

# Progressions

SPRING 2010

Publication Agreement

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## B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION PROVINCIAL MAGAZINE

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**dinapollock@shaw.ca**



Carol Schlosar

# the President's message

Strike up the band- it's the beginning of a new era for BCRMTA!

After a six year negotiation with the Provincial Government through the Ministry of Advanced Education, we have finally achieved our goal. We will retain our original 1947 Music Teachers (Registered) Act with the change of a single line that will accommodate both our needs and the deregulation objectives of the Provincial Government. No longer will we be required to have our bylaws ratified (at great time and financial expense) by the Legislature and the Lieutenant Governor. Now it will simply require a 2/3 majority vote of our members through the Provincial Council. This has been a long and educational process for our organization and for the Ministry of Advanced Education.

Now we start the hard work- the long awaited (since 1996) new bylaws. Your delegates have been busy over the last few meetings discussing issues such as new member registration processes and possible expansion of our membership criteria. A very important questionnaire regarding membership criteria will be arriving via your branch delegates and presidents so be prepared to give your input – make sure you are heard.

Marketing is always a consideration for our members and as small businesses, we appreciate any help. To help raise the profile of our branches, at the April meeting your delegates approved a \$200 “Advertising Subsidy” available for each branch. Also to assist our individual members, in mid-August, you will be able to download, from our website, printable brochures. These will have the same “brand look” as the website, and BCRMTA members can customize them with their contact information.

Hats off to the following dedicated BCRMTA members who were recently elected by the Provincial Council:

**Susan Schleppe**

- BC Young Artist Chair
- B.C. Piano Competition Chair

**Tracey Garvin**

- Canada Music Week Chair

**Pam Smirl**

- Archivist

**Dina Pollock**

- Progressions Editor

**Ildiko Skeldon-Huber**

- Professional Development Chair

Thank you for sharing your time and talents with BCRMTA- it is greatly appreciated.

“Be a Quay Player” (Convention 2010) presented by the Coquitlam/ Maple Ridge branch, will be an amazing event. September is the perfect time to renew, recommit and reconnect with workshops, performances and fun. The setting is lovely (watch the Port Mann twin before your very eyes), the clinicians outstanding and the networking opportunities fabulous. We hope to see you all there.

Have a lovely spring and restful summer  
Carol Schlosar



## From the Editor,

Hi Everyone,

Just a bit of a update about the magazine.

1. There are new deadlines for the magazine, I should explain the reason why the deadlines where changed.

There have been problems and misunderstandings with the deadline of the Spring issue. The deadline would be in March, we would have the provincial meeting in April where each branch would submit an annual report. After the meeting the magazine would come in the mail and the report they submitted for the meeting would not be included because it had not been sent to me by my deadline - Lots of confusion!!

It was then suggested that all report be submitted and printed as a whole in the following issue of the magazine. which meant we would get the annual reports in the Fall issue. Another suggestion was to change the deadline for the magazine

to fit with the April meeting and spread out the issues evenly throughout the year. I suggested that we move the Winter issue deadline to December (not a great idea, but it does work).

So to recap - we have three issue of the magazine each year:

SPRING - deadline April 15th  
- Annual Reports  
FALL - deadline July 15th  
- Report about an event  
WINTER - deadline December 15th  
- Canada Music Week Event

2. A member has suggested that we have a new section in the magazine - a "register" for teacher who would be available to adjudicate. Members could register their name, subject and category (junior or senior).

It is entirely possible that we have members who really would like to try their hand at adjudicating but are reluctant to just "hang out a shingle"

because they have no experience. Maybe a list would be a way of letting them get their name out there. I'm sure there are some who would say "but how do we know the qualifications?" but I think we sometimes need to take a "bit" of a chance in order to get a wider range of people. If you are interested in this idea, please send me your information and I will include it in the next issue.

3. I felt the magazine needed a bit of a facelift, so I played with the layout, changed a few fonts, used three columns instead of two - in other words - updated it a little. I hope you like it.

If you have any questions or concerns please let me know.  
dinapollock@shaw.ca

Thanks

*Dina*  
♪

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## Branch Reports

### ABBOTSFORD

Currently our branch consists of 27 members and 9 student teacher auxiliary members.

This past year we as an executive and as a group spent much time working on the topic of ethics and as well as revising some of our teaching policies and coming up with a more current policy. Elsie Goertzen presented 2 excellent workshops on ethics and issues that we as piano teachers need to be aware of and what options and resources are available. Much dialogue and discussion came from this topic and many thanks to Irene Funk who spent many hours formulating and presenting the final draft for all of us.

The month of May, we as a branch hosted the 10th Abbotsford Music Festival. This year we added strings to our festival and it proved to be a big success. Thank you to all the string teachers who worked so hard to bring this to fruition. The festival once again ended with an Honours Concert taking place on May 23. So much hard work goes into this annual event and would not be possible without the many hours of volunteer work by the Festival Committee. A big thanks to the Committee once again for making this a success.

In June we all met for a luncheon at a local restaurant and we looked after festival issues and also were informed by Jean Ritter that she would be stepping down as chair of the festival committee. Our thanks to her for a job well done! Charity Koop has taken on the position of festival chair. In September, Jean Ritter hosted our luncheon and we dialogued further on teaching policies. We hosted our annual Canada Music Week recital in November and gave out many awards to well deserving students with the highest marks for each grade. It was a privilege to award so many medals to so many students. We also hosted a meeting in November where we were

able to bring some creative ideas for motivating students. Some great ideas came from this meeting. In December we ended the year with a luncheon hosted by Diane Petkau and we all agreed that we were all ready for some holiday cheer.

I would like to thank you all for making our branch a success. What a privilege to work with so many awesome people and teachers. All my best wishes and thanks to you as we continue to work together. A special thank you to my committee: Debbie Bonar, Irene Funk and Jeremy Childs, who have worked together to make this past year a success.

### CARIBOO

Cariboo Branch continues to support our local Festival with manpower and a donation. We also give out awards at the November Recital to students receiving the highest mark in their practical and theory exams. We held a workshop Feb 19th and 20th with Maureen Hollins, who gave a lecture on polishing pieces and did Master classes. She was accompanied by her husband, Robert Hollins, who did Master classes with the vocal students.

### CHILLIWACK

The Chilliwack branch is fortunate to have a high percentage of members who are involved in making things happen, both in public and behind the scenes. It is what supports the camaraderie we enjoy at our monthly meetings and at the special events, such as the Recitals and Festival, Masterclasses and Luncheons.

We held 8 meetings this past year with an additional luncheon in December. Most of our meetings were held at Decades coffee shop with attendance ranging from 9 -17 out of 26 members. The June meeting was hosted in the home of Irmie Teichrob with Elsie Goertzen, from the Mennonite Central

Committee abuse prevention program, presenting a well-received workshop on Professional Ethics in the Music Studio. Good discussions continued during the catered lunch which we enjoyed outdoors. Shirley Isaak, Colleen Denoni received their 25 year membership pins and Joyce Dyck received her 50 year pin.

We held four student recitals. The Spring recital in May provided three separate recitals for Adults, Juniors and Upper Intermediate/ Senior students. We celebrated Canada Music Week with a Recital at the Chilliwack Arts Center on November 24. Bursaries for high marks in examinations were awarded to 5 deserving students. In May we hosted BC's representative to the CFMTA National Piano Competition for 2009, Raymond Zeng, in a well-attended Recital.

With an extra cushion of funds as a result of hosting Rejuvenate! 2008 we were able to increase our giving of bursaries to \$520, with \$200 being awarded at the Chilliwack Lions Music and Dance Festival. We also sponsored a new piano trophy for the Most Promising Performer in the Upper Intermediate Piano division. We eliminated the \$5 performance fee for our student recitals and have kept our membership fees stable. After repeated attempts to activate a Student Teachers Auxiliary it was decided to let the topic rest. Discussions concerning the appropriate use of the funds raised at Rejuvenate! 2008 for this cause have begun.

We tried, once again, to establish a winter center in Chilliwack with RCM, but to no avail. We concluded our fiscal year with a Masterclass where 12 students enjoyed playing for Catherine Bundt on our Grand Piano at the Arts Center. Valuable lessons were learned.

As we look towards the events of 2010 we're sure to be in for some exciting times. A new Cultural Centre will be

## Branch Reports

### CHILLIWACK - cont.

opening in September. Our teachers who teach at the Chilliwack Academy of Music are looking forward to the move into the new facility. We have begun the process of exploring the options for the use of our Grand Piano at the new Centre and expect to enjoy hosting recitals at this very fine facility. Many of us are looking forward to going to the Provincial Convention at the end of September where our branch members can be guests and enjoy the fruit of the labors of the Coquitlam/Maple Ridge branch. Our best wishes to all those involved in preparing "Be a Quay Player." We're sure the BC Piano Competition will again be a very exciting event as we anticipate having a young talented musician represent Chilliwack again.

A goal we would like to work towards in this next year would be that at every monthly meeting we would have some time devoted to professional development or enrichment and that opportunity would be given for interaction between us to share our challenges and our successes and bright ideas with each other. It seems that we are inundated with really important business and the hour and 45 minutes is not long enough. Hopefully we'll find some creative solutions.

### COQUITLAM – MAPLE RIDGE

**Be a Quay Player at the Quay in New Westminster, September 24 – 26, 2010!**

Members of the Coquitlam – Maple Ridge Branch are excited to be hosting this event. Committees are busy with preparations and registration has begun! Details and registration forms for Convention 2010 can be found in this issue of *Progressions*. Information and registration forms are also available on the BCRMTA website.

The year began with a luncheon and a Douglas College concert with UBC

opera singers presenting the program. The first meeting of 2010 took place on March 17 followed by a brainstorming workshop addressing the challenges faced by music teachers. We welcomed several new members at the meeting.

Our annual North Fraser Music Festival is taking place the week of April 19, 2010 with adjudicators Catherine Bundt, Rebecca Kelly and Ellen Silverman. Also coming up is our Spring Recital which will be held on Sunday, May 16.

The final meeting of the season will take place on May 12 and will be followed by a workshop with Rose Scott on games to enhance the teaching studio.

### EAST KOOTENAY

Greetings from the East Kootenays!

Our nine to ten regularly attending members are pleased to report that we have had a very productive year. In September, Calgary Clinician, Colleen Athparia presented a delightfully inspiring workshop that was attended by 17 teachers and five students. Teachers who attended this event came from Invermere, Kimberley, Cranbrook, Fernie, Creston and Kaslo. Thank you to those who made this event possible: Cranbrook and District Community Foundation Winter Games Legacy Grant/Arts, Prestige Rocky Mountain Resort and Convention Centre, East Kootenay Community Credit Union, Music For Young Children and the studio of Arne Sahlen.

EKMTA's newly formed Student Membership group presently has two enthusiastic members and it is wonderful to be able to offer support to these young teachers. Our November Canada Music Week Recital presented voice and piano performances and scholarships as well as awards for compositions. In December, two advanced students who study with EKMTA members performed the first

two movements of Beethoven's Piano Concerto No. 1 with the Symphony of the Kootenays. Thank you to dedicated EKMTA member, Tim Plait, who oversees the concerto preparations. Our All Girls and All Boys Recitals held in January and February were well received.

On March 5<sup>th</sup> our organization submitted an application for charity status to Revenue Canada. This required some dedicated time to form a Constitution. We look forward to receiving results from Revenue Canada in about six months, which is the expected time that it will take to process the application. Also in March, members of our organization worked many hours to organize the piano program for the East Kootenay Festival of the Performing Arts which takes place in April. At the Festival Showcase Concert, we will present five EKMTA/Allen Reiser scholarships. We gratefully acknowledge the encouragement and support of Allen Reiser who helped to make these student scholarship funds available. On April 23<sup>rd</sup>, EKMTA will present a voice workshop by Katharine vanKampen, who will work with choral groups in the morning and with singers in the afternoon. An eagerly anticipated annual recital, Sonatina Sunday, will take place at the Royal Alexandra Hall of the Canadian Museum of Rail Travel in June.

Finally, we look forward to our relaxing windup Year End Luncheon Meeting in June, once exams have taken place. Best wishes to all!

### KELOWNA

The Kelowna Branch RMT enjoyed a semi-annual social luncheon at the Bohemian Café on January 23 to start off the calendar year. Since then, several students had opportunities to perform at the Rotary Centre for the Arts Atrium during the winter months.

The Kelowna Branch annual general



## Branch Reports

meeting was held on April 3, 2009 at the house of past president Deb Batycki. The branch president remains as Marla Mesenbrink and the remaining executive stayed on in their positions.

The final recital of the calendar year was held at Okanagan College on May 3. It was greatly attended and enjoyed by all. The Kelowna branch then celebrated the end of the year with a luncheon at Jakw Restaurant on June 12, where we said goodbye to Lela Bourne; a long-time member who retired this year.

The Kelowna Branch RMT enjoyed a successful fall - we were very pleased to host a workshop given by The Bergmann Piano Duo on October 25. They provided insight into technique taught through advanced repertoire (Grade 9 and above). Our Fall meeting was held on November 6 where we reviewed recent events and planned upcoming activities. Canada Music Week was celebrated with a recital featuring Canadian composers on November 22. With 30 student participants and awards given for

highest exam marks, it was an enjoyable afternoon. Many teachers are to be congratulated on their students' performance.

Several teachers remain active in community events, including performing, organizing recitals and assisting the Kiwanis music festival Board. Claudia Kargl has begun a new society (Summer Arts Scene for Youth) which is inaugurating a summer Arts Day Camp in August in Winfield – we wish her well in this endeavor.

