



SPRING 2007

Publication Agreement

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# Provincial Newsletter

B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION

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# Happy 60th BCRMTA!



*Come join us as we celebrate our 60th anniversary!*

*Get inspired by the "Creativity for All" workshop by Forrest Kinney*

*Enjoy a special address by Dr. Peter Simon, President of RCM &  
a presentation by new chief examiner re piano syllabus changes*

*Savour a sumptuous banquet!*

*Be entertained by Anagnoson & Kinton in concert!*



See page 17 for more details and registration form

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Lance Ryan performing the role of Otello in Europe's Opera Circuit, Graduate, Douglas College Music Program



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## PUBLICATION INFORMATION

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## *the* **President's** *message*

As our teaching year begins to wind down, it is a good time to “take stock” of the positive and possibly even the negative aspects of the past term. Did we have a progressive year, improve our teaching skills, develop new repertoire, witness improvement and enthusiasm in our students and most of all, enjoy the journey together with them?

This has also been a time when your executive has had to “take stock” of our wonderful organization. Unfortunately, we will not be able to continue under our current British Columbia Music Teachers’ Act. In November, we were contacted by the government and urged to give up our current status. If we co-operated and complied voluntarily by early December, they would help us through the process of moving to a new status under an appropriate act, possibly the Society’s Act. The alternative was to have our act repealed by legislation, incur huge legal expenses if we decided to fight to keep our current status and lose any bargaining power we might now have to set up under the new act, a system that may better suits our needs. We felt it was best to co-operate, having noted the financial demise of another organization who tried to fight the bureaucracy to keep their status. We will work very diligently to make this a positive move. We have our best people working on our behalf: Carol Schlosar has dealt with the government on this from the get-go and is an excellent liason; Lynne Carmichael wrote our new bylaws and procedures and will be working to make our bylaws conform to the new act; Cynthia Taylor

is our current Bylaws Chairman and will round out this committee. Presently we are waiting for further direction from the government and our present status under our former act remains in effect until they deregulate us and we find an appropriate new home for our association. It is “HURRY UP and WAIT” as usual.

On a much happier note, BCRMTA is having our 60<sup>th</sup> anniversary in September. It will be a huge celebration and all of you are invited to the big event. Ildiko Skeldon-Huber is doing an amazing job of chairing this gala and it is going to be a real treat for all of you that attend. You can find information and a registration form in this issue of our newsletter.

I have so much pride in our organization. In the forty years that I have been a member, I have seen it grow in numbers and enthusiasm. I was so pleased to see so many of our “younger” teachers at Special Edition in Langley enjoying the workshops and other events. As well, for those of you who travel from other parts of the province to be part of our convention weekends, I want you to know that your efforts are greatly appreciated. It is so great to be able to meet teachers from throughout the province and realize that communication is so important in our organization. I hope all of you will feel an integral part of this wonderful association and we, as an executive, will continue to work to keep it viable and valuable to all of you.



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# Toronto 2007 Collaborative Conference

by Susan Schleppe

## Fast Facts:

Location: Sheraton Centre Toronto, Ontario

Dates: March 23-28, 2007

Participants: 2000+

Pre-registered: 1100

Canadian Delegates: 500+

B.C. Delegates: 91(pre-registered)

Sessions: 159

Conference Sessions 119

Exhibitor's Showcases 40

Master classes: 3

Key-note Addresses: 2

Presenters: 183

Pedagogy Friday: 18

Conference: 125

Exhibitors Showcase: 40

Competitions: 5

MTNA Piano, String, Woodwind, and Brass

CFMATA Piano

Concerts: 5

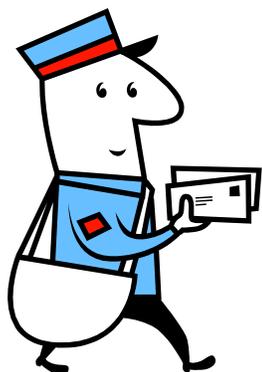
Galas: 1



Susan Olsen, Darlene Brigidear at the registration desks

Collaborative Conference 2007 had something for everyone. Combining the forces of the CFMATA, the MTNA and the RCM meant this conference offered more variety, more choices, more talent, more inspiration more networking and more socializing.

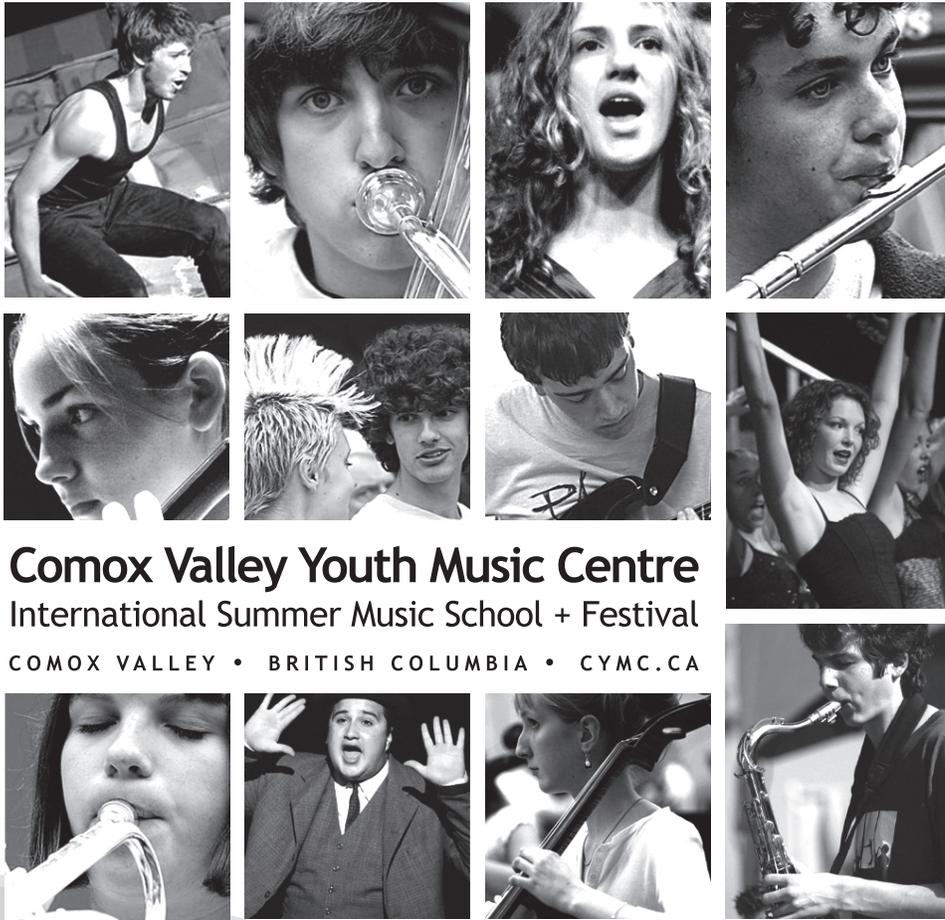
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## Branch Reports

### ABBOTSFORD

It amazes me how much we get accomplished each and every year I have belonged to this Branch. I thank you, the branch, and the executive for the experience of being your president. Currently our branch consists of 27 members and 7 student teacher auxiliary members.

We were fortunate to have 5 workshops and 1 recovery room over this past year:

March – A workshop on ‘Technique Olympics’ by Jean Ritter

April – A workshop on ‘Introductory Harmony’ by Joyce Janzen

September – A workshop on ‘technique for the higher grades’ by Betty Suderman

October – RCM presented a 3 hour workshop on the new ‘Intermediate teaching certificate exam’ with Peter Zarins

November – A Recovery Room – many topics and ideas were discussed

January – A workshop on ‘Teaching a student with learning Disabilities’ by Stephanie Sawatzky

In September, past member Doreen Buhler invited us to her home where she hosted our workshop and included a luncheon. She donated the proceeds to our Festival. We also enjoyed a Luncheon in June and a Christmas potluck.

Our 7th Abbotsford Piano Festival was a great success, with almost 500 entries, 5 adjudicators – 49 trophies and scholarships – 5 very busy days and an impressive Final Concert, a highlight for all of us.

Canada Music Week in November was a great success. We enjoyed a fine concert with fine representation of Canadian pieces. We also recognized twenty three students that achieved the highest mark in each grade of practical and theory exams.

I know that every one of our students is benefiting from all we do, and what greater joy is there then having our students enjoy music.

### CARIBOO

No report submitted

### CHILLIWACK

Our Canada music week recital on November 21 featured student performances of compositions by 22 different Canadian composers. A special piano duet: “The Spirit of Chilliwack” by local composer, musician and author Jack Kopstein CD was performed by Anya McRae and Lynda Mundstock. Announcement of bursary winners and recognition of honour roll students rounded out the evening. The December meeting was followed by lunch and social time at the Pantry restaurant.

Recent community involvement events include: member Joyce Dyck playing seasonal tunes at the Christmas Craft Market and student performers on the entertainment stage at the annual Home and Leisure Outdoor Living Show on February 3. The Chilliwack Community Arts Council awards ceremony on May 10 will feature performances by RMT students.

“In House” workshops following our business meetings have featured branch members contributing their own unique ideas about the art of teaching and the business of music. In addition to branch workshops, Katherine Hume, president of the North Shore Branch, conducted a technique workshop on October 28.

The Chilliwack Lions Club hosted the 60<sup>th</sup> annual music and dance festival from February 7 – March 16 involving over 4000 young musicians and dancers and 550 volunteers. Among the adjudicators were: Marcella Osmond and Dr. Jamie Syer (piano), Gordon Atkinson (organ), Jasper Wood (strings), and Dr. Gary Gable (voice). Students of branch members selected for the provincials include: Erica Gibson, piano and Shane Hanson, voice.



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## Branch Reports

### CHILLIWACK - cont.

February 14 was our AGM with special thanks and recognition to President Nancy Warkentin for outstanding leadership. Election of officers saw Lynda Mundstock returning as Vice President, Irmi Teichrob as Treasurer, Karin Fehlauer as Secretary and Past President, Laurie Hirschman. Planning is underway for our three year end recitals: junior/intermediate students, advanced students, adult students.

“Rejuvenate! 2008” is the theme of our convention at beautiful Harrison Hot Springs on September 26 and 27, 2008. Plan now to attend the fun and inspiring events including pianist Stephane Lemelin. Thanks to the convention committee members working on this project.

### COQUITLAM / MAPLE RIDGE

No report submitted

### EAST KOOTENAY

The East Kootenay Music Teachers' Association (EKMTA) has had a very eventful season since our last report and we are looking forward to more exciting events to come this Spring.

In November we held our annual “Canada Music Week” student recital. The audience was treated to a variety of very enjoyable piano and vocal performances ranging from the preliminary to senior level. The Association also sponsored a “Composers Celebration” project which encourages students to compose their own music. This year over thirty students submitted creative pieces and their efforts were recognized at the recital. The EKMTA also presented their annual scholarships to students who achieved the highest marks in Royal Conservatory of Music and Conservatory Canada practical and theory exams for the 2006 exam session.

This Spring Season was then kick-started with our annual “All Boys Recital” on February 23<sup>rd</sup>, and a new “Ensemble Recital” on March 4<sup>th</sup>. At the “All

### EAST KOOTENAY - cont.

Boys Recital”, residents of a local care home were treated to nearly forty performances of piano music by over twenty students and featured a fun mix of popular, modern, classical, and boogie styles. At the “Ensemble Recital”, piano partners paired up to present a very enjoyable program of preliminary to senior level duets ranging from classical to boogie styles. This concert made for a fun and truly wonderful afternoon and was a very positive experience for everyone involved!

Our largest event of the year will take place April 13<sup>th</sup> and 14<sup>th</sup>, with the presentation of world renowned pianist duo Dennis Lee and Chee-Hung Toh who are visiting from London, England. Dennis and Chee will present a “2 and 4 hands” piano concert at the Key City Theatre followed by a senior piano student masterclass and a music teacher workshop the next day. All students, teachers and public are welcome to audit the masterclass and learn from these dynamic world-class instructors!

Back by popular demand, “A Sonatina Sunday” will feature student performances of classical sonatinas on a historic 1864 John Broadwood and Sons concert grand piano. This concert will wrap up the year June 3<sup>rd</sup> at the Royal Alexandra Hall located at the Canadian Museum of Rail Travel in Cranbrook.

