



Progressions

Inside this issue:

BCRMTA 2016 Conference in Vancouver

BCRMTA 2016 Piano Competition

And so much more.....



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

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the

President's message



Cynthia (Cindy) Taylor

This is the time of year when the fruit of our teaching becomes evident. When we look back to the beginning of the year, last September, it is amazing to hear how our students have grown in their musical knowledge and abilities. The festival season is almost complete, music exams and competitions are approaching, and recitals are being planned for the completion of another year of their musical journey. It is in this last quarter of the term when we see and hear the progress of our students that I, personally, feel so lucky to have chosen the best career in the world!

Today, more than ever, the private music teacher has an important role in keeping the arts alive. Due to cutbacks in school budgets more school music programs are being cancelled. The Federal government is phasing out the "Children's Arts Tax Credit".

Our role as music teachers is where "The Arts" is kept alive and thriving. How do we do this when this is the end of our teaching year and we have all expended a great amount of energy already and need that second wind to push us to those final lessons? Professional Development for ourselves to learn and grow inspires us and therefore inspires our students. We often get so busy with teaching that we forget how inspiring it is for our

students to experience our performing with the realization that we practice too!

One of my local colleagues had a performance of home concerts for adult students called "Nervous Nellies". No music teachers were allowed to be present at the concert unless they were performing. However, they were not allowed to perform on the instrument that they teach. For example, a piano teacher might sing or play another instrument that they might have learned in high school. This was an excellent way to be as vulnerable as our adult students by experiencing performing on an equal playing field. What an inspiration to those adult students. Music teachers like you and me lit that musical spark in our adult students when they were children which gave them a desire to come back to music lessons later in their lives.

There is a very exciting opportunity for you to take part in a weekend of Professional Development. If you have never participated in a music conference then I highly recommend attending the BCRMTA Vancouver Provincial Conference in September 2016. There will be a piano masterclass and a violin masterclass.



Workshops to attend:

- Making Music Magic - Part 1
- Tuning In - Part 2
- Piano By Ear
- Dealing With Small Hands
- Technology in Music Teaching
- The RCM New Theory Syllabus
- Neuroscience and Music
- Jazz Workshop.

There will be an opening concert featuring Dr. Peter Mack, the BC Piano Competition adjudicator.

Jammy Smith, the conference committee and the Vancouver Registered Music Teachers Branch have all been working very hard to prepare this fantastic event for all of us to enjoy. The fruits of their effort will inspire us. Our participation will inspire us and therefore in turn we can inspire our students and begin our next term of teaching with energy and excitement. I encourage all of you to support the Vancouver Branch by attending this weekend of music events.

Music: Where We Belong. What a fitting logo for the Vancouver Conference. We chose this career path for a reason. We belong in a world filled with music. As music teachers it is our important role now more than ever to keep "The Arts" alive.



Hello from the Editor & Webmaster



Dina Pollock

Hello to everyone,

I hope all is well with you and your families. I am looking forward to seeing you at the conference in Vancouver in September - it will be exciting and I am looking forward to it. Now to business . . .

Website - Members are still having issues with logging into the "Members only" site. All members share the same username and password.

No - your email will not work as the password and many have tried. Members have tried to reset the password - this will also not work. PLEASE contact me if you have forgotten the information. editor@bcmrta.bc.ca

The *Teacher on Call*, *Clinician/Adjudicator*, and *Accompanist/Collaborative Performer* have been added to the website. If you wish to be included on any of these lists, please fill in the form and forward it to me. Please remember BCMRMTA does not endorse or vet the members on these lists, they are provided as a resource.

Progressions - When I read the branch reports - WOW we are a busy province with so many ideas that I would like to suggest to our branch to explore. Please enjoy!

If you have any suggestions or ideas for articles, please send them to me. Thank you and take care,

Dina

Hello from the Registrar

Just a reminder that online registration continues to be open for renewal of membership now with a \$50 re-instatement fee for late renewal. No sign-in is needed, simply choose 'Online Renewal' Pick your branch and answer the questions.

www.bcmrta.bc.ca



Joyce Janzen



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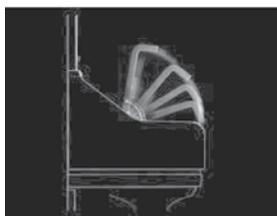
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Annual Branch Reports

ABBOTSFORD

Our membership for 2015 consisted of twenty-nine members and six student teacher auxiliary members.

My third year as president has been less hectic with the vice-president position replaced with seven coordinator roles! This has been very effective with our reduced membership.

Sixteen members attended the February meeting where the Treasurer and President reports were presented. Celeste-tina Hernandez remained as secretary; Heidi Buhler stepped down as co-treasurer and Kathleen Feenstra continued as treasurer. Jean Ritter agreed to continue as president provided the coordinator roles replacing the vice-president position were adopted.

In April we prepared the boxes for our 2015 festival. Our 16th annual RMT festival began April 27 and ran through May 9th. We were treated to great adjudication by Colleen Denoni, Bernard Duerksen, and Joel Stobbe. Our first Talent Show was launched as part of the festival with judges Rudy Baerg and John Carney.

The Honors Concert on May 23th once again showed us that the time and effort we put into the festival is worth it!

In May we held our year end luncheon and had the annual Toonie Event.

RCM presented a workshop to the members of the Chilliwack and Abbotsford branches on June 5th.

September meeting included the report on the Toonie Event. Those present then moved to make the important decision to update our website and set up online registration for our festival. Two workshops for our October and March meetings were discussed and the plans for Canada Music Week[®] Recital were put into place.

We were treated to an amazing workshop on the topic of composing by Teresa Richert during our October meeting. Her approach to composition made it seem like we could all become composers!

In November Dina demonstrated how the online registration for the festival worked. Our CMW recital was a success featuring an oral presentation by Teresa Richert. Medallions were presented to the students receiving the highest marks in the practical and theory exams for 2015.

I want to thank my executive: Celeste-tina and Kathleen and all the coordinators for making this branch successful!

Jean Ritter 🍷

CHILLIWACK

Our 69th annual Chilliwack Lions Club Music and Dance Festival was held in February and March with classes in Band, Brass, Choral, Dance, Guitar, Piano, String, Ukulele, Vocal and Woodwinds. Members of our branch were very involved in volunteering and organizing this event. The final concert on April 2 highlighted the winners from each discipline. Winners eligible to compete at the MusicFest Canada provincial competition in Fort St. John in May were announced.

MUSIC-A-THON!

Our first ever student based fundraiser was held on Friday, April 8 from 1 – 9 pm at the Chilliwack Cultural Centre.

Eleven teachers and over 90 students participated raising sponsorship money in excess of \$3300. A silent auction raised over \$1000. Students ranging in age from 3 to over 60 found it a good performing experience as it was less formal than a recital or festival. Total profit from this event was over \$4,300. The money will go toward insurance on our RMT owned Yamaha piano (it is housed at the Cultural Centre but their insurance does not cover it) and toward student scholarships. See our website for photos: www.chwkmusiclessons.com

We are looking forward to hosting a masterclass with Jane Hayes from Kwantlan College on Friday, May 8 at the Cultural Centre.

Nita Pelletier 🍷



Annual Branch Reports - cont.

COQUITLAM / MAPLE RIDGE

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

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

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

On Sunday, February 28, Dr. Gabriella Minnes Brandes, presented a workshop on the Alexander Technique. She had an opportunity to work with all of the attendees at the piano, making suggestions for improving our posture and approach to the instrument.

Our festival will be held April 25-29 this year, with:
Aline Banno - Junior Adjudicator,
Jean Brown - Intermediate Adjudicator
Carla Dodek - Senior Adjudicator.

After our May meeting, Marjory Purdy will be presenting her workshop on *Maintaining our Boundaries, Health and Business*.

Liz Munro 🍷

EAST KOOTENAY

The first meeting in September began with a focus on scheduling events for the year. We are fortunate to have a small but keen group of teachers who eagerly took on the responsibility of coordinating each of the five Student Recitals: *Canada Music Week*®, *All Girls, All Boys, Fur Feather and Friends*, and *Sonatina Sunday*.

The highlight of the year was our students' performance with the Symphony of the Kootenays (SOTK) orchestra on Saturday, December 5th featuring the following program:

Sheep May Safely Graze from J.S. Bach
Cantata No. 208 BWV208
Arranged by Arne Sahlen
performed by Katie Feng

Concerto No. 1 in D Minor, BWV 1052 J.S. Bach
Performed by David Robertson,
Karen Feng and Emily Daly

Students began preparations for the December performance twelve months earlier in January, when they first submitted an application to perform at the East Kootenay Festival of Performing Arts which annually takes place in April. At the Festival, adjudications and recommendations were made to the East Kootenay members who immediately prepared a detailed plan beginning with the choice of pieces and monthly goals for the students. Finally, in November, after the students had several opportunities for public performances, three rehearsals were held with the SOTK orchestra the weekend of the final concert.

Our member, Arne Sahlen carefully chose pieces that would show off and exhibit the skills of the student performers. We are indebted to Arne for overseeing this monumental project. We thank the teachers of the students, Cara Webb (David Robertson and Emily Daly) and Ivana Ferraro (Katie and Karen Feng) who committed countless hours in preparing and encouraging their students to undertake this life changing experience. We applaud the performers who received standing ovations from a crowd of 550 for their superb performances.

Our branch continues to discuss plans to increase our membership. We decided to hold our meetings at various locations in Cranbrook, providing free coffee for new members. Phone calls were made to invite new members and we are pleased to say that two new members have joined us.

Our workshop this year with Grace More from Calgary, Alberta was funded by the BCRMTA Professional Development and Heritage Grants. The topic was neurobiology of music playing, including aspects of performance and clinical solutions for technical problems. What a thrill to meet this lovely and talented performer and enthusiastic clinician. Many thanks to BCRMTA for making this workshop possible!!!

