



Progressions

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B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION PROVINCIAL MAGAZINE
SPRING - MAY 2011

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Published by the Provincial Council of BCRMTA. Any material included with the magazine does not necessarily have the endorsement of the Provincial Council. It is included as a courtesy to our members.

Not one word of this newsletter may be reproduced without the written consent of the Editor.

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

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PUBLICATION INFORMATION

Next Issue: **FALL 2011**
Copy Deadline: **JULY 15, 2011**

Advertising rates:

Back Cover	\$ 125.00
Inside Cover	\$ 125.00
Full Page	\$ 100.00
Half Page	\$ 60.00
Quarter Page	\$ 35.00
Business Card	\$ 25.00

Circulation: 1175

The Editor reserves the right to edit submissions. Send all advertising inquiries and material to the editor:
editor@bcrmta.bc.ca



Carol Schlosar

THE President's Message

As I'm writing this message, I'm watching unseasonable snow flakes drift down, oblivious to my overwhelming desire for Spring. It has been a long winter, hasn't it?

At this time of year, our teaching takes a different direction as we step up the pressure with festivals, competitions, auditions and exams. It's the time to wind up, wrap up and reinforce the messages we've been sending all year and measure progress made. BCRMTA has certainly made huge progress this year finishing many continuing initiatives and embarking on new ones.

Our focus over the past few years has been to help our teachers from the ground up. We've had our Advertising Subsidy Program that branches imaginatively used to enhance their profile within their communities. With banners, bookmarks, signs, each branch brought their own style to their marketing.

The creation of our new brochures that enhance our individual studio profiles, branded us as professional, inspired and qualified teachers. To this date we've

distributed almost ten thousand to branches and teachers across the province at no charge- only shipping costs.

Our website has become the place where parents connect with teachers and teachers stay in touch with BCRMTA. The number of hits to the "Find a Teacher" section tells us we're on the right track.

As well as having the least expensive group Liability Insurance that can be purchased, we've also been actively seeking perks to make membership an even more rewarding prospect. Our latest addition is the Chapter Indigo 20% "educational material" discount that you can read about in the meeting highlights. The rewards of membership.....

As President, I can tell you that the newly re-elected team of Cindy Taylor (1st VP), Joanne Lougheed (2nd VP) Lois Kerr (Treasurer), Susan Olsen (Registrar) make working for BCRMTA a privilege and pleasure. We are sad to say goodbye to Kevin Thompson, our Secretary since 2005. His enthusiasm and expertise will be greatly missed as

will his marvelous sense of humor (a gift we all appreciated).

We are still searching for our new Secretary. There is more information in this edition so please consider joining the "Dream Team" and sharing your time and talents with us. Don't assume that you are not qualified or that it is too daunting a job. We are always willing and excited to help you become part of our team. Come share our vision for the future!

One last note.....

At the April 10th meeting we finally ratified the 2011 Bylaws (I'm sure I heard trumpets!). Many thanks to those on the Executive who worked on these over the last year. A very special thank-you as well to Lynne Carmichael, our Past-Past-President, who started the process and spent long hours working on bylaws in 2005.

May you all have a lovely Spring and restorative Summer



From THE EDITOR

Hi Everyone,

Thank you to all the branches for getting the reports to me.

We are a busy province. Whenever I start to format the branch reports I am always in awe of our branches and the opportunities they offer to their students. Workshops, master classes, concerts, it is truly amazing.

I have a request - in the next issue we will be highlighting an event from each branch. I would like to include events from our provincial members that do not

have a branch. Please send me your event information (editor@bcrmta.bc.ca) and I will include it in our Fall issue, deadline July 15th.

I hope you enjoy this issue.

Thanks

Dina



On front cover L to R:
Stewart-Cassiar Hwy
Northern BC,
Kicking Horse Bridge
Golden BC,
and Alaska Highway.

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Branch Reports

ABBOTSFORD

Currently our branch consists of thirty members and four student teacher auxiliary members.

In February of 2010, the executive committee was voted on as follows: President, Diane Petkau, Vice President, Debbie Bonar, Treasurer, Joyce Janzen and Secretary, Charity Koop.

Our next meeting was held in April and this meeting was spent primarily on Festival details.

The month of May, we as a branch hosted the 11th Abbotsford Music Festival with 398 entries. The festival once again ended with an Honors Concert taking place on May 29/2010 with many trophies and awards presented to well deserving students. It was a delight to have two of the adjudicators, Ron Moir and David Warwick, come to the concert and present trophies. 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 under the direction of Dina. Thanks again Dina for a job well done! A big thanks to the Committee once again for making this a success. Dina resigned from the festival committee and Debbie Bonar took on the role as the head of the festival for the coming year.

In June we all met for a luncheon at a local restaurant and we looked after festival issues and were informed that the festival came out with a profit this year. Hurray!! We also discussed many possibilities for a convention theme – which we will be hosting in September of 2012 – under the direction and leadership of Dina, Joyce and Linda. Ideas for possible workshops for the convention were also part of the discussion.

In September, Diane hosted our “kick-off” luncheon. We worked on ideas for the meetings from September to December and worked on the Canada

Music Week Recital. Eight teachers also attended the BCRMTA Provincial Convention held at the Quay in New Westminster – September 24-25. Dina, Linda and Joyce presented “skit” introducing the 2012 convention, which we are hosting. The theme for our convention is “B.C. Vibes” – Build, Collaborate and Vitalize and was well presented by the “3”.

In October we hosted a clinic with Lois Dicknoether who presented her musical games called “Solo Time Music Games”. She also introduced us to some of the material from the “Pattern Play” books and had us all doing some improvisation on the keyboards.

In November we hosted a workshop with Tara Wohlberg titled “Imagination and Stories”. She gave us ideas on some great supplementary material as well as some great ideas for incentives for our studios.

We hosted our annual Canada Music Week[®] recital in November, held at Bakerview Church. We were celebrating the 50th Anniversary of Canada Music Week[®]. At the end of the concert, twenty-eight students were awarded medals for receiving the highest mark in their exam. This was followed by refreshments and a cake that was decorated for the occasion.

In December we ended the year with a luncheon hosted by Cynthia Arnold 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, Joyce Janzen and Charity Koop who have worked together to make this past year a success.

CHILLIWACK

The Chilliwack branch has a noticeable sense of camaraderie evident in the regular meetings. Camaraderie meaning: “mutual trust and friendship among people who spend a lot of time together.” Most months our attendance has been around 15. Our membership stood at 24 for most of the year. That’s a pretty good percentage.

2010 was a year marked with changes as the old Arts Center gave way to the new Cultural Center and innovative ideas in publicizing and promoting registered music teachers were discussed. Much time was spent sorting through differences of opinion and coming up with solutions. As a result of persevering through challenging times, we have successfully moved forward. Our efforts to embrace 21st century technology has resulted in the creation of our own web-site and a greater awareness of private registered music teachers in our community.

Highlights of 2010 include our annual Canada Music Week[®] recital in November, our spring recital in May and our involvement with the Lions Club Music Festival in March. Our “in house” learning has continued with several notable workshops: A chartered accountant giving business and tax advice and also a presentation on “Professional Ethics in the Music Studio” presented by Elsie Goerzen. A masterclass in January with Catherine Bundt gave our students an opportunity to fine tune their pieces.

We have supported our community by moving our Grand Piano to the Cultural Center for use in the front of house space and we have donated \$1000 towards the purchase of the Concert Grand for the main Theatre. We have increased our bursary awards with funds left over from “Rejuvenate! 2008.”

CHILLIWACK - cont.

I trust that we will continue to welcome new (and old/returning) members into our association as we work together to further the art of music through programs that support teaching and performing, while offering professional growth and networking opportunities for teachers and musicians.

**COQUITLAM
MAPLE RIDGE**

Our branch is happy with the success and COMPLETION of “Be a Quay Player” provincial convention. A portion of the proceeds is being awarded to students in our North Fraser Music Festival for Canadian performances. It feels like working on the convention has made new connections and friendships among our members.

January saw a luncheon and inspiring workshop “Body Awareness for Musicians” by Patricia Plumley. In May we will be hosting a workshop with David Duke. He will be presenting the piece we commissioned for Canada Music Week® 2011 and discussing his creative process.

The month of April will wrap up with our festival. We are pleased to have Holly Duff for our junior students; Catherine Anne Bundt returns and this year works with our intermediate students; and Dr. Corey Hamm will work with our senior students.

EAST KOOTENAY

Isn't it wonderful to be a musician?!!

Another year is almost over and once again the East Kootenay Music Teachers and their students have enjoyed a variety of fun and excitement with presentations of recitals, scholarships, donations and a workshop. Our members also donated \$1,000.00 in funds toward the restoration of our College of the Rockies (COTR) grand piano and to the installation of a humidifier for the piano.

The music year kicked off with a Hugh Parsons Jazz piano workshop August 27th and 28th. There were fifteen in attendance including a student from Creston and a teacher from Victoria. A table with used music books offered the opportunity to donate to our scholarship fund. Thank you to Music for Young Children for providing five keyboards for this event and to Hugh Parsons from Kelowna who presented this very enjoyable ‘hands on’ workshop. In November, the 50th anniversary of Canada Music Week® was celebrated with the much appreciated CFMTA donation of pencils and stickers. The concert room was filled to capacity as awards were presented, recognition was given for student compositions and Canadian music was performed.

The EKMTA enjoys a privileged partnership with the Symphony of the Kootenays and the 2010 Christmas concert presented as part of its programme, Danielle Sonntag who performed the first movement of Mozart's Concerto No. 11 in F Major, KV 413. Danielle is a student of EKMTA member, Audrey Johnson. This partnership continues to help fill theatre seats and to provide a unique opportunity for students to advance their skills and confidence in performance.

Other EKMTA events included an ‘All Girls’ recital in January, and an ‘All Boys’ recital in February. EKMTA also collaborated with the COTR to present a concert and master class on February

12th with Deanna Oye who teaches at the University of Lethbridge. Many in the community attended this event which brought rave reviews. Most recently, a scholarship fund-raising concert at the COTR was presented on Saturday, March 5th. An enthusiastic crowd came out of Cranbrook's sunshine to enjoy ensemble performances from teachers and students that included voice, violin, flute and piano. The concert ended with a delightful cat-meowing comic piece, ‘Duetto Buffo di Due Gatti’ which featured three voice teachers. This was the first of two concerts that help to fund the EKMTA student scholarships that will be presented at the Showcase Festival of the Performing Arts at the Key City Theatre on Monday, May 16th and at a Canada Music Week® Concert in November. The second fundraiser, ‘Sonatina Sunday’, an elegant presentation by advanced students, followed by a reception, will be held on June 5th. An additional May concert that will feature Carter Johnson is in the planning process. We are grateful for the support of our local newspaper that presents news releases for all our events.

On a sadder note, Cranbrook's resident composer, Paul Douglas passed away and his funeral was held here in Cranbrook on March 12th. Another memorial service was held at UBC to celebrate the life of this well-known music educator and musician. EKMTA will be making a donation toward a UBC Memorial Scholarship in memory of Paul.

KELOWNA

The Kelowna branch enjoyed a Christmas Breakfast together in December. The discussion was lively and encouraging as we bounced around ideas, frustrations and successes. In March we enjoyed the Teacher Professional Development Seminar provided by the Royal



MID-ISLAND

Conservatory with Dr Jennifer Snow and Dr Janet Lopinski. The seminar inspired each of us to greater excellence. One part of the seminar that intrigued me most was the use of descriptive language in our teaching, for example: which note do you give more love, take me to Disneyland, stroke the kitten don't poke the kitten, Steel tip on end of finger instead of wet noodle, thumb and 4th finger are boyfriend/girlfriend (kiss kiss), hand-cuff spots, etc. Spring will bring our Annual General Meeting, joint recital at Okanagan College Theatre and a social get together in June.