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

### KELOWNA

On November 26th our students performed in our Canadian Music Week Recital of all Canadian works. Awards were given at this recital to students with top 2006 exam marks. Congratulations to: Hannah Diemert grade two student of Joe Berarducci, Hannah Alfred grade three student of Crystal Simms, Blaine Morrill grade four student of Marla Mesenbrink, Samantha Coyston grade five student of Joe Berarducci, Mandy Jong, grade six student of Lorna Paterson, Sheena Cater grade seven



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## Branch Reports

### KELOWNA - cont.

student of Lela Bourne, Jihyun Lee grade eight student of Crystal Simms and Jayne Collins grade nine student of Crystal Simms.

In December we enjoyed a Christmas Luncheon together. Monthly recitals also started again in the Atrium of the Rotary Centre for the Arts. Our annual general meeting will be in March and we will have a joint recital at the Okanagan College Theatre on May 6th

### MID-ISLAND

The Mid-Island Branch's Canada Music Week Recital took place on November 18th at St. Philip's by the Sea Church in Lantzville. The audience enjoyed over thirty solo & duet performances by piano and vocal students. A majestic visual backdrop accompanied this concert. Large trees battling unusually strong winds could be seen through a picture window overlooking the stage and piano.

The following week the first of a series of four drop-in student recitals was held at the Oceanside Community Arts Building in Parksville. A piano performance of Michael Baker's "Rainforest" provided a fitting west coast "Canadian" conclusion to the recital. A second drop-in concert took place on February 10th.

Teacher's took time out from their busy Christmas schedules to gather and enjoy each other's company over lunch in early December. Nanaimo branch founding members Audrey Thomas and Mary Skipsy (recently retired) joined us to share the fun.

The Mid-Island branch's Joan Gosselin Music Writing event takes place annually. By the end of January students submitted their original music compositions to be adjudicated by Stephen Brown (Victoria Conservatory of Music). The event is non-competitive, however, three of the best compositions by Samantha Lai (Little Math

### MID-ISLAND - cont.

Problems), Sonja Boston (Beautiful Thoughts) and Gavin Stephen (Kids Play), were chosen to be presented to the Provincial Music Writing Competition.

The Professional Development series for teachers continued with two workshops in December and January. This season's book club selection "The Art of Practicing" by Madeline Bruser is the focal point for sharing ideas among participating teachers. We look forward to the last of five sessions in April.

The branch also hosted a theory and ear training workshop for music teachers on February 16th. Brenda Braaten, who presently teaches at the Victoria Conservatory of Music, presented an inspiring workshop in which she introduced a new series of theory education books "Sound Advice" that she co-authors with Crystal Wiksyk.

As you can see our branch members have been particularly busy these last months and there is nothing to indicate that their enthusiasm will be dampened in the future.

### MISSION

No report submitted

### NELSON

On Feb. 25, 2007, some 60 BCRMTA string and piano students and 7 teachers celebrated music-making in four recitals at the Nelson United Church.

The next event will be during the first half of April, when some students will be participating in Trail in The Kootenay Festival of the Arts. Trail and Nelson alternate hosting this event. Then at the end of April some students will be participating in Festival Nelson. This festival brings groups from nearby schools together with groups from the coast, nearby provinces and states. ►

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## Branch Reports

### NORTH ISLAND

No report submitted

### NORTH SHORE

After a busy December with our annual Christmas luncheon and Student Recitals, the North Shore branch saw the New Year kick off at a furious pace. In January, we held our annual Lucile Little Memorial Recital, featuring the highest marks in piano examinations for the 2006 sessions. Our students achieved some tremendous results, and the winner of the Lucille Little Scholarship was Rozalyn Chok, who received a mark of 97% for her Performer's ARCT from the Royal Conservatory of Music. Dr. Sasha Starceвич gave his second lecture in the "Around the World in 8 Hours" series, and composer Alexander Pechenyuk had one of his compositions performed by the Vancouver Symphony Orchestra at the Orpheum Theatre! Lloyd Burritt was our featured composer and lecturer for Canada Music week, and we made a souvenir book of the event with photos of the participants.

February saw a great workshop by teacher and pianist David Vandereyk. This excellent lecture focused on "Strategies to Achieve Optimal Performance". Our branch also co-hosted a workshop on the New Violin Syllabus with RCM examinations clinician Marena Smith.

The 36<sup>th</sup> annual North Shore Music Festival took place at the beginning of March, and once again, it was a resounding success. This year, we were proud to feature our Festival's first website online at [www.nsmusicfestival.ca](http://www.nsmusicfestival.ca)

The spring season finds us busily preparing many more events including an April workshop with Inge Burger on South African Rhythms and our Annual General Meeting in May.

### PRINCE GEORGE

No report submitted

### RICHMOND

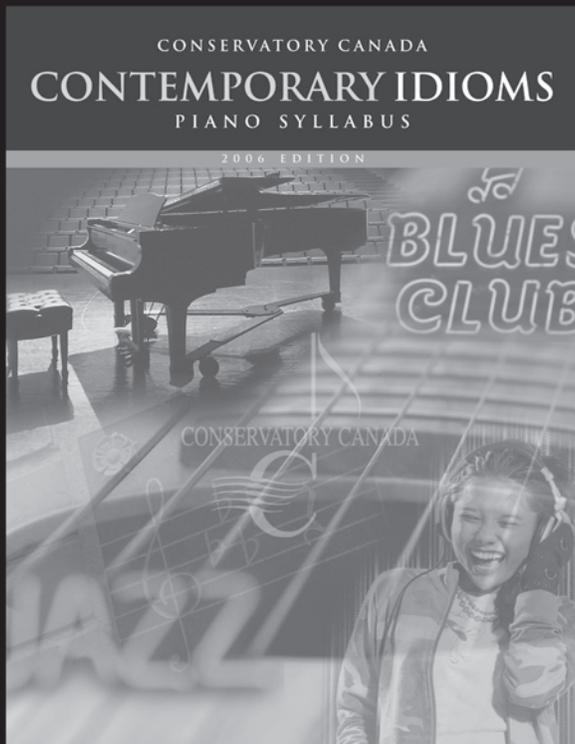
Following the Recital highlight in October 2006 with the presentation of the Winifred Proud Memorial Scholarship, preparations for the Canada Music Week Recital was well underway.

The newly appointed liaison person, Grace Hoff, diligently organized this Special Event. The singing of "O Canada" was a very inspiring start to our Recital. Canadian Flags and pins were given out, compliments of our M.P.'s Offices in Richmond and Delta. Our contribution to the Canada Music Week was our own local Composer/Pianist, Linda Niamath. The criteria involved having Students studying at the Grades 1 – 3 Video-Tape 2 or 3 pieces by Canadian Composers, write a short paragraph about the chosen pieces, and submit this via our Scholarship Chairperson to Linda Niamath. She in turn viewed the Videos and then selected the three winners. The names were kept "top secret" until the end of the Recital.

All the entrants received a personal letter from Mrs. Niamath and all were given a signed copy of her "Bear & Giraffes" sheet music. Three Linda Niamath Scholarships were awarded. The Branch acknowledged every performer with a certificate bearing the C.M.W. seal. Linda's husband was the "official photographer" for this event. The disc is available upon request from our Branch.

Before we knew it, December was upon us. 33 Branch members took time-out to visit with colleagues after our December meeting for a sumptuous buffet lunch, which was held in a VIP suite at the River-Rock Casino Resort. Several door prizes were given out, and "Mozart Chocolates" were available for teachers to purchase. A great time was had by all.

Students of RMT Teachers performed at the Lansdowne Mall on Dec. 10<sup>th</sup>, 2006. 2:00 – 5:30 p.m. 106 students from 29 teachers gave a pre Christmas Recital from different disciplines, including an accordion solo. All the performances were enthusiastically received and served as an interlude to busy Christmas shoppers. ►



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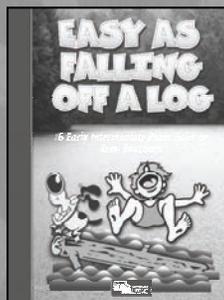
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## Branch Reports

### **RICHMOND - cont.**

The Winter Wonderland Concert by Students of the Richmond Branch was showcased at the Richmond City Hall on December 16<sup>th</sup>. The criteria being that teachers selected students who attained a 1<sup>st</sup> class honour or 1<sup>st</sup> class honours with distinction standing from the June and August Exam sessions.

Trophies were awarded in the January Recital for top marks in the August 2006 exam session. Our guest speaker in February 2007 was Eugene Skovorodnikov gave us an informative and inspiring talk and performance on Russian piano music of the 19<sup>th</sup> & 20<sup>th</sup> centuries.

Upcoming events can be accessed on our Richmond branch website.

### **SHUSWAP**

The Shuswap Registered Music Teachers group has been busy with preparations for their annual Shuswap Rotary Music Festival to be held in April 2007. In November we also hosted a very successful workshop on improvisation with guest, Jean Ethridge

### **SOUTH FRASER**

We have had a busy year, so busy we forgot to submit a report in the last newsletter, so here is a summary of our school year so far! Thanks to Catherine Bundt, our branch is now a member of the Surrey Arts Council which links us to the arts community as a whole. Our September meeting was followed by a workshop with Catherine Lee from the Greater Vancouver Historical Performance Ensemble. We danced the Bourrée and Minuet in our bare feet and now have newfound respect for the aristocrats in the Baroque courts! September also had the BCRMTA 'Special Edition' convention - thank you to all those involved in the organization and planning of this wonderful event.

### **SOUTH FRASER - cont.**

In November we held a Canada Music Week competition and awarded prizes for original compositions to several deserving students, one who submitted a song with accompaniment on CD. The branch has invested time and money into our new website ([www.southfrasermusic.com](http://www.southfrasermusic.com)) which is proving to be a wonderful resource – it is password protected so that teachers can sign in and read minutes, find meeting dates, a membership list, and other useful information. The November meeting finished with a workshop by Graham Yates on parody and politics in 20<sup>th</sup> century music.

In December we had a Christmas luncheon as well as a Mall Showcase with over 50 students performing piano solos, duets, string ensembles and more for Christmas shoppers. The grand piano attracted a lot of attention and we had brochures to hand out to the public. January began with a free technology workshop at the home of Linda Sheppard, with branch members and student teachers attending; the branch wants to expand and encourage the student teachers. At the January meeting we had our Executive elections and there were several changes: Jennifer Heyworth is our new President, Linda Sheppard is Vice President, and Brenda Sleightholme is recording secretary.

February-March was our annual South Fraser Music Festival, always a hectic time but there are those fabulous luncheons to look forward at the festival which are famous far and wide! The festival is in the capable hands of convenor Yvette Rowledge. A spring workshop on duets is planned for April, and a House Concert (with teachers performing) will take place in May. The branch also plans to have student recitals on a bi-monthly basis, arranged by a different teacher and with a different theme each time, with a donation box to cover the facility rental fees. Finally, several branch members will be attending the Collaborative Conference in Toronto so we hope to see some of you there!



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## Branch Reports

### SOUTH OKANAGAN

Our branch has been very active these past few months. Our Canada Music Week Recital was quite well attended despite a terrible snowstorm that day. Awards and scholarships for the 2006 music year were presented by our branch and the IODE.

Our first meeting of the New Year on January 8, 2007 was a lecture and presentation by Catherine Bundt from South Fraser Branch on Performance Anxiety and Performance Etiquette. This was very well received by our members as we all identified with her topic and were open to all of her suggestions on how to help ourselves and our students in this area. Catherine prepared a hand-out and demonstrated throughout her presentation. Her professionalism and her sense of humour made us enthusiastic about sharing this material with our students in their studies as they prepare for festivals and exams. Catherine was able to stay afterwards and enjoy a potluck lunch with us.

On February 10 we had an all day workshop and master class presented by Lori Elder from Prince George. Our two topics presented in the morning were "Ace"ing your Grade 8 exam and Keyboard Choreography. We had a restaurant lunch with all the teachers and interested students. The master class followed in the afternoon and involved four of our students. Lori demonstrated throughout her presentations. Her passion for teaching, her incredible sense of humour and energy level especially when dealing with teenagers and her wealth of ideas on how to make learning more fun made this a wonderful day for everyone present.

These two workshops made us all realize how fortunate we are in our own BCRMTA membership to have such professional clinicians that came to us so well prepared and willing to share their expertise.

The Kiwanis Music Festival started on March 9 and continues to April 30 (except for Spring Break) so we are quite busy preparing our students and helping with the different disciplines.

We have three of our members heading to

### SOUTH OKANAGAN - cont

Toronto for the Collaborative Conference at the end of March. We will be excited to hear about this experience at our next meeting in May.

### SUNSHINE COAST

No report submitted

### TRAIL / CASTLEGAR

Greetings to all of you from our winter wonderland!