Terry Lynn Jeffers 🍷



The Vancouver Chopin Society - 2016/2017 Season

Once again, we have for you a fantastic line up of four great pianists: **Ewa Poblocka**, known in musical circles as the first lady of the piano in Poland; **Charles Richard-Hamelin**, silver medalist at the 17th International Chopin Competition in Warsaw, the first Canadian ever to win a top prize in this prestigious Competition; **Jean-Efflam Bavouzet**, considered by many critics to be incomparable for his Debussy and Ravel interpretations; and **Sergei Babayan**, one of today's top pianists. We continue to make our subscriptions affordable to everyone, particularly seniors and students, in order to make great music available and accessible to everyone. The **prices are as low as \$15 per ticket**. We are able to keep our costs low because our society is entirely run by wonderful and dedicated volunteers.



Concert 1 – Ewa Poblocka, Friday, October 14, 2016, 7:30 PM, Vancouver Playhouse

Ewa Poblocka, known in musical circles as the first lady of the piano in Poland, is a prize-winner of the Tenth International Fryderyk Chopin Piano Competition in Warsaw, where she also received the prize for the best performance of Chopin mazurkas (1980).

Programme: **Mozart, Schubert, Chopin**



Concert 2 – Charles Richard-Hamelin, Sunday, Nov. 6, 2016, 7:30 PM, Vancouver Playhouse

Charles Richard-Hamelin, silver medalist at the 17th International Fryderyk Chopin Competition in Warsaw (2015), is the first ever Canadian to win a top prize in this prestigious Competition. Among many brilliant Canadian pianists, one now finally has an official claim to be called a Chopinist. You can not miss his concert!

Programme: **Chopin**



Concert 3 – Jean-Efflam Bavouzet, Sunday, April 2, 2017, 3:00 pm, Vancouver Playhouse

Jean-Efflam Bavouzet is considered by many critics to be incomparable for his Debussy and Ravel interpretations.

"... The CD's raison d'être is the Ravel. Bavouzet's G major concerto is the best since Michelangeli's 50 years ago: it has style, verve, poetry and balance." - Financial Times, January 2011

Programme: **Haydn, Beethoven, Ravel, Debussy**



Concert 4 – Sergei Babayan, Sunday, May 28, 2017, 3:00 pm, Vancouver Playhouse

Hailed for his emotional intensity, bold energy and remarkable levels of color, Sergei Babayan brings a deep understanding and insight to a stylistically diverse repertoire, which includes a performance history of 54 concertos. Le Figaro has praised his "unequaled touch, perfectly harmonious phrasing and breathtaking virtuosity."

Programme: **Ryabov, Chopin, Bach**

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VENUE

Vancouver Playhouse, Hamilton at Dunsmuir, downtown Vancouver.

Section A = middle and left side (orchestra & balcony)

Section B = right side (orchestra & balcony)

Annual Branch Reports - cont.

MID-ISLAND

In addition to the events organized to celebrate the 50th Anniversary of the branch, we held our Canada Music Week[®] Recital November 7th. The entertaining afternoon featured over two dozen students playing music by Canadian composers, original compositions, and some duets. Dianne Bohn acted as master of ceremonies giving delightful introductions to the students and their pieces.

November 28th we held a composition workshop with Anita Perry. Thirteen teachers learned some valuable tricks of the trade during Anita's entertaining workshop. Thanks to sponsorship from Tom Lee we were able to have a simple keyboard on-site at a small meeting room in a local hotel.

Our branch meetings have been held in the same hotel.

This year we will be giving out two \$250 scholarships to advanced students intending to continue their music studies. The Mary Skipsey Scholarship set up in memory of one of our founding members who passed away in 2015, is being awarded for the first time. The scholarships will be awarded at our Spring Recital in May.

Susan Wood has been drafting updated by-laws for the branch and we expect to finalize the editing and ratify them at our next meeting in June.

Susan Schleppe 🎹

NELSON

The Nelson Registered Teachers have had a successful year. It started with our Canada Music Week[®] celebrations in November. We had a mini festival with adjudicator Michele Wheatley-Brown as well as informative workshops in body mapping and rhythm. In February we sponsored a fundraiser to support Room to Live, an initiative to improve affordable housing in our community. This was well attended – a successful event both musically and financially. The money raised will be used to buy appliances for some renovated low income housing. In early April we presented our students in a recital, in preparation for our music festival. The Kootenay Festival of the Arts was held in Nelson mid-April with lots of students taking part. Practical and theory exams will round out our busy year.



Performers in the Room to Live fundraiser.

Donna Goodwin-Wilson 🎹

NORTH ISLAND

From a Branch perspective, the year so far has been instructive and enjoyable. Some of the highlights from the year include the following:

A presentation by Dixie Airton, an educational assistant who has spent 18 years in the field, dealt with the subject of Autism in general and more specifically Asperger's. She spent a great deal of time enumerating some of the symptoms which fall under the large umbrella of "Autism". Further, she suggested several very helpful strategies in dealing with students whose lives are defined by this condition. A book titled "The Rosie Project", as well as others were highly recommended. This was a very interesting and informative programme!

In November, our Branch hosted Anita Perry who presented two inspirational workshops on composition to both teachers and students. As well as our usual CMW Concert, our Branch published a Music Book featuring twenty-one compositions by the students of our Branch members. This month was very rewarding!

We started the New Year with a programme where Contemporary music was considered. A discussion of the characteristics which define this style opened the presentation. Further, the advantages of teaching such pieces to our students were considered. Works by such composers as C. Koechlin, G. Wuench, S. Prokofieff, and C. Pipin (to name a few) were discussed. Specific compositions applicable to various grade levels were suggested by those who had previously taught them.



NORTH ISLAND - cont.

A Programme referred to as *Recovery Room* saw enthusiastic participation by our Members. Issues specific to teaching Music in a Private Studio were presented and discussed. These ranged from the provision of make-up lessons, fee structure, demanding and unrealistic expectations of guardians, students with behavioural problems, to name but a few. This meeting generally sees great attendance and participation!

March found us discovering new music publications as well as non-fiction written by contemporary writers and composers. The following web-sites were also proposed as good resource sites: 'Piano Street', 'Music Notes' and 'Compose, Create'. Members brought many new publications, which they had used successfully, to share with the Branch.

So far, our Branch has been very productive and quite creative! Looking forward to many more great events and programmes to come!
Sonia Hauser 🎹

PRINCE GEORGE

The Prince George Branch began the Fall season with a breakfast meeting at a local restaurant. At the October meeting, Lori Elder gave a workshop on *Teaching Romantic Repertoire to Intermediate Students*. Lori covered tone production and RH/LH balance using examples from the new RCM books.

Our November event was a weekend of master classes and a lecture/presentation by Cynthia Goddard. The student players learned a great deal from Cynthia's expert guidance and suggestions on all styles of repertoire. Cynthia's lecture for the teachers was on articulation *Creating Colour from Black and White*. We also had a Student Recital with numerous Canadian composers' pieces played. To increase awareness of Canada Music Week®, all students received Canadian flag pencils, hats and buttons (Hint: pick these up at the Dollar Store on July 2nd!)

In November we were saddened by the death of long time member Wilma Romanin. Even after retiring from

teaching, she continued to serve as our Branch secretary. Her enthusiasm and support are greatly missed.

At the February meeting Lori Elder presented the second half of her Romantic Repertoire workshop, this time dealing with rubato and pedalling. We held a second Student Recital in February, in preparation for the Prince George and District Music Festival. Theory awards were given out for high marks in the 2015 RCM written exams. Many students from RMT studios participated in the Festival classes, with numerous students being chosen for the Showcase and Gala Concerts, as well as for Provincials in May.

A third Student Recital will be held in May. We also plan to have a presentation by Swan Kiezebrink from Vanderhoof on using social media to promote your studio. Our June meeting will be hosted at the home of one of our members.

Louise Phillips 🎹

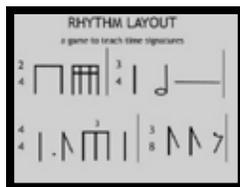
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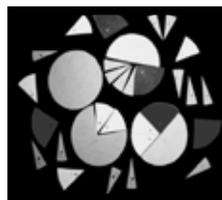
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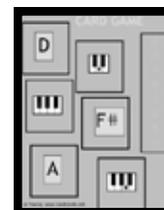
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Annual Branch Reports - cont.

RICHMOND

The Richmond BCRMTA had a great year in 2015. We held a total of seven monthly recitals this year, which took place at the St. Alban Anglican Church and South Arm United Church. We also held our yearly special recitals at City Hall and Aberdeen Mall. We held five informative workshops that were free for our members, and of course the popular June and December Luncheons.

This is the first year we participated in the Piano on the Street Launch Event sponsored by Pacey's Piano; on August 16, 2015. Twenty-five students performed outdoors in beautiful sunny weather outside of the Richmond Cultural Center.

We have also launched our Branch Facebook Page in the summer of 2015. Our page can be found through searching *BCRMTA Richmond*, and the Link is: <https://www.facebook.com/bcrmta.richmond>. We have also reorganized our website to make it easy for teachers and potential students to find the information they want, and our names are available on the Teacher's Directory on the website. Our website has also turned mobile friendly.

The Board of Directors welcomes Amy Yen as the *Newsletter* and *Website coordinator*, Lillian Chan as *Members-at-large*, Lillian Chan and Queenie Yang as *Provincial Delegates*, Tina Wang as *Secretary*, and Victoria Warfield as *Promotion and Advertising Chairperson*. We thank Lillian Chan and Katharine Li for their contributions

as *1st and 2nd Vice President* in the past years, and Mary Ann Cayetano for her years of service as the *Members-at-large* and *Provincial Delegate*.

