



Progressions

INSIDE THIS ISSUE:

CFMTA/FCAPM 2015 Conference in Vancouver

BC Young Artist Tour

And so much more.....



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THE PRESIDENT'S MESSAGE



Cynthia (Cindy) Taylor

What a beautiful and busy time of year! I love the springtime when all of the trees and flowers are in bloom. Changes in the season also reflect changes in our BCRMTA Executive. I would like to welcome Mimi Ho as our new second Vice President, and Joyce Janzen as our new Registrar. They both bring with them an abundance of knowledge and will be great assets to our organisation.

Changes are inevitable. With the excitement of having a new registrar also comes the passing of the torch from Susan Olsen to Joyce Janzen. Susan has been the face of BCRMTA for over twenty years!!!! The Executive meetings just won't be the same without her there. Not only has Susan been our Registrar but she has been our "Historian". If any of us have questions about BCRMTA we can be assured that Susan most likely knows the answer. I would like to take this opportunity to thank Susan for her many years of dedication as the Registrar of BCRMTA and also as mentor to so many of us.

This is also the time of year when our busy schedules get even busier with our teaching - preparing our students for festivals, exams, recitals, and competitions. So much of our energy is shared with our students and many hours are spent in the somewhat isolated environment of our teaching studios. It is important to recharge those batteries so that we can regain our energy and enthusiasm and love of music.

There are many opportunities available to us through meeting and the sharing of ideas with friends and colleagues at our local branches where our Provincial delegates can inform teachers about the various programs available to them through the BCRMTA. Our Student Composer Writing Competition is presently underway, our Professional Development Grant is available for branches to apply for (information is on the website), a new Heritage Fund Project has been implemented and our Piano Competition winner, Linda Ruan, (who is continuing with the Young Artist Tour this spring) will be representing our Province at the CFMTA/FCAPM National Piano Competition this summer in July.

If you haven't registered already for the CFMTA/FCAPM *Pathways to ... Collaboration - Performance - Wellness Conference* in Richmond July 8th - 11th, then I encourage you to make this part of your summer plans. Our BC Conference Committee has volunteered numerous hours to bring you exceptional clinicians, fabulous concerts, and inspiring workshops. There will be opportunities to research new teaching materials at the ever popular trade fair and opportunities to connect with friends and colleagues from across our "Country". Conferences are wonderful ways to recharge those batteries that have been depleted through the year and to reconnect with friends and make new friends.

I would like to take this opportunity to thank the Conference Committee for bringing such a wonderful event to us and to thank them for the energy and time that is has taken to put it all together. Well done! It looks like we are in for an exciting four days in July. See you all there!

Mimi Ho - 2nd Vice President



As the current President of the BCRMTA Richmond branch, Mimi is proud to work with other fellow teachers to maintain the high level of excellence in music education in her local community. She holds an ARCT in Piano Performance from RCM, and also a Diploma from the ABRSM. *

Joyce Janzen - Registrar



Joyce Janzen has enjoyed being a member of the BCRMTA since moving to BC in 1983. Her studio incorporates both piano and theory instruction. When not practicing, teaching or playing with her cats, Joyce enjoys sci-fi and mystery fiction, fabric crafts and reading. *



HELLO FROM THE EDITOR & WEBMASTER



Dina Pollock

Hello Everyone,

I hope this magazine finds you in good health and contented with your teaching. We are almost to the end of this year and we have exams, festivals and year-end recitals in our near future.

As I am writing this, I realize that I am starting my 10th year of producing our magazine and I still enjoy doing it. The insight into our organization and our members has been such an amazing journey, one I am not finished with yet.

Now to business - I have received emails requesting our logo and how we as members can use it. BCRMTA has two logos. One for the branch to use

when promoting the branch and one for members to use. Members cannot use the branch logo.

If you need any of the files, they are available on the "Members only" website or send me an email and I will send you the files.

Just a reminder, the login page was removed on the "Members only" site during the online renewals and will be back up by the time you get your magazine. If you need the user name and password (which is the same as before) send me an email and I will respond with the information.

I am looking forward to the CFMTA/FCAPM conference in July, hosted by BCRMTA. Our committee has put in hours of work into the numerous different aspects of the event. There are various sessions to choose from, or attend the Piano Competition - too many choices to list!

Hope to see all of you there.

Take care

Dina



BCRMTA LOGO

- Used by branch for letterhead or to promote branch events
- Any 'tweaks' to the logo must be approved by the Prov. Executive (Example - using it in solid form without any text)

- File formats available:

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ANNUAL BRANCH REPORTS

ABBOTSFORD

Our membership for 2014 consists of thirty members and six student teacher auxiliary members. This is down by three members from 2013.

We had ten members present at the January meeting where we had discussion with regards to the festival. Many ideas were proposed to address the declining participants.

The branch was fortunate to have the executive willing to keep their positions for the next year so no elections were required in February!

- Jean Ritter - President
- Charity Koop - Vice-President
- Celeste-tina Hernandez - Secretary
- Heidi Buhler & Kathleen Feenstra, Treasurers.

Treasurer and President reports were presented to the thirteen members present. The executive proposed a BCRMTA workshop for September and all attending members were in favor. A retirement party for retired members was suggested and plans to proceed were made.

Our March meeting included a book sale to raise money for the festival. The books had been donated by the son of a former member, Lynn Cowan, who had passed away. An amazing \$230.00 was raised!

Bernie Duerksen presented a workshop titled: *How to Freshen Your Studio* at the April meeting. This helped equip us to see us through the teaching year! A branch student recital was presented at a local senior's home.

May was a full month with the 15th year anniversary of our RMT festival taking place May 5th through the 16th. We were treated to great adjudications by Carla Birston, Catherine Bundt, and

Murray Nichol. The Honors Concert once again showed us that the time and effort we put into the festival is worthwhile! Outstanding performances and the 67 awards presented reminded us of why we began the festival in 1999. The branch acknowledges the incredible sacrifices of the festival committee.

On May 31st our 2nd annual Toonie Event was held. This is a branch initiative to provide a performance opportunity for non festival and exam students.

In June, seventeen members attended the meeting to honor and recognize the work of four of our retired teachers: *Caroline Simpson, Lillian Rogalsky, Carolyn Twiest, and Helma Walison*. We shared a wonderful catered lunch and after hearing from the teachers we presented them each with a lovely hanging basket.

September had us all focused on the workshop we hosted with two clinicians from the Halifax convention: Zuzana Ben Lassoued and John Picone from Toronto. Twenty-seven people registered for the event with Abbotsford, Chilliwack, Surrey, and Vancouver branches represented. The speakers were excellent and the food by *An Elegant Tea* caterer made this a first class event.

In October we launched a branch survey to try to determine the direction of the members. Dina Pollock demonstrated how to add an "unsubscribe" link to our emails and talked to us about the anti-spam laws that we need to comply with.

Our November meeting consisted of a workshop by RCM organized by Chantal Fennell. She arranged for Barbara Siemens to speak to us about

the upcoming syllabus and many of the changes that will be implemented

Ten members participated in the planning and running of the Canada Music Week® Recital. There were nineteen performances in total which featured a guitar solo by gold medal winner Rose van Aert and the premiere of a piano solo by member, Kathleen Feenstra. Medallions were presented to the students receiving the highest marks in the practical and theory exams for 2014.

Another item of significance was the new Abbotsford branch website created by Dina Pollock.

In December we met for our annual Christmas Luncheon. Although only seven members attended we had a lovely social time and discussed some of the results of our branch survey. It was wonderful to share, laugh and relax!

I want to thank my executive: with all the demands on our time it is encouraging to see the behind the scenes commitment to the branch.

What kind of excitement awaits us in 2015?

Jean Ritter *

ANNUAL BRANCH REPORTS - CONT.

CHILLIWACK

The 68th Annual Chilliwack Lions Club Music and Dance Festival was held from February 2nd until March 21. With classes in Band, Brass, Choral, Dance, Guitar, Piano, Strings, Ukelele, Vocal, and Woodwinds, it was a busy event for members of our branch who helped organize along with music loving volunteers from the community. Taking care of the adjudicators (meals, lodging, transportation), providing secretaries for each adjudicator, preparing the adjudication sheets, organizing the schedule, checking entries for errors, polishing the trophies, the list of tasks was almost endless. Many thanks to Laurie Hirschman for setting up the on-line registration system. By next year, we'll be using it with greater ease! In past years, many venues around the city were used for various classes. It's been great having the Chilliwack Cultural Center hosting almost all events including playoffs and final concerts for dance and music. (Only band events were at a local high school). The Provincial Reps and some honourable mentions from each discipline in music played at the final concert. Local businesses and individuals in the community supported the festival by providing scholarships, bursaries and trophies. The program this year listed an astonishing seven pages of trophies, etc to be won.

As our festival is a MusicFest Canada affiliate and a member of the Provincial Festival of the Performing Arts, we are able to send the top students to the provincial competitions and recommend bands and choirs to the national MusicFest competition. We are pleased to be sending young

musicians to the Provincial competition in Powell River and MusicFest in Toronto (both events in May, 2015) and wish them all the best.

Nita Pelletier *

COQUITLAM/MAPLE RIDGE

Coquitlam/Maple Ridge branch used our \$200 advertising subsidy to have a branch logo designed. This is now used on all correspondence and will be featured on our new branch website that is being set up. Choosing a domain name for the website proves challenging! A new branch sign and possibly magnetic signs for the sides of members' cars are also being created.

In January we had a workshop on "Guided Visualization to Deal with Performance Anxiety" presented by psychologist Suzanne Kyra.

Our 14th annual North Fraser Music Festival is being held April 20 - 24, 2015, with the Honours Concert on April 26. Our adjudicators are:

- Diana Welsh for Junior
- Cynthia Goddard for Intermediate
- Corey Hamm for Senior.

We will be presenting the Henry Waack Memorial Trophy for the first time -- to an outstanding Intermediate Student. Our Marlyn Lowenberger Trophy will continue to be given out to an outstanding Senior Student for 5 more years, thanks to the continuing generosity of Mr. Fred Lowenberger.

Liz Munro *

EAST KOOTENAY

The Canada Music Week Recital[®] was our first event of the season held at Knox Presbyterian Church on November 23rd. This concert showcased a wide variety of Canadian music and featured a string quartet playing, *O Canada*. More than 50 student compositions were recognized and 22 students received examination awards.

Unfortunately, our Drumming Workshop, planned for September was cancelled this year, due to unforeseen circumstances.

Our meetings are held once each month from September to June. One of the most popular is the annual Christmas Cookie Exchange which takes place at the beautifully decorated home of Past President, Cara Webb. Our January meeting is traditionally held at a local restaurant and is also well attended.

February was a busy month for teachers who submitted Festival forms for students and also prepared for two performances: the All Boys and All Girls recitals. Both of these recitals were held in local care homes.

On Saturday, April 11th, students were encouraged to attend a very exciting Symphony of the Kootenays concert to see Sue Gould from Golden, B.C. perform Schumann's deeply romantic *Piano concerto in A Minor*. Five piano students have applied to perform a concerto with the Symphony of the Kootenays orchestra on December 5, 2015. Much preparation goes into this extraordinary event which for many years has provided students with an unforgettable performing experience.

Our last exciting event of the year is the Sonatina Sunday Recital, which will be held at Knox Presbyterian



EAST KOOTENAY - cont.

Church on May 31st. We are hopeful that next year, this event will be moved to the Alexandra Hall at the Canadian Museum of Rail Travel. The Alexandra Hall is the grand café of the former Royal Alexandra Hotel of Winnipeg, Manitoba. The room was saved when this deluxe Edwardian hotel was demolished in 1971 and the hundreds of parts were stored for over 25 years in a semi-trailer then moved and reconstructed in Cranbrook and opened in 2004. It houses the historic 1864 Broadwood and Sons Concert Grand Piano donated by well-known concert pianist, author and teacher, Helmut Brauss.

Our members would like to thank BCRMTA for the 2014 Advertising Subsidy.

Terry Lynn Jeffers *



MID-ISLAND

Summer Greetings to our colleagues everywhere from Mid-Island Branch. Our branch had the privilege of hosting a most entertaining workshop with Christine Donkin where students had the opportunity to perform their own compositions at a special evening recital.



