



Progressions

Inside this issue:

BCRMTA 2016 Conference in Vancouver

BCRMTA 2016 Piano Competition

And so much more.....



B.C. Registered Music Teachers' Association Provincial Magazine

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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

We have all made it through the busy first term of our teaching year and are now looking forward to the spring. The New Year often brings us new adventures, experiences and plans. I would like to, first, look back to where we have come from which will help us know where we are going to.

As musicians many of us teach in solitary environments of our home studios. Belonging to an organisation like the BCRMTA enables us to meet with fellow musicians who encounter the same challenges and experiences that face us in our daily teaching. Many of these people, in a sense, become our extended families. Some of you will know that my personal life has gone through some difficulties recently. One of the challenges in the fall of 2015 was moving from my house of thirty years to a new smaller home and setting up my new studio. Here in my local branch (North Island) I am blessed with a very close family of friends who have been a source of support and encouragement. After our CMW Teacher's workshop I felt surrounded with love and was humbled by the house warming my friends and colleagues surprised me with. Even our clinician, composer and secretary of BCRMTA - Anita Perry, was in on the plans!

At this time of year I would like to encourage all of you to show appreciation to the people in your extended musical families, be it your local RMT branch, your church choir members, your ensemble friends, and all those other musicians who you spend many hours with throughout the year, and thank them for the work they do. As musicians we share our time and talents with others. Thank you to all of you at the local branch level who volunteer with planning, promoting and devoting your time to your communities.

In our connection to the BCRMTA we extend our musical family beyond our local branch through the Provincial organisation and also across Canada through CFMTA, meeting more friends and colleagues along the way. Many of you are unaware of the amount of time and effort that goes on behind the scenes of BCRMTA to bring you Provincial programs and support throughout the year. We are so fortunate to have very efficient and experienced people chairing our committees, devoting numerous volunteer hours on your behalf.

ARCHIVES

- Susan Olsen

BC PIANO COMPETITION

- Susan Schleppe

CANADA MUSIC WEEK®

- Sonia Hauser

YOUNG ARTIST TOUR

- Susan Schleppe

PROFESSIONAL DEVELOPMENT

- Joyce Janzen

BYLAWS

- Mimi Ho

BOARD OF EXAMINERS

- Marilyn Glazer

DELEGATES TO CFMTA

- Carol Schlosar & Joanne Lougheed

The Provincial Council of BCRMTA consists of these people plus delegates from each branch, spending time on your behalf so that you can be connected, informed and supported through a wider musical family. Your Provincial Council Executive also spend many hours to enable the process of all of these programs so that you have access and support.

I feel very honoured and privileged to have the opportunity to work with all of these people and would like to thank them for the gift of time that they share with BCRMTA.

Now, looking ahead. There are opportunities for all of us to expand and widen our musical family. The CFMTA/FCAPM Branching Out





Dina Pollock

Hello from the Editor & Webmaster

Happy New Year to everyone,

funds for 2015 - 2016 are available to branches, with the criteria being a "Welcoming" event for both members and non- members at your local RMTA branch. The event needs to occur before March 15th 2016. See the national website www.cfmta.org for more information.

Plan to attend the next BCRMATA Conference. The Vancouver Branch of BCRMATA have been spending copious amounts of hours and energy over the past two years planning the BC Vancouver Conference - September 23rd and 24th, 2016. Jammy Smith and her committee have put together a fabulous event. If you have not attended a music conference before then I highly recommend that you do. The opportunities for learning at workshops, listening to concerts and socializing with like-minded musicians is invaluable and a wonderful experience.

My wish for you in this New Year is to take time for your own personal musical development by attending branch and Provincial events and spending time with your musical family. Music really does make this world a better place. Thank – you!

Cynthia Taylor

Progressions - In the past we had a *Teacher on Call* and a *Adjudicator's* list included in the magazine. This was difficult to keep up to date and I stopped including it. I would like to include these two lists on the website along with a list of Accompanist and/or Collaborative musicians. To keep it up to date a member would have to resubmit an application every year to ensure the list is current. An application form will be available for download on the website. This will be found under **Programs** - and then **Programs for Teachers**.

Website - The only issue is the log-in to the members only part of the website. If everyone had their own account that would mean that I would have to take care of 1000 accounts - way too much work. To simplify this, we have only **1** user name and password and every member shares it. Our software will only allow the webmaster to make any changes to the password. If you do not know the user name and password, please send me an email and I will send you the info editor@bcmrta.bc.ca.

Thanks,

Dina

Hello from the Registrar

On January 01, online registration will be available for the 2016-17 year.

The deadline for application without a \$50 reinstatement fee is March 01, 2016. There is a \$10 increase in fees this year - our insurance costs have gone up by \$5 and the other \$5 goes toward the costs of running our organization. This year's provincial fee is \$115. Branch fees vary and are set by each branch. The total membership cost is the provincial fee plus the branch fee.

Joyce Janzen





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Canada Music Week®

ABBOTSFORD

Encouraged with a rousing introduction by Eileen Deros, the BCRMTA Abbotsford Canada Week® 2015 recital started off with everyone singing *O Canada*. Leanne Reimer was our clear spoken MC. The program of nineteen performers went smoothly. Cristina Simpson started off with the evocative piece by Christine Donkin *Peace Country Hoedown*. Nathaniel Nga ended with a tremendous *Earthquake* by Stephen Chatman. The selections included thirteen pieces by Canadian Composers. Teachers whose students performed were: Eileen Deros, Celeste-tine Hernandez, Joyce Janzen, Sook-ja Lee, Diane Petkau, Dina Pollock, Leanne Reimer, Jean Ritter, and Betty Suderman.

Halfway through the delightful program, composer Teresa Richert gave an oral presentation of her most recent compositions for students. She gave the background to many of the works and the titles of her collections. Of special interest was her work on ideas and illustrations for teaching students the art of composing music.

Following the recital, twenty-eight medals were presented: four for Piano Pedagogy, ten for highest marks in Music Theory, five violin awards, and nine piano award winners. Congratulations to these students for all your great musical progress! And to the teachers for the outstanding teaching that stands behind all the awards.

Thanks also to the committee who organized the evening: Betty Suderman, Cassie Falk, Jocelyn Dyck, Kaitlin Unrau, and Leanne Reimer.

The evening ended with everyone enjoying cake, while chatting with the performers and award winners.

Julia M. Toews

CHILLIWACK

The Chilliwack branch presented our Canada Music Week® recital on Friday, November 20. We decided this year to include music by non Canadian composers and there were



Senior

enough entries to organize two recitals. The first recital at 6:30 pm opened with a violin ensemble playing *O Canada*. Piano and vocal performances rounded out the program finishing with a piano duet: *Tango* by

Linda Niamath. Refreshments were served in between the two recitals. Great Canadian Superstore donated \$50 worth of cookies and juice. The 7:45 pm recital featured voice, violin and piano students. President Sherrie Van Akker concluded the program with the presentation of Bursaries for students achieving the highest marks in Junior, Intermediate and Senior practical exams.

A theory bursary was awarded for the highest mark in theory/history (rudiments excluded). Students achieving 80% or higher in the 2014/15 year were listed in the program with an asterisk indicating marks over 90%. Students achieving ARCT diplomas were recognized. Congratulations to Shannon Hames: ARCT in Piano pedagogy, and Greta VandeBurgt: ARCT in violin performance. All participants were asked to wear red and white and our rented church venue was decorated with Canadian flags. Students posed for a group photo at the end of each recital. Colourful clothing made for fine photos.



Junior

Nita Pelletier



HAVE YOU MOVED ?

To ensure your *Progressions Magazine* and the *Canadian Music Teacher Magazine* is delivered, please update your address on the website or with our **Provincial** Registrar. *Thank you!*

Canada Music Week® - cont.

EAST KOOTENAY

There is no better way to celebrate Canada Music Week® than a recital celebrating our national composers. This recital is always a highlight for our group. The recital was held November 22, 2015 on St. Cecilia's birthdate.....our patron Saint of Music. The recital brought together our small band of teachers who had thirty-six students perform in voice, strings, guitar and piano. It was a great recital held in the over 100 year old Knox Presbyterian Church whose acoustics are outstanding.

The students performed works from all genre's of music - pop, educational, jazz , country and more. One string player performed her own composition which was upbeat and happy. We even had a voice student accompany himself on guitar - a brave and gutsy performance of *Canadian Girls* by Dean Brody (who when not touring comes home to our area).

This year we gave out 20 exam awards for highest marks close to \$700.00. Awards spanned from preliminary strings to the top theory levels. We are thrilled to do this for students and seek ways to keep the scholarship fund ongoing. We also had 20 compositions entered in our CMW composition festival and gave out awards for those works.

It was a busy recital but rewarding. In this day and age of electronics,

it is still wonderful to hear students play and perform at recitals. We are pleased to be able to teach our students Canadian Music and thank all those who contribute to this with their wonderful compositions.

Katharine Nimmert

MISSION

In celebration of Canada Music Week®, Mission Branch music students performed selections from some of their favourite Canadian composers and served their favourite homemade goodies. The students who hosted the reception after the concert received Chef's hats.

Laura Webster

Thank you to all the **Branches** for sending a highlight of your Canada Music Week® event.

For the next issue of *Progressions*, it will be the **Annual Branch Reports**.

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

NELSON

This year the Nelson Branch was pleased to invite colleagues and students from the Trail/Castlegar Branch to join in our Canada Music Week® activities. Our special guest was Michele Wheatley-Brown from High River Alberta, an active teacher, adjudicator and examiner with the Royal Conservatory. Michele adjudicated a mini-festival for our students where we heard a great variety of music by Canadian composers.

Coincidentally, the Nelson Overture Concert Society presented Sergei Saratovsky, a Russian born pianist, who performed a Saturday night concert, much to the huge delight of the audience.

The following day teachers and adult students took part in two workshops. The first was a rhythm workshop and the second an excellent session on body mapping. Michele is a licensed Andover Educator and believes strongly in the importance of teaching movement based on sound biomechanical principles to avoid playing-related pain and injury and to help play with more ease and better tone. All those attending benefited from Michele's knowledge and experience.

Overall we enjoyed a very worthwhile Canada Music Weekend!

Donna Goodwin-Wilson





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Canada Music Week® - cont.

NORTH ISLAND

Our Canada Music Week® project for this year has been two years in the organizing. Our Branch was challenged two years ago to encourage and guide our students in the composition of an original piece which would be compiled into a publication. This book was made available in November of this year.

One of our students as well as a Branch member provided several illustrations for the book thus making it much more whimsical. We were delighted to receive 21 compositions of varying length and complexity from our students. The publications are a tribute to the creativity of our local young Canadian composers as well as to the dedication of their teachers.

We were pleased to host a teaching member of BCRMTA, as well as an award-winning and published BC Composer, Anita Perry. Ms. Perry presented a wonderful workshop to our Branch members on the Friday evening on the subject of the art of inspiring our students to compose. This entertaining and educational evening was held in the new home of one of our members. The workshop was followed by a surprise House-warming event for the hostess.

On the Saturday morning, Ms Perry inspired and equipped our students to continue [or to start] the wonderful journey of self-expression through composition! She provided the students with visual and aural presentations of her material.

Following the morning's activities, the students were treated to a lunch of pizza, cake and punch. This was enthusiastically shared by those present.

In the early afternoon, a wonderful concert of Canadian music was enjoyed by all. Sixteen of the compositions found in our publications were performed by their composers to the delight of the audience. In all, 29 students celebrated Canadian Music by performing a wide range of pieces by well known composers.