The Mid Island Branch has put in place a scholarship to reward excellence and continued commitment to musical studies, with either a private BCRMTA, or Post-Secondary education.

All applicants must have completed Grade 8 in Piano, Voice or Instrument, and be studying with a Mid-Island Branch member.

To date we have received one application and will be announcing the winner at the Spring Recital in May.

MISSION

The Mission branch is a small but enthusiastic group. This past year we held two master classes for senior students with Bernie Duerksen. We also hosted a technique workshop for intermediate to senior levels with Nita Pelletier. Many

good ideas were discussed and students came away much inspired and better equipped in their playing. Last fall we sponsored talented Mission piano student Johann Kupperts in the BC Piano Competition. Thank you to the Maple Ridge/Coquitlam branch for all their hard work in hosting this wonderful event. We will wrap up the year with our annual luncheon at Elenis Greek restaurant.

NELSON

On Feb.19, four RMT teachers held student recitals at The Nelson United Church.

The next event, held this year in Trail, will be the Kootenay Festival of the Arts featuring students in dance, piano, voice, speech, strings, band and other instruments from Trail, Rossland and

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NELSON - cont.

Nelson. This is followed by Festival Nelson, also an annual event occurring on the weekend of April 29th -30 and featuring student bands and choirs plus their student soloists from nearby provinces and states.

At 10am, Friday, on April 29th, a harpsichord workshop for RMT students will occur at the home of Dorothy Fraser. RMT students can experience performing Baroque music on a two-manual Hubbard harpsichord and learn about the dramatic differences between piano and harpsichord.

A Mother's Day Play-in for RMT students is being scheduled by Ellie Malpass at the Prestige. Throughout the next few months, RMT Teachers are organizing events with their students in an effort to raise monies for a seat for the new Selkirk Theatre.

We are still hoping that maybe one of the winners of the 2010 BC Piano Competition will be coming to give a concert in Nelson.

NORTH ISLAND

The North Island Branch of the BCRMTA is a vibrant and active group of twenty-eight music teachers, three Provincial members and two teachers in our Student Auxiliary.

We host monthly meetings which begin with a program topic that is preselected at the beginning of the year. Our first program of the fall was a presentation from the Roland Music Company given by Jay Gough in conjunction with the Music Plant. We were introduced to new recording technology - the CD2i recording machine (an updated version of the CD2E we saw last year) and the

RO5 hand held digital recorder. Jay demonstrated the new "Supernatural Sound" of the Digital HP 302 piano. We were also introduced to the 2011 version of Finale's Print Music software in preparation for our composing workshop at our Canada Music Week® event in November.

The North Island RMTA was the proud recipients of the CFMTA Bill Andrews Canada Music Week® Award. A full report on our workshop was printed in the winter editions of the Provincial "Progressions" Magazine and the National "Canadian Music Teacher" magazine. Due to the financial help from the Bill Andrews Award, the BCRMTA Professional Development fund, and the CFMTA cake reimbursement, we were able to bring to our students three very successful workshop sessions on Rhythm, Composing, and Fine Arts Poster making. The event financially paid for itself with a slight profit.

This year at our branch meetings we had informative presentations and discussions on a variety of topics. Composer studies included information and recordings on the lives and music of Chopin, Schumann and Ravel. Our "Favourite CD's" program included recordings of:

1. The 2009 Honens Piano Competition winners
2. Dave Brubeck Nocturnes, played by John Salmon on Naxos
3. RCM artists playing music by Adolph Busch and Walter Braunfels (RCA Red Seal) *Two Roads to Exile*
4. Lang Lang - playing music by Mozart, Chopin, and Liszt. *Memory* on Deutsche Gramophon
5. Henryk Gorecki, Symphony #3 with Dawn Upshaw (Electra Nonesuch)

Another interesting program was "The Teaching of Technique" with discussions on:

- Scale and arpeggio fingering
- Relating technique to music being studied

- Relating technique to theory
- Books shared: *Treasures in Technique* Primer Books 1 – 4 Published by FJH Music Co.
- This goes with the Faber Method of Books *Get Ready for Major Scale Duets* (Minor Scale Duets, Chords and Arpeggios Duets) Published by FJH Music Co.

Throughout the year the North Island Branch has sponsored a "Canada Music Week®" Concert, the Piano Showcase Concert following the North Island Festival of the Performing Arts, and we support the Comox Valley Piano Society with their Concert and masterclasses presented by Lethbridge Alberta pianist Glen Montgomery.

We are especially honoured to have local piano student Carter Johnson as our branch representative to the BC Piano Competition and "BC's Representative" to the Young Artist National Competition.

NORTH SHORE

The North Shore Branch has had an amazing year thus far! 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 October, the North Shore Branch had the opportunity to collaborate with Sinfonia Orchestra to present a ground breaking concert featuring 15 elementary to intermediate students performing with the symphony orchestra. Clyde Mitchell composed orchestral arrangements to accompany students' RCM repertoire to perform "mini" concertos.

On Wednesday, October 6th, the students had the thrill of attending a Masterclass with concert pianist, Ian Parker. To say the Master class was entertaining, educational and enjoyable would be an understatement! The parents in the



audience, as well as the students and teachers were enthralled by Ian Parker's enthusiasm in working with the students as well as his wonderful sense of humour! Clyde Mitchell, Music Director of Sinfonia Orchestra, also added to the event with his own sense of humour and used some of Ian's suggestions in rewriting some of his orchestral scores – it was a wonderful evening all around!

This event was followed by a concert on Friday, October 8th, which featured sixteen students who had also auditioned for Sinfonia and they played in a beautiful theatre setting at Kay Meek Studio Theatre. The students performed for a full house! Some of the parents/grandparents were moved to tears to see their children/grandchildren play in such a setting and to have Ian Parker and Clyde Mitchell in attendance to encourage the students in their music studies!

Saturday night was the concert with Sinfonia held at the Centennial Theatre. No tickets were left Saturday morning for this concert – people were turned away at the door!! The students looked stunning in their long gowns and tuxedos and they represented the North Shore Branch beautifully!! They received a standing ovation at the end of their performances and were all presented with bouquets on stage and indeed, looked like professionals! Suffice it to say, these events were a huge success in every way!!

While all of this was taking place, one of our members, Dr. Carolyn Finlay was attending the 16th International Chopin Piano Competition in Warsaw, Poland, Oct. 2010. In May of 2010, Dr. Finlay performed as feminist author George Sand with Don Mowatt as Frederic Chopin in Mowatt's play "Weeping Music, Broken Lyre". This play was commissioned by the Vancouver Chopin Society and was presented as part of the 200th Anniversary Chopin Festival held in Vancouver and later reprised at the Silk Purse Gallery in West Vancouver.

On both occasions, Carolyn and Don were accompanied by the award-winning Polish-Canadian pianist Krystyna Tucka. Following the enthusiastic reception given these performances, Carolyn and Don were invited by the Polish Government and the International Chopin Society to attend the 16th International Chopin Piano Competition and to represent Canada at the Assembly of the International Chopin Societies held in October 2010 in Warsaw, Poland.

Carolyn Finlay barely had time to catch her breath before she and a host of enthusiastic volunteers were once again presenting our annual Canada Music Week[®] Concert held at Gloria Dei Lutheran Church on Sunday, November 21st. This year, our commissioned guest composer was Bruce Sled and a supportive audience of approximately 150 students, teachers, parents and friends attended our CMW recital and stayed for the reception which followed, featuring our special "Happy 50th Anniversary Canada Music Week[®]" cake.

Tuesday, December 14th, our annual Christmas Luncheon was held at Bistro Chez Michel in North Vancouver. It was a wonderful opportunity to connect with members, both past and present, and enjoy the camaraderie and friendship of fellow teachers!

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.

February saw our branch hosting a special repeat performance of "Weeping Muse, Broken Lyre". A HUGE thank you to Carolyn Finlay, Don Mowatt, and Krystyna Tucka for a wonderful morning of Chopin! The brilliant piano performances by Krystyna and the dramatic readings by Carolyn and Don made for a very interesting and enjoyable presentation for all!

The North Shore's 40th Annual Music Festival and Workshop will be held April 4th - 15th at Gloria Dei Lutheran Church in North Vancouver. This event has been successfully organized by coordinator, Alice Rada, Diana Marr and the Festival Administrative Committee. We are pleased to announce an outstanding group of adjudicators from Vancouver and Edmonton:

- Martha Brickman,
- Dr. Boris Konovalov,
- Dr. Irina Konovalov,
- Dr. Ronald Morgan,
- Barbara M. Siemans
- Dale Baltrop,
- Lambroula Pappas
- and Cathryn Cernauskas.

We are looking forward to the festival culminating in three final concerts. Wednesday, April 13th, non-competitive highlights will include piano, vocal, winds and strings and Thursday and Friday, April 14th and 15th, will feature two different trophy winner concerts for piano and strings.

We have had several workshops throughout the year including a presentation by Andrea MacDonald regarding technology for the music teacher and students, informing us how iPads, iPhones, Facebook, and various web sites, etc. can be used in the studio! We also enjoyed an informative presentation by Bob Baker from the Canadian Music Centre regarding what the Centre has to offer music teachers as well as how to obtain repertoire and information on various Canadian composers.

Our branch continues to enjoy friendship and camaraderie. Our AGM will be held on May 10th at North Vancouver where we will get a chance to wrap things up and say our goodbyes for the summer.

Wishing all branches continued success!

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Branch Reports - cont.

PRINCE GEORGE

Prince George Branch began our year in September with a breakfast meeting at a local restaurant. Our next event was our October meeting, and our presenter was Peggy O'Brennan. Peggy gave us an excellent and detailed overview of what she learned at Winifred Wood's Pedagogy Workshop, held in July 2010 in Victoria.

Our next event in November was a masterclass and workshop with Barb Siemens from Vancouver. Barb did three sessions with the students, and then presented a workshop on playing in a relaxed manner and with efficient use of the body. Barb also had her workbooks and publications available for members to buy.

In November we also held a student recital focused on Canada Music Week®. We all enjoyed the performances, and of course, the cake!

In February Anne Barnett presented a workshop on musical games to be used to enhance learning. Anne had many clever and fun ideas which we are eager to try. Also in February another student recital was held. Then the Prince George Music Festival took place, adjudicated this year by Cynthia Goddard. Many RTMs had students in the festival and we appreciated Cynthia's helpful comments.

Another student recital and a meeting will be held in May. Our year will wrap up with the last meeting in June held in a member's home. Our guest presenter will be Aloma Baker from Quesnel, who will be showing us her publications called "Scales made Easy". Another year has flown by!

RICHMOND

The Executive met in mid-January, 2010 to finalize Scholarships, Monthly Recitals, A.G.M. plans and upcoming guest speakers. We continue to promote our Branch in the Community by distributing our brochures, and putting up a display at our local library every few months.

We had 8 recital dates booked from January, 2010 to December, 2010 – a total of 20 individual recitals. Special Recitals included three 1st Class Honors Recitals honouring students from the January, June and August RCM examinations featuring Strings, Woodwinds, and Piano, and three recitals featuring pre-grade students. Our Advanced Student Recital showcased our Grade 10 and Diploma Level students, and also the Winifred Proud Scholarship Winners for the Grade 9 and 10 and our Community Service Award Recipients. Our November Recital focused on Canada Music Week with Guest Composer and Jazz Pianist, Peter Freisen.

Our clinicians included Donna Symons on *Canadian Music*, Victor Shevtsov on *Russian Beginner Piano Method*, Peter Friesen on *Take The Lead 1 & 2*, Rose Scott on *Using Games in your Teaching*, and Christie Smith from Long & Mcquade on *Christmas Books etc. for Sale*.

Other public performances included the Winter Wonderland held at the Richmond City Hall and sponsored by the Richmond Rotary Club. The program showcased our outstanding students playing violin, flute, piano solos and ensemble. Our yearly Christmas recital was held for the first time in Aberdeen Centre Mall, featuring almost 120 students. For three and a half hours, there were great musical entertainment which were warmly received. All participating teachers and students received a gift as a token of gratitude from the Aberdeen Centre Mall.