The 2010 annual general meeting is scheduled for late April and the final recital of the year is planned for May at the Okanagan College recital hall.

### MID-ISLAND

No report submitted

### MISSION

No report submitted

### NELSON

Early in April, several adjudicators listened and provided guidance to students performing in various categories (piano, strings, choral, vocal, speech arts and dance) at the KOOTENAY FESTIVAL OF THE ARTS. Nelson was the host this year. The week culminated in an Honours' Concert at The Capital Theatre on April 10th.

Later in April, FESTIVAL NELSON, will bring choirs and bands from throughout BC and neighbouring provinces and states together for music-making and adjudication. Several RMT students participate in this event.

In addition to various studio activities, Donna Goodwin Wilson has hosted several evenings of music performances by adult students of RMT teachers.

### NORTH ISLAND

The North Island Branch is pleased to welcome two new members in Sept. 2009: Voice teacher Amy Lelliott; and Clarinet/ French Horn teacher Brock Lupton who transferred from the North Shore Branch.

Our branch holds monthly meetings from September – June and precedes most of the meetings with a one hour program.

Some of our program highlights this year were: Baroque Music - members shared some of their favourite books on the subject.

#### *Ornamentation*

by Valerie Lloyd Watts and Carole Bigler (Alfred)

*J.S. Bach's Two & Three Part Inventions*  
Facsimiles of the Autograph (Dover)

#### *The Baroque Pianist*

by Pekka Vapaavuori, Hannele Hynninin (Konemann Music)

*An Introduction to the Performance of Bach*

by Rolyn Tureck (Oxford)

*The Pianists Guide to Standard Teaching and Performance Literature*  
by Jane Magrath

Forwards to the Palmer editions of the *Anna Magdalena Notebook and the Little Preludes*.

Our October meeting was held at the beautiful Ocean Resort where we received a wonderful workshop from the Roland Company sponsored by our local store "The Music Plant". Roland Representative, Jay Gough, was very entertaining, knowledgeable and informative. The workshop gave us great insights into what can be done with digital equipment and the newest technology in recording devices. Our branch is very grateful to Doug at The Music Plant for bringing us this excellent workshop. Other Programs were: - Romantic Music, Impressionist Music, Relaxation, and 20th Century Music.

## In Memoriam

### Frona Colquhoun

Member of the Victoria Branch  
since 1965



### Marguerite Echaus

Member of the Vancouver Branch  
since 1985



### Dr. Elfreda (Sewell) Gleam

Member of the Victoria Branch  
since 1963



### Dr. Minou Ragheb

Member of the Victoria Branch  
since 2006

## Branch Reports

### NORTH ISLAND - cont.

This year we had two very interesting special events. In February Gayle MacAuley Dunsmoor presented us with a very interesting and informative workshop on her revised books "Keyboard Accompaniment; and recently our branch had a "Movie Night" to watch the movie "Intermezzo" starring Hugh Grant as Chopin. It was a wonderful evening complete with a home theatre room with an extremely large screen and surround sound. The music to the movie was wonderful! A fabulous evening was had by all with good friends, good movie and good food. All who attended would like to thank our host for the evening and hope we can plan another of these events next year.

Two meeting this year were special celebration potluck lunches. In Sept. we congratulated branch member Eric Taynen for receiving his 25 year pin, and we presented our branch President Virginia Lowrie, with her "50" year pin and a bouquet of flowers. At our April meeting we celebrated the birthday of our long time retired, former branch member Doris Wallace.

Other annual activities in our branch included our Canada Music Week project which was a two day celebration and was highlighted in the Winter Progressions Magazine. In February we sponsored the "Piano Showcase Concert" following the completion of the North Island Festival.

Our branch has had the privilege of administering the Linda Maier Memorial Scholarship (former colleague). This is the last year that the scholarship is available to a grade 6 – 8 piano student. Applications were due in March, so we are presently in the process of choosing a recipient.

The North Island Branch continues to be very active. We are looking forward to "Be a Quay Player" and are encouraging our members to attend.

### NORTH SHORE

The North Shore Branch has had an exciting and rewarding year. Our membership remains strong and we have more teachers now than ever, attending meetings and getting involved in the various activities planned by the branch.

In November, Dr. Carolyn Finlay organized a very successful event for Canada Music Week with an audience of approximately 150 and a total of 48 student performances of Canadian repertoire! Dr. Stephen Chatman, Head of Composition at UBC provided an interesting workshop and was impressed with the performances of several of his works and in particular, requested that the performers who premiered his commissioned compositions be recorded. We had five student composers perform their own works which included one for voice and piano and another for piano and oboe! We were also very fortunate to have representation from Long and McQuade who brought their "store" to us, providing us with easy one stop shopping for music by our wonderful Canadian composers!

The weekend of Dec. 5th and 6th saw the second year of us showcasing our students and teachers at Park Royal Mall. Teachers and students alike worked extremely hard to prepare for these concerts and it showed, as they were a resounding success with attentive audiences and much interest generated at the information table regarding our teachers! We had a wonderful array of performances in piano, winds, strings, voice, and composition performed in the one-hour segments with a wide variety of music selected with the mall audience in mind: seasonal, classical to pop, musical stories and themes, family performances and a Gala Concert featuring teachers and former students. Thanks to Diana Marr who, once again, put all her energy and talent into creating an event that was much enjoyed by both the audiences and the performers!

The new year is proving to be a busy time. At our January General Meeting, we had the pleasure of having Paige Freeborn and Adrian Dyck, members of our branch and also President and Member of the Board, respectively, of Sinfonia orchestra, come and give a very inspiring talk about the educational and community minded direction of the their orchestra, as well as the possibility of the NSRMTA and Sinfonia working on a project together!!

On January 17th we held our annual Lucille Little Memorial Recital. It was an incredible afternoon with many wonderful performances by our talented students who demonstrated excellence in their music examinations. This year, the Lucille Little Trophy was shared by two outstanding students, Tristan Teo for Grade 10 piano and Kevin Chien for ARCT piano. Both are students of Dr. Sasha Starcevich. Thank you to Valerie Cook, Lorraine Toljanich, Donna Symons and Raul Velasco for their contribution to the success of this event.

The North Shore Music Festival and Workshop will be held April 25th - May 7th at Gloria Dei Lutheran Church in North Vancouver. This event has been successfully organized by coordinator, Alice Rada and the Festival Administrative Committee. We are pleased to announce an outstanding group of adjudicators from Vancouver and Victoria: Marc Destrube, Dr. Patricia Hoy, Leanne N. Koch, Dr. Rudy Mark Rozanski, Bruce Vogt, Anne Wilson Unger, Cheryl McHugh and Libby Yu. We are looking forward to the festival culminating in three final concerts. Wednesday, May 5th, non-competitive highlights will include piano, vocal, winds and strings and Thursday and Friday, May 6th & 7th, will feature two different trophy winner concerts for pianos and strings

In our quest to ever move forward and promote our branch, we have a website currently under construction. We hope to be up and running by the end of





**Canada Music Week 2010**

**November 21<sup>st</sup> - 27<sup>th</sup>, 2010**



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## Branch Reports

### NORTH SHORE - cont.

April. Many thanks to our president, Valerie Cook, who is not only spear heading this project, but is also very key in its development. We are lucky to have members talented in other facets of life!

Our branch continues to enjoy friendship and camaraderie. Our annual Christmas Luncheon was held on Dec. 8th, at Chez Michel bistro in North Vancouver. A great time was had by all as we visited with members, old and new. Our monthly meetings are efficiently run but still offer a chance for socializing and fun! Our AGM will be held on May 11th at the home of Jan Keefe where we will get a chance to wrap things up and say our goodbyes for the summer.

Wishing all branches continued success!

### PRINCE GEORGE

For such a small branch, we have had a very successful year. Our May 2009 meeting had a presentation on piano care by technician Peter Stevenson. May also saw a successful student recital at a local church. In June our year end meeting at the home of Lori Elder included refreshments (always popular) and a performance of Beethoven's "Adieu to the Piano" in a 2 piano-8 hands arrangement.

September's breakfast meeting at a local restaurant was well attended. In October Lori Elder presented a talk on "Helping Students with Performance Anxiety". Rudy Rozanski gave 3 sessions of master classes on Nov. 14/09 and partial mock exams for 3 students on the following afternoon. He had the teachers try marking and then compared to how RCM examiners would typically mark. A great weekend! November also included another successful student recital.

At our January meeting, Louise Phillips showed the video "Beethoven Slow

Movements" and in February the Video "Imagery". Teachers found both videos to be very interesting and thought provoking.

Our third student recital of the year was held in February leading up to festival time. Many of our teachers and their students were very active in the Prince George and District Music Festival held over a 2 week period commencing on Feb. 21, 2010. We are pleased to announce that Austin Lu and Indra Egan, students of Lori Elder, will each be performing a piano concerto with the Prince George Symphony Orchestra next season. Our last event this year was a coffee morning on April 14<sup>th</sup>, 2010 with Arne Sahlen performing several Romantic Era selections for us. Arne then spent a few minutes updating us on the work of the Cambodia Support Group. Thanks Arne for a great morning, for fitting in this event for local teachers before your dash to the airport!

### RICHMOND

After our fabulous Greek luncheon in early December with 35 in attendance, preparations got underway for the students' public performances at the following venues - Winter Wonderland at the Richmond City Hall showcasing students who received 1<sup>st</sup> class honours for the year 2009. Three Christmas afternoon recitals were held at the local Mall featuring voice; strings; piano solos and duets, including classical, jazz and pop selections.

The Executive met in mid-January, 2010 to finalize Scholarships, Monthly Recitals, A.G.M. plans and upcoming guest speakers. A newly formed Scholarship Committee with Ildiko Skeldon-Huber as Chairperson, revamped rules and regulations. Our Treasurer, Peter Friesen, has once again taken on the task to design and distribute our Brochure in order to promote our Branch in the Community.

In February we invited Donna Symons as our guest speaker. She gave an interesting and enlightened workshop and performance on Canadian Music.

In March the 5<sup>th</sup> Annual Advanced Student Recital was held, featuring Grade 10 & A.R.C.T. performers. The Winifred Proud Memorial Scholarships (for Grade 9 & 10, highest mark R.C.M.) was presented by her daughter, Mrs. Colleen Myskiw. The evening was impressive with a high calibre of performances from students as young as 10 years old. Included in the programme were students with the 3 highest hours of service for 2009. Each received a cash award and a Certificate honouring their achievements.

Future events include two of our Branch Members' presentations. The 1<sup>st</sup> encompasses teaching the Russian Beginner Piano method; the 2<sup>nd</sup> is a workshop on two new Jazz Method books, "Take the Lead 1" & "Take the Lead 2".

Our monthly recitals continue to encourage all students from all disciplines in the area of performance.

Currently our membership stands at 101. We will be having our year-end meeting and luncheon at the "Hot Pot One" restaurant, located inside the Aberdeen Centre Mall.

### SHUSWAP

We have a wonderful branch of ten talented and willing members.

Our President is Jane Hein, Vice President is Carmen Moore, Treasurer is Jean Ethridge and Secretary is Ruth Anne MacKnee. We are especially proud of our own Carol Schlosar who became the BCRMTA President in September 2009. Our branch has appreciated the use of the dispersed BCRMTA Library.

Our Canada Music Week Recital was held on November 29, 2009.





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Drums & Rhythmic Movement	Angela Roy	"Rhythmic Art"
Band Ensemble	Parker Jolliffe	"Melody in Motion"

### Visual Arts Section:

Workshop	Presenter	Title
Mixed Media	Dawn Emerson	"Collaging in Colour"
Photography	Greg Dean	"The Magic Eye"
Storytelling with Imagery	Lee Claremont	"Story in Pictures"
Acrylic Painting	Marlene McPherson	"Inspired by Nature"

### Language Arts Section:

Workshop	Presenter	Title
Drama	Richard Volk	"Chromatic Creations"
Aboriginal Culture	Judi Garner-Niehaus	"When The Earth Was Young"
Speech Arts	Christine Pilgrim	"Colour Your Voice"
Poetry Sketching	Jenelle Mitchell	"Feel The Colours You See"

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August 6<sup>th</sup> - workshop presenters/students collaborative work, gala dress rehearsal & barbecue.

August 7<sup>th</sup> afternoon Gala Extravaganza

### Acknowledgements:

Background Graphic Artist Design - Alexandra Rood,  
George Elliot Secondary School Student



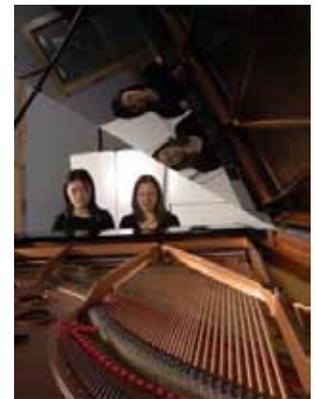
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## Branch Reports

### SHUSWAP - cont

We enjoyed a wonderful recital of Canadian works performed by strings, piano and voice. Several students performed their own compositions and we featured works of our own resident composer, Jean Ethridge.

On February 21, 2010 our branch held a piano concert at the Senior's Complex of one of our retired teachers "Nancy Letherdale" Each member submitted a number of students and the residents took great pleasure in the recital. We decided to make this an annual event as it was so well received.

March 5 was the date of a Masterclass with Milton Schlosser. The students all greatly benefitted from his expertise and we, as teachers, were thankful for his wise insight.

We are very thankful for our Festival Board made up of generous Salmon Arm Rotary Club Members. Along with RMTA members, these are the people who make our festival happen. We have meetings on a monthly basis throughout the year to plan this major event.