This was an exciting and encouraging manner in which to celebrate known as well as up- coming Composers of Canadian Music!

Sonia Hauser

SOUTH OKANAGAN

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

At the end of the recital, the South Okanagan branch presented scholarships to students who excelled on their conservatory examinations to a total of \$950.00. Our program gave thanks to our continued supporters; the Penticton and District Arts Council and the IODE (Imperial Order Daughters of the Empire).

SOUTH OKANAGAN - cont.



Madame Janisch scholarship presentation by her son Reinhard Janisch to Anne Lu & Wynn Nordlund

A Madame Janisch scholarship of \$400.00 was presents by her son Reinhard Janisch to two senior recipients.



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

What an enjoyable afternoon for all!

Carmen Leier

SOUTH FRASER

Northwood United Church - On Saturday November 21st, the South Fraser branch hosted a Canada Music Week® Recital. This recital was the third of three events held during the fall of 2015, designed to encourage teachers to explore contemporary Canadian music.

First we had a workshop featuring Teresa Richert and Irene Voros



performing pieces from the Red Leaf Pianoworks collection.

The following week, Katya Pine presented a workshop demonstrating how to help students use performing repertoire as a springboard for composition.

These events culminated in the Canada Music Week® recital, which featured thirty enthusiastic performances.



Most performers were pianists, but three vocal soloists, and the 'Nothing but Treble' glee club added variety to the program. Twenty-one individual Canadian Composers were represented, from Jean Coulthard, to Joanne Bender, as well as Elizabeth Gilchrist, Natalia Pardalis, and Irene Voros, from our own branch.



Following the recital, a draw for three balloon bouquets, and a cupcake reception continued the celebratory atmosphere.

Canadian music is alive and well in the South Fraser Branch!

Kevin Thompson

SUNSHINE COAST

The Sunshine Coast Branch held our annual Canada Music Week® student recital on Sunday, November 22, 2015 at St. Hilda's Anglican Church in Sechelt. The recital began with the singing of our National Anthem followed by twenty student performances by a wide variety of Canadian composers including two songs by Joni Mitchell and Leonard Cohen and four students, ranging in age from 7-15, performing their own original compositions on piano. We were delighted to see such a full house with an enthusiastic audience and it was mentioned that several families came with their children just to listen and enjoy the music. Following the recital, student performers were treated to delicious homemade cream puffs courtesy of our member, Arlys Peters.

Katherine Hume & Carl Montgomery

In Memoriam

Hazel Menzies

member of BCRMTA since 1969 (Chilliwack)



Edna Gilmour Brunner

member of BCRMTA since 1966 (East Kootenay)



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



Canada Music Week® - cont.

TRAIL / CASTLEGAR

The Trail/Castlegar Branch celebrated Canada Music Week® this year with multiple events. First of all, we held our annual Canada Music Week® Recital on Monday, November 16th, featuring students performing Canadian compositions. The evening concluded with the presentation of awards and scholarships to our students who received the top marks in the past year (from our branch) for their examinations. Two students were also mentioned for winning Medals of Excellence from Conservatory Canada, for their practical piano exams.

The second part of our Canada Music Week® celebrations was held in Nelson the weekend on November 21st – 22nd. Along with the Nelson Branch, we co-hosted a weekend with guest adjudicator, licensed Andover educator, and RCM examiner, Michèle Wheatley-Brown. On the Saturday there was a music festival with Ms. Brown adjudicated students performing Canadian compositions. The following day she taught a rhythm workshop to adult students in the morning, and presented a workshop on Body Mapping in the afternoon. The weekend was very informative and enjoyable.

Our branch was very busy this year for Canada Music Week, but the events gave students and teachers a chance to celebrate our wonderful Canadian music, and develop our skills so that we can become better performers and educators.

Tammy Francis

VICTORIA

Regardless of a winter storm threatening to cancel the BC Ferry service to Vancouver Island Dr. David G. Duke was able to make it to Victoria to join us at our Canada Music Week® Breakfast Meeting. Following our buffet breakfast we were treated to an excellent presentation by Dr. Duke. He paid tribute to Helen Dahlstrom and Murray Adaskin, two great Canadians who are remembered annually. The Victoria branch hosts a Murray Adaskin Composition Competition that Dr. David G. Duke had adjudicated prior to coming for his lecture.

At each place was a set of printed composition examples titled **Some Thoughts on Canada Music Week®**.

His presentation was under five headings. Each topic was expanded with reference to examples by such composers as Terry Riley, Ann Southam, Jared Miller, and his own compositions. As Victoria was the home of Emily Carr he referred to *Big Raven*, a string quartet by Jocelyn Morlock which was inspired by the painting of Emily Carr, and performed by the Emily Carr Quartet.

1. Minimalism
 - Terry Riley *in C*
 - Ann Southam *What to do When the Power Goes Off* written for the Canadian Electronic Boys
2. Genre Blending
 - Jocelyn Morlock *Big Raven*
3. Musics - collage
4. Cross Cultural
 - Dr. David G. Duke *Potlatch Song*
5. Power of Rock Music – conduit to classical composition

Dr. David G. Duke returned to Victoria on Saturday for our Canada Music Week® Student Concert which includes a showcase for the Murray Adaskin Composition Competition winners and participants. Dr. Dukes piano duet ...but what is the nature of time... was also presented by two young students of Pam Smirl.

Following the presentation of certificates we were treated to nearly two hours of assorted Canadian Compositions.

Pat Williamson



Dr. David G. Duke



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Have Fun With It!

Tips and Advice from the
CFMTA/FCAPM Tech Teacher of the Year Linda Gould

by Lori Elder

At the CFMTA/FCAPM Conference in Vancouver in July, Linda Gould of Victoria BC won the Tech Teacher of the Year Award. We are very proud of her! *Progressions* is pleased to present an interview with Linda so she can share her expertise. Thank you to Tech-Savvy teachers Indra Egan, Swan Kiezebrink, Peggy O'Brennan, Kjerstina Larsen Crossley and Andrew Furmanczyk for assisting me with questions for Linda.

Q – I hear that you are in Palm Springs right now Linda, and doing Skype lessons with your students. Do you have problems with sound quality? Or with a time lag between the screen and the audio? Do you have any special equipment to help with these factors?

Linda Gould - I use Skype and Face Time weekly for piano lessons. Face Time with an iPad is my favorite.

Here's a tip to help with Skype sound quality: Click on Tools/Options/Audio Settings and uncheck **Automatically adjust microphone settings**. This prevents Skype from continually adjusting the volume for you. Do the same thing for the speaker settings. **Uncheck Automatically adjust speaker settings**. Click on Save to save your settings.

A Skype or Face Time lesson is a different experience than an in-person lesson. For example, you can't touch their shoulders to release tension or you can't set a metronome and ask them to play along. There are, however, ways to work around this.

- **For shoulder tension** you can ask students to shrug their shoulders or ask them to look at you and show them an exaggerated mirror image of what you saw and how to correct it.

- **For rhythm**, I start my metronome and demonstrate playing along, and then ask the student to set their metronome and listen to them playing along. You get the added benefit of knowing whether or not they have invested in a metronome at home to practice with.

- **Playing along** without a lag is impossible. The signal goes to a satellite and back, so there will be a lag. When we improvise on the Blues, for example, I'll play the Blues chord progression and ask the student to improvise with me on the Blues scale. They have a great experience and hear everything in time, but I hear their part with a lag. Surprisingly, a teacher can eventually hear when the lag changes and can let the student know if they speed up or slow down.

Tip: at the beginning of the lesson I often ask the student to take a picture of their music and email it to me. This way I can see all the extra marks that were placed on their music.

Q - What technology do you think is a 'must-have' for the teaching studio?

LG - That's easy - an iPad, a digital piano and a music-writing program. The investment has paid for itself over and over.

iPad - I am a lover of PCs and use them for many things, but Steve Jobs was a creative soul and Apple has always been a leader in the music world. The iPad is very portable and you can easily bring up a YouTube clip or have an ear training app at your fingertips. That said, the Windows is making great progress. There is a wonderful YouTube video showing the new Staff Writer program. (https://www.youtube.com/watch?v=D_PgKyqE3RU). Listen to the music in the background of the video. It's pretty cool.

Digital Piano – I've used digital pianos since my daughter was 6 (she now has her own music school and 3 children!). I first purchased one so she could practice with headphones and I wouldn't be able to correct her wrong notes from the kitchen. It had weighted keys and a great sound (my two criteria for a digital piano). I currently have an inexpensive digital piano next to my grand piano that has 200 rhythms and 400 sounds. I have a list of my 10 favorite sounds and 10 favourite rhythms so I don't waste time finding them in the lesson. Putting on a bossa nova rhythm with one of Christopher Norton's Latin tunes, or a swing rhythm with Brian Bonser's *Feeling Good* immediately helps students understand the rhythmic feel of the style of their music. Playing a passage with a trumpet sound for Haydn or a string sound for Beethoven also expands the students' vision of the music. Tip: strings with piano sounds better than strings alone. The 'attack' is more satisfying.

Music Writing Software – There are many to choose. I purchased Sibelius a long time ago and use it almost every week to write out individual exercises for my students. I also used it to write my Piano Chording course books (Play Piano Chords Today).

Q - How much time in general should be taken up with technology in the lesson?

LG - It should be seamless and not even noticed. I'll set up an ear training app while they are playing scales or I'll cue a You Tube at the spot I want to demonstrate before the lesson. If there is a glitch, gloss over it and fix it for another lesson.

Q - Some teachers have made websites where the student fills out their practice online and can earn stars or points. Have you tried this, and did you notice a difference in practice for students who enter their hours online?

LG - I've heard of it and bravo to the teachers who do this. I've had practice challenges where the winner gets an iTunes card. The parents sign off on a piece of paper - very low-tech.

Q - Which technology is a favourite of your students?

LG - They love the iPad and Smartphone apps. Theory Apps like Music Theory Pro, Play along apps like iReal Pro & Garage Band, fun metronome's like Tempo. I've created an app (that will be released soon) that combines crossword puzzles and the piano keyboard to increase note reading skills. You play the clues on the piano and they show up in a crossword. I can send out a free copy when it's released if anyone is interested. My first app!

Q - Do you ever have student's video the lesson on their cell phone? How useful is that?

LG – Yes, it's very useful, but only small sections of the lesson, say a 30 second clip that demonstrates a particularly tough concept. If they video the whole lesson I find it's rarely looked at. That said, I have one adult student who records the entire lesson with audio and diligently goes over every second of the lesson at home with great results.

Q - I've heard there is an app to help with the new RCM Ear Training Chord Progressions. Do you know what that is? How do you like it?

LG - I've only seen demonstrations at this point and it looks great!

Q - What apps are there to help with theory?

LG - Music Theory Pro is terrific. I've also seen a demo of a Music History app called Music History Flashcards that looked like fun.

Q - Are there any apps you use for teaching scales?

LG - I went to a seminar at the conference given by Dr. Mark Laughlin (a professor from a university in the USA) and learned a terrific way to teach scales (low tech). He uses bunnies (2nd and 3rd fingers) and three musketeers (2nd 3rd and 4th) ...really! The C major scale is *Thumb-Bunnies-Thumb-Three Musketeers* etc. D^b major is *Bunnies-Thumb-Three Musketeers-Thumb* etc. Try it- it works! He should turn it into an app!

