

WINTER 2006

Publication Agreement

Number 40016225

# Provincial Newsletter



B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION

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## Robin Remembered



*Historic Recordings of the Performances of  
Dr. Robin Wood  
Honorary Life Member of BCRMTA*

*The BC Registered Music Teachers' Association is please to announce the  
Spring Release  
of a limited edition CD honoring the performing and teaching career of Robin Wood.*

*The CD includes works by Bach, Beethoven, Chopin and Liszt  
taken from his numerous public performances throughout his career.*

*Proceeds from the sale of the CD will be donated to the  
Victoria Conservatory of Music*

*Contact Susan Olsen, BC Registrar to reserve your copy.*

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Cost (including delivery charges) \$20.00*

*Fax: 604-583-5837*

*Tel: 604-584-0916*

*Release date expected in March 2006*

A black and white portrait of Wolfgang Amadeus Mozart, showing him from the chest up. He is wearing a dark coat with a white, ruffled collar and a white cravat. His hair is powdered and styled in a wig. He is looking slightly to the right of the viewer.

*During this, the 250th anniversary of the birth of the marvel, Wolfgang Amadeus Mozart, we will be offering 3 opportunities to celebrate the life and times of the great musician, by visiting Austria, Germany, France and the Czech Republic, places where the great one lived, travelled and performed as a young prodigy.*

# happy birthday Mozart! 2006!

**VIENNA AND SALZBURG** ■ An 'in-depth', city-stay, trip to two great cities associated with Mozart. Thursday, April 20 to Tuesday, May 2.

**HAPPY BIRTHDAY MOZART** ■ A tour of 18 days to the European countries named above. Visit Paris, Mannheim, Bayreuth, Prague, Vienna, Salzburg, Munich and Augsburg. Thursday, July 20 to Sunday, August 6.

**MOZART AND THE MAGIC OF CHRISTMAS** ■ A repeat of the Spring itinerary to Vienna and Salzburg, with the bonus of Christkindlmarkts (Christmas Markets). Special music, food, exhibits and crafts unique to these areas. An unforgettable experience. Thursday, November 23 to Tuesday, December 5.

INFO: Dianne Globe (Pauwels Travel/Ship's School Educational Tours), 4650 Garden Grove Drive, Burnaby, BC V5G 3V3 t/f: 604.434.0857 e: nldglobe@allstream.net

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## PUBLICATION INFORMATION

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

As we, music teachers all across British Columbia, have moved from “start-up gear” to “full-steam

ahead”, I would like to thank those who made the “start-up” for BCRMTA’s new term a very smooth transition. As six of seven of us are new to our executive positions, we are hoping to keep everything as efficient and informative as possible. My sincere thank you to the members of my executive for their expertise, co-operation and diligence - what a team to work with!!!

I would also commend all the delegates, seasoned and new to the BCRMTA Provincial Council, for their response to our proposals and requests at the meeting. There are many important issues and changes facing our organization and they are our messengers in getting the information back to all the branches.

**SO, HAVE YOU HEARD!!!!!!  
“SPECIAL EDITION 2006”**

This is the executive’s special gift to all of you. We are planning a SUPER SATURDAY filled with musical treats such as workshops by Alan Reiser and Pete Zarins, the BC Piano Competition, which is always a most amazing night showcasing our talented young people, lunch and a special BCRMTA banquet. We are delighted with the Cascades Casino and Conference Center... a brand new venue. You cannot beat the price of \$99.00 and we just need the support of all of you to make this most amazing day financially viable. So put September 30, 2006 on your calendar and join in the “Special Edition” of musical professional development and FUN. Just “full-steam ahead”.

AND, HAVE YOU HEARD- Our Chilliwack Branch are hosting the 2008 convention, and are looking at the Harrison Hot Springs Resort as our venue. It should be another super convention.

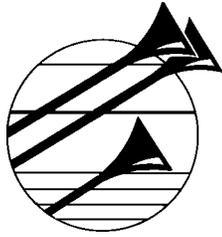
CFMTA is presently involved in Bill C-271, asking the government to allow private music teachers to issue tax receipts for music tuition. After one hour of debate in the House of Commons, we are cautiously optimistic that this will pass, especially benefiting our more senior students. The process moves slowly forward.

CFMTA is also trying to standardize membership criteria throughout Canada and working to make our organization more inclusive and viable. The new provisional membership category, with three levels of mentorship, is proposed to bring more of the teachers into the organization and our local branches, helping to improve the quality of music instruction in our communities. These provisional members cannot use the RMT (Registered Music Teacher) designation, unless they meet the requirements set out by our provincial organization, but can attend meetings and participate in branch activities, for the greater good of all musical education and endeavors.

My congratulations to all who are organizing and participating in Canada Music Week activities. It is so important for our students to understand and appreciate the rich and varied musical heritage of Canada.

After all the “full-steam ahead” busy fall months in your studios, may you have a relaxing and joyful holiday season with family and friends and may 2006 be the most “musically fulfilling year” ever.





# *Special Edition 2006*

If you have attended any of the Provincial Conventions in the past 10 years, you know you are going to have an inspiring, educational and entertaining experience with your musical colleagues from throughout the province.

If you have never attended a Provincial Convention, you can't miss out again!

Your Provincial Executive is very proud to offer SPECIAL EDITION 2006 in Langley. We have a SUPER SATURDAY packed with "Special edition musical treats". Be sure to mark September 30<sup>th</sup> on your calendar!

## ***Allen Reiser***

One of Calgary's top teachers, Allen's presentation style is very entertaining. During "Peak Performance" in Calgary, his presentation on "The Other Impressionists" was cut short, to a huge outcry from all attending. We are so pleased that he has agreed to come to Langley and do the entire workshop for us! He plays, by memory, each complete work; and his print-outs are fabulous and very detailed. In addition, he will present his ideas on teaching Sonatinas ----we all teach them, how nice to have some more inspiration. As well, Allen will have professional level recordings of all his playing available at the workshop.

## ***Pete Zarins***

Based in Toronto, Pete has visited BC many times in his role as RCM Chief Examiner. He is a hands-on clinician and will perform as well as speak. Who doesn't want to know how to teach THE HIP LESSON? Many of us have heard Pete explain his approach to contemporary music and we are sure you will all enjoy him immensely. His excellent presentation makes him one of RCM's most sought after clinicians.

## ***BC Piano Competition***

Come and hear performances by inspiring performers from all over British Columbia. The winner will represent BC at the CFMTA National Piano Competition in Toronto, March 2007.

## ***Food and Fun***

SPECIAL EDITION BANQUET: Plan on having a good time, with lots of great food, door prizes and fun. Additional tickets can be ordered for companions.

LUNCH: No need to leave the conference center it's all looked after and included in the package.

Try your luck at the CASINO -- it's non-smoking.

## ***Accommodation***

We couldn't believe the deal this brand new hotel gave us, and we are passing our good luck on to you. If you plan to stay over at this excellent facility, you are saving 50% on the rooms and they are very nicely appointed. The hotel dining room has fabulous food at very reasonable prices - breakfast buffet anyone?

