Most recently, she was a finalist for the Don Chrysler Concerto Competition and the winner of the Madeleine Till Open Performance and Mary Adamson Piano Competition. Outside of the practice room, Aimi enjoys spending time outdoors as well as learning different languages. ♪



8. Prince George – Katherine Li

Semi-final Round

The Lark
Etude de Sonorite No. 2
Island Spell

Balakirev-Glinka
Morel
Ireland

Final Round

Sonata in C major Hob. XVI: 50
Sonatina
Island Spell

Haydn
Bartok
Ireland

Katherine Li is a 16 year old piano student from Prince George. Katherine began piano studies at age 5, and she has received numerous awards and scholarships from the Prince George Music Festival. Katherine was the winner of the 2015 Prince George Symphony Orchestra Concerto Competition, and she has performed as a soloist with the PGSO. She has also competed at the Performing Arts BC Festival, where she was runner-up in the Junior Canadian category in 2014.

An active accompanist and musical advocate in her community, Katherine plays at seniors care centers, the hospital and for children's theatre. Katherine also performs in Speech Arts, and at Performing Arts BC she was the winner in Shakespeare Duologue in 2014, and runner-up in Junior Shakespeare in 2015. Katherine also enjoys playing the clarinet in her high school band at DP Todd Secondary School. ♪



BCRMTA Musical Community Service Awards Spring 2016

Musical Community Service Awards is a program open to any student studying with a BC Registered Music Teacher. Its aim is to encourage students to take their music out into the community in a practical way and to give them tangible recognition for doing so.

10 hours of volunteer activity earns a Bronze Certificate, an additional 25 hours earns a Silver Certificate and a further 35 hours (totalling 60 hours) earns a Gold Certificate.

Some possible volunteering options are: taking a senior citizen to a concert, helping with extracurricular music

programs at schools, assisting a music therapist, serving as accompanist for a singer(s) or instrumentalists, helping at a music festival or helping with church music programs. No tangible recompense can be received for the activity for it to be eligible for this award.

Record sheets can be submitted to the registrar at any time however certificates are issued twice yearly - in May and October.

More complete information on this program is available on our website - bcrmta.bc.ca - under Programs, then Programs for Students.

Abbotsford

Joyce Janzen

Anna Wozniak

Gold (131)

Coquitlam Maple Ridge

Hana Chung

Cathy Kingsman

Bronze

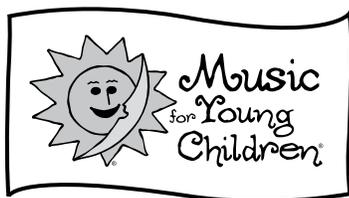
Julie Lemon

Caroline Peters

Bronze

Jonathan Peters

Silver



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North Island

Shelley Roberts	
Gavin Johnston	Silver
Julie Matsuzawa	Silver
Nigel Neufeld	Gold (62)
Marin Shield-Brown	Bronze
Heather Spetifore	Gold (103)
Ava Wylie	Bronze
Cynthia Taylor	
Yuma Bailey	Silver

Richmond

Lillian Chan	
Jace Cole Anastacio-Calvo	Bronze
Claudia Lui	Bronze
Justin Orpilla	Bronze
Joshua Tinamisan	Bronze
Alycia Yap	Silver
Kitty Yeung	
Coyaca Li	Bronze

South Fraser

Catherine Bundt	
Nicholas Wang	Silver
Angela Wong	Bronze
Ke Er (Amy) Zhang	Bronze
Michelle Bumpus	
Callum Alexander	Bronze
Luke Miller	Bronze
Charlie Nootebos	Bronze
Maren Nootebos	Bronze
Arianne Shaw	Bronze
Xavier Shaw	Bronze
Esther Neufeld	
Merissa Li	Bronze

South Fraser - cont.

Yvette Rowledge	
Saachi Bhalla	Bronze
Sahej Bhalla	Bronze
Saroop Bhatti	Bronze
Jacob He	Bronze
Jorina Lee	Silver
Jenny Mei	Silver
Sarah Westwood	Gold (65)
Kevin Thompson	
Zoe Chen	Bronze
Grace Lee	Gold (79)
Jan Peng	Silver
Samuel Zhu	Bronze

South Okanagan

Carmen Leier	
Chi-Yan Lee	Silver
Anita Perry	
Breila Christou	Gold (155)

Vancouver

Jennifer Lo	
Tiffany Yang	Silver

Vernon

Marjorie Close	
Joan Swirp	Gold (129)
Rachel Glessing	Gold (123)
Lyn Taron	
Adelaide Andow	Silver
Liam Cooper	Gold (73)

Special mention goes to those students who have volunteered one hundred or more hours:
Breila Christou (155), Rachel Glessing (123), Heather Spetifore (103), Joan Swirp (129), Anna Wozniak (131).