Our 2010 Shuswap Music Festival dates are April 19 through to April 30 which is our annual "Night of Stars". This event draws a full house and is a highlight event in the community.

These are our 2010 Adjudicators:

**Band:** Peter Stigings

**Vocal/Choral:** Erica Northcott

**Junior Piano:** Yvette Rowledge

**Senior Piano:** Sylvia Shadick-Taylor

**Strings:** Sharon Stanis

I would like to thank all those who helped to make this a successful year.

### SOUTH FRASER

The South Fraser branch has 127 members and four STA members. We met five times in the 2009-2010 school season: September, November, January, April, June and January (2010). An average of 40 members attend

each meeting. Our current executive is President, Phyllis Heppner, Vice President Brenda Sleightholme (taking over for Ruth Moir), Membership Secretary and Webmaster, Beverley Johnson, Treasurer, Mary Kim, Past President, Linda Sheppard and our new Advertising Executive, Dolores Antonsen. Provincial council reps are Jennifer Condie, Phyllis Heppner, Linda Sheppard and Catherine Bundt.

Several of our members attended the CFMTA convention in Sackville, NB in July 2009. A good time was had by all!

Our September meeting had a workshop with accountant Derek Darling from Musitax Accounting Services, to discuss the types of expenses that music teachers can allow, benefits of incorporation, etc. We all learned something new!

November was our next branch meeting and our Canada Music Week event. We were delighted to commission composer Dr. David Duke, Dean of Language, Literature and Performing Arts, who wrote two pieces for our branch: 'What' (Grade 2 piano) and 'Aubade' (Grade 6 piano). On Saturday November 28<sup>th</sup>, branch students performed these pieces, plus other works by Dr. Duke, including string compositions, and also several original compositions by young students.

The South Fraser RMT gave several scholarships in Dr. Duke's name at our first annual Scholarship Recital in January, 2010. Approximately 20 students performed from all grades, string and piano students, with scholarships provided for Grades 9, 10 and diploma level, with certificates given for any diploma graduates (performance and teachers) and for honorable mentions.

At our January meeting, a workshop on ethics in music teaching was given by Elsie Goertzen.

February saw an Early Music Workshop at the home of members Ron and Ruth Moir. They have a harpsichord, two

fortepianos, and a clavichord. After discussing performance practices in early music, the Moirs performed some music

Our April meeting was a busy one, with a business meeting, workshop, and tribute to James and Susan Olsen who have retired as music teachers from their studio, Olsen Music Studio. Kevin Thompson and Darlene Brigidear made speeches during a luncheon, summarizing the enormous amount of work that the Olsens have contributed to music-making in this province at the branch, provincial and national levels.

Our STA membership is small and we are trying to find ways to support student teachers in our community. South Fraser now has a two-tiered membership system: full membership which provides group insurance, workshops, branch emails and encouragement to join branch events. The affiliate pays only the branch portion of the fee, not Provincial, and is not included in the group insurance. Our STA co-ordinator, Esther Neufeld, felt this was one way to encourage membership once the time requirements for STA members lapsed.

### SOUTH OKANAGAN

We presently have fourteen members. Our secretary-treasurer position has been divided into separate entities that require less of a volunteer time commitment. Dillys Richardson is now our treasurer and Anita Perry is our secretary. Our branch meets every two months from September to May. We have experimented with a new meeting day in hopes to attract better attendance. Our meetings are now the second Thursday of every second month. We had a very busy Canada Music Week. We started off the week on November 22 with a recital in Penticton at St. Andrew's Presbyterian Church. All the music was by Canadian composers with two selections being

## Branch Reports

### SOUTH OKANAGAN - cont

incredible student performances of their own compositions. Awards and scholarships were presented at this recital for high marks in the 2009 examination year. On November 27 in collaboration with the South Okanagan Concert Society in Oliver, there was a delightful performance of The Golden Violin with Calvin Dyck on violin and Betty Suderman on piano. Admission to this concert was free for all students. On November 28 in Penticton, Calvin Dyck gave a master class to several violin students and Betty Suderman gave a master class to several piano students. At the end of the master class they performed two pieces for those present and answered questions. At our first meeting of the New Year, we worked on assessing our scholarship and bursary guidelines for our Canada Music Week Awards Recital. We want to be sure that all deserving students are recognized and that the amount of the award is indicative of the grade level and the work involved. After the meeting we shared a New Year's lunch at the Hooded Merganser Restaurant in Penticton. On February 19, Hugh Parsons from Kelowna give our membership our second workshop on *Classically Trained Teachers Teaching Jazz*. This was very well attended with active teacher participation on keyboards and handout assignment exercises to work on at home. We have planned an Examination Preparation Recital for Sunday, May 16 at St. Andrew's Presbyterian Church in Penticton. Our last meeting of the academic year is Thursday, May 13 at the home of president, Janet Marcotte and will end with a yearend barbecue lunch.

### SUNSHINE COAST

No Report Submitted

### TRAIL – CASTLEGAR

When I took on the position of president of the Trail/Castlegar registered music teachers a year ago, I realized I had some big shoes to fill. Those shoes being Tammy Francis's. Her dedication and hard work as president for 7 years has been something to aspire to. Terry Simpson, who had been our treasurer for 17 years –wow! and also with big shoes to fill, handed over her reigns to Deborah Detmold. Debbie and I will continue to do our best to live up to both these ladies' legacies.

As a small group, 7 members and 1 student member, we and our students are kept busy with various recitals, workshops and festivals throughout the year. Even though we reside in a fairly isolated region of B.C., we feel proud that we are able to expose our students to a variety of cultural experiences.

We celebrated this past Canada Music Week by hosting our 10<sup>th</sup> annual mini festival. Our theme this year was "A Celebration of Contemporary Music" with guest adjudicator Joe Beraducci. Mr. Beraducci also presented a workshop for us teachers on some of his teaching techniques which inspired us to try and adopt some of his ideas. Canada Music Week culminated with a recital, where selected festival participants performed, and an award and scholarship ceremony, where the students with the top marks in the RCM and Conservatory Canada exams were recognized.

In June, we were lucky to be treated to a workshop by South African Jazz musician, composer and lecturer Neil Gonsalves, who happened to be in the area visiting family. He talked about and played examples from the South African Jazz scene with its influences from Zulu music, Christian hymns and Indian classical music. It was a very enlightening workshop and we hope he makes a visit to this area again soon!

We want to give our students many

opportunities to perform and we help to do this through our various recitals. The recitals that we host together each year are: the Youngest Artist Recital, for our young beginners; the Funtastic Recital, where anything goes; and our two pre exam recitals, one in Jan. and the other in June.

We, also, as teachers want to give our students the opportunity to extend their learning of music. We are fortunate to be able to do this through our Dora Tweeddale Summer School Scholarship Fund. This year, four students were awarded this scholarship.

To conclude the teaching year, we celebrated at Deborah Detmold's home for a potluck dinner. It was a fun time with good food and excellent comraderie.

Until next year, I wish everyone a wonderful year of teaching music!

### VANCOUVER

The Vancouver Branch has had a wonderful line-up for our members this past year. We started off with our opening meeting in September 2009, where Bob Kohl and Christie Smith from the Vancouver Long & McQuade gave a fun and informative session on the 3 C's: Classics, Canadians and Copyright. In October, the Student Teachers' Auxiliary and the Parent Branch of the Vancouver RMTA co-presented a distinguished panel of guest speakers: Composer, educator and writer, David Duke; President and Chief Executive Officer of the Vancouver Symphony Orchestra, Jeff Alexander; and Producer and Recording Engineer for CBC Radio, Grant Rowledge. Facilitated by Dr. Carla Dodek, each guest shared with us their career paths from private music lessons to their chosen professional career in music. In November, our branch, the Student Teachers Auxiliary and UBC School of Music hosted a workshop on the



## Branch Reports

Dalcroze Eurhythmics Approach. Clinician, Deborah Young, showed us all how the Dalcroze approach could transform our teaching, enliven our studio, and enhance our students' musical growth. Under the direction of Toni Meyer and her dedicated team, our branch had another successful year with the Student Performers' Guild Festival. Trophy winners of the SPG Festival had the opportunity to perform at the two honour recitals on December 6 which were held at the Shadbolt Center for the Arts in Burnaby. We ended 2009 with a Christmas luncheon on December 7. The lunch was about getting together to meet our friends, to meet new members and to thank all of our Executives and Committee members for their hard work throughout the year. All attended were treated to a delicious Chinese lunch.

After a busy December with our annual Christmas luncheon and the SPG Festival, the Vancouver branch saw the New Year kick off at a furious pace.

In January, we held our General Annual Meeting. Election of officers saw Marilyn Glazer and Sharon West returning as Co-Presidents, Mary Tickner as 1<sup>st</sup> Vice-President, Keiko Alexander as 2<sup>nd</sup> Vice-President, Toni Meyer as Treasurer, Jammy Smith as Corresponding Secretary, and Mary McKinney as Recording Secretary.

In April, we were very fortunate to have one of our members, David Vandereyk of Capilano University, to present us with a lecture on healthy approaches to piano technique. He discussed (1) how gaining an awareness of our whole body in our daily activities can positively affect us when playing the piano (and other instruments); (2) how gaining an awareness of basic anatomy and physiology can help us play more freely; (3) the importance of understanding why we should avoid certain body use patterns which may lead to fatigue, pain and injury; and finally, (4) techniques to reduce mental and physical tension that can be done away from the instrument. We ended our year with our annual June luncheon.

We look forward to updating you in our next report. Until then, all the best from the Vancouver branch!

### VERNON

Greetings from the nineteen members of the Vernon branch!

We were happy to have Milton Schlossar give a recital and masterclass here in February and then return in March to adjudicate our annual festival workshop. Both students and teachers benefited from his expertise and enjoyed his adjudication. Many will use what they learned in preparing for exams this

June. Our branch meets five times a year on the second Friday of September, November, January, February and May. We are looking forward to our luncheon at the May meeting when we have a little more time to visit and share experiences with one another. We hope everyone has a wonderful summer!

### VICTORIA

President Lynda Simms McCliggott presided at six executive meetings and six general meetings during the year. Membership totalled 151, and included nine associate members, six student teachers, and 136 full members. Two former members and one current member died during the year.

At the March, 2009, meeting, musicologist Dr. Zoltan Roman gave a fascinating talk on the topic "Bartok and Kodaly: On Wings of (Folk) Song". He described their search for Hungarian folk music in the early part of the 20<sup>th</sup> century. They eventually collected thousands of folk songs which they classified and brought to the public's attention. The oldest songs originate in eastern Asia, and may answer the question of where Hungarians come from.

At the May meeting, a delightful Lieder recital was presented by Sharon Krebs, soprano, and Harald Krebs, piano. ▶



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## Branch Reports

### VICTORIA - cont.

The songs were chosen around the topic of food, and were from the works of Schubert, Wolff, Richard Strauss, and others, mostly German. A Powerpoint presentation displayed translations of the words.

The annual Gala Luncheon on May 29 again featured Rosemary Beland Derksen on the harp. Members Judith Allen, Annie Yip, and Julie Yip were presented with 25-year pins. Six outstanding students performed the pieces which had brought them prizes in the Greater Victoria Performing Arts Festival and the Murray Adaskin Composition Competition.

At the September meeting we welcomed Helen Dahlstrom, a life member of BCRMTA, as a new member of our Branch. Professor Bruce Vogt provided new insights into "The Profound and Profoundly Misunderstood Legacy of Franz Liszt", illustrating his remarks with examples of Liszt's music at the piano, in which Liszt added texture to the melody, harmony, and rhythm of earlier music, looking ahead to Impressionism and the compositions of Bartok and Prokofiev.

Canada Music Week was celebrated on

November 18 with a breakfast meeting at McMorran's Restaurant, at which we honoured Winifred Scott Wood, who was awarded a Hugheen Ferguson Distinguished Teacher Award at the CFMTA conference held in Sackville, New Brunswick, in July. As Mrs. Wood was unable to be present in Sackville, Lynda presented the plaque to her, along with a book of tributes from former students and associates. Janet Leffek read her contribution, and Robert Holliston spoke eloquently of his long association with Mrs. Wood as pupil and colleague. Nicholas Fairbank presented his composition "Winifred's Waltz", which the Branch had commissioned, to Mrs. Wood, who received it with great pleasure. Mr. Fairbank then gave a humorous talk entitled "How I Avoided a Career in Music", outlining his life as a student of biology, world traveller, sailor, and finally husband and parent of twins, church musician, and composer. The event ended delightfully with the performance of three of Nicholas Fairbank's songs, with the composer at the piano.

In November, Linda Stobbe presided at a Junior Master Class for eight pianists, arranged by Pedagogy Chair Patricia Kerridge.

Rafael Oei again capably organized six student concerts during the year, all held in Gordon Head United Church, with a total of 173 participants. Proceeds of the Maggie Smith Costume Capers, held near Hallowe'en, were donated to the Victoria READ Society. The February concert was adjudicated by Winifred Scott Wood.

Our substantial endowment funds allowed the presentation of awards at the 2009 Greater Victoria Performing Arts Festival totalling \$1,100, and five bursaries for music summer schools totalling \$1,000. Five prizes of \$75 each were given in memory of Hilda King for highest marks in Harmony and History 3 and 4 examinations. Two RCM Alumni awards of \$250 each were presented to the student in each of Grades 8 and 10, and \$100 to the student in Grade 7, with the best results on RCM examinations. The first-ever Helen Gibson Memorial Award of \$600 was presented to ARCT candidate Nicole Lavalle.