Events from our past year included a Canada Music Week/Mini-Festival, other branch recitals, workshops, preparing students for exams and also hosting the upcoming Kootenay Festival of the Arts. With a Branch of 11 members, we find it wonderful and rewarding to host, partake of and facilitate all of the music activities in our area.

One special event that stood out for us this year was a luncheon to honour Helen Dahlstrom. We had the pleasure of presenting her with a 50-year pin for being a member of the B.C.R.M.T.A. for over fifty years. Teachers from both the past and present were at the luncheon, and it was a lovely time had by all. Among other things, Helen started Canada Music Week, and nurtured it to the point that it is truly a national celebration now.

Our fall Mini-Festival was combined with Canada Music Week this year and was adjudicated by Dr. Jamie Syer. Even though the weather was working against us, we managed to get him here for the weekend and he adjudicated, performed along with chosen students at an honours' concert and presented a wonderful workshop for the teachers as well. Awards were handed out at the end of the honours' concert to students who received the highest marks in practical and theoretical categories from exams last year. Also Community Service Awards were presented.



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## Branch Reports

### TRAIL / CASTLEGAR - cont.

In 2006, one of our long-time members passed away. Dora Tweeddale, who was the last surviving charter member of the Trail Branch, passed away at the age of 94. Dora left us a legacy to carry on her memory, not only in her grand piano that she donated to the branch in 2003, but also in the money she left the Trail/Castlegar B.C.R.M.T.A. in her will. We are currently in the process of setting up a trust fund with that money, so that it can be used to send a student or students to music camps. The Dora Tweeddale Summer School Scholarship will be awarded annually.

We look forward to another year and we wish you all the best.

### VANCOUVER

Since our last submission, our Branch has enjoyed our annual Student Performers' Guild. Once again, under the chairmanship of Rebecca Cheng, we had two weeks of superb playing. Scholarships and awards were given to many students at the Honour Concert held December 3 at Tom Lee, downtown Vancouver. The next day 35 of our members met to celebrate the end of the Fall season and the beginning of the Winter Holiday Break. We met at Cravings, in south Vancouver, had a sumptuous lunch, gave away many door prizes and generally enjoyed each others company.

We have just had our Annual General Meeting where we had speakers on Insurance and Income Tax which proved to be very informative. Several members want us to continue with more information in both fields. This Spring Carla Dodek will present the second part of her Debussy lecture/master class and we will present a workshop by Donna Fishwick on motivation and her philosophy of teaching.

We look forward to a vital few months of uplifting workshops which we will report on next issue.

### VERNON

Our annual Vernon Registered Music Teacher's Festival was held March 4 through March 10 with a gala concert on March 11. We enjoyed very much the piano adjudication given by Joe Berarducci and the vocal adjudication by Erica Northcott. We thank you both for your hard work and encouragement. A workshop on March 31 will be given by Lorna Paterson. We are looking forward to having her work with some of our younger students on contemporary music. Our next teacher's meeting will be the annual luncheon meeting on Friday, May 11. Two of our members have retired this year - Sharon Fuhr and Dorothy Graham. We want to express our appreciation for all the hard work they have done in behalf of the branch and wish them all the best!

### VICTORIA

No report submitted

## *In Memoriam*

*Helen Silvester*

Charter Member of BCRMTA 1947  
Penticton Branch



# Summer Theory Academy

**July 3 - 30, 2007**

## Teachers Pedagogy Week - July 9 - 13

The seven pedagogy courses are as follows:

1. Sound Advice: Integrating Rudiments & Musicianship
2. Bridging the Gap: Introductory Harmony & Musicianship
3. Teaching History with Style
4. Teaching Harmony and Counterpoint
5. Introducing Students to the Art of Composition
6. Introduction to Current Technology for Today's Music Teacher
7. Jazz Language

## Other courses included in the Summer Theory Academy are:

### Sound Advice Theory Classes

*Rudiments 1 to 7 plus Introductory Harmony Eight*

### Sound Advice Plus Piano

*For beginners 6 to 8 years old*

### Basic, Intermediate & Advanced Harmony & History

*Preparation for exams*

### Preparation for Post-Secondary Entrance Examinations

*Foundations in Rudiments & Musicianship*

For more information and registration contact:

### Crystal Wiksyk

*Artistic Director of the Summer Theory Academy*

(250) 361-1271

[www.vcm.bc.ca/sta.html](http://www.vcm.bc.ca/sta.html)

**Registration starts**

**April 16, 2007.**

# Summer Music Academy 2007

**Explore all the options the VCM has to offer:**

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June 18 - June 23 • [www.vcm.bc.ca/sga.html](http://www.vcm.bc.ca/sga.html)

### Vocal Academy:

June 29 - July 14 • [www.vcm.bc.ca/sva.html](http://www.vcm.bc.ca/sva.html)

### Flute Academy:

July 9 - July 20 • [www.vcm.bc.ca/sfa.html](http://www.vcm.bc.ca/sfa.html)

### Jazz Workshop:

July 9 - July 21 • [www.vcm.bc.ca/sjw.html](http://www.vcm.bc.ca/sjw.html)

### Vocal Workshop for Teens (Viva Voce):

July 20 - July 28 • [www.vcm.bc.ca/vv.html](http://www.vcm.bc.ca/vv.html)

### String Academy:

July 29 - Aug 11 • [www.vcm.bc.ca/ssa.html](http://www.vcm.bc.ca/ssa.html)

For more information and registration contact:

**Gloria James**, Coordinator of Summer Music Academy 2007  
[james@vcm.bc.ca](mailto:james@vcm.bc.ca) Ph. (250) 386-5311 Ext. 202  
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## *Happy 60<sup>th</sup> Anniversary!* *BCRMTA*

**Come and celebrate our 60<sup>th</sup> anniversary extravaganza!**

Hear an inspirational workshop on 'Creativity for All' by Washington State's **Forrest Kinney**, from his fabulous lecture-demonstration at the Toronto Conference.

We are pleased to have **Dr. Peter Simon, President of Royal Conservatory of Music** give an address and a cameo presentation by the new **Chief Examiner** presenting the 'Extreme Syllabus Makeover'.

You won't want to miss the **Banquet**, complete with wonderful door prizes and giveaways!

For the grand finale, come and enjoy Canada's foremost Duo-pianists **James Anagnoson & Leslie Kinton**, proudly presented by **The Richmond Concert Association** at the Gateway Theatre.

Just confirmed!! Sunday, September 23<sup>rd</sup> 2007, RCM **New Technical Requirements Workshop** from the upcoming **2008 Syllabus**. 2:00 – 5:00 PM at Radisson President Hotel & Suites. This is a free workshop sponsored by the Richmond Branch RMT.

**In celebration of our 60<sup>th</sup>, the full package price is only \$60!**

**When:** Saturday, September 22<sup>nd</sup>, 2007

**Where:** Radisson President Hotel & Suites  
8181 Cambie Road Richmond, B.C. (corner of No. 3 Road & Cambie)  
Tel: 604-276-8181 <http://www.radisson.com/vancouverca/>

- ♪ conference rate for rooms is \$119: mention BCRMTA to get this rate
- ♪ free parking has been arranged in designated areas of the parkade
- ♪ free shuttle to and from the airport

Gateway Theatre, 6500 Gilbert Road, Richmond

- ♪ It's less than a 10 minute drive from the hotel

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# Happy 60th Anniversary!

## BCRMTA

### Schedule of events:

12:30 – 1:30 pm .....Registration and Meet'n Greet  
1:30 – 3:00 pm .....Creativity Workshop by Forrest Kinney  
3:00 – 3:15 pm .....Break  
3:15 – 4:30 pm .....Address by Dr. Peter Simon on 'Music in Canada'  
& Chief Examiner on 'Extreme Syllabus Makeover'  
4:30 – 5:00 pm .....No-host bar  
5:00 – 7:15 pm .....Anniversary Gala Banquet (sit-down)  
8:00 pm .....Anagnoson & Kinton Concert

♪ followed by a reception in the lobby, meet the artists and the Richmond Concert Association Board Members

**Prices:** \$60 .....by the early bird date of June 30<sup>th</sup> (full package)  
\$80.....after June 30<sup>th</sup> (full package)  
\$28.....individual concert ticket  
\$24.....individual senior / student concert ticket  
\$24.....group price of 10 or more concert tickets  
\$40.....individual banquet ticket  
\$20.....Creativity Workshop ticket

**For Your Convenience:** There will be a hotel shuttle to take delegates to the Gateway Theatre. Attendees with their own vehicles are encouraged to arrange car pools.

Please make cheques payable to **BCRMTA** and mail with registration form to:

Kevin Thompson  
15042 Royal Avenue  
White Rock, BC V4B 1L9  
[secretary@bcrmta.bc.ca](mailto:secretary@bcrmta.bc.ca)

Direct any inquiries to Event Chairperson:  
Ildiko Skeldon-Huber  
604-821-0118  
[pianostudio@money-moves.com](mailto:pianostudio@money-moves.com)



# YAMAHA

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# Happy 60th Anniversary!

## BCRMTA

### Registration Form

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 Address: \_\_\_\_\_  
 Phone: \_\_\_\_\_ Postal Code: \_\_\_\_\_  
 Branch: \_\_\_\_\_  
 Email address: \_\_\_\_\_  
 (confirmation will be sent by email)

	# of Tickets	Price	Total
Early bird registration by June 30 <sup>th</sup> , 2007 (full package)		x \$60 = \$	_____
Registration after June 30 <sup>th</sup> , 2007 (full package)		x \$80 = \$	_____
Individual Anagnoson & Kinton concert ticket		x \$28 = \$	_____
Senior/student individual Anagnoson & Kinton concert ticket		x \$24 = \$	_____
Group price: 10 or more Anagnoson & Kinton concert tickets		(each) x \$24 = \$	_____
Individual banquet ticket		x \$40 = \$	_____
Individual ticket to the Creativity Workshop		x \$20 = \$	_____
		Grand Total	\$ _____

Please let us know your meal preference(s):

- \_\_\_\_\_ Chicken (boneless breast of chicken with crab meat cream sauce)
- \_\_\_\_\_ Salmon (maple-teriyaki glazed salmon filet)
- \_\_\_\_\_ Vegetarian

Please make cheque payable to **BCRMTA** and mail with registration form to:

Kevin Thompson  
 15042 Royal Avenue  
 White Rock, BC V4B 1L9  
[secretary@bcmrta.bc.ca](mailto:secretary@bcmrta.bc.ca)



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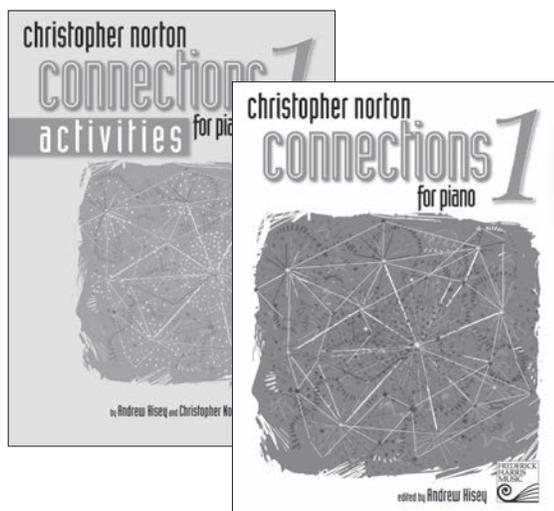
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Terence Kroetsch  
Instructor, Wilfrid Laurier University, Ontario



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## British Columbia Canada Music Week Events

### History of Canada Music Week found on the internet.

The annual event began in 1960 as *National Week for Music* to commemorate the Silver Jubilee (or 25<sup>th</sup> anniversary) of the creation of the Canadian Federation of Music Teachers' Associations (CMFTA).

The event was a success, and was re-christened as **Canada Music Week** in 1961.

The CFMTA, which sponsors the CMW, is an umbrella organization for registered music teachers' associations from every Canadian province. The annual event, held during the third week of November (to coincide with St. Cecilia's Day, which honours the patron saint of church music), exists to encourage and promote Canadian music, musicians, and music teaching.

**Note: Canada Music Week dates for 2007 are: Sunday Nov. 18<sup>th</sup> – Sat. 24<sup>th</sup>**

As Canada Music Week was coming to a close British Columbia was being blanketed with snow. Some events were unfortunately cancelled due to the unexpected winter conditions.

This has been an exciting report to compile because our Provincial Branch members celebrated CMW with enthusiasm and creativity. Many recitals were held throughout the Province and awards for high achievement in RCM and Canada Conservatory Exams were presented.