## ***Value for your \$\$***

Can you believe that the whole day (including workshops, coffee breaks, lunch, banquet and piano competition) is only

***\$99 plus GST***

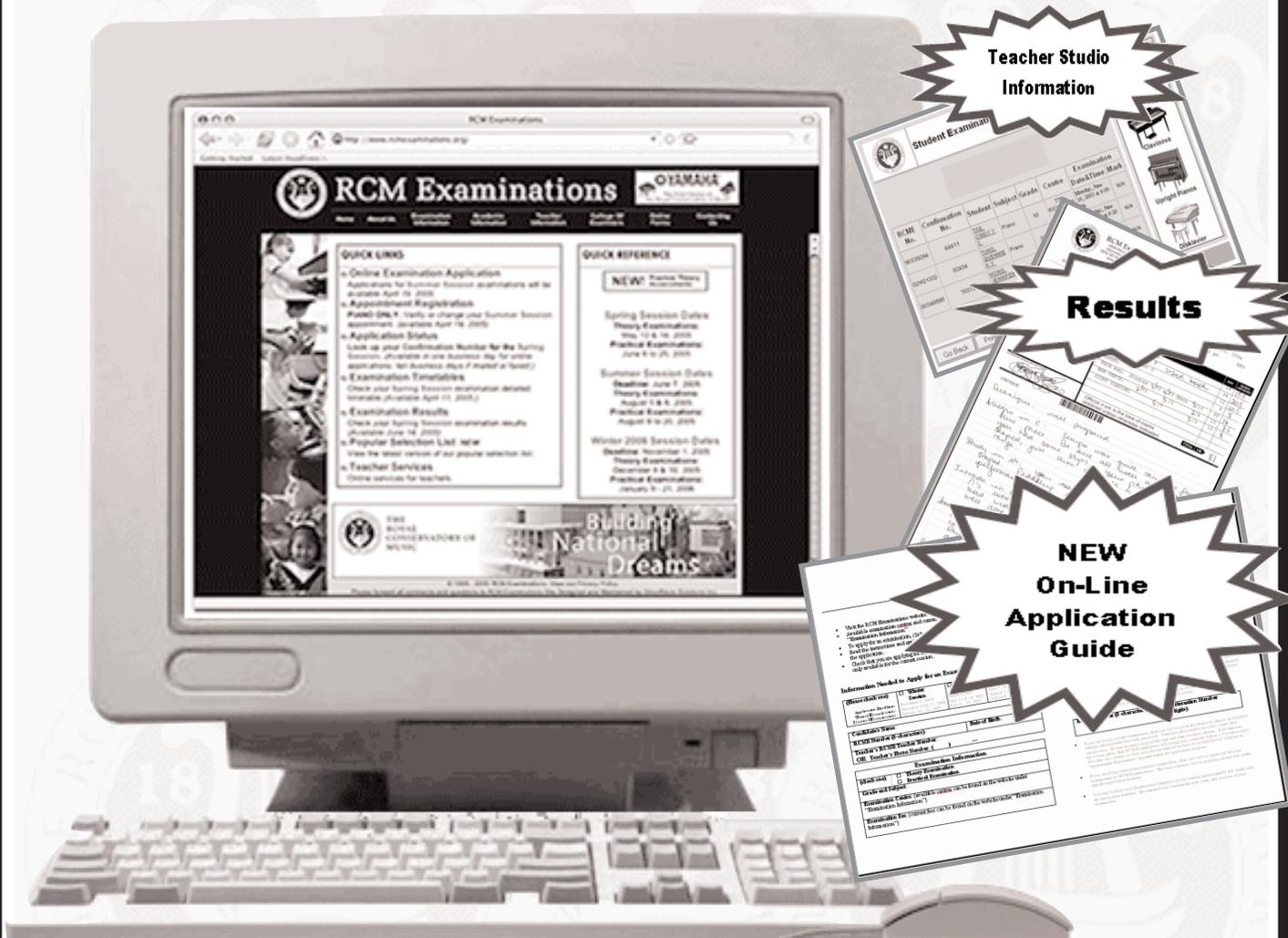
All you have to do is book by June 1, 2006

Your executive is just delighted to be able to do this for our members.

We'll look forward to seeing you there!  
Registration Form on page 27

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## “A Fond Farewell”

by Susan Olsen & Dina Pollock

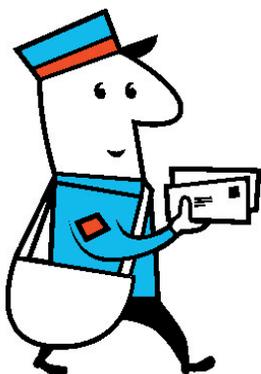
In April, the BCRMTA Provincial Council bid a fond farewell to three members of our executive.

Our Provincial Secretary, **Barbara Siemens**, was first mentioned in our BC Newsletter in 1991 as the winner of our BC Teacher's Award. She has always been an active member, but has been especially busy over the past two years. Barb has married, bought a house and had a beautiful son -- all while efficiently carrying on with her secretarial tasks! Yes, she is very talented in multi-tasking -- but now she has decided to take some time to be with her family. Her eight years of service to BCRMTA Provincial Council are most appreciated and we wish her all the best.

Since becoming a member in 1977, **Jean Grieve** has served our organization in many capacities. She was elected to the executive in 1991 and in 1994 she served as Convenor of the exciting 1994 Convention in Kamloops, featuring Jon Kimura Parker. Jean was the driving force behind BC's High School Credits for Music, a project which came to a successful result several years ago and which has been of benefit to thousands of BC music students. Jean served as BCRMTA President and Past-President for eight years and as CFMTA Delegate she represented us ably at many meetings across Canada. Her influence has helped to bring BCRMTA a higher profile within the music community. We thank Jean for her hundreds of hours of dedication to our organization and we will miss her generosity and graciousness on our Executive.

**Ernst Schneider**, our Provincial Treasurer and Newsletter Editor is retiring from his work with BCRMTA and has earned a well-deserved rest. We are sure that the Penticton Branch will agree that Ernst has added a great deal to our organization over the past 40 years. He served as BC President, CF Delegate and eventually CFMTA President. In 1990, he took over as Newsletter Editor and in 1997, he was responsible for changing our publication to the larger format and making it a very attractive and informative publication. He and the Penticton Branch did a wonderful job of Convention 1998 -- remember those beautiful apples? He became an Honorary Life Member in 1998, but that did not signal the end of his involvement. In 1996, he assumed the position of Treasurer and helped to modernize our accounting and budgeting system. Now he would like to spend more time composing and traveling with Colleen. Ernst has enriched our organization with his dedicated service and sterling character -- our organization will continue to feel the benefit of his influence in years to come.