Congratulations to the following teachers:

- **Trudy Morse** - on her student Xuan Wen Wang who received the RCM National Gold Medal in Piano – Advanced Pedagogy
- **Christine Yeung** - on her student Serena Ippel who received the RCM 2015 Regional Gold Medal (Level 4 Flute)
- **Natasha Foresi** - on her student Son Mi De who received the RCM 2015 Regional Gold Medal (Level 8 Flute)
- **Galina Jitlina** - on her student Owen Wang who received the RCM 2015 Regional Gold Medal (Level 3 Guitar)
- **Lillian Chan** - on her student William Lin who received 1st place in the BCRMTA-CFMTA 2015 Student Composer Competition Division C. His piano piece is called *Pacific Rain*
- **Mimi Ho** - on becoming 2nd Vice President of BCRMTA Provincial Council.
- **Lois Kerr** - for her work on the organizing committee of the CFMTA/FCAPM National Conference held in Richmond July 2015.

Sixteen teachers from our Branch attended the BCRMTA National Conference. Thank you to Mimi Ho for emceeding the Opening Gala Concert at the Gateway Theatre and to Victoria Warfield and the many Branch volunteers who catered the reception at the Gateway and provided directions through the park.

The Richmond Branch of the BCRMTA presented a Scholarship Recital Sunday, April 10th at 1:30 pm at the South Arm United Church.

The top exam marks of 2014 - 2015 combined were awarded scholarships. Community Service Awards for 2015 were also given.

Winners of the Winifred Proud Memorial Scholarships for top results in Grade 9 and 10 were presented scholarships by Mrs. Colleen Myskiw, daughter of Mrs. Proud.
Mimi Ho 🎵



The Shuswap Branch consists of twelve members. We live in a beautiful community which supports our love for music and our joy of teaching music.

In November we experimented with the concept of each member hosting their own individual Studio recital for Canada Music Week®. In the long run, it seemed like more students could participate in the event when we tried it this way.

On February 19th, 2016, we held a Professional Development event. We met together as a branch to view the DVD *Memorization in Piano Performance*. This outstanding video-lecture by Dr. Stewart Gordon was very informative. The lecture outlined five clearly defined memorization processes as well as gave helpful memory exercises. A time of discussion followed. It was great to brain storm with fellow teachers and encourage each other in the area of memorization. We found it helpful in our teaching careers as well as our own individual life experiences.

Now each member is gearing up for our Shuswap Music Festival. Our adjudicators for this festival are:

- Peter Stigings - Bands
- Joel Stobbe - Strings
- Jane Hayes - Senior Piano
- Yvette Rowledge - Junior Piano
- Don James - Vocal/Choir

We are anticipating that we will see (and hear) the “fruits of our labour”!
Ruth Anne MacKnee 🎹

The South Fraser Branch has had a very busy and inspiring year. We started off with two wonderful composer workshops in September and early October with Teresa Richert and Irene Voros. They presented their compositions along with other Canadian composers that are a part of Red Leaf Piano Works. This was followed by Katya Pine’s workshop on incorporating composition into our everyday lessons and encouraging our students to compose. These two events culminated in The Canada Music Week® Recital held at Northwood United Church on November 21st, 2015. On November 29th, 2015, the public was treated to student performances, pianists and singers, at the Willowbrook Mall in Langley. A great time was had by all!

2016 started out with a bang with our annual Honours Recital held on February 13th at the First United Church in White Rock. Everyone in attendance was treated to amazing performances by pianists, violinists, and a cellist! Certificates and scholarships were awarded to the very appreciative students!

The String Festival was held February 15th - 16th, 2016 at the Mount Olive Church in Surrey with Grant Donnellan as the adjudicator. The Celebration Recital was held on February 20th. The Intermediate and Senior Piano Festival took place from February 22nd - 26th at the Northwood United Church with the Celebration Recitals taking place on February 27th with scholarships awarded to the senior students.

We were delighted to have Michelle Mares and Mark Anderson as our fabulous adjudicators. The Primary and Junior Piano Festival was held the following week with Marjory Purdy and Ildiko Skeldon as our wonderful adjudicators. The Celebration Recitals were held on March 5th, 2016. All participating students received medals and our gracious sponsor Tom Lee was on hand to award some incredible door prizes!

Chantal Fennell, our RCM representative, will be attending our branch meeting in April and we look forward to her presentation. All of us at South Fraser are also looking forward to our annual lunch at the Northwood United Church in June.
Helga Murray 🎹

Thank you to all of the **Branches** for sending in your Annual Branch Reports.

For the next issue of *Progressions*, I will need a **highlight** of one event your branch held this year.

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

Thank you,

Dina

Annual Branch Reports - cont.

SOUTH OKANAGAN

The South Okanagan Branch has had a very busy and productive year.

On May 3rd we hosted a recital by Young Artist Linda Ruan. We were delighted by her performance and the Shatford Centre Auditorium was filled to capacity.

Later in May we held our annual Spring Recital. There were over 25 performances by piano, violin and voice students of all levels before an enthusiastic audience.

In October we hosted a Royal Conservatory of Music Workshop on the new Four Star Sight Reading Series with Chantal Fennel. Chantal offered a comprehensive look at this series with lots of helpful hints about getting around the website. At the conclusion, all attendees were gifted with one of the new Four Star Books.

Also in October we held a teachers' playing class at the home of one of our members. Those present played for each other receiving comments and compliments. It was a useful learning experience for us teachers to sit on the other side of the bench.

November once again found our branch celebrating Canadian music at the Shatford Centre Auditorium. Twenty-five students sang, played violin and piano in a concert of works by Canadian composers. At the end of the recital, the South Okanagan branch presented a total of \$950.00 in scholarships to those students who excelled on their conservatory examinations. This was followed by a

lively reception. The South Okanagan Branch would like to thank the IODE (Imperial Order Daughters of the Empire), the Penticton Arts Council, and the adult children of Madam Janisch for their generous support of our scholarship program. Also, many thanks to Concert Chair Carmen Leier, for organizing of all our recitals and Ernst Schneider for formatting the beautiful programs.

In January we had our annual New Year's luncheon at Earl's Restaurant where we traded teaching tips and insider insights.

At present the branch is planning our Spring Recital, an Accompanying Workshop, a cooperative Art Opening Concert with the Penticton Art Gallery, and a Gala Fundraising Ensemble Concert for February 2017.

Anita Perry

*Agnes Sutherland (nee Evans)
March 10, 1917 – March 25, 2016*

Agnes passed away peacefully surrounded by the love of her family and the loving staff at Sunnybank Center, at the age of 99.

While raising their family Agnes studied piano and gained her degree through the Royal Conservatory of Music. Through the encouragement of Dorothy Fraser, she began teaching piano lessons in both Oliver and Osoyoos. Many will remember gathering around the Grand Piano in her living room for music recitals. Agnes played for local events, the Oliver Choral society, churches and school operettas. 🎻

SUNSHINE COAST

Greetings from the Sunshine Coast! It has been a busy and exciting time for our membership, students and families. In October, a special meeting held at the home of Val Rutter warmly welcomed Charlene Fennel RCM representative who explained changes to the new 2015 Syllabus. A great start to the year. In November the annual Canada Music Week[®] Recital took place and as always was an inspiring event for students and their families. We also host February and pre-festival April concerts as part of our three-concert series. At this writing, the 43rd Sunshine Coast Festival of the Performing Arts is in progress. We are delighted to have several esteemed adjudicators in our midst including Rita Attrot, piano, Leanne Koch, voice and Calvin Dyck, strings. We warmly thank our member, Katherine Hume for organizing a Professional Development Day which will take place at the Rockwood Center in Sechelt on Saturday, May 28th. Our two clinicians will present workshops in the morning and afternoon of interest to teachers wanting to incorporate more technology into their programs. Linda Gould will present on the teaching aspects and Nancy Cottingham-Powell will share ideas for business purposes. We are very grateful for a Provincial Grant which has made this possible.

In closing we are pleased to welcome two new members to our branch, Heidi Kurz and David Poon. We wish all our fellow members throughout the province a restful and musically meaningful summer season.

Patricia Greenfield 🎻

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Annual Branch Reports - cont.

TRAIL / CASTLEGAR

It's hard to believe another year has slipped by and we are well into the next year of 2016! I'll touch on a few highlights of what our branch, Trail/Castlegar, has been up to in this past year.

In April, many of our students participated in the Kootenay Festival of the Arts which was hosted by Trail

in 2015. One of our branch members, Nicole Zimmer, has taken on the task of being the new coordinator when the festival, biannually, is in Trail. We wish her all the best.

As part of the Young Artist Series, in May, our branch hosted a concert in our vicinity. Linda Ruan, a lovely young lady with extraordinary talent performed a wonderful repertoire of music. The performance was enjoyed by all who came to listen and see her perform.

In October, Chantal Fennell, the regional representative for the Royal Conservatory of Music, flew into Castlegar from Vancouver to present an excellent workshop on the changes to the curriculum, especially regarding the ear and sightreading program. Our airport is notoriously known as CANCELGAR so we were all pleasantly surprised her plane was able to arrive on that foggy day!

During Canada Music Week® our branch collaborated with the Nelson Branch to bring in Michele Wheatley Brown for a Body Mapping Workshop. This was a very informative workshop that explored how the body is designed to move while playing the piano or any other musical instrument. Michele, also, did a student workshop where the students played Canadian compositions and, as well, did a rhythm reading workshop for adult students.

Our end of the piano year lunch, last June, was held at the Cornerstone Cafe in Warfield. Not only did we all celebrate another year of piano teaching, we presented to Beth Lloyd her 50 year BCRMTA membership pin!

Along with these events this past year, we continue to host our pre exam recitals, Canada Music Week Recital, Youngest Artist Recital and our Funtastic Recital.

Our branch wishes everyone all the best in 2016!

Dawna Kavanagh 🎹

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VANCOUVER

We started the year with our semi-annual student recital held at Tom Lee Music on January 11th. It was followed by our AGM on January 26th. We held our Celebration of Excellence Recital at Tom Lee Music on February 21th. Peter Friesen gave a workshop on jazz harmony on February 23rd and after the spring break Marta Hunter gave a talk on Alexander Technique on April 13th.