L-R: Samantha Hopkins
Christine Donkin
Jennifer Zou

This year brings a lot of excitement as our branch celebrates its 50th Anniversary! A special recital will be held in May with our special guest Cindy Taylor provincial president attending!

Each year our branch sponsors a scholarship to a worthy student



who is planning on continuing a musical education. This year's honor goes to Hannah Stroink a student of our president Dianne Bohn. I am

sure you will be hearing a lot more of Hannah's accomplishments as she pursues her ARCT in teaching.

Marjorie Munro *

NELSON

Nelson and area music students perform classical, swing and jazz for Nelson Cares' affordable housing project.



In March, the Nelson Branch of the British Columbia Registered Music Teachers' Association presented a showcase of some of Nelson's young musicians. This was in support of Nelson Cares' affordable housing project called "Room to Live". The students' concert raised \$5750. The students of the area performed solo and ensemble music with voice, strings, guitar, piano, brass and percussion.



Our next event will be to celebrate the Young Artist Tour, May 1, 2015, at 7pm, featuring pianist, Linda Ruan, the BC Piano Competition Winner.

Dorothy Fraser *

Thank you to all the Branches for sending in your annual branch reports

For the next issue of *Progressions*, I would like to include a highlight from an event your branch held this year in a bit more detail. Thank you,

Dina

ANNUAL BRANCH REPORTS - CONT

NORTH - ISLAND

Our Branch started the Musical year in September with a thoroughly enjoyable mini-concert performed by our representative to the BC Piano Competition held on the 27 of that month. Matthew Krell exhibited his great musicality as well as his wonderful stage presence with a lovely performance of some of the pieces he later played at the Competition. Our Branch members felt that this was an inspiring way to start our teaching year!

October found us concerned with the tax angles of being self-employed as music Teachers. A Chartered Accountant came to address us about the particulars of the Tax Act which affect us specifically. Income sources which must be declared were considered (ie. Monies from theory classes, playing for weddings, funerals or musical theater etc). We also spent some considerable time discussing with our guest those items which can be deducted for income tax purposes. A "Reasonableness" guideline is applied to most of these as well as appropriate receipts for expenditures is required by the Tax Department. We all left feeling more confident in our ability to meet the demands of filling out a tax form correctly and with a lot less trepidation!

In November, our community enjoyed a concert by the wonderful South American pianist, Alejandro Ochoa. We also celebrated Canada Music Week® with 'Home Recitals' as well as a concert featuring fifty two performances sponsored by three Branch members. These included original compositions Duets, Trios and even one two-piano performance! Our Branch meeting found us sharing as well as demonstrating some of our

favourite pieces of Seasonal Music as well as many new-found compositions of old favourites. This was a great way to start the Christmas Carol Season!

At the enchantingly decorated country home of one of our members, December found us enjoying the offerings of a table groaning with Christmas goodies, warm fellowship and much laughter. While enjoying these culinary marvels, we were both educated and enchanted by a DVD featuring Angela Hewitt. The title of the emission was *The Interpretation of Bach on the Modern Piano*. On it, she addressed such issues as phrasing, production of a singing tone, articulation, fingering, and finger legato (to name but a few) We left light hearted and enthused to face the Holiday Season!

2015 opened with a very helpful and amusing meeting where teaching adults was discussed. Although the adult who has never played verses one who took lessons years ago pose very different challenges, some of the physical difficulties they face are the same. Different methods were considered as well as the speed at which the student should progress through them. The psychology of dealing with an adult verses a child or teen-ager was also discussed. Over-all, this was a very helpful and enlightening programme.

In February, we were wonderfully entertained at the home of one of our founding members. Garrison Kealer's audio rendition of *The Young Lutheran's Guide to the Orchestra*, was enjoyed. Not only was this CD tremendously amusing from our perspective, it would certainly be a wonderful teaching tool. What better way to introduce the

various instruments of the orchestra to students than in this tongue-in-cheek fashion. Playing Sonatas orchestrally would certainly make more sense after being regaled with Mr. Kealer's guidance!

Finally, in March of this year, we were inspired by a discussion of the various summer programmes our members had sponsored or hope to sponsor. These were important, as we felt that two months without Musical instruction was really counter-productive. Three of these were:

Composer's Week: One of our members met with 4-7 students for a week from 9AM to noon. During that time, the students each had access to a piano and were expected to start the day with a vigorous round of technique. They were all assigned several relatively attainable pieces by the featured Composer. These they would work on for the entire week. Mid-morning would be enjoyed with a snack and refreshment. They would then have the opportunity to delve into publications, photos, as well as the Internet to discover as much as they could about the featured Composer as well as the world in which He/ She lived. This information was added to a poster made by the group as a whole. After this week of immersion in the Music and life of this one Composer, each student left more knowledgeable and enriched.

Theory Week: Students of the teacher sponsoring this event would meet for one week from 9am to 12 pm during the week before lessons began. The students worked out of the theory books they already possessed and worked at their own speed under the supervision and aid of the Teacher.



The Vancouver Chopin Society - 2015/2016 Season

This season we have a fantastic line up of four great pianists: **Jorge Luis Prats**, a Cuban marvel, hailed as a long-lost virtuoso in the grand tradition; the Latvian-born Israeli pianist **Dina Yoffe**, known for her Chopin recordings and interpretations; Hungarian pianist **Dénes Várjon** known for highly expressive and imaginative interpretations; and **Nelson Freire**, one of the world's greatest pianists.

We continue to maintain the lowest possible price for subscriptions particularly for seniors and students. **We added a new type of subscription with seats on the right side of the venue. The price is as low as \$20 per ticket.** We always strive to offer discounted subscriptions and tickets for seniors and students to ensure accessibility to our concerts.



Special Event – Eric Lu, Tuesday, September 1, 2015, 7:30 PM, Tom Lee Music, 929 Granville

17 years old sensational Eric Lu has received top prizes at a number of international competitions. Most recently, he was just awarded the first prize and concerto prize at the 9th National Chopin Competition in Miami. He received \$75,000 and automatic acceptance to the Chopin Competition in Warsaw in October 2015.

Programme: **Chopin**



Concert 1 – Jorge Luis Prats, Friday, October 30, 2015, 7:30 PM, Vancouver Playhouse

"Prats is a rare talent, not only because of his extraordinary life story, but because of his extraordinary gifts. The piano, he said, is merely the tool he uses to create music. The music he creates is stunning — it enralls and amazes, while simultaneously stimulating the mind. ... He is now achieving the recognition that should have been his all along." - Adam Parker

Programme: **Chopin, Albeniz, Cervantes**



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

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

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



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

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

Programme: **Scriabin, Chopin**



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

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

Programme: **Bach, Schumann, Chopin**

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Music

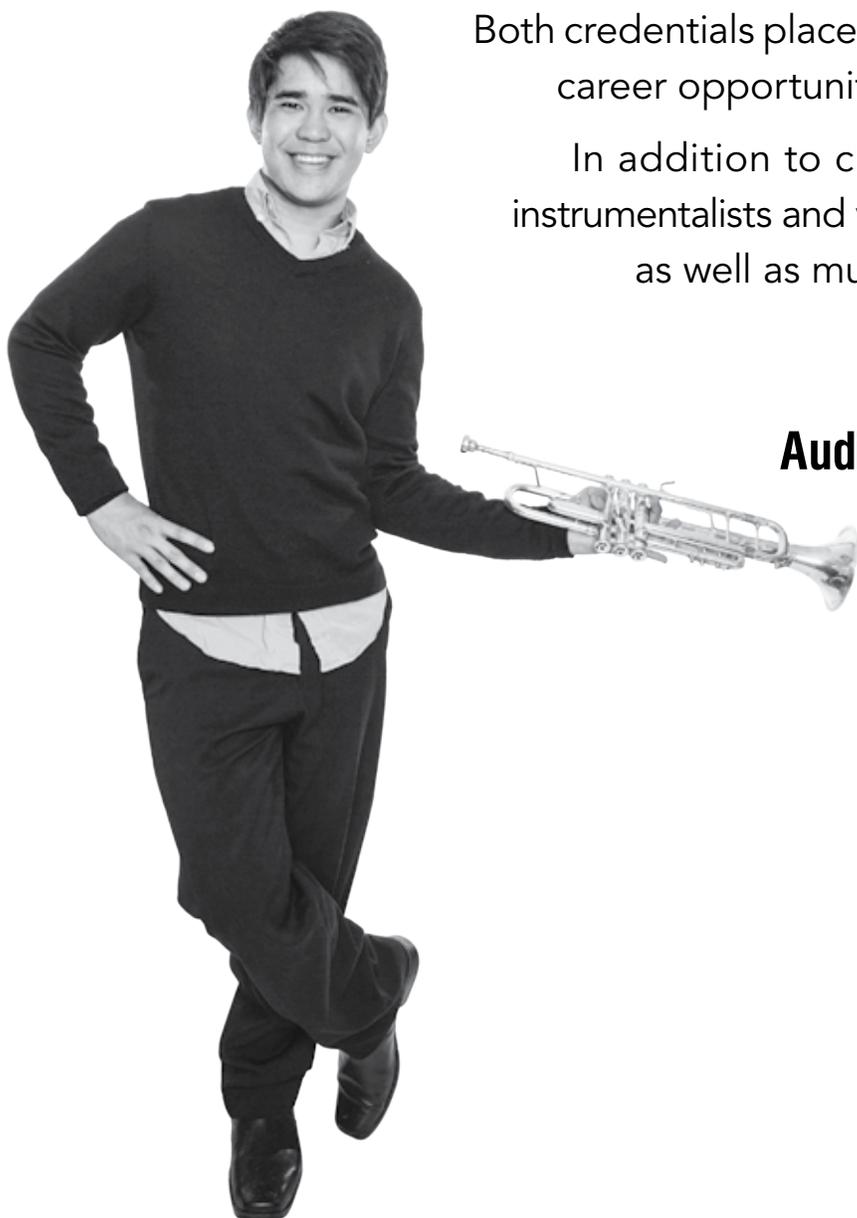


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ANNUAL BRANCH REPORTS - CONT

NORTH - ISLAND - cont.

A snack was offered mid-morning with a time of silliness. A predetermined number of finished pages was rewarded with candy (or other reward). The appeal of this programme was that there was no homework assigned and this prepared the student very well for the September start.

Composition Programme: This programme would allow the 4-6 students a hands-on experience at the piano. The students will be introduced to rhythm and note dictation so that they can place on manuscript paper the composition they have created. Various methods of approaching a composition will be examined (Pieces based on colour, mood, an activity, a pet, a person, the weather etc). Key structure as well as modes, will of course, be examined. Various styles of left hand will be considered, as well as little tricks to starting a simple melody. The goal of this exercise is two-fold:

1. To instill in the students a belief that composition is not just the purview of someone else.
2. To give them a sense of achievement when they realize that they have in fact produced a musical work.

As Spring Break occurs over the first Friday of April, we did not meet for a Branch Meeting. We will be spending much of our efforts from now on in preparing our students for Campbell River Music Week, as well as exam preparation!

Sonia Hauser *

NORTH SHORE

We have had another busy and successful year at the North Shore Branch! We started off our year in September with the B.C. Piano

NORTH SHORE

Competition held at the Holiday Inn in North Vancouver. Ian Parker was our adjudicator and treated us to a "Mini-Masterclass" with each student which added an educational part to this event that was very popular with students, teachers, and the audience. It was suggested this be an ongoing addition to our provincial piano competitions.

In November, under the direction of Dr. Carolyn Finlay, our Canada Music Week® events were very unique with our students composing for non-Western instruments such as the dizi (Chinese flute) and erhu (Chinese fiddle). The students enjoyed two workshops with Mark Armanini, the founder of Vancouver Intercultural Orchestra (VICO), on how to write for these instruments. We also enjoyed a concert by musicians from VICO performing on several non-Western instruments. We are proud to say our branch was the recipient of the William Andrews award for the third time!

In December we enjoyed our Annual Christmas Lunch at the Seymour Golf Club and a very good time was had by all!