**A special congratulation goes out to Carrie Barker of the Cariboo branch who has annually organized a CMW recital since CMW began in 1961. Great work Carrie!**

The Richmond branch had an exciting event this year with guest composer Linda Niamath. The branch hosted two recitals. At one of the recitals Linda Niamath awarded 3 students with scholarships. Students studying at the Grades 1-3 level were required to videotape two or three pieces by Canadian Composers, write a short paragraph about the chosen pieces and submit these via the branch Scholarship Chairperson to Linda Niamath, who in turn viewed the videos and then selected the 3 winners. The winners of the scholarships each received a personal letter from Mrs. Niamath and a signed copy of Bears & Giraffes, by Linda Niamath.

Each student participating in the recital received a Canadian Flag pin, compliments of the M.P.'s offices in Richmond and Delta.

Chilliwack's local composer, Jack Kopstein, was present at their branch recital where his duet "The Spirit of Chilliwack" was performed.

The North Shore held a very exciting event this year. This branch commissioned works by West Vancouver composer Lloyd Burritt. Mr. Burritt wrote four pieces to be premiered at the North Shore Canada Music Week Recital. "Kessler's Song", "No Caboose in Sight", and "Wildrose Buds" were all written for solo piano. "Yellow the Sweet Ache" was written for piano and mezzo soprano, or piano and violin. Both versions of this piece were performed in the North Shore's CMW Concert.

Three workshops were arranged with Lloyd Burritt. The first two were for students. Mr. Burritt worked with 9 composition students helping them to get their pieces ready for the CMW Recital. He also gave a presentation on "Palestrina Counterpoint." Students who were premiering his four newly commissioned works had the wonderful opportunity to be coached by the composer to help get them prepared for their performance.

The third workshop was for teachers. Lloyd Burritt was the featured speaker. He spoke to them about his

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## British Columbia Canada Music Week Events

opera “The Dreamhealer” (librettist Don Mowatt). Mr. Burritt explaining the origin of the opera and some of the challenges he encountered when writing it. The opera will be premiered at the Chan Centre in 2008 as part of the 100<sup>th</sup> Anniversary celebrations of UBC (1908 – 2008).

If there was an award for creativity it would go to the South Fraser Branch this year. Their event was a Canada Music Week Competition with a twist. Students submitted entries in one of the following forms:

- an original composition (by score or CD).
- an essay on what Canada Music Week means to me (500 words or less).
- a poster celebrating Canada Music Week.

This is the real Spirit of CMW. Congratulations South Fraser!

The East Kootenay branch held two CMW events. The first was a Writing Competition and the second was a recital. *Thirty* students participated in the “Composer’s Celebration” writing competition - in three age categories. First and Second placements and Honourable Mention placements were awarded and then presented at the CMW Recital. This event has been ongoing for 25 plus years! Congratulations to the East Kootenay Branch for their enthusiasm and dedication to Canada Music Week and for encouraging the next generation of composers.

Ellie Liv-Malpass of the Nelson branch created a Jeopardy game based on information given to her by participating teachers on 5 Canadian Composers. Students learned information about the composers and learned from each others performance of the pieces.

In closing we now turn to our Provincial capital, Victoria, where another very inspiring event took place. The Murray Adaskin Writing Competition was held with 14 composer entries. The winning compositions were performed in the Victoria branch CMW Recital. Students also performed various works by Canadian composers.

Posters of Canadian composer biographies greeted the audience at the entrance leading into the hall.

A collection of Murray Adaskin’s memorabilia was on display courtesy of Arne Sahlen and the Canadian Music Centre. The items included an LP record box set, a collection of musical scores, and photographs. All proceeds from this event went to the Murray Adaskin Piano Project – a project to move and look after Mr. Adaskin’s piano which is now housed at the Canadian Music Centre in Vancouver.

The featured composer for the Victoria branch CMW event this year was David Clenman who captivated the audience with an explanation and performance of his own work “Recitative and Chorale”. The evening ended with a performance by David Clenman of a piece written as a birthday present entitled “DMC”.

David Clenman was also the adjudicator for the Murray Adaskin Writing Competition. He commended all of the contestants on being able to express themselves so well. He urged all of the young composers to continue to share their love of music through their compositions. Mr. Clenman summed up his impressions in a phrase that Murray Adaskin was fond of:

*“If you keep a green tree in your heart, a singing bird will come.”*

Compiled by Cynthia Taylor  
B.C. CMW Coordinator.





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## **PULSE Summer Advanced Chamber Music Workshop July 30 to August 3**

We are pleased to offer **Land's End Chamber Ensemble** as this year's ensemble in residence. Students will be assigned to a chamber group and will receive daily coaching on repertoire that will be performed at the final concert. Participants can attend technique classes, chamber music masterclasses, some instrumental masterclasses, daily large ensemble rehearsals as well as "Nurturing The Musician" presentations. There will be a noon hour recital and a final concert as performing opportunities.

*Course Fee: \$350 Auditor Fee: \$50/day or \$200/week*

## **Piano Teachers Chamber Music - 2 pianos / 4 hands July 27 to July 29**

Piano teachers will have the opportunity to team up and participate in a 2 piano/4 hand course offered by the **Bergmann Piano Duo**. Participants will receive assigned music prior to the course and will meet daily for rehearsals and coachings with Elizabeth and Marcel Bergmann. Teachers may also stay on for the duration of the **PULSE** Summer Advanced Chamber Music Workshop and festival as auditors.

*Course Fee: \$100*

## **Young Composers Competition**

Young composers are invited to participate in the **LCMS Young Composers' Competition** as part of **PULSE** Summer Advanced Chamber Music Workshop and Festival. Composers will have the opportunity to work with the Land's End Chamber Ensemble during a one day workshop where their pieces will be performed and critiqued by the ensemble and jury. The winning compositions will be performed by the ensemble at the final concert. Two categories: Pre-College/University and College/University. Please see brochure for Rules and Regulations for submission.

Submission by July 15, 2007. *Application and workshop fee: \$50*

## **Suzuki Summer Workshops**

### **Student Programs - Piano, Violin, Cello, Chamber Music July 23 to July 26**

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The teacher development program is designed for teacher trainees and established teachers. It is an opportunity to be recharged and gain valuable insights and teaching techniques from our experienced trainers. ECC course must be taken prior to any course. SAA active membership is required.

*Registration Fee: \$10 before June 1; \$25 after June 1 / See brochure or website for schedule and costs of each course*

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## Daphne Hwang receives BCRMTA Award

Every year the BC Registered Music Teachers' Association presents a \$ 500.00 bursary to the student that has achieved the highest mark in the Teacher's A.R.C.T. examination. This year's recipient is Daphne Hwang. Here is Daphne's biography:

Daphne was born in Tai-Chung, Taiwan and started her first piano lesson when she was five years old. She was admitted into the Musical-Enrichment Program during her elementary school years in Gwai-Fu Elementary School in Tai-Chung.

At the age of 13, she moved to Vancouver with her family and studied piano with Dorothy Uytengsu. Over the years, she has won numerous prizes at local piano festivals and competitions. Under her teacher's influence, she also developed a strong interest in piano ensembles - one piano/four hands, two pianos/four hands, and one piano/six hands. She has performed in piano ensembles alongside her teacher, Dorothy Uytengsu.

During her university years at UBC, she became fascinated with Chinese Musical Instruments and Literature. In 1999, she was accepted on an exchange program by National Taiwan University, the most prestigious higher education institution in the island state. During her time at the University, she was given opportunities to explore and research Chinese musical instruments, broadening her musicality as well as gaining a better appreciation for the music of different ethnicities. The Chinese instruments she plays are the Gu Zheng and the Chinese flute.

Daphne graduated from UBC with a double Bachelor's degree in Art and in Education. She completed the Teaching and Learning in an Information Technology Environment (TLITE) Graduate Diploma Program at Simon Fraser University. In October 2001, she married and went on a musical tour of Europe with her husband; visiting London, Paris, Munich, Lyon, Nice, Florence, Rome, Venice, Vienna, and Brussels. That trip re-ignited her passion for music and inspired her to pursue the dream of being a music teacher and



passing to the next generation her love of music.

Even prior to preparing for her ARCT Teaching Certificate exam, she already acted as Dorothy Uytengsu's teaching assistant for both elementary and intermediate level piano students. She has had her own private piano students as far back as 2000. Many of her students gained high marks in RCM Piano Exams as well as being winners in the Kiwanis Piano Festivals, BCCM Piano Festivals, and various other competitions. She strongly believes that cultivating a love and appreciation for music in her students, irrespective of their abilities, is an exciting and challenging, but ultimately rewarding, experience. A mother of two young boys, she understands the importance of guiding young impressionable minds in their own voyages of discovery; a guidance that can only be tempered by one with experience and maturity. This understanding is also reflected in her current roles as a substitute teacher for the Vancouver School Board, as well as a private piano teacher.

Achieving the highest mark in the ARCT Teacher's Examination is a new milestone in Daphne's life, and she appreciates the love and support that her family, friends, and teachers have provided; especially that of Dorothy Uytengsu.



## Toronto 2007 Collaborative Conference - cont.

► cont. from page 5

The Royal Conservatory treated us to Pedagogy Friday. Using the latest technology, we experienced hearing and assessing a number of students.

The official opening of the conference was the concert featuring the winners of the MTNA and the CFMTA concerto competitions. Both performances were vibrant, a thoroughly enjoyable concert experience. There was something for everyone. Many presenters provided information about technological resources we can use in our studios with students of all ages and levels. Improvisation was a theme that came up in many of the sessions whether in the jazz idiom or classical, as a means of musical development or motivation. Awareness of the connection between the physical and sound was explored in a number of sessions and an emphasis that artistry begins from the first lesson.

At times I felt very insignificant. Watching “two of the world’s most sought-after teachers”, International Institute for Young Musicians faculty members Dr. Scott McBride Smith and Dr. Jack Winerock, giving a master-class, and watching Jane Coop working with a well-prepared student of Nelita True’s certainly gave me a sense of being a very small fish in a very big sea. The incredible thing to me was that despite the very high caliber of performance and very limited time, these master teachers are able to elicit changes in the way the students communicate the music which are immediately discernable.

Then too, there were events – particularly Bramwell Tovey’s keynote address – that reminded me music education has significance beyond giving our students skills to benefit from the language of music. Bramwell Tovey shared his view that children’s voices singing in harmony is one of the best metaphors for the peace mankind strives to bring about through various means. Albert Einstein said that “imagination is more important than knowledge”, and we encourage imagination. Bill Gates said that “innovation is the source of...economic success”.



Pedagogy class - Friday

Partnering with our students as we work with them to communicate the intentions of the composer to the listening audience has implications beyond the mechanics of music. Music allows us to be more fully human. Dr. Voro, a Russian born Canadian pedagogue reminded us “players play correctly, while artists are people who can move us.”

That truth was played out for me Monday afternoon as I listened to the finals of the CFMTA Piano Competition. Bear in mind the 3 hour time change, the fact that sessions began at 8:00 a.m. each morning, networking happened during meals and between sessions, and every evening I attended concerts which I chose to walk to and from (although I wasn’t closing down the bar as some delegates chose to do!). But I was tired, and while all three finalists presented challenging and diverse programs, I nearly fell asleep during the first two performances. I’m not saying they were bad; there were moments of radiance in each of the performances. But literally from the first note Lucas Porter played I was engaged. The beauty of the tone he produced, and the direct way the music was communicated caused my fatigue to dissolve. I was no longer aware of my feet protesting 15 hours of captivity in shoes each day or my body protesting long hours of sitting. I was captivated by the artistry of Lucas’ performance and transported on an exotic musical journey. ►

## Toronto 2007 Collaborative Conference - cont.

We have come to expect a high caliber of quality from CFMTA conferences, and Collaboration 2007 raised our expectations. The combined talents and expertise of CFMTA, MTNA and the RCM resulted in a tremendous event. The essence of this conference can best be summed up from my perspective by the word “overwhelming”. There were far more intriguing sessions than I could possibly attend. Yet I felt even by Monday like a sponge that was beyond saturated, dripping bits of information that I yearned to hold onto. I can't wait to get back to my studio to begin implementing some of the many innovative ideas I've been exposed to. And in the end, that's what attending a conference is all about: renewing our enthusiasm for offering our students our best week after week.