Q - Are there any apps you use for helping young students with note learning?

LG - Have you tried Flashnote Derby or Music Flash Class?

Q - Which technology makes the biggest overall impact in your teaching?

LG - There are many, but the biggest impact is Digital pianos. They stay in tune with my grand (as long as my grand is tuned!) and are easy to move. I can make great recordings with MIDI, they allow me to teach group workshops (which are a blast!) and are inexpensive to maintain. Yes, definitely digital pianos.

Q - Do you have a studio Face book page? How do you use it?

LG - I'm more of a technology geek than a social media geek. I've been hesitant about Face book and am slowly easing my way into it. I have a general Face book page for a piano course I wrote Play Piano Chords Today. I'll create posts when I upload a new video or send out a newsletter or want to share a fun app I have tried. I think social media can be a terrific way for piano teachers to share ideas. Social media in general provides an expanded sense of community for piano teachers.

Q - Some teachers use iPads for games in their lessons. What games would you suggest?

LG - Where do they find the time in a lesson? I like games for between lessons. For example, I rarely have time to do ear training in a piano lesson but you can set up all the requirements for

Have Fun With It! - cont.

a piano exam with **Music Theory Pro** on a students' (or parents') iPad and they love to play it at home.

Rhythm is another concept I wish I had triple the time to teach but **Rhythm Lab** is a great app for this. **Anytune Pro** isn't a game but it's a great teaching app. It allows students to slow down any iTunes music without changing its pitch. Imagine hearing Oscar Peterson at half speed. It's amazing! It's helpful to record a student and play it back at half-time too. Very informative!

iReal Pro is a fantastic program. It allows you to download the chord changes for hundreds of songs. Then you play along with a piano/bass/drums backing track at any tempo and in any key. It's great ensemble experience.

I also love the **ForScore** app for iPad and the **AirTurn** pedal. They are a terrific combination for accompanying concertos. The page turns are digital so they are not distracting and can be done with the pianists foot.

Q - Would you recommend using the program MIDI or MIDI enabled device to create compositions with your students, or is it more beneficial for the student to write these out by hand?

LG - Both are great. I like to create compositions with Sibelius and leave out things for my students to fill in. You can learn a tremendous amount about music and composition by copying music into Sibelius (similar to Bach copying out his brother's music a few hundred years ago). You recognize patterns you don't otherwise notice. I use a MIDI (Musical Instrument Digital Interface) connection to import notes into Sibelius. Beethoven would be so jealous!

For student composers, MIDI allows them to hear their orchestrations without having to find an orchestra to play them. For concerto and ensemble performances, students can interact and practice with electronic musicians.

The best advice I can offer to music teachers about technology is to avoid FOMO disease - Fear Of Missing Out. Technology is in its infancy. Apps, iPads and Smartphones are recent inventions, and you can't keep up with everything new so don't even try. Gravitate to what inspires you and have fun with it! We all learn better when we are enjoying the process and good technology can take a boring task and make it pleasurable! No FOMO just fun!

Linda Gould

ARCT (perf), BMus (perf w distinction), RMT

Linda grew up in Calgary and debuted with the Mount Royal College orchestra at the age of eleven, under the baton of J.S. Bach (great-great-etc grand nephew of the famous Bach). This award winning pianist has had the privilege of studying with a number of inspiring teachers in both classical and jazz disciplines including Robin Wood, Peter Turner, Randy Halberstadt, Georgy Sebok, and Karel Roessingh and Lynne McNeil.

In addition to a successful retail career, Linda has been teaching piano for over 30 years and giving concerts for longer. Performances include solo piano, concertos, chamber music, jazz combos and 2-piano concerts with her husband, Dave Paulson.

Linda is the author of *Play Piano Chords Today*, a piano course for teens and adults. In 2015 she received the national *Tech Teacher of the Year* award at the CFMTA/FCAPM conference in Vancouver. She loves teaching private and group piano, conducting workshops for teachers, and inspiring students to share their joy of music by playing for each other at her famous Musical Matinees.

playpianotoday@gmail.com



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.






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Musical Community Service Awards - Fall 2015

Joyce Janzen

My apologies for missing one name from May 2015

Richmond

Lillian Chan	Lin Y. (Jasper) Zhu	Gold (101)
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October 2015

North Island

Kristy Miller	Sylvie Johnston	Bronze
Shelley Roberts	Alexandra Apedaile	Bronze
	Jiajia Forsyth	Gold (90)
	Lorne Hamilton	Gold (80)
	Gavin Johnston	Bronze
	Julie Matsuzawa	Bronze
	Towa Stewart	Gold (107)

South Fraser

Catherine Bundt	Nicholas Wang	Bronze
Michelle Bumpus	Isabella Tomé	Bronze
Yvette Rowledge	Brianna Clark	Gold (95)
	Jeniya Lee	Bronze
	Jorina Lee	Bronze
Kevin Thompson	Yiyi Hsu	Silver
	Yiyi Hsu	Gold (67)
	Sean Yang	Bronze
	Alice Yu	Bronze
	Vivian Wu	Gold (63)

Trail/Castlegar

Tammy Francis	Sing Hui (Helen) Ling	Silver
---------------	-----------------------	--------

Victoria

Colleen Ball	McKenna Jennings	Bronze
	McKenna Jennings	Silver
	Jordan McDonald	Bronze
	Mariah McDonald	Silver

Special mention goes to those students who have volunteered one hundred or more hours:

Towa Stewart (**107**)
Lin Y. (Jasper) Zhu (**101**)

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



Professional Development / Heritage Fund

Joyce Janzen

To date, four branches have applied for, and received the Professional Development Grant of \$300. **Prince George** held masterclasses and a lecture with clinician Cynthia Goddard. **Nelson** and **Trail/Castlegar** combined forces (also combining the Professional Development Grant and the Heritage Fund Professional Development Subsidy) to bring in clinician Michele Wheatley-Brown. They held workshops for students playing Canadian music and a rhythm-reading workshop for adults. **North Island** had Anita Perry present workshops on composition to teachers and students. This leaves one grant still available for a branch of less than 40 members. Plan to take advantage of this opportunity this year - or plan ahead for the following year, as this grant is available on an ongoing basis.

The deadline for application is February 01, 2016.

The Heritage Fund Professional Development Subsidy of \$200 is available to any and every branch regardless of size. **Victoria** Branch used this subsidy to have David G. Duke give a presentation on *What's New: Thoughts on 21st Century Idioms and the Canadian Teaching Repertoire*. This is a one-time opportunity so make sure that your branch benefits from it this year. The deadline for application is February 01, 2016.

Both of these grants must be applied for before the event takes place. Information and forms can be found online at bcrmta.bc.ca I encourage you and your branch make these options work for you.



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PIANO SOLOS
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ELEMENTARY
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Piano Solo
by Susan Griesdale
Early Intermediate Level

Copycat Copycat
Elementary Piano Solos
12 Little Inventions
by Terese Richert

Along the Shore
Piano Solos
Elementary Level
by Beverly Porter

A GRAND ADVENTURE
Irene Voros
ELEMENTARY PIANO SOLOS IN POPULAR STYLE
IRENEVOROS.COM

Over the Rainbow
Somewhere...
By Harold Alden
arranged for Piano Quartet
2 pianos, 8 hands
Joanne Bender

Taking Chances
piano solos
Early Intermediate to Intermediate
by Janet Gieck

COLOR COLLECTION
10 Expressive Piano Pieces to Color Your Days
by Patrick Thomas
Elementary - Late Elementary Piano Solos

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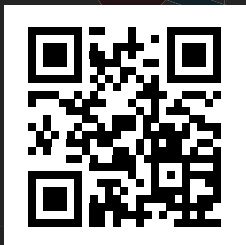
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Hosting a Young Artist Concert

Has your branch had the privilege of hosting a Young Artist Concert? Has your branch considered hosting a concert but not followed through because you have unanswered questions about what it involves?

One of the benefits of winning the B.C. Piano Competition is the opportunity to perform in a series of concerts within the province – the Young Artist Tour. Especially in smaller centres, these concerts are a unique opportunity for students and their families as well as the community to hear a polished performance of a full program by the winner of the B.C. Piano Competition. The Host Branch retains the right to tailor the concert for their individual needs, so the length of the concert could be anywhere from 45 -90 minutes. It might feature

only the Young Artist, or a number of local students as well. A meet the artist event might follow the concert allowing students to ask questions and be inspired by the achievements of the Young Artist.

CFMTA sponsorship means that the cost of transporting the Young Artist to your community, arranging such transportation, and a \$100 stipend for the Young Artist is covered by CFMTA. Posters and templates for tickets and programs are also available from CFMTA.

Host branches provide meals and accommodation for the young artist, arrange for the rental of a concert facility, tuning of the piano, rehearsal time for the Young Artist on the concert piano and transporting the young artist to and from the concert

hall. Advertising the concert is also the responsibility of the host branch.

CFMTA requests that each host branch submit a financial report for the concert along with a cheque for \$75.00 or 50% of the net profits, whichever is higher, and a report including comments or concerns regarding the concert, to Susan Schleppe.

I cannot speak highly enough of the calibre of performance that has always been exhibited in these Young Artist Concerts. Audiences generally leave feeling they have experienced something far greater than they had anticipated. I am very happy to answer any questions a potential host branch may have, as well as give assistance to host branches in arranging a concert. You can contact me at: competition_ya@bcrmta.bc.ca

Lectures - Concert - Masterclasses with Pianist Thomas Pandolfi



The Valley Concert Society and the Abbotsford Branch are hosting Thomas Pandolfi on March 4th and 5th 2016

Friday Morning \$10

Lecture #1 - Interpretation in Various Styles of Music

- producing different types of tone
- conveying intent of piece
- creating different style

Lecture #2 - Contemporary music

- how to take the fear out of reading and performing

Friday Evening \$28

Concert

Saturday Morning \$ 10

Masterclass #1 - #2 - #3 - #4

\$ 40 for all events

Venue - Peace Lutheran Church - 2029 Ware Ave, Abbotsford, BC

For more information: valleyconcertsociety.com abbotsfordmusicteachers.com



B.C. Piano Competition

Deadline for entries is March 1st 2016

An opportunity for your branch to participate in the B.C. Piano Competition is just around the corner. The competition will be held September 23 and 24 at Vancouver's Empire Landmark Hotel. A professor of piano performance at Cornish College of the Arts in Seattle, Dr. Peter Mack will be adjudicating.

Each branch will be able to enter one contestant. The contestant may represent his/her branch of residence or branch of study. Branches are responsible for selecting a contestant. (A previous first-prize winner of the B.C. Piano Competition is not eligible to enter). Contestants must be studying with a member of BCRMTA.

The competition will consist of a semi-final round and a final round. Complete details are available on the website. In brief, the semi-final round consists of twelve entries performing a 10-20 minute program including a work by a Canadian composer and featuring at least two contrasting styles. In the event that more than twelve entries are received contestants will be asked to submit a CD by April 1 in order to arrange for an adjudicator to select twelve entrants. The top three performers from the semi-final round will be asked to perform a 30 minute program in the finals.

The first place winner must be available to represent B.C. at the CFMTA/FCAPM 2017 National Piano Competition.