In January, we held our Annual Awards Recital which celebrates students with the highest marks attained in their RCM Exams. Medallions were given to all those students who received over 90% and scholarships and trophies awarded to the highest marks in Grades 8, 9, 10, and ARCT. Those in the audience were privileged to hear a very high caliber of performances!

March saw our annual North Shore Music Festival and Workshops which feature not only a competitive aspect, but also a noncompetitive, educational category where students are

adjudicated and given a certificate, but no trophies are awarded. The Festival ended with three final concerts – two evenings featuring the winners of the competitive classes and one evening featuring special performances by the noncompetitive students.

We are now looking forward to our elections and AGM/Pot luck lunch in May.

Our branch has been invited by Lions Gate Sinfonia Orchestra to have our students perform at their opening concert on October 10th! This will be our third time to have this fantastic opportunity to work with Clyde Mitchell, Musical Director of LG Sinfonia. We are so fortunate to have our local symphony orchestra offer our young, hard-working students, the chance of a lifetime – to perform with a symphony orchestra. Students auditioning will be performing repertoire for piano, strings, winds and voice. Ian Parker will again be conducting a Masterclass with our young musicians on Wednesday, October 7th at the Kay Meek Theatre in West Vancouver. Those students who auditioned but were not chosen to play with orchestra, will have their own special recital on Friday, October 9th also at the Kay Meek Theatre. They will have the pleasure of performing on a nine foot concert grand in a theatre setting! Saturday, October 10th will be the event featuring our students in the first half and Ian Parker performing Beethoven's Fourth Piano Concerto in the 2nd half. It will be an exciting performance no doubt! The North Shore Branch invites all of you to attend these events! We hope to see you in October!

Valerie Cook *

ANNUAL BRANCH REPORTS - CONT

SOUTH OKANANGAN

The South Okanagan Branch hit the road running with two workshops in October. The first, Carmen Leier's Tool Box Series (focusing on pre-reading to grade four technique), took place on October 3. This workshop was educational, enlightening and fun. Carmen led us through the various touch basics that lead to playing with a beautiful tone employing a relaxed arm. Using examples from Burnam's Dozen a Day series, Faber's Piano Adventures and the Royal Conservatory, as well as some unpublished exercises from composer Christine Donkin, Carmen presented various exercises that engaged the three large joints (shoulder, elbow & wrist), to the three small joints (metacarpal, mid-finger, 1st nail) using imagery (i.e., chicken scratches, woodpeckers) to convey the motions required. She then illustrated how and when to use these techniques through referencing various repertoire from pre-reading to grade three. At one point, all of us were at her two pianos, busily practising the "vacuum cleaner" technique! The 90-minute workshop flew by, leaving the attendees enthused and inspired and definitely up for more. Next, was a composition workshop for students held on October 24 at The Penticton Academy of Music.

The workshop was led by our resident composers Ernst Schneider and Anita Perry. Fifteen students ranging in age from nine to 17 years took part in the workshop and some of the parents stayed to listen as well. During the first hour, seven students performed their original compositions and Ernst and Anita shared their expertise and gave suggestions to each student about how they could improve and expand on their ideas. After a short break, Ernst worked in more detail with the senior students and their compositions and Anita worked with the beginner and intermediate students helping them get started with compositional techniques. The students were very appreciative of what they learned and we are planning to hold another workshop in the New Year.

On November 16th we celebrated Canada Music Week® with a combination student recital and birthday Celebration for long-time BCRMTA member and composer Ernst Schneider at the Shatford Center for the Arts. There were 30 performances by piano, voice and violin students and the South Okanagan Branch gave out over \$1135 in scholarship awards. As well, a new adult scholarship award was initiated and

presented by former CFMTA president Lynne Carmichael to a mature Grade 10 voice student.

On February 27, SORMTA members attended a physiotherapy workshop by Crystal Pinsonneault at the home of Carmen Leier. This informative session began with a primer on shoulder anatomy and functions and then proceeded to demonstrations of optimal sitting posture and correct neck/head position. She advised us to work on the "chin nod" exercise to ensure the head was correctly placed at the top of the spine. Crystal offered a hand-out with a number of exercises and we all tried the "wall slide" and "rotator cuff strengthening". Of all those present, Mr. Ernst Schneider had the best posture and demonstrated the freest range of motion.

We are currently looking forward to hosting Linda Ruan at the Shatford Center for the Arts on May 3, our traditional wrap-up barbeque at the home of Dillys Richardson and our Student Spring Recital on May 24 again at the Shatford.

Many thanks to all the members of the South Okanagan Branch for making this year such a vibrant success!

Anita Perry *

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PRINCE GEORGE

The Prince George Branch began our season with a breakfast meeting at a local restaurant. The October meeting was held at the newly renovated studio of Peggy O'Brennan. Lori Elder presented a workshop on Piano Variations from Baroque to Contemporary. Our November event was a weekend of masterclasses and lessons with Yvette Rowledge from the South Fraser Branch. This was well attended, and we all enjoyed Yvette's cheerful and knowledgeable input.

At the February meeting Maureen Nielsen presented a talk on accompanying. Maureen shared many useful tips from her extensive experience accompanying choirs, singers and instrumentalists in Canada, Europe and the United States. A RMT Recital was also held in March with students from Suzuki to ARCT performing.

Prince George Music Festival was in March with adjudicator Alan Crane from Vancouver. In May another RMT Recital will be held to help our students with their exam preparation. Our June meeting will be hosted at the home of one of our members.

Lori Elder

SPECIAL NOTE: On June 22, 2014 we were excited to attend the unveiling of the painted piano in the lobby of the Cancer Treatment Centre in Prince George. This was made possible by the CD and cook book sales by Lori Elder and her current and former students. Now music can lift the spirits of anyone passing through the facility.

Louise Phillips *

RICHMOND

The Richmond BCRMTA had a busy year of 2014. We had a total of 7 recital dates, including all General, Awards and Scholarship Recitals; we also held our yearly special recitals at City Hall and Aberdeen. We held 5 informative workshops that were free for our members, and of course the popular June and December Luncheons.

Some highlights of the year of 2014 includes the BCRMTA Richmond Branch Piano Competition, which was held on February 15, 2014, adjudicated by Jane Hayes. This is the first time that the Richmond Branch held a Piano Competition to select a representative for the Provincial Piano Competition. Four dazzling young pianists competed, and our winner Linda Ruan represented the Richmond Branch in the BC Piano Competitions on Saturday September 27, 2014, and was chosen to represent BC to compete in the CFMTA National Piano Competitions in July 2015.

We also took a new step to introduce the BCRMTA in television. Cindy Taylor (BCRMTA Provincial President) and I represented BCRMTA on the Leisure Talk show produced by Fairchild TV, allowing us to introduce BCRMTA to the Chinese speaking community.

The show was aired on August 20, 2014 and can be viewed here: <http://youtu.be/Uyx76jZgTa8>.

Another highlight is the Historical Dance Workshop that took place on



October 26, 2014 at the Canadian Martyr's Church Hall. Eleven teachers and 50+ students attended four 40 minute long workshops and learned about the music, dance, clothing and deportment, and commedia del'arte of the Renaissance and Baroque eras. The evening soirée was well attended, approximately 150 people that included teachers, students and their families. Attendees had a chance to participate in simple songs and dances from the Renaissance period and enjoyed the professional dance and music performances of the Historical Performance Ensemble in period clothing. Keyboard and flute students were also pre-chosen to perform C. Petzold's *Minuet in G Major* as students who participated in the afternoon workshops danced to the music. Another six students were chosen to perform solo pieces, demonstrating an allemande, courante, sarabande, bourree, gavotte and gigue.

A committee that included Katharine Li, Marie Chan, and Mimi Ho helped with the coordination of our branch, the registration process, and promotion for the Historical Performance Ensemble event. Many thanks to teachers and student who volunteered at the event: Kitty Yeung, Gloria Cristobal, Lois Kerr, Amy Yen, Florence Ip, Jean Oh.

The Board of Directors welcomes Amy Yen as the new Website Coordinator in 2014.

Mimi Ho *



January Award Recital

ANNUAL BRANCH REPORTS - CONT

SHUSWAP

This spring found our Shuswap Branch very busy with the Shuswap Music Festival which was held from April 16 – May 1. May 1 is our Night of Stars Gala Concert and is always a community favorite so we expect a full house. This was our fifteenth season and we were happy to have over 600 solo and group entrees. Our disciplines are junior and senior piano, voice, strings and bands. The adjudicators were as follows

Matt Hill – Vocal/Choral
Anne Wilson Unger – Senior Piano
Darlene Brigadear – Junior Piano
Muge Buyukcelen - Strings
Don Bennett - Bands

The board is made up of RMT members and Rotary Volunteers. The festival board chairman is Sue McCrae. We have an amazing group of volunteers.

Our RMT group, we are so thankful that we hired a part time secretary, Ruth Anne Davidson, who does a fantastic job and has lifted a lot of responsibilities from our shoulders so we can concentrate on the “music” of the festival and our students involvement.

After festival we will be working with students towards examinations and spring recitals.

Then.....we will enjoy a lovely lunch together as a RMT branch.... overlooking the lovely Shuswap Lake... and anticipating the great summer ahead in the Okanagan!!

Ruth Anne MacKnee *

SOUTH FRASER

South Fraser was delighted to welcome Terence Dawson as our fall clinician. We saw two outstanding lecture/ demonstrations with Dr. Terence Dawson. The repertoire over the two events ranged from Bach to Scriabin, chosen from pieces suggested by branch members. Dr. Dawson gave us ideas on style, approaching sound and technique in an integrated way, and how to connect physicality with memory for more secure performances. He also gave ways to think and listen, as in ‘listen for the space between the notes,’ and ‘think of how the harmonies influence each other.’ Many thanks for Jennifer Condie for organizing the event.

The newly renovated Guildford Mall proved to be a great venue for showcasing our branch students. Sunday, November 30th was two days after Black Friday, so the mall was busy! We were provided with a high profile location in the Atrium. The students enjoyed playing in a public location, and the branch gained a lot of good publicity. This was a five hour recital!! Many thanks for Elizabeth Gilchrist for organizing this.

February, we held our 56th annual music festival with 658 entries. Our adjudicators were Bernard Duerksen and Jean Brown for the primary and junior grades and Marcel and Elizabeth Bergmann for the intermediate and senior grades. Our festival concluded with five celebration recitals featuring the best performances from the festival. Thanks to Claudia Muir and Leslie Chen for chairing our festival committees.

We are very happy to be hosting an April recital by Linda Ruan, the BC Piano Competition winner. Many thanks for Maureen Hollins for organizing this recital.

We’ve welcomed seven new members and one STA to our branch since last April and are looking forward to more stimulating workshops and recitals in the coming year. As well, many of our members are looking forward to the CFMTA Conference in July. Last, but not least, we welcome our new branch president, Helga Murray and treasurer Sylvia Leigh with many thanks to Susan Olsen, our past president and Mary Kim, our past treasurer.

Kevin Thompson *

TRAIL/CASTLEGAR

Although our Trail/Castlegar branch consists of a small group of teachers, we continue to be a busy branch.

We, as a group, host a regular list of recitals throughout the year. Our Youngest Artist recital, in February, is for our very youngest performers. For our Funtastic Recital, held in May, we have all age groups performing a wide variety of music. We host a Canada Music Week® Recital when Canadian music is highlighted and exam awards are given out and we, also, host two Pre Exam Recitals.