Charlotte Hale continues to edit our attractive and colourful Newsletter, and she has set up a new website for the Branch at [www.bcrmtavictoria.webs.com](http://www.bcrmtavictoria.webs.com).



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## "Tuition Tax Credit" Causing Confusion

by Carol Schlosar- President BCRMTA

In 2009, an announcement was made by Conservatory Canada and The Royal Conservatory of Music Examinations drawing attention to the case of a parent who won a favorable judgment in her suit against Canada Revenue Agency in regards to her son's post secondary music tuition fees claimed as a tax credit. At the time, it was stated by both organizations that this tax credit was "the law".

In April 2009 BCRMTA distributed information to our delegates stating that we were concerned that was in

fact not the "law" as the law has not been changed. As the law stands, tuition fees are only deductible for post-secondary study at a recognized educational institution and that only these institutions can issue the standard T2202 receipt that students use to claim deductions. While the 2007 judgment establishes that Grade 9 music study would be considered Post-secondary, the issue of whether a private music teacher could be considered an "educational institution" is in debate.

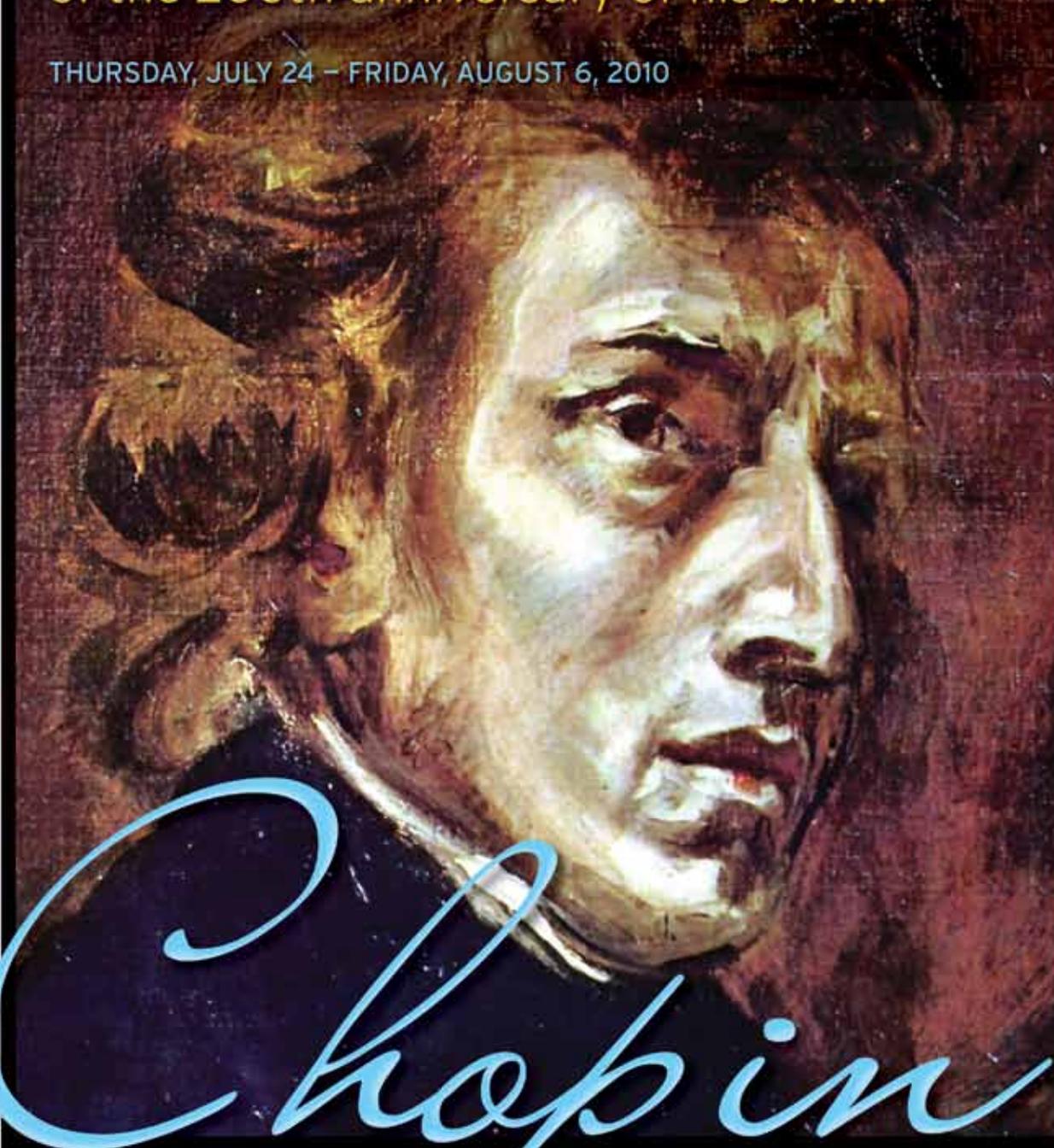
Our recommendation was that teachers issue lesson receipts with a copy of the letter (available on the website under "members login") and let them know that as teachers, we were not sure of the outcome. To date, we have heard that some claims have been rejected.

BCRMTA, of course, is not in a position to interpret this ruling nor are we in a position to debate this complicated issue with Canada Revenue Agency. However if we hear anything more, we will share it with our members.



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Lillian Chan  
778.288.1128 (cell)  
604.325.4376 (home)  
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## RICHMOND

Katharine Li  
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[bravomusicstudio@yahoo.ca](mailto:bravomusicstudio@yahoo.ca)  
Piano (Beginner-Grade 9)  
Rudiments (all levels)  
Harmony (Basic, Intermediate)  
Willing to travel within Richmond.

## RICHMOND

Martina Smazal  
604.207.9363  
[violinsandsuch@yahoo.ca](mailto:violinsandsuch@yahoo.ca)  
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## SOUTH FRASER

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## VANCOUVER

Janet Corcoran  
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604.739.0928  
[janetcorcoran@telus.net](mailto:janetcorcoran@telus.net)  
Piano (Beginner to Grade 10)  
Rudiments (all levels)  
Would prefer not to travel, but would consider it if the circumstances allowed.

## VANCOUVER

Dr. Carla Dodek  
604.879.2366  
[cmdodek@shaw.ca](mailto:cmdodek@shaw.ca)  
Piano  
Rudiments  
Chamber music coaching to advanced levels  
I teach from my studio located near Cambie and King Edward.

## VANCOUVER

Susan Edwards  
604.734.8236  
[saedwards77@telus.net](mailto:saedwards77@telus.net)  
Voice  
Piano  
Rudiments  
Probably not willing to travel as I use public transit.



Hi Everyone,

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

Dina Pollock  
[dinapollock@shaw.ca](mailto:dinapollock@shaw.ca)  
604.859.3298

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

Thank you



# Be a Quay Player



**BCRMTA Provincial Convention September 24-25, 2010  
Hosted by Coquitlam/Maple Ridge at New Westminster Quay**



Kinza Tyrrell starts Friday afternoon judging the BC Provincial Piano Semi-Finals.

Friday evening she will lead us all in a choral session for fun. No experience required! Singing combined with a Meet and Greet where you can rekindle friendships and make new ones. Make connections with like minded people. Share!

Saturday, Kinza will conduct piano masterclasses at both the senior and intermediate level. With a doctorate in both piano and vocal coaching, her fresh perspective will inspire you.

Always in great demand as a vocal/language coach and recitalist. This Victoria native also freelances as a solo performer, most recently playing the Grieg Concerto and the Shostakovich No. 2. She is the Principal Repetiteur of VOA and Music Director of VOIS.



**Active: sessions and learning to stimulate your mind**

**Approachable: clinicians and skills to inspire your creativity**

**Applicable: techniques and knowledge to revitalize your teaching**

Salvador Ferreras, percussionist, has sessions Saturday to guide you through new approaches to rhythm. Unleash the inherent beat inside yourself. Strengthen the foundation upon which music is built.

Dedicated music educator and producer, Salvador Ferreras has collaborated in almost every musical genre on the Canadian music scene. He has a degree in Ethnomusicology from UBC, is the dean of VCC School of Music and Artistic Director of Literary Cabaret.



Peter Friesen can unlock the mysteries of reading lead sheets. Let your knowledge and technique release your creativity. Hear and play with a new exciting perspective.

Peter has taught piano since 1984 and has been playing piano professionally since the age of 14. He is the author of the music books 'Take the Lead' Level 1 and 2 and 'Pop Piano Pro'.

Dr. Robert Cannon knows about injury prevention. Learn the techniques needed to be a healthy musician. Take home valuable information you can incorporate into your teaching. Dr. Cannon is a chiropractor, research physiologist, and kinesiologist. He has worked with a rather extensive group of musicians throughout the years from "The Eagles" to the orchestras of the Canadian Opera Company and Toronto Symphony.



### Schedule for Convention 2010 Be A Quay Player

Date	Location			
	Shadbolt Theatre	Inn at the Quay Hyack Room	Inn at the Quay Riverview Room	Inn at the Quay Fraserview Room
Friday Sept 24 2:30-5:30	BC Piano Competition Semi-Finals			
8:00 PM		Kinza Tyrrell Singing Session		
9:00		Meet and Greet Wine and Cheese		
Saturday September 25	You choose the session you attend. Clinicians with two sessions have one presentation available to you at two separate times			
9:00-10:30		Kinza Tyrrell Senior Piano Masterclass	Peter Friesen- Jazz/Pop Chording	Sal Ferreras Rhythm
10:30-12:00			Dr. Robert Cannon Injury Prevention	
12:00-1:30	On-Your-Own Lunch			
1:30-3:00		Kinza Tyrrell Intermediate Piano Masterclass	Dr. Robert Cannon Injury Prevention	Sal Ferreras Rhythm
3:00-3:30			Peter Friesen- Jazz/Pop Chording	
3:30-4:30				
4:30-5:15		Happy 'Hour'		
5:15-7:15		Gala Banquet		
8:00	BC Piano Competition Finals			



#### BC Piano Competition Semi-Final Performance Order

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

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**CONFERENCE ROOM RATE** is \$169.00 Per night plus taxes, based on single/double occupancy.

Advise reservations you are with the BCRMTA convention "Be A Quay Player".

Reservation must be received no later than August 27, 2010.

The hotel will continue to accept reservations after this date on a "SPACE AVAILABILITY" basis.

# Registration Form

## Convention 2010 September 24-25



Copy as needed. Please print clearly.

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Address \_\_\_\_\_

City \_\_\_\_\_ Prov. \_\_\_\_\_ PostalCode \_\_\_\_\_

Branch Affiliation \_\_\_\_\_ Telephone (\_\_\_\_) \_\_\_\_\_

Email \_\_\_\_\_

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

**Full Package ‘A’** – includes all events (events listed below under Package ‘B’)

	No.	Total
June Special (Deadline: June 1, 2010)	\$255	\$ _____
Regular Price (June 2-August 15, 2010)	\$275	\$ _____
<b>Subtotal Full Package ‘A’</b>		<b>\$ _____</b>

**Individual Tickets Package ‘B’**

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

**Subtotal Individual Tickets Package ‘B’** \$ \_\_\_\_\_

**GRAND TOTAL include both ‘A’ and ‘B’** \$ \_\_\_\_\_

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

\*Tickets to Banquet cannot be sold after **August 15<sup>th</sup>, 2010**

Please make cheque payable in Canadian funds to **BCRMTA-BE A QUAY PLAYER** and mail with registration form(s) to:

Jenneka Moller, 1995 Elizabeth Drive, Coquitlam, BC V3E 1X5

# North West International Piano Ensemble Competition 2010



Piano Duets and Duos:  
Calling for Excellence  
North West International Piano  
Ensemble Competition  
November 2010

The second international piano ensemble competition will be held at the Norman Rothstein Theatre in Vancouver this coming November. Here is how it all happened.

Win Rompf, the President of the North West Piano Ensemble Society (NWPES) tells of a growing interest in Europe and elsewhere in pianists playing with other pianists as a means of serious making music to a fast developing audience. He himself has been on the jury of an international competition (For Piano Six Hands and Two Pianos Eight Hands) in Germany and has witnessed first hand the level of expertise and interest. Also, there is a continuous uncovering of wonderful print music for all types of piano ensembles. So why not do this in Canada? The North West International Piano Ensemble Competition, to the

best of our knowledge, is the only one of its kind in Canada. In fact, there are only few in North America and Europe. Because of financial implications, it was decided by the original board of directors of the NWPES that we would concentrate our efforts on piano duos (two pianos, four hands) and piano duets (one piano, four hands). This is by far the most popular piano ensemble grouping and there is a demand to showcase talent and repertoire for it. (Note: only works originally written for duet/duo will be accepted for the competition, with the exception of works arranged by the composer him/herself for piano duet/duo).

In January of 2009 the first competition was held in the Gateway Theatre of Richmond to a great success. (Details can be seen by visiting our web site: [www.nwpes.ca](http://www.nwpes.ca)). The winners were Joseph Tong and George Kamiya, both of Vancouver. They were, according to our most accomplished and knowledgeable jury – Linda Lee Thomas and Dr. Terence Dawson – true artists and performers of imagination and style. (Both will be featured in a Winners

Recital on September 11 at the Norman Rothstein Theatre. For more detailed information see our website).

The 2010 competition will be happening and we are anticipating a bigger response of participants. The rules and regulations have been revised, the prize money has been reviewed and the board of directors is prepared to accommodate many teams.

In addition to the competition, NWPES is offering advice to serious and interested teachers and piano teams regarding repertoire and how to get it. Win tells of his hunt for interesting piano ensemble music. It is available for those who want to search with patience and perseverance. There are publishers that offer great works and the digital resource of copyright-free music is also growing.