Our fabulous biannual luncheons were held at Hot Pot One in June and Charthouse in December.

SHUSWAP

The Shuswap branch is a group of talented and wonderful women who are a joy to work with and I feel privileged to be part of such a great chapter. We have enjoyed another musically eventful year.

A highlight of our fall season was the Canadian Music Week® Recital which we held in November. It was extra special to participate in the 50th anniversary of Canada Music Week. We took advantage of another opportunity to educate our students with our great musical heritage.

Another highlight of our year was a piano concert which took place in March. It was held at the Senior's Complex of one of our retired teachers "Nancy Letherdale." This has become an annual event for our branch. The residents of the complex take great delight in this recital and the students enjoy performing for such an enthusiastic and accepting audience.

We are presently gearing up for our annual Shuswap Music Festival and we are very thankful for our Festival Board made up of hard working Salmon Arm Rotary Club Members and RMTA members.

Our 2011 Shuswap Music Festival dates are April 26 - May 6. The Festival will conclude with our annual "Night of Stars." This event draws a full house and is a highlight event in the community.

Our 2011 Adjudicators are as follows:

- Band: Denise Tupman
- Vocal/Choral: Winston Noren
- Junior Piano: Anne Wilson Unger
- Senior Piano: Lorraine Minn
- Strings: Michael Vandersloot

I am most grateful for all those who helped to make this a successful year.

SOUTH FRASER

The South Fraser Branch is always working to become more visible in the community. As a member of the Surrey Arts Council, we booked a table, September 26, for the opening of the Newton Cultural Center. We are submitting reports and pictures to their Spotlight Magazine. We have created an annual Guilford Mall Event in June where students perform, and we have the opportunity of speaking with the public about our organization. We are using the Provincial advertising grant to put 10,000 bookmarks in student report cards in Surrey, Langley, Delta and White Rock this coming June. Our web site is

very successful with over 100 unique hits each month. Teachers find the site useful, as membership information, maps, past minutes, financial reports, festival forms, and event pictures are posted.

The Canada Music Week® event, November 27, was a high energy event featuring student performers, preliminary to grade ten. Students chose music from a wide variety of composers - Boris Berlin to Alexina Louie. We also commissioned composer, Chris Sivac, to write a piece for trombone. Greg Passmore, trombonist and Erin Hollins, pianist, performed the haunting, melodic creation, *A Trombone is not a Vacuum Cleaner*. The event was hosted by Maureen Hollins, who facilitated a discussion with the composer. All present enjoyed the cake provided by CFMTA funds.

A scholarship recital was held January 30th for top students in practical subjects. There were twenty-eight performances, and thirty-one students were awarded scholarships, trophies and honourable mentions.

This year, all students with a mark of 90% or higher were recognized. It was felt that this level of excellence should be rewarded. Two branch recitals were hosted this year: one in June, for exam preparation and another in December with a Christmas theme. December also saw our Christmas luncheon. Retired member Carol Shinkewski attended all the way from Saskatchewan!

We are experimenting with a new festival format. Instead of one large event, over twenty volunteers collaborated in five festivals over the same two week period:

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with Pianist Sarah Hagen

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July 2nd – 28th

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photo credit: Sarah Kerr, Terry Penney



February 14th to 28th. All festivals used the system of Gold Silver and Bronze certificates awarded by mark.

The string teachers held their classes at White Rock Community Church and the awards recital at Mount Olive Lutheran Church. String teachers were thrilled to have adjudicator Robert Skelton, in particular for his work with Grade 10 and ARCT students. Senior level students comprised about one third of total entries. The awards recital had twenty-four performances, including two string quartets and a piano trio. The string teachers were delighted with the high standard of playing.

The primary piano festival (P-3) was held in a local auditorium at a senior's complex, with Ian Parker adjudicating. Resident seniors were invited to attend. Twenty two students with top marks were awarded Trophies and gift cards according to grade and musical period. Ian Parker performed Rhapsody in Blue by Gershwin to inspire the students.

The Junior Festival (4-6) was held at Northwood United Church, Murray Nichol and Rita Attrot adjudicating. Over thirty Gold certificate winners played in a celebration recital, and were awarded medallions. Door prizes were drawn from the names of all performers. Afterwards, cupcakes, juice boxes, and coffee were available for performers and audience.

The Intermediate Festival, (7-9) ran at in White Rock Baptist Church, with an Awards Recital including all Gold winners chosen by adjudicator Donna Symons. Pre-determined scholarships were awarded, three for each grade, and one each for ensemble, concerto and two piano. The audience enjoyed ninety minutes of music with a short intermission.

The Senior Festival (10-ARCT) featured cookies for all performers at the classes. The classes and Gala Recital took place at Northwood United Church. Performances were selected by the adjudicator, and

included a variety of musical periods and several ensembles from the Grade 10 and ARCT level. Adjudicator Rudi Rozanski chose three scholarships for each grade, and one each for concerto and ensemble. Dr. Rozanski generously (and unexpectedly) attended the recital.

Our workshops after meetings took a business focus, with Sean Pacey discussing business and marketing, and Bill Nilsson and Michell Marcus explaining what our BCRMTA policy does and does not cover. The June meeting was followed by a lunch at the *New York, New York* restaurant. Over 20 teachers from our branch attended the *Be a Quay Player Convention*. Many thanks to Joanne Loughheed and her hard working committee!

Our current executive is:
Phyllis Heppner, President
Brenda Sleightholme, Vice President
Treasurer, Mary Kim
Recording Secretary, Lea Tsui
Advertising, Alison Neufeld
Web page, Beverly Johnson, Rebecca Yew.
We appreciate the many members who so enthusiastically offer their time and creativity!

Our current membership stands at 121 and 3 student teachers.

SOUTH OKANAGAN

This year we had an amazing 50th Anniversary Canada Music Week[®] celebration. There were pieces played by young composers and published composers from our branch as well as a great variety of Canadian music that is now so readily available for our students.

We revised our awards policy this year and presented awards to many more students. This really helped boost the attendance at this year recital to more than one hundred patrons. The special Anniversary Cake and other homemade treats, the red balloons, a huge Canada flag and little flags for everyone really added to the celebratory atmosphere of this special recital.

Plans are underway for the following before we break for the summer:

Member Workshop – How to Teach Composition to Young Students

This will be taught by three of our member composers – Anita Perry, Dennis Nordlund and Ernst Schneider. Each composer will make a forty-five minute presentation and suggest teaching resources. Each teacher is to come prepared with questions. Date is still to be determined.

Spring Recital for Exam Students

On Sunday May 15, 2011 at St. Andrew's Presbyterian Church. Each teacher can provide ten minutes of memorized music by their students that are preparing for practical exams in June.

Hugh Parsons Workshop

This will be on Friday, May 27, 2011 from 10:30 AM until 1:30 PM. We had two previous workshops for teachers only on the topic of *Helping Classically Trained Teachers Teach Jazz and Improvisation*. This workshop will be opened up to students who have a minimum conservatory level of Grade 6 and have a good knowledge of their chords. Hugh will work with these students and demonstrate his approach to teaching this very popular genre.

Year-end Brunch Meeting on Friday, May 13 at 9:30 AM

We all look forward to this meeting which combines business with companionship and good food before we approach the busy year end activities of conservatory exams and recitals.

SUNSHINE COAST

The Sunshine Coast Branch had an eventful year with a focus on student recitals and professional development workshops. We held our annual Canada Music Week[®] Recital in November complete with 50th anniversary CMW cake. Many students performed their own original compositions and those of their teachers. Our next student recital, "Spring

SUNSHINE COAST - cont

Ahead!" was held in March. Student participation is increasing with a variety of instruments and repertoire.

In January, we welcomed Peter Friesen who gave an excellent workshop on teaching jazz and popular piano at the Gibsons Heritage Playhouse Theatre for which we gratefully received a professional development bursary from BCRMTA. Our branch hosted a second workshop with members of Joe Trio on March 5, 2011. Violinist Cameron Wilson and pianist Allen Stiles held simultaneous workshops for Coast students at St. Hilda's in Sechelt. The workshop was open to students of all teachers, both members and non-members. Fifteen pianists ranging in level from beginner to RCM grade 8 played a variety of classical, popular and jazz repertoire. Allen Stiles gave enthusiastic and helpful advice and encouraged students to open their imaginations through improvisation and experimentation. Cameron Wilson worked with twelve violinists who sat in circle formation and played together. He shared practice ideas and technical advice and taught them a gypsy jazz tune with background figures and improvisation. We received excellent feedback from the community and our own teachers who would like to continue to program workshops like this for next year. Many of us enjoyed the concert performed by Joe Trio the following day at the School of Music in Pender Harbour. The annual Sunshine Coast Festival of the Performing Arts is scheduled for April 18th-May 15th. The music library of our late member, Margaret Webb, has been donated to the branch and we will be holding a book

sale during the festival to raise funds for the Margaret Webb Post Romantic Award.

In addition to our annual Christmas luncheon, we will be having a June luncheon at a local restaurant to round out the year and catch up with our colleagues.

TRAIL - CASTLEGAR

It's hard to believe sometimes that another year has slipped by. However, when we see the growth of our piano students, not only in physical height but also in their piano skills, we are reminded how much change can happen in a year!

To foster that growth, our branch hosts a variety of recital opportunities throughout the piano year. In February, close to Valentine's Day, we have our Youngest Artist Recital. This gives our little beginners a chance to be introduced to an audience. Each year we seem to have more and more participants; perhaps the enticement of valentine treats afterwards might have something to do with this. In May, we host what we have titled, "The Funtastic Recital" when students are encouraged to play popular or some other kind of music that may not fall in the category of one of our other recitals. We also have pre-exam recitals in January and June, giving students the opportunity to perform their exam repertoire

To commemorate 50 years of Canada Music Week[®], we hosted a great celebration. The fiftieth year means much to our branch, since a former member, Helen Dahlstrom, initiated CMW. We held a recital that was very well attended with many students performing Canadian music, including a few who played their own compositions. We even had a fun, entertaining prepared piano duet played by two of our teachers. Following the recital, we presented awards to deserving students for their theory and practical exam results. Also, following the recital, everyone enjoyed a piece of our big yummy anniversary cake.

Once again, at the conclusion of our teaching year last June, we had our annual dinner, this time at a local Greek restaurant. As usual, it was complete with good company and good food!

I and the rest of our branch, wish everyone another wonderful year of making music!

VANCOUVER

The Vancouver Branch began the New Year with the Annual General Meeting on January 31, 2011 at Long and McQuade Music. The new Executive Board was elected with Keiko Alexander and Jammy Smith as the co-presidents, Mary Tickner as the 1st Vice-President, Rebecca Cheng as the 2nd Vice-President, Mary McKinney as the Recording Secretary, Cindy Leung as the Correspondence Secretary and Toni Meyer as the Treasurer. With 187 members, 11 members from the Student Teachers' Auxiliary and 5 retired members, our presidents would like to focus on promoting more educational activities for both teachers and students during the year.

We have hosted two very successful piano master classes, with Dr. Corey Hamm in February and Ian Parker in March. We are planning a workshop on "Small Hands" by Dr. Sasha Starceвич in April, a "Celebration of Excellence" Recital to showcase our outstanding students in practical examinations and another master class with Intermediate Grade students in May. It is our hope that through these meetings, it will encourage our teachers to form a community to promote and provide the high caliber of music education.



Student Wei Louis at Ian Parker's Master Class.



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Branch Reports - cont.