Something we are proud to have set into motion this year, is the set up of the Dora Tweeddale Memorial Music



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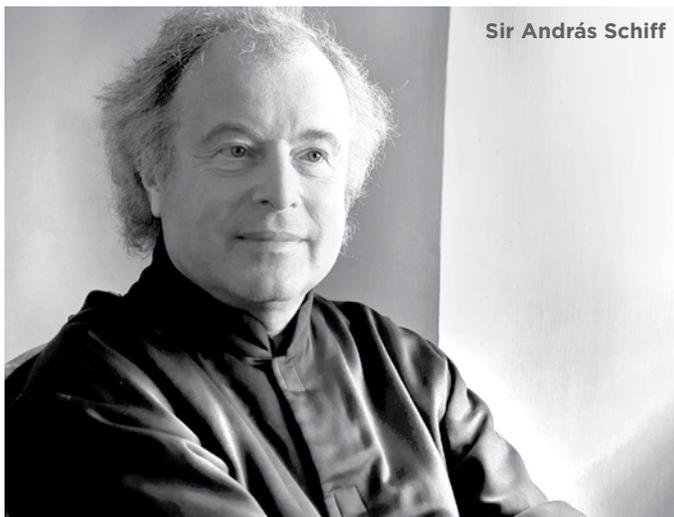
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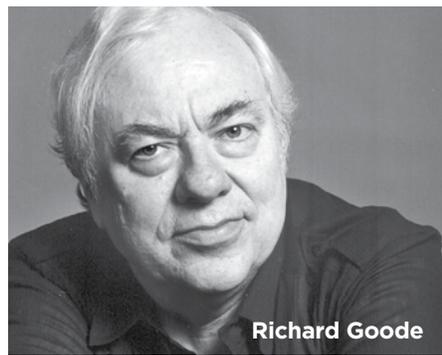




Bryn Terfel



Sir Andrés Schiff



Richard Goode



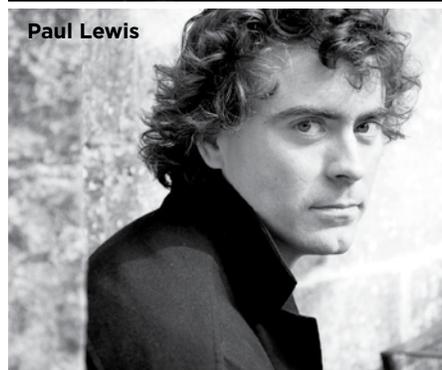
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Leif Ove Andsnes



Mark Padmore



Paul Lewis

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ANNUAL BRANCH REPORTS - CONT

TRAIL/CASTLEGAR - cont.

Scholarship from our branch of music teachers. This is a music scholarship that will be available each year to a graduating high school student from our school district, who will be continuing their music studies in post secondary education. We are able to do this because of Dora Tweeddale, who was a beloved member of our branch since it was first formed in 1944! Sadly, Dora passed away in 2006 at the age of 95. Our branch was bequeathed a generous gift from her estate and subsequently, we set up a trust fund that has funded, among other programs, our summer music school bursary and our exam bursary. We feel truly blessed to be able to offer this music scholarship!

A few members of our branch attended a very informative workshop, hosted at the home of Mary Reynolds, in Kelowna last March. The clinician was Dr. Dale Wheeler, Chair of Red Deer's Performing Arts. Some subjects covered were; understanding rhythm, teaching students to listen and improvisation for classically trained pianists.

It was Nelson's turn last April to host the Kootenay Festival of the Arts and many of our students participated in the festival. We are happy to report that the festival will return, once again, to Trail this coming April.

Our Year End dinner, last June, took place at Cafe Michaels. It was a very enjoyable get-together.

Our branch wishes everyone a wonderful year ahead, sharing and teaching music!

Dawna Kavanagh *

SUNSHINE COAST

The Sunshine Coast Branch continues to grow and flourish. Recently, we warmly endorsed as our new executive for a two-year term. Carl Montgomery, Luci Herder, Mark Johnson, and Katherine Hume will serve as President, Vice-President, Secretary and Treasurer, respectively. Our main collaborative project is supporting one another and our students in three concerts a year. We are also presently celebrating the 42nd consecutive year of our Sunshine Coast Festival of the Performing Arts with entries in many disciplines. Our special project of this past year was to increase public awareness of our involvement in the arts on the Sunshine Coast through advertising. In March, we had a lovely ad in our beautiful quarterly magazine, *Coast Life* which reaches 14,000 homes. We are grateful to BCRMTA for making this possible through an advertising grant. Best wishes for a restful summer and an outstanding convention in Vancouver in July 2015.

Patricia Greenfield *

VICTORIA

Last spring the Victoria Branch has been busy with the Greater Victoria Performing Arts Festival, Student Concerts and our Gala Luncheon and Awards Concert. At our luncheon we were honoured to have provincial president Cindy Taylor present Paloma de la Guerra with her 50 year BCRMTA membership pin. Our Awards concert featured Keeton Ollech our Young Artist competitor, and included other local award winners.

VICTORIA - cont.

Kids helping Kids is the philosophy behind our Maggie Smith Costume Capers Concert in October. In 2014 we raised money for the Children's Health Foundation of Vancouver Island.

Canada Music Week® brought with it our breakfast meeting where we were treated to a slide show by composer Nicholas Fairbank (member of the Victoria branch) of his Arctic Circle Expedition, an international artistic residency aboard a tall ship, which led to his inspiring composition *Isbjorn*. As our featured composer for CMW 2014 he adjudicated our Murray Adaskin Composition Competition and gave an inspiring talk at our Canada Music Week® Concert.

In January one of our annual events was the Madeleine Till Open Competition. This is held during the RCM examinations so that an examiner can assist us with the judging. This year we were honoured to have Miriam Mahood from Edmonton. While this competition is open to any discipline we most frequently have piano entries. Funding for the award comes from the estate of the late Madeleine Till and we are fortunate to have the venue courtesy of Tom Lee Music. This year we had four student competitors representing the studios of members May Ling Kwok and Susan de Burgh. Louise Hung, a student of May Ling Kwok, was chosen as the winner. She performed *Sonata Op. 31 No. 2 (1st movt)* by Beethoven, and *Etude pour les degres chromatique* by Debussy. This evening brightens the dark days of January.

Pat Williamson *

ANNUAL BRANCH REPORTS - CONT

VANCOUVER

Before we went on our summer holiday, the executive board formulated a survey for the purpose of knowing what type of activities, workshops and events our membership would like to have. The result of the survey indicated that the majority of our members wanted workshops dealing with teaching, interpretive and technical issues.

For this reason, we requested Martha Brickman, a Baroque expert and an award winning harpsichordist to lecture on the *Historical Approach to Baroque Music*. Then in October, we invited Barbara Siemens, a seasoned adjudicator and RCM examiner to talk to us on how to prepare our students for exams and festivals. She also touched on the examination and adjudication process.

Since technology has touched nearly every aspect of our lives, we asked Paula McLaughlin to show us how she runs her successful piano studio using a digital piano, an iPad, and a computer to incorporate every aspect of musicianship into an hour's lesson.

November was a busy month. We were privileged to invite Professor Tomislav Baynov of Germany, to hold an ensemble masterclass at Tom Lee Music. The Student Performers' Guild Festival was held from November 10th - 21th. It was followed by the Honours Recital held at Shadbolt Centre for the Arts on December 7th.

We ended the year with a lunch gathering at the Shaughnessy Restaurant on December 8th and said our farewell to Keiko Alexander who joined her husband, Jeff Alexander, the President of the Chicago Symphony.

We held our semi-annual student recital on January 11th at Tom Lee Music

Hall. It was well attended by students of our members. Our Annual General Meeting was held on January 26th at Long & McQuade. The membership voted for the existing executive board to hold office for another year.

Our annual Celebration of Excellence recital was held on February 21st. Students of our members who attained a mark of 90% and above performed their chosen piece and were given certificates, and trophies. The scholarships were generously donated by Tom Lee Music and our branch. On February 23rd, we had Peter Friesen give a workshop on the fundamentals of pop and jazz harmony. It was so well received that we had formed a group to take monthly lessons from Peter to learn pop and jazz harmony.

On April 13th, we will have an Alexander Technique workshop to be given by Marta Hunter, an Alexander Technique teacher. Then the branch will be hosting the "Young Artist Tour" featuring Linda Ruan, the winner of the 2014 B.C. Piano Competition on May 9th. The piano recital will be held at Tom Lee Music Hall at 7:00 pm.

From May 19th to the 29th, we will hold our first ever Spring Festival which is open to members and non-members alike. Details of this festival are published on the festival website: www.spgfestival.com.

The Honour Recital will be held on June 14th at the Pyatt Hall of the VSO School of Music. We will still maintain our Fall Festival in November. A luncheon at Shaughnessy restaurant on June 8th will be our last activity until the Fall.

Toni Meyer *

In Memoriam

JUDITH
BERGTHORSON

*member of Coquitlam/Maple Ridge
since 2003*



DOREEN KWEE

*member of South Fraser
since 2006*



JOSEPHINE LEUNG

*member of Vancouver
since 1994*



ALLISON SLOAN

*member of Vancouver
since 2010*



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



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BCRMTA - NEWS

25 YEAR PINS

This year we send our congratulations to six members who will receive their 25 year pins:

- Richmond Branch
Sandra Tong
- South Fraser Branch
Rose Scott
- North Shore Branch
Patti Richardson
- Vancouver Branch
Jullin O'Scheaur
- Vernon Branch
Luci Feldman
- Victoria Branch
Diane Berry

ERNST SCHNEIDER - WINS AWARD

Class and fun filled the air of The Shatford Centre on February 26th when two hundred plus people attended The Penticton Arts Council 2nd Annual Penticton Arts Awards. The first hour was jam packed with excellent food and beverages while nominees and attendees mingled before the ceremony.

Bob Nicholson provided consistent quick witted entertainment as the emcee of the evening, in which its graceful flow between award presentations and performances provided enjoyment for everyone in attendance.



Ernst with Donna Schellenberg

Richard Armstrong opened with the evening with beautifully inviting words, followed by Arts Council President Eric Hanston setting the stage for Award presentations. The Arts Educator Award went to Paul Crawford, whose inspiring acceptance speech left the room full of smiles.

The first performance was skillfully performed by guitar virtuoso and nominee William Leggot, leading right into Wendy Goudie of Get Bent Dance Studio winning the Dance Award. Ernst Schneider, who last May received his 50 year membership pin of the BC Registered Music Teachers Association, took home a well deserved award in the category of Music.

B.C. PIANO COMPETITION REPORT • APRIL 2015

The B.C. Piano Competition will be held in Vancouver as part of the BCRMTA Provincial Convention in 2016. The deadline for the upcoming competition in 2016 hosted by the Vancouver branch is March 1, 2016. Rules and entry forms can be found on the website.

Please contact Susan Schleppe schleppesmusicstudio@shaw.ca or 250 756 0664 if you have any questions with regard to the competition.

Susan Schleppe





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RICHMOND | COQUITLAM | LANGLEY | VICTORIA

BCRMTA - NEWS

YOUNG ARTIST TOUR - 2015

Inspiring, exciting, and exceptional are a few of the words used to describe the playing of Linda Ruan, this year's B.C. representative in the National Piano Competition. In preparation for the competition, Linda has been (will be) giving concerts for the North Island Branch in Campbell River, Mid-Island Branch in Nanaimo, Nelson Branch, Trail/Castlegar in Trail, South Okanagan Branch in Penticton, South Fraser Branch in Surrey, and Vancouver Branch.

March 7th and 8th Linda performed concerts on Vancouver Island. Both concerts were well attended thanks to the planning and dedication of branch members. The program included works by Bach, Beethoven, Chopin and Dutilleux. In Nanaimo, the response of the audience was enthusiastic and merited the charming encore Linda shared (a Chopin Etude). Linda travelled with her family, and audience members had a chance to meet with her, telling her how much they enjoyed her playing and wishing her well in the National Competition. Some asked for details about the competition, and it was good to be able to direct them to the CFMTA/FCAPM Convention web site.

Linda will perform a concert in Surrey hosted by the South Fraser Branch April 26, and concerts in Nelson, Trail and Penticton May 1st, 2nd and 3rd. May 9 she will give a concert in Vancouver.

The Young Artist tour always has its share of quirks, and this year was no exception. Linda had auditions with several universities, including Julliard which didn't confirm the date of her audition until quite close to the beginning of March leaving the Island branches wondering if their plans would come to fruition or be cancelled because dates conflicted. Linda would have loved to enter a trio competition and felt some pressure from the other members of the trio to do so, but had they advanced to the semi-finals it would have created a conflict with a Young Artist Concert date. Linda and her family understood that she had made a commitment to the Young Artist Tour, and the trio did not submit an entry.