We have now welcomed our new President, Darlene Brigidear. She and Past President Lynne Carmichael will continue to represent us at the national level. Our other new executive members are 2<sup>nd</sup> Vice President Cynthia Taylor, Secretary Kevin Thompson, Treasurer Lois Kerr and Newsletter Editor Dina Pollock.



### Are you moving?

To keep BOTH your Provincial and Federal Newsletter coming, be sure to advise the Registrar of your new address.

**Susan Olsen, 13088 Huntley Ave, Surrey BC V3V 6B8**  
email: [registrar@bcrmta.bc.ca](mailto:registrar@bcrmta.bc.ca)

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## Branch Updates

### ABBOTSFORD

The Abbotsford branch began the year in-house with an extended workshop on teaching Gr. 10 by one of our senior teachers followed by lunch put on by another member. What a great kick-off!

In October we were privileged to host RCM clinician Peteris Zarins with a workshop on the new Piano Pedagogy requirements for Gr. 9 – ARCT. This was attended by members from our branch as well as other local teachers and teachers from other communities.

November saw a workshop from an auxiliary student teacher on one of his specialties - jazz piano.

We look forward to our Canada Music Week recital which will feature Canadian-only compositions for Gr. 6 and under and Canadian as well as other compositions for older grades. In addition we will be awarding medallions to the students with the highest mark in both practical and theoretical subjects over the past three exam sessions. Much work has already been done in securing a new venue and adjudicators for our 7<sup>th</sup> Annual Abbotsford Piano Festival in May 2006. We are pleased to have Donna Fishwich, Yvette Rowledge and Megumi Otani as adjudicators and Canadian composer David Duke adjudicating the “Own Composition” classes.

While we are delighted to welcome several new members and student auxiliary teachers, our branch was shocked and saddened to lose member Barb Buss in a tragic accident in September, just days after many of us had visited with her at a meeting.

### CHILLIWACK

Our activities for students this spring concluded with our successful annual Junior and Senior recitals in May, as well as a small recital for adults. Our branch ended the year with a most enjoyable brunch at the home of one of our members.

September heralded the exciting news that our branch will host the Provincial Convention on September 26, 27 and 28 of 2008 at the spectacular location of nearby Harrison Hot Springs. Plans are already underway as we have booked the

facilities. Watch for more information in our next report.

On November 9 we had a professional development morning during which we watched and discussed a video of Seymour Bernstein entitled ‘You and the Piano.’

Activities for our students will continue with a Canada Music Week recital on November 22, featuring compositions by Canadian composers. Bursaries will also be presented to four students who have attained the top marks in Royal Conservatory examinations this year.

Our branch will end 2005 with a Christmas luncheon on December 9. Following the hustle and bustle of the Christmas break, we look forward to a workshop/masterclass with Carl Montgomery on February 4.

### EAST KOOTENAY

Greetings from the East Kootenays! We began our year in August when our members and the new executive gathered together at our annual August potluck luncheon. This is an opportunity for all of us to kick off the year with a planning and brainstorming session while still in a relaxed holiday state of mind and while enjoying delicious food.

In September we sent out a questionnaire to determine areas of interest and members were given the opportunity to contribute ideas for future events and planning. On September 16th we were treated to a fine piano recital presented by Jani Parsons who is a past member of our association and is presently pursuing her music studies in Vancouver. East Kootenay Music Teachers Association (EKMTA) members supported Jani by helping with advertising.

At our October meeting we were thrilled to have the opportunity to present a 25 year BCRMTA membership pin to Wendy Guimont, a highly respected teacher and colleague. Also in October a few of our members drove to Creston to attend Peter Jancewicz’s workshop, ‘Playing With Ease’. We are grateful to the Creston Valley Music Teachers for hosting this informative presentation. ►

## Branch Updates

### EAST KOOTENAY - cont.

The next event on our calendar is our annual Canada Music Week student recital on November 26th. This is an exciting event with an extensive program where all of our students are invited to play Canadian music. The EKMTA presents their annual scholarships for excellence in RCM exams and also awards students who compose for our Composers Celebration Project. At this recital we will also be pleased to present a plaque and flowers on behalf of the BCRMTA to Arla Monteith for her many years of dedication and commitment as the Canada Music Week Writing Competition Co-ordinator. Arla has also given many years of support to the EKMTA through her past work as secretary.

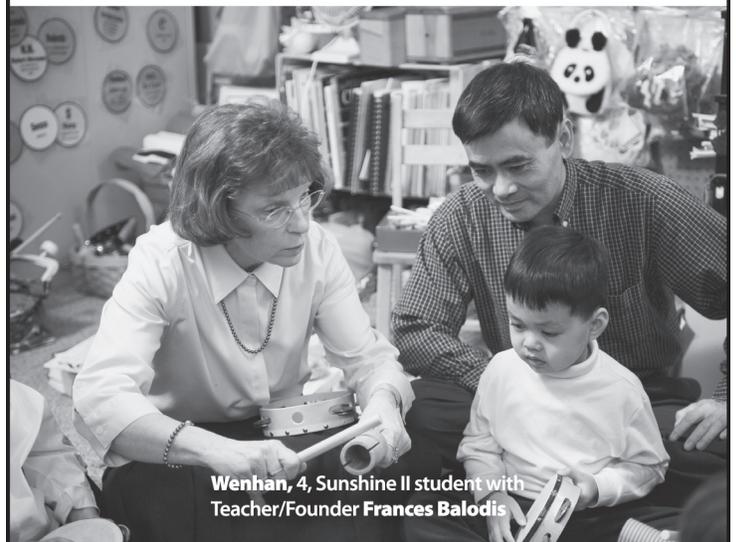
We look forward to two recitals planned for February of 2006: the Fur, Feathers and Friends Recital which features animal themed repertoire and our All Boys Recital. These are always well attended. We are looking forward to giving you an update on these events and more in our next report.

### KELOWNA

The Kelowna Branch has welcomed several new members: Joseph Berarducci, Mark Doughty, Trixie Hennig, Lorna Paterson, and Crystal Simms. We are so thankful for the new life that these members have brought to our group. We continue to have our monthly meetings at the Rotary Centre for the Arts. We have changed the format of our meetings so that more time will be given to professional development. Our topics have been on Canadian repertoire and now we are discussing repertoire for the different grade levels. In October we had a wonderful and very practical workshop presented by Susan DeBurgh. Thank-you Susan. We also have been taking advantage of the video library and have enjoyed a few of the videos together. We will be having a Canadian Music Week Recital at the Okanagan College Theatre November 27<sup>th</sup>. There will also be monthly recitals being held in the atrium at the Rotary Centre for the Arts.