For anyone wishing more information, please visit our site. We would love to hear from you. Meanwhile get your music ready and enter the competition!



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November 13th, 2010

# North West International Piano Ensemble Competition

*Piano Duet (one piano - 4 hands) - Piano Duo (two pianos - 4 hands)*

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Audience Choice Award Cdn \$500  
Best Mozart Performance Award Cdn \$500

### ❖ SENIOR DIVISION

First Place Cdn \$3,000  
Second Place Cdn \$1,500  
Third Place Cdn \$1,000

### ❖ APPLICATIONS

Early Bird: July 1, 2010  
Closing Date: August 31, 2010  
Fees and registration detail [www.nwpes.ca](http://www.nwpes.ca)

Send to : The 2nd North West International Piano Ensemble Competition  
10560 Gilmore Cres. Richmond, BC Canada V6X 1X4



Jury: Tomislav N. Baynov Elizabeth & Marcel Bergmann

For more information, visit our website at  
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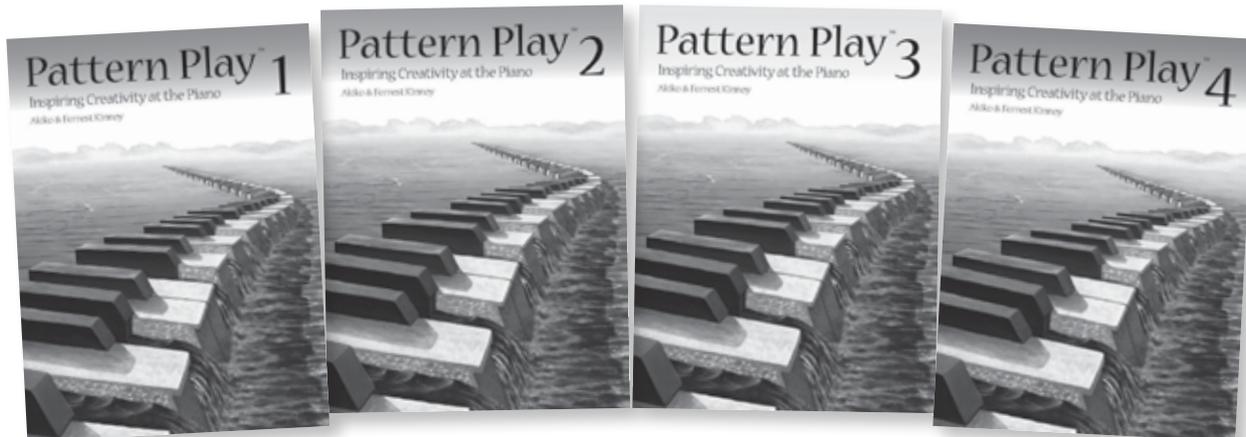
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# Parents Play the Most Central, Yet Vulnerable Roles in Children's Music Education

by T. Bandurina

The three basic parties who take part in children's music education are the child, the teacher (or teachers) and the parents.

To best understand how the young musician will regard music lessons, we must ask: "How should parents plan for the musical education of their children?"

As a rule, there are two main things to consider: the choice and cost of the instrument, auxiliary materials and lessons; and the search for a good teacher. After that, the preparation for the child's musical training is largely complete. However, buying the instrument and paying for lessons are not the most complex part of music education, although many parents think so and believe that the rest is up to the teacher and the child, who is obliged to frequent music lessons on a regular basis and do the homework. In fact, to parents, it all seems very easy! "Did you do your homework today? Have you practiced that piece enough? Have you learned the fingers in an etude? Come on, play the piece you had to memorize!"

Here's the simple truth: The reasons behind one's success in music education as well as the loss of interest creep in absolutely imperceptibly, and often during quite a long period of time.

First, then, let's discuss what happens when a child loses interest.

Again, parents are the most integral and important parts of the equation when it comes to their children's success or loss of interest in musical education. When a child gets bored with his or her lessons, the parents, who by that point are exhausted by battles with

the child to practice and often feel financially pinched from the costs of the instrument and the lessons, must then face the difficult decision of whether to terminate the lessons.

While preparing the materials for my book, *Voices of our Children*, I talked to parents and teachers and asked them what they considered to be the prime reason behind the child's loss of interest. Can you guess who a whopping 80 percent considered to be at fault? The child! It was *he/she* who did not want to continue the education!

What's more important is that after terminating the lessons, very few parents asked themselves *why* their child lost interest. Let's look the perspective of each participant in this scenario:

**The child.** He is happy! His "tortures" have finally ended. He no longer has to hear unpleasant things about his careless attitude toward music lessons. No one will ever force him to learn music against his will! Now he is free from tiresome lessons and can spend time doing things he likes!

**The teacher.** Not every teacher, especially not those who often lose students, will search for the real reasons behind a child's loss of interest in music lessons. It is easier for some teachers to accuse or blame the student than to admit to their own mistakes.

In this case, what does the teacher do? He quickly forgets about former students and places an ad to get new ones – he has to earn a living. It's just a job.

**Parents.** Believe it or not, but I think that when the child quits musical

training, the parents suffer the most – not only because they have invested in this venture materially, but because along with the termination of music education they must part with their own dreams, hopes, and an opportunity to discover and develop their child's true talent that might not have been obvious.

Now, when the child quits music lessons, he can quickly redirect his attention to new interests. The teacher, who has lost the student, can compensate for his loss by finding a replacement. But the parents do suffer the most – they can not "move on" – they can not replace own child with another!

Therefore, to avoid this problem before it hits home, I strongly believe parents should prepare for their children's music education ahead of time. *They should know beforehand* what awaits them in the future, and *should be ready for possible hardships*.

Tatiana Bandurina is an inventor, a professional writer and a member of the Canadian Authors Association. For more than twenty years she worked in several children's musical academies and schools as a teacher and a principal. Tatiana is now the director of Quintecco Educational Products, Inc., the website is <http://www.quintecco.com>, a company that develops and markets new media education products to the consumer and business education markets.



# Motivating children to practice

by Jennifer Thomas



I recently asked a group of parents what was the one thing they needed help with regarding their children's music lessons, as well as something that the teacher could be working on as well. The answer: **Motivating children to practice.**

I've had this discussion with my own students' parents many times. Some parents really push their kids, and some have little to no involvement at all. What are they doing wrong? What are they doing right? These are things they ask me.

I personally do not think that there is one right answer because every person is unique. For example, I was a very self-motivated child and never had to be told to practice. I just did it, and excelled at it. However, I know that some of my students don't progress with this type of method in the home and practicing does not happen.

It can be true of the reverse as well though. Some children may need to be reminded or pushed to practice, and therefore they excel with that type of motivation. Whereas other children, when pushed too hard, back away or rebel.

Here are some things that I have found to help me with my students, as well as advice that I would offer to parents.

What can the parent do to help the child?

## 1. Know your child and what type of motivation will work for them.

If the child is very self motivated, that is great! But it doesn't mean that they don't want your involvement. Be pro-active to step in the room while they are practicing and compliment them, or give other types of positive reinforcement. On the other hand, if your child does need reminders, be consistent with them. Help them to know that it's important every week, not just the weeks that you remember to step in and say something. I have one student who earns allowance money when she practices, but the method only works when her parents are consistent in motivating her. I've seen weeks go by when she didn't practice because her parents were not being involved enough.

## 2. Help the child see the value in music.

I know it is hard for an 8 year old to imagine what his or her life will be like when they are 25 years old, but I can't count how many times I've heard adults say to me "I quit taking piano when I was young and it was such a mistake. I wish I could go back and take lessons again." Parents can help children know the value that musical talent brings to society. Take them to a symphony concert, or to a musical that would inspire them. Help them to be aware of future opportunities where they could be of help with their talent. I'm not saying that you should tell your child that they need to work hard so that they can be a concert pianist. I'm merely saying that there are so many valuable experiences to be had in music, including service opportunities within the community.

## 3. Set up a reward system.

Now, again, with what I said earlier about different personality types, this may only be necessary for those students who need a little extra motivation. I used to do a point system in my studio where the students could earn points every week for things like showing up on time, keeping their fingernails trimmed, practicing, etc. At the end of the month, depending on how many points they earned they could choose a prize out of the prize box. More points afforded them more valuable prizes than lower points. Another example – right now I have a student who has an agreement with her parents that they will pay for her piano lessons only if she practices. If she fails to practice, then she has to pay for her lesson that week out of her allowance money. This might seem a bit on the negative side of motivation, but again, for some students this is what works for them (and I know personally that this is the *only* method that her parents have tried that has actually worked).

What can the Teacher do help the student?

## 1. Be their biggest cheerleader.

I am a big fan of positive reinforcement with children and teenagers. With everything they have to deal with these days, they really need a cheerleader. Teachers really need to take off their critical hats quite often and look for any positive thing that the student is doing right and praise them for it. I think we as teachers sometimes listen to our students play and hear every tiny mistake and we work them until the song is eventually perfect. But there are some students that will never play that



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"One who works with their hands is a labourer;

One who works with hands and mind is an artisan;

One who works with hands, mind and heart is an artist".

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## Motivating children to practice - cont.

song perfect as hard as you work them, but they are playing it *the best that they possibly can*. As a teacher, you need to recognize this and praise them. Positive comments and reinforcement only encourage students to keep working hard and practicing.

### 2. Competition.

Now this might not work for all students, but I do know that some students can be very competitive. Every time it is getting near recital time at my studio, you can feel this pressure in the air and the students are either working really hard on their recital songs, or so far beyond trying that they want to give up entirely. For those ready to give up (or for those only giving a mediocre attempt at their songs), I will sometimes casually mention that “So and so has been working really hard on her song for the recital, and wow I think she is about the same age as you.” I try to plant this little seed in their head as nonchalant as possible, but I always see them back the next week with a song that has been practiced to death. Kids can be competitive, and they like to win. If they know that their peers are trying hard, then gosh darnitt they will try hard too. Along with planting “seeds of competition” in their head, you could also hold a real competition with your students. I’ve had practicing

competitions where the student who practiced the most hours for a certain period of time would get a prize. We hold a prize ceremony and masterclass and present the prize. It’s amazing how much harder the students work when there is a prize at stake, as well as competition with their peers.

### 3. Expect their best, not your best.

This kind of goes along with some of the things I mentioned in #1, but more specifically, knowing when to “have a chat” with your students about practicing. I will be the first to admit that I love to have a fun atmosphere with teaching. I want my students to have fun and enjoy the music that they are learning and love coming to lessons each week. But with that sort of atmosphere sometimes comes a sense of “I don’t have to work hard” from certain students. Of course this is not true, and when I see a need to bring it up, I will “have the chat” with students. This chat usually involves me letting them know how much I do expect from them, how impressed I am when they do practice, and what a difference it makes. In a nutshell, I let them know that they are capable of much more than they are giving me and I want to see that from them. I don’t expect them to give me perfection, but I do expect them to give me their best.



Jennifer is a composer, recording artist, and piano teacher from Seattle, Washington. She has been teaching the piano for 15 years, and currently maintains a small studio of 15 piano students and 2 violin students, where she encourages creativity, and fun.

In addition to teaching, she records and composes her own music, and she performs publicly. Last year she toured the northwest including shows in Seattle at Benaroya Hall, Salt Lake City, Idaho Falls featuring guest artists Emmy award winning composer/pianist Jace Vek, and pianist Michele McLaughlin.

Jennifer started playing the piano and violin at age 5, and went on to study Piano Pedagogy at Brigham Young University (Idaho). She has performed as a soloist with the Murray Symphony Orchestra on the MacDowell 2nd Piano Concerto, and won the silver prize in her university’s concerto competition for Prokofiev’s 3rd Piano Concerto. She has worked with the Seattle Symphony, participated with the Seattle Composer’s Salon at Benaroya Hall, and was a featured soloist at the Roosevelt Hotel. Jennifer performed with the Salt Lake Temple Square Concert Series for 3 years, and has also performed on the violin with various symphonies including the Oregon Pro Arte Chamber Orchestra.

Jennifer and her husband, Will have one toddler, Preston, and one baby on the way due in August of 2010. She enjoys motherhood and learning to juggle her music career along with it. She enjoys writing, chocolate, cooking, fashion, blogging, and a variety of outdoor sports.

Photo: Jen Nance  
Every Moment Photography

---

Hi Everyone,

I found this article on an amazine website:

<http://www.musicteachershelper.com/>

Great articles - great ideas - you should check it out.

Also check out Jennifer’s website: [www.jenniferthomasmusic.com](http://www.jenniferthomasmusic.com)

## Summer in Alberta

Calgary Arts Summer School Association offers a variety of unique and diverse music camps and workshops every July and August in Calgary. Many ARMTA members were key players in the founding of Calgary Arts Summer School's early endeavors: the two-day piano pedagogy workshop, the week long piano camp, and a half day camp for youngsters designed to introduce them to four artistic disciplines: drama, movement, music, and visual art.

The summer of 2010 finds CASS heading into its seventeenth season.

Additional programs in musical theatre, writing plays and improvising original skits for students with a flair for drama are currently available. There is a camp for adult pianists, a jazz camp for all instruments, and camps for string players at all levels. A choral and collaborative music making camp is offered for the first time this summer. Music teachers and advanced students who wish to continue to develop professionally may enroll in the one-day music theory workshop and/or the two-day piano pedagogy workshop. A professional recital or concert in August has become a tradition.

CASS has an incredible web site filled with details of its summer attractions.

Please visit [www.calgaryartssummer.com](http://www.calgaryartssummer.com) for more information.

We hope to see you in Calgary this summer.