For the first time, we used air travel to transport Linda to Castlegar, and home again from Penticton. I donated some aeroplane miles to reduce travel expenses for Linda's father who accompanied her.

I'm enormously proud of our host branches. They make the concerts highly anticipated events in their community. And our Young Artist's consistently exceed the expectations of audience members. They come expecting to hear talented students and discover these young people truly are well on their way to becoming artists.

Susan Schleppe

HERITAGE FUND PROJECT 2015 - 2016

A recent questionnaire given to the BCRMTA General Council delegates asked for project ideas on how to use the BCRMTA Heritage Fund so that it could benefit the local branches and teachers. Many of the suggestions from the delegates included ideas for Professional Development. The Finance Committee brought forth a proposal, which was passed by the General Council, to make available a \$200.00 Grant to **every branch** of the BCRMTA for Professional Development as the 2015 - 2016 Heritage Fund Project. This is a fund to help with costs of a workshop, masterclass, or another Professional Development event this fiscal year. You can find the application on the BCRMTA website with details on how to apply for the grant. We look forward to hearing the many varied and creative ways that branches use this fund to inspire their teachers.

Heritage Fund Project 2015 - 2016

Professional Development Grant \$200.00

Where to Apply:

Professional Development

Joyce Janzen

bcrmtaprofdev@gmail.com

Find Information on the BCRMTA website:

www.bcrmta.bc.ca



PROFESSIONAL DEVELOPMENT GRANT

Five grants of \$300 each are available every two years to branches with less than forty members. Applications are currently being accepted for 2015 with a deadline of February 1st, 2016.

Thirteen branches are able to apply for this grant:

- Abbotsford
- Chilliwack
- East Kootenay
- Kelowna
- Mission
- Nelson
- North Island
- Prince George
- Shuswap
- South Okanagan
- Sunshine Coast
- Trail/Castlegar
- Vernon.

Since Abbotsford and Chilliwack received this grant in 2014, the other eleven are eligible in 2015. I would encourage some innovative thinking which might include collaboration between branches. I look forward to receiving the full complement of applications this year, and indeed, have already received and approved the first one from North Island!

CLINICIAN'S LIST

An updated clinician's list can be accessed on the website. If anyone would like to be listed on the clinician's list, please contact me at bcrmtaprofdev@gmail.com with the appropriate information.

Joyce Janzen



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ASSOCIATE TEACHERS' AWARDS

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

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

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

This year the winners are:

BC Conservatory of Music
Darian Simmons

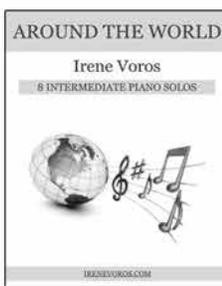
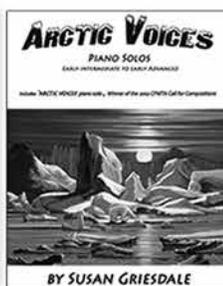
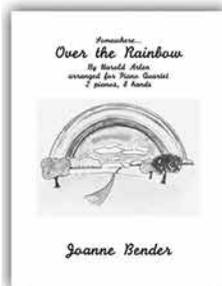
Royal Conservatory of Music
Carter Johnson

Victoria Conservatory of Music
Alana Hayes (Bio and photo in next issue)

Welcome to the BC Registered Music Teachers' Association



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and Explore our
Newest Music!**



Darian Simmons



BC Conservatory of Music

I started taking piano lessons at the age of four, and quickly fell in love with the instrument. Growing up I always wanted to be a piano teacher, and as of 2011, I have been pursuing that dream. Teaching is my passion, and not only in the area of piano. I coach rock climbing, as well as teach swimming lessons, and lifeguarding courses. Having the experience and qualifications of teaching in other areas has really helped me grow as a piano teacher. In Spring 2014, I received my Associate Teacher's Diploma BCMA, and soon thereafter I decided to take my studies abroad. From July to December of 2014 I joined a school called Youth With A Mission in Toowoomba, Australia. YWAM Toowoomba's focus is on music and worship, and throughout my season there I was able to grow in my musical abilities of leading worship, and song writing. I even had the amazing opportunity to record an original song in a professional recording studio. I am looking forward to continuing in my career as a piano teacher, sharing my joy and passion for music with my students.

Carter Johnson



Royal Conservatory of Music

Eighteen-year-old Carter Johnson began his piano studies at age five with Shelley Roberts in Campbell River. He progressed very quickly, completing his Royal Conservatory Grade 9 at age 10, Grade 10 at age 12, and A.R.C.T. at age 15 (with Distinction on all three). Carter has been a prizewinner in numerous competitions and festivals, including Second Place (along with the Baroque and chamber music prizes) in the C.F.M.T.A. Competition, Second Prize in the Julia Crane International Piano Competition, and many awards over the years at Performing Arts B.C. (including First Prize in all four Canadian divisions). He has an extensive concerto repertoire ranging from Bach to Prokofiev and has performed with several prestigious orchestras, including the Victoria Symphony Orchestra and the Orchestra of Northern New York.

Carter began teaching piano six years ago and soon after began a formal study of pedagogy. In June of 2014 he completed his A.R.C.T. in pedagogy, receiving the highest mark and winning the National Gold Medal (he also won the Provincial Gold Medals on the Elementary and Intermediate pedagogy levels). He credits every ounce of his success in pedagogy to his teacher Shelley Roberts, who acted both as an outstanding teacher model for over a decade and as an equally dedicated pedagogical mentor in the final years.

Carter is currently a freshman at the University of British Columbia where he now studies piano performance with Mark Anderson. Even after spending less than a year there, he has established a reputation in Vancouver as a popular collaborative pianist, specializing particularly in art song. He enjoys music from all periods of the classical literature, with a special love for the music of J.S. Bach, Schumann, Ravel, and Messiaen.

In addition to his musical career, Carter is an accomplished actor and speaker: he holds his A.T.C.L. with Distinction in Speech and Drama from Trinity College London, and he has won competitions provincially for his performances of Shakespeare.

CONFERENCE REGISTRATION FORM

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All full Conference packages include - Opening Night Gala, Piano Competition, Workshops, Master Classes, Trade Show
 All complete packages include the following meals: THURSDAY - Breakfast • FRIDAY - Breakfast & Lunch • SATURDAY - Breakfast
Please note - NOT included in the complete package are the Banquet ticket (Saturday) and CFMTA/FCAPM Lunch (Thursday)

Registration Type: (please circle below) (Postmarked by when mailing in registrations)

COMPLETE PACKAGES	CFMTA/FCAPM - MTNA	Non	Students
	Members	Members	
Register Apr 1 - May 31	\$ 409	\$ 459	\$ 359
Register after May 31	\$ 439	\$ 489	\$ 389

DAY PASSES	A ticket to the Opening Night Gala is included with each Day Pass		
Thursday only	\$ 159	Breakfast, Piano Competition (Semi-Finals), Workshops, Trade Show	
Friday only	\$ 199	Breakfast, Lunch, Piano Competition (Finals), Workshops, Trade Show	
Saturday (half day only)	\$ 89	Breakfast, Master Classes, Workshops, Trade Show	

SINGLE TICKETS	ADULTS		STUDENTS/SENIORS	
Opening Night Gala (Wednesday)	\$ 20	_____x \$ 20	\$ 15	_____x \$ 15
Piano Competition Semi-Finals (Thursday)	\$ 20	_____x \$ 20	\$ 15	_____x \$ 15
CFMTA/FCAPM Lunch - Information Session (Thur)	\$ 25	_____x \$ 25	\$ 25	_____x \$ 25
Piano Competition Finals (Friday)	\$ 25	_____x \$ 20	\$ 20	_____x \$ 20
Gala Banquet & Entertainment (Saturday)	\$ 69	_____x \$ 69	\$ 69	_____x \$ 69

Allergies - Yes / No
 If yes - please detail _____

TERMS OF SALE - Please initial each box (if not initialed - registration cannot be processed.)

- Please note that in the event of your cancellation, there will be a non-refundable fee of \$75. No refunds will be issued after May 31st, 2015.
- Photographs and Video consent, waiver, indemnity and release for the Canadian Federation of Music Teachers' Associations (CFMTA). CFMTA/FCAPM is granted the right to publish and use any photographs and to exhibit audio or video in which I or my works appear for the purposes of CFMTA/FCAPM archives, marketing, publicity and public relations projects. I guarantee that any material recorded during this event will not be used in any commercial endeavor whatsoever without the written permission of CFMTA/FCAPM and all persons involved in the performance/recording.

Cut here

CFMTA/FCAPM Vancouver 2015



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☼ *Registration rates will be the same for members of CFMTA/FCAPM and MTNA*

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Please note - Banquet ticket and CFMTA/FCAPM Lunch are not included with Conference package.

	CFMTA/FCAPM MTNA Members	Non Members	Students
Register Apr 1 - May 31	\$ 409	\$ 459	\$ 359
Register after June 1	\$ 439	\$ 489	\$ 389
DAY PASSES	A ticket to the Opening Night Gala is included with each Day Pass		
Thursday only	\$ 159	All events including Breakfast	
Friday only	\$ 199	All events including Breakfast and Lunch	
Saturday (half day only)	\$ 89	All events including Breakfast	
SINGLE TICKETS	ADULTS	STUDENTS/SENIORS	
Opening Night Gala (Wed)	\$ 20	\$ 15	
Piano Competition Semi-Finals (Thur)	\$ 20	\$ 15	
CFMTA/FCAPM Lunch - Information Session (Thur)	\$ 25	\$ 25	
Piano Competition Finals (Fri)	\$ 25	\$ 20	
Gala Banquet & Entertainment (Sat)	\$ 69	\$ 69	

www.cfmtavancouver2015.com



Pathways to...

SESSIONS

Rooms - Times for each sessions are all listed on the website

SHOWCASES

Rena Sharon - *Learning collaborative citizenship through Chamber Music*
Terry Small - *Engaging the Brain – Using Research to improve Student Learning*
The Royal Conservatory - *Celebration Series 2015® Edition*

TECHNOLOGY

Rhona-Mae Arca - *Collaborative Technology in the Studio*
Jodie Campeau - *DREAM – Navigating and Maximizing Digital Music Resources*
Yamaha - *Everyday Technology for Everyday Lessons*

WELLNESS

Gail Berensen - *The Role of the Teacher in Keeping Students Healthy*
Sharon Carne - *How to Turn Stress into Serene: create health & well-being with sound*
Alan Fraser - *Biotensegrity, the Skeleton & Musicianship at the Piano*
Norman King/Jane Riley - *Music, Meaning and Wellness: The Changing Role of Music Teachers*
Joann Kirchner - *Befriending Musical Performance Anxiety*
Terrie Manno - *Narrowing the Gap between the Practice Room and the Stage*
Marjory Purdy - *Maintaining Our Boundaries, our Health and our Business*
Dale Wheeler - *Teacher Know Thyself – Self-Evaluation Guidelines for the Studio Teacher*

PERFORMANCE & COLLABORATION

M. Duncan & T. Richert - *Demystifying the Score – Composer's Perspectives*
Alice Enns - *Peddalling Debussy's Preludes – creative & imaginative solutions*
Thomas Green - *Prodigies in Paris-2 Legendary Pianists fr. Studio of Antoine Marmontel*
Mark Laughlin - *Improvisation in the Music Curriculum*
Janet Lopinski - *Fryderyk Chopin: Discovering the Dances*
Jennifer Snow - *Meaningful Adjudication: Developing Effective Writing & Marking*
Adrienne Wiley - *1 Hand is Better than 2: Piano Works for 1 hand by Women Composers*

And more . . .

Conservatory Canada - *Introducing Conservatory Canada's new Piano Syllabus*
Faber Piano Adventures - *Piano Adventures at the Intermediate Level*
Hal Leonard - *Building Creativity into Every Lesson*
Music Language Studio - *Dacey Key Signatures Game*
Red Leaf Pianoworks - *The More the Merrier - Duets / Trios / Quartets!*
The Royal Conservatory - *Excellence in Teaching: An Integrated Approach to Learning*
Sight Reading Drill Books - *The Missing Link: Sight Reading Drills to bridge the gap between Flashcards and Score Reading.*
Ultimate Music Theory - *Discover 9 Mnemonic Secrets with Ultimate Music Theory*

PS: We have a few more sessions that have not been finalized - info coming . . .