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Wenhan, 4, Sunshine II student with  
Teacher/Founder Frances Balodis

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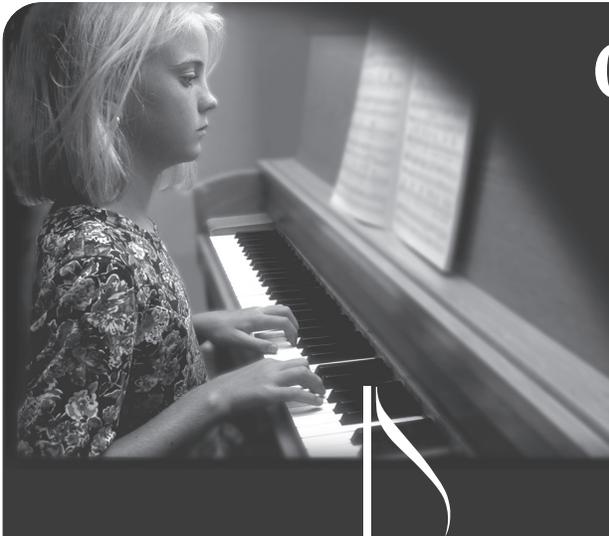
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## Branch Updates

### MID- ISLAND

Celebration is in the air! The Mid-Island (formerly Nanaimo) branch celebrated its 40th anniversary with a Gala Recital on November 12th. Audiences were treated to piano, voice & violin performances by students including former students Devon Joiner, Lianne Seykora and Michael Onwood.

A musical highlight of the event, was the debut performance of Stephen Chatman's composition "Vancouver Island Suite". Equally as exciting was the fact that he was at the concert to introduce this composition, commissioned by the branch to commemorate our 40th anniversary. Students Jason Dong, Celeste Fang, Cecilia & Victor Shang breathed life into this suite of four piano pieces with their flawless performances.



Front Row L to R - Mary Skipsey, Audrey Thomas & Nancy de Candole  
Back Row L to R - Darlene Brigidear, Susan Schleppe & Nanaimo MLA Leonard Krog

BCRMTA President Darlene Brigidear and Nanaimo MLA Leonard Krog each gave special addresses and the branch took the opportunity to honour three founding members (Nancy de Candole, Mary Skipsey & Audrey Thomas) who were in attendance.

Those who helped make this memorable event a reality, including our president Susan Schleppe, Janice Skipsey (concert organizer) and Pat Miller (commissioned work) took part in the creation of a beautiful and lasting souvenir of our anniversary.

Oceanside teachers and their students also had a

grand reason to celebrate this fall. They successfully raised over \$11,000 including close to \$2800 of their own contributions, for the restoration of an 85 year old Heintzman grand piano. The piano is used extensively by branch members in the Oceanside area (north of Nanaimo) for student recitals.

Private and corporate donations and a sizable grant from the Vancouver Foundation were obtained through the tireless efforts of a small committee of teachers headed by Project Manager Jan Thomas.

Jurgen Goering completed the restoration over the summer months and the piano was ready for its first recital on September 17th. Pianist Nikolai Maloff presented a program of Chopin Scherzos followed by a masterclass, in the intimate setting of the Oceanside Community Art Gallery, where the piano is housed.

The first session of what promises to be an exciting series of Professional Development Workshops for Music Teachers, took place in October. The series has been meticulously prepared by members Dr. Sher Chycoski and Rie Okamura. A tranquil Nanoose waterfront setting gave teachers & facilitators a backdrop for the exploration of Performance Anxiety. Group discussion, based on current research literature, provided the foundation of the workshop and was reinforced with demonstrations and enthusiastic participation.

Each year the Mid-Island branch hands out awards to students from Grade 8 to ARCT who have completed all of the RCM examination requirements. This year thirteen students, including three who completed their ARCT requirements, received book awards for their accomplishments.

The Nanaimo Conservatory of Music continues to host concerts and workshops that provide learning opportunities for intermediate and senior students of local members. The first of this season's events (organized by Teresa Borek) took place on November 6th with Bernadene Blaha in concert followed by a masterclass. ►

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## Branch Updates

### NELSON

On Nov. 19th, students will celebrate CANADA MUSIC WEEK with a concert and a Jeopardy Game featuring Canadian Composers organized by Ellie Malpass.

The Performance Festival, which will be hosted in Nelson this year, has been scheduled for March 28th through early April, 2006.

### NORTH SHORE

The North Shore Branch is pleased to announce its new Executive Council for the 2005-2006 year: Katherine Hume - President, Carolyn Finlay - 1<sup>st</sup> Vice President, Sandy Duke - 2<sup>nd</sup> Vice President, Pat Holme - Treasurer, Susan Evans and Tanis Mitchell - Recital Coordinators, Valerie Cook - Secretary, and Diane Sanford - Membership. We are deeply grateful to last year's Executives, particularly Joyce Jackson, past President, for her encouragement and support during our transition.

We are pleased to announce that our "Welcome to My studio" meeting format has been thriving! After our initial Executive Meeting in September to discuss current and upcoming issues for our year, Lorraine Toljanich hosted our first general meeting at her home, where we "Welcomed our New Members" and introduced them to our growing community. In November, Dr. Sasha Starceвич, a new member to our branch will host the next "Welcome to My Studio" meeting which will be in the form of a workshop entitled "Technique Through the Ages". Dr. Starceвич will demonstrate teaching techniques and exercises through demonstrations by his students. In December, we will be having our annual Christmas Lunch which brings us all together once again.

Our teachers are also active performers, and we were very proud to support pianists Katherine Hume and Nita Pelletier for their duo recital at Christ Church Cathedral in Vancouver. Sasha Starceвич also performed a solo recital to kick off a new concert

series at St. Stephen's Anglican Church in West Vancouver. We are particularly proud of our North Shore Students who earned the chance to perform as soloists with the Vancouver Symphony Orchestra: namely Rozalyn Chok, Naomi Woo and Seun Yun Ko.

To celebrate Canada Music Week this year, our Branch was very pleased to host a Workshop with Canadian Composer David Duke at the home of Dr. Carolyn Finlay, the coordinator of Canada Music Week. We will be holding a series of Classes this November at the Gloria Dei Church in North Vancouver. What an honour for all of our aspiring young Student Composers!

On October 1<sup>st</sup>, we held an RCM Workshop given by Clinician Peteris Zarins, Chief Examiner for Training and Development for the RCM.

We are now also busily preparing for the 35<sup>th</sup> Annual North Shore Music Festival. In order to mark this anniversary, and to celebrate 250 years since Mozart's Birth, the Festival is organizing a special "Mostly Mozart" Gala Concert in February, organized by Diana Marr. Both Teachers and Students from the North Shore will be featured performers for this special event.

### RICHMOND

*In Memoriam*

*Winifred Proud*

*January 1, 1906 - November 24, 2005*

*Richmond's Founding President 1971*

Richmond Branch began the 05/06 year in a new venue, the beautiful fireplace room of the Broadmoor Baptist Church.

Following the October general meeting, we moved to the sanctuary for a presentation about festival preparation. Ms. Donna Fishwick, RCM examiner, teacher and adjudicator, listened to several students from Grade 3 – 7 performing Classical and Romantic repertoire. She offered encouraging ►

## Branch Updates

### RICHMOND - Cont.

comments about their performance and motivated them to further musical excellence. October also featured one of three yearly First Class Honours Recitals in which Trophies for Highest Marks in the disciplines of Piano, Flute, Strings and Voice were awarded.