Helen Dahlstrom being honored by Patricia Frehlich for her many years of service, honorary CFMTA President

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## Toronto 2007 Collaborative Conference - CFMTA Piano Competition

*by Darlene Brigidear*

The Collaborative Conference in Toronto was an amazing but unique event in many ways and it impacted on the CFMTA Piano Competition, which is always a highlight of our conferences. During the conference, there were two competitions – one for MTNA teachers and their students and one for CFMTA teachers and their students. The Canadian competition was scheduled against many other events and workshops, and other than the finals, it was poorly attended. To me it seemed there was less excitement and anticipation around the event than in previous years.

There were eight competitors in the event, which stretched over two days. Each competitor played one Canadian, a work from the Classical or Baroque era and a piece of their own choice in the preliminary round. Three young pianists were chosen for the finals where each gave a short recital, up to forty minutes in length.

The first place winner was Lucas Porter of Nova Scotia, a 14 year old with an outstanding program. Lucas also won the Concerto Competition and played his Shostakovich Concerto at the opening concert in Roy Thomson Hall. In addition to First Place, Lucas was also awarded the Williard Schultz Prize for Best Baroque

performance and the Williard Schultz Prize for the most promising overall as a performing artist. Second place was won by James Hurley of Newfoundland and third place was won by Michelle Price of Manitoba. Michelle was also awarded the Dorothy Buckley Prize for the best performance of a Canadian composition.

Eugene Chan represented BCRMTA very well. He gave a fine performance of the Beethoven Appassionata Sonata, In Memoriam: to the Victims of Chernobyl by Larysa Kuzmenko and Andante Spianato et Grande Polonaise Brilliante by Chopin. He was awarded the Marek Jablonski Prize for the best performance of a Chopin composition.

Thank you to all the BCRMTA members who came to support the young performers at the competition and especially to Eugene who represented our province with a fine performance.

The next CFMTA Piano competition will be held in Sackville, New Brunswick in July of 2009.



CFMTA Piano Competition Competitors - (far left is Eugene Chan from BC)

## Toronto 2007 Collaborative Conference - Photos

Eugene Chan and his teacher  
Rudy Rozanski



### **BCRMTA Executive:**

Kevin Thompson  
Lynne Carmichael  
Darlene Brigidear  
Lois Kerr  
Patricia Frehlich  
Susan Olsen



### **CFMTA Executive:**

Darlene Brigidear, Patricia Frehlich, Peggy L'Hoir  
Bernadette Bullock, Victoria Warwich



Steering Committee for the conference



# Discover more JOY in teaching!



Music for Young Children® has become a world leader in quality music education through its dynamic, child-centered curriculum. Our specialized training, mentoring and on-line services empower you to succeed in a teaching career. Contact us today and discover the joy of teaching the MYC® way!



**To learn more, contact your local MYC coordinator:**

**Wendy Guimont**, BMus, ARCT, RMT, MYCC, Certified MYC® Coordinator  
w.guimont@myc.com Tel: 1.800.828.4334



## The Piano Workbook: A Guided Study in Ten Levels

A new publication by Barbara M. Siemens



### BENEFITS

The **Piano Workbook** is both a dictation book and home resource that helps students:

- gain independence and improve problem solving skills with practising guides;
- improve ear and sight reading skills with alternative aural and visual exercises;
- track their progress with charts to show advancements on a weekly, monthly, and term basis;
- reduce stress at public events or exams with planned strategies for memorization and performance preparation;
- create a clear sense of direction and purpose with short and long term goal setting.



### FEATURES

The **Piano Workbook** structures home practice and reinforces concepts with:

- an uncluttered presentation of material;
- graded technique charts adaptable to various exam systems;
- charts for fingering, musical eras, and technique tempi;
- exercises for sight, ear, and rhythmic practice;
- multiple dictation pages;
- daily "boxes" to check off assignments;
- a music glossary for quick reference;
- staff paper for notating extra activities;
- a cerlox binding for easy use.



### WEBSITE

Visit [www.pianoworkbook.com](http://www.pianoworkbook.com) to:

- view sample pages from Level 5 including the *Table of Contents*;
- read testimonials from colleagues, parents, and students;
- read the latest news or find out about the author;
- visit the blog page to . . .
  - check the list of *Reference Books*,
  - see what's noted under *Children's Books* and *Movies/Books of Musical Interest*,
  - link up to other related *Websites*,
  - add suggestions to any of the above;
- order copies of **The Piano Workbook**.

Order copies online at [www.pianoworkbook.com](http://www.pianoworkbook.com). Discounts on bulk orders!

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## Technique Toolbox



There is no need to bribe your students with jelly beans to work on technique! Music for Young Children® has designed a unique method of teaching students a hands-on personal connection to practicing technique. “By using something concrete and visual to record students’ progress, technique seems to be a whole lot more interesting to practice!” according to Wendy Guimont, developer of the concept. Wendy is a Registered Music Teacher from Cranbrook, BC and the Music for Young Children Coordinator for BC and the Western United States.

With colourful “scales and skills stickers” and the challenge of completing a puzzle at every level, students are more motivated to practice their technical requirements. The technique toolbox keeps a visual record of all the scales, skills and keyboard techniques learned. Triad fingering, cadence fingering and chord progressions are all easier for students to understand with professionally prepared visual aids to help students practice at home.

The teaching aids and little extras help teachers present the technical tasks in a fun and meaningful way to students. Integrating dynamics and articulations with scales and skills helps transfer these skills to their repertoire. A certificate rewards completion of every level and acknowledges their technical accomplishments.

Four toolboxes are currently available, starting at a beginning level for 5 – 6 year olds. They were created to follow the technique required in the Music for Young Children curriculum but could be used in conjunction with any beginner’s books in a private lesson setting.

This student is in grade IV Conservatory Canada. He was so anxious to see the completed picture that the stickers would create, he said “could my next lesson be ALL technique?”

For more information, contact [myc@myc.com](mailto:myc@myc.com) or to order, search for “Technique Toolbox” on the [www.myc.com](http://www.myc.com) shopping cart.



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Hi Everyone,

We are holding information webinars for Music for Young Children.

Register at [tiednotes@myc.com](mailto:tiednotes@myc.com) to be sent the link,

then relax in front of your computer and learn about our program!!

It is a free on-line mini seminar that will show you what MYC can do for you, in your studio!

Training seminar to be held in the Lower Mainland May 18 - 21, 2007.

Thank-you,

Wendy

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## Upcoming Workshops

### American Popular Piano ViaVideo Workshops!

Novus Via Music Group is proud to announce video-chat workshops with the authors of American Popular Piano, Christopher Norton and Scott McBride Smith.

- Setup a video-chat between the authors and your teacher group anywhere in the world.
- Get first hand information on the teaching elements in American Popular Piano, how to integrate them effectively, getting started with the Series, teaching specific pieces, and much more!
- All you need is a Mac computer with a webcam and iChat.
- For more info or to setup a conference, e-mail: [viavideo@NVmusicgroup.com](mailto:viavideo@NVmusicgroup.com) or visit our website - [www.NVmusicgroup.com](http://www.NVmusicgroup.com)

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## Debra Wanless Workshop

Sponsored by Mayfair Music Publications

Debra Wanless is an award winning pedagog, adjudicator, teacher, editor, publisher and composer. Take this opportunity to learn some interesting new teaching techniques and ideas in this 3 part workshop.

### \* Learning Styles and The Beginner Piano Student

Understanding how a child learns can take many lessons to completely understand. Visual, auditory, kinetic or tactile; selecting an appropriate method book can be challenging and in fact, quite hit and miss. "Let's Begin" is an all-in-one non staff primer designed to assess and attract all learning styles. "Let's Begin" is a new addition to the Leila Fletcher Piano Library, written by Debra Wanless. It provides a much needed primer that moves comfortably into the Fletcher Piano Course but also allows students to transition to any piano method.

### \* Teaching Complete Rhythmic Comprehension

A good understanding of rhythm is a must for successful performances. The new "Rhythm Workbooks" (Lawless Theory Library) written by Debra Wanless offers the only Canadian rhythm workbooks developing complete comprehension of counting, pulse, note grouping, rests and irregular groupings. This workshop will have you moving to the music, teaching solfege, exploring new ideas for counting and setting your student up for successful, rhythmic performances.

### \* Introduction to NEW Canadian Music

From traditional to jazz and contemporary styles.

All the workshops go from 9:30-12:30 and are free.

If you would like to sign up, please contact one of the following people:

**Tuesday June 5th** - Victoria Contact Sheila Grigg - [vicprintmusic@long-mcquade.com](mailto:vicprintmusic@long-mcquade.com)

**Wednesday June 6th** - Vancouver Contact Christie Smith - [csmith@long-mcquade.com](mailto:csmith@long-mcquade.com)

**Thursday June 7th** - Langley Contact print music department - [langleyprintmusic@long-mcquade.com](mailto:langleyprintmusic@long-mcquade.com)

**Friday June 8th** - Port Coquitlam Contact Marie Prime - [mprime@long-mcquade.com](mailto:mprime@long-mcquade.com)

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## Upcoming Workshops

### The Frederick Harris Music Co. Limited British Columbia Workshop Schedule - Spring 2007

**Christopher Norton Connections for Piano™** is a collection of over 180 original new pieces by internationally renowned composer Christopher Norton. Students will be inspired to spend more time practicing with such a stunning variety of jazz and popular styles including rock, blues, Latin, swing, country, funk, and reggae.

Join Christopher Norton for an insightful and interactive workshop as he explores this exciting new series!

#### **Monday, May 7**

9:30 a.m. to 12:30 p.m.

Richmond Library Lecture Hall

(Hosted by Noteworthy Music)

7700 Minoru Gate

Richmond, BC

Contact: Bill or Mert

(604) 270-3622

or noteman@shaw.ca

#### **Tuesday, May 8**

9:30 a.m. to 12:30 p.m.

Paramount Music

1769 Harvey Avenue

Kelowna, BC

Contact: Gary Lipsett

(250) 762-4525

or glipsett@shaw.ca

#### **Thursday, August 30**

9:00 a.m. to 12:00 p.m.

Sight and Sound Music

4716 Keith Avenue

Terrace, BC

Contact: Tim Keenan

(250) 635-5333

or tim@sight-and-sound.ca

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## Martha Mier Workshop

For Piano Teachers

9:30AM-1:00PM

Sponsored by Long & McQuade and Alfred Music Publishing

Attend an Alfred Piano Teacher Workshop to explore the answers to these relevant questions:

- Is your method "in tune" with the differing interests and needs of today's piano students?
- Can you really teach technique and musical concepts with pop music?
- What are some special studio projects that will invigorate both you and your students?
- Can an effective approach to beginning technique really be interesting to students?

Martha Mier is an independent piano teacher and an internationally recognized composer and clinician. Her educational piano music for students of all levels has made her one of today's most popular composers. Martha has been a featured clinician for numerous piano teachers' organizations and music conventions. We are thrilled to have Martha join us!

#### **Wednesday July 25th – Vancouver**

RSVP to Christie at 604-682-5288 [csmith@long-mcquade.com](mailto:csmith@long-mcquade.com)

Held at the Vancouver Academy of Music 1270 Chestnut Street

#### **Thursday July 26th – Victoria**

RSVP to Sheila at 250-384-3622 or [vicprintmusic@long-mcquade.com](mailto:vicprintmusic@long-mcquade.com)

Held at the L&M Music Education Centre 2822 Nanaimo Street

# Review of Publications



Lillian Chan - Piano  
Vancouver Branch  
RMT member since 2002



Eileen Deros - Piano  
Abbotsford Branch  
RMT member since 1998



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



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



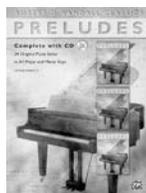
Diane Petkau - Piano  
Abbotsford Branch  
RMT member since 1973



Jean Ritter - Piano  
Abbotsford Branch  
RMT member since 2006

## PIANO

ALFRED PUBLISHING CO., LTD.

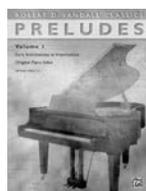


**Classical – Preludes (Complete with CD)**  
by Robert D. Vandall

**24 Original Piano Solos  
in All Major and Minor Keys**

What an interesting book! This is a compilation of 3 previous volumes in which - a la Bach - a prelude is written in each of the major and minor keys. The pieces are arranged in order of difficulty - approximately Gr. 4 - 8 - rather than key. Each piece is 2 - 4 pages long and is usually based on a single idea with much imitation. Many technical skills would be gained in learning these pieces - most particularly balance within and between the hands, articulation, cantabile melody, reading accidentals, syncopation, reading both hands in a single clef and pedaling. The CD is very useful in hearing the character of the piece and capturing a student's interest.