On May 9th, we hosted the Young Artist Tour featuring Linda Ruan, winner of the B.C. Piano Competition. We held our first SPG Spring Festival from May 9th - 29th which was well supported by members and non-members alike. Claire Hii was the winner of this festival and got the \$1,000 scholarship.

We had our Year-end lunch at the Shaughnessy Restaurant on June 8. Quite a number of our members attended the CFMTA conference held in Richmond in July. Our first workshop after the summer was on September 21th with Steve Coombes who introduced to us the new Roland Hpi-50e Interactive Piano. Roland gave a special introductory price to our members who bought the piano in September.

On October 5th, Ada Yau, author of Contemporary Piano Primer introduced her methodology of her primer books. Then, B.C. Conservatory of Music gave an overview of their examination system and their piano syllabus. Donna Symons gave a brief pedagogy lesson on selected repertoires of their books.

The SPG Fall Festival was held from November 9th-21th and the winner of the \$1,000 scholarship was Michelle Lin. The Honour Recital was held at Shadbolt Centre for the Arts on December 6th. Our Christmas lunch was held at Shaughnessy restaurant on December 7th.

We held our Annual General Meeting on January 25th, followed by a well-attended masterclass given by Dr. Corey Hamm on February 29th. Our Celebration of Excellence recital on March 6th gave our young musicians an opportunity to showcase their musical ability gained through their hard work.

Our association was invited to the masterclass given by Dina Yoffe on April 9th, Saturday from 10:00 - 12:00 noon. This was held at the UBC School of Music's recital hall.

Our Student Performers' Guild Spring Festival will be from May 9th - 21th. It will be held at the Tom Lee Music recital hall and at the VSO School of Music. The Honour Recital will be on June 5th, Sunday at the Pyatt Hall of the VSO School of Music from 9:00 - 1:00 pm.

Toni Meyers 🎹

In Memoriam

Agnes Sutherland

member of BCRMTA since 1960
(South Okanagan)



Mildred Gallanher

member of BCRMTA since 1961
(South Fraser)



Alice Marjory Inglis

member of BCRMTA since 1968
(Victoria)



Marilyn Wiwcharuk

member of BCRMTA since 1980
(Provincial - Kamloops)



Wilma Romanin

member of BCRMTA since 1993
(Prince George)



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

Annual Branch Reports - cont.

VERNON

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

In March Vernon RMT held their annual Piano and Voice Festivals. This year 66 voice and 150 piano students displayed their talent and hard work for our community over two weeks in early March. On March 14th a gala event took place to celebrate their successes and award scholarships. \$2800 in scholarship money was awarded to 35 students. Congratulations to all students who participated!

Vernon RMT would like to thank our adjudicators Jaclyn Riemer (voice) and Catherine Bundt (piano) for their excellent work with our students. Their expertise and teaching styles were appreciated and warmly received by all. Vernon RMT also wishes to express gratitude to the many individuals and service clubs in the Vernon area for generously donating to our festival. A special thank you to teachers Julie Wyse, Karen Remple, and Marjorie Close for their commitment to making the festival a success.

Vernon RMT would like to extend a warm welcome to our newest member Emerald Holt. Ms. Holt teaches at the Emerald School of Music (emeraldschoolofmusic.com)

in downtown Vernon while pursuing a Bachelor of Fine Arts at UBCO. Welcome Emerald!

Vernon RMT members will be meeting again in May for a luncheon to plan for up-coming events for the fall.
Geoffrey Barker 🎹

VICTORIA

The Victoria Branch of the BCRMTA had a fun and fulfilling year in 2015. There were six student concerts, with a total of 227 entries and 579 attendees. By successfully completing the requirement of participating in four concerts during the season, 25 students, (130% increase from the 11 students the previous year) received Certificates of Participation and gift cards from Tom Lee Music.

During the year many awards are given out and our students really appreciated the financial support, and we received many lovely thank you letters and cards that were read out at meetings.

Our Annual Gala Luncheon was held in May at the University Club at UVic, and all enjoyed the concert performed by some of our festival, scholarship and bursary winners. Provincial Branch President, Cynthia Taylor, recognized Armande Morton's 50 years of membership with a commemorative pin.

VICTORIA - cont.

Nicholas Fairbank was our pedagogy speaker at the General Meeting in September. He spoke of his trip to Pucallpa in the Amazon Region of Peru and the composition that was inspired by the experience. (His composition, Cancion Amazonica is being premiered on April 23th, 2016 at the First Metropolitan Church in Victoria.) Following the presentation, Simon Phillips of Tom Lee Music gave a brief overview of how current acoustic piano technologies assist practice time and student information retention.

The Canada Music Week® breakfast meeting was held at the Highland Pacific Golf Course on Nov. 18th. Dr. David Duke was our featured speaker and clinician. He also adjudicated The Murray Adaskin Composition Competition held on Saturday Nov. 21st. Many of the composition entries were performed by their composers. Sylvia Rickard assisted with introductions and hosted Dr. Duke during his time in Victoria.

January saw our Annual General Meeting with Stella Barbon becoming our new branch president. Later on the same day we had a wonderful evening of music with Lisa Iwasaki, an RCM examiner, choosing both the Madeleine Till Open Competition winner and the Mary Adamson Young Artist winner. Once again Tom Lee Music provided our venue.

Barb Penty 🎹



NORTH SHORE

Our branch has had another very busy year! We started off with twenty-two students performing with the Lions Gate Sinfonia Orchestra in October 2015. This is our 3rd collaborative event with LGS which included a marvelous masterclass with Ian Parker, a recital with thirty young musicians that auditioned to perform with LGS, but were not chosen to perform with the orchestra, and the final concert with the successful candidates! It was an exciting evening and our students performed before a full house at the Centennial Theatre in North Vancouver.

November saw our celebration of Canada Music Week[®] with several student musicians and composers performing at the Gloria Dei Lutheran Church. In December we celebrated with 20+ teachers at the Northlands Golf Club for our annual Christmas lunch. In January we had our Awards Recital which celebrates all students that achieved 90% and over in their RCM exams. Those with the highest marks achieved in Grade 8, 9, 10 and ARCT received trophies and scholarships and the students that achieved Honors with Distinction received medals. This recital celebrates excellence in our students as well as our teachers!

Our annual North Shore Music Festival and Workshops took place at the end of February with final concerts in March. This music festival has more of an educational focus and consists of non-competitive classes as well as competitive classes. One of the final concerts consists of performances from

the non-competitive classes while the other two concerts highlight the trophy winners. We were very proud of all of our students and teachers, as the performances were of the highest caliber!

We will have our AGM and pot luck lunch to end our busy year in May.

We are looking forward to a new, major project slated for April of 2017! We will be very excited to tell you about it in September when we have more confirmations and information for you!

Valerie Cook 🎹



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Susan Olsen Life Membership



Teacher, Pianist, Volunteer Extraordinaire

by Carol Schlosar & Cindy Taylor

At the September 2015 Provincial Council Meeting, BCRMTA had the honour and privilege of bestowing upon Susan Olsen, an Honorary Lifetime membership.

Susan began piano lessons with Edward Parker and continued her studies with him performing both solo and duet repertoire, receiving her ARCT in Piano in 1968. Not only did she learn to love music at his studio, this is where she first met her husband Jim.

Susan and Jim moved to Surrey in the early 1970s, with two little boys, Michael and Daniel, and they soon established a thriving piano studio. As the children grew up, Susan returned to her musical studies with Winnifred Wood, receiving her AVCM from the Victoria Conservatory of Music in 1990. Through the years Susan proved to be a wonderful teacher and inspired mentor. Her students have gone on

to careers in music and are teaching and performing throughout Canada and the US. All who studied with her, benefitted from her mentorship and dedication to the art of music.

In Surrey, she joined the South Fraser branch of BCRMTA. Through the years, she held almost every branch position and many, several times. Susan chaired workshops, convened recitals and spent years as the co-ordinator of the Surrey Music Festival. She was chair of the Encore 96 Piano Competition, Assistant chairperson at Odyssey 2001, and chairperson of the Langley Piano Competition in 2006.

At the Provincial BCRMTA level, Susan has served as Registrar for more than 20 years. During that time she has taken us from paper to electronic records, and organized the system we have now for distribution of certificates and membership cards. She moved us

into the realm of on-line registration which will help grow BCRMTA. Susan helped to launch CFMTA's national insurance program. A few years ago, she established the Community Service Music Awards. In her retirement from our Executive, she has agreed to continue her service as Archivist.

The extraordinary number of hours she spent making sure that all went smoothly in our organization are incalculable. She has provided wisdom and counselling with elegance and diplomacy at both the Executive and the Delegate level. The Provincial Council of BCRMTA and members across the Province, express their thanks.



Associate Teachers' Award

Each year, the BC Registered Music Teachers' Association presents an award to the student receiving the highest aggregate mark in the Associate Teachers Diploma offered by four conservatories:

- BC Conservatory of Music
- Canada Conservatory
- Royal Conservatory of Music
- Victoria Conservatory of Music.

The award consists of a \$125 scholarship and a one-year free membership in BCRMTA.

This year we only have one winner from the Royal Conservatory of Music:

Xuan Wen Wang.

The 2015-2016 years mark several significant achievements for Xuan Wen Wang. In the November 2015 RCM Vancouver convocation, Wen was awarded the National Gold Medal for Piano (Advanced Pedagogy), for receiving the highest mark in Canada. Recently he was awarded the Richmond Branch scholarship for the ARCT in Pedagogy for the top branch result of 2014 - 2015. Wen studied piano pedagogy with Trudy Morse.

Wen also completed his ARCT in Piano Performance in 2012, studying with Grace Hoff. He received branch awards for his grade 9 and 10 exam results. He completed his advanced theory requirements with Michael Morse and history with Kitty Yeung.

In the spring of 2016 Wen will be graduating from UBC in BioChemical Engineering.

He currently teaches piano in Surrey (White Rock). With appreciation for receiving the Associate Teacher's Award from the Provincial BCRMTA, Wen looks forward to joining the Richmond Branch, and continuing his enjoyment and involvement with music.