GALA OPENING NIGHT

Performances by

Sara Davis Buechner

Solo performance with some commentary

Janet Scott Hoyt - *Inspirational Speech*

Jamie Parker - *Solo performance*

Vancouver Chinese Music Ensemble - *sextet featuring various Eastern and Western instruments and repertoire*

Donna Fishwick Ensemble

2 piano 8 hands work Junior & Senior student performers

Jazz Trio - *Bob Murphy Bob Murphy (piano)*

Campbell Ryga (Saxophone)

Miles Foxx Hill (bass)

CFMTA/FCAPM PIANO COMPETITION

SEMI - FINAL ROUND

Thursday starting at 1:00 pm

FINALS

Friday evening 8:00 pm

TRADE SHOW

OUR TRADE SHOW VENDORS:

B.C. Conservatory of Music - #19b

Conservatory Canada - #13

Duet Card - #18a

Faber Piano Adventures - #10

Donna Goodwin-Wilson - #18b

Hal Leonard - #11-12

Long & McQuade - #1-2-3-4

Music Language Studios - #16b

My Teaching Aide - #19a

Red Leaf Pianoworks - #20

Roland - #14-15

The Royal Conservatory - #9

Sight Reading Drill Books - #16a

Tom Lee Music - #5

Ultimate Music Theory - #17

Yamaha Canada - #6-7-8

TRADE SHOW HOURS:

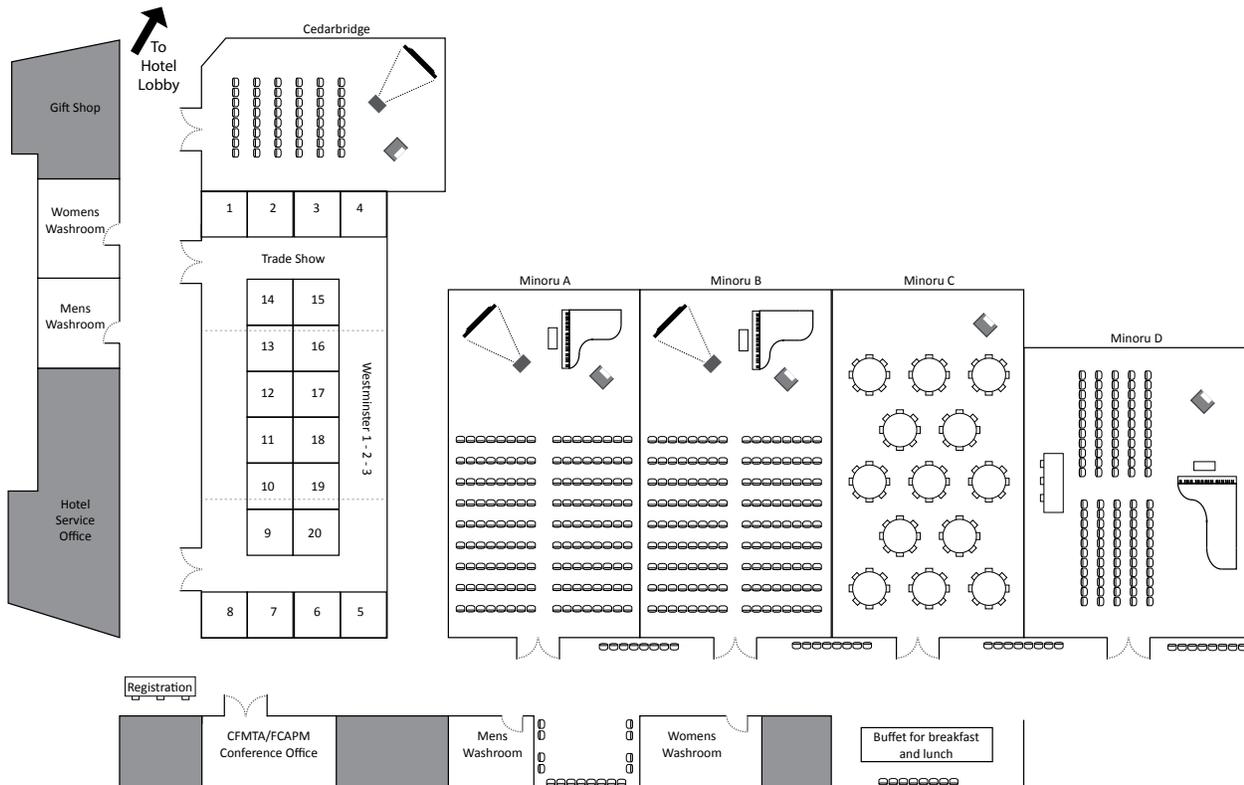
Thursday 8:00 am - 6:00 pm

Friday 8:00 am - 6:00 pm

Saturday 8:00 am - 1:00 pm

JOIN US FOR FINAL BANQUET

Great food and Entertainment from members of QuintEssence



HIGHLIGHTS OF OUR SHOWCASES



TERRY SMALL - Thursday

Have you ever taught something only to discover that it just did not “stick” in the minds of your students?

Research has a great deal to say about the brain and learning! It is possible to easily help students learn faster and remember more...and have more fun.

How would you like to extend your skills, knowledge, and experience so that your students can build confidence, academic achievement, and self-esteem? And how would you like new tools and ideas to make your work more fun and reach more students? You will learn many practical tips and strategies that you can use immediately in your class and in your life. *More info on the website . . .*

THE ROYAL CONSERVATORY - Friday

Presented in a workshop style, this dynamic showcase explores the new Celebration Series®, 2015 Edition in detail. Performances, pedagogical insights, and highlights of new repertoire will be demonstrated. Learn about the new Preparatory A level through to Level 10 and discover a wide range of repertoire from the Baroque period to the 21st century. Discover music by Canadian composers including Stephen Chatman, Anne Crosby-Gaudet, Christine Donkin, David McIntyre, Linda Niamath, Teresa Richert, and a wide roster of composers from around the world. *More info on the website . . .*

RENA SHARON - Saturday

In our globally interactive world, one of the keys to a successful life is the ability to collaborate productively with nuanced sensitivity and flexibility. The study of Chamber Music brings young artists into contact with many of those skill-sets as they engage the challenges of co-created performance. Without a conductor, students establish a “leaderless democracy” in which thousands of interpretive decisions are made collectively. Cross-cultural communication, respect for differences, and open-minded receptivity to multiple “ways of doing” and stylistic paradigms are fundamental tools of action. From bow-strokes to balance - even the tempo of the piece can be a point of deep negotiation – the process is filled with multiple questions and uncertainties requiring group resolution. *More info on the website . . .*



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PERFORMANCE - ENHANCING APPS

by Leila Viss

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'Tis the season of preparing students for upcoming contests, festivals and recitals. Here are four performance-enhancing apps that promise to help you help your students to do their best.



The Camera simulates the presence of a real audience more than you, the teacher, can provide during a lesson. Once that camera

starts rolling, students move into a performance zone and are forced to commit to seeing the piece through with musicality and as few errors as possible. The beauty of the camera is that musicians can see and hear the instant replay, make self-assessments and learn from their mistakes. It's like a digital mirror that reflects EVERYTHING you may be trying to reinforce at lessons. Bonus? It comes free with any smart phone or tablet!



As students prepare a piece for an upcoming deadline, encourage them to search for and watch **YouTube** videos

of others performing the same piece. Yes, it can be intimidating when an artist is simply amazing and above and beyond what your students might be able to play. However, viewing peers of more "equal" playing abilities perform an identical piece equips students with discerning ears. It helps them to compare, contrast and make decisions on how they desire their own performances to sound.



This souped-up metronome called **Practice+** provides a steady beat but in addition, it records students playing

with the steady tick. When performers listen to the recording, they hear their alignment to a steady beat and may be surprised to observe that they are racing ahead or lagging behind. Here's another tool to reinforce what you've been "preaching" over and over again. You can even email or text the recordings for student review between lessons.



Keep going! We encourage our students to move through a mistake, recover and keep playing during a performance. **Piano Maestro** is an app that trains musicians to read and play music along with a catchy backing track, provides instant feedback and tracks progress. The app features an ever-expanding library of repertoire including the latest pop tunes and even method books like the Alfred Premier Piano Course. Although there are practice modes in which the app will wait for the player to lower the correct note on a piano or keyboard, the only way players can earn rewards and access more challenging pieces is by performing a piece at the required tempo with zero to few errors. Piano Maestro allows students to practice under performance-like conditions

within a fun-packed, arcade-style environment. The gamification of performance pressure reinforces your coaching and can definitely boost on-stage confidence.



Leila Viss is a creative pianist who uses innovative,

tech-savvy lesson plans to develop lifetime pianists at her independent piano studio. She holds a church organist position, blogs at 88pianokeys.me, writes for Clavier Companion and authored The iPad Piano Studio. With Bradley Sowash, she is co-founder of 88 Creative Keys, a camp promoting creativity at the keys. She has helped with planning the 2013, 2014 MTNA "Jazz/Pop" Tracks, planned and presented at Southern Methodist University's Institute for Piano Teachers with Dr. Sam Holland and chairs the Creative Pianist track for NCKP. Viss presents frequently at local, state and national levels sharing her imaginative approach to teaching with technology.

<http://88pianokeys.me>

<http://ipadpianostudio.com>

<http://88creativekeys.com>



ASK LORI - TEACHING TIPS FOR EVERYDAY LESSONS

by Lori Elder

Q. Over the years I've had many students regale me with the zaniest excuses for why they haven't practiced. What could I say that would keep them responsible enough to do the required practicing, or at least own up to their lack of discipline and stop making excuses.

Nil Rommel - Prince George

A First of all, students are really only making excuses to themselves. That's the problem. And as the Recital, Festival or Exam gets closer, the lesson has to duplicate the performance setting. So I ask the student "Are you going to tell the Examiner that your dog has fleas and you were at the Vet all week?" They'll say "No", so I say "Then you can't tell me either."

To one highly imaginative young fellow I said, "If I must listen to an excuse, kindly make it an amusing one." A more gentle approach, but it did get the conversation started.

And for everyone's favourite "It sounded better at home", I say "That's good! Is the Examiner coming to your house?" You get the picture! *

Q. Do you find that many students can play their scales with accurate fingering ascending, but make mistakes descending? I've tried starting from the top, reinforcing finger patterns with block fingering etc. Any thoughts?

Anne McDonald - Nelson

A. Lots of students struggle with this - they're pretty good going up, then reversing it is difficult and confusing. I like your ideas of starting from the top, and blocking etc. Those are two good practice tips already.

I have students memorize the RH descending crossovers. For example, for C major descending 2 octaves, they memorize 3 - 4 - 3. Those are the fingers they land on when the hand crosses over. Then they say the crossover numbers ALOUD as they practice the RH alone. Starting on the top C, they practice descending 5 - 10 times, saying the numbers aloud. I write the note names of the scale in their notebook with the finger numbers above. I highlight the crossover finger numbers and they read and memorize the scale from this:

5 4 3 2 1 3 2 1 4 3 2 1 3 2 1
R.H. C B A G F E D C B A G F E D C

I tend not to use staff notation to teach scales, but I use note names instead. For grades 9 and 10 particularly I find that they memorize all the scales and the fingering much faster.

For the LH we memorize what notes the thumb plays on. They say these note names aloud, and they have the LH written in note names in their book, thumbs highlighted. Putting it together, RH focuses on crossovers, LH focuses on thumbs. We watch particularly for where the thumbs play at the same time (often on the tonic) and this helps line things up correctly.

Another way to practice starting at the top is what I call "Add -a -note". For C major, they play just the top C. Then C and B - stop. Then C, B and A - stop. C, B, A and G - stop.



They do this hands separate for 2 octaves descending all the way to the bottom, and this really grinds in the memory. Then they do Add-a-note hands together. This is quite labour intensive, but it does work.