VERNON

The Vernon Branch has nineteen members with an average attendance of eleven at our five yearly meetings. We were pleased to be able to take advantage of the brochures offered through BCRMTA and hope these will help to promote Registered music teachers in our area. Our first recital was held during Canada Music Week® and featured nearly thirty piano and vocal performances. Arne Sahlen was our memorable master of ceremonies. Awards were presented at this recital for students who received top marks in piano, violin, voice and theory examinations. In January, a Creativity Workshop was presented by Arne Sahlen and enjoyed by all who attended. We discussed the possibility of starting a composing club and we will be looking forward to his new book, *Compose Yourself!* The Vernon RMT Festival was held from February 28 through March 4, with the Gala Concert on March 6. We were pleased to have as adjudicators Murray Nicol for piano and Jennifer Farrell for voice. Piano entries were received for Grades one through ARCT, as well as duet and adult workshop classes. We now look ahead to spring and summer examinations and our luncheon meeting in May.

VICTORIA

President Lynda Simms McCliggott presided at five executive meetings and five general meetings during the year. Membership totalled 147, and included eleven associate members, seven student teachers, and 129 full members.

At the March, 2010, meeting, member Kathy Beveridge spoke on "A Fresh New Look for Recitals", expanding on an article she had written for the *Canadian Music Teacher*, Spring, 2009.

The May meeting and the annual Gala Luncheon were combined. The Minutes

and Treasurer's Report are now being circulated to the members by e-mail before each meeting in order to streamline proceedings. During the brief business meeting, Lynda presented a 25-year pin to Margaret Anderson. Following a delicious buffet lunch, nine award-winning students performed a recital of works for piano, violin, viola, and flute. Susan Kadatz, who organized the event, told us that the Gala Luncheon tradition had been established at least 19 years ago. This year's luncheon was held at Beklens' Restaurant.

At the September meeting, Robert Fraser, bass trombonist of the Victoria Symphony Orchestra, spoke on "The Compleat Musician, or Ten Things I Wish My Music Teachers Had Taught Me". Bob emphasized that all music is communication, and there is nothing like live performance. There are many outlets for musical talent, such as chamber music and accompanying, and many styles. He advises students to learn to play with others, never stop learning, and learn to type. Understand the business side of music and look after your body – don't burn out!

The 50th anniversary of Canada Music Week® was celebrated on November 17 with a breakfast meeting at the Royal Oak Golf Club. Of note was the presence of our member Helen Dahlstrom, the prime mover behind the founding of Canada Music Week®. An honoured guest, this year's Featured Composer, was Dr. David Gordon Duke. He spoke about his friend, mentor, and colleague, the late Jean Coulthard, giving an overview of her life and works, and performing some of her piano compositions. Dr. Duke's own compositions were front and centre at the Canada Music Week® student recital. Arranged, capably as always, by Rafael Oei, the concert played to a full house, and many of the audience joined the student performers in enjoying 50th

anniversary cakes, cut by Lynda, Helen Dahlstrom, and Dr. Duke, at a reception following the concert.

In November, Linda Low presided at a Junior Master Class for seven pianists of levels Preparatory to Grade 6 RCM, arranged, as were all this year's programmes, by Pedagogy Chair Patricia Kerridge.

Rafael Oei organized six student concerts during the year, all held in Gordon Head United Church, with a total of 162 participants. Proceeds of the popular Maggie Smith Costume Capers, held near Hallowe'en, were donated to the Queen Alexandra Foundation for Children. The February concert was adjudicated by Susan de Burgh. Certificates of Participation are given to students who appear in three or more concerts, and this year a total of twenty-two Certificates were awarded.

Our substantial endowment funds allowed the presentation of awards at the 2010 Greater Victoria Performing Arts Festival totalling \$1,100, and six bursaries for music summer schools totalling \$1,000. Four prizes of \$75 each were given in memory of Hilda King for highest marks in Harmony and History 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 Rose Marie Lavertu Smith award of \$250, given in her memory by several of her friends, was awarded to the student with the best mark on a Grade 9 RCM examination. The Helen Gibson Memorial Award of \$600 was presented to ARCT candidate Victor Shang.

Charlotte Hale continues to edit our attractive and colourful Newsletter, and she supervises the branch website at www.bcrmtavictoria.webs.com.



MEMBERSHIP PINS - Awarded in APRIL 2011

50th year Pin

Rodney Webster

Mission

25th year Pins

Margaret O'Brennan

Prince George

Patricia Maher

Provincial

Naomi Cloutier

Provincial

Robert Dyck

Richmond

Jennifer Silva

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Vancouver

Mary-Jane Wong

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Diane Berry

meander@shaw.ca 250.472.2590

-Composition

I have adjudicated the composition class at the Victoria Performing Arts Festival in 2008 and 2010.

(reference: Pam Smirl - pamsmirl@gmail.com)

Andrea Brown

andrea_brown@shaw.ca

389 McCarren Avenue

Kelowna BC, V1W 4W3

I have adjudicated for at least 10 consecutive years.

The Festivals included are:

St Thomas More Collegiate Music Festival

BC Conservatory of Music

Penticton Kiwanis Music Festival

Served as judge for the Kelowna Community Music School and the Vernon Music School for their Scholarship Recital.

My website is www.kettlevalleypianostudio.com.

References are available upon request.

Lillian Chan

franzliszt22@yahoo.com 778.288.1128

- Digital Piano, Keyboard

- Junior, Senior

I have adjudicated for the Tritone Music Festival

(formally called Technics Music Festival) for the last 4 years.

Roseanna Chu, BA, MA, Music

roseanna.chu@gmail.com 604-619-4177

- Piano, Theory, Voice, Conducting

Grade levels for adjudication: Beginners to Grade 10

Willing to travel to music festival sites.

Have adjudicated over 4 community festivals in Ontario.

Have done a one-year course on Adjudicating at the Royal

Conservatory of Music, Toronto, with practicum experience.

(studied with Mr. James Lawless).

Alan Crane

www.alancranemusic.com

www.pianoteachersfederation.org

604.879.9959

Adjudicated at Vancouver Kiwanis Festival 2007

Ronald Moir M.Mus(Boston U),B.Mus (Man), ARCT, AMM

rfm@fortepiano.ca 778 574 6212

- intermediate, senior piano

Adjudicated at the Abbotsford festival 2010

Taught at Trinity Western University for many years, conducted the piano exams.

I also have conducted workshops and master classes throughout Ontario, including the two times at RCM 'Art Of Teaching Conferences'.

ABBOTSFORD

Celeste-tina Hernadez

604.556.3918

celestetina@yahoo.com

Piano

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604.850.5531

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Piano - Theory

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Voice - Piano - Theory

Josephine Leung

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Piano - Theory



Provincial Council HIGHLIGHTS

APRIL 2011

Bylaws

Yay! Our bylaws have passed! This gives us a place to start and we know that changes will be easy to make within a six month period.

The Advertising Subsidy Project of 2010-2011

This was very popular with branches creatively using the funds to be more visible in their community.

Fifteen branches took advantage of the subsidy and the minutes detail some of these projects.

Board of Examiners

Is still awaiting a replacement from the Lt. Governor for their representative but we hope to hear shortly who will be the new addition to our Board.

Insurance Rate increase for next year

Our insurance program through AXA Pacific is raising our coverage fee from the current \$25 to \$30 for 2012. This is to include our current standard home studio coverage plus tenants legal liability insurance for \$100,000 that covers those who teach in a rental location. It was noted that those who teach in two locations would need to get a separate policy (at the same cost) for the second location.

B.C. Piano Competition

Unfortunately, Tristan Teo, our B.C. Piano Competition winner will be unable to represent us in Regina due to a competition scheduling conflict with the Minnesota E competition. Carter Johnson, from the North Island Branch, our 1st runner up, will be representing us instead in Regina and will be the star of our Young Artist Tour.

Progressions Magazine

Dina, our editor-extraordinaire has once again made it possible for us to look even better! For no extra charge, a better quality of paper will be used for the magazine.

BC Piano Competition Accommodations

After much discussion it was decided that we will set up a \$3000 contingency fund to assist branches with travel and accommodation costs up to a maximum of \$250 for competitors who must travel more than 300 km round trip to the Piano Competition.

International Membership

After passing a motion in September 2010 about accepting International members, criteria were discussed and approved at the April meeting. These included a definition of "International" as those living outside Canada. It was decided that participation in the insurance program, in the BC Piano and Music Writing competitions, voting and hold office would be limited to Canadian members.

BCRMTA 2012 "BC Vibes"

The Convention in Abbotsford will be held at the Ramada Inn. They are off to an exciting start with adjudicators Janet Scott-Hoyt and Christine Donkin. Any input on what you would like to see for workshops and activities and the inclusion of other disciplines, is very welcome.

Perks

In our quest to get more for our members, Chapters-Indigo has agreed to give us a 20% discount on Educational materials- books, music, etc. and to allow us to purchase our Irewards discount cards at \$20 instead of the \$35 regular price. Just show your BCRMTA Membership Card and quote the account number listed in the "Members Only" section of our website. To access this section, go to "Member Login" from the home page. Complete Minutes of the April 2011 Provincial Council meeting are also on the website in this section.



BCRMTA needs YOU! - WOULD YOU BE WILLING?

We are looking for a Secretary!

To join our friendly and keen Executive team on the BCRMTA Provincial Council.

The requirements are good computer skills
and lots of enthusiasm for the future of BCRMTA.

The time commitment is less than two hours per week with more concentrated before and after our semi-annual week-end meetings April and September (total 100 hours annually).

There is an honorarium attached to the position and usual expenses to attend meetings are reimbursed.

Expressions of interest in this position should be sent to Darlene Brigidear dbrigs@telus.net before July 15, 2011.

If you would like more details, contact Darlene Brigidear, Past President or any member of our Executive.

Looking forward to having YOU on our team!

Your Provincial Executive:

Carol Schlosar - President,
Shuswap Branch

Cynthia Taylor - 1st Vice Pres
North Island Branch

Joanne Lougheed - 2nd Vice Pres
Coquitlam/Maple Ridge Branch

Lois Kerr - Treasurer
Richmond Branch

Susan Olsen - Registrar
South Fraser Branch.



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someone who has dystonia."*

-- Dr. M. E. Hauptert, LaCrosse, WI



The B.C. Piano Competition

by Susan Schleppe

The BC Piano Competition is always a highlight of our provincial convention. September 2010's first place winner was Tristan Teo, sponsored by the North Shore Branch. In February, Tristan and his family learned that he had advanced to the next round of the Minnesota E-Piano Competition. As the dates for this coincide with the dates for the CFMTA Competition, Tristan will not be representing B.C. in the National Competition in Regina in July.

It should be noted that our rules currently state that the first place winner has the opportunity to represent B.C. at the national competition. It is our intent to change this to emphasize the expectation that the first place winner will represent B.C.

We wish Tristan all the best in the Minnesota competition and hope that it is a positive experience for him.

Initially, efforts were made by the executive to make it possible for Tristan to represent us. When these efforts did not succeed, Carter Johnson, the second place winner, was approached to represent us. Because Carter did not place first in the B.C. Piano Competition it has been agreed that Carter will be eligible to enter the B.C. Piano Competition in the future unless he wins first place at the National Competition in Regina this July. We're excited to have Carter representing us in Regina.

The Young Artist Tour

It is unfortunate that the Young Artist Tour will not be happening this year. The main purpose of the tour is to give the Young Artist additional concert opportunities in preparation for the National Piano Competition. When it became apparent that Tristan Teo would not be representing us, efforts to finalize dates for concerts in the communities whose branches had expressed interest in hosting a concert ceased. Due in part to the limited amount of time between confirming that Carter Johnson would represent B.C. in the national competition, and in part to Carter's busy schedule no concerts will be arranged this year.