The November meeting highlighted Mr. Robert Rogers, retired UBC professor, discussing "Bagatelles by Beethoven & Bartok". These "short, light pieces of music" were presented with enthusiasm and appreciation. As they comprise a substantial body of work, the Bagatelles are good teaching pieces in preparation for playing Sonatas.

A Newcomers Tea, held the first week of November, was hosted by May and Jeanette Chan at the Chan Centre of Richmond. Members had a pleasant and relaxing afternoon developing friendships, sharing news and information and enjoying tea and desserts. During Canada Music Week, Canadian composer Linda Niamath joined us for our Canadian Music Recital and presented scholarships to deserving junior students.

December's luncheon meeting will be held at La Pergola Restaurant.

Students of our Branch Members take their music into the community this month with a feature performance at Winter Wonderland, held in the City Hall of Richmond.

### YOU ARE INVITED

Events in the New Year include:

Piano Masterclass with Mr. Alvin Chow

Pacific Piano Competition Adjudicator

Sunday February 26, 2006 1:00-5:00

Richmond Presbyterian Church

7111 #2 Road, Richmond BC

- "Little Pianist. First Steps" – February 1, 2006

Victor Shevtsov will have new books for beginners, presenting a Russian method of teaching piano.

- "Impressionism in Piano Music" – April 5, 2006

Ellen Silverman

- "Foreshadowing Advanced Repertoire" – May 3, 2006  
Ailsa Zaenker

Looking back to the intermediate level for clues to musical understanding and technical proficiency in the higher grades.

These meetings will be held at Broadmoor Baptist Church 10:30-11:30am - 8140 Saunders Road, Richmond BC

## *In Memorium*

*Linda Kaupe Maier*

North Island Branch  
member of BCRMTA since 1987



*Lillian Bissillion*

Richmond Branch  
member of BCRMTA since 1949



*Barbara Buss*

Abbotsford Branch  
member of BCRMTA since 1976

### SOUTH FRASER

Greetings from South Fraser Branch! Wishing everyone a Happy and Prosperous 2006.

There are many events and workshops planned for the year.

Our branch opened the season with an exciting African Drumming workshop with Fana Soro. Members had the opportunity to participate and learn a few African rhythms. This was a first experience for most of our members and they found it very useful. ▶

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## Branch Updates

### SOUTH FRASER - cont.

At our November meeting we are planning to have Nancy Sicsic give a presentation on the Alexander Technique. Nancy Sicsic holds a master degree in Piano performance from Rice University and a recent graduate of the Alexander technique.

We are also organizing a Christmas wine & cheese in December for the branch. This will be an evening of entertainment, food and fun. Also in January, there will be a Masterclass for Intermediate students of Piano with Dr. Jamie Syer from Victoria. This will take place at the Northwood United Church on January 7, 2006.

### SUNSHINE COAST

In October we accepted with regret the resignation of our President, Roxelyn Ethridge, for health reasons. She will continue to be our Vice President and Carolyn Cordsen is our new President.

At this time our efforts are in planning and preparing for upcoming events: our CMW concert on November 27, Elves Club Telethon in December at which some of our students are participating to raise money for needy families at Christmas. We will have a money-raising event in the spring - likely a garage sale. And then there is our Performing Arts Festival after spring break, lots of work and playing to be ready for that!

### TRAIL / CASTLEGAR

Our branch is greatly looking forward to its annual fall mini-festival this year, "A Celebration of Canadian Music." It will be held as part of our Canada Music Week celebrations, and will feature performances by our local students that will be adjudicated by Dr. Jamie Syer of Victoria. Dr. Syer will also conduct a workshop on Canadian music, and the event will conclude with a recital at which he will perform along with selected students.

Additional events in the coming year include our

regular pre-exam recitals in January and June, along with a special recital for our young performers in February as well as our regular "Funtastic" recital in May. We are also hoping to participate in a composition workshop to be conducted by Don Macdonald of Selkirk College in Nelson sometime in the spring.

This year our branch historian, Carol Romney, has undertaken to write a history of the Trail / Castlegar branch as part of a larger project organized by Helen Dahlstrom to increase the awareness of the arts in this region, which is well known as a centre for sports, but which has a long-established, vibrant, and productive arts community as well.

### VANCOUVER

The Vancouver Branch has 238 members and 12 student auxiliary members.

Our branch holds general meeting with educational program almost every month. In April, we held a workshop - "Teaching Music in the 21<sup>st</sup> century" by Mr. Chuck Cave from Tom Lee Music. The presentation focused on how a digital keyboard and computer can be implemented in private studio. It also explained how a computer can help with music, from composition, to notation, to printing and how it will work with the digital keyboard. In May, it was our honour to have Mr. Peter Smith to do a Masterclass. There were 6 students playing in the Masterclass from beginner level to diploma level, covered different style of music. Mr. Smith had so much insightful information for our members about the music of Bach, Chopin, and other composers. Our members and those students who performed went away with some excellent tips. We thanked him for his wonderful work and we decide to invite him again to do another Masterclass in next May. Our Annual Year-end luncheon was held on June 6 at Shaughnessy Restaurant where our members thoroughly enjoyed sharing advice and teaching tips as well as the decent food. ►

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## Branch Updates

### VANCOUVER - cont.

Before summer started, as usual, we selected the recipients of RMT Bursaries for the upcoming school year. The bursaries are intended for students who may need financial support in their music studies and pursue music at a university level. They are selected on the basis of their financial need, personal achievement and objectives. We offer Junior Bursary for Junior to Pre-University level, Senior Bursary for post secondary level and Ogul Bursary for Strings. This year, Natalia Gonzalez, student of Sharon West is selected to be our recipient of Junior Bursary (awarded \$800); Charis Cheung, student of David Vandereyk and Shifra Day, student of Ailsa Zaenker are selected to be our recipients of Senior Bursary (each awarded \$1100). Congratulations, we hope they will have a wonderful and successful year in their music studies.

After a long hot summer, our teaching year began with a workshop - "Jazz Improvisation" by Willie Myette. Mr. Myette has created the "JazzKids" teaching method to teach Jazz to music students. In the workshop, he shared with our members how to introduce Jazz and Jazz improvisation with our students and did demo lesson with our members. Our members gained a lot of idea of teaching Jazz as well as enjoyed a wonderful performance by Mr. Myette. In October, we had a workshop on "Baroque Dance" with Historical Performance Ensemble on Halloween day. They came with a dancer and 2 musicians showing the dance, costume and music at that time. They demonstrated different kinds of Baroque Dance and music. In the workshop, our members on one hand enjoyed the music and dance and on the other hand, we also enjoyed the part of learning how to do the step together, dancing around the room together. We had lots of fun.