Now is the time for your branch to determine who will be representing you in the 2016 competition. If you want further information, check out the web-site bcrmta.bc.ca under programs for branches, or contact Susan Schleppe competition_ya@bcrmta.bc.ca

B.C. Piano Competition Rules

1. The competition will be held in even numbered years in combination with the Semi-Annual meeting of BCRMTA Provincial Council.
2. Each branch will be able to enter one contestant. The contestant may represent his/her branch of residence or branch of study. Branches are responsible for selecting a contestant. (A previous first-prize winner of the B.C. Piano Competition is not eligible to enter). Deadline for entries is March 1st, 2016
3. The competition will consist of a semi-final round and a final round.

Semi-final Round - for up to 12 contestants. In this round, contestants will be asked to perform a program no less than 10 minutes and no more than 20 minutes in length. At Least two contrasting styles must be used and only one piece may be repeated in the Final Round. The performance of a work by a Canadian composer must be included. Should more than 12 entries be received, contestants will be asked to submit a 30 minute recent, unedited recording of good quality marked with the applicant's name and accompanied by a list of the repertoire in the order it is performed on the CD by April 1st in order to have a professional adjudicator choose 12 contestants.

Final Round The top three performers from the semi-final round will be asked to perform a 30 minute program in the finals. Three contrasting styles must be used. All contestants will be expected to attend the finals.

B.C. Piano Competition Rules

The 1st Place Winner of the B.C. Piano Competition:

- **MUST** be available to represent British Columbia at the CFMTA/FCAPM National Piano Competition (All travel will be provided and up to \$300 provided for accommodation and meals)
- will tour as B.C. Young Artist (Tour details to be arranged with the B.C. Young Artist Committee and all travel, accommodation and meals will be provided)
- will receive a cash prize of \$800

The 2nd Place Winner of the B.C. Piano Competition will receive a cash prize of \$450

The 3rd Place Winner of the B.C. Piano Competition will receive a cash prize of \$250

4. Before selecting a contestant, branches need to be aware of the following rules:

- The contestant must be studying with a member of the BCRMTA at the time of entry. If the Branch contestant is awarded the first place prize, he/she must continue to study with a BCRMTA member in order to qualify to represent B.C. at the National Piano Competition.
- The contestant must be a Canadian citizen or have Landed Immigrant status.
- The contestant must not be more than 24 years old as of January 1st of the CFMTA competition year.
- The contestant may not be studying in a Master's program as of January 1st of the CFMTA convention year, as the CFMTA National Piano Competition is limited to contestants studying at the Bachelor level or lower.
- All repertoire presented must be of an advanced level (Diploma or higher) and must include a minimum of two contrasting style periods in the semi-final round and three contrasting style periods in the final round with one repeat allowed in the final round.
- The competition committee will announce the name of the adjudicator of the B.C. Piano Competition at least 6 months before the competition. It is the responsibility of the branch and the teacher of the contestant to ensure that there is no contact between the contestant and the adjudicator once the name has been announced.
- It is strongly recommended that all potential contestants be made aware of the specific repertoire rules regarding the CFMTA National Piano Competition before entering the B.C. Piano Competition. These can be found at bcrmta.ca in the members only section under B.C. Piano Competition
- It is the responsibility of the branch to submit the required application. Late entries will not be considered.

Information regarding the Semi-final Round:

- Each invited contestant must submit his/her repertoire list by June 1st 2016. Selections may not be changed after the list has been submitted.
- All expenses for a contestant attending the B.C. Piano Competition must be borne by the contestant or sponsoring branch. **Branches may apply for funding where a need exists and conditions are met.*
- Expenses for a chaperone (if required by the contestant) will be the responsibility of the contestant.
- There will be a public drawing for the order of performance at the B.C. Piano Competition at least 30 days before the event. All contestants will be immediately advised of their placement in the program and no changes will be allowed.
- All contestants will be given an opportunity to play the competition piano prior to the event. The time allotted will be 10 minutes.
- There will be no personal biographies printed in the B.C. Piano Competition program. Contestants will be listed by name and branch only.

BCRMTA PIANO COMPETITION – OFFICIAL REGISTRATION FORM
ENTRY DEADLINE: MARCH 1, 2016

Branch _____

Name of Contestant _____

Address _____

City _____ Postal Code _____

Phone _____ E-Mail _____

Date of Birth _____

Canadian Citizen Or Landed Immigrant

Signature _____

Name of Teacher _____

Branch _____

Phone _____

E-mail _____

Signature _____

Entry Requirements:

A \$50.00 entry fee (cheque payable to BCRMTA) and a completed application form must be received by the chair of the B.C. Piano Competition by March 1 2016. Late entries will not be accepted.

It is strongly suggested that all potential contestants be made aware of all rules and regulations of both the BC Piano Competition – www.bcrmta.bc.ca and the CFMTA/FCAPM National Piano Competition – www.cfmta.org prior to entering

All entries will be acknowledged when received.

Mail to: Susan Schleppe
5938 Cody Pl.
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BCRMTA VANCOUVER BRANCH



2016 PROVINCIAL CONFERENCE

MUSIC: WHERE WE BELONG

SEPTEMBER 23 - 24, 2016

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www.bcrmtavancouver2016.com

BCRMTA Provincial Conference 2016



It is a conference for us, and an event to share our passion: ***Music: Where We Belong***

Music is something we all work diligently for. Come and meet others to share something where we belong, enjoy brilliant performances by students who will be competing in BC Piano Competition, get inspired by outstanding clinicians, and enjoy shopping for materials and books.

We are now accepting **Early Bird Registration**. A full package registration covers the admission to all sessions as well as the conference banquet. Events include:

- **BC Piano Competition Semi-Finals, and Finals**
- **an interesting variety of workshops and piano/violin master classes**
- **Trade Exhibition**
- **lunch at Cloud 9 Revolving Restaurant**
- **banquet buffet dinner**
- **entertainment including a piano recital**

It is an amazing value and the best way to enjoy everything this Conference has to offer!

For information regarding the conference, workshops and clinicians, please visit

Conference Website

www.bcrmtavancouver2016.com

Email: conference@bcrmtavancouver2016.com

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
2:00 – 3:30	BC Piano Competition Semi Finals	Making Music Magic Workshop – PART I - Tuning In by Lucinda Macworth-Young	
3:30 – 4:00		Break	
4:00 – 5:30		Making Music Magic Workshop – PART II - Piano by Ear by Lucinda Macworth-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			
9:00 – 10:30	Piano Master Class by Dr. Sasha Starceвич	Violin Master Class by Don Lum	Trade Exhibition
10:30 – 11:00	Break		
11:00 – 12:30	Workshop - Dealing with Small Hands by Dr. Sasha Starceвич	Workshop - Technology in Music by Tom Lee Music	
12:30 – 2:00	Lunch at Cloud 9 Restaurant		
2:00 – 3:30	Workshop - Neuroscience with Music by Dr. Sean Hutchins	Jazz workshop by Peter Friesen	
3:30 – 4:00	Closing Address by Dr. Sean Hutchins		
4:00 – 5:00	Free Time		
5:00 – 5:30	Happy Hour in Foyer		
5:30 – 7:30	Gala Banquet		
8:00 – 10:00	BC Piano Competition Finals		

The Empire Landmark Hotel

To book a room: please call toll-free 1-800-830-6144 or email reservations@empirelandmarkhotel.com

Please quote **“BCRMTA Conference 2016” British Columbia Registered Music Teachers’ Association** at the time of booking.

Guestroom Rates

Standard Room: \$135 CAD net (1 King/1 Queen/2 Twin Beds) based on single/double occupancy per room per night

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 _____

Address _____

City _____ Province _____ Postal Code _____

Branch Membership _____ Telephone _____

Email _____

Would you like to be sent Conference updates by email? (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
Early Bird (Before May 15th)	\$269	\$299	\$229	\$239	\$

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.

Photographs and Video consent, waiver, indemnity and release for the British Columbia Registered Music Teachers' Association (BCRMTA). BCRMTA is granted the right to publish and use any photographs and to exhibit audio or video in which I or my works appear for the purposes of BCRMTA archives, marketing, publicity and public relation objects. I guarantee that any material recorded during this event will not be used in any commercial endeavor whatsoever without the written permission of BCRMTA and all persons involved in the performance / recording.

At the moment, we only accept Early Bird Complete Package Registration. It is the best deal! Individual events ticket, and day passes can be purchased in 2016.

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

So, you're thinking of joining us at the Provincial Conference ***Music: Where We Belong?***

Read on for a tantalizing taste of what's in store!



Lucinda Macworth-Young

Friday, we hit the ground running with back-to-back workshops presented by renowned British pedagogue Lucinda Macworth-Young. She's dynamic, engaging and full of fantastic ideas. The **Making Music Magic** workshop starts with ***Tuning In*** a session that will shine a light on the psychology of music teaching. Come and hear her thoughts on: understanding pupils to empower and motivate them; stimulating musical imagination through a sound, sight, emotion; and dealing with the ever problematic "difficult parents" and "challenging pupils"!

Ms. Macworth-Young will continue the afternoon's events with ***Playing by Ear***. Here, she will address the idea of improvisation in a novel manner, using it as a tool to overcome performance anxiety, increase spontaneity, and accompany all musical styles with ease.



Dr. Sasha Starcevich

Saturday promises to be just as exciting with a piano master class and a workshop by our own home-grown master of the piano, Dr. Sasha Starcevich entitled ***Dealing with Small Hands***. Dr. Starcevich will provide exercises and studies for small hands that will create the necessary flexibility and agility to tackle difficult passage work. As an added bonus, he will have practical ideas for fingering tricky passages and a list of repertoire specifically for small hands.

Believe it or not there are *even more* events planned, not to mention tasty meals catered by the fantastic *Cloud 9 Restaurant* - Saturday's breakfast, lunch, and dinner will be anything but ordinary.

Look for more information on other Conference happenings in the Spring issue of *Progressions* or visit the Conference website www.bcrmtavancouver2016.com



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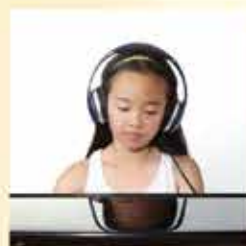
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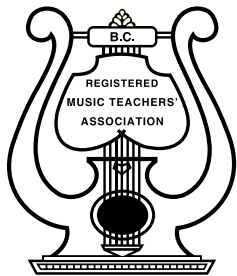
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BCRMTA - CFMTA STUDENT COMPOSER COMPETITION 2016

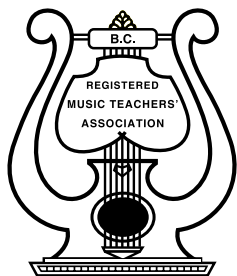
B.C. PROVINCIAL AND CANADIAN NATIONAL REGULATIONS

Please find the Student Composer Entry Form on the next page or on the BCRMTA website www.bcrmta.bc.ca.

Please send your students' composition and SIGNED entry form to our PROVINCIAL Coordinator (not the National Coordinator). If you have any questions please do not hesitate to contact the CMW Coordinator Sonia Hauser at: cmw@bcrmta.bc.ca 250.923.2212.