Carter Johnson

Carter's musical talent was nurtured by his grandmother from a very early age. He began taking piano lessons at the age of five with Shelley Roberts. He is now 14 years old, lives in Campbell River, BC, and is completing his ARCT in Piano Performance. He received First Class Honours with Distinction when he completed his RCM Grade 10 Exam at the age of 12. Carter won the prestigious Virginia Graczak Competition along with a cash prize of \$3000 in June 2010, which resulted in him being featured in the competition's annual gala fundraiser the following year. He has also won the Ruth Scott Chopin Competition performing Chopin's second scherzo. At the BC Provincial Competition in 2009, Carter won First Place in the Junior Canadian Competition. Carter has enjoyed huge success over the years at his local festival and, as a result, was chosen this year to represent the North Island at the Provincial Competition for his sixth consecutive year. He was the winner of the Strathcona Symphony Orchestra's Concerto Competition last August, and is thrilled to make his orchestral debut with them in May performing a Mozart piano concerto.

Every year Carter looks forward to attending Piano Summer School at the University of Victoria for an intense two week study. Carter is in Grade 10 at Campbell River Christian School. He maintains a busy schedule accompanying for singers, instrumentalists, and choirs. He also plays for weddings, funerals, and receptions. In addition to playing the piano, Carter enjoys competing in speech arts, playing the oboe, giving concerts, and teaching his own students. In what little spare time he has, Carter plays on a volleyball team, and participates in water sports.



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In Praise of Tickling the Ivories

by Rhea Ashmead, age 17

Ragtime mahogany, living room maple, antique oak, and performance black, the pianos were everywhere, overflowing the entry way and backing into the rear repair shop. The arrangement of the pianos in the store had reached the point of being either purposeful, to vex those with an obsessive compulsive disorder or random, because the arranger was a musician who didn't notice he was playing a mini black grand piano while sitting on a mahogany upright bench. To piano players, though, the untidiness mattered little compared to the prospect of playing a beautifully tuned and immaculately maintained Steinway. The musician's reaction was like shopaholic's to a shoe sale or trekkie's to a sci-fi convention. To a pianist, playing the piano is the most important, fulfilling, and beautiful experience that exists.

The piano produces more musical sounds than most other instruments and is capable of playing harmony as well as melody. An Italian inventor, named Bartolommeo Cristofori, was credited, in 1709, with inventing the first true piano, although it was based on two earlier keyboard designs: the harpsichord and the clavichord. He called his invention the pianoforte. This original piano, however, had thin strings causing the sound to be shallow and quiet. For a long time the pianoforte was relatively unknown until an influential article was published in Europe which raved about Cristofori's invention. Several instrument makers, such as Broadwood, Érard, Babcock, and Steinway were inspired by this article and resolved to foster and develop the pianoforte. Through their lifetimes, these innovators gave the piano its trademark rich tones by designing enhanced hammers, sturdier frames, and thicker strings. Their technological improvements created the basis for the modern piano.

Today, Cristofori's invention has become a prominent sound in the universal language of music as thousands of people from different ethnicities and cultures have devoted their lives to the art of playing and composing on the piano.

A pianist's devotion to the piano can best be described as an addiction: hearing a melody echoed from one's fingers as they dance across ivory keys in light staccatos or rolling legatos. Sometimes playing the piano is a desire, which develops as an ache in the hands or a sensation of gripping something tightly then letting go. Instead of heroin, one shoots chords and scales and instead of cocaine, one snorts musty smelling music scores. It's an itch that can only be scratched by placing a finger on a key and pressing down until a single clear note is released. The addict hungers for musical euphoria, the "...only cheap and unpunished rapture upon earth" (Sydney Smith), that comes from a sense that an emotion has been perfectly expressed by the climax of a glorious crescendo or the end of a lilting of ritardando. A sense of fulfillment that the "...mediator between the spiritual and the sensual life" (Ludwig Van Beethoven) has been found by the simple brushing of the keys.

The sound of a piano is magnificent when it drifts on early morning air, over the pillows and under the blankets, or when it haunts the late hours of the evening. The sound of the piano, however, is only beautiful when accompanied by matching tone because, while all pianos have the same enchanting sounds, not all of them have similar tones. Some pianos are fashioned to capture the sharp precise air of the classical epoch while others are created with a peanut butter melancholy tone to portray the dreaminess of the romantic era. Serenading nocturnes and

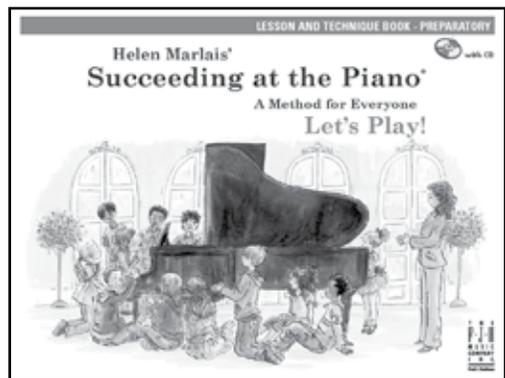
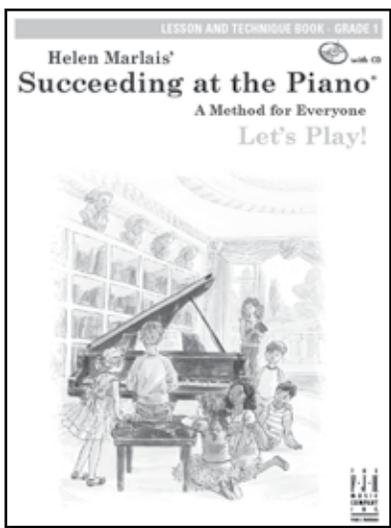
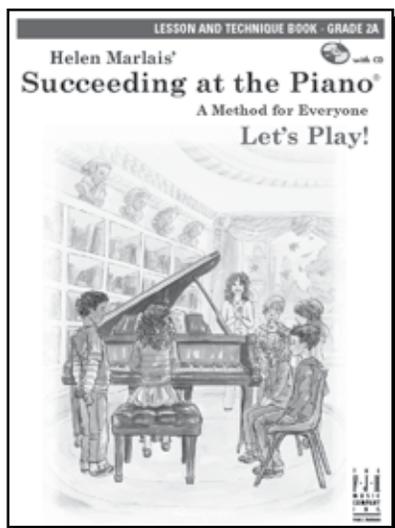
lulling berceuses, performed on a bright piano would be barren sounding whereas, on a rich piano, they would become something magical. A sentimental and passionate piano player would be unable to showcase his musicality using bright tones, whereas he would excel if he were to perform on a piano with thicker, deep tones. For a piano "it's beaut[iful sounds] that captures [the] attention; [the tone or] personality which captures [the] heart." (Oscar Wilde) The tone adds the colour to the canvas, the personality to the human, and the feeling to the sound. The piano's sound is beautiful but only the tone can make it mesmerizing.

The piano converts silence into sound like a paintbrush transforms a blank canvas into a scene. The piano is a first love that holds an important spot in one's heart. The piano is a spiritual fulfillment, a haven where one can curl up between the notes and "... the cares that infest the day shall fold their tents like the Arabs and as silently steal away" (Longfellow). The piano is beauty, fulfillment and importance. Playing the piano is a consciousness that only those who are willing to sit upon its bench, rest a foot on its pedals, and tickle its ivories, will find.

Dedicated to my piano teacher,
Bev Knight (Victoria Branch)



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August 26th
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Hal Leonard Publishing Presents - Jennifer Linn - Music to Strive and Thrive
All new inspiring repertoire, creative materials and innovative products designed to help your students strive to be the best musicians possible.

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Summer Beat. This program is designed for intermediate level students looking to explore music beyond their one-on-one lesson experience. Smaller groups will form chamber ensembles rehearsing and working together with a coach acquiring chamber music skills.
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For more information, visit www.cfmta.org



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Learning Curve

by Elaine Wipf MMTA Piano Exam Development Committee Member

As our students are busy with exams, contests and festivals, we see their learning curve soar as they rise to the challenges presented. They give their best effort to achieve these goals. If we expect our students to bring a desire to learn and diligent effort to their musical endeavours, should we expect less of ourselves? As teachers we must continue to learn and continue to grow. While learning may include the pursuit of a higher degree, this certainly is not our only option. Our learning curve can be developed in many ways. Here are 10 ways to boost your learning curve.



Elaine Wipf is an adjunct professor at North Central University in Minneapolis, Minnesota, where she teaches piano and piano pedagogy. She received a bachelor of fine arts degree in piano performance from the University of Minnesota, and went on to receive a Master of Arts degree in piano pedagogy from Ohio State University, where she studied piano with Sylvia Zaremba. Along with her teaching, Elaine is a collaborative pianist, a church musician and continues to be active in the Minnesota teachers Association.

1. Teach a piece you have not taught before!

You will approach it with freshness, and you may discover a new pedagogical gem.

2. Play through new music!

This may include playing through lesser performed works of standard composers, or playing works by recent or newly discovered and published composers.

3. Learn and master a new piece!

What is that piece you have always wanted to play? Now is the time to dig in and start practicing. Working through the difficulties of a challenging piece gives fresh insight into your students' struggles, and you may discover a new approach to a practicing dilemma.

4. Listen!

There are a variety of opportunities to listen to music including, recordings, concerts, radio, You Tube or iTunes. Online opportunities can help you find recordings of lesser known works. This is one learning activity that you can do while driving. Have you heard all of the Chopin Mazurkas? The Debussy Preludes? Try listening to several different recordings of the same piece. You will be amazed at what you learn!

5. Read books!

There are many wonderful books about composers, musical style, keyboard literature, piano pedagogy, psychology of learning, and a wealth of other topics that will boost our learning curve. Make a list of books you want to read, then select one or two of them and start reading.

6. Turn on the computer!

There are many e-journals available. "Googling" a topic will produce a wealth of information. There are websites, and chat rooms that are specifically purposed to help music teachers.

7. Attend a convention!

I am always inspired anew by the sessions, and the interchange of ideas with other music teachers.

8. Attend other pedagogy seminars, conferences and master classes!

There are a myriad of opportunities both close and far. The costs of transporting and staying at a conference are decreased by finding other music teachers attending, and sharing the cost of gas and motel.

9. Keep in contact with local groups of music teachers!

The MMTA local groups often provide continuing education opportunities in their meetings. The contact of professional with professional always sharpens our skills.

10. Go back to school!

This will guarantee challenge, learning and growth. You can opt for a degree program or audit the classes! Some pedagogy seminars offer the option of credit.

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Fun Summertime Ideas

by Michelle Vivan Payne
www.musicteachershelper.com

Summer is always a little scary for private music teachers, but with a little creativity and confidence, you can find some fun ways to bring in extra income. Group activities are great for the summer. Kids are already in camp mode, so why not take that camaraderie into your music program? You can host these events anytime, really. In the morning, afternoon, evening, weekend.



When I was just a college junior, I started teaching private guitar lessons in order to support myself. I was in a rock band, writing songs and

performing on a regular basis, and I certainly did not plan on becoming a teacher. My plan was to graduate, get a job in social work, and just continue writing songs. Teaching surprised me. I ended up falling in love with the act of guiding a student from point a to point b. To watch someone go from knowing nothing about a subject, to simply performing in a recital, is such an awesome thing. I ended up scrapping that social work idea. I was doing more good as a teacher, minus the intense stress that most social workers go home with. I currently have a busy program that teaches private guitar, piano, and voice lessons in Los Angeles homes.

1. Music Video Day

Find an easy song that most of your kids know and write an easy to follow script for a music video. The key to doing a successful music video is lip-singing. When musicians make a video, they don't sing live. They may sing out-loud along with the track, but the recorded track is always what's heard over the video. If you want to have your student's voices and instruments on the actual video, then consider requiring that they first participate in a "Recording Day."

2. Recording Day

Maybe you have some kids who are ready to play together in a band, duet, or ensemble. Why not take advantage of this and teach them how it works? You could spread this out into a 3-4 day workshop. Spend the first day teaching them all the different parts of the song. Another day would be needed for rehearsal and of course another for the actual studio time. For this, you could use Garage band or any other software program and record it yourself, or team up with a recording engineer. There are always recording students willing to help out for cheap, too. This is super fun for the kids.

When the kids need to rest their hands and voices, teach them how to make their own CD covers. There are some great ideas in the book "Rock n Roll Camp for Girls."