Janice Dahlberg, B.Mus., A.R.C.T.,  
R.M.T.

CASSA Vice President



## Cambodia Support Group

by Arne Sahlen

"...this collaboration ... has been an enormously enriching and transformative experience. Many, many thanks to you and Chanthavouth and His Royal Highness Prince Norodom Sirivudh for gracing our lives in this immeasurable way." So wrote Mr. Imant Raminsh, Music Director of the Youth Symphony of the Okanagan (YSO) following concerts in Penticton, Kelowna and Vernon BC. It's Year 21 – Coming of Age spring program included Cambodian tenor Hy Chanthavouth (Hee Chan-ta-voot) sang opera arias and music by his country's Royal Family. This was a second partnership project with the Cambodia Support Group (CSG); for its Spring 1998 tour, YSO featured Cambodian piano student Soun Piseth.

In this his first-ever appearance with orchestra, Chanthavouth beamed his passion and humour out on large, happy audiences. "Not only did (he) show himself to be a young tenor of great promise and bright future," wrote Imant, "but he is clearly an extremely charming person and a splendid ambassador for his country." He and



Imant 'owned the podium' together with stellar warmth and energy. In each city, standing ovations followed both his main program and his encore.

The three Khmer (Cambodian) songs have deep meaning. *November Breezes* and *The Enchanted Forest*, by retired King Norodom Sihanouk, express in words and music such exquisite images as dew "like magic water of destiny ... to cover the body of a person with illness or sorrow ... changing, healing". *Water Flows*, arranged by his brother Prince Sirivudh, tells movingly of lost love. "Water flows under the bridge - like my soul and spirit, gone from my body to seek you, seek you, always." The songs were re-arranged for YSO by Arne Sahlen, part of a move to have

Cambodia known worldwide for arts and culture.

Prince Sirivudh plays five instruments, sings and composes. (In fact, the Khmer Royal Family is one of the world's most artistic.) He had sent to YSO a letter praising the "gifted and deserving" Chanthavouth, and stating: "Cambodia and its Royal Family can draw great pleasure and pride in the sharing of music with you and your audiences. Our small country may not become known for military or economic might; but in arts and culture it can stand among giants. We believe that the same is true of Canada, and support this growing international partnership with eager anticipation of a rich and rewarding future... For these opportunities and for helping the CSG to promote its aid to Cambodia ... we are truly grateful."

Imant wrote in turn to thank the Prince. His letter said in part, "...the world might be a different and better place if its heads of state spent more time in writing songs and less in making war."



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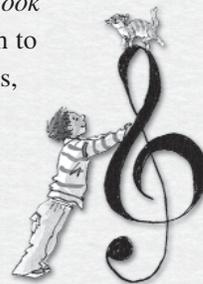
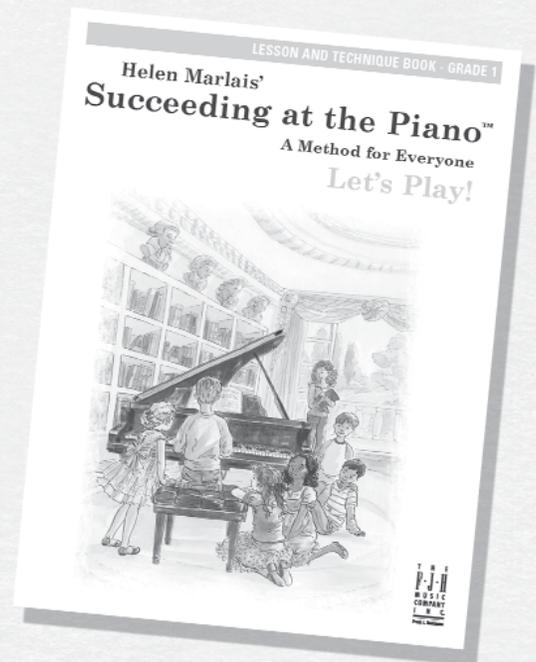
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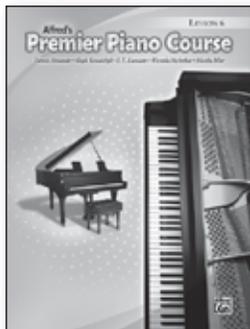
This new and innovative method was launched at MTNA in a showcase by Dr. Helen Marlais on March 22, 2010 in Albuquerque, New Mexico.

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**SUMMER WORKSHOP**

Presented by  
**E. L. Lancaster**

Friday, July 23, 2010  
9:30 AM–1:00 PM

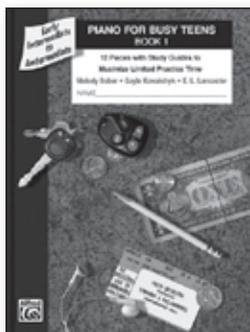
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**Dr. Lancaster**, Keyboard Editor-in-Chief of Alfred Music Publishing, holds a Ph.D. in Piano Pedagogy from Northwestern University. He has authored more than 400 publications designed for students of all ages, including these Alfred piano methods: *Music for Little Mozarts*, *Premier Piano Course* and *Group Piano for Adults*.

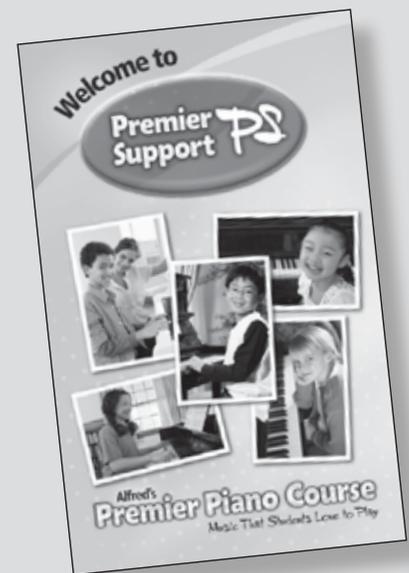
**This workshop will focus on:**

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**For More Information or to Register**, contact Christie Smith at [csmith@long-mcquade.com](mailto:csmith@long-mcquade.com) or call (604) 734-4886.

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## Cambodia Support Group - cont.

These YSO events, and the University of Victoria choir's Cambodia tour last year, are but two steps in a changing perception fuelled by the fine arts - above all music, dance, and the magnificent visual arts of Cambodia's historic temples. Chanthavouth was shocked to find, on arriving in Canada in 2007, that people knew nothing of his country's greatness - only Killing Fields, poverty, landmines and so on. It is music that gives him the power to "...take Cambodian flag to the international stage, to show people a new face of Cambodia, and to give my people a hope."

### Past, present and future

Gordon Longmuir, a former Canadian Ambassador to Cambodia, also wrote to YSO. "I have watched Chanthavouth Hy's progress over the last several years... But this young man's great natural

talent is only part of a much broader picture: Chanthavouth came to maturity during the years of his country's slow recovery from a period of unprecedented insanity and conflict. The scars left from that violent time remain, and the magnificent Khmer culture is only now beginning to re-emerge in its full glory. Now, this magnificent young Cambodian singer ... is able to reflect the underlying values of his ancient society."

When we feel beaten down as schools cut music teaching programs or governments cut arts funding. We can take heart - knowing that the arts define a culture. Let us be proud of Canada's leading partnership role with a supremely worthy country - and use Cambodia as an

example when advocating for the arts to be valued in our own country.

Chanthavouth will attend the Victoria Conservatory of Music in September. His studies in Canada have been generously supported by many RMT members - including Anne Macdonald of Nelson who donates one hour's teaching fee per month and challenges others to do the same. Chanthavouth and CSG are proud and grateful to enjoy this long RMT association. For more details or to offer your support, please contact [cs@cyberlink.bc.ca](mailto:cs@cyberlink.bc.ca) or 250-427-2159. Thank you. 🎵



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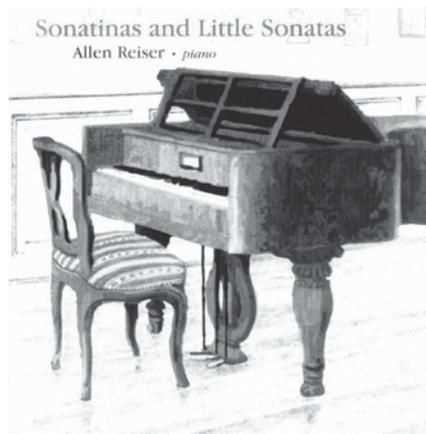


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## Review of CD's



### Sonatinas and Little Sonatas

Allen Reiser

[www.allenreiser.com](http://www.allenreiser.com)

My Sonatina is my favourite piece! It all started with James Hook and his *“Twelve Sonatinos [sic] for the Harpsichord and Piano-Forte for the Use of Scholars”* published in 1775. The idea of “little sonatas” caught on and became one of the most enduring and educational works in keyboard literature.

Canadian pianist and pedagogue, Allen Reiser, presents us with an excellent album - *Sonatinas and Little Sonatas* a selection of keyboard gems from the Classical repertoire. Included are works by Haydn, Mozart, Beethoven, and of course the ever-popular Clementi and Kuhlau. Also included is an interesting work by Johann Christian Bach, in which the form of the final ‘theme and variations’ imitates his famous father’s *Goldberg Variations*.

Although recorded on a modern grand piano, the sound is intimate and reminiscent of the early pianofortes of Mozart and Haydn. Impeccable scale passages and sparkling ornaments enhance our enjoyment of this elegant music. I especially enjoyed the changes of character between movements and the wise choices of tempo – never so fast

that clarity was lost and yet capturing the liveliness and humour of this music.

The program notes for this album are superb. Mr. Reiser gives a succinct description of the origins of the sonatina and reveals the depth of his search for “an accurate and faithful reproduction” of these works. To this he has applied his considerable skill as an interpreter and added helpful comments on the style of each movement.

Well-known as a clinician and adjudicator across Canada, Mr. Reiser presented a highly entertaining workshop at our BCRMTA “Special Edition” in Langley, 2006. His high-quality preparation and research were keenly appreciated by all who attended.

The Sonatina is beloved by young students and valued by teachers. It often represents the first experience with a longer work containing contrasting sections, challenging technical passages and expanded expressiveness. Mr. Reiser’s artistic recording (available at [www.allenreiser.com](http://www.allenreiser.com)) gives us valuable insight into this popular genre.

Review by Susan Olsen



CD Sheet Music

Various Artists

[www.cdsheetmusic.com](http://www.cdsheetmusic.com)

Do these scenarios resonate with you?

**Scene one** –buying music only to discover, upon playing the piece later that it is not at all appropriate for your needs.

**Scene two** – the day before a competition, exam or audition a panicked student phones to inform you that they need two more copies of their piece for the adjudicators.

**Scene three** - wanting to analyze or play through some sonatas or fugues with a student but hesitating to ask them to purchase yet another book.

Most of us are accustomed to purchasing our music in sheet or book format. Now there is a wealth of sheet music available on CD-ROM. These discs run on both PC’s and Macs and contain from 1000 to 2500 pages each. One can open a table of contents and, using a laptop, try out various pieces at the piano before choosing one to print. Ownership of the disc allows you to print out as many copies as you wish along with a handy letter for festivals or exams, explaining that CD Sheet Music is legal copy.

A single CD holds the complete works for solo piano by a composer, Beethoven or Mozart for example. There are compilations, such as Piano Duets or American Concert Piano Music featuring 40 composers from Amy Beach to Percy Grainger. Among the 62 items available are vocal works, orchestral parts, study scores – even the 1911 Grove’s Dictionary. Check out the selection at [www.cdsheetmusic.com](http://www.cdsheetmusic.com). Items can be purchased online or through your local music store.

Review by Joyce Janzen



# QuenMar Music presents 3 UNIQUE SERIES MELODY ADVENTURES (MA)

This **6-book beginner series** includes 2 PRIMERS; 2 BASICS; BOOKS 1 & 2. **Notated in full**, melodies and duet arrangements intentionally remain within the learned chord structure to ensure that the students' harmonic understanding progresses concurrently with the technical, sight reading, interpretive and performance skills. The duets are designed to be instructional for 2-hand accompaniment for a melody.

## KEYBOARD ACCOMPANIMENT (KA) BASICS



This **4-book series** teaches basic accompaniment. The **OBJECTIVE of these books is to give students the same benefit as guitarists**. Mainly, learn chords; anticipate the chord changes until they can play them smoothly; explore styles, rhythms, patterns & progressions - until they become instinctive.

Generally, only the melody is given. Chord symbols are with Letter and Roman numerals. Suggested rhythms/patterns are indicated above the melody. For a **convenient reference** and to ease the transition to one stave, **many of the same melodies are in the Melody Adventures series - fully arranged**.

**Review melodies** at the end of each book (no chord indications) **challenge students to create/improvise their own accompaniment** applying 2 or 3 of the learned accompaniments

## The KEYBOARD ACCOMPANIMENT COURSE (KAC)



This **5-book course**, which includes ELEMENTS & BOOKS 1 - 4, gives a solid foundation for improvising accompaniments - **including 2-hand accompaniment without the melody**. By preparing accompaniment for 2 or 3 new melodies per lesson, the ability to quickly sense a change of harmony is strengthened and the development of harmonic intuitiveness accelerates. Progressively including **most chords** with key-changing and transposition (while choosing from 45+ styles & rhythms), students create their own accompaniment - eventually **in all keys**.

Over 200 original melodies & 85 folksongs stimulate hearing skills with chord progressions, bass patterns, fills, arpeggios, intros & endings. **Review melodies at the end of each book** without chord indications present the previously performed melodies - **but in another key**.