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



Pedagogy forum: How to Motivate and Overcome Boredom

by Mary Ticknet
Reprinted with Permission

One of the challenges facing any music teacher, regardless of the instrument, is motivating their students to continue to grow musically. Our students live a life filled with video games, text messaging, computers, tutorials extra lessons in tennis, ballet, ice-skating and , of course, homework. As teacher, we need to consider how we can stimulate student interest and ensure

that boredom is avoided by including some motivational “tools” in our teaching routine. The following suggestions are based upon personal experiences and “stolen” from such imminent pedagogues as Ingrid Jacobson Clarifield, Martha Baker Jordan and Jeanine Jacobson. Since every student is unique, some of these will work and other will not... just try and try again. The results are worth it!

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Tool #1

Have a Student Survey using a scale of 1 – 5, 1 being least liked and 5 being most liked. This is really valuable).

Tool #2

Choose material that is interesting, appeals to the student and will permit student success.

Tool #3

Vary the pace and routine of the lesson since variety is always a stimulant: For example: a new way to practice technique; ensemble sight-reading; memorize a portion of a piece after 3 minutes of silent study.

Tool #4

Never give a student more material than they can handle.

Tool #5

Be aware of complexities in pieces which may create problems in practicing.

Tool #6

Have specific objectives for each practice session.

Tool #7

Recognize their achievements through public and private acknowledgements. For example: sitting properly, keeping a steady tempo, achieving a goal.

Tool #8

Set realistic goals to be achieved within a specific time in order to receive a special recognition award.

Tool #9

Provide performance opportunities appropriate to students (small studio recitals, competitions and festivals, accompanying a choir or participating in an ensemble group).

Tool #10

Encourage social playing: school, church, retirement homes.

Tool #11

Send a detailed report card on a quarterly basis, with suggestions for improvement.

Tool #12

Give a grade for each lesson and a Progress Study Report on repertoire, technique, etc., using a range of marks from Excellent, Good, Fair, Poor. Include comments for improvement.

Tool #13

Establish studio contests such as Technique Olympics with another teacher.

Tool #14

Group work such as duets arranged according to abilities (except with teenagers who are embarrassed to work with 8 year olds).

Tool #15

Combine playing classes with other teachers.

Tool #16

Have students start a practice diary with comments for each day's practice. (This actually works).

Tool #17

Have master classes with a guest teacher.

Tool #18

Have a "Practice" lesson on a specific area such as technique, ear-training, ornaments, etc.

Tool #19

Achievement List: One-Minute Club (name specific number of flash cards or clap specific number of rhythms in one minute); Reader of the Week: Sight Reading; AAA Club (Anytime, Anyplace, Anywhere) Performance ready pieces.

Tool #20

Brag Board: Piano Brags (for piano achievements) and Other Brags for other achievement such as an exceptional grade average, chosen to be in a play or on a debating team.

Tool #21

Quarterly newsletters to students and parents.

Tool #22

Invite parents to a lesson or have an informal meeting with parents to discuss events and answer questions.

Tool #23

Involve students in selecting repertoire, creating assignments and evaluations.

Tool #24

Browser Box: to encourage sight-reading and self-study.

Finally, talk less and listen more, focusing on students' feelings and questions. Treat each student as an individual and always be sincere and specific with praise and criticism. Motivation is an ongoing "work in progress" and will never be completed! But when a student responds positively to your efforts, you know you have really achieved something special. Good Luck!

Members - Mary sent me a few of her articles before she became ill, and wanted me to consider them for Progressions. These are great resources for ideas and issues that we all have. Some of her articles will be included in the next few issues of Progressions.

Dina



Why Study With a Registered Music Teacher?

by *Sonia Hauser*

Often, parents will start their children's musical journey with someone who has taken a few years of music lessons. This is done through the mistaken belief that the early years of instruction do not demand that the teacher be as well trained as the one teaching more advanced grades.

Unfortunately, nothing could be further from the truth! For it is in the early years that the student must learn the correct mechanics of playing their instrument. That is, the proper use of the body so as to render music playing fluid and free from un-necessary tension. This means the correct use of the muscles, arm movement, hand position, wrist and shoulder movement, breathing and posture (to name a few)

It is in these early years that these physical habits become ingrained. The student also learns the technical as well as the musical requirements of the music. That is, not just the correct execution of notes and timing. At this stage, the student must master the technique and theory appropriate to their ability to play their instrument. Enrichment of the student's experience can be accomplished by introducing them to vignettes representing the era in which the music was written, as well as some personal history of the Composer.