3. Indie Rock Week

Take the previous idea a step further and teach the kids how to start their own rock band, play a show, and promote it! You can plan to have a show in someone's backyard, and charge \$1 admission. Use the money to buy something for the kid's school and you also teach the kids about musical community service.

Spend some time teaching them how to make flyers, CDs, band T-shirts as well as how to use microphones and other band equipment. Again, "Rock n Roll Camp for Girls" is an excellent source of information.

4. Instrument/Vocal Workshops

Trying hosting this in a public place like a library community room. That way you can also get some marketing done at the same time. I love to multitask! Put up some flyers and advertise that you will be hosting a 1-2 hour workshop for musicians. They will be expected to play in front of the group and you will offer advice for how to improve their skills.

5. Music Field Trip!

Plan a morning trip to a music studio, music museum, music-themed movie, etc. Recruit a parent or two to help with transportation, and charge them just a little more than admission to help pay for your time. Check up on liability information for your area first. You may need to have each parent sign a waiver form that protects you.

6. Music Career Lecture

Offer to teach other advanced music students about how to start offering music lessons, getting gigs, etc. When I was in college, I attended a lecture by a guest speaker who was a working musician. She taught us about what a typical day is like, self-promotion, cheap marketing ideas, releasing an independent album. The information she gave us was priceless, but I'm sure the school paid her nicely.



An Introduction To The Canadian Music Centre

By Stefan Hintersteiner Librarian, BC Region, Canadian Music Centre
(604) 734 4622 bcregion@musiccentre.ca

If you have ever studied a Royal Conservatory of Music syllabus, you may have noticed that certain titles are marked 'CMC'. If you look up this abbreviation in the list of publishers at the back of the syllabus, you will see that this means that those works are 'available from the Canadian Music Centre'. But you may not be familiar with the Canadian Music Centre and its activities. What is the CMC? What services do we offer, and how can you access them? I will now answer all your questions about the Canadian Music Centre!

The Canadian Music Centre

The Canadian Music Centre is a non-profit, non-governmental organization dedicated to preserving and promoting the works of Canadian composers. The CMC functions as Canada's music information centre, and as such, is a member of the International Association of Music Information Centres (IAMIC). IAMIC represents music information centres in nearly forty countries worldwide. The CMC itself holds Canada's largest collection of concert music, encompassing the works of hundreds of Associate Composers. It is a unique and invaluable repository of scores and recordings, most of which are available exclusively through the CMC.

The CMC is made up of five regional branches across the country: the BC Region, at 837 Davie Street in downtown Vancouver; the Prairie Region, housed at the University of Calgary; the Ontario Region/National Office in downtown Toronto; the Quebec Region in downtown Montreal, and the Atlantic Region, located at Mount Allison University in Sackville, New Brunswick. All CMC regional branches share the same online library catalogue and work cooperatively by responding

to interlibrary loan requests and sharing other tasks. A full listing of addresses and contact information for each regional branch is available on the CMC website.

The CMC Library

The library is at the heart of the Canadian Music Centre. It is a vast and unique repository of works in many, many styles and genres by Canadian composers, representing the rich cultural heritage we enjoy in this country. At the time of writing, the library contains works by over 700 composers from all across Canada. Composers who wish to have their works in the CMC library collection must submit an application to become an Associate Composer. Twice per year, new applications are reviewed by a jury of peers, which seeks to evaluate a composer's professional status. Composers who are accepted may then submit up to ten new scores per year. It is entirely up to the composer to determine which of their works they wish to deposit into the collection. Some composers have submitted their entire catalogue, and others have deposited only very few works. Of course, it is to the composer's advantage to submit as many works as possible, because those works are then much more easily accessible to the public. In total, there are nearly 20,000 scores on our shelves, for (nearly!) every conceivable instrumentation. To facilitate browsing, scores are classified and shelved by instrumentation. All instrumental scores have call numbers beginning with 'MI', and all vocal scores begin with 'MV'.

More than 90% of the CMC's library holdings are considered 'unpublished'. This means that a composer has deposited a manuscript copy (either handwritten or computer-notated) of an original score into the collection. This score is then carefully catalogued and reproduced, and

a copy is placed in each of the CMC's five regional branch libraries. Once in its proper location on the shelf, the score is then available to the public for browsing and loan. It is also searchable in the CMC's online library catalogue. It is these 'unpublished' scores that are generally marked 'CMC' in the Royal Conservatory syllabi, and they are generally available exclusively through the CMC.

Unpublished scores are also available for sale through the CMC's excellent print-on-demand service. In this way, the CMC effectively acts as a publisher. The composer receives a percentage of the revenues of all scores sold, yet retains his or her copyright. In the case of large-scale works, the CMC is able to rent performance materials, such as sets of orchestral parts. The composer likewise receives a portion of the revenues generated from rentals.

A smaller percentage of the library collection is made up of scores produced by outside publishers, such as Berandol or Dobermann-Yppan. These are generally donated to the library by the publisher or by the composer. Published scores are available for free library loan in the same manner as unpublished scores. Many published (e.g. by Berandol or Frederick Harris) Canadian works listed in the Royal Conservatory syllabi are available through the CMC library. This includes works by Alexina Louie, Violet Archer, Nancy Telfer, Stephen Chatman, and many, many others. If you're not sure whether a composer is Canadian, with works at the CMC, just ask!

The online catalogue offers another very valuable resource: free access to the CMC's immense collection of archival recordings in streaming audio. These are generally live recordings or radio

broadcasts that have been added to the CMC's library collection. These have been made available to the public in streaming audio through the CMC's library catalogue. Streaming audio recordings are denoted by an 'AR' call number, and may be accessed by clicking on the little blue audio icons under the 'Media' heading of the catalogue. You may be prompted to create a user account. This is likewise free and easy to do.

Who Uses The CMC Library?

Everyone! The library's resources are used daily by performers, music teachers and students, researchers, music lovers, and anyone with an interest in Canadian concert music! Library staff are friendly, helpful and knowledgeable, and can provide a full range of reference services. We can assist with repertoire consultation, researching program notes, locating sound recordings and anything else you may require. All library services are offered to the public entirely free of cost. Library patrons may borrow scores, listen to recordings and receive assistance with reference questions at no charge. If

you are not able to visit a branch of the CMC in person, we will be pleased to send you scores in the mail at no charge; not only that, but within Canada, you can also return scores in the mail at no cost to yourself using our postage-paid library return system. There are no membership fees for library patrons. There are no fines on overdue scores, and the generous two-month loan period can even be extended if necessary. Reside outside of Canada? No problem. The CMC mails scores overseas for free for a three-month loan period. In such cases, the borrower is then responsible for any costs to return it. If a score is unavailable at one branch, it will be sent to the requesting patron by mail from another branch.

New Directions At The CMC BC Region

With the arrival of the new Regional Director, Bob Baker, the British Columbia Region has been re-energized in an exciting new way. With the re-dedication of the CMC space as the 'BC Creative Hub', there has been an increased focus on expanding the

CMC BC's presence in the community, especially with educational programming and outreach. The performance space has been made available for lectures, concerts, discussion panels, workshops and other events. The schedule is packed with great deal more interesting and engaging programming for the remainder of the season. Please email bcregion@musiccentre.ca to be added to our email list, or for any questions or comments you might have. We hope to hear from you soon!

I hope we will have the opportunity to connect with you very soon, either in person at our downtown Vancouver location, at a conference or event elsewhere in the province, or online. Please take some time to explore the many resources available on the CMC website, located at www.musiccentre.ca, as well as the BC Region's new blog (www.bccreativehub.com), and Facebook page (BC Creative Hub). Above all, I would encourage you to explore the rich resource of works by Canadian composers!



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VICTORIA
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13TH PACIFIC PIANO COMPETITION WINNERS



(L-R) judges Robin McCabe, Yi-Yang Chen, Janet Scott-Hoyt, and Alvin Chow.

The 13th Pacific Piano Competition was held February 23-26 at the Gateway Theatre, Richmond.

Winner of 1st prize and \$5000 was Yi-Yang Chen, 20, from Eastman School of Music, Rochester, NY.

2nd place and \$2000 winner was Adam Zukiewicz, 26, a doctoral music student from the University of Toronto.

3rd place and \$800 winner was Naomi Kudo, 23, graduate student from the Juilliard School of Music.

Finalist cash prizes were also awarded to:

Devon Joiner (B.C./ Juilliard)

Romi Kato (Japan/Moscow),

and Veselin Ninov (Bulgaria/US).

Many exceptionally gifted pianists from around the world, ages 19-27, were heard over the four-day event, which culminated with the Final Competition Saturday night February 26.

Photo/info submitted by Trudy Morse

Project Manager, Pacific Piano Competition



UPDATE - CAMBODIAN TENOR HY CHANTHAVOUTH (HEE CHANTAVOOT)



Cambodian tenor Hy Chanthavouth (Hee Chantavoot) followed three superb years in the East Kootenays with a triumphant start in his new city

of Victoria. Last July he sailed through month-long English 12 and Theory Entrance Preparation courses; now he is ecstatic to be enrolled in Music Diploma studies at the Victoria Conservatory of Music (VCM). He earned some splendid marks in his first term, and gained greatly from the superb VCM focus on personal, flexible support.

Chanthavouth's voice teacher, bass-baritone Gary Relyea, came to Victoria

from the University of Toronto. One of this country's finest singers and voice instructors, he appears in the Encyclopedia of Music in Canada. (Google his name to read more). Gary said recently of Chanthavouth: a very good voice, getting a good handle on technique after only three months (with new teacher); just in the last two weeks so many things came together - he let go of some of his safety nets, took some good risks; a great heart, we've learned to love him. Smooth sailing to come, he'll build and build; it's going to be fun to watch.

Chanthavouth's voice, humour and compassion inspired the media! CBC Radio featured him in *For the Love of Music*, five Diploma students profiled at VCM; hear it at <http://www.cbc.ca/ontheisland/music.html>

He was featured in video and magazine at Camosun College, the VCM partner for Music Diploma certification. Also, videographer and CSG director Kevin Shepit hopes to make a film about him. A beautifully-crafted sample of Kevin's work is at <http://vimeo.com/15440536>

Chanthavouth's good humour plus two songs, recorded in June 2010, are at <http://www.youtube.com/watch?v=uneL9rJfWv0>

Again we thank the countless RMT and other supporters of this amazing young man. His mettle shows in larger spheres now - and we are making it happen for him!

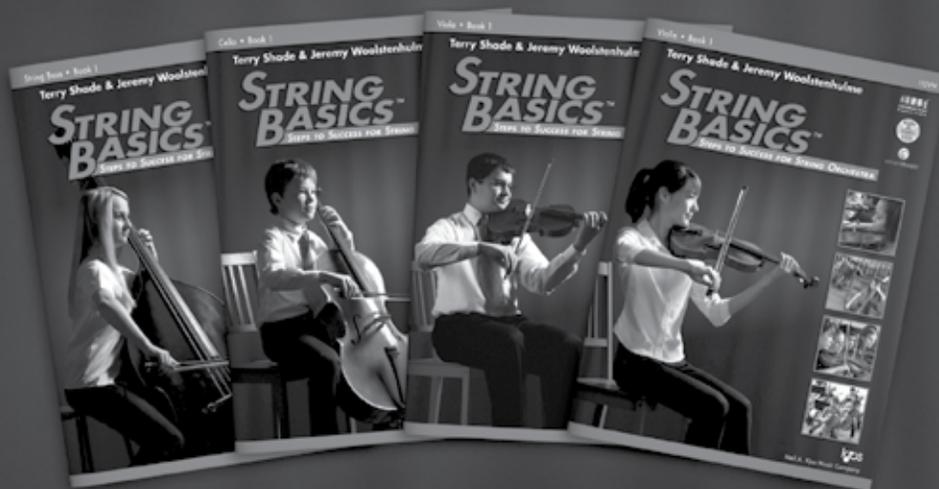


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-Claudio Arrau, concert artist

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-Peggy O'Brennan, BCRMTA Chilliwack ". (after regulation, tuning & voicing)

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One who works with hands and mind is an artisan;

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

Review of Publications



Eileen Deros - Piano
Abbotsford Branch
RMT member since 1988



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



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



Janet Marcotte - Piano
South Okanagan Branch
RMT member since 1992



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

SUPPLEMENTAL BOOKS



**My First Pop Songs
Book 1 Pre-reading**
by G. Kowalchyk, E.L.
Lancaster, and C. H.
Barden

Alfred Pub. Co. Inc.