**QuenMar Music Inc.**  
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Item	Price(Cdn)	Qty.	Amount
MA Series (6 books)	\$ 60.00	_____	_____
KA BASICS (A,B,C,D)	\$ 50.00	_____	_____
The KAC (Elements, Books 1 & 2)	\$ 50.00	_____	_____
KAC books 3 & 4 coming soon...			
Shipping: 1-6 bks \$8; 7-13 bks \$15; 14-30 bks Free			_____
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# Review of Publications



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



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



Sonia Hauser  
North Island Branch  
RMT member since 1998



Janet Marcotte - Piano  
South Okanagan Branch  
RMT member since 1992



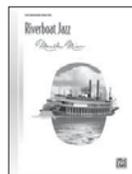
Jean Ritter - Piano, Theory  
Abbotsford Branch  
RMT member since 2006

## SHEET MUSIC - PIANO SOLOS



**Fiesta de Seville**  
Late Elementary Piano  
by Catherine Rollin  
Alfred Publishing Co. Inc.

This is a lively waltz style piece in triple time with a Spanish flavor. It employs such skills as a variety of dynamic contrasts, alternating hands, rolled chords, gentle left hand staccato chords and some pedaling.  
JM



**Riverboat Jazz**  
Early Intermediate Piano  
by Martha Mier  
Alfred Publishing Co. Inc.

This piano solo in moderate time and swing rhythm is not a difficult sell to students. Written in the typical spirited Martha Mier style, this 2 page sheet music in C+ is a definite hit for a recital or performance class. The largest chords are intervals of -7ths in the LH and the RH includes broken 1<sup>st</sup> inversion triads. The music fits under the student's hands nicely. Delightful piece!  
JR



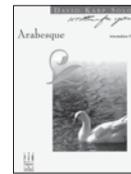
**Fancy That!**  
Early Intermediate Piano  
by Kathy Holmes  
Alfred Publishing Co. Inc.

This is a delightful piece in a moderate tempo with a jaunty attitude. It is in AABA form using C and F position. It uses chromatic scale patterns and swing eighth notes with a tremelo in the left hand at the end.  
JM



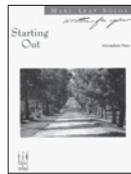
**Snapshot Sonatina**  
Early Intermediate  
by V. Labenske  
Alfred Publishing Co. Inc.

This is a fun, 3-page piece in the key of F+. The melody is very exciting and fast. It is meant to evoke a feeling of taking a picture. Little subtitles such as "Say Cheese", "Click", "Development" and "Reprints" remind the pianist of what is supposed to be happening in each part of the piece. Very clever and enjoyable to play!  
CH



**Arabesque**  
Intermediate Piano  
by David Karp  
The FJH Music Co. Inc.

This is an absolutely beautiful, three-page piano solo in the key of C+. The melody is based on triplet eighth notes. The gorgeous, flowing melody uses up the entire keyboard, often using hand-over-hand movement. Students will be motivated to learn this piece, as it is really not very difficult, yet it is showy.  
CH



**Starting Out**  
Intermediate Piano  
by Mary Leaf  
The FJH Music Co. Inc.

This piece is in a flowing allegro tempo using broken four-note chord patterns in eighth notes as well as sixteenth note scale patterns. The whole piece has marked pedaling and is enhanced with some syncopation, dotted rhythms and contemporary harmonies.  
JM



## Review of Publications



**Robotics**  
Late Intermediate Piano  
by Melody Bober  
Alfred Publishing Co. Inc.

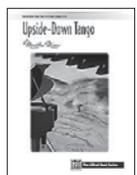
This 3 page sheet music is very “catchy”. I plan to have this played at my year-end recital! Written in the key of d-, Ms. Bober employs accented octaves, syncopation, and glissandos. The directions are to play this work mechanically and when done so the music is definitely “robotic”.  
JR

### SHEET MUSIC PIANO DUET - TRIOS



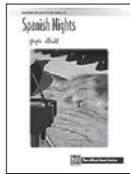
**Sneaky Fox Boogie**  
Late Elementary Duet  
by Emilie Lin  
The FJH Music Co. Inc.

The composer's directions are: “with a sneaky swing”. Both parts share having the melody: an excellent learning tool for the elementary dueters. They both have chromatic passages in this d- duet. The secondo range is between low bass G and A below middle C while the primo plays between D above Middle C and high treble E. Accidentals make the music more interesting. Because counting is so critical in duets, the rests on beat 1 will likely provide a small but manageable challenge. Your students will enjoy this attractive duet!  
JR



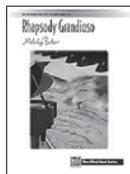
**Upside-Down Tango**  
Intermediate Piano Duet  
by Martha Mier  
Alfred Publishing Co. Inc.

This duet is in a moderate and dramatic tango style using dotted rhythms, staccato notes and scale runs. It is forty measures long with Primo and Secondo switching places at measure twenty-five.  
JM



**Spanish Nights**  
Intermediate Piano Duet  
by Joyce Grill  
Alfred Publishing Co. Inc.

This duet modulates from C major to f minor and back to C major and uses a syncopated Spanish rhythm. The Primo part has a lot of unison between the two hands and is easier than the Secondo part. The Secondo has broken octave stretches in the left hand and chord progressions in the right hand. This duet comes with an optional percussion supplement.  
JM



**Rhapsody Grandioso**  
Late Intermediate Piano Duet

by Melody Bober  
Alfred Publishing Co. Inc.

The title for this duet is very appropriate. The parts are of equal difficulty. The primo opens with RH octaves playing the melody with the LH doubling the notes. The secondo provides the harmony establishing the d- key. On the 2<sup>nd</sup> page the secondo takes over the melody in the RH while the LH plays a broken figuration. During the 3<sup>rd</sup> page Ms. Bober changes to the tonic major and makes rhythmic changes while the primo resumes playing the melody. The next pages include meter change, return to d-, and a change in style and articulation. Ending with glissandos in both parts, the duet concludes very grandly and with a flourish!  
JR

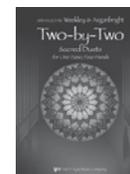


**Essential Keyboard Duets Vol. 4 - Late Intermediate to Early Advanced Pianists**  
by L. Mauro & S. Beard  
Alfred Publishing Co. Inc.

This collection includes “Tocatta & Fugue in D-” by Bach, “Allegro Con Brio from Symphony No. 5” by Beethoven, “Nocturne No. 5” by

John Field, “Andante from Symphony No. 94 ‘Surprise’” by Haydn, “Andante from Octet in E-flat +” by Mendelssohn, “Overture from the Magic Flute” by Mozart, and “Overture from The Barber of Seville” by Rossini. There is a useful forward with historical information about each piece. The ornamentation is included in the footnotes, which is very helpful. It is a coil-bound book, which helps it lie flat. There is helpful information at the back of the book, regarding the composers, transcribers, and music.

The transcriptions are beautiful, staying true to the originals. I can't wait to try some out with my students!  
CH



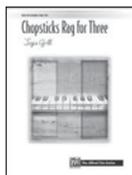
**Two by Two Sacred Duets Weekly & Arganbright**  
Neil A. Kjos Music Co.

This duet pamphlet has three intermediate duets for one piano four hands. Each of these duos feature a unique pairing of a hymn tune with another well known melody. “O Worship the King” is played by the Secondo while the Primo plays the accompaniment pattern from “Jesu Joy of Man's Desiring”. The Secondo also plays some of the “Jesu Joy” melody. The other two duets take longer to introduce the hymn tune, devoting almost two pages to establishing the folk melody that is paired with it. “Morning Has Broken” is played by the Primo with accompaniment chords in the Secondo part which then transitions into “O For a Thousand Tongues to Sing”. The third duet uses the traditional English tune “Forest Green” (also known as the less well known version of “O Little Town of Bethlehem”) in the Primo while the Secondo plays accompaniment patterns. By the third page the “Forest Green” tune is played by the Secondo while the Primo plays “Jesus Shall Reign”. On the fourth page, the voices switch yet again with chords in each part giving a grand and triumphant ending. A brief forward

## Review of Publications

giving some background on the material used is a nice touch. The arrangements are well done and there is an increased level of difficulty in the three pieces.

JJ



### Chopsticks Rag for Three Early Intermediate Piano Trio

by Joyce Grill

Alfred Publishing Co. Inc.

What a delightful way of incorporating a familiar piece into fun for three performers! Player 2 opens the piece in an expressionless manner with player 3 standing to the left and player 1 facing him. Player 3 follows with 8 measures of solo in a lively and enthusiastic manner after settling beside player 2. Player 2 once again plays in a plodding manner while player 1 gets ready to take over energetically in the higher treble register. After player 2 responds with his “boring” 8 measures, players 1 & 3 play a duet outside his register. Finally player 2 joins in but does so without enthusiasm. Players 1 and 3 give up, throw up their hands in disgust and walk off the stage. Player 2 then plays the final 2 measures with a flourish.

An excellent recital piece!

JR

## METHODS



### Keyboard Accompaniment Course

by Gayle Dunsmoor

QuenMar Melody

As music teachers, our desire is to impart to our students both the love and skills required for them to participate in the wonderful art form which is music making. We struggle to prepare them for group classes, recitals, Festivals, and examinations in the short time we

share with them each week. How on earth would we find the time to add yet another facet of music to an already very full lesson? I, for one, would only contemplate added material if it supported their current curriculum or if it addressed a deficiency in the student's mastery of music.

Having said this let me tell you that I recently attended a workshop given by Gayle Dunsmoor on the subject of her two Keyboard Accompaniment Series. Possibly the most salient point of her presentation was that our students are not trained to do what guitar students learn as a matter of course. By and large, our students require a score and the time to practice it before being able to perform the piece. Jamming with other musicians or accompanying a favourite melody without significant effort is generally not part of our students' experience. As classically trained teachers and students, we perform well when our technique and musicality is showcased in a performance situation for which we have had time to prepare. I personally adhere to the conservatory prescribed curriculum which ensures this success. Inherent in this system, however, is a rather large ‘hole’ in the capabilities of our students. Being unable to improvise an appropriate and pleasing accompaniment to a given melody robs them of much satisfaction and joy at the keyboard.

Ms. Dunsmoore has developed the two keyboard accompaniment series with both young students as well as those already studying classical harmony, in mind. She also developed the two series to take as little time as possible at the lesson. Teachers need only assign 2-3 new melodies per lesson. The method starts very simply by introducing the student to I and V chords in the key of C Major. The student need only provide a very simple accompaniment to a relatively simple melody to feel successful. Ms Dunsmoor gradually

introduces a plethora of accompaniment styles – Jazz, Latin, waltz, etc. – as well as use of passing notes, appoggiaturas, and 7<sup>th</sup>, 9<sup>th</sup> & 13<sup>th</sup> notes. The student learns to make the accompaniment suit the melody. Obviously, the more imaginative student is only limited by the constraints of his or her ear. From this very simple beginning, the course can take the student to a place where the language of a ‘Fake Book’ is not foreign.

As a teacher, I see several benefits apart from the intended ones of the course itself.

**1. Sight Reading Improvement:** One of the facilities that contribute to good sight-reading is the ability to look ahead of where you are playing. This you must do in order to choose an appropriate accompaniment. Further, accuracy in the melodic line is required if the designated accompaniment is to be pleasing.

**2. Ear Training:** Repeated use of I, IV, and V chords as well as 7, 9, & 13's in various keys, trains the student not only in chord identification, but also in the anticipation of chords. The ear then makes ‘sense’ of the piece as a whole.

**3. Theory:** This course makes the study of Classical Harmony a practical and alive experience instead of a dry exercise on paper. The student comes to understand the harmonic structure of the course pieces as well as those ‘Conservatory’ pieces they are assigned. Analysis of a piece then becomes automatic thereby augmenting understanding of the piece as well as facilitating its memorization.

**4. Enjoyment:** Certainly not the least of the benefits of this course is the overall enjoyment of music making. One of the saddest indictments of our current method of teaching is the number of adults we encounter who tell us that they had reached grade eight piano and now never touch a keyboard. The ability to improvise an accompaniment to a melody line would take music-



## Review of Publications

making to the realm of enjoyment and satisfaction in a life that is full of responsibility and busy-ness. For our younger students, this ability means that they can learn a piece fairly quickly, thereby gaining personal satisfaction as well as a sense of achievement, while still working on more demanding pieces.

I have found that success with this course is not just limited to the gifted student. For example, I have a very musical student who is very dyslexic. For him, the reading of two staves is incredibly difficult. This course has allowed him a great degree of success while still obliging him to read the melody line.

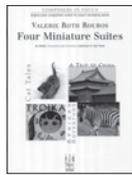
The majority of students are taking lessons to give themselves the great gift of Music Making. As wonderful as the works of the great Masters may be, not everyone will continue to play them beyond their lesson-taking years. Even for those of us who continue to play Beethoven, Bach, Brahms etc., there are times when we would like to 'Play' at the piano and enjoy a popular song without the serious practicing required of the printed score.

I wish that our students would continue to pursue a Conservatory system of study while not being deprived of the joy of creating music at the piano! It could be that if our teaching does not expand to include the same accompaniment training as say guitar players, there may be less need for piano teachers in the future! It is my opinion that Ms Dunsmoors' Piano Accompaniment Series is one of the tools we can use to ensure that our students are trained to provide them with maximum enjoyment at the piano keyboard!

SH



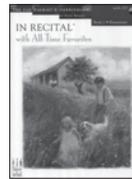
### SUPPLEMENTAL BOOKS



**Four Miniature Suites  
Elementary/Late  
Elementary**  
by V. Roth Roubos  
The FJH Music Co. Inc.

The suites in this collection are entitled "Cat Tales", "A Trip to China", "Troika", and "African Adventure". Each suite consists of three pieces in very easy keys. Interesting rhythms - very fun music to play. Kids will love it! The large note size and the fact that this book lies flat make it very usable. I recommend it.