Further, they are introduced to pieces of various styles with their ensuing intellectual as well as emotional aspects (no matter how simple the piece). This encourages the student

to internalize their music as well as to engage their own imagination! Obviously, this type of training can lead to the experimentation with sound production that is descriptive, and ultimately to the student's experimentation in the wonderfully creative world of Composition (especially in the early years!)

All of these aspects of the student's Musical Education must be started from the beginning of their training. Without a good foundation, advanced grades are fraught with breaking bad habits which will make the successful performance of more demanding compositions extremely challenging. The study of Music is not unlike the study of Math within the school system. A weak or faulty grasp of the basics will make advanced mastery of Calculus, Geometry, or Algebra very difficult indeed!

Who then, is a Registered Music Teacher? The National requirements for inclusion are possession of one of the following:

1. Possession of a Certificate or Diploma from a recognized School of Music
2. Possession of a University Degree with a Major in the instrument of instruction
3. A Music Performance Degree or Diploma with a record of at least four years of teaching of a subject recognized by the Board of Examiners.

This insures that Registered Music Teachers have a high degree of training in Piano Performance, Analysis, Harmony, Counterpoint, Music History as well as Pedagogy.

Further to this, they have access to the following (which benefits their students)

1. Music Festivals (Competitive as well as Non-Competitive)
2. Examinations (In BC, Grades [Levels] 6, 7, and 8 practical and theory requirements can be used for school credits in Grades 10, 11, and 12.)
3. Public and Studio Recitals
4. Workshops and Master Classes aimed at both students and teachers
5. Canada Music Week® Celebrations and Music Writing Competition
6. National, Provincial and Local Competitions
7. Access to National Magazines filled with pertinent and timely articles by well qualified and respected contributors

As Registered members of the BC Music Teachers' Association, instructors belong to a local Branch which sponsors monthly meetings where current and applicable Programmes are presented, and where Colleagues can share ideas, concerns etc.



As the student of a Registered Music Teacher, your child will have access to information, talent, skills and experience that far exceed lessons in an isolated Studio!

Please consider seriously availing yourself of the services and expertise of a Registered Music Teacher for your child's Musical Education! (The website which can refer you to such a teacher is www.bcrmta.bc.ca)

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Ask Lori - Teaching Tips for Everyday Lessons

by Lori Elder

Q. *I mainly teach using the RCM materials, but I like to supplement my students' repertoire with pieces that aren't in the RCM syllabus. What guidelines do you have for how to determine the level of an ungraded piece?*

Indra Egan - Winnipeg

A. First of all, I take an approximate guess at what level I think the piece would be. Then I play through the RCM book of that level, and think about how hard the pieces are and what skills I'm using. I watch for things like: 16th note passages, left hand difficulties, wide leaps, use of ledger lines, how hard it is to play hands together, the key signature, how big the chords are, and things like that. The complexity of the rhythm is important too, and the tempo and pedalling factor in as well. You have to consider the musical style also. A Chopin Mazurka, for instance, may look simple on the page, but the style is very sophisticated.

Then I play over the supplementary piece again and ask myself, is this easier or harder than the pieces I just played in the RCM book? If my first guess was too easy, or too hard, I start over and look through another RCM level book. I know, this sounds like a lot of work, but it's actually quite fun. I always find pieces that appeal to me that I haven't taught yet, especially with all the new books.

Also, my students often bring in pop pieces, or TV and movie themes that they want me to look at. With the option of doing a Teacher's Choice substitution for one study on RCM exams, it gives students a great chance to play a favourite piece on their exam.

Q. *How do you tell if a note is a misprint? Sometimes a note sounds wrong but it is right, and sometimes it is wrong. How do I know?*
Danielle Carter, Quesnel

A. There are a few strategies you can use. You basically have to go Sherlock Holmes on it and do some detective work.

The first thing I do is look for a parallel passage in the piece. If it's a Sonata, I compare the exposition to the recapitulation. If it has repeated sections such as a rondo or a waltz, I compare the sections and look for patterns and similarities. If I find the note is different in each place, then I play it both ways and ask myself, which one sounds better? Which note makes the most musical sense.

Then I study the harmonies. I analyze the chord progressions to figure out what is going on. You have to keep in mind the key the piece is in, or if it's modulating, and that kind of thing. Is there a sharp or flat that wasn't changed to a natural? Or if the LH has a sharp and the RH has a natural that is often a misprint. Or perhaps a tie was incorrectly placed. There are also misprints with rests when the math doesn't add up right.

You can also compare with another edition. That's usually very helpful, especially if it sounds better with the note in the other edition. And if it's a reputable edition such as Henle, part of what you're paying for is a scholarly version of the correct score.

Then you can listen to a recording. Look on YouTube for a polished performance, particularly by a concert artist. Listen closely to the questionable passage and see if you can hear what is going on.