Optional teacher/parent accompaniments are included for the eleven favorite pop songs written for the beginning pianist. This music is for students with limited note reading skills so many of the songs are in Middle C position with the melody divided between the hands. Some use accidentals and others include a move to a new position. All the positions are illustrated on the page with pre-reading notation. The rhythmic notation of some of the pieces will be unfamiliar but are included because the rhythm will usually be played correctly by memory or can be learned by rote. Some of the titles are: *The Pink Panther*, *Star Wars (main theme)*, *Over the Rainbow*, and *Meet the Flintstones*. This is a wonderful book to supplement any chosen method of piano study!

JR



**My First Pop Songs
Book 2 Pre-Reading**
by G. Kowalchyk, E.L.
Lancaster, and C. H.
Barden

Alfred Pub. Co. Inc.

This book is to help beginning students play familiar popular songs after only a few weeks of study and limited skills in note reading. The songs such as *The Chicken Dance*, *It's a Small World*, and nine others are written using basic note rhythms in mostly middle C position divided between the hands.

All positions are shown on a picture keyboard at the top of each song. There is a teacher accompaniment for each song. They give the pieces a richer sound and help the student with rhythmic security.

JM



**IN RECITAL with
Little Pieces for Little
Fingers
Holiday Songs
Preparatory Level**

The FJH Music Co. Inc.

This is a colorful supplementary book with delightful songs for every season and holiday throughout the year. Basic note values are used without eighth notes. All songs are written on the staff in C Position, middle C position or "almost" middle C position when the thumb rests one note away from the other hand. Students learn to play a variety of moods and tempi.

JM

**Piano for Fun
Elementary Piano
by Pam Wedgwood
Faber Music**

As the subtitle suggests, this is a book of "36 jazzy and fun original piano pieces". There are a total of 48 pages in the book, and it is bound so that it easily lies flat. The pieces have very cool names such as *Wild Bill Hiccup*, *Clowning Around*, *Downtown Groove*, and *The Mad Hatter's Funeral March*. They progress from the first piece, which is the easiest, in the key of C, and stays in one hand position, to the final two pieces, which jump around a fair bit and have numerous accidentals. However, none of the key signatures are beyond one sharp or flat. The pieces are extremely enjoyable to play. I recommend it!

CH



Review of Publications - cont.



**Piano for Busy Teens
Book A**
by **M.Bober,**
G.Kowalchyk, and
E. L. Lancaster
Alfred Pub. Co. Inc.

This book contains 13 pieces with study guides to maximize limited practice time. The music includes original pieces in jazzy styles to favorite masterworks and arrangements of appealing themes from classical music. A Hanon study helps develop technical skills and the final piece is a duet *Caribbean Carnival* by Ms. Bober. Each piece has a study guide to help the student practice efficiently. This guide has 4 sections: 1 minute FYI that provides background information about the piece, 5 minute warm-up designed to aid the student in learning the piece, 15 minute practice plan that includes valuable suggestions for dividing the piece into manageable segments and includes space for notes and assignments by the teacher, and a 5 minute finishing touches section with ideas on how to make performances more interesting and exciting. One page covers various helpful tips for both the teenager and the teacher. This book might be the answer for the teenager that wants to study the piano but has little time to practice!

JR



**Piano for Busy Teens
Book B**
Early Intermediate
by **M.Bober,**
G.Kowalchyk, and
E. L. Lancaster
Alfred Pub. Co. Inc.

This book is designed for teen students who enjoy music and want to continue their study but they have a busy life style with limited practice time. There is a variety of styles with some jazz pieces, classic masterworks and arrangements of appealing themes from the classics. Some of the classics include pieces that are in

the Grade 3 or Grade 4 Conservatory syllabus such as *Wild Rider* by R. Schumann. There is a practice plan for 15 minutes a day; suggestions are listed for the teen student and the teacher; and a concise study guide for each piece is included.

JM



Gifts of Asia
Late Elem/Early Inter
arr by Emilie Lin
The FJH Music Co. Inc.

This book contains four folk tunes from China, three from Japan, three from Taiwan, and three from Korea. Rather than provide the lyrics, which can easily get lost in translation, Ms. Lin has supplied a brief summary explaining the meaning and background of the folk tune. Two duets are included; the rest are solos. These pieces range from beautiful to playful and catchy. There is no more than one sharp or flat in any of the key signatures. It is a thin book which lies flat on the piano when open, making it very usable. A good supplemental book!

CH



In Style! Book 4 - Late
Intermediate Piano
by **Timothy Brown**
The FJH Music Co. Inc.

The In Style! book is an eclectic collection of 8 original intermediate piano solos that highlight the artistry and technical skills of the advancing pianist. This book in particular focuses on pieces in the contemporary idiom. Mr. Brown provides brief comments about the 8 composers whose style he has chosen to represent in his compositions. Some of the composers discussed are: Sergei Prokofiev, Samuel Barber, George Gershwin, and Bela Bartok. This is designed to assist the student in discussion about the

differences in texture or approach to form. Understanding the individual compositional approach of these composers will help the student develop a desire to explore contemporary music. If you have a student looking to adventure through unique sounds and to experience the contemporary idiom, this book is your answer!

JR



At The Movies
Book 3 Dan Coates
Popular Piano Library
Inter to Late Inter
Alfred Pub. Co. Inc.

There are eight solos in this book with key signatures up to two sharps. There are arrangements of some familiar favorites like *The Pink Panther* and *A Whole New World* with a couple of new selections like *Fame* and *Adelieland* from Happy Feet. Arrangements include broken chords, arpeggiated chords and broken octaves in the left hand and chords no larger than an interval of a sixth in the right hand. The texture of these arrangements sounds quite rich for this level of playing.

JM



Contemporary Collage
Music of the 21st Century
Vol. 1, Book 3
Inter/Early Adv
Compiled & Edited by
Helen Marlais
The FJH Music Co. Inc.

There is quite a variety within these 17, newly-composed pieces. Within them are interesting melodies, rhythms, and harmonies. All of the pieces are very pleasant-sounding. Besides the catchy tunes, there are catchy titles, such as *Earthquake*, *Stars and Galaxies*, and *Minimalisting*. Three of the pieces are duets; the rest are solos. There is something for everyone in this book.

Review of Publications - cont.

I thoroughly enjoyed playing through it, and have no doubt that my students will too!

CH



What Can I Play For Funerals? arranged by **Cindy Berry** **Alfred Pub. Co. Inc.**

The subtitle for this collection of well-known hymns is "14 Easily Prepared Piano Arrangements". They are that; they are also lovely arrangements, the harmonies are traditional, and there is at least one modulation in each song. The arrangements are two to three pages long, the approximate performance time is listed at the top of the first page. These are hymns I've played at funerals before, so I appreciate having some fresh arrangements. Also, because they are well known and comforting hymns, they are very suitable for a church prelude or offertory. Some of the arrangements build up to a joyful climax with L.H. octaves and R.H. 4 note chords (such as W. and G. Gaither's *Because He Lives*), while others are more peaceful and reflective, such as *The Medley I Need Thee Every Hour/Abide with Me* and *In The Garden*. Some other titles are: *Great is Thy Faithfulness*, *How Great Thou Art*, *His Eye is on the Sparrow*, *What a Friend We Have in Jesus*, *Nearer my God to Thee*.

ED

Period Dramas **Faber Music**

A slim volume of fourteen evocative pieces for piano solo is a good choice for the many fans of period drama. The photo cover of Jennifer Ehle and Colin Firth as Elizabeth Bennett and Mr. Darcy from the definitive 1995 BBC production of *Pride and Prejudice* is a sign of good things to come. The assortment of music

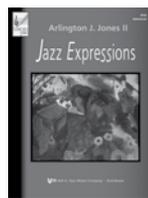
is from various movies based on classic novels from Austen (*Emma*, *Persuasion*, *Becoming Jane*), Hardy (*The Mayor of Casterbridge*), Eliot, (*Middlemarch*), E.M. Forster (*Passage to India*, *Howard's End*) and the like. *Pride and Prejudice* has four pieces of music represented – its main theme as well as three classical works by Clementi, Mozart and Beethoven which are used in the 1995 movie. If you love this era of movie music there is much to enjoy among these intermediate level pieces.

JJ

Easy Jazzin' About Standards arranged by **Pam Wedgewood** **Faber Music**

These 15 songs are written at the elementary level. Some songs will appeal to children, such as *The Bare Necessities*, *The Entertainer*, and *Maple Leaf Rag*. Adults will enjoy playing standards such as *Summertime*, *Fascinating Rhythm*, *Anything Goes*. These songs are full of intricate syncopated rhythms. The CD that comes with the book is an excellent resource, as each song is played slowly, so that the syncopated swing (as in *Nice Work If You Can Get It*), ragtime (as in *Alexander's Ragtime Band*), and Latin (as in *Spanish Eyes*) rhythms can be carefully studied. These would suit a Grade 4 student who is anxious to play some jazzy standards and wants to master those fascinating rhythms!

ED

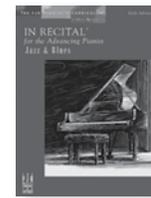


Jazz Expressions by **Arlington J Jones II** **Neil A. Kjos Music Co.**

These three pieces are written for the advanced pianist. They are original compositions by a jazz pianist/composer. The first one called *Falsely Accused* sounds like a jazz pianist improvising the Biblical

story of Christ being falsely accused by the Romans. There are several changes and mood swings, with each section abruptly changing rhythm. The second piece is called *My Garden in the Countryside*, and is more classical in approach. It is peaceful and meditative. The third piece, *Ya' Childhood Days* is back to complex jazz rhythms and textures, with a bit of stride piano. The first and third pieces are rhythmically complex, and written with strong, active bass lines. These transcriptions sound as full and satisfying as if played by a jazz trio. You can hear these pieces played by Arlington J. Jones on the multimedia library at www.Kjos.com.

ED



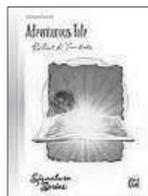
In Recital for the Advancing Pianist **Jazz and Blues** edited by **Helen Marlaise** **The FJH Music Co. Inc.**

These 11 jazz standards are arranged by Edwin McLean and Kevin Olsen, two writers and arrangers for FJH Music Company Inc. They are written for the early advanced pianist, and I think they would be fun for Grade 8 and 9 students. There is a variety of rhythms used: swing, bebop, boogie-woogie, stride bass and Latin Jazz to name a few. *House of the Rising Sun* is arranged in a Latin-jazz feel, and is quite rhythmic. It is sassy and fun to play. Kevin Olsen has written *Off Balance Blues* in 7/4 time. It is challenging, but again, once you have mastered the rhythm, is exhilarating to play. *The Saint Louis Blues* is written in fast boogie feel, and features a walking bass. *Unforgettable* is full of lush chord progressions and arpeggiated sweeping chords. These arrangements are very accessible, they are written in the easier keys, and fit nicely under the hand. All in all, an engaging collection.

ED

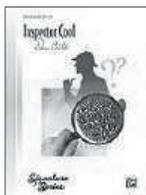
Review of Publications - cont.

SHEET MUSIC – Solo



Adventurous Tale
Late Elem Piano Solo
by Robert D. Vandall
Alfred Pub. Co. Inc.