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B.C. Piano Competition

by Susan Schleppe

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

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

The eight competitors are:

Coquitlam/Maple Ridge - Markus Masaites

North Island - Towa Stewart

North Shore - Jeffrey Luo

Prince George - Katherine Li

Richmond - Angeni Wang

Shuswap - Jaeden Izik-Dzurko

Vancouver - Nicole Linaksita

Victoria - Aimi Howden

Young Artist Tour

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

The upcoming National Piano Competition will be held in Baltimore March 20th and 21th, 2017.

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

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

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

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



More . . .



about the 2016 Provincial Conference ***Music: Where We Belong*** . . .

In the last edition of *Progressions* we wrote about the exciting events for the September conference including: *Making Music Magic Part I Tuning In* and *Part II Playing by Ear* with renowned British pedagogue Lucinda Macworth-Young as well as *Dealing with Small Hands* by Dr. Sasha Starceвич.

But there's definitely more to look forward to, here's a continued list of the offerings to be enjoyed!

Friday afternoon will be filled with music beginning with the BC Piano Competition Semi-Finals where eight young musicians from across the province will perform. That evening there will be a Keynote Address from Irish pianist Dr. Peter Mack followed by a Gala Concert and a "Meet the Artist" reception.

Saturday is absolutely action packed! If you're an early bird, there are showcase presentations such as **Teaching the Tech-savvy Student: Easy ideas to enhance piano lessons** with John Mlynczak the Director of Educational Technology for Noteflight, a Hal Leonard company. Next up are the intermediate and senior masterclasses in piano and violin with Dr. Sasha Starceвич and Don Lum respectively. After a sumptuous lunch at *Cloud 9 Restaurant*, the proceedings will continue with Dr Sean Hutchins, Director of Research at RCM. Dr. Hutchins will speak on the *Neuroscience of Music Performance*, a presentation that will cover current research on the development of musical abilities, the ways in which a performance can communicate effectively, and the difference cognitive skills used in learning, performing, and teaching music. He will also give the Closing Address on the topic of the cognitive benefits associated with music education. In the meantime, Peter Friesen and his "Jazz Workshop" will enlighten us as to how to bring contemporary music into the studio in an accessible and engaging manner.

There will also be opportunities to hear about *Technology in Music Teaching* presented by Tom Lee Music as well as a session on the new RCM Theory Syllabus and as always a Trade Show with retailers both large and not so large.

The conference will cap it all off Saturday night with the Gala Banquet and BC Piano Competition Finals.

You'll likely finish the weekend happily exhausted and yet refreshed with new ideas to take home and try in your studio.

We hope you'll join us and . . . if you decide soon, you can take advantage of the early bird special!

See you in September,

The 2016 Provincial Conference Committee

**BCRMTA
VANCOUVER BRANCH**



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MUSIC: WHERE WE BELONG

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Get inspired through our roster of nationally and internationally well-known clinicians, including the opening night address and performance by Steinway artist **Dr. Peter Mack**. Masterclasses will be led by sought-after clinician and educator **Don Lum** for violin and international recitalist and teacher **Dr. Sasha Starcevich** for piano. There is something for everyone, with sessions focusing on jazz by **Peter Friesen**, neuroscience by **Dr. Sean Hutchins**, and music and developing multi-sensory skills in teaching by **Lucinda Mackworth-Young**.

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Come and Share Your Passion!***

Don't forget, the weekend tops off with plenty of time for networking, exploring the Trade Show & industry Showcases, attending the bi-annual BC Piano Competition and discounted hotel guest room rates!

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***We look forward to seeing you in Vancouver in
September 2016!***



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

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Deluxe Room: \$145 CAD net (larger room with double beds) based on single/double occupancy per room per night

BCRMTA PROVINCIAL CONFERENCE 2016

September 23-24, 2016

www.bcrmtavancouver2016.com



REGISTRATION FORM - Copy as needed. Please print clearly.

Last Name _____ First Name _____

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City _____ Province _____ Postal Code _____

Branch Membership _____ Telephone _____

Email _____

Would you like to be sent Conference updates by email? (one) YES or NO
 Registration will be confirmed by email.

Complete Conference Package includes: (1) BC Piano Competition Semi-Finals and Finals; (2) opening Gala Concert; (3) opening and closing keynote address; (4) workshops, master classes, and trade exhibition; and (5) meals (breakfast/lunch/banquet buffet dinner) on SATURDAY Sep 24, 2016.

Complete Package	RMT	Non-RMT	STA	Student < 21 yrs old	TOTAL
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After June 15th	\$329	\$359	\$269	\$279	\$

Allergies – Yes / No

If yes, please detail _____

TERMS OF Sale – Please initial each box (if not initialized – registration cannot be processed.)

Please note that in the event of your cancellation, there will be a non-refundable fee of \$75. NO REFUNDS will be issued after July 31, 2016.

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Please make cheque payable in Canadian funds to **BCRMTA Vancouver Branch**, and mail with registration form(s) to: Toni Meyer, Convention Treasurer, 3896 Cambridge Street, Burnaby, BC, V5C 1G3

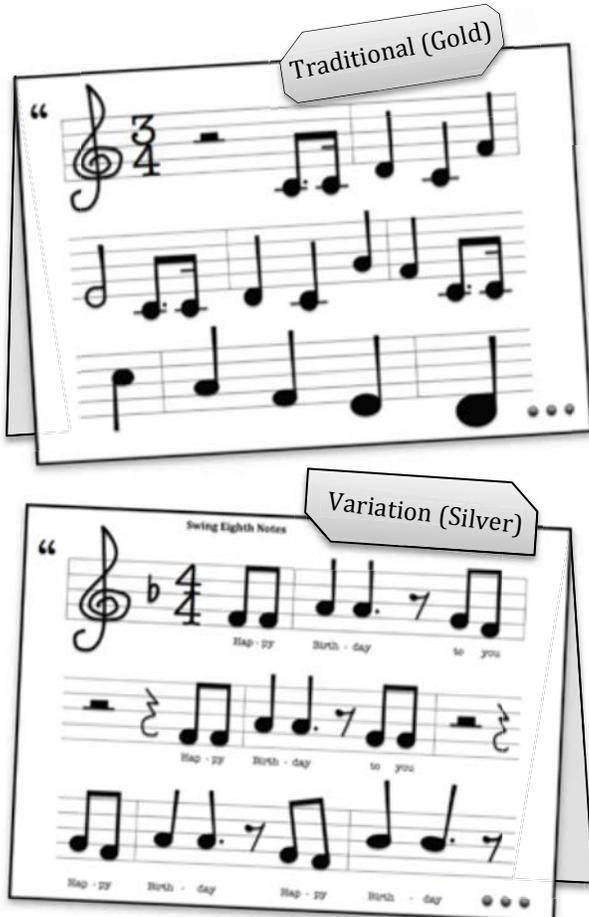


BCRMTA - News

25 Year Pins

We also have the pleasure of recognizing 27 members who will receive their 25 year pin: (These members joined in 1991)

- Abbotsford
Betty Suderman
- Chilliwack
Carol Riediger
Irmi Teichrob
- Coquitlam Maple Ridge
Ely Chan
Fidelma Cordick
Sylvia Kim
Elizabeth Munro
- North Shore
Sharon Capadouca West
- Richmond
Gloria Cristobal
Joni Leung
Victoria Smus
Alice Tang
Thomas Wang
Angela Yu-Chan
- Shuswap
Jeanette Dyck
- South Fraser
Carla Birston
Karen Daggett
Donald Hlus
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BCRMTA - News

Heritage Fund Project 2016 - 2017 - Advertising Subsidy

The BCRMTA Finance Committee Project for 2016/17 is the Advertising Subsidy. This project is supported through the Heritage Fund and will enable branches at the local level to create a larger profile in their communities.

Guidelines:

- Amount of Subsidy - Up to \$250.00 per branch
- BCRMTA Heritage Fund Subsidy must be used for 'Branch' advertising only
- Application for the subsidy should be made to the BCRMTA Treasurer: Lois Kerr
#7 - 6179 No. 1 Road Richmond BC, V7C 1T4

- Applications may be scanned and emailed to treasurer@bcrmta.bc.ca
- Include with your application a receipt for the advertising AND a copy of the ad: newspaper article, poster, etc . . .
- Include a report on the outcome of your project with information whether your branch would (or wouldn't) do this project again
- If advertising is in a form other than the newspaper, then a receipt for the type of advertising must be included when applying for the subsidy.

Deadline for the Advertising Subsidy is December 31, 2016

Professional Development

Meet our new Professional Development Co-ordinator - Elizabeth (Liz) Munro



Liz teaches in her home studio in Port Moody to a variety of students - all ages, all abilities. She has been a member of the Coquitlam/Maple Ridge branch of the BCRMTA for 25 years and has served a number of roles with her branch

from President, Referrals, Student Teachers Association, Festival Committee, and Workshop Co-ordinator. It's her experience as Workshop Co-ordinator that made her interested in serving as Professional Development for the Provincial BCRMTA. She is interested in musical events happening around the province.

In her spare time, Liz likes to run, do yoga, play jazz piano and travel.

BCRMTA Conference - Call for Gift Donation

The executive committee of the BCRMTA Provincial Conference 2016 respectfully calls on each branch to provide a gift donation for this event. Your donation will be included in our lucky draw and our teacher/branch awards. These can be gift baskets, music books with good edition, chocolate, some bottles of wine, or gift certificates for the following:

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- I'll Stand by You (The Pretenders)
- Iron Man (from *Iron Man*)
- Jeepers Creepers (Johnny Mercer)
- Just the Way You Are (Amazing) (Bruno Mars)
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- Theme from *Superman*
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Level 2 (44701)

Titles: All Night (Icona Pop) • Best Day of My Life (American Authors) • Don't Stop Believin' (Journey) • Over the Rainbow (As sung by Israel "IZ" Kamakawiwo'ole) • Maybe (from *Annie*) • Raiders March (from *Raiders of the Lost Ark*) • Some Nights (fun.) • Star Wars (Main Theme) • Take On the World (Theme from *Girl Meets World*) • You Raise Me Up (Josh Groban) • You've Got a Friend in Me (from *Toy Story*).