Sometimes, even after all that, you have to go with your gut instinct. If it sounds really bad, chances are it's wrong.

Email your questions to: lorielder@shaw.ca



Lori Elder is well known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC. She is a frequent guest on CBC Radio, and her latest studio CD is Piano Music for Earth Hour. Lori is on the Board of Directors of Performing Arts BC.



Review of New Publications



Nita Pelletier
Chilliwack - Piano
Member since 1988



Joyce Janzen
Abbotsford - Piano, Theory
Member since 1983



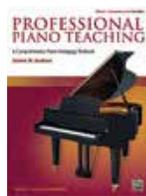
Janet Marcotte
South Okanagan- Piano
Member since 1992



Jean Ritter
Abbotsford - Piano, Theory
Member since 2006

PEDAGOGY

**Professional Piano Teaching Vol. 1
Elementary Level - 2nd Edition
by Jeanine M. Jacobson
Alfred Publishing 44565**



I purchased the 1st edition of this book and have used it as one of my resource books for teaching the RCM Elementary Certificate program and am excited to evaluate the 2nd edition. Ms. Jacobson presents her ideas from a background of having taught for 50 years and experiencing teaching as an independent piano teacher and then as a university professor of piano and piano pedagogy. The 400 pages are full of information collected over this period of time with valuable influences of mentors and colleagues.

This book deals with what to teach, how to teach and solve problems in teaching. It has been written to serve as a basic text for a 1st semester piano pedagogy course. Actual teaching problems are discussed and workable solutions are provided. This expanded edition has fourteen chapters rather than the previous twelve. These two new chapters have added: 'teaching popular, sacred and other familiar music' and 'teaching adults'. The links to websites and other information related to various resources have also been updated.

Each chapter ends with a summary as well as projects for both new and experienced teachers making this a valuable resource for all teachers.

Following are the headings of the first eight chapters:

1. What it means to become a professional piano teacher
2. Principles of learning applied to piano teaching
3. How to choose a beginning piano method
4. Elementary teaching concepts and common problems of beginners
5. Specifics of teaching rhythm and reading
6. Specifics of teaching technique and musical sound development
7. How to choose repertoire and present it
8. How to develop musicality in students

Other special topics include exploring group classes, a philosophical and practical discussion about teaching preschoolers, the business aspects of teaching piano, and suggestions for observing and evaluating lessons. Permission is granted to use and adapt forms for personal and professional purposes.

As teachers, we should never stop improving our teaching skills. This book has a wealth of ideas and includes musical examples to support them. I recommend this as a wonderful resource!

JR



New from Alfred's Basic Piano Library

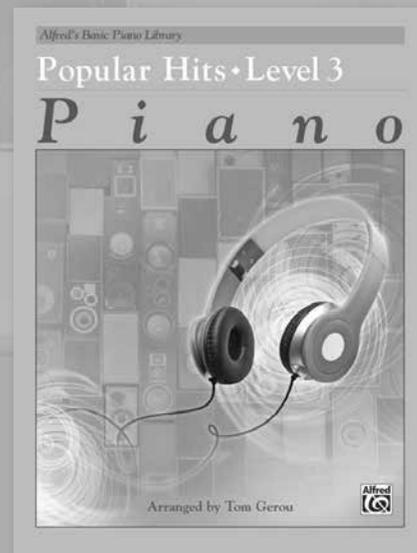
Popular Hits, Level 3

Arr. Tom Gerou

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

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By Mychael Danna and Jeff Danna
Arr. by Tom Gerou

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- Colour My World (Chicago)
- Hedwig's Theme (from *Harry Potter and the Sorcerer's Stone*)
- James Bond Theme
- Run with the Herd (from Walt Disney Pictures' *The Good Dinosaur—A Pixar Film*)
- See You Again (from *Furious 7*)
- What Do You Mean? (Justin Bieber)
- When She Loved Me (from Walt Disney's *Toy Story 2*)
- Yellow Flicker Beat (from *The Hunger Games: Mockingjay, Part 1*)
- You're Never Fully Dressed Without a Smile (from *Annie – 2014 Film Version*)

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45302

Visit alfredsbasicpiano.com to view all books in the series.



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Review of New Publications - cont.

METHODS

Premier Piano Course Duets 3 & 4 **Edited by G. Kowalchuk & E.L. Lancaster**

Alfred Publishing 44623 44624



Every studio is enriched when students fall in love with piano duets! When we introduce duets early in every beginner student's study of music, we have the ability to train their ears to listen and make music. What a privilege!!