This is a fun piece for the student that likes to play fast. It is in the key of g minor and uses solid root position chords and five finger passages in a creative pattern employing the pedal, 8^{va} passages, alternating hand passages and contrasting dynamics. A great supplementary and recital piece!
 JM



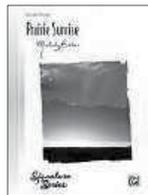
Inspector Cool
Early Inter Piano Solo
by Dan Coates
Alfred Pub. Co. Inc.

What an attractive little number! The music is written in d minor and in swing style. The LH stays in the 5 finger position until the last note when it moves down an octave. It clearly supports the RH hand melody that moves around more freely. The LH is all single notes while the RH does include 3rds, 5^{ths} and 6^{ths}. This will make an excellent recital piece!
 JR



Winter Dream
Early Inter Piano
by Nancy Lau
The FJH Music Co. Inc.

This piece is in ABA form in the key of d minor. Pedaling and repetitive broken eighth note passages in the left hand create a cool atmosphere reflective of the title. Crossing the right hand over the left hand, tempo changes and dynamics are well notated and help create a delightful musical picture.
 JM



Prairie Sunrise
Inter Piano Solo
by Melody Bober
Alfred Pub. Co. Inc.

Having grown up in the prairies, I have witnessed many exquisite prairie sunrises! The way Ms. Bober has written in specific instructions for the performer to guide the interpretation depicts clearly the sun's gentle and gradual appearance above the horizon. From the register to dynamics, tempo to rhythm, every detail is carefully addressed. The piece is in C major but incorporates numerous accidentals before it modulates to D major. A delightful piece for the intermediate student, full of color and imagery!
 JR



Little Cloud
Late Elem Piano Solo
by Kevin Costley
The FJH Music Co. Inc..

This 3 page sheet is a warm, calm, and imaginative piece. Although this is written in the key of C+, it does add accidentals. The student must change register as earlier sections repeat an octave higher. The music moves nicely and should fit under the hand quite comfortably. Pedaling is required and adds a lovely dimension to this Little Cloud moving across the sky. Can you feel its gentle sweetness?
 JR

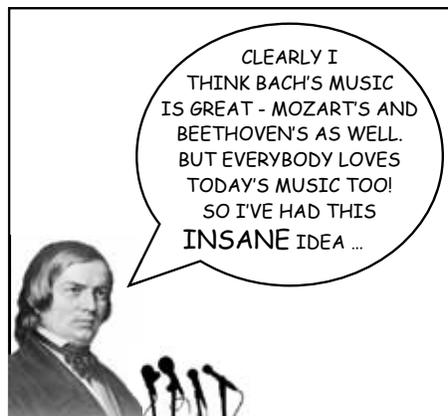
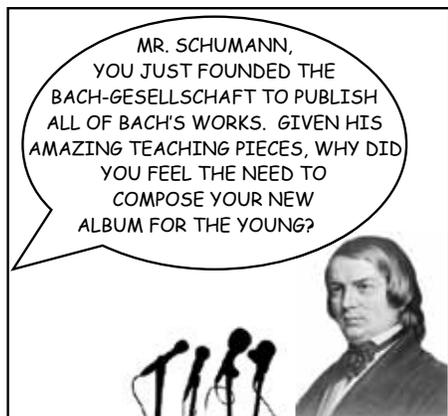


Brady's Beat
Inter Piano
by David Karp
The FJH Music Co. Inc.

This piece is in a cool jazz beat with a swing rhythm. It alternates between 5/4 and 3/4 time. There is some tricky syncopation between the hands but once achieved it creates some musical interest in this fun piece. The chords often alternate between the hands. Triplet eighth notes, the use of 8^{va} and some suggested pedaling give this fun piece some added interest.
 JM

The Novus Via

CN/SMS



Review of Publications - cont.

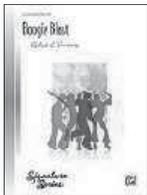


**Cassandra's Harp
Late Inter Piano
by Timothy Brown
The FJH Music Co. Inc.**

A lovely cantabile melody in D major introduces this

4 page solo that moves from triple meter to compound meter and then to 4/4 in the span of 3 measures. The arpeggiated LH helps to capture the idea of this music played on a harp and supports the melody beautifully. The carefully placed tempo markings encourage the use of guided rubato. Halfway through the piece the opening melody is reintroduced with added harmonies and extended range of notes in the LH. This is an excellent piece for the late intermediate student to exhibit the development of musicality!

JR



**Boogie Blast
Late Inter Piano Solo
by Robert D. Vandall
Alfred Pub. Co. Inc.**

This fast and driving piece uses a steady boogie beat as well as broken octaves in the left hand. It is written in ABA form with a coda and a tremolo finale. Accidentals are used with a lot of solid chords in the flat majors. Several patterns are repeated so this could be learned quite quickly in sections.

JM

DUETS

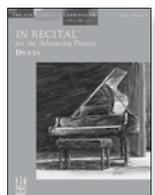


**Grand Duets for Piano
Book 5 - Inter Duet Book
by Melody Bober
Alfred Pub. Co. Inc.**

Duets are such fun and are a great educational tool

requiring attention to detail in the areas of rhythm, phrasing, articulation, and dynamics. These duets contain music in a variety of keys, styles, meters, and tempos helping the students progress musically and technically. I like the fact that Ms. Bober has the melody move between the two parts thereby requiring the students to listen and learn to blend well with each other. My personal favorite of the seven duets is probably *Too Cool* because it is written in swing style and has a great "swagger"! This book would be a "must have" if you incorporate ensemble music in your studio! Excellent recital music!

JR



**IN RECITAL for the
Advancing Pianist
DUETS Early Advanced
The FJH Music Co. Inc.**

This is a very interesting selection of artistic duets for the early advanced pianist. These are true crowd pleasers with a great mix of styles including traditional favorites, folk songs, ragtime, classical themes and three original compositions. The familiar titles

are Joplin's *Solace*, Debussy's *Golliwog's Cake Walk* and Rimsky-Korsakov's *Flight of the Bumble Bee*. All the duets are arranged so that the primo and the secondo each have a share of the main theme. Lyrics for some of the songs and composer notes are included in a glossary at the back of the volume.

JM

SHEETS – DUETS



**Hanon Goes Haywire:
Late Intermediate
One piano four hands
by Kevin Olson
The FJH Music Co. Inc.**

What a clever idea to

make a duet out of something we are all familiar with: hanon! I love the tempo marking: As fast and even as humanly possible! Each player has 4 pages of music. Sequences are scattered throughout both parts and the hanon melody is played by one player at all times. The rhythm should not be a problem for our late intermediate students where counting should be mastered. I think this would make an awesome concert piece since it has such a fun twist on the exercises required for many of us!

I like this one!

JR

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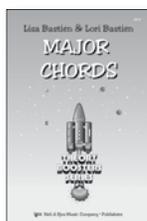
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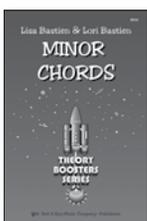
THEORY



Major Chords
by Lisa & Lori Bastien
Theory Booster Series
Neil A. Kjos Music Co.

This workbook uses delightfully illustrated games and puzzles to teach solid and broken major chords in all keys from Group 1 to Group 4 as well as the enharmonic keys. All exercises are clearly explained.

JM



Minor Chords
by Lisa & Lori Bastien
Theory Booster Series
Neil A. Kjos Music Co.

This workbook could be a sequel to the major chord

workbook as it is in a similar format but the minor chords are explained as they compare to a major chord. There are several exercises in each group of keys where you need to distinguish between major and minor.

JM

Piano Pieces & Puzzles - Level One
Music and Lyrics
by Al Rita & Dan Rita
Schaum Pub. Inc.

This book combines 12 progressive piano solos with lyrics expressing personal and social experiences and the environment. Coordinated activities have been created for each solo with delightful illustrations

that will capture the imagination of the young student. These have educational values which include music notation and musical terms and are designed to appeal to a range of ages at this level. The key signatures include up to two flats and sharps and accidentals are also incorporated in the score. The music is written within the range of both staves and very manageable for the 1st level student.

This book would make excellent supplemental material for any chosen method of piano study!

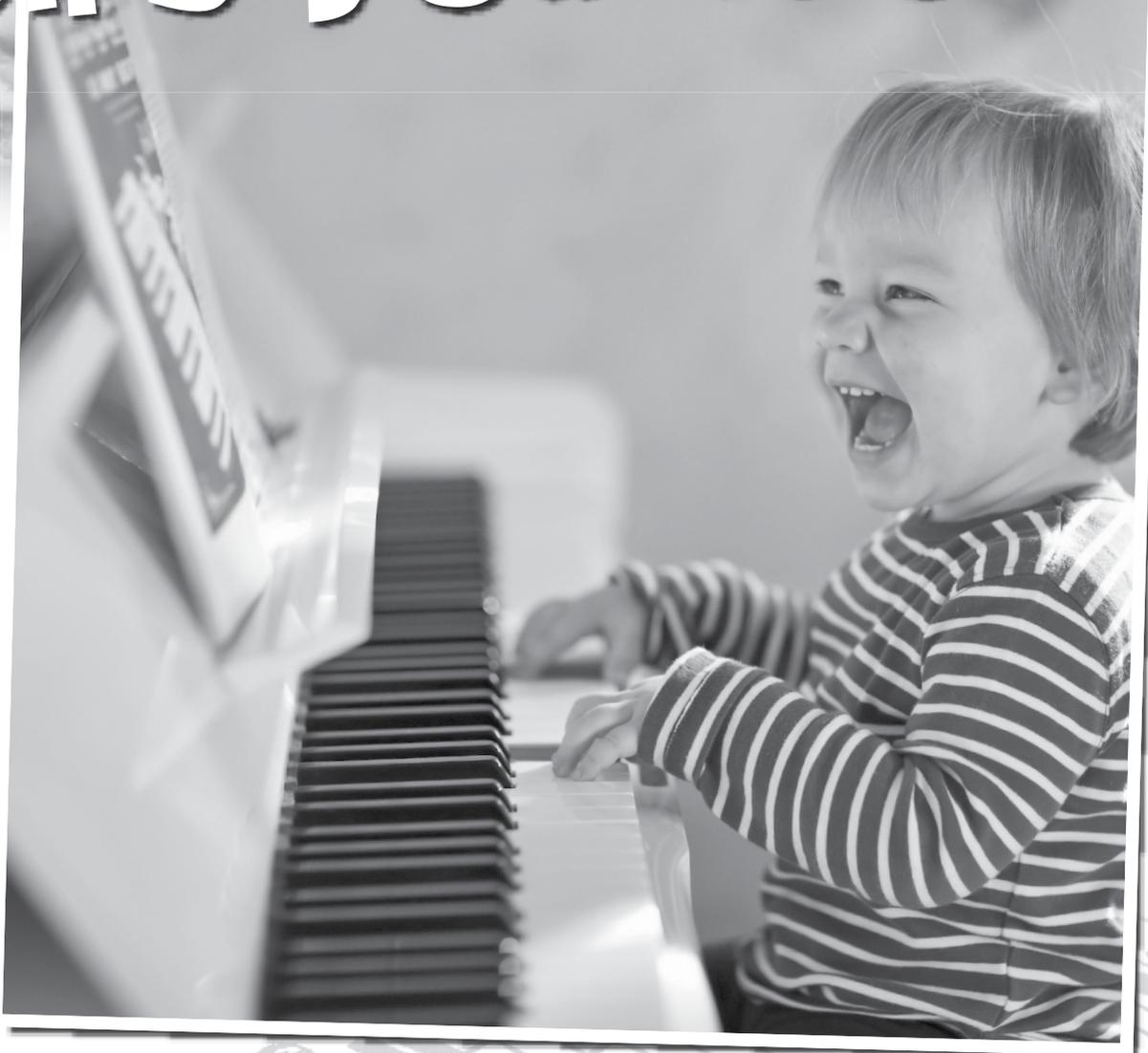
JR



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