Visit our recently updated www.alfredsbasicpiano.com to view all books in the series.



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Students Speak

by Mary Tickner - Vancouver Branch
Reprinted with permission

This summer having recovered from the *race to the finish* of the Spring Examinations, I decided to do some therapeutic housecleaning of my studio library. However, I didn't get too far because I became engrossed in some articles and books on practicing. Like most teachers, I tend to become obsessed with seeking new ideas and ways to inspire and motivate students to practice more efficiently (and just practice more!). What caught my attention was an article that summarized the ideas from students in a summer program regarding what they had learned that would help them in the following year.

That really set me to thinking about what my own students have learned (if anything) about practicing. Since my students are often guinea pigs for trying out new ways of doing things, I decided to ask them a series of questions ranging from:

- Is daily practice necessary?
- How to practice if there isn't enough time?
- What are some of your basic practice techniques?
- Any ideas on goals and practicing?

Initially, the response was stony silence or rolled eyes and a guilty look. However, when I explained that this was a research project, the response was almost enthusiastic, with some rather eye-opening comments. It has given me a new perspective on my students and in particular, on how I can encourage them to be more creative in their practice routines. The following is a compilation of my research organized in a fairly loose arrangement. The () after some are my comments.

GOALS

- Goals are your homework. If you get them right, your next lesson will be a dream!
- Have weekly goals (a big picture) and small goals (daily)
- Goals should not be too big or too hard, Otherwise, you just don't try
- Small goals are better than big chunks
- You won't get anything done if you don't (Bravo!)

NOT ENOUGH TIME

- Pick a specific time to practice and stick to it, no matter what. It may change each day but the important thing is to do some practice each day, no matter how little
- Stay away from the computer and the Internet until you've finished your practicing
- Try to practice in small bits of time instead of all at once
- Think of what you can practice in 10 minutes, 20 minutes, etc.
- Practice technique and sight reading in the morning before school. Then you can get to the good stuff after school
- Take short breaks
- If the school has a piano, try to practice in your free time or at lunch
- Don't let your little brothers or sisters interrupt your practicing
- Focus on doing your best, even if it is only a short time
- Work harder
- Don't go to sleep until your practicing is done
- I know I could do much better if I spent more time





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Students Speak - cont.

DAILY PRACTICE – IMPORTANT?

- Yes. It gives you a chance to fix the mistakes you made the last time you practiced
- It's dumb to miss practice. . .but not a national crisis
- Sometimes skipping a day makes you think and listen more
- Take one day off. . . we're not machines
- If I miss a day, I will try to make up the time on the weekend
- I never practice on my lesson day
- It depends (a frequent response)

BASIC PRACTICE TECHNIQUES

- I hate counting out loud, but it does make 2 against 3 work
- What bugs me is that when I use the metronome, it's always right
- Using the Pencil Practice technique or the 3 Pennies takes time, but you really do know the section you've practiced. (Pay a section 3 times. If perfect move the pencil or a penny to the middle of the keyboard rack. Play 3 times again. If perfect, move the pencil or penny to the right side. Any mistake sends you back to the first step)
- Table top practice forces me to imagine the sound as my fingers play on the table, I 'see' the music in my mind and there are no distractions such as wrong notes. (good for memory and practicing difficult section in fingering)
- Write things down. You can remember it better
- Be a detective: find your trouble spots, mark them and do whatever it takes to fix them
- Get it right the first time (my national creed)
- Repeat, repeat, repeat. . .
- It's only boring if you make it boring
- Change the passage somehow to make it harder (repeat each measure 3 times, play a staccato passage legato and vice versa or use a dotted rhythm to make the section sound different)
- Practice with your eyes closed
- If you have an octave jump, practice jumping 2 octaves. It makes the 1 octave seem easier
- Think about the tempo of a piece before you start. It's too late after you have started

- You have 2 ears and 10 fingers. They must work together. Listen
- Always warm up with Hanon, scales, arpeggios, whatever gets the fingers moving
- Practice the stuff you don't know first

MOTIVATION AND PRACTICE

- Stop making excuses
- When you practice, use your brain first
- Don't forget to ask "is it better?" when you have finished practicing a section or piece
- Small sections are good to work with. If you take too large a 'chunk', you wind up with musical 'indigestion'
- Reviewing an old piece is dangerous. Play it through once, then practice sections, and then play through again. The fingers need reminders (so does the mind)
- Rest are really big deals and should be loud! (this from a student who is studying a Haydn Sonata)
- Never, never, never play with the wrong fingering (a student who had just finished reworking a Bach fugue)
- Just do it because you like it
- Stop worrying about what others think, just play
- Play a lot, especially for people who don't know much about the music. They usually think you are great
- Don't give up. It takes a long time to be good

Thanks to my students who took time to share with me their ideas and I look forward to trying some of them in the new year. At least they won't get bored since they are going to be introduced to a 'new' way to practice each week.

If you have new or novel ideas about practicing, don't hold back. Share it with us.



Ask Lori - Teaching Tips for Everyday Lessons

by Lori Elder

Notation by Anita Perry

Q. *What technical exercises or exercise books do you recommend for piano students at the senior and ARCT level? I have the Dohnanyi, Brahms and Tausig exercises.*
Shelley Roberts - Campbell River

A. I like the exercises that you mentioned, and they're all good and valuable. Watch with held note exercises such as Dohnanyi that the hand is relaxed. The hand should be still but not stiff. I also assign *Chopin* or *Moszkowski Etudes*, or some *Czerny*. I also use:

Dozen a Day - red and brown books. I'm not even kidding! All at fast tempos and transposed to different keys. I make flashcards, one for each key, and

we play a game where we each choose a flashcard and you have to transpose into that key. (I can see them secretly hoping I'll get G# minor!) The exercises are very patterned and easy to sight read, which makes it fun.

Joan Last Freedom Technique Book Three. This has excellent transposing exercises.

Hanon 1 - 10 or 10 - 20 everyday. Staccato and different rhythms for each one.

Often I find that students don't want to learn more exercises, or even another etude. To them, it's just "another thing". So we go back to the old Grade 10 technique - everything in every key, but with kicked-up tempos.

You have to ask yourself, what do I want to accomplish here? The last thing students want to do is go up and down the keys for no reason. So I work on developing speed, arm glide across the keys, relaxed hands and arms,



CREATIVE PIANO SKILLS QuenMar Books: Simply Assign the Melodies

Excerpts from Reviews

Lisa Ng: PhD, MA, BA, LRSM; A. Music, RMT... Keyboard accompaniment training is a skill that's often neglected in traditional keyboard lessons. Gayle Dunsmoor guides teachers & students step-by-step in developing the essential keyboard skills necessary to nurture a well-rounded musician... ideally a program that teachers should integrate into the learning process right from the beginning.

Eric Nyland: BFA, LRCM, CAEA, RMT... Despite having completed my intermediate keyboard harmony through the RCM [Royal Conservatory of Music], I feel stronger in this discipline having worked through Gayle Dunsmoor's books...The benefit of just a few hours of reading through these books will give you fundamental skills to teach keyboard harmony to nearly all of your students, as well as, providing a broader and more fulfilling approach to your own practice as a professional pianist, should keyboard accompaniment and keyboard harmony not be among your strongest skill sets.

Michelle Everett Faunt: B.Ed, BSc... Gayle Dunsmoor, with her 35 years of teaching, recognized a gap in traditional piano relating to teaching accompaniment skills... She also noticed a rise in popularity of students taking guitar lessons and feels that this is because guitar students quickly learn to play chord accompaniments to their favourite melodies...Gayle hopes that with the QuenMar books, all piano students will learn to confidently play accompaniments to their favourite melodies.

Gayle Dunsmoor: Creative piano skills should be a part of all piano training curricula. **We, the teachers, can make it happen.**



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beautiful tone, evenness, breathing, economy of motion and a sense of pulse. Basically, I'm getting the student to build a bigger, faster, stronger playing mechanism, with ease and security that will equip them for the challenges in their pieces. It's much like an athlete doing core exercises and hitting the weight room. Whatever sport they're playing, they'll be better at it.

We also do:

3 of Everything - do 3 scales, 3 formulas, 3 solid chords, 3 broken, 3 alternate note, 3 Dominant 7^{ths} solid, 3 broken etc. through arpeggios and octaves. You go up the keys chromatically at a fast tempo, no fixing anything. Kids actually like this! It gets results because they'll DO IT!

And by working chromatically the hand uses most combinations of black and white keys for the chords and arpeggios. We pick a flashcard to choose which key to start on so the pattern is different each day. Try it - it's fun!

Formula patterns in 3^{rds}, 6^{ths} and 10^{ths} all majors, up to 152.

Arpeggios in groups of six notes to a beat instead of four 16th notes as RCM requires. The famous Juilliard teacher Adele Marcus used to teach this. It's easier to go fast, and it helps the student to play arpeggios leading with their arms, not chasing after their fingers. Stay light, and check that students don't accent every thumb. Try using a higher wrist than for scales.

Arpeggios in formula pattern - root position and inversions, fast tempos.

I make up exercises out of the technical challenges in their pieces as well. Passages are played in different registers, up the white keys, staccato, rhythms, dynamics, etc.

Octaves - I use another Adele Marcus exercise of all the octave scales going through the circle of 5^{ths}. You start with C major, then A minor harmonic, F major, D minor harmonic, B^b major, G minor etc. Jump back up to the top when you reach the low register. Left hand plays one octave lower. Watch arms are not tight, and stop when fatigued.

The image displays four lines of musical notation for arpeggio exercises. The first line is for C major, starting with an 8va marking. It shows a sequence of arpeggios moving chromatically up and then down, with a 'transition' bracket indicating a change in key signature. The second line is for a minor, also starting with an 8va marking and showing a similar chromatic sequence with a 'transition' bracket. The third line is for F major, and the fourth line is for d minor, both with 8va markings and 'transition' brackets. The notation uses treble clefs and includes various rhythmic values and accidentals to represent the arpeggiated chords.