These duet books reinforce concepts

introduced in the lesson books from the Premier Piano Course but can be used with any method. The duet can be assigned as either review material or as it correlates with the lesson book. This motivational music can be played with a friend or family member, or of course at a lesson with the teacher. The duets contain equally leveled parts for primo and secondo. I like the fact that the melodic material is shared between the parts encouraging careful listening to voice it effectively. You will find a variety of moods, styles and forms as you explore these duets composed by America's leading pedagogical composers such as Melody Bober, Martha Mier, and Wynn-Anne Rossi to name a few. Each book contains eight duets.

Book 3 would be the equivalent to Level 4 in RCM with syncopation, swing, chromatic passages and fast tempi. I would put the book 4 at a Level 5 with its rhythms and pedaling.

The titles are all imaginative and engaging and designed to attract the student's attention. There are ballads, jazz, dances as well as Latin and Spanish style pieces.

Whether you choose to use duets for developing better sight reading or listening skills, musicianship or motivation, I know you and your students will be captured by these duets!

JR

SUPPLEMENTAL

Alfred Favorite Solo Series

These are books that have each composer's best-loved published piano solos compiled in a graded collection.

Carolyn Matz's Favorite Solos Book 1 **Early Elementary/Elementary** **Alfred Publishing 44766**



This volume of music has eight descriptive and fun solos all in middle C position with teacher duet accompaniment.

There are a variety of dynamics and tempi used to create such musical adventures as Chihuahua on a Skateboard, The Alien in My Tree House and my First Goal. Great Recital and Festival pieces for this level!

Mike Springer's Favorite Solos Book 2

Alfred Publishing 45289



This volume of music has eight pieces that depict different styles and moods. Three pieces are descriptive nature pieces that use beautiful

dynamics and pedaling to create these musical pictures. The other five selections are fun, rhythmic, descriptive pieces relating to different styles of music: *Ragtime Stomp*; *Midtown Jam*; *Jamaican Jamboree*; *Gossamer's Groove* and *El Toro* expose the student to exciting syncopated rhythms, challenging tempi but all composed in simple time signatures.

Melody Bober's Favorite Solos Book 3

Alfred Publishing 44959



This volume is made up of seven descriptive and lyrical pieces. Four pieces relate to the natural beauty that you would experience in the

prairies and Great Lake regions - *Brisk Winds*; *Prairie Sunrise*; *Riverboat Rag*; and *Serene Waters*. The other three are an *Opening Ceremony* march; a driving rhythmic *Robotics*; and a showy *Rhapsody Brillante*. With these types of pieces the variety of styles and moods is matched equally with technique that challenges the student.

JM





**Classics for Students
Books 1, 2, and 3
Burgmüller, Heller and Schumann
selected and edited by Jane Magrath
Alfred Publishing
44960, 44961, 44962**

This set of three books progresses from Early Intermediate - Bk 1, to Intermediate - Bk 2, to Late Intermediate - Bk 3. They feature three composers from the Romantic era who wrote pedagogical material to develop technical and artistic facility. Each book has a short biography of the composer (the same in each book) plus some information (different in each book) on the era, the rise of the piano, the salons of Paris, as well as some specific background on each composer and their development. Each piece has several pedagogical notes to help both student and teacher with their choice as well as learning of the piece. The books are laid out with one composer following another but there is also a suggested order of study which moves between composers. The pieces in these three volumes are a wonderful resource to broaden a student's repertoire of technical ability while playing interesting music. Etude books are often very limiting in the numbers and variety of pieces available. One is also freed from the grade label on a book which students are so conscious of. Since descriptive titles were common in the Romantic era, students will be drawn to the sound of *Sincerity, Ave Maria, Tolling Bell, Pearls, Morning Bell, or Frightening!* This is a great student and teacher resource.

JJ

**Adult Piano Adventures Classics
Book 1
arr by Nancy & Randall Faber
Hal Leonard HL00159072**



This book is designed for adult beginners or for those returning to playing piano. The arrangements of these symphony themes, opera gems

and classical favourites are attractive and appealing. The book is clearly divided into three sections. Twelve works presented in easy arrangements with simple harmonies make up the first section. There are minimal hand position changes and ten of the pieces have optional duet parts. The arrangements get progressively more challenging but remain uncomplicated. The second section introduces the: I, IV, and V⁷ chords in the key of C+. Learning these chords equips the adult to play many more classical melodies. This section also has twelve works and only four of them have optional duets. Rhythms are slightly more complex and the use of the damper pedal is now included. The final eleven works make up section three. Now the adult is taught the: I, IV, and V⁷ in the key of G+. Three of these pieces have optional duets.

Many favourable features are found in this book such as a dictionary of musical terms located at the back making it a wonderful resource for the adult student. At the beginning of all three sections each piece has a brief description identifying some interesting facts about it. At the opening of sections two and three a

page is dedicated to explaining the key and the primary chords with visual aids to clarify how the chords look on the keyboard as well as on the staff.