1. Each entry must be composed by the named entrant, and written out or computer-generated by the entrant, except that Preparatory and Division A entries may be copied out by others if needed. Entries must be neat and legible in ink, computer print or photocopy (faxes or e-mails are not acceptable). Please keep a copy of each entered work.
2. The bars in the composition should be numbered so that the adjudicator can easily refer to various parts of the composition.
3. Any composition longer than four pages long should be accompanied with a performance of the composition on CD.
4. The entrant must be of stated age as of June 1, 2016 and be a student of a BCRMTA member in good standing.
5. The entrants name must appear on each entry or its title page. The measure number starting each line, tempo and dynamic markings, and other appropriate details should be included.
6. Entrants may submit one or more works, and enter both sections of Preparatory, Division A or B if desired, but must keep to a single age division. Entrants moving after April 1 must notify the Composition Coordinator in writing.
7. Any multi - movement entry will be charged per movement.
8. **Entries must be received by April 1, 2016**
Please remember - any entries received after this date will not be accepted
A completed entry form and the correct provincial fee must accompany each piece entered.
Please include a high resolution jpeg photo and short five line bio of yourself.
9. Each entry will receive a written adjudication. Entries will not be returned, but will be placed in the BCRMTA archives. BCRMTA will forward First Place-winning works to the National Finals and pay the entry fees.
10. In each division (and section of Preparatory, Divisions A and B), provincial First, Second, and/or Honourable Mention(s) may be given. National awards are First Place only. All decisions are final. Award cheques must be cashed within thirty days of receipt.
11. BCRMTA and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.

The results will be sent to the submitting teacher after June 1st, 2016. ►



BCRMTA - CFMTA STUDENT COMPOSER COMPETITION 2016 - ENTRY FORM

This form must be completed and signed by both the teacher and the student.

Make cheque to: BCRMTA Student Composer Competition

Mail to: MWC c/o Sonia Hauser, 1031 Springbok Road, Campbell River, B.C. V9W 7G4

Name _____ E-mail address _____

Address _____

P. Code _____ Phone (____) _____

Fax (____) _____ Birth date _____

Teacher's name _____ E-mail address _____

Address _____

P. Code _____ Phone (____) _____

Fax (____) _____ RMT Branch _____

Preparatory: 8 years & under

Fee: \$10.00

Awards:

Pre.1 - An original work for solo instrument or any combination of instruments

In each category:

Pre.2 - An original work for voice with or without accompaniment

BC \$20

Division A: 11years & under

Fee: \$10.00

A.1 - An original work for solo instrument or any combination of instruments

In each category:

A.2 - An original work for voice with or without accompaniment

BC \$20

Division B: 15 years & under

Fee: \$13.00

B.1 - An original work for solo instrument or any combination of instruments

In each category:

B.2 - An original work for voice(s) with or without accompaniment

BC \$30

Division C: 19 years & under

Fee: \$15.00

An original work for any instrument, voice, or combination of voices and instruments, with or without accompaniment.

BC \$40

Division D: Open

Fee: \$20.00

An original work for any instrument, voice, or combination of voices and instruments, with or without accompaniment.

BC \$50

Second Place awards, for any category with six or more entries - Division A: \$15 B: \$20 C: \$30 D: \$40

I certify that this composition is my own work. _____ (Entrant) Date _____

Parent or Guardian (if under 19) _____ Teacher _____

The results will be sent to the submitting teacher after June 1st, 2016.

BC Student Composer - Adjudicator

Susan Griesdale

Susan Griesdale is an award winning Composer, Piano Teacher, Clinician, and Adjudicator. She earned her ARCT from the Royal Conservatory of Music, Toronto and studied Composition and Theory with Composers Michael J. Rudman and Julian Miran. An Associate Composer of the Canadian Music Centre (CMC), Susan has published collections for piano, violin, flute, chamber music for toy pianos and choral works. You will find her violin music in the 2013 RCM Violin Series and her piano music in the 2015 RCM Piano Syllabus and Celebration Series, the Conservatory Canada Syllabus as well as the ACNMP's Contemporary Showcase Syllabus. She also has many pieces published in the Canadian



National Conservatory's Northern Lights Publications. Her piano music has been chosen as required repertoire for Music Festival Composer Classes and is also included in the MusIQ Club software program - an after school program developed for schools across the USA and Canada. Susan is a founding member of Red Leaf Pianoworks - a composer's collective that provides a web source to access new piano repertoire. Susan has been teaching piano for over 30 years and has worked as a clinician, performing and presenting piano repertoire at both National and Provincial Conventions. She also runs Composition Masterclasses for local teachers and their students.



SOCAN – Solved!

by Anita Perry

SOCAN: An acronym to strike fear in the hearts of music teachers when it comes to renting a facility. We are often hounded to license our concerts upon vague threats of legal action by SOCAN officials who quote complicated tariffs and regulations.

As a composer and music teacher, I have a foot placed firmly in two camps. The teacher in me is outraged that I

should have to pay extra fees on top of rental costs so that my students can play *Mist* by Clifford Poole. The composer in me is outraged at the pervasive attitude that music and intellectual property should be free for general use. Sure, someone should pay for it, but why does it have to be me?

I'd like to illustrate the view from the music creator's camp using a hypothetical example. Let's use a

fictitious creation of, say 'widgets' instead of music. So, someone asks me to create a widget for their school. This widget would have to fit the unique needs of their facility and I am the only one in the area with the training and know-how to be able to create it. Of course, I put all my intellect, 35 years of experience, time and physical resources into creating this perfect widget. After six months, I present it



SOCAN – Solved! - cont.

to the “commissioner” who graciously accepts it but then informs me that they can’t pay for it because of funding cuts, etc. Then they turn around and use the widget in their machines (i.e. concerts) profiting from its use without any further thought to the person who made this vital cog.

Sounds like theft, yes?

This is how SOCAN sees it. Their responsibility is to ensure that composers are fairly recompensed for the use of their work.

Composers usually work without wage to produce a work which is then paid for (or not) by the commissioner. SOCAN wants to make sure that every time the work is used, the creator receives payment for that creativity.

Sounds fair, yes?

In the other camp, as a music teacher, I am outraged when I’m told by the church or community center I’m renting that I have to pay a licensing fee for SOCAN. I’m holding a recital to aid in the education of my students by providing opportunities to share their music with the community. I’m not gaining by this in any way and in fact, I’ll be lucky if I can pay the rental charges out of the modest five dollars I charge at the door to cover costs. No performer is getting paid and for the most part, all of the music on the program has been composed by some long-dead guy.

Outrageous, eh?

Well, of course composers should get paid for their work. The problem lies in the way in which the tariffs are collected. Rather than having an accurate, pinpointed accounting system, SOCAN has chosen to use the ‘seine net’ fishing approach. They collect money through general tariffs, and then distribute it when they are notified of concerts. That means, even if you pay your licensing fee and you have an entire concert of living Canadian composers’ works, those composers will not receive any royalties unless someone sends SOCAN a copy of the program and completes the requisite form. And even then, the composer receives a single digit percentage of the take at the door.

The system is really geared towards bars, nightclubs and large concert halls that “use” music to entice their customers to enjoy their productions. For those businesses it totally makes sense to have promoters pay a percentage of the door take out of the thousands of dollars that will be made from the show. But for us small-time music teachers whose recitals make very little at the door, it’s really just a cash grab.

The good news is that the Canadian Copyright Act has a very clear mandate on what is considered “use” and what is exempt. Section 32.3 of the Act states that educational activities cannot be taxed for royalties.

- (3) No religious organization or institution, *educational institution* and no charitable or fraternal organization shall be held liable to pay any compensation for doing any of the following acts in furtherance of a religious, educational or charitable object:
- (a) the live performance in public of a musical work;
 - (b) the performance in public of a sound recording embodying a musical work or a performer’s performance of a musical work; or
 - (c) the performance in public of a communication signal carrying
 - (i) the live performance in public of a musical work, or
 - (ii) a sound recording embodying a musical work or a performer’s performance of a musical work.

This means that when SOCAN comes a-knocking to collect royalties from your Christmas Concert at the rec. centre, they cannot coerce you into paying anything, provided your activity is for educational purposes.

So if you feel your arm is being twisted to pay fees and tariffs, just quote Copyright Act Section 32.3. If the Canadian Government says it’s exempt, then SOCAN can’t collect.





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Maintaining our Boundaries, Our Health, and our Business

by Marjory Purdy

One of the joys of teaching music is the personal relationship that develops between teacher, student, and family. Conversely, that same relationship can be potentially perilous because the amount of giving and caring by the teacher can lead to “burn-out”, particularly if the teacher’s generosity is taken advantage of in any way. The nurturing nature of teaching leads to familiarity, which can make it challenging to maintain sustainable personal and business boundaries. Yet, these boundaries are essential to preserve our physical health, our emotional health, our longevity, and ultimately, our business.

One of the most effective and essential components to maintaining boundaries is to have clear and concise studio policies in place. These policies need to be in writing, and it is helpful to review them verbally in an initial meeting with prospective clients. This interaction gives the teacher the opportunity to explain their policies and the reasons behind them. After reviewing the policies, it is important to have the parents or student sign the agreement. This process sets a professional tone for the relationship between teacher and client, and it can prevent many problems from arising in the future.

Written Agreement

There are several issues that need to be covered in a written studio policy agreement.

Financial Matters

It is important to set fees high enough, so that lessons and the teacher’s time are both valued and appreciated. Also, it is effective to pre-collect fees for the year in the form of post-dated cheques, preferably in June before the summer break. Students are less likely to stop mid-year. To ensure a firmer commitment, it can be useful to collect a non-refundable deposit or registration fee to hold the lesson time for September. Students are then unlikely to book a time in the teacher’s schedule, just in case they might return in the fall. There also needs to be a simple statement in the agreement that the student or parent/guardian of the student will be responsible for any fees incurred by NSF cheques.

Missed or Cancelled Lessons

In the agreement, missed lessons require the clearest and firmest boundaries because it can be one of the biggest headaches for teachers. There are several possible policies to handle this issue.

1. The teacher can offer a make-up lesson, if the student gives 24-hour notice or there is a sudden illness/emergency. (Unfortunately in my experience, this policy can easily be abused.)
2. The teacher can set aside one or two scheduled weeks per year to make-up lessons missed by either the teacher or the student.
3. The teacher offers no make-ups for lessons missed by students for any

reason including sickness and pre-planned trips.

I have taught in different institutions that employed each of these policies, and there are advantages and disadvantages to each. When I set up my own studio, I chose to offer no make-up lessons for any reason. This policy is aligned with other activities in which children participate. For example, my two children have never been offered a make-up class or lesson for any of their non-music activities. Additionally, students who attend private school do not receive “make up” days or classes for absences. Families do not expect this service from the schools. So, why is it expected of music teachers?

Unfortunately, this policy can sometimes result in sick children attending lessons. Therefore, it is important to communicate that ill students do not learn, and when they attend lessons, other children or the teacher may get sick.

Most teachers offer extra activities or “value-added” services for their students during the year in the form of recitals or other performance opportunities. These activities, in essence, compensate for missed lessons. Students can also trade lesson times, but the student or parent needs to do the rearranging. Then, families realize they are doing each other a favour, not the teacher. It is essential for privacy reasons to check with students, if it is permissible to share their phone numbers or emails.

In choosing a policy, it is useful to consider your needs. If you require flexibility, the one or two scheduled make-up weeks a year is a good choice. If you choose the no make-up lesson policy, then you need to adhere to your schedule so that you model the dedication you desire from your students.

There also needs to be a policy for lessons missed by the teacher. Usually, it is a lesson credit or a make-up lesson at a mutually agreeable time.

Lateness

Lessons, which start late due to a student's late arrival, need to end at the scheduled time. The main reason for this policy is that other families' schedules will be affected if the teacher is behind time. It can be difficult if it is the last student that is late; but it is still important to end the lesson punctually. It is the best "cure" for the habitually late student.