Email your questions to lorielder@shaw.ca



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



The Donna Fishwick Piano Ensemble

European Tour - 2016



The Donna Fishwick Piano Ensemble is an award-winning group of talented performers from Vancouver, Canada. These young artists have enjoyed international acclaim, and their wealth of repertoire includes transcriptions and original compositions for 2, 4, 6 and 8 hands for one or two pianos which make this young group truly a unique spectacle of classical music. Many of these performers have received silver and gold medals from the Royal Conservatory of Music for their excellence. Many members have also performed with major symphony-orchestras, including Vancouver Symphony Orchestra. July 2016 will be the fourth tour of Europe for the Piano Ensemble. This performing group is a unique musical experience and an opportunity to hear a very professional level of playing by very talented and dedicated young artists.

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Pauwels Travel, aka Ship's School Educational Tours, has for several decades offered Canadians, unique tours to Europe: tours with a focus on history and traditional culture, and tours developed around special interests, for example classical music, gardening, architecture and so on. Many tours have formed the core of Adult Education Programmes at several Universities and Colleges in both British Columbia and Ontario.

The creative forces behind especially the many music tours have been Dr. Jacques Pauwels, lecturer in European History, and Dianne Globe, the company representative in Western Canada, whose career as a former piano teacher/vocal coach/accompanist, and longtime representative of the Royal Conservatory of Music brought her into contact with many music educators and arts organizations across the country.

The initial 'music' tour in 1991 to honour the 200th anniversary of the death of W.A. Mozart, brought 168 people almost overnight; most were British Columbia residents! And so were launched many years of touring, learning about European history in the context of composers, celebrating special anniversaries of the 'great ones' such as J.S. Bach, Franz Schubert, the Strauss family, Giuseppe Verdi, and

others. Attending concerts has also become part of most every tour offered by Pauwels Travel!

As a friend and colleague of Dianne Globe for nearly 45 years now, Donna Fishwick was one of the first music tour travellers, a passenger on the 1991 tour which re-traced the route of the famous Mozart children, Wolfgang and Nannerl on their first grand tours of Europe! She was extremely impressed with the tour, the sights, the organization, and the general 'learning' tone of the trip.

After forming the Young Pianists Recital Society in 1993, Mrs. Fishwick approached Dianne and Jack to arrange a tour of specific places in Europe: she wanted her special young people to have an opportunity to perform in some of the historic venues, and then to visit countries and places important in the history of classical music. And so in 1995 such a 'customized' tour was arranged, and due to its success, another one followed in 1999. The number of travellers was around 45; in 2008 there were 86, and in 2016, 70 people.

This very customized type of trip is noteworthy because of its nature—though youth choirs, orchestras and bands now travel and perform in specific sites in Europe in the summertime, young pianists do NOT! The requirement alone of indoor venues, and TWO GRAND PIANOS presents a tremendous challenge.

It has been a great pleasure to again assist the Piano Ensemble in preparing EUROPE 2016! Our gifted Canadian youth will 'do Canada proud'!



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Dyslexia and Music Teaching

by Reuben Vincent

Reprinted with permission from Mr. Vincent and Music Teachers Helper.

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

Have you noticed some of your pupils struggling more than usual to learn to read music?

Do they score low in sight-reading tests? Do they take a really long time to learn a piece and then seem to be playing more by ear than by reading the music?

Maybe, just maybe they are dyslexic.

Sadly, many dyslexics go through life undetected. They've learned to somehow find ways of avoiding situations which involve numbers and/or words and have endured endless frustration at the hand of parents, teachers, peers and themselves.

Going back a little in time, before such learning difficulties were widely acknowledged, dyslexics were often label as "stupid" or "slow." However, in my experience of teaching dyslexics (I currently teach four, with a further three pupils awaiting diagnosis), they certainly do not lack intelligence. In fact, one of the adults I teach, who has word dyslexia, is extremely good at maths with a high profile banking job and three related patents to her name!

At this point, I would just like to clarify that I am no expert in dyslexia but perhaps it might be useful to share a few ideas I've picked up along the way to help you with teaching students whom you may know or suspect have dyslexia.

As reading can be challenging, dyslexics often learn to rely more on other senses and methods. For example, if a student is struggling with learning a new song by reading the music, giving

them a recording can be a massive help because their auditory skills are often very strong.

I've found that printing music or other material on cream paper is a big help to some (but not all). Often school teachers will recommend coloured overlays which can be helpful. Every dyslexic is unique.

I now know to photocopy their music and use coloured highlighters to flag mistakes or to help dynamic markings to jump out.

Encouraging them to spot patterns in the music is a very helpful technique as with other pupils. Are the notes going up or down? By step or skip? Is that a sequence?

Can the music be enlarged? And especially if you are working from a Sibelius (or similar) file, can some of the detail be deleted or simplified first? For example, are the guitar chords needed? Or the lyrics? Can the fingering be minimised or the phrase marks left out for now etc.?

Patience on the part of the teacher and parents is vital. Dyslexics need extra time to complete a task. If proof of diagnosis can be given, most examination boards will permit the use of extra time which is especially important for a sight-reading test. The ABRSM (Associated Board of the Royal Schools of Music) for example allow 3 minutes of preparation time for their sight-reading tests compared to the normal 30 seconds which makes a huge difference.

Short-term memory amongst dyslexics can be challenging. Smaller goals, shorter sentences, speaking slower, making the task simpler can definitely help the learner.

If an approach doesn't seem to be working, try something different. Why not ask them what they think would help.

Above all, give your dyslexic student lots of encouragement and sincere commendation for their efforts. They often endure lots of frustration and sometimes bullying from those around them so a positive, empathetic music teacher can do much to reassure them as a human being and to inspire their musical growth.



Reuben Vincent is a freelance musician working as a composer, producer and private music teacher, based

from his purpose built recording studio in Bagillt, Flintshire, North Wales, UK. His main instrument is the piano although he is also known for a "mean" solo on the Kazoo!!!





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Review of New Publications

GOSPEL GREATS

arr. P. Keveren

Hal Leonard HL00144351



If you like gospel music, you will find something to like in this book of late intermediate/early advanced arrangements by the prolific Phillip Keveren. From old standards like *How Great Thou Art* and *Victory in Jesus* to the Gaither trio of *Because He Lives*, *The Family of God* and *He Touched Me*, as well as the country flavored *I Saw the Light* and *Will the Circle Be Unbroken?* There is a wide selection of material. An interesting range of difficulty is present in these pieces - *I'd Rather Have Jesus*, *Precious Lord*, *Take My Hand* and *I Saw the Light* are simple while *We Shall Behold Him* and *My Tribute* are quite challenging. Key signatures range from 4 flats to 4 sharps and most pieces have at least one key change. LH melody is a fairly consistent feature used to good effect. Layout is clear and legible although I found the type to be a bit small. Arrangements by Keveren are always interesting, creative and pianistic. I enjoyed playing these.

JJ

CLASSICAL PIANO SOLO

First Grade - John Thompson's

Modern Course for the Piano

Hal Leonard HL00119738



This collection of 20 original keyboard pieces from Baroque to Early 20th Century was compiled to correlate loosely with the Modern Course method. However, this book could be used to supplement any teaching method. The contents are arranged in order of suggested study and progress by level of difficulty. The final page lists stylistic characteristics of each of the eras represented. The pieces are all written in either $\frac{3}{4}$, $\frac{4}{4}$, $\frac{2}{4}$, and $\frac{6}{8}$ time and include the keys of C+, F+, G+, e-, A+, and B^b+. The first 3 pages have basic rhythm with the shortest note value being a quarter note. Dotted quarters and eighths begin to appear and 2 works include sixteenth notes. There are register shifts and the exploration of a variety of articulations. None of the works indicate the use of pedal. Extreme dynamics are included as well as a liberal use of terms to guide the student's musicality. Alberti bass, clusters, and dominant seventh chords are present in the last pages of this book. The familiar *Arabesque* by Burgmuller, an RCM Level 3 etude, is the last work. A great collection of masterpieces including music by lesser known composers.

JR

Review of New Publications - cont.

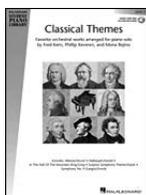
CLASSICAL PIANO SOLO Second Grade - John Thompson's Modern Course for the Piano Hal Leonard HL00119739



This second grade book contains 22 original keyboard pieces ranging from the Baroque Era to the Early 20th Century. Here again the notes are larger and the page layout is very comfortable for the young pianist. The time signatures reinforce what was introduced in the first grade classical solos book. There is greater exploration of keys including D+, and E^{b+} plus d-, g- and a-. Dotted eighths with sixteenths and groups of sixteenth notes are more prevalent at this level. Syncopation is introduced and presented in a couple of different ways. The student is required to use finger pedal as well as sustain ties over numerous bars. The fingering is clearly thought out. Many of the pieces are also found in the RCM series with the pieces graded at level 2 or 3.
JR

CLASSICAL THEMES Level 2

Hal Leonard Student Piano Library
arr. Kern, Keveren and Rejino
Hal Leonard HL00151807



Ten familiar orchestral and choral works are arranged for use with the second book of any piano method. Duets are added for each piece and are sometimes necessary for an adequate sound as in the March Militaire by Schubert where the duet part adds the opening melody and characteristic rhythm. The shortest rhythm used is a quarter note and intervals do not exceed a 5th so these pieces are playable by first year students. Layout is legible with large note printing. The front of the book has five or six lines of information about each piece and the composer. The book ends with six pages of timeline incorporating music, art and literature, and world events. Audio and MIDI access is included with an online code - the audio files have accompaniment tracks in both practice and performance tempo while the MIDI files can be slowed down to any practice tempo required! Themes from Dvorak's 'New World' Symphony, Grieg's *In the Hall of the Mountain King*, Tchaikovsky's *Waltz from Sleeping Beauty* as well as Mozart's *Alleluia* from *Exsultate Jubilate* and Handel's *Hallelujah* provide an easy introduction to classical favorites.