If you're looking for a supplementary book for your adult beginners that long to play the classics, I recommend you consider this material.

JR

**Three Centuries of Piano Music Early
Intermediate Level
comp and edited by Richard Walters
Hal Leonard HL00297099**



This is an impressive book from the Schirmer Performance Editions consisting of 79 pieces in progressive order within each century.

The pieces compiled in this collection were previously published in Schirmer Performance Editions volumes. I'm always excited when collections as this one have composer biographies and notes on the pieces. These are wonderful aids for both the teacher and student. More excellent helps are the editorial suggestions regarding tempo, articulation, dynamics, and fingering. Many of the works have the ornaments clearly realized above the staff. Each piece notes the editorial additions provided.

The 18th Century is represented by works of C.P.E. Bach, Beethoven, Benda, Clementi, Mozart, and Haydn, as well as others representing Germany, Italy, France, and England.

Review of New Publications - cont.

The music in this century fall within levels 1 and 6 RCM.

The 19th Century section includes numerous studies by Burgmuller, Czerny, Duvernoy, and Heller. There are pieces drawn from both 'Albums for the Young' by R. Schumann and Tchaikovsky. The music in this section is somewhat more complex rhythmically and is around the RCM levels 2 through 6. Much of it would be classified as Early Intermediate.

The 20th Century section includes six pieces by B. Bartok, six pieces by Kabalevsky, and six pieces by Muczynski. Seven other composers are also represented. Once again this would be classified as Early Intermediate: RCM levels 3 to 5/6.

This would be a valuable resource in your studio and would make a great addition to any student's library.
JR

Sunday Morning Blended Worship Companion arr. by Labenske Alfred Publishing 44723



Part of the Alfred's Sacred Performer Collections, Sunday Morning - Blended Worship Companion has all the elements we have come to expect from this series - easy to read legible layout, bar numbers at the beginning of the lines, as well as an approximate performance time. It also comes with coil binding

with the title printed along the spine. Listed as Late Intermediate to Early Advanced difficulty, this book features a rather unique approach - 33 selections of hymns each paired with a contemporary worship song. Each combination has the title of the hymn or worship song above the score where it begins in the arrangement. Some of the titles are *I Need Thee Every Hour with Lord I Need You*, *God of Wonders with For The Beauty of the Earth*, *Firm Foundation with The Church's One Foundation*, *O Praise Him All This For a King with Rejoice the Lord is King* and *Everlasting God with A Mighty Fortress is Our God*. The approach varies from piece to piece - sometimes the hymn begins, followed by the worship song, sometimes the hymn returns, sometimes there is a change of key where the piece changes. Stylistically true to each form, it is easy to recognize both hymns and worship songs although occasionally, only two lines is given for a title before moving to its pair. Keys range from one sharp or flat to three sharps and flats. The performance times vary between 1:45 and 4:30. The arrangements are not virtuosic or particularly difficult, the challenge lies in moving between two styles of music within one piece. It is an interesting concept which draws on the parallels between two different approaches to worship. Those with an interest in either or both genres will find this a stimulating book.
JJ

Zarzamora Suite for solo Piano by Martha Hill Duncan Red Leaf Pianoworks



A quality collection of exciting piano pieces for advanced players based on five Spanish street names the composer recalls from living in Texas.

Zarzamora (bramble berry), a lively and attractive Latin style piece marked "with driving energy" would make a great concert or festival piece. *Dolorosa* (suffering) is slow with expressive, poignant harmonies. *Mariposa* captures the delicacy and colour of a beautiful butterfly. One of my level nine students fell in love with this piece and learned it in one week. *Brazos* in a lyrical tango-esque style, changes key frequently: three sharps, four sharps, no sharps, ending in six sharps. The last number in the set: *Guadalupe* marked "joyfully with buoyant energy" depicts a colourful street scene.
NP

*I have recieved a few emails asking:
Why are all the book reviews
positive, are there no bad reviews?*

***My process:** I really don't want to waste a members time with trying to write a review of a book they don't like, so I go through the books before I send them out for review. I try to match the books to the person doing the review.*

Dina

**Classics for the Advancing Pianist
Book 3 Edward MacDowell
Alfred Publishing 44648**



The third in a series devoted to the music of MacDowell, volume three contains five pieces at the advanced level. Rigaudon is in the style of an 18th century French folk dance. *Arabesque* is a popular study from Twelve Etudes Op. 39. *Praeludium* was composed for the general Society of German Musicians in Zurich where MacDowell performed on the recommendation of Liszt.