At the moment, we are busy preparing our Student Performers' Guild Festival 2005. It is a festival to celebrate Canadian Music Week in November. We offer scholarships for performing the Canadian Composition. The festival will be held from November 14 to November 25. With lots of

classes and trophies, our festival attracts hundreds of entries from the students of our members this year. Our adjudicators are Keiko Alexander, Terence Dawson, Jacqueline Leggatt, Sylvia Leigh, Allen Reiser and Robert Rozek. Thank for their support and assistance to our festival. We also extend our thanks to Tom Lee Music for the use of the Recital Hall and rooms for our festival. Our honour recital will be held on December 4 at Tom Lee Music Recital Hall in downtown Vancouver.

With early snow in our local mountains, we can feel that Christmas is on the way. We will have our Christmas Buffet Luncheon on December 5 at Hycroft. After Christmas, our student recitals will be held on January 8. The entry deadline will be December 15. It is open to all levels. Then, we will have a workshop - "Presentation on Canadian Composer - Jean Coulthard" by David Duke on January 23.

Best wishes to all our colleagues and we are looking forward to seeing you in our general meetings and workshops. Merry Christmas!

### VERNON

As always, we are keeping very busy! We enjoyed a wonderful masterclass with James Alexander on October 29 and we are looking forward to upcoming workshops and masterclasses with Sandra Friesen and Joan Hansen in 2006.

Our Canada Music Week Recital will be held on November 20 with all donations received being given to the Cambodia Relief Fund. We will also use this recital as an opportunity to give out scholarships earned during the past year.

We are pleased to have as adjudicators for our Vernon Registered Music Teacher's Festival, Heather Henderson for voice (February 24 and 25, 2006), and Dr. Jamie Syer for piano (February 26 - March 2, 2006).



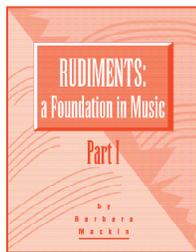
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by Barbara Mackin

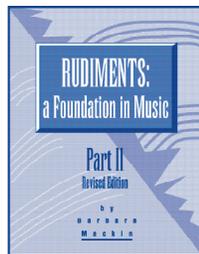


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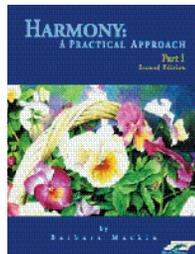
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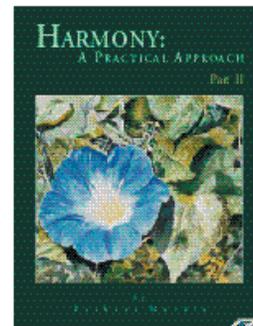
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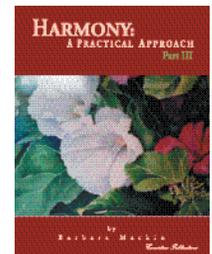
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**Marcella Crudeli, piano**

Saturday, May 13, 2006

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Characteristics of the Classical Era

Much of classical music has a homophonic texture. This means that a melodic voice in the right hand is supported by chords in the left hand that create the harmony. There are two places in this dance that are monophonic, which means that there is only a single melodic line. In these two places, the melodic line is played with both hands, in unison, one octave apart. Circle the two places in your music that are monophonic.



Practice Strategy

Once you have learned this piece, use a "regrouping" practice strategy. Rather than starting at the beginning of a phrase, regroup the phrase so that it begins at different places. For example, begin playing in the middle of a measure and practice until the next downbeat, or to the end of the phrase as suggested below.

Measure three, beat three, to the downbeat of measure five:



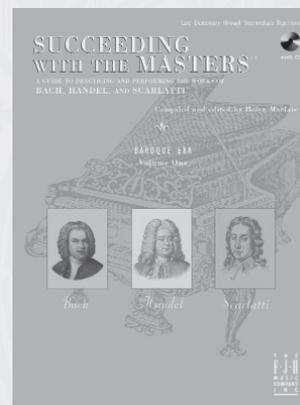
Measure three, beat two, to the downbeat of measure five, or to the end of the phrase.



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(♩ = m.m. 138-152)



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# BCRMTA Musical Community Service Awards

Congratulations to these students who have given outstanding service to their communities!

Awarded in October 2004

Branch	Teacher	Student	Award
Chilliwack	Evelyn Dewar	Denise Vande Weg	Bronze
	Evelyn Dewar	Danielle Vande Weg	Silver
Nelson	Wendy Herbison	Molly MacKinnon	Bronze
North Shore	Helen Hsia	Cheng Cheng	Silver
	Helen Hsia	Kenneth Sinn	Bronze
Richmond	Lillian Chan	Cheryl Chan	Bronze
	Lillian Chan	Karen Chan	Bronze
	Lillian Chan	Lillian Chan	Bronze
	Lillian Chan	Lillian Chan	Silver
	Lillian Chan	Lillian Chan	Gold
	Lillian Chan	Yvonne Chan	Bronze
	Lillian Chan	April Choi	Bronze
	Lillian Chan	April Choi	Silver
	Lillian Chan	April Choi	Gold
	Lillian Chan	Ekaterina Daviel	Bronze
	Lillian Chan	Ekaterina Daviel	Silver
	Lillian Chan	Ekaterina Daviel	Gold
	Lillian Chan	Jimmy Fu	Bronze
	Lillian Chan	Elkie Fung	Bronze
	Lillian Chan	Winnie Lai	Bronze
	Lillian Chan	Cherry Lo	Bronze
	Lillian Chan	Alison Poon	Bronze
	Lillian Chan	Shenette Salgadoe	Bronze
	Lillian Chan	Shawn Salgadoe	Bronze
	Lillian Chan	Crystal Shen	Bronze
	Lillian Chan	David Wai Shing Tam	Bronze
	Lillian Chan	David Wai Shing Tam	Silver
	Lillian Chan	David Wai Shing Tam	Gold
	Lillian Chan	Frederick Vizcarra	Bronze
	Lillian Chan	Karen Wong	Bronze
	Lillian Chan	Cassie Xiong	Bronze
	Lillian Chan	Michelle Yeung	Bronze
	Susan Senkow	Janelle Sakamoto	Bronze
South Fraser	Darlene Brigidear	Jennifer Elizabeth Lee	Gold
	Darlene Brigidear	Tzu-Han (Stacey) Chen	Gold
	Yvette Rowledge	Lorena Beqo	Gold
	Catherine Straka	Ka-Yin Fung	Bronze



# BCRMTA Musical Community Service Awards

## Awarded in October 2004

Trail/Castlegar	Carol Romney	Caitlin Nadine Kazakoff	Gold
Victoria	Elizabeth Goh	Jessie Abraham	Bronze
	Armande Morton	Chantelle Aquino	Silver