I also check that the scale is memorized ONE octave up and down. One octave has to be secure before two octaves will succeed, otherwise it's just twice as many notes to mix up! *

Email your questions to:
lorielder@shaw.ca



Lori Elder is well-known in BC as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. She has performed as a soloist and chamber player in many regions of Canada and the United States. Lori has adjudicated throughout BC and Alberta, and she has taught in Vancouver, Toronto and Edmonton. She currently teaches in Prince George, where she specializes in senior piano and pedagogy. She recently produced a Cookbook and CD called "Students' Favourites", with the proceeds to benefit charities in northern BC. Lori's newest CD is called "Piano Music for Earth Hour". Her articles have appeared in Clavier, Progressions, CFMTA national journal, Notations, BC Parent and Okanagan Child.



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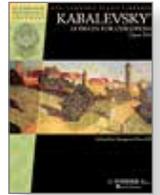


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REVIEW OF PUBLICATIONS

24 PIECES FOR CHILDREN

Op. 39 by Dmitri Kabalevsky
edited by Margaret Otwell
Schirmer Performance Edition
G. Schirmer, Inc
Hal•Leonard HL00297092



Kabalevsky's well-loved Op. 39 gets the special treatment it deserves in this quality edition by Schirmer. Thick cream-coloured paper, generous spacing for teacher's comments and a distinctive layout which avoids any page turns are among the pleasures to discover. There are also extensive historical notes, performance notes and remarks on each individual piece at the beginning. This beautiful Schirmer Performance Edition is an excellent reference book and I would not hesitate to recommend it for your collection. Available with or without CD.

KH

THE 20TH CENTURY

compiled and edited by Richard Walters
G. Schirmer, Inc
Hal•Leonard HL00297094



"The 20th Century Series" is a collection of five books in Schirmer's Performance Editions ranging from Elementary to Upper Intermediate level. The first book (Elementary Level) contains 33 pieces by Bartok, Kabalevsky and Shostakovich arranged in order of difficulty from preparatory level (Dialogue #3 by Bartok) to grade 2 (Scherzo by Kabalevsky). Many of these pieces will be familiar to teachers of early piano grades. However, this edition is outstanding in many ways: the high quality cream coloured paper, the reproduction of a Chagall painting on the glossy cover, the composer biographies, historical notes and most importantly, the extensive practice and performance tips. Young and more experienced teachers alike would benefit from the many useful suggestions for teaching these pieces. Any editing is specifically noted or indicated in brackets. Metronome markings not original to the composer are bracketed.

Bartok was known for being an outstanding pianist and also for his commitment to music education. His most well known method is the 6 volume *Mikrokosmos*. Selections in this volume are from *First term at the piano* and *Ten Easy pieces*.

Kabalevsky focused on developing music curricula and left the Moscow Conservatory to teach in public schools where he could test his theories and ideas on music education. Nine selections from *24 pieces for Children Op. 39* and 12 pieces from *35 Easy Pieces Op. 89* are included in this collection. One of the most performed composers of the 20th century: Shostakovich is represented by only two pieces from *Children's Notebook for Piano Op. 69*. He did not compose many easy pieces.

NP

REVIEW OF PUBLICATIONS - CONT.

15 EASY PIANO PIECES

W.A. Mozart

edited by Elena Abend

Hal Leonard Piano Library

G. Schirmer, Inc.

Hal•Leonard HL00297088



This edition showcases 15 short and easy piano pieces written primarily during Mozart's youth. They are presented in order of difficulty. Six are from Nannerl's Notebook, six are from the London Notebook and three more pieces are included. There are detailed historical and performance notes on Mozart's music in general. There's also a section of notes on individual pieces that discuss form, style and articulation. Several pieces are from the early grades of the RCM Syllabus and the Conservatory Canada Syllabus.

JM

BEST OF IN RECITAL SOLOS

Book 1 - 6

edited by Dr. Helen Marlais

FJH Music Company Inc.

FJH 2242 • FJH 2243 • FJH 2244

FJH 2245 • FJH 2246 • FJH 2247



These six books of piano recital pieces range from Early Elementary (Book 1) to Late Intermediate (Book 6). There are 13 pieces in each book, and there are free downloadable recordings for those who are interested. The pieces

are highly motivational with a large note size, and there is enough variety to capture any student's interest. For instance, within Book 1 can be found a traditional piece *London Bridge*, a waltz, a piece in swing style *Swingin' Cats*, a rag style piece *The Run-Around Rag*, a classical piece *Surprise Symphony*, and more. Book 5 has an African-American spiritual *Swing Low Sweet Chariot*, an etude, a jazz piece, and the list goes on. Almost all the pieces in Book 1 have a teacher's duet part, and some of the pieces in Book 2 do as well. All of the pieces are very pleasant-sounding and fun to play! They are written or arranged by well-known composers such as Melody Bober and David Karp. As is expected, the pieces increase in length as the level of difficulty increases. I am thoroughly impressed with all six books in the series. They are carefully progressed, and there is excellent recital material here.

CH

NEW CLASSICS TO MODERNS

Third Series - Books 1 to 6

Yorktown Music Press

Hal•Leonard

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HL14043412 • HL14043413

HL14043414 • HL14043415



This third series of books follows the First Series of six books entitled Classics to Moderns and the Second Series of six books entitled More Classics to Moderns. Each of the six

books contains original music written by master composers spanning four centuries. Book 1 is compiled of pieces that are comparable to the Grade 2 and 3 repertoire in the conservatory syllabi. Each book gradually increases in difficulty with Book 6 being the equivalent of Grade 8. Each book is comprised of a wide selection of works from the traditional classical composers – Bach, Handel, Beethoven, Mozart, Chopin, and Schubert to a wide range of contemporary composers – Lutoslawski, Chapple, Glasser, Einaudi, Montsalvatge.

JM

PREMIER JAZZ, RAGS & BLUES

Book 4

by Martha Mier

Alfred Publishing 42879



It is always a pleasure to review music written by Martha Mier and this book is no exception.

With these pieces correlating page by page with the materials in

Lesson book 4, extra reinforcement of concepts is provided in a variety of styles. Ragtime, blues, boogie, and jazz styles make up the 14 selections. It is wonderful to have students learn the rhythms and sounds of this music. In my opinion the music is at an RCM grade 4 level and these pieces would be a fabulous supplement to any course of study. The pieces include chords: the largest is 7th, crossing of hands, many accidentals and key signatures of only 1 flat or sharp.

With the lovely melodies and toe tapping rhythms, this book would be a great source of enjoyment for everyone!

JR

BOOGIE WOOGIE HANON

by Leo Alfassy

Hal•Leonard HL14004845



Graham Vickers has written the introduction in which he provides the history of the boogie-woogie style. He states: “boogie-woogie itself was essentially a self taught style based on improvisation.” It has vitality and excitement with its hypnotic, repeated rhythmic patterns. The music in this book is divided into two parts with the first part devoted to the development of the agility and evenness of the finger action of the left hand. The patterns are presented in C+ and become increasingly more challenging rhythmically. The second part provides the most important melodic patterns as performed by great pianists of this genre. The bass patterns learned in the first part are now more difficult as these melodic patterns are introduced. No longer just in C+, transposition into the most frequently used keys is now required. This section also includes exercises needed for absolute independence and the coordination of both hands. Elements of boogie style: melody, grace notes, slides, and tremolos, harmony and form, bass line, meter and rhythm, and introductions and endings are explained in great detail. The explanations and examples are clear and well articulated.

This book develops basic technique and is fun to play! Extensive musical and stylistic insight is developed while building the skills in the boogie-woogie style.

JR

FIRST 50 CLASSICAL PIECES

Easy Piano

Hal•Leonard HL00131436



What a lovely book of familiar classical pieces simply arranged for the early intermediate/intermediate student. Baroque, Classical, Romantic, Impressionistic, and Modern eras are represented in these 50 solos. None of the pieces exceed 3 flats or 2 sharps in the key signatures. Two pieces are in cut time, one in 9/8, four in 6/8 and the remainder are in 2/4, 3/4, or 4/4. Accidentals are scattered throughout and the shortest value note is a sixteenth. The rhythms are within the scope of this level.

Some of the compositions included are: *Ave Maria* by Schubert, *Canon in D* by Pachelbel, *Clair de lune* by Debussy, *Für Elise* by Beethoven, *Liebestraum* by Liszt, and Rachmaninoff's *Piano Concerto No. 2*. This book would be a great addition to any studio! Having familiar classics at a playable level puts them within reach to a larger number of students in our studio! Great resource!

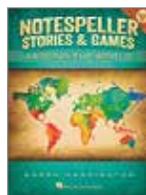
JR

NOTESPELLER STORIES & GAMES AROUND THE WORLD

Book One

by Karen Harrington

Hal•Leonard HL00296889



The process of learning note names is greatly expanded by the educational benefits of the facts introduced on each page. The illustrations are colorful and support the information on the page. Initially the student learns the notes CDEFG

in both the treble and bass staff both by identifying as well as writing them. Then the notes surrounding middle C, again on both staves, are introduced. This is followed by a review of all the notes already learned between Bass C and Treble C. Intervals of 2^{nds} through 6^{ths} are worked with. Finally all the notes on both staves are covered.

This would be an excellent book for a slightly older beginner struggling a little with some of the note reading. In my opinion this moves too quickly for a young beginner. Artistically presented!
JR

MORE PIANO SIGHT-READING 2

by John Kember

Schott

Hal•Leonard HL49019895



This very interesting book has explanations in three languages: English, French and German and consists of seven sections. This is a supplemental book providing support to the development of the skill of sight reading. The Preface summarizes the skills in each section. I particularly like the note to the pupil titled: why sight-reading? The guidelines are clear and concise and stress the number one component: rhythm. Quote: “*Wrong notes are forgivable – incorrect rhythms are not!*”

The opening of each section has reminders of what to look for before beginning each piece.

Section 1 contains 24 exercises of short 4 bar pieces for both hands in the keys of C+, G+, F+, a-,d- and e-. The section concludes with 2 teacher/student duets.

REVIEW OF PUBLICATIONS - CONT.

SHEET MUSIC – Solo

Section 2 expands to introducing dynamics and performance directions along with the addition of the *g*-key. The 14 piano solos require no change of hand position. Again the section concludes with 2 teacher/student duets.

The remaining sections: 3 through 7 continue to add more keys and movement in the hands: first right hand in section 3, left hand in section 4, and then movement in both hands in section 5. Sections 6 and 7 incorporate 2 and 3 note chords. Each section contains teacher student duets.

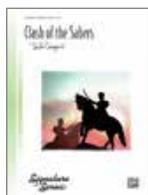
A glossary of terms and marks of expression is included throughout to help encourage the knowledge of musical terms and assist in more interesting and musical interpretation. The tunes are original and represent a range of musical styles. The exercises gradually increase in difficulty. I believe this is an extremely good book to develop great sight reading skills!
JR

SNOWBALL FIGHT
by Lynda Lybeck-Robinson
Late Elementary Level 3
Hal Leonard Student Piano Library
Hal•Leonard HL00140949



This is a lively piece written in C Major position. The phrasing, dynamics and articulation are well marked. The use of staccatos, accents, slurs and eighth note runs give it a very playful nature.
JM

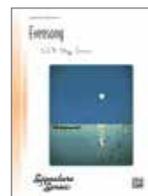
EVENSONG
by W.T. Skye Gracia
Intermediate Piano Solo
Alfred Publishing 42404



This 3 page piece of music is in ABA' form, 4/4 time, F+ key. After the 4 bar intro, the simple & gentle 4 bar melody begins. The 3rds in the second phrase makes the sound much fuller. Middle section - a sad mood is created. Last section - change to G+ key + slower tempo. Melody changes from 3rds to single line melody. Very poetic at the end.