Hexentanz is a flashy work that depicts mythological water nymphs. *Etude de Concert* is on the ARCT list and is a brilliant, virtuoso piece. Although MacDowell is often considered an important composer of the late Romantic period, he was also influenced by Impressionism and his pieces often have descriptive, programmatic titles. MacDowell's exceptional pianism and his years of teaching experience are reflected in his music which is well written and communicates emotion beautifully.
NP



SHEET MUSIC

**Up Sandy Ripple Road
by Wendy Stevens
Early to Mid-Elementary
Willis/Hal Leonard HL00158753**



This is a reflective piece in F Major that uses damper pedal throughout. Intervals of 3rds, 4ths and 5ths are used in patterns with hands crossing over up and down the piano. There is some syncopation with the use of ties and longer note values on the offbeat. The dynamics are well marked to create a very peaceful composition.
JM

**Everything Made New
by Wendy Stevens
Mid-Intermediate
Willis/Hal Leonard HL00158754**



This delightful solo performance piece has a variety of challenges. It begins in a relaxed manner in the Key of D Major, harmonically pedaled with some syncopation. Tension, excitement and variety develop with key modulations, rolled chords and tempo changes. This all leads to an expressive climax with chord clusters, cascading broken chords and well notated dynamics. It closes with a return to Tempo I but this time in the key of G Major.
JM

DUET



**For Hands - Five Duets
by Joy DeCoursey-Porter
www.sheetmusicplus.com**

For Hands, Five Duets by Joy DeCoursey-Porter is a digital collection of five amusing works graded from Easy through Advanced Difficulty. The format is written as Piano 1 above Piano 2 so both parts can see the score together. *A Finch in the Factory* has an easy secondo part playing accompaniment chords while the Primo supplies the melody. *Grandma's Day at the Beach* is slightly more difficult and rather funky with off beat accents and ties. Secondo plays accompaniment chords but also has an opportunity to carry the melody for 8 measures. *The Argument* is dedicated 'for siblings everywhere' but is more of a discussion than an argument. *The Englishman Rides a Camel* has a running dialogue above the score - *A fine day for a ride! The sun . . . The air . . . How the Englishman sees himself* (rather grand), *'How the Locals See the Englishman'* (rather less grand!) etc. This duet has more equality between the parts and builds to a climax with triplets and two against three rhythm. *Tin Roof Rain Ruckus* is the most challenging duet of the set with varying tempi, meter change, and pitter-patter alternating sixteenth notes in a one page Piano 1 solo. Piano 2 has some interesting contributions but largely plays the role of accompaniment. These duets can be listened to at soundcloud.com/joy-decoursey-porter. They make interesting reading and would be great fun for learning or sight reading.
JJ

Review of New Publications - cont.

Essential Keyboard Duets Selected and edited by Gayle Kowalchyk and E. L. Lancaster Alfred Publishing 37610



The last in a series of volumes of duets, volume eight contains 45 duets in their original form by 22 composers from the Classical to Modern era.

The teacher/student duets in this book range from short pieces of only half a page to longer pieces of up to four pages with the student mainly playing the Primo parts which contain the melody. Most pieces are in a classic style with key signatures of up to three sharps and four flats. Primo and Secondo parts are on facing pages and suggestions for ornaments are given in footnotes. Fingering and measure numbers are printed clearly. Historical information about each piece and biographies of the composers are interesting to read. The cerlox binding makes it easy to keep the book open on the music desk. Every music book should be bound this way. As piano teachers, we recognize the importance of piano duets in developing musicianship, ensemble performance, sight-reading skills and rhythmic control. Duets can be used as supplementary material for any method or course of study. It's fun to have students sight read duets at the lesson or to use duets for group lessons and ensemble classes. All of the materials from the Alfred Essential Keyboard Ensemble Library would make a fine addition to any music library.

NP

Tangerine Tango by Randall Hartsell Early Intermediate 1 Piano 4 Hands Willis/Hal Leonard HL00158603



This is a fun duet in a traditional tango rhythm. The Primo is all notated in the treble clef and 8^{va}. It is made up of syncopated rhythms using rests and ties. The melody is mostly scale runs and staccato patterns. The Secondo has both hands reading the bass clef. The right hand plays mostly syncopated rhythmic chord clusters and the left hand plays longer note values to balance the right hand rhythms. Dynamics and articulation are very well marked to create this moderato and stylish tango.

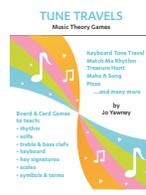
JM

*If anyone is interested in doing
a review - send an email to
editor@bcrmta.bc.ca*

GAMES

Tune Travels By Jo Yawney www.tunetravels.net

www.teacherspayteachers.com/Store/Jo-Yawney



With the end of a teaching year behind us, summer is a wonderful time to relax, rethink, and refocus how we do things in our studios. If you're considering incorporating music theory games for either individual or group use in the fall, perhaps consider investigating this material. These games are designed to reinforce reading, oral recognition of rhythms, solfa and notes, knowledge of key signatures, music symbols, terms and forms. The games take between 10 to 30 minutes to play and are designed for 2 - 6 players. If you have a larger group there could be partners allowing 12 students to play. These materials support the preparation for Basic Rudiments.