Lesson Cancellation Policy

A lesson cancellation policy is necessary in the written agreement between teacher and student. Generally, most teachers and institutions require either 2 or 4 weeks notice for cancellation. I also communicate to parents both verbally and in the written agreement, that I will stop the lessons if there is any type of abuse, excessive rudeness, disrespect or dangerous behaviour. Therefore, it is absolutely clear that they must be respectful of my home, my family, and me.

No matter how good the teacher, he or she is not right for every student.

So in the initial meeting with clients, I ask them to let me know if they are unhappy with the lessons. That way if the student needs a different teacher, I can recommend a teacher that may be a better fit. This discussion opens a road of communication for the future, and it is better for the child and my business if the relationship can end on a positive note.

Some students request to take "a break" for trips. They do not want to be charged for the weeks they are away. I explain to clients that if they do not honour our agreement by paying for these lessons, they forfeit their place in my schedule the following year because I could put another student in my timetable; one would attend and pay for the whole year. After all, it is not my responsibility to subsidize their trip.

Inner Boundaries and Teaching Philosophy

In addition to the written studio policies, there are other issues that involve inner boundaries or teaching philosophy.

Extra Lessons

Many instructors teach extra lessons to students before performances or exams. Often, the students who need these lessons are the students who do not practice regularly, and therefore require the most patience. The extra effort to maintain patience can be draining, and it can lead to "burnout" over the course of a whole teaching year. From a pedagogical perspective, the teacher is enabling the student.

Students learn that if they procrastinate, the teacher will rescue them; therefore, the students do not fully experience the consequences of their actions. I generally offer extra lessons only to students who have worked hard and have earned the lesson.

Rate of Student's Progress

At times, teachers feel pressured by parents to advance students before they are ready. It is ethically and morally imperative that the teacher does what is right for the student. It may mean the instructor loses the student, but a teacher's first responsibility is to take care of the child. Also from a business perspective, the teacher will not have the poor optics of students who are struggling to play in the higher grades because they do not have a solid base of learning.

Communication

Communication is essential for adhering to policies and to maintaining a successful business relationship with clients. I find it helpful and less frustrating to view myself as an educator of the parent. It is easy to assume that the parents realize the impact or consequences of their request or action, but most often they do not.

There are different forms of communication. In-person conversations at lessons are effective for quick things or issues that require discussion. Email is effective for issues that clients need to digest or issues that are exasperating to the teacher. However, there are some guidelines for these emails.



1. Take some time, think things over, and cool down before writing the email.
2. Always use a professional tone and wording.
3. Let the email sit for at least a day, and if possible, have another person read it before sending.

For really serious issues involving a student (for example, emotional issues), an in-person meeting with parent, teacher, and student is required.

When communicating with parents, teachers sometimes worry that if they assert themselves, they may lose the student or business. It is a good idea to maintain a “buffer zone” by having

a few more students than you need to manage financially. Then, you are not forced to depend on a problematic client for monetary reasons, nor will you be in difficulty if students stop due to unforeseen circumstances. By choosing to keep a difficult client, there is less space in your schedule to accept a more stress-free family in the future.

The most difficult aspect of being assertive is balancing concern for the student verses boundaries with parents. Ultimately, your health and well-being must come first because you are **not** an effective teacher, if you are worn out or frustrated. Also, you have a responsibility to be at your best for your other students.

Implementing a Change

When implementing a change to your studio policy, it is important to give advance notice. If you plan a change for the fall, let clients know in the spring. If they dislike it, they then have time to find another teacher. Explain the change and the reason, both verbally and in writing. For example:

*I have noticed this year that there has been an increase in missed lessons. These missed lessons are affecting the students' progress and my ability to teach them effectively because the continuity of lessons and practice is being interrupted. Also, it is becoming increasingly difficult to fit make-up lessons into my schedule. Therefore, I am implementing the following policy: **Insert chosen policy.***



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Please understand that this change is for the benefit of the students' progress, and it maximizes my effectiveness as a teacher.

It is helpful to have some planned responses for unreasonable verbal requests that may come later from clients. For example:

1. "This is how I earn my living and you have a prime time spot. I need students who will consistently attend and pay for these lessons. I have a family to support."
2. If a parent asks, "You have time on Sunday, don't you?" You could answer, "That is my family day." Or alternatively, "I have another commitment at that time." (That commitment may be a cup of tea in your living room, but down time is a commitment to yourself!)
3. "Students book a time with me, and that is your time. It is not reasonable to expect me to adjust my personal life to fit your schedule changes. Would you be happy if your employer asked you to come in on your day off to work for just 45 minutes?"

Whatever the response, keep your tone pleasant and your face open. Be firm, and look the client in the eye.



Marjory Purdy (BMus, MMus) is a teacher, adjudicator, and clinician who teaches students of all ages in Coquitlam at her home studio and at Place des Arts. She also supervises several junior teachers and specializes in pedagogy for new and established teachers.

Asking a Client to Leave the Studio

Unfortunately (and thankfully only very occasionally), despite our best efforts, some clients are chronically demanding and/or unreasonable. The only option may be to ask them to leave the studio. There are some guidelines that can help you to do this difficult task in a professional manner.


1. Finish your commitment to the student.
2. Give clients lots of warning and the reason for ending the business relationship.
3. Remain non-confrontational.
4. Stay away from anything personal.
5. Use "I" statements, and avoid statements that start with "you".

In conclusion, if all teachers have similar policies, then clients have little choice. They must accept them because the majority of teachers use them consistently and uniformly.

Unfortunately, the music profession is sometimes not viewed as an acceptable way to earn a living, but it should be. We share something that is unique, truly special, and life changing for our students. How many people can say that about their job? We must value ourselves and what we do, then other people will too.

Effective and well-maintained boundaries actually benefit both teachers and students. If we take care of ourselves, we are better able to take care of our students. Our teaching is of a higher quality because we are less exhausted and less "burnt-out". We are protecting our physical health and emotional reserves. Additionally, well-maintained boundaries equal excellent business practices. Many of us are self-employed, and it is important to protect our earning power. We have no benefits or pension plan, and there are limited "prime time" hours in which to earn our living.

Good business practices ensure higher quality teaching for our students, greater job satisfaction for us, and more respect for our profession. It is beneficial for everyone. Ultimately, it is our responsibility to create the atmosphere we desire in our workplace. We are the professionals, and we are in charge.

Marjory presented this session at the July 2015 CFMTA/FCAPM Conference in Vancouver. 



The Vancouver Chopin Society - 2015/2016 Season

You still have the chance to buy the subscriptions for the three remaining concerts featuring: superb Hungarian pianist Dénes Várjon, known for highly expressive and imaginative interpretations; the Latvian-born Dina Yoffe, known for her Chopin recordings (please read her comments below about the programme) and Nelson Freire one of the greatest pianist alive, continuing the traditions of the great pianists of the Golden Age of the first half of the twentieth century.



Concert 2 – Dénes Várjon, Friday, February 12, 2016, 7:30 PM, Vancouver Playhouse

Hungarian pianist Dénes Várjon has received much attention for his chamber music prowess, notably in collaboration with cellist Steven Isserlis and his solo recordings and performances in the last decade have received international critical acclaim.

Programme: **Haydn, Schumann, Janacek, Chopin**



Concert 3 – Dina Yoffe, Friday, April 8, 2016, 7:30 PM, Vancouver Playhouse

After winning top prize in the prestigious Fryderyk Chopin Competition in Warsaw (1975), Dina Yoffe had to wait several years to launch her career as the political climate in the Soviet Union did not allow for creating a career abroad. Today her concert performances are renowned throughout Europe, Asia and the United States.

"Not long ago, an incredibly interesting and paradoxical idea came to me. I'd like to bring to your attention the unification of 2 cycles: The 24 preludes of Chopin & Scriabin. Based on their immense contrast, I have unified them and would like to show how great was the influence of Chopin's work on Scriabin. You will be able to hear incredible similarities and at the same time the great differences in contrasts of tonalities. Both cycles are based on the circle of fifths. I will be starting with Scriabin's prelude followed by Chopin's prelude in the same key. In the first half of the concert you will hear preludes 1 - 12 of both composers (Scriabin and then Chopin), and in the second half preludes 13 - 24." – Dina Yoffe

Programme: **Scriabin, Chopin**



Concert 4 – Nelson Freire, Thursday, May 19, 2016, 7:30 PM, Vancouver Playhouse

"Few pianists alive convey the sheer joy and exhilaration of being masters of their craft more vividly and uncomplicatedly than Nelson Freire." - The Guardian, May 2014

Nelson Freire is an artist as beloved by audiences as he is admired by his peers. At age 24, following a performance with the New York Philharmonic, Time Magazine hailed Nelson Freire as *"one of the most exciting pianists of this or any age."* From then on and for five decades, Nelson Freire has performed in over seventy countries and become a star in the international music world. His recordings have been rewarded with the Diapason d'Or, Grand Prix du Disque, Victoire d'Honneur, Edison Award, Gramophone Award and a Latin Grammy for the album "Nelson Freire Brasileiro" in 2013. A CD of Freire's most coveted performances is included on Philips' acclaimed series, "Great Pianists of the 20th Century," released in 1999.

Programme: **Bach, Beethoven, Schostakovich, Rachmaninov, Chopin**

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Ask Lori - Teaching Tips for Everyday Lessons

by Lori Elder

Notation by Anita Perry

Q. With dominant 7th solid chords, do you insist on the fingering 1245, 1245, 1235, 1245, or do you let your students do 1235, 1245, 1235, 1245? If the student can manage it I do standard fingering, as it helps the stretch of the hand, but for smaller hands I do the 3, 4, 3, 4. I sometimes wonder, because it feels more comfortable under the hand and fingers doing 3, 4, 3, 4 for some students. Is that okay? I'm very conscious of keeping the hand in a relaxed and normal position.

Shuswap Branch

A. With dominant 7th solid chords, I don't stick strictly to the 4, 4, 3, 4 fingering that you'll find in many technique books. It depends mainly on two things: the size of the student's hands, and the layout of the black and white keys in the chord. For instance, the dominant 7th of G has a much bigger major third interval in it than the dominant 7th of F.



For the left hand, the dominant 7th of G is often more comfortable with the 3, 3, 3, 4 fingering. The right hand can do 3, 4, 3, 3, if that's a better fit. Other fingerings are also possible depending on the length of the student's fingers and the span of their hand. When used in repertoire, dominant 7ths have all kinds of fingerings, and students will end up having to adapt to the needs of the piece anyway. I always look at the student's hand while they're playing these chords, and if it looks really stretched and uncomfortable between the fingers then we choose what is most suitable. You mention keeping the hand in a relaxed and normal position, and I think that's a good idea.

Q. A Grade 6 student who has transferred into my studio is pedalling using his whole leg up and down, and his heel in the air. How do I banish this bad habit from other teachers without directly "bashing" them, but still let my student know it's not correct?

Kjerstina Larsen Crossley - Vanderhoof

A. You're right, that whole leg pedalling will need to be changed over. To do that without disrespecting the former teachers (who hopefully the student has some nice memories of), I say something like "That way of pedalling seemed to work for you in the lower

grades. Now you are moving into Late Intermediate and Advanced and you're going to need to learn some new techniques." I explain that using the entire leg is a very large muscle group, and for the bigger pieces he'll now be tackling he'll need just the foot going up and down. This is a smaller muscle group and will allow for more speed and flexibility. So I tell him why this is needed, and I don't even dwell on what went on before. Then I immediately assign a NEW PIECE! I start from scratch teaching pedalling with the heel on the floor and the pedal sitting under the ball of the foot.