## Awarded in May 2005

East Kootenay	Cara Webb	Daniel Yaretz	Bronze	
	Cara Webb	Sharnell Yaretz	Bronze	
	Cara Webb	Daniel Yaretz	Silver	
	Cara Webb	Daniel Yaretz	Gold	
Nelson	Wendy Herbison	Erin Drumheller	Bronze	
	Wendy Herbison	Rebecca MacLeod	Silver	
	Anne MacDonald	Dana MacLeod	Gold	
North Island	Cindy Taylor	Tamasyn Kennedy	Bronze	
	Cindy Taylor	Kevin Ngo	Bronze	
	Cindy Taylor	Kevin Ngo	Silver	
North Shore	Susan Evans	Matthew Grinke	Bronze	
Richmond	Lillian Chan	Rachel Tecson	Bronze	
	Lillian Chan	Justin Poon	Bronze	
	Lillian Chan	Jonathan Poon	Bronze	
	Lillian Chan	Uzoamaka Onukwulu	Bronze	
	Lillian Chan	Joey Ho	Bronze	
	Lillian Chan	Katherine Ho	Bronze	
	Lillian Chan	Cherie-Nicole Leo	Silver	
	Lillian Chan	Jonathan Poon	Silver	
	Lillian Chan	Uzoamaka Onukwulu	Silver	
	Lorraine Grescoe	Xiaozhou Hu	Gold	
	Patricia Rolston	Robin Chang	Gold	
	South Fraser	Darlene Brigidear	Jennifer Grapentin	Gold
		Yvette Rowledge	Lyse Rowledge	Bronze
	South Okanagan	Janet Marcotte	Paul Ellis	Bronze
Janet Marcotte		Hanna Ellis	Bronze	
Janet Marcotte		Jenny Laura Avila	Bronze	
Trail/Castlegar	Tammy Francis	Kaitlyn Sahlstrom	Bronze	
	Tammy Francis	Devon Francis	Silver	
Vernon	Marjorie Close	Marina Durham	Silver	
	Lyn Taron	Myanna Fanfani	Bronze	
	Lyn Taron	Brendan Squair	Bronze	
	Lyn Taron	Kimberly Squair	Bronze	
	Lyn Taron	Megan Squair	Bronze	
	Lyn Taron	Lisa Niskasari	Bronze	



# BCRMTA Musical Community Service Awards

Victoria	Elizabeth Goh	Nicole Bunyan	Bronze
	Elizabeth Goh	Emily Morris	Bronze
	Elizabeth Goh	Christa Macatee	Silver
	Elizabeth Goh	Bridget Goodwin	Silver
	Wendy Maggiora	Amy Kristine Ganton	Gold

## Awarded in October 2005

Abbotsford	Jean Ritter	Joddi Alden	Gold
North Island	Cynthia Taylor	Kevin Ngo	Gold
North Shore	Jean McNiece	Crystal Chow	Bronze
Richmond	Lillian Chan	Kevin Liang	Bronze
	Lillian Chan	Heidi Chan	Bronze
	Lillian Chan	Karen Wong	Silver
	Lillian Chan	Karen Chan	Silver
	Lillian Chan	Cheryl Chan	Silver
	Ildiko Skeldon-Huber	Esther Chan	Gold
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	Emma Yang	Sammi Lam	Bronze
	Emma Yang	Eva Chou	Bronze
	Emma Yang	Eva Chou	Silver
South Fraser	Emma Yang	Eva Chou	Gold
	Darlene Brigidear	Benton Attfield	Gold
	Darlene Brigidear	Leslie Chen	Gold
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	Claudia Muir	Krystyna Pangilinan	Silver
	Claudia Muir	Karina Pangilinan	Silver
	Claudia Muir	Klaryssa Pangilinan	Silver
Trail/Castlegar	Kevin Thompson	Emily Stewart	Gold
	Paul Crawford	Chantelle Lee	Bronze
	Ellen Silverman	Lim Qing-Hui, Joyce	Gold
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# Canada Music Week Report - September 2005

*Respectfully Submitted by Cindy Taylor*

## CMWWC:

Our adjudicator for last April 2005 was Helve Sastok who did an excellent job. She was knowledgeable, encouraging, helpful and punctual. All adjudications were signed & returned on time. Helve typed every adjudication and in some cases wrote instructions on the music. The CMW committee all agree that we should keep Helve in mind as an adjudicator again. The adjudications were proof read by Tracey Garvin then sent on to me to be returned to the competitors with thank-you and congratulatory letters included with their adjudications. Any music that Helve had written on was returned to the student so that they could make use of her suggestions.

Arla Monteith has handed in her resignation as CMWWC coordinator, a position she has filled for 12 years! She was the backbone of the Writing Competition and will be greatly missed. Sharlie McCreadie of Christina Lake has agreed to be the new CMWWC coordinator. Arla made a detailed "Composition Coordinator's Guidelines" report and sent it to Sharlie to help her begin her new job. Arla has also kept an extensive Alumni list of past winners and adjudicators since 1997 which I now have on file.

## Competition Winners for 2005 were:

- Division A1 ♦ 1<sup>st</sup> place  
Jessica Chan of Burnaby
- Division A2 ♦ 1<sup>st</sup> place  
Nora Kelly of Vancouver
- Division B1 ♦ 1<sup>st</sup> place  
Shota Shimizu of Vancouver
- Division B1 ♦ 2<sup>nd</sup> place  
Deanna Palmer of Trail
- Division B1 ♦ Hon. Mention  
Justin Manning of Nanaimo

- Division B2 ♦ 1<sup>st</sup> place  
Jessie Abraham of Victoria
- Division C ♦ 1<sup>st</sup> place  
Jared Miller of Vancouver
- Division C ♦ 2<sup>nd</sup> place  
Eric North of Langley
- Division C ♦ Ho. Mention  
Peter Wang of Surrey

The CMW committee is in the process of choosing an adjudicator for the 2006 competition.

We are looking into having a Participation Certificate designed that would be sent out (with their adjudication paper) to each participant in the CMWWC.

The CMW Timeline has been updated with a few new project proposals and the Adjudicator's Guidelines will be looked over and updated if need be over the next month.

## CMW Events:

Mail out packages will be sent out near the end of Oct. Please remind your CMW branch coordinator to send in their event report as soon as possible after the event is completed. The deadline to send the report in is Dec. 10<sup>th</sup>. A Provincial CMW report needs to be sent to the CFMTA in December so it is vital that the branch reports be sent to Cindy promptly.

## Adopt a Composer Project report by Tracey Garvin

As Canadian music enthusiasts, Cindy Taylor & I are embarking on a new project which we plan to test this year within **one** branch and offer to all branches in 2006/ 2007. This project we are developing (an Arne Sahlen, Pam Smirl, and Co. original) is the Adopt-a-Composer Program whose mission statement is: 

## Canada Music Week Report - September 2005

**“To encourage personal contact with BC/Canadian Composers and to inspire music students in the fields of composition, creativity, and performance.”**

The general aim of the program is for a branch to connect with a specific composer over a period of time (6 months – a year) and:

- a) have a workshop with the composer
- b) correspond with him or her
- c) maybe hold a composition festival with the composer as the adjudicator
- d) create composer-focused recitals (with student compositions, photos and letter displayed and composers new materials promoted).