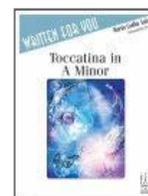
Metronome marking is provided at the beginning + in the slower section. The picture on the title page (night seascape with boat) will help student create the mood while playing.
LC

CLASH OF THE SABERS
by Ted Cooper
Early Intermediate Piano Solo
Alfred Publishing 42402



This is a bold and showy piece and would be suitable as a recital selection. Staccato thirds and fifths are used extensively throughout the piece. Changes in clef and hand position are frequent. Dynamics and pedaling are well marked.
JM

TOCCATINA IN A MINOR
by Martin Cuellar
Intermediate Piano Solo
FJH Music Company Inc. W9424



This is a celebration piece that has a tempo of Allegro; with bravura. Written in ABA form this Toccatina alternates between 5/4 time and 4/4 time in the A section and uses 6/8 time in the B section. It is quite a showy piece with broken chords alternating between the hands and some chromatic scale runs opposite chromatic chord clusters for added interest.

Well marked dynamics, pedaling and tempo changes help with the challenges to play this well.
JM



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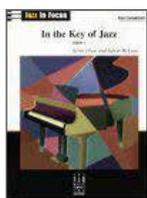
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REVIEW OF PUBLICATIONS - CONT.

DUETS

IN THE KEY OF JAZZ

Jazz in Focus Level: Intermediate
by Kevin Olson and Edwin McLean
FJH Music Company FJH 2199



This is a delightful group of six original jazz duets. The various styles are big-band swing, laid back rock, slow dreamy ballad, swing, fusion and Cuban salsa. There is lots of syncopation, use of walking bass, call and answer, barrelhouse blues, as well as other jazz idioms. The pieces are fun to play, and a great way to sharpen students' ensemble skills. I am enjoying playing them with my grade 8 and 9 students.

ED

OZARK WALTZ

(one piano, six hands)
by Alexander Peskanov
Alfred Publishing 42826



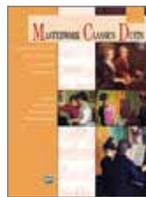
This short, cute piece in A minor with simple melodic elements is easy to learn and fun to introduce to a trio of students...or two parents with a kid in the middle (he fits, we checked!). My only comment about the top-left-right layout is with so few notes and multiple bars of rest in each part at different times, it can be difficult to follow the other parts. It might be preferable to have them written out in a single system instead.

HK

MASTERWORK CLASSICS

DUETS

Level 7 - selected and edited
by G. Kowalchyk, E. L. Lancaster
and J. Magrath
Alfred Publishing 41277



This is volume seven of eight Masterwork Classics Duets which introduce students to original works by the great composers. The highlights from volume seven are definitely the four Brahms Waltzes from Op. 39 (No. 1, 2, 14 & 15) and they are mostly one page duets with octaves in the secondo part and grace notes and triplets in the primo. My favourites however, are the two Spanish-flavoured dances: *Spanish Dance Op. 12, No. 1* by Moszkowski and *Andalusierin* by Poldini. There are many technical elements featured such as rolled chords, accents, hemiolas and scales with alternating hands but the rhythms are catchy and they are fun to play. Great for festivals or recitals. Other repertoire includes the *Sonatina in G Major Op. 156, No. 3* by Czerny and *Four Ländler, D. 814* by Schubert.

KH

MASTERWORK CLASSICS

DUETS

Book 8 - selected and edited
by E.L. Lancaster and J. Magrath
Alfred Publishing 41278



From a series of eight duet books, book 8 contains ten duets at the grade 8 – 9 level. The first two books in this series are Teacher – Student Duets. Books three to six are Duets for (usually) equal partners written especially for

piano duet (with the exception of a *Nocturne* by J. Field transcribed by Liszt and an *Etude* by Schumann arranged by G. Bizet). Composers such as: Beethoven, Debussy, Faure, Grieg, Ibert, Moszkowski, Poldini, Schytte are represented here. Students of all ages would love these beautiful character pieces. Careful editing and fingering (no pedal marks) makes for ease of performance. Editing includes written out ornaments, suggestions regarding performance of grace notes and the translation of French (but not Italian) musical terms. Primo and Secondo are printed on facing pages. The music engraving is clear and easy to read. A short biography of each composer gives a thumb nail sketch of their history that may serve as an impetus to more research on the background of each piece, many of which are taken from larger collections. For example: *En bateau* from Petite Suite by Debussy, *Berceuse* from Dolly Suite by Faure. I love *Giddy Girl* which Ibert wrote as both a piano solo (RCM grade 8 list D) and a duet. All eight books in this series would make a wonderful addition to any music library. Every piano student and every pianist should play duets – a fun way to expand musicianship and the enjoyment of music.

NP

ROLLER COASTERS & RIDES

Intermediate Piano Duets
by Jennifer and Mike Watts
Hal•Leonard HL0013114



This book includes 8 duets for 1 piano, 4 hands and will bring students to different amusement park scenes. Metronome markings are provided at the beginning of each

REVIEW OF PUBLICATIONS - CONT.

piece. Duets include:

Are We There Yet? - 4/4 time, 2 sharps, Swing rhythm. Melody in Primo part is answered by the Secondo part. Composer suggests listening to Glen Miller's *I've Got a Gal in Kalamazoo* to get the feel for this type of music. Syncopation rhythm used.

At the Top of the Ferris Wheel - 3/4 time, 1 flat), ABA form. Has to be listening to each other carefully while doing the Ritardando section. Pedal is optional but I would recommend adding that to sound more beautifully. Sometimes the phrase starts on the 2nd beat, so make sure that the students still feel the Waltz rhythm. Very nice ending.

Don't Look Down! - 4/4 time, ABA form. Primo part (8^{va}, 15^{ma}), got to play the highest note on the piano. Secondo part - has to be very careful in reading notes plus moving hands down (8^{vb}) and loco.

Jungle Grooveland - 4/4 time, ABA form. Accent in last beat will make the student feel the rhythm & blues style.

On the Carousel - 3/4 time, 2 flats, 4 bar intro reappears at the end. Ending (V-I) raise C# in V chord to make it more special. LH melodic accompaniment. At the end, partners have to listen to each other while doing the ritardando & fermata.

Roller Coaster's Revenge - 3/4 time, 2 sharps. Dynamics play a very important role in achieving the scary feel of this piece. Peaceful parts of the ride (D+ key) vs. sharp turn plus fear (diminished 7th chord).

The Water Slide - 3/4 time, 1 sharp. Middle section - rhythmic interaction between partners and crescendo leads

to big climbup (big waterslide).

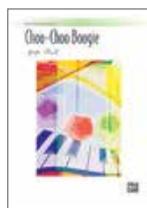
Which Ride to Choose? - 4/4 time, 1 sharp. This is my favourite one in the book as it combines the classical style with rock & roll. Also dynamic contrast as classical phrases are mp & lyrical & rock & roll are f & accent.

LC

TRIOS

CHOO-CHOO BOOGIE

Early intermediate Piano Trio
by Joyce Grill



Alfred Publishing
42825

With the very extensive collection of duets and trios available from Alfred publishing, there is no excuse for not trying ensembles with all our

students – there is just such a large body of work to choose from. Families with three or more students in piano lessons will love piano trios (three players at one piano). Grab a long bench or squeeze three side by side chairs in front of the piano and away you go! Choo – Choo is a short (30 bars) piece spread over six pages with the middle part printed at the top of facing pages, the low part printed on the left page and the high part printed on the right page. In C major, the low part starts with a typical boogie rhythm and the middle and upper part take turns with syncopated chords that make way for a swinging melody. Accents, forte and tremolos in all three parts make for a snappy ending.

NP

SACRED

EVERLASTING PEACE

arr. Cindy Berry

Alfred Publishing 43919



Ten hymn arrangements based on the theme of *peace* comprise this book. Part of the Alfred's Sacred Performer Collections, it has all the features we have come to expect

from this series – affordable pricing, clear and legible layout, approximate performance timings and, most importantly, great arrangements. I own numerous books of pieces arranged by Cindy Berry and she never disappoints. Graded as late intermediate to early advanced, the pieces are easy enough to play with minimal practice but crafted in such a way as to be interesting and appropriate to the hymn original. Most of the pieces use change of register, melody movement from one hand to the other and, usually, a key change as well. Often a slight melodic alteration to the hymn creates an point of interest. *Be Still My Soul* begins with an introduction which reprises at the end. Inner voicing and a repetitive eighth note pattern create movement in *There is a Balm in Gilead*. *I've Got Peace Like A River* is written as a theme and variations. The variations include swing time, imitation and big chords. *Like a River Glorious* employs a change of time signature to create a flowing triplet feel to the first and last sections. An ethereal fluttering figure in high register underscores the idea of *Under His Wings*. The other selections are *God Will Take Care of You*, *He Keeps Me Singing*, *I am His and He is Mine* and *Near to the Heart of God*. All of the arrangements are lyrical, interesting, playable and useful. I highly recommend this collection.

JJ

WHAT CAN I PLAY FOR SPECIAL SERVICES?

arr. Cindy Berry

Alfred Publishing 41414



Previously published as three separate books, this is a compilation of *What Can I Play for Weddings?*, *What Can I Play for Funerals*, and *What Can I Play for Easter?* All thirty four arrangements – ten each for weddings and Easter and fourteen for funerals – are by the gifted and prolific Cindy Berry and graded as Late Intermediate. Each piece is two to six pages long with approximate performance times of two to four minutes. Keys range from no sharps and flats to three sharps, four flats and one piece with five flats. Accidentals and modulation are present – especially in the hymn arrangements, but the emphasis is on melodic development rather than virtuosity. All the pieces are chordally based with octave stretches – occasionally a four note octave chord in the RH with a three note octave chord in the LH. The wedding section is traditional and classic with the *Bridal Chorus* by Wagner, *Wedding March* by Mendelssohn, *Canon in D* by Pachelbel, *Air* by Handel and *Arioso* by Bach. Rounding out the collection are *Panis Angelicus*, *Psalm 19* (Marchello) and three hymns. The Easter section has hymns specific to the passion week – *Go to Dark Gethsemane*, *Alas! And did my Savior Bleed?*, *Low in the Grave He Lay*, and *Christ the Lord is Risen Today* – as well as those which reflect on it – *I Will Sing of My Redeemer* and *I Stand Amazed in the Presence*. There is one combination which blends the verse and chorus of *At Calvary* with the chorus of

Down at the Cross. The funeral section is the longest of the three and has many familiar hymns of faith and comfort from the old classics of *Nearer my God to Thee* and *Rock of Ages* to gospel favorites *Just a Close Walk*, *His Eye is on the Sparrow* and *When We All Get to Heaven* and the more contemporary Gaither hit *Because He Lives*. Two arrangements at the end of the book blend two hymns together. *I Need Thee Every Hour* is paired with *Abide With Me* and *Sweet By and By* is paired with *Shall We Gather at the River*. The last combo begins with an introduction which moves into a running sixteenth note pattern in the RH with the melody of the verse of *Shall We Gather at the River* in the LH. The chorus moves the melody to the RH after which the sixteenth note pattern resumes in the RH with the chorus of *Sweet By and By* in the LH, ending with a brief return to *Shall We Gather*. Pianistic, playable and altogether enjoyable, this book is a treasure for the amateur enthusiast playing for their own pleasure as well as for the church pianist.

JJ

SPIRITUALS

John Thompson

The Willis Music Company

Hal•Leonard 137218



Those who know the name of John Thompson only as the writer of *Teaching Little Fingers to Play* may be surprised to learn that he was an American concert pianist who headed music departments at several conservatories and, in addition to his educational and pedagogical material, wrote other music as well. This slim folder of six spirituals is graded intermediate to advanced. I found the arrangements to be imaginative and pianistic, largely diatonic but with judicious use of accidentals to create interesting harmonies. Each piece is two to three pages long. Two pieces have a change of key – *Heav'n, Heav'n* moves from Bb+ to Gb+ and back again, and *Swing Low, Sweet Chariot* moves from G+ to Eb+ moving back to G+ through an augmented 6th chord. *Deep River*, *Nobody Knows de Trouble I've Seen* and *Swing Low, Sweet Chariot* are more reflective while *Heav'n, Heav'n* and *I Want to be Ready (Walk in Jerusalem, Jus' Like John)* are upbeat and syncopated. Joining this last group is a traditional folk song in the same idiom – *Short'nin' Bread*. Changes of register including melody which moves from one octave to another create interest. Layout is clean and clear. These arrangements are great additions to a pianist's repertoire.

JJ



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