Q. Hi Lori! I'm really enjoying your Advice Column. Do you do marriages?

Just Wondering

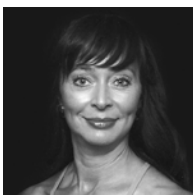
A. Nope! You're on your own with that one!



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



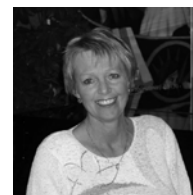
Review of New Publications



Celeste-tina Hernandez
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Joyce Janzen
Abbotsford - Piano, Theory
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Jean Ritter
Abbotsford - Piano, Theory
Member since 2006

SLAP THAT KNEE! **Late Elementary Piano Solo** **by Mary Sallee** **Alfred Publishing 43022**

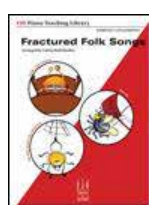


This fun, 3-page piece in $\frac{4}{4}$ time has the student slapping his/her knee in rhythm during certain sections of the music.

There is definitely a jazzy feel all throughout the piece. It is to be played “upbeat with a swing feel” according to the composer. Staccato and legato touch are both employed here, sometimes at the same time (e.g. with RH legato and LH staccato), adding to the challenge. There is no key signature, but there are a few flats throughout the piece. In my opinion, students would be very motivated to learn this music, as they may enjoy slapping their knee in rhythm. I can just imagine some parents, while their child is practicing this piece, yelling “quit fooling around and get back to your piano practicing!”, all the while not realizing that slapping in rhythm is excellent musical training and should be encouraged!

CH

FRACTURED FOLK SONGS **Elementary/Late Elementary** **arranged by Valerie Roubos** **FJH Music Com. Ltd. FJH 2198**



This collection of 12 easy pieces is inspired by familiar folk songs. Ms. Roubos has changed the words and the music in a delightful way so that

the original tune is still very much recognizable, but there is a twist! There are titles such as *Home on the Strange*, *Plop! Goes the Weasel*, *She'll Be Stompin' 'Round the Mountain*, and *Yankee Doodle Jump*. There are no key signatures and very few accidentals, making the music very accessible to beginners. The large note size and generous use of white space do much to make these two-page piano pieces look easy for the young student. The cover is attractive with three cute cartoons to illustrate *Hush Little Monster*, *Shoo Fly*, and *Itsy Bitsy Spider's Big Adventure*. I recommend this book!

CH

ROMANZA **Intermediate** **by Angela Marshall** **Alfred Publishing 43027**



This is an absolutely beautiful, 3-page piano solo in the key of G+. It is dedicated to “Audrey & Joseph on their wedding day”, and the music

very much does sound like it would be played at a wedding. The tempo is moderato con rubato with a meno mosso section in the middle. Leaps of 8^{ves} and 5^{ths} abound in this lovely, sensitive piece. Pedalling is marked throughout. The note size is large and easy to read, and there is a sweet, old-fashioned picture on the front of a young couple from long ago, very much in love. I enjoyed playing this piece immensely.

CH

ALONG THE SHORE
Elementary Level Piano Solos
by Beverly Porter
Red Leaf Pianoworks



This collection of twelve solos with descriptive and imaginative titles takes the young pianist on a journey along the beaches and rocky shores

of our Canadian waterways. Ms. Porter exposes the student to the D^{b+} pentatonic scale in *Soaring Sea Birds* where they play in the upper register of the piano and hold the damper pedal throughout. The lovely soaring and climbing melody definitely paints a picture to support the title. Most of the pieces are in either $\frac{3}{4}$ or $\frac{4}{4}$ time but *Don't Rock the Boat* is in $\frac{5}{4}$ and *Soaring Sea Birds* is in $\frac{2}{2}$. *Gentle Breeze* is built on a whole tone scale. Hand crossovers, register changes, a glissando, changing meter, accents, accidentals, triplets, and contrasting articulations are all utilized in this book. The shortest note value is the eighth note.

This music has been cleverly composed and provides the teacher with opportunities to teach new skills. The Introduction page gives some helpful teaching tips and a brief explanation about each piece. Great music for our Canada Music Week® Recitals as well as other performances!

JR

ANIMALS HAVE FEELINGS TOO
Early Elem./Elem. Level Piano Solos
by Jennifer Linn
Hal•Leonard HL00147789



What a delightful collection of exciting music for the young pianist! The striking cover art immediately engages the imagination with the curled up giraffe almost in the shape

of a bass clef and the words HA! HA! HEHE! All eight of these original solos have stimulating descriptive titles. The book is divided into two equal parts with four pieces at the Early Elementary Level and the other four in the Elementary Level. *Bear Determination* is written in $\frac{4}{4}$ time with the shortest note value a quarter note. The lyrics complement the music and the range of dynamics help to support them. Seven of the twenty-seven measures are HT.

Tired Turtle is in triple meter and uses many ties. Many of the measures have a half note quarter note rhythm encouraging the “slow and steady” marking at the opening of the piece. *Understanding Whale* is based on the F^{#+} pentatonic scale with the key signature of six sharps. There are hand crossings and clusters to be explored. *One Worried Owl* makes use of the damper pedal and includes many chords at the interval of a perfect fourth.

The second half of the book has the student playing more HT and varying articulations. Two note slurs, accents, chromatic movement, clusters and chords of seconds and thirds are woven into the music. The rhythms expand with eighth notes in *A Giraffe Can Laugh*. Swing is optional here but it definitely makes an already fun piece even more pleasurable. *Cry of the Wolf* is in c- and indicates the damper pedal to be held down for most of the second page.

I give this book 5 stars! The entire presentation of the material is pedagogically sound and makes our job as teachers much easier!

JR

THE NUTCRACKER SUITE
Tchaikovsky
arr by Lybeck-Robinson
Hal•Leonard HL00147906



The glossy cover and picture of a wooden nutcracker is attractive enough to make this a gift book and the cost makes it an affordable

one! Easy arrangements of six of the best known pieces from Tchaikovsky's well-loved ballet make this music accessible to young pianists. Listed as *Late Elementary/Early Intermediate*, I would put it at Level 3 – 5. *Arabian Dance*, *Chinese Dance*, *Dance of the Sugar Plum Fairy*, *March*, *Waltz of the Flowers* and *Russian Dance* are written with individual notes in one hand and individual notes or two note chords in the other hand with a very rare chord in both hands. All the pieces are written in C+ or a- with the exception of *March* written in G+ but with the F# written as an accidental rather than a key signature. Note values are half, quarter and eighth notes, register changes are handled with changes of clef with two 8^{vas} used in *Sugar Plum Fairy*. Accidentals are used liberally but ornaments are omitted leaving the essence of the pieces without the added difficulty. Notation is large and legible. This book would be a great introduction to playing these familiar pieces.

JJ

Review of New Publications - cont.

SOUNDS OF SPRING

Intermediate Piano Solo
By Betty Lea Martocchio
Alfred Publishing 43026



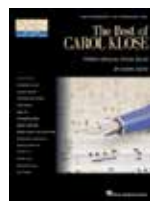
This is a gentle, whimsical, 3-page piano piece in $\frac{3}{4}$ time in the key of C with added accidentals. Though it is labelled “intermediate”,

I found it to be on the easy side; perhaps “early intermediate” would be an accurate label. There is lots of repetition, helpful pedalling, phrasing, and expression marks. The music really does evoke the sounds of spring breezes, flowers emerging, and birds chirping. What a lovely piece!

CH

THE BEST OF CAROL KLOSE

Early – Late Intermediate
By Carol Klose
Hal Leonard HL 00146151



Here are 15 original piano solos ranging from early-late intermediate level. There is great variety in the music, as suggested by such varied

titles as *Ancient Towers*, *Candlelight Prelude*, *Gecko Games*, *Maestro*, *There's a Fly in My Waltz*, *Northwoods Toccata*, and *Salsa Picante*. This last one really made me want to dance, while *Jasmine in the Mist* is much more peaceful.

There are many musical challenges in the pieces. For example, *Prelude No. 1* is in $\frac{7}{8}$ time, with changing time signatures abounding; $\frac{3}{8}$, $\frac{5}{8}$, and $\frac{4}{8}$ measures appear without warning! The fast tempos of some of the pieces

would prove a challenge to the student, while the slower, expressive pieces might prove a challenge to others. Very worthwhile supplemental music!

CH

DUETS

CURRENT HITS FOR TWO

Book 2 - Intermediate
Arranged by Dan Coates
Alfred Publishing 44377



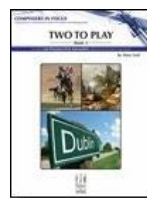
This book contains six current popular hits including *Ain't It Fun*, *Compass*, *Daylight*, *Everybody Talks*, *Good Time*, and *Roar*. Young

students are very likely to recognize these hits, as they are performed by Katy Perry, Carly Rae Jepsen, Maroon 5, etc. Thus, the motivation to learn the pieces should be high! These duets are arranged side by side, and have up to two sharps or flats. When I played them, I found that the melodies stayed true to the radio versions of the songs. I only wish that the lyrics had been included. Kids of all ages who enjoy pop music should love this book.

CH

TWO TO PLAY

Collection for One Piano, Four Hands - Book 3
Late Elementary/Early Intermediate
by Mary Leaf
FJH Music Company FJH2149



This book consists of seven equal part duets with descriptive titles. Duets are great options for the elementary student and the fact that both

players have their parts written with treble and bass staves is a wonderful asset. Learning to listen to the balance between parts is a tool that is so essential for our students to develop. All the pieces are written in simple time with the keys limited to a maximum of two flats or sharps. Both minor and major tonalities are explored and *Elfish Escapades* has some chromaticism. The note values include dotted quarters and many eighth notes. *One Moonless Night* is written in g- and requires pedal. This duet has a lovely melody in the Primo part while the Secondo plays a broken chord accompaniment. The variety of styles and imaginative content in this collection will be certain to interest many of your students.

Most students love partnering up with another student to make exciting music. This book provides material for festivals, recitals, and other ensemble opportunities. I highly recommend this duet book!

JR

ACCENT ON TWO PIANOS

2 Pianos, 4 Hands

Intermediate to Advanced

by William Gillock

Willis Music HL00146176



It was a treat to play these four original pieces for two pianos! A fascinating note is that all the first piano parts stand solidly as solo pieces. The second piano part enhances the music with layers of stunning harmonies and inner voicings.

Mr. Gillock travelled extensively and the influences of other countries appear in the music as well as in the titles.

On a Paris Boulevard has a wonderful carefree lilt in the $\frac{3}{4}$ time with 2 note slurs through much of the piece. It is written in F+ and modulates in the B section. *Carnival in Rio* incorporates syncopation and is in the tempo of a Samba. This is a delightful light energetic work with contrasting articulations. *Viennese Rondo* (Homage to Josef Strauss) is written in $\frac{2}{4}$ time and is played allegro. The melody has moments where it moves between the hands. There is light staccato for much of the LH. Accents and tenuto markings add to the expressiveness of this piece. *Portrait of Paris* is once again in $\frac{3}{4}$ time and is to be played with romantic tempo liberties although it is also marked vivaciously. The voicing is clearly indicated with the many tenuto markings and double stemmed notes. This piece wraps up with an exciting cadenza.

If you have the opportunity to play two piano works I highly recommend this set of works!