JJ



**Classics Preludes Volume 1**  
**Early Intermediate to Intermediate Original  
Piano Solos**

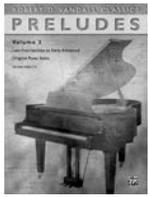
by Robert D. Vandall

Do you want a prelude book to prepare your students for the preludes of J.S. Bach? Look no further! This book of 7 preludes was written to celebrate the 300th anniversary of the birth of J.S. Bach. Each work is based on a single motive and this volume has the preludes arranged sequentially through the white keys, starting with C major. There are 5 major keys and the 2 minors are e- and b-. I found each prelude captured my interest in a different way with #7 being my personal favorite. I'm delighted to have had the opportunity to review this book!

JR



## Review of Publications



**Classics Preludes Volume 3**  
Late Intermediate to Early Advanced  
Original Piano Solos  
by Robert D. Vandall  
Volume 3 = No. 15 – 21 Preludes  
(more challenging)

Keys included: c-, g#-, a-, Db+, E+, F#+, Bb+, also contrasting middle sections for some preludes. Equivalent to approximately RCM (Grade 6 – 9), these 7 pieces are great for recitals, auditions, festivals or just to have fun. It would be helpful if suggested tempo can be included. Through daily practice, students can develop agility, strength & control. For creativity & fun, students can think of a suitable title for each of the preludes.

Other books include Volume 1 = No. 1 – 7 Preludes (C+ up to b-, all white keys) – use single motive. Volume 2 = No. 8 – 14, 22-24 Preludes (more difficult) – includes contrasting middle sections. For those who are interested, a complete edition includes 24 preludes + CD recording.  
LC



**A Night at the Symphony**  
Stories of Great Orchestral Works  
Early Intermediate to Intermediate  
Piano Arrangements  
by Bernadine Johnson and Carol Matz  
This is the third book in the series of “A Night at” – following Ballet and Opera.

As is the case in the previous books, interesting information about the composer, the form, and the work highlighted is interspersed with word searches, matching games and word scrambles. Seven very familiar orchestral works are featured in simple piano arrangements. For keen students this is a great book to broaden musical understanding and interest.

JJ



**World's Greatest Orchestral - Opera & Ballet Themes for Piano (57 Best-Loved Compositions by the Finest Composers)**  
Selected and arranged by Dan Fox

These 57 pieces (simplified version) are excerpts from the well-known symphonies, concertos, operas, ballets, waltzes, marches & other instrumental music by famous composers (e.g. Beethoven, Schubert, Rachmaninoff, Gershwin, Bizet, Puccini, etc.). Great for recitals, auditions, festivals or just to have fun. This book is suitable for students of all ages and great supplementary pieces. There's a short paragraph of interesting facts (background information) above each piece. For fun, teachers and students can compare the serenade written by 3 different composers (Haydn, Schubert, Toselli). I am sure there's some other interesting comparison in this book. Students will be fascinated by the wide selection of famous classical music arranged in an easy piano version. It'll surely bring hours of enjoyment.  
LC



**Faure Selected Piano Works - Advanced**  
edited by Nancy Bricard

Seven challenging pieces including the Theme and Variations in C-sharp Minor, Op. 73, five of his Nocturnes, and the Valse-Caprice No. 1 in A Major Op.30. Fourteen pages of introductory information on the composer's life, background and events of his day, and editorial markings help to make this edition very user-friendly. In addition, there are many editorial markings and notes throughout the music, which pianists should find very useful.

CH



# Review of Publications



## Simply Gershwin - Easy Piano The Music of George & Ira Gershwin arranged by Tom Gerou

The cover of this book says “Easy Piano”, but define “easy”? Due to the unique chords in these 1920’s and 30’s

hits, the music has been simplified to perhaps the easiest level possible: an approximate grade 4 - 5 level. The last piece in the collection, “Rhapsody in Blue”, is one of my favorites.

I recommend this large-print book as a way of introducing intermediate level piano students to an outstanding composer of the past.

CH



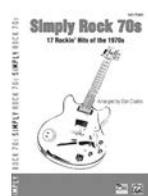
## Simply Mozart - Easy Piano The Music of Wolfgang Amadeus Mozart

arranged by Jerry Ray

This book is a collection of 29 of Mozart’s famous compositions carefully

selected and arranged to make these beautiful melodies accessible to pianists of all ages. Genres highlighted include piano concertos, symphonies, sonatas, and operas. The large print makes the notation easy to read and fingerings, phrasing, dynamics, and articulations are clearly indicated. What a fabulous book to have in the studio to lend to students so that an appetite for these classics can be developed!

JR



## Simply Rock 70s - Easy Piano 17 Rockin’ Hits of the 1970s arranged by Dan Coates

Here is a collection of some of the greatest classic rock songs from the decade that witnessed a great change

in the world of music. The era saw new innovations in rock, glam rock, jazz rock, country, reggae, funk, soul and disco to name a few.

These songs have been arranged for easy piano to make them available to pianists of any age. A few titles are: Bad Bad Leroy Brown, Cat’s in the Cradle, Maggie May, and Time in a Bottle.

JR



## Hollywood Dreams - Late Intermediate Piano by Dan Coates in the Recital Suite Series

The three piano solos in this suite are very appealing. We all know Dan

Coates as a wonderful arranger and here he has provided us with delightful piano works that will attract most teenagers! The 1st work titled “Lights! Camera! Action!” brings us to the grand party where the movie stars are walking down the red-carpeted entrance to the theater with reporters waiting for them. The music is showy and somewhat dramatic to set the scene. In “Marilyn’s Theme” Mr. Coates changes the mood to a dreamy and almost “feminine” flavor. The flowing melody is expressive and alluring. The suite is completed with “Tinseltown Toccata” written in f- with meters of 6/8 and 2/4 to help create the agitated mood he desires. This piece has excellent drive and energy ends very dramatically! Highly recommended!!

JR

## Premier Piano Course:



### At-Home 2B

- The story of P.J. and Sara continues to capture the minds and imagination of students as these two land in different years and different locations from one another. How will they find each other and get back home? – is the question.
- As in the former At-Home books of this course, the continuity for communication between parents and teacher is continued. ▶

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## Review of Publications

- Draw the parents' attention to the Parent Pages near the end of the book. The guidelines are clear and concise and provide tremendous support.

JR



### Performance 2B

- The pieces in this book correlate with the Lesson 2B book and include a CD to be used as a practice companion or performance model.

- The concepts introduced in the lesson book are reinforced here with motivational music in a variety of styles. Some of the pieces have duet accompaniments that enhance the music.

- The pieces are all 2 pages and could serve as great recital pieces.

JR

### My Favorite Cat - Early Elementary Piano Solo by Sharon Aaronson

This cute little 32 measure solo is attractively complimented with an optional duet part. The range is from G below middle C to the 1st A above middle C with the rhythm consisting of quarter and half notes and quarter rests. The lyrics assist the student in realizing the phrases as marked.

JR

### The Ice Cream Truck - Elementary Piano Solo by Mary K. Sallee

All children can relate to the ice cream truck and the familiar tunes it plays. This "truck" plays 'London Bridge'. This solo is divided between hands except during the 'London Bridge' section. The last line features some clusters. The optional duet part supports this cute solo for the young beginner!

JR

### Tambourine Dance - Late Elementary Piano Solo by Martha Mier

The energy of this piece written in D+ will attract most students! The articulation of the 1st page is crisp and bouncy while the 2nd page opens very legato and at a slower tempo. The final 2 lines see a return to the opening style and tempo. This solo would be suitable for a recital or just simply for fun!!

JR

### Dynamo Rag - Early Intermediate Piano Solo by Mike Springer

Most students are drawn to the ragtime rhythm. Here is an energetic solo that fits nicely under the hand of a young pianist. The L.H. is very manageable without the large jumps of the more advanced rag. The melody moves nicely between the hands thereby developing balance of the hands and independence. The rousing ending features sequences with interesting harmonies. Lovely!

JR

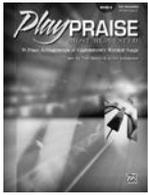
### Rhapsody Royale - Late Intermediate Piano Solo by Carolyn C. Setliff

This expressive solo in d- opens with large chord sounds that are built by stacking triads an octave apart to achieve a beautiful majestic introduction. The pedaling is clearly provided to support the harmony changes. The rhythm is fairly basic to enable the student to concentrate on shaping the phrases and making lovely music. The chords of the introduction reappear on the 3rd page before the coda brings a delightful conclusion to the piece. This selection would be a superb addition to a recital or performance class!

JR

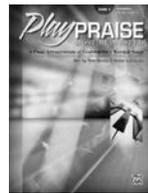


## Review of Publications



**Play Praise – Book 2  
Late Elementary  
Most requested – 10 arrangement of  
Contemporary Worship Songs  
arr by Tom Gerou & Victor Labenske**

In the PlayPraise series, pianists will find easy to play arrangements of contemporary Christian praise and worship music. The songs are written in simple keys and the rhythms are not complicated. The attractive late- elementary solo arrangements in Book # 2 include rich sounding accompaniments that can be played by the teacher. The duet part adds harmony and rhythmic structure to the solos as well as developing ensemble playing. The harmonic and rhythmic structure of the solo part is fairly simple, giving the student the opportunity to add more harmony as they have heard the songs played in church. The pieces could easily be used to teach students some improvisation on songs that are familiar to them. The keys of the songs are kept simple – D major being the most difficult. This is a great book to be used in any studio where students are requesting praise and worship music.  
DP



**PlayPraise Book 3 - Early Intermediate  
arr by Tom Gerou & Victor Labenske**

This book contains 9 piano arrangements of the most requested contemporary worship songs. Pianists of any age have the opportunity to play tunes that have become a familiar part of the musical fabric of contemporary praise worship. After learning the rhythms as notated, the pianist can adjust them to match what they have heard in church. “As the Deer”, “Shine, Jesus, Shine” and “Celebrate Jesus” are just a few of the songs arranged in this 3rd book of the PlayPraise series.

JR

### FAIRBANK PUBLISHING



**Gulf Island Sketches - Piano Solo  
by Nicholas Fairbank**

These three short piano pieces, “Portland Island Picnic”, “Saturna Island Sunrise”, and “Sidney Island



## Story and Co. Pianos

*Sales, Service, Tuning,  
Restoration, Refinishing*

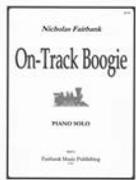
2981 Eaglecrest Drive, Anmore, B.C.

**604.461.1958**

# Review of Publications

Swing” are at an early advanced level. The first piece plays on polytonal relationships between the left and right hand parts. The second is a lyrical portrayal in 5/4 time of a marine sunrise, building in sonority as the sky lightens. To end, “Sidney Island Swing” is a light-hearted piece in jazz style.

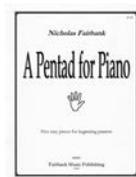
CH



## **On-Track Boogie - Piano Solo** by Nicholas Fairbank

Have you ever traveled by train across the Canadian landscape? The L.H. requires a steady strong pulse to maintain the forward motion as this trip is taken. The piece is in a jazz idiom and is moderately difficult. You can hear the train whistles as the augmented triads are played. The playing of 2 against 3 is developed on pages 2 through 4. Why not take this train ride?

JR



## **A Pentad for Piano** Five easy pieces for beginning pianists by Nicholas Fairbank,

These five Canadian music (Grade 2 – 4 of VCM) varied in style and are appealing to young players. 1st one introduces syncopation in RH, then LH. 2nd one is based on pentatonic scale. 3rd one is about basso ostinato w/ syncopated, lively melody. 4th one introduces triplets. 5th one is in rumba style. For those who are interested, please visit [www.fairbankmusic.ca](http://www.fairbankmusic.ca).

LC

FJH MUSIC CO.

## **Helen Marlais – Piano Favorites for All Seasons**

This is a CD which is enjoyable to listen to. It features arrangements of familiar works – both classical and Christmas – as well as original compositions, some of which are in a jazz idiom. Several of the pieces are duets. The playing is artistic and musical. As a rather eclectic collection, more liner notes and information on composers and arrangers would have been helpful.

JJ

SCHAUMN PUBLICATIONS, INC.



## **Gold Star Favorites Level 1 with CD** compiled and arranged by Wesley Schaum - CD orchestrations by Jeff Schaum

The 11 pieces in this book range through classical, jazz, patriotic and folk styles. They are simple arrangements which could be played within the first year of piano study. On the inside cover there is a listing and explanation of Italian terms used in the pieces. There is a duet accompaniment score in the book as well as a CD which has both practice and performance tracks. The orchestration includes a melody line so that it is easy for a student to know where they are. Each orchestration is different so that it brings out the particular flavor and character of the piece. This is a great motivational supplemental book which has been well planned and designed.