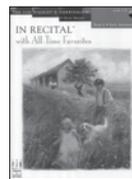
CH



**In Recital with All  
Time Favorites Book 2  
Elementary with CD**  
by Helen Marlais  
The FJH Music Co. Inc.

This volume is Book 2 of six categories. It contains thirteen popular folk songs and traditional favorites - all with sing-a-long lyrics. They are simply arranged for recitals - some with older student or teacher accompaniment duets. There is a comprehensive glossary with historical notes about the pieces, the composers and the arrangers. A CD is included with this book to assist with recital preparation as well as for listening pleasure. There is one listening activity in the book.

JM



**In Recital with All  
Time Favorites Book 4  
Early Intermediate with  
CD**

by Helen Marlais  
The FJH Music Co. Inc.

Kevin Olson, Nancy Lau, Edwin McLean, Robert Schultz, and Chris Lobdell have written wonderful

arrangements of these 12 favorite works for the pianist at the early intermediate level. A few of the outstanding songwriters featured are Irving Berlin, George M. Cohan, and Stephen Foster. Brief descriptions of these pieces are located at the beginning and end of the book followed by a brief biography of all these arrangers.

9 of the works have lyrics included. There are 2 equal part duets as well as one optional teacher duet. A complimentary CD provides a great performance demonstration. The last page of the book has a listening activity to be completed after hearing the CD. The songs are in the keys of C+, G+, F+, D+, a-, and e-. Hand positions expand larger than a fifth. Some of the songs have intricate finger crossovers designed to reinforce the concepts learned at this level. Students learn to play pieces with changes of tempo and articulations, and use the pedal. Common time signatures as well as compound meters are used. A good supplemental book!

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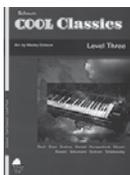
**Cool Classics - Level 2  
Compiled and Arranged  
by Wesley Schaum**  
Schaum Publications, Inc.

This is book 1 of a series of 3 books. Mr. Schaum has taken familiar classical themes and injected them with stylistic changes and subtle humor creating an additional lighthearted approach to classical music.

Each work is presented in a traditional style and then reworked into 1 or 2 new sections. These parts are contrasting and embellished versions of the theme using syncopation in a jazzy style, contemporary harmonies, imaginative bass lines, and counter melodies. Students will enjoy the familiar melodies of Fur Elise, Surprise Symphony, and In the Hall of the Mountain King, to name a few. Well done!

JR

# Review of Publications



**Cool Classics - Level 3**  
**Compiled and Arranged**  
**by Wesley Schaum**  
**Schaum Publications Inc.**

This volume presents ten familiar classics to the piano student by composers such as Bach, Mozart, Handel and others. Each classic becomes a medley with the theme arranged in a traditional style followed by a second and third section written in contrasting or embellished versions. Many of the embellishments are lighthearted caricatures with syncopations in a jazzy style. Others are enhanced with contemporary harmonies, imaginative bass lines and counter melodies. Students will enjoy the stylistic changes and subtle humor that makes these pieces fun to play and terrific for recitals.

There are three levels in the series – level 2, 3 and 4.

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**Portraits in Style**  
**Early Intermediate/**  
**Intermediate Level**  
**by Mona Rejino**  
**Hal Leonard Pub. Corp.**

I thoroughly enjoyed playing through this collection of 6 piano character pieces. Each piece captures a mood ranging from a toccata to impressionism. Jazz and ragtime styles are also represented. The music was inspired by particular scenes or

experiences meaningful to the composer. Some of the pieces are lyrical, others contemplative or even melancholy. Technical skills featured are: chromatic patterns, sequential LH, harmonic progression often heard in Bach's compositions, 12 bar blues including "riffs" and the use of rubato. This music makes an excellent supplementary book and some of the pieces would be great additions to a recital.

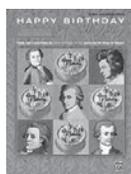
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**Piano Recital Showcase**  
**Book 4**  
**Late Intermediate**  
**Hal Leonard Pub. Corp.**

There are eight original compositions in this volume by composers Carol Klose, Philip Keveren, Mona Rejino, Matthew Edwards and Jennifer Linn. Some have Latin rhythms and styles, others are waltz styles and some are more impressionist with some contemporary harmonies.

JM



**Happy Birthday Wolfgang**  
**Early Advanced Piano**  
**by Mildred J. Hill, Patty S. Hill, & Wolfgang Amadeus Mozart**  
**Alfred Publishing Co. Inc.**

This is a theme and five variations on

*Happy Birthday To You* based on the music of Mozart. They are fun and quite rhythmically challenging. Arranged by Juliana Osinchuk and inspired by the humorous improvisations of Victor Borge, Piano Sonatas K.545 and K.331, an aria from *The Magic Flute*, Piano Concerto in C Major K. 467 and *Eine kleine nachtmusick* transformed into delightful variations of the birthday song in honor of Mozart's 250 Anniversary of his birth in 2006.

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**Sunday Morning Holiday Companion**  
**by Victor Labenske**  
**Alfred Publishing Co. Inc.**  
**Another in the Alfred Sacred Performer**

Collections, this group of thirty three arrangements of hymns appropriate for holiday seasons is a winner! The hymns are well known and familiar and the arrangements are always appealing. Approximate performance times are marked on each piece. There are selections for Lent, Holy Week, Easter, Pentecost, Reformation Sunday, Thanksgiving and Christmas. Patriotism also receives attention with the national anthems of both Canada and the USA represented. The use of both traditional and contemporary styles means that there is diversity with something to interest every pianist. The results

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## Review of Publications

are intriguing and pleasing. For example: there are two arrangements of “Christ the Lord is Risen Today”, one in a syncopated vocal jazz style, the other more straightforward and chordal. Most pieces use a variety of register and have a key change. The level is intermediate to late intermediate, however the freshness and variety brought to the arrangements mean that, with minimal preparation, there is much here to interest an advanced performer or busy church pianist.

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resource to any beginner method.

### Brillante - Teacher Guide

This resource is well designed for the busy teacher. It provides teaching tips for individual and group classes. It lists hints for teaching each unit. There is a page of suggested works by Wolfgang Amadeus Mozart for music appreciation exercises and ear training. There are reproducible theory tests and answer keys for all the exercises in the workbook. A list of other support materials such as teaching aids and games is also provided.

JM

creative and imaginative. This book can be used with any method. Spirito is marked as Level B and is the 3 level in a series of 8 levels for the total beginner to the very advanced. The variety of activities requires students to repeatedly use and apply each concept in new and different ways.

The teacher guide was created as a teacher timesaver. There is a page of “cranky hints” for teaching group classes. A list of TCW (Three Cranky Women) games that apply the concepts the students are learning is provided. Each unit has listening pages and ear training examples are given as well as a music listening list of works by the featured composers. Part of the guide is the answer key to the Spirito book. A wonderful resource is the reproducible theory tests and ear-training tests along with their answer keys. This guide is a fabulous support for the Theory Gymnastics!

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## THEORY



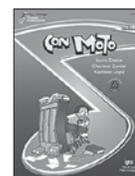
### Brillante - Workbook (Level A for ages 4-7) Zisette, Zundel & Lloyd Neil A. Kjos Music Co.

This workbook is artistically done with fun caricatures and a variety of exercises that follow Edgar the Elephant’s Discovery Page that teaches each new concept. There are resources for individual or group classes in whatever order the teacher chooses. There are Practice Pages and then more difficult Challenge and Thinker Pages that are puzzles and games. There are extra Review and Listening Pages. Each page has a designation in the top corner. This could be a good supplemental



### Spirito - Theory Gymnastics Spirito - Teacher Guide Zisette, Zundel & Lloyd Neil A. Kjos Music Co.

This theory book has 21 units, each introducing and reinforcing one concept allowing the teacher complete freedom to choose the order desired. “Tucker the Tiger” is the host and helps guide the student through the concepts. Each unit has discovery pages, practice pages, challenge pages, review pages, as well as listening pages. Teachers can tailor a program for each student’s level and ability by selecting the pages in any given unit. Although the book is shades of black and white, the student is required to use different colors in the various activities. The illustrations are



### Con Moto Workbook and Teacher Guide Zisette, Zundel and Lloyd Neil A. Kjos Music Co.

Theory Gymnastics is a comprehensive theory and ear training curriculum available in eight levels. In addition, some of the levels are available for different age groups. ▶

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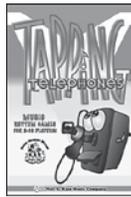


## Review of Publications

For instance, Level A can be covered in three different ways – *Brillante* – for ages 4-7, *Animato* – for ages 8-11, or *Accelerando 1* which covers A and B at an accelerated pace for teens and adults. *Con Moto* is level C in this series and uses a wide variety of creative means such as crossword, maze and sudoku to teach rhythm, key signatures, ledger lines and intervals. Each unit has six different types of pages which progress in difficulty. Discovery pages, practice pages, challenge pages, thinker pages and, review pages cover each concept. Listening pages contain ear training activities. The teaching guide contains an answer key, supporting materials, “cranky” hints for both group classes as well as teaching each unit, a wealth of activity suggestions as well as theory tests and keys. This is a well thought out and thorough course with a great deal of teacher support.

JJ

## MUSIC GAMES



**Tapping Telephones**  
**Music Rhythm Games**  
 by Three Cranky Women  
 (Laura Zisette, Charlene Zundel, Kathleen Lloyd)  
 Neil A. Kjos Music Co.

This is an imaginative game of telephone numbers created from rhythms. The set includes the game in five levels: A – E, with each level increasing in rhythmic difficulty. The game is suitable for 2 – 30 players of elementary through early intermediate levels. The goal is to make the recognition and clapping of rhythms fun for the students.

Each deck contains 30 “telephones”. The metronome is used and after one measure is counted out, the teacher “calls” a student by tapping a rhythm from the Telephone Directory. The student must recognize the number if it is on their card and immediately tap it back correctly to answer the telephone.

Play stops when a number is tapped incorrectly.

I know I am going to use this game with my upcoming group classes. This will be a hit!

JR



**Musical Spoons**  
 Neil A. Kjos Music Co.

*Musical Spoons* is a card game for three to ten players which reinforces key signatures of major and/or minor keys while having fun. The deck consists of four types of cards - key signature, major key signature name, minor key signature name and number of sharps or flats contained in a key signature. The goal is to collect three cards which represent a major or minor key signature. This pack of cards lends itself to variations on the game and much entertainment and laughter while learning.

JJ



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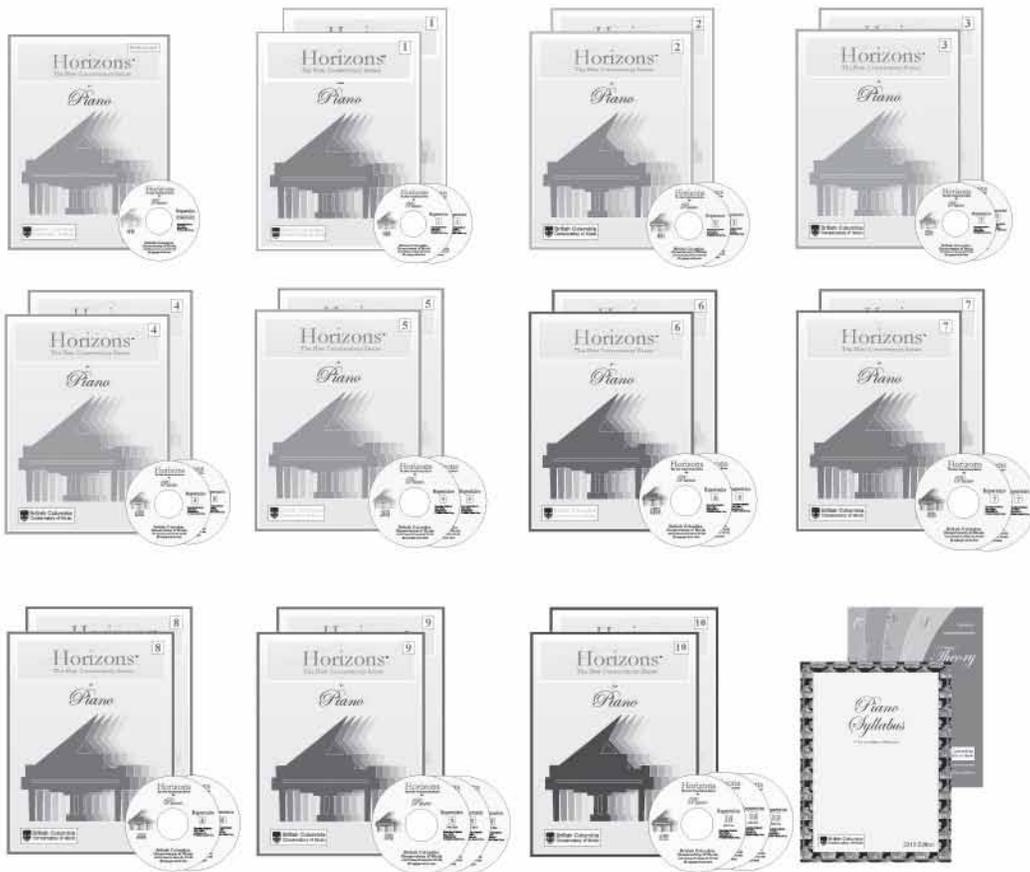
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