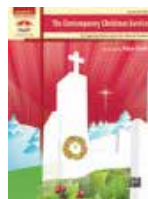
JR

THE CONTEMPORARY CHRISTMAS SERVICE

Advanced Piano

A. Zsolt

Alfred Publishing 41448



Billed as *10 Inspiring Piano Solos for Church Pianists*, this book delivers exactly what was promised! Part of the Alfred's Sacred

Performer Collections, layout is clear and legible, and bars are numbered. An approximate performance time is given for each piece ranging from 3 minutes 15 seconds to 5 minutes 15 seconds – somewhat longer than many arrangements of this type. These pieces are not meant to be background music, they are wonderfully crafted arrangements meant to take center stage! Using a variety of techniques, the arranger Alex-Zsolt creates an organic improvisatory feel to each of these arrangements. Three contemporary pieces – *A Baby Changes Everything*, *Light a Candle* and *A Christmas to Remember* will be less well known than the rest. All three of them use syncopated rhythms typical of contemporary worship music. The book's opening piece – *It's the Most Wonderful Time of the Year* – begins with exuberance and off beat accents, many accidentals enhancing the slight jazz vibe. *Have Yourself a Merry Little Christmas* is typical of these arrangements in that it changes key several times, explores wide ranges from low to high register, uses octaves, large chords and chromatic tones frequently. *Do You Hear What I Hear* is my favorite with its *pp* high register and

hauntingly beautiful use of whole tone scale, then moving on to a rhythmically syncopated livelier section with octaves and big chords, segueing into a cross rhythm $\frac{9}{8}$ section and closing with the lively syncopated rhythm once more. *Breath of Heaven* and *Mary, Did You Know* are lovely reflective pieces, one enhanced with a $\frac{5}{4}$ hymn like section, the other building to seven note chords and *ff* before ending quietly. The final two pieces are combos. *Go, Tell it on the Mountain* with *Amen* moves from $\frac{4}{4}$ to $\frac{9}{8}$, from F+ to A^{b+} to A+ to B^{b+} with a generous sprinkling of accidentals, always evolving in interesting ways. The final offering in the book combines *Silent Night* with *Away In A Manger* (Kirkpatrick) and *Happy Birthday, Jesus*, again moving effortlessly between keys and time signatures, using a pattern of rising 6^{ths} to segue between pieces, verses and registers. Advanced in difficulty, these arrangements are well worth the effort to learn and play.

JJ

Review of New Publications - cont.


Here are the reviews for Level 2 - 3 - 4 - 8 Technical Requirements & Four Star Sight Reading and Ear Test that were not included in the last issue of *Progressions*.

ROYAL CONSERVATORY OF MUSIC

Frederick Harris Music Co. Ltd.


LEVEL 2

Technical Requirements



This book contains all the technical tests required for Level 2 (formerly Grade 2). It begins with two pages of explanations to help students understand the keys and patterns for this level. Following that is a convenient ½ page chart of all the technical requirements. Next, all of the technique is written out in full, including suggested fingering. Keys included in this level are G, F, B^b, and C⁺, and e, d, and g-. At the back of the book are practice tips, a review section, a “Looking Ahead” section, and a handy progress chart. This book would be convenient to have at home just in case the student forgets the technique his/her teacher taught by rote at the lesson.

Four Star Sight Reading & Ear Tests




This book provides daily sight reading and ear training exercises for students to practice at home, and tests to be given by the teacher during the lesson. First, there are two review sets, followed by Sets 1 – 10. Each set comprises five days’ worth of sight reading activities, ear training exercises (to be completed online), and a

corresponding test. Each day’s practice is divided into four categories: 1. Pitch and Fingering Patterns 2. Rhythm Reading 3. Sight Playing, and 4. Musicianship Activity. Of special note is the fact that for the rhythm reading, students must tap one measure of the beat indicated by the time signature, then speak, tap or clap a short rhythmic pattern while continuing to tap the pulse. Students may especially enjoy the musicianship activity, where they have the opportunity to experiment with creative, aural-based techniques such as arranging, singing, transposing, or improvising. On the inside back cover of the book, there is a chart to record the stars students have earned for each test.

CH

LEVEL 3


Technical Requirements



This useful book contains all the technical tests required for Level 3 (formerly Grade 3). It begins with a two-page “Keys and Patterns” section. Within this section, the Circle of 5^{ths} is diagrammed and explained. An explanation of how tonic and dominant triads are built, as well as an explanation of hands-together scales finish the section. Then follows a convenient, ½ page chart of all the technique found in the book. Next, the technique is written out in full, including logical fingering. Keys included in this level are: D, F, and B^b major, and b, d, and g minor. At the back of the book are practice tips, which present ways for students to

make their practicing more interesting and fun, keyboard theory activities, and a “Looking Ahead” section, which introduces students to arpeggios (not required for Level 3). A Progress Chart is located on the inside of the back cover.

Four Star Sight Reading & Ear Tests

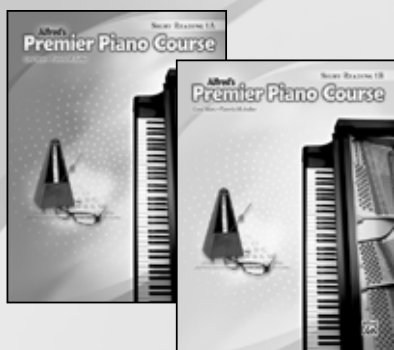


This book is set up in exactly the same way as Book 2, and is precisely the same length. Visual, tactile, aural, and analytical skills are developed in this book. To aid practice at home, all of the ear training exercises are presented in an interactive online environment featuring audio recordings of an acoustic piano, instant feedback, and hints for improving accuracy. I decided to go online and try out some of the exercises for myself, and found the experience to be very enjoyable. Even though I’ve never done anything similar on the Internet before, I was easily able to get into the website and understand and complete the ear training tasks. For example, for one task, I was asked to listen to a melody twice and identify the correct notation for the rhythmic pattern I heard. Another task that was fun was to listen to a melody twice, and then clap back the rhythmic pattern while recording myself. Then, I was able to check for accuracy by pressing the “check” button to hear my clapback and compare it to the displayed notation. This is an excellent, useful book, especially for those preparing for the Level 3 piano exam.

CH

New from Alfred's Premier Piano Course

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Victoria McArthur

Develops sight-reading skills through activities that reinforce reading concepts and encourage musicality.



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Premier Piano Course, Lesson 1B, page 30



Piano Maestro by JoyTunes

Piano Maestro is a smart app for iPad®, iPad Air™, or iPad mini™ that “listens” to an acoustic piano or keyboard (no wires or cables required). Music is displayed on the screen while the student plays along to background tracks and graphics are designed to help students “look ahead” while playing. The app slows or speeds up the tempo and shows or hides fingerings and/or note names.

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Alfred Music
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Review of New Publications - cont.

LEVEL 4

Technical Requirements



This book contains all of the technical tests required for Level 4 (formerly Grade 4) of the RCM program.

It is set up in exactly the same way as Books 2 and 3 are. First, there are two pages entitled “Understanding Keys and Patterns”, in which the Circle of 5^{ths}, hands-together scales, and arpeggios are explained. Then follows a half-page chart of all the technique required for this level. The keys required for this level are D,

A, B^b, and E^b major, and b, g, and c minor. Next, students will find all the technique written out in full, with logical fingering and metronome markings included. After that, there are two pages of excellent practice tips. Then there are a few keyboard theory activities. In the “Looking Ahead” section, students will find explanations of chord progressions and dominant 7th chords. Finally, in the inside back cover is a handy Progress Chart, on which students can keep track of all the skills that they have mastered.

Four Star Sight Reading & Ear Tests



Students who have completed Levels 2 and 3 will find that the layout of Level 4 is exactly the same. They will appreciate the familiar look, and

should be able to dive right in and do the exercises immediately. The only difference is that students will of course find these exercises harder than before. For instance, the sight reading is more difficult, the clapbacks and playbacks are longer, and the rhythm reading includes dotted eighth notes followed

CREATIVE PIANO SKILLS

QuenMar Books: can be a Self-Study; Simply Assign the Melodies
www.keyboardaccompaniment.com



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 and 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... 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 Faut: 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 be able 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 (author of the QuenMar books): Creative piano skills should be a part of all piano training programs/curricula. We, the teachers, can make it happen.



by sixteenth notes, etc. For intervals, students will learn minor 3rds, major 3rds, perfect 4ths, 5ths, and 8^{ves}. For chords, students will learn to identify major and minor triads in solid/blocked form (root position only), as well as identify a single note from the same triad after hearing it played in broken form. Students will need to identify the note as the root, third, or fifth of the triad. Teachers are encouraged to make ear training and sight reading a regular part of each lesson, and this book will certainly aid in the goal of producing the well-rounded music student.

CH

LEVEL 8

Technical Requirements



Reducing the number of keys required from sixteen to twelve is, I feel, a step in the right direction. Renaming the *diminished seventh* chord and arpeggio to *leading note diminished 7th* adds needed clarity. Added in brackets to the scores of various scales are their enharmonic equivalent, aiding the student in making connections. For instance, beside the E^b Melodic Minor is (enharmonic equivalent of D[#] minor). Some fingering alternatives are given in brackets as well. What makes this book extraordinary is the ‘extras’ – a page with the circle of 5^{ths} together with key signatures, explanation of the I-IV-V $\frac{6}{4}$ - $\frac{5}{3}$ -I progression, practice tips for warm up, repetition and variety, listening to sound and color, keyboard

theory activities and a page which highlights the changes for the next level. Last but not least is a progress chart making this a most practical book. My only disappointment is that names of minor keys are not written in lower case, which is, admittedly, only a personal preference.

Four Star Sight Reading & Ear Tests



Many of us have grown up on Four Star books for sight and ear development. The revisions to these books strengthen a solid

foundation and highlight the changes required for current examinations. For instance, there is an overview page which describes how to use the series and what it contains. The daily sight reading practice contains a rhythm reading activity in which the student is to tap one measure of the beat, then clap the rhythm while continuing to tap the pulse. This rhythm exercise is part of the sight playing selection and indicated by a box around it. Two pages cover suggestions for practicing sight reading and ear training. At the end of the book are rhythm reading and sight playing weekly tests for the teacher to administer at the lesson, as well as chords, chord progressions, clapbacks and playbacks. The online ear training exercises are interactive, featuring audio recordings of an acoustic piano, instant feedback and hints for improving accuracy. There are over five hundred (that’s right, five *hundred*) exercises to try. Rhythm and Melody, Intervals,

Chords, Chord Progressions, and a mix of the four are the categories available. A wrong answer elicits some helpful information and the opportunity to try again. A correct answer shows a score of what was played and heard. A pause button allows for the student to stop and consider what they heard. This is the most amazingly helpful resource for ear development that I have encountered. Kudos to RCM for making such a thorough and practical tool available to both teachers and students.

JJ

Thank you to Celeste-tina, Jean, and Joyce for doing the book reviews - I know how much time these take to do and I know that they are appreciated by all the members that read them.

If any member is interested in doing some book reviews, please let me know. editor@bcmrta.bc.ca

Thanks

Dina



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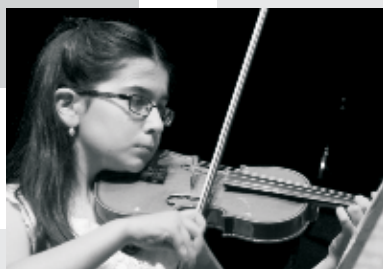
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