JJ



## Review of Publications



**Gold Star Favorites Level 2 with CD** compiled and arr by Wesley Schaum  
CD orchestrations by Jeff Schaum  
This book features 12 pieces in a variety of styles: classical, jazz, patriotic, and folk. A brief paragraph of background information is included for most pieces. The enclosed CD is designed to provide incentive for practice by demonstrating how the finished piece should sound. The slower practice tempo assists the student in maintaining a steady beat. The jazz styles included are boogie, blues, ragtime, swing and rock.

JR



**Gold Star Favorites - Levels 3 and 4 with CD** compiled and arr by Wesley Schaum  
CD orchestrations by Jeff Schaum  
I am highly impressed by these two new instructional books (copyright 2006 & 2007). They include classical, jazz, patriotic, and folk tunes. The music is large, the books lie flat for ease of use, and there is effective use of colour. There are many interesting background notes for the students to read regarding most of the pieces. A CD is included, which should prove very helpful to students.

CH



## From the *Technic Experts* at Schaum



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**Powerful!**

**Improve Student Performance  
Faster Progress in Lesson Books**

### **Fingerpower®**

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- Focus on finger strength
- Pattern repetition helps sight-reading skills

### **Masters of Technic**

- Focus on melody
- Variety of key signatures and technic styles
- Awareness of phrase groups



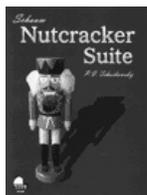
(Primer - Level 4)

**Fun to Practice**



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# Review of Publications



## **Nutcracker Suite for Piano Solo Level 3**

**P.I. Tchaikovsky  
arranged by Wesley Schaum**

These supplementary pieces (simplified version) are great for recitals, auditions, festivals or just to have fun. It includes all 8 parts of the Nutcracker Suite (Overture, March, Arabian Dance, Chinese Dance, Russian Dance, Dance of the Reed Flutes & Waltz of the Flowers). The specialty of this book is that it includes the 4 additional selections (Battle Scene, Snow Flake Waltz, Magic Castle and Grand Waltz Finale) that can be found in the original ballet. Reference materials include brief biography & picture of the composer (Tchaikovsky), background information and story of the ballet. Suitable for all students (especially adult beginner & younger ones).  
LC

## **WATERLOO MUSIC**



## **Lorelei Suite by Stephen Fiess**

The Suite consists of pieces such as “Calm at Sea”, “Folk Dance #1”, “Lyrical Ballad”, “A Mother Dreams of Her Child” and more. There is great variety in this music, which ranges from about a Grade 6 - 8 level, RCM. Interesting supplemental music here. The book is coil-bound so it lays flat for ease of use.  
CH

## **The Leila Fletcher Piano Course - Book 4**

This updated version (2005) has been expanded by 20 pages to create a more versatile repertoire collection. The addition of familiar works, both popular and traditional should appeal to piano students of all ages.

Traditional pieces by classical and romantic composers like Haydn and Schumann appear in their original form. I recommend it!  
CH

## **CONSERVATORY CANADA**

### **NEW CONTEMPORARY SYLLABUS**

In September 2006, I first became aware of the new Contemporary Idioms syllabus from Conservatory Canada. As my students often seem more excited about choosing their “popular study” for their RCM exam than any other genre, I was hopeful that this would provide an enriching modern alternative to the classical syllabi available.

The syllabus is easily downloaded from the user friendly website at [www.conservatorycanada.ca](http://www.conservatorycanada.ca). Within the eight levels, the repertoire is organized into four categories: ballade/.blues, swing, rock and what is called “other genres”. Among each level and category, the number of pieces to choose from is staggering. While this can give the teacher and student a fun variety of composers and styles to choose from, the financial outlay in acquiring the repertoire in order to build up a sufficient library is prohibitive.

The technical requirements are carefully paced throughout the levels; all keys have been gradually included by the eighth level. Requirements for keyboard harmonization, improvisation, transposition and knowledge of jazz based harmonic progressions are introduced to the student at the first level. By the eighth level proficiency has been gained in these skills. This particular facet is what makes the syllabus unique and exciting. If one is prepared to slowly integrate the materials needed into one’s library, this program can successfully be used to ignite interest in reluctant students. This makes it a welcome addition to our collection of available examination programs, one which I am eager to use.

ED



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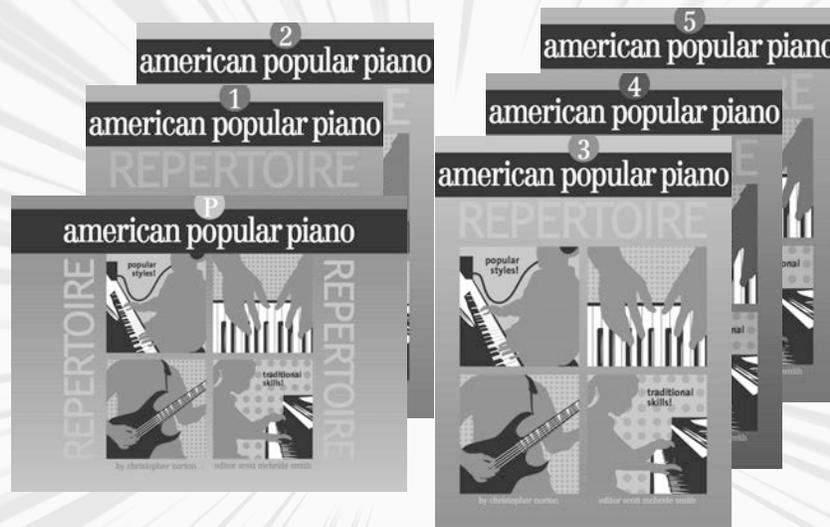
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Photo: On the left - Marya MacAulay is a teacher and accompanist at the BC Conservatory of Music. On the right - Marya's mother, Gayle MacAulay Dunsmoor, is the author of the new Melody Adventures piano keyboard method.

## New Piano Keyboard Series Uses Non-traditional Approach.

QuenMar Music ([www.quenmar.com](http://www.quenmar.com)) is pleased to announce the publishing of the *Melody Adventures* beginner piano keyboard method. This 6-book comprehensive beginner series is in the standard notation style with everything written out, in full. There are however, several unique features:

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The books are illustrated by well-known artist Wolf Wenzel with believable characters and amusing captions. A realistic storyline unfolds within the lyrics and titles. A 'Note Find' and test yourself section at the end of each book makes note learning not only challenging but a fun game!

Suitable for all ages, the 25 folksongs, 137 original songs and 77 duet/accompaniments offer musical enjoyment while giving a solid foundation for creative piano keyboard skills.

The website <http://www.quenmar.com> has sample pages and gives a brief description of each book. Purchase by phone, online, at Long & McQuade stores or at most music stores across Canada.

The 6-book series includes: PRIMER Parts A & B; BASICS A & B; BOOKS 1 & 2

### About QuenMar Music:

QuenMar Music Inc is a private music book publisher located in White Rock, British Columbia, Canada. As well as the new *Melody Adventures* series, QuenMar also publishes and distributes the 4-book *Keyboard Accompaniment Basics* series, and *The Keyboard Accompaniment COURSE*, a 6-book, 6-cd series.

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## Canadian Book Fair features many BCMRTA members

*by Linda Sheppard*

Ever wondered what books other teachers are using in their studio? What's new and interesting? On Sunday March 11<sup>th</sup>, Long and McQuade hosted a Canadian Print Music Book Fair at Oakridge Auditorium in Vancouver. The keynote speakers were Steven Loweth from Mayfair Music and Debra Wanless for the Canadian National Conservatory of Music. A variety of composers – including David Duke and Linda Niamath – teachers and publishers were at the event, with dozens of innovative products by over 30 Canadian publishers.

The publishing industry, like all traditional media, is facing a time of transition with new technology changing the resources available. Fortunately for teachers, this means a wide range of products are now available that combine book with CD-Rom (such as many beginner piano methods and books such as *Midnight Jazz* by Debra Wanless), or books with website support (such as the 'Sound Advice' ear/theory series). Online resources such as the Naxos database (with all recordings available to listen to online for a fee, or free through many public and university libraries) and public domain scores are invaluable to the music teacher's studio.

During Mr. Loweth's talk about the Canadian print music industry, a question was raised about the future of the industry which faces downloadable music. Bob Kohl, the Print Purchasing Manager for Long and McQuade, responded that legal, public domain scores are a great resource for teachers and how their presence means that new Classical music books are better quality, with careful editing to make them commercially viable. Mr. Kohl also mentioned that there are numerous websites where customers can now pay and download contemporary scores because of arrangements that ensure the arranger, composer and publisher are all paid royalties. Each page of these scores indicates that it is a legal download, and digital scores mean that lesser-known works can remain 'in print', rather than be forced out of print if a minimum number are not sold per year. In other words, the amount of choices for students

and teachers is constantly expanding and smaller publishers and composers can make their works known.

Numerous BCMRTA members were 'Spotlight Exhibitors' at the event, including **Gayle Dunsmoor** (South Fraser branch - QuenMar Music), **Nicholas Fairbank** (Victoria branch - Fairbank Music Publishing), **Cheryl Finn** (South Fraser branch – Beanstalk Basics Course), **Mary Fraser** (South Fraser branch - MHF Publications), **Lorna Paterson** (Kelowna branch, published composer), **Carol Schlosar** (Schuswap branch - Keystroke Publishing), **Linda Sheppard** (South Fraser - Longbow Publishing), and **Barbara Siemens** (Vancouver branch - The Piano Workbook), indicating the trend towards teachers who are also small publishers in their area of expertise. As Mary Fraser noted, "back in 1994 when I first started my harmony books, there was only myself and Jean Lyons, and now there are half a dozen choices in the marketplace". Several conservatories were also present, including the British Columbia Conservatory of Music, and the Canadian National Conservatory of Music. Choice can only be a good thing for students and teachers!

The Canadian music publishing industry centres on educational resources, rather than pop music, which tends to go to U.S. publishers. The book fair displayed a variety of books, original compositions, flashcards, CD's, CD-Rom's, and DVD's. David Duke commented that he has long had his students at the University of British Columbia use a mixture of resources, including the Grove Music Dictionary online, the Naxos database of recordings, and individual websites such as the Paul Hindemith site. Dr. Duke's own compositions are published by a variety of publishers, whereas other composers such as Linda Niamath are represented by one company; a wide range of choices exists for composers in Canada, and with the support of organizations such as the Canadian Music Centre, the future looks bright for Canada's print music industry.

---

## Publishers list from the Canadian Book Fair

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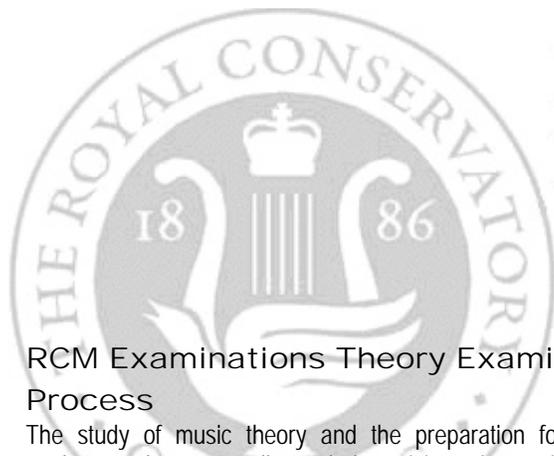
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# RCM EXAMINATIONS

## *News*

### RCM Examinations Theory Examination Marking Process

The study of music theory and the preparation for theory examinations helps students to become well-rounded musicians, increasing their understanding of the origin and background of the music they are performing. A critical step in completing this learning cycle is the review of the student's work by the teacher and student together. RCM Examinations returns marked theory papers to all candidates so that teachers may take this step.

Accuracy and consistency in marking are ensured through several processes which take place after candidates have written their examinations and the papers are returned to RCM Examinations. A meeting is held with all theory examiners during the week following the examination session to discuss marking schemes for each subject and grade. The examination papers are then distributed among the theory examiners (an average of 600 papers each), to be marked within three weeks. To ensure consistency with the set marking scheme, samples of each examiner's marked theory subjects and grades, are reviewed by a panel led by the Chief Examiner of Theoretical Subjects, before marks are released. Any inconsistencies found in the sampling of an examiner's marking are followed up by a complete review of all the papers that theory examiner marked.