The All-in-one games teach rhythm, signs, keyboard notes, bass and treble clef notes as well as key signatures. These can be played as a board game, cards, or quick card game. The 5 rhythm games are: Rhythm Fish, Match Me Rhythm, 2 Beat Rhythm, Pizza & Pizzette, and Rhythm Layout. As I reviewed the materials I found some excellent new ways of presenting rhythm which I'm sure will be successful for the students that have difficulty with fractions.

The Rhythm and Solfa Games are Treasure Hunt and Make a Song. Tune Board Game works with Italian terms. There are clear instructions for each game and the pages are created for the teacher to print the materials on card stock and then cut them up.

JR

From my Bookcase

Favorites I use . . .

See Saw and Solfa

By Jo Yawney

www.tunetravels.net

www.teacherspayteachers.com/Store/Jo-Yawney



This is a Kodaly resource book. The Song Puzzles games are played after the students are familiar with the song to reinforce its rhythmic and solfa patterns. It is begun with the Rhythm Cards and then the Solfa Cards. Once these are mastered they are combined so the students learn to “build” the song 1 beat at a time. Worksheets are given after the structure of the song is familiar and the Songs Puzzle has been played. Each Kodaly song has a corresponding picture card. Song quizzes are used to increase visual awareness of the music written on the staff. Musical Emotions Cards are presented for the students to sing in the manner depicted on the card. Contrast Cards deal with direction and dynamics. Lastly, the Handsign Cards are included to complete the learning of the song.

JR

Thank you Joyce, Janet, Jean and Nita for all you do for BCRMTA and Progressions Magazine.

Dina

Preludes for Piano (Complete Collection)

Catherine Rollin

Alfred Publishing 44349

Having heard, played and taught the sophisticated and mature Prelude in D^b Major by Catherine Rollin (RCM Etudes Level 5) I was very pleased to discover this prelude and nineteen others in Preludes for Piano (Complete Collection). By any standard this book is a gem. It lives up to its billing as ‘20 Intermediate and Later Intermediate pieces that explore and develop lyrical playing.’

Taken from three books of preludes, in progressing order of difficulty, the first seven are one to two pages long, the next seven are one to three pages long, and the final six are three to four pages long. Keys range from C+ and a- to D^b+ and b⁻. Time signatures are 2/4, 3/4, 4/4, and 6/8. Rhythmic concepts include ties creating a delayed or syncopated effect, a brief section of two against three, triplets, tempo adjustments and fermatas.

In true prelude fashion, these idiomatically pianistic jewels focus on a single area of skill. Approximately half of them rely on patterns and sequence for their construction. The remainder are more overtly melodically based - RH or LH melody with the other hand supplying either solid or broken chord accompaniment.

Prelude #2 in C+ is a one page miniature and my favorite from Book 1. A dotted rhythm in 6/8 meter repeats in

the RH while the solid chord beneath changes subtly creating a serene and expressive landscape.

Prelude #1 in g- from Book 2 features a rising LH melody in eighth notes with solid RH quarter note chords. In the middle section the LH continues its melody while the RH becomes more animated with an eight note melody of its own growing out of chords.

Three of the preludes from Book 3 are more dramatic - Prelude #5 in a- requires a melody to be articulated as the bottom note of a broken chord 16th note pattern in the RH while the LH alternates between long whole note chords and interspersed melodic ideas of its own.

As a pianist, these pieces are a delight to play. As a teacher, this book is a wonderful resource as students will be drawn to the fresh and appealing melodies while learning many concepts of melodic playing without being tied to a designated ‘level’ or ‘grade’.

Joyce Janzen - Abbotsford Branch

Triana

by Timothy Brown

Trio for 6 hands

FJH Music Company Inc. FJE1069

Intermediate level piano ensemble with a spicy tango flavor, very melodic, syncopated, energetic and musical. It is a favorite among trio players.

Patti Richardson - North Shore Branch



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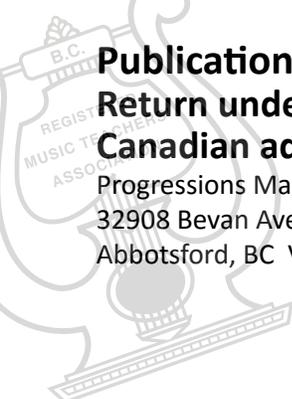
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