JJ

J. S. BACH All Jazzed Up Intermediate Piano Hal Leonard HL00151064



In this series, pop hits receive unexpectedly fresh treatments. Here are a few of the twelve great themes that are arranged in a jazz style: *Air on the G String*; *Jesu, Joy of Man's Desiring*; *Be Thou With Me* (Moderate Jazz Waltz); *Minuet in G* (Moderate Swing); *Musette* (Moderately fast Latin); *Sheep May Safely Graze* (Grooving Gospel) and several more. Chord clusters, jazz harmonies and rhythms are used to create these new renditions.

JM

CONTEMPORARY HITS 2nd Edition The Phillip Keveren Series Big-Note Piano Hal Leonard HL00310907



This collection of hits contains some of the best pop tunes being written today. Philip Keveren searched to find the songs that most effectively translate into good piano settings and then made sure his arrangements play easy yet sound full. With hits such as: *All of Me*; *Happy*; *Let It Go*; *Skyfall*; *Someone Like You*; *Shake It Off*; older beginners can enjoy learning more contemporary hits.

JM

Thank you Lillian, Celeste-tina,
Joyce, Janet and Jean for all you
do for BCRMTA and Progressions
Magazine.

Dina



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Review of New Publications - cont.

SHEET MUSIC - SOLO

CURIOUS RUMBA

Elementary Piano Solo

by Wynn-Anne Rossi

Alfred Publishing 42403



What a fun and catchy piece for the elementary student! The optional duet accompaniment contributes to make this a definite crowd

pleaser. The entire piece is built on half and quarter notes and rests. The smattering of accents on beat four really demands counting as do the ties over the barlines. The directions for this solo in a- is: 'Spicy!' Great addition to a student's repertoire!

JR

GOLDEN ASPENS

by Joyce Grill

Intermediate Piano Solo

Alfred Publishing 41286



This is a lovely, descriptive piece written in the key of C major, modulating to c minor then back to C major. It is in a

moderato tempo and should sound like fluttering leaves. Alternating thirds, rhythm changes from eighths to sixteenths and slurred double thirds are the most challenging technical difficulties in this piece. Pedaling, 8^{va}, dynamics and tempo changes are all very well marked.

JM

JUST BELIEVE

Intermediate Piano Solo

by T. Brown

FJH Music Company Inc. W9403



This 4 pages of music is in ¾ time, F+ key. Very easy to play. There's some big RH chords in the 3rd page. But student should be able to stretch.

Metronome marking is provided at the beginning. Very easy to page turn. This piece matches the title of the song and picture in the cover page. There's syncopated rhythm throughout the piece. But the student should be able to learn it without problem. Very suitable for a recital program.

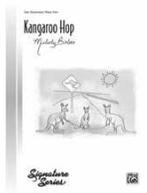
LC

KANGAROO HOP

Late Elementary Piano Solo

by Melody Bober

Alfred Publishing 42406



This is a cute, lively 2 page piano piece in ¾ time in the key of C with a few added accidentals. There is lots of staccato and

repetition making the piece really sound like a kangaroo hopping around. Interspersed are some phrases, giving the student a chance to practice both staccato and legato touch. Helpful expression marks are included. The large note size and good use of white space give the impression that the piece is easy to learn. What a fun, rhythmic little piece for a beginner!

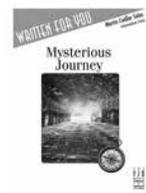
CH

MYSTERIOUS JOURNEY

Intermediate Piano Solo

by Martin Cuellar

FJH Music Company Inc. W9417



This delightful solo definitely has a mysterious air about it! It is written in ¾ time and in the key of e minor. The RH carries

the melody sometimes in sequential pattern and other times in 3 note chords of sixths. The LH is more challenging and is built on broken chords. The use of the pedal assists in navigating these chords that are mainly an octave span.

A great recital piece!

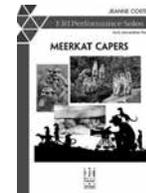
JR

MEERKAT CAPERS

Early Intermediate Piano

by Jeanne Costello

FJH Music Company Inc. P2018



This is a 2-page piano solo in ¾ time in the key of F minor. There are plenty of accidentals, as there are lots and lots of chromatic scales throughout. The

tempo is "fast and mischievous". There are some real, colour, nature photographs of meerkats (in the wild?) on the cover, which add to the interest. A bit of pedalling is required in the bridge. The composer has included helpful phrasing and expression marks. The piece is excellent for showing the student the value of practicing chromatic scales, for they abound in this very musical, pleasing-sounding piece and shouldn't pose a problem for the student who has practiced his/her technique! I recommend it.

CH

Review of New Publications - cont.

DUETS

VILLAGE FOLK DANCE

by Mike Springer

Early Intermediate Piano Duet

The Alfred Duet Series

Alfred Publishing 42823



This is a lively and joyful duet that is in simple quadruple time and the key of a minor. The melody is well balanced between the Primo and the Secondo. There is an alternating use of staccato and legato. The dynamics are well marked with lots of variety and contrasts.

JM

WEEKEND IN PARIS

by Naoko Ikeda

Mid-Intermediate,

Willis Music Dynamic Duets

Willis Music HL00149102



This duet is written in a romantic jazz style in simple quadruple time and the key of C Major. The Secondo creates a mood with a syncopated rhythm. Dynamics and pedaling are well marked. The Primo carries the melody with syncopated and dotted rhythms, scale runs and rests, used liberally throughout. Both Primo and Secondo support each other well to create this mood piece.

JM

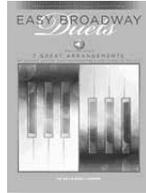
EASY BROADWAY DUETS

Late Elementary/Early Intermediate

arr. by Glenda Austin, Eric

Baumgartner, & Carolyn Miller

Willis Music HL00145766



This is a collection of seven beautiful, side-by-side duet arrangements of familiar Broadway tunes. They are all from famous musicals such as *Close Every Door* (Joseph and the Amazing Technicolor Dreamcoat), *On My Own* (Les Miserables), *I Whistle a Happy Tune* (The King and I), etc. The key signatures go up to a maximum of one flat or two sharps. Only one page turn is required for each of the duets, which students will appreciate. This book includes online audio tracks so that if a duet partner isn't readily available, one can practice with the computer! There is also a demo track with both parts together. Additionally, the playback feature allows the user to change the tempo without altering the pitch. I found all of this to be very user-friendly and anticipate that it will prove to be useful to the lucky student who receives this book from me!

CH

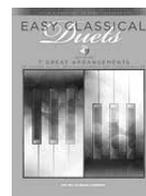
EASY CLASSICAL DUETS

Later Elementary to Early Intermediate

arr. by Glenda Austin, Eric

Baumgartner and Carolyn Miller

Willis Music HL00145767



Online audio tracks allow the student to rehearse or perform these seven piano duets anytime and anywhere. Each piece features both parts separately and as well as a demo of them together. This can be downloaded or streamed and the Playback+ feature allows the change of tempo without the pitch being altered.

The lovely classical favourites of *Eine Kleine Nachtmusik* 1st movement and an excerpt of Haydn's *Surprise Symphony* 2nd movement will be popular with the students. The pastoral *Morning* from Peer Gynt is in 6/8 time with all the other duets in quarter rhythm. Some of the duets have the secondo being solely accompaniment while others have the melody moving between the parts. Except for one duet, the secondo is written with 2 bass clefs and the primo with 2 treble clefs.

I found this to be a great book to use for sight reading at lessons for the intermediate student. I know I'll have students wanting to explore this music!

JR

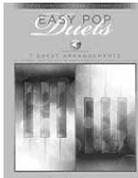


TRIOS

EASY POP DUETS

Late Elementary/Early Intermediate

arr. by Glenda Austin, Eric Baumgartner, & Carolyn Miller
Willis Music HL00145768



There are seven side-by-side duets in this book including *Bad Romance* (Lady Gaga), *Can You Feel the Love Tonight* (Elton John), *Love Story* (Taylor Swift), *My Heart Will Go On* (Celine Dion), *Paradise* (Coldplay), *Tears in Heaven* (Eric Clapton), and *Yesterday* (The Beatles). Just as in the Easy Broadway Duets book, audio access is included, provided one has a computer and the Internet. There is no more than one sharp or flat in any of these two-page pieces and very few accidentals. The melody shifts seamlessly from primo to secondo and back again in most of the pieces, making the music just as enjoyable for both players. As for challenges, there is the usual syncopation found in pop music that the student must deal with. However, as the pieces are well-known and most of them current, students should be highly motivated to practice the music. I appreciate the limited size of this publication; thus, the book lies flat when opened for ease of use. There is excellent recital material here.

CH

SONG OF REMEMBRANCE

Intermediate Piano Trio

by Alexander Peskanov

Alfred Publishing 42827



What a gorgeous piano trio! The music really lends itself to the “nostalgic and tender” performance guideline suggested by the composer. The melody moves between the middle and high parts while the low part provides the texture and mimics the

rhythm of the other parts. The high part has the most sixteenth notes and adds a delicate element to the work. The temporary shift from $\frac{3}{4}$ to $\frac{2}{4}$ and back adds interest. Beat 2 of many measures is often tied to beat 3 and the music lends itself very well to the use of rubato. My students really enjoyed reading through this trio and commented on how lovely it was! JR



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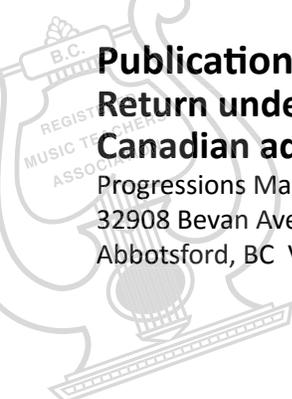
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