Once the sampling reviews are complete, marks are recorded into the permanent student record and scanned onto CD-ROMs. This ensures academic integrity, and RCM Examinations has an accurate record of each marked theory examination paper. After they have been scanned, the theory examination papers and Official Results Form are mailed out to candidates. These steps ensure that each candidate's theory examination paper has been marked clearly and consistently. Encourage your students to make the best use of their marked theory examination papers by bringing them to a lesson specifically to review the results thoroughly.

### **Certificates and Diplomas – A New Look for 2007**

Our Certificates and Diplomas have a brand new look! The sleek and stylish new design of the RCM Examinations Certificates and Diplomas will be a welcome addition to any music studio or home.

Certificates are mailed in October and April of each year to students who successfully complete all of the requirements for their grade. For Grades 5 through ARCT, students must also complete theory examinations before the practical examination certificate is issued.

ARCT Diplomas are awarded to candidates once per year at Convocation. All students who completed their diploma requirements during the academic year graduate together at one ceremony.

The Convocation ceremony for the academic year 2005-2006 took place on Saturday, March 24, 2007 at the Toronto Centre for the Arts in North York. Additional information about Convocation can be accessed by visiting The Royal Conservatory of Music website at [www.rcmusic.ca](http://www.rcmusic.ca).

### **NEW Teacher Services Feature!**

Teachers can now register their studios for examinations. All students who have signed up for examinations using your Teacher Number will appear in your 'Address Book'.

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### **Streamlining Services!**

- **RCM Examinations Bookmarks and Posters**

Bookmarks and Posters are now available at better music retailers or by contacting RCM Examinations.

- **Online Registration Guide and other forms**

The Online Registration Guide, paper registration form, Transcript Request and other useful forms are available from our website by selecting 'Online Forms' from the Homepage.

- **Examination Timetables**

- **Practical Results**

- **Theory Results**

Just a reminder to teachers that Timetables and Practical Results will no longer be mailed. Theory results **will** be mailed.

Timetables and Practical Results are available online. Candidates will need both their RCME Number and date of birth OR their home phone number and date of birth to access this information.

Practical Timetables for piano candidates are available upon the completion of the online registration process. Practical Timetables for non-piano candidates are available online once scheduling for an examination centre has been completed, usually about 3-4 weeks after the Registration Deadline.

Theory Timetables are available online upon completion of the registration process and also, candidates will be sent an email confirmation about the examination and any further updates regarding the examination locations.

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# How Can You Teach Your Students to Play with Authority?



by Blair Galston

UBC Bachelor of Music candidate  
member of the BCRMTA Student Teacher Auxiliary, Vancouver Branch

I've been a music student on and off for the past thirty years. In that time, I've encountered several different styles of teaching. Some have helped me grow in confidence and belief in my playing, while others have left me feeling inadequate, needing to be told how to play. As a novice piano teacher, I've had to ask myself, "What's the difference in these teaching styles? How can I instill confidence in my students so that they will play with conviction?"

For me, the difference in teaching styles and how I have responded to them has to do with the amount of personal involvement I've been allowed in my interpretation and performance of music. I believe that *authority* in performance has to do with a performer's sense of ownership of their interpretation as well as the musical validity of that interpretation. Along the same lines, I also believe that authority stems from a performer's concept of *authenticity*. In the studio, both teacher and student need to understand their individual roles in making authenticity a part of daily music-making for true authority to develop.

Webster's Dictionary offers three meanings for the term 'authentic':

1. not false or copied; genuine; real
2. having an origin supported by unquestionable evidence
3. entitled to acceptance or belief because of agreement with known facts or experience; reliable; trustworthy

Authenticity demands that something can be traced back to an authoritative source – the author who created it. If it is unreliable or untrustworthy, then it is normally considered a forgery or fraud. Think of all the tests that a newly discovered painting by one of the great masters is put through, to establish its authenticity. Similarly, a musical rendition or interpretation can be considered authentic if it can be traced back to a legitimate source if it is genuine and believable.

An important difference between an artifact or painting and a musical performance is that performance is the result of a partnership between two parties: the composer, who wrote the music, and the performer, who interprets it and brings it to life. From my perspective, it follows that there are two components to authenticity that should be taught, both of which lend musical validity and conviction to a student's playing:

1. Faithfulness to the composer's intentions, and
2. Direct communication of the student's own personal response to the music.

The first component is difficult enough to teach; the second is even more difficult.

First, let's consider how music teachers can help students be sensitive to a composer's intentions. Many scholars considering authenticity have fixated on historical accuracy, aiming to reproduce exactly a performance from centuries gone by. The merits of this approach were hotly debated in the 1970s and 80s, and it seems to have faded in importance since then. The view that a performance geared to today's



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## How Can You Teach Your Students to Play with Authority? - cont.

audiences is of more value than a trip back in time, has prevailed. Still, interpretation of a composition will always benefit from knowledge of its original context of creation.

To understand the composer's intentions, it is most important to go right to the source – the music itself. Consider the reliability of the edition: how closely does it capture the original manuscript? Choosing a good edition with few editorial embellishments is a good place to start. As well, some editors have had direct access to the composers (such as Mikuli, a student of Chopin), and can therefore be an excellent resource for authenticity. Also valuable is research into the date, place, and purpose of the composition. For example, was it meant to be played at home as an exercise? In a king's parlour? Before a large audience of intellectuals? Was the original instrument a piano or harpsichord? A cello or viola da gamba? Was the composer inspired by a joyous or tragic experience? These kinds of questions help the student gain a glimpse into the composer's world and some understanding of how the composer might have thought about the work. To engage the student, see if they can guess the answers or find them in the library or on the web. Their findings will sit nicely in the back of their mind as they learn the piece.

To incorporate explicit details of the composition in their playing, a student needs only to read the score carefully. Still, as we all know, details are often overlooked. Teachers can ask questions about markings or directions in the music that the student may have missed. This can be more effective than telling the student what to do, as it points to the authority of the score, rather than the preferences of the teacher. Other details are more implicit. For example, are stylistic elements of the period used correctly (e.g. two-note slurs in Mozart or ornaments in Bach)? It takes an experienced teacher who is knowledgeable of historical and contemporary styles, to understand and impart a sound interpretation of implicit details. However, it is important to

emphasize the preference of the composer's era, rather than letting the student presume they are following *your* preference.

Now, historical accuracy can only do so much to make a student's playing authentic and convincing. Personal ownership also requires the student to have a genuine understanding of form, harmony, technical challenges, and every other factor that goes into writing or performing a composition. What really makes audiences exclaim, "You play with such authority!" is the conviction a performer has in executing their own ideas and feelings about the piece, and their ability to reach their audience with it. This is difficult to teach, and has its limits because it is really up to the student to take personal ownership of the music. Also, there is a fine balance between a performer emoting and telling their own story and telling the composer's story. Here's what I think can help:

### **Encourage students to explore and experiment.**

The sooner this takes place, the better – particularly at home during practice. One idea I've used with beginner piano students is to spend some time during the week making sounds on the piano to express different feelings (scared, joyful, etc.) The following week, we play a game in which I have to guess the feeling they're expressing. For more advanced students who have learned a work reasonably well, you might ask them to choose three different moods and try them on as an actor would a costume, to see what colours they can eke out of a piece.

### **Have your student create a story behind a piece.**

This personalizes the music for the student, and lets them communicate music as a storyteller or tour guide. I had a grade two piano student whose playing tended to be hesitant and shallow in touch. Whenever I asked her to think of a story or image behind a piece of music, her playing would immediately come to life and would have so much more tone colour and expressivity. ►

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## How Can You Teach Your Students to Play with Authority? - cont.

### **Find opportunities to give students options.**

Explain the principles behind musical choices a student can make, and let them customize the piece to fit their concept of it. For example, in fingering or attack, would they prefer a stable sound or a light, ringing tone? Show them how they can achieve each and leave it to them to choose (where appropriate).

### **Encourage students to offer their own ideas.**

Never put a student's ideas down; the teacher's job is to guide the student's own natural musicality. Make it clear that pleasing you, the teacher, is not what you're after. It is much better to suggest that the student think of pleasing the composer. Perhaps the most painfully backhanded compliment I've received was from an adjudicator who remarked, "I can tell from your playing that you're well-taught." This sounded to me like, "Boy, do you know how to follow instructions." Praise for my deep feeling for the music or even my thoughtful preparation would have been so much more welcome!

**Have your students record themselves.** This way, they can learn to listen to themselves and evaluate their own playing perhaps more objectively. Eventually, they should become less reliant on your feedback and will begin the task of teaching themselves.

### **Encourage your students to listen to recordings.**

This suggestion is for more advanced students, who can find such recordings at a library or online. Recordings should be consulted only after spending some time making sense of the piece. Listening to several recordings is better than one favourite, as it allows the student to take what they like from each rendition and synthesize their listening experiences. The point is not to copy other musicians, but to see that many different interpretations are valid. This can be eye-opening and freeing for inexperienced musicians.

**Help students find a healthy humility.** Sometimes a student's ideas can get in the way of the composer's characteristic style or intentions. I've found it helpful when my current teacher has said, "Let's hear a little more Mozart and a little less Galston." This is a gentle way of letting me know that the balance of importance between my own ideas and the composer's intentions has tipped too far in my direction.

In my view, teaching someone to play with authority comes down to this: due regard needs to be given to the wishes of the author (composer) of the work; due regard needs to be given to the performer's (your student's) response to the music, as they learn to become authors of their own interpretations. Playing with authority may not seem important for young children or beginners. However, it quickly becomes very important as the student advances. I believe it is crucial for teachers, as nurturers of talent, to foster their students' ability to play with authority right from the start. After all, don't we all want our students to grow to the point where they can teach themselves, and enjoy being creative in their own right?

*Blair Galston began private music studies in Winnipeg, where he completed the ARCT and AMM diplomas. Since moving to Vancouver in the early 1990s, he has enjoyed a career as an archivist. After some soul-searching and more music lessons, he returned to university part-time and is now working toward a Bachelor of Music degree at UBC. Blair has an intense interest in piano pedagogy and wants to combine music teaching and archival work as a dual career. He is a member of the BCRMTA Student Teachers Association, Vancouver Chapter.*



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## From the Editor:

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Alberta *Tempo* Saskatchewan *OPUS*  
Manitoba *Take Note* Ontario *Notes*  
Quebec *Musifax* New Brunswick *The Quarter Note*  
Nova Scotia & Prince Edward Island *Arabesque*

We need to change this!

Can I suggest a newsletter naming contest!

Get your students or yourself to suggest a name.

Send it to me by email: dina\_pollock@telus.net

I will present the list at the September Provincial meeting and the top names will get published in the Winter issue. Then we vote!

Thanks

*Dina* ♪

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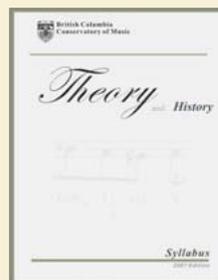
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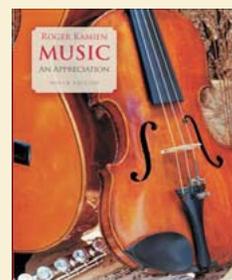
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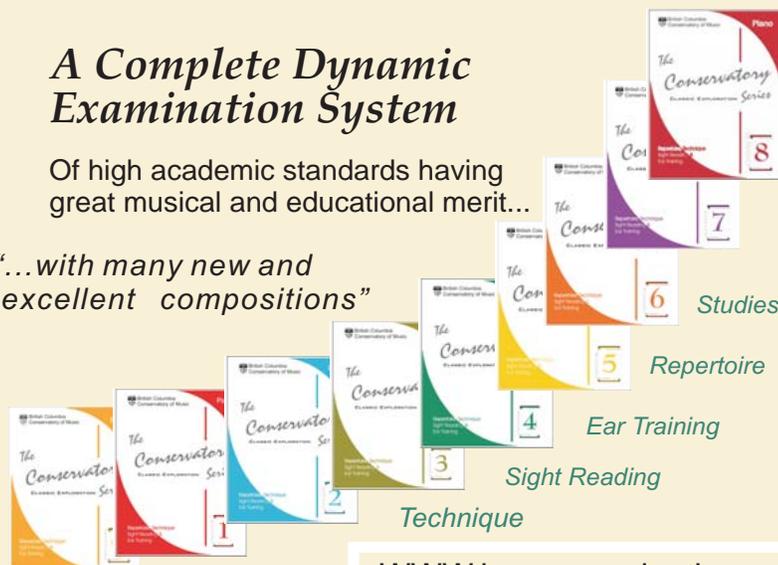
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