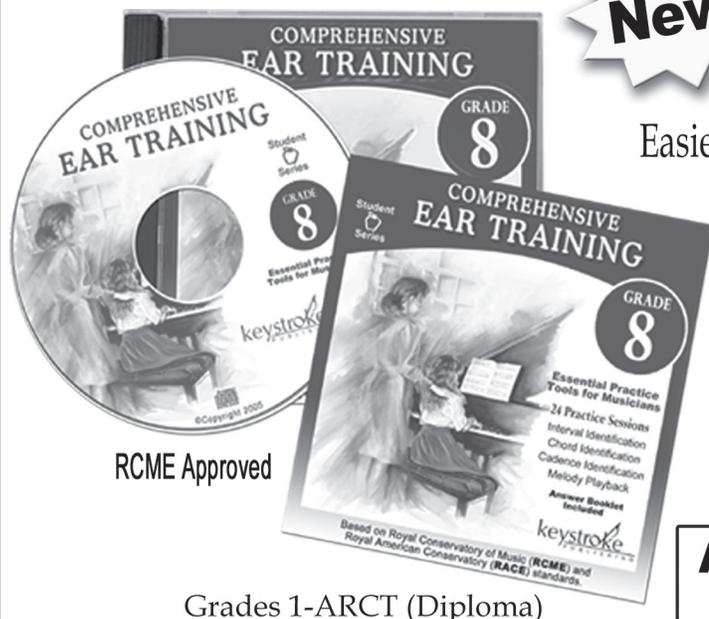
Reports on this pilot project will be available some time this winter.

Any ideas, musings or suggestions gratefully accepted.

Please contact Tracey Garvin at [tdgarv@telus.net](mailto:tdgarv@telus.net) ph. (250-442-3092)



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## B.C. Provincial and Canadian National Regulations

N.B.: The Electronic Music category is National only. Regulations and the entry form are in the CFMTA Canada Music Week Magazine; send entries directly to the National CMW Co-ordinator. Applications may also be found on the BCRMTA website [bcrmta.bc.ca](http://bcrmta.bc.ca)

1. Each entry must be composed by the named entrant, and written out or computer-generated by the entrant, except that Division A entries may be copied out by others if needed. Entries must be *neat and legible* in ink, computer print or photocopy (faxes or e-mails are not acceptable). Please keep a copy of each entered work.
2. The entrant must be of stated age as of June 1, 2005 and be a student of a BCRMTA member in good standing.
3. The entrants name must appear on each entry or its title page. The measure number starting each line, tempo and dynamic markings, and other appropriate details should be included.
4. Entrants may submit one or more works, and enter both sections of Division A or B if desired, but must keep to a single age division. Entrants moving after April 1 must notify the Composition Co-ordinator in writing.
5. Entries must be *received* by April 1, 2006. A completed entry form and the correct provincial fee must accompany each piece entered. (Teachers with multiple student entries may contact 250-427-2159 or [cmw@cyberlink.bc.ca](mailto:cmw@cyberlink.bc.ca) regarding a streamlined entry system.) or Cindy Taylor 250-923-3731 [dctaylor@oberon.ark.com](mailto:dctaylor@oberon.ark.com)
6. Each entry will receive a written adjudication. Entries will not be returned, but will be placed in BCRMTA archives. BCRMTA will forward First Place-winning works to the National Finals and pay the entry fees.
7. In each division (and section of Divisions A and B), provincial First, Second, and/or Honourable Mention(s) may be given. National awards are First Place only. All decisions are final. Award cheques must be cashed within thirty days of receipt.
8. BCRMTA and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.

# BCRMTA – CFMTA Music Writing Competition 2006



## Entry Form

This form must be completed and signed. Make cheque to BCRMTA Music Writing Competition  
Mail to: MWC c/o Sharlie McCreadie , Box 301, Christina Lake B.C. V0H 1E0

Name \_\_\_\_\_ E-mail address \_\_\_\_\_

Address \_\_\_\_\_

P. Code \_\_\_\_\_ Phone(\_\_\_\_) \_\_\_\_\_

Fax(\_\_\_\_) \_\_\_\_\_ Birth date \_\_\_\_\_

Teacher's name \_\_\_\_\_ E-mail address \_\_\_\_\_

Address \_\_\_\_\_

P. Code \_\_\_\_\_ Phone(\_\_\_\_) \_\_\_\_\_

Fax(\_\_\_\_) \_\_\_\_\_ RMT Branch \_\_\_\_\_

### Division A: 11 & under

Fee: \$10.00

#### Awards:

- A.1 - An original work for solo instrument or any combination of instruments
- A.2 - An original work for voice with or without accompaniment

In each category:  
BC \$20, National \$50

### Division B: 15 & under

Fee: \$13.00

In each category:  
BC \$30, National \$75

- B.1 - An original work for solo instrument or any combination of instruments
- B.2 - An original work for voice(s) with or without accompaniment

### Division C: 19 & under

Fee: \$15.00

BC \$40, National \$100

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

### Division D: Open

Fee: \$20.00

BC \$50, National \$200

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

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

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

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# The Murray Adaskin - GRAND PIANO PROJECT

Victoria Piano Summer School (VPSS)

Canadian Music Centre (CMC), BC Regional Office

BC Registered Music Teachers' Association (BCRMTA)

Canadian Music Centre  
BC Regional Office 839 Davie Street  
Vancouver BC CANADA V6Z 1B7 604-734-4622, fax 4627  
bcregion@musiccentre.ca www.musiccentre.ca

November 2005

Dear friends of music,

March 28, 2006 will mark the birth centenary of Dr. Murray Adaskin, one of Canada's most stellar composers. He created wonderful solo and ensemble works and enjoyed highest esteem among his colleagues as a conductor, arts administrator, Associate Composer of the Canadian Music Centre, and more. Beloved teacher and mentor to generations of students, Dr. Adaskin wrote nearly two thousand recommendation letters for them during his career - and gave a lifelong focus to encouraging young composers.

The three above-listed agencies have joined together on a project to place Murray Adaskin's Heintzman grand piano, by his March 28 centenary, at the CMC office in Vancouver. Preserving this instrument on which Dr. Adaskin composed many works will benefit Canada's musical history and aid the musical community in many ways. Planned and potential events include:

- student performances presented by Registered Music Teachers and other groups, also by individual studios - with special provisions to encourage use by out-of-town teachers and students when visiting Vancouver
- Canadian-music presentations by composers, musicologists and performers
- varied professional concerts suitable for intimate audience size
- workshops and master classes, for piano and for piano-accompanied instruments
- composing classes and workshops
- composer receptions, CD launchings, award presentations and other events – with live music
- receptions for nearby artistic or other activities

The fine performing instrument will add flexibility and revenue-earning potential to CMC facilities, and will be of great practical value for musicians choosing and studying Canadian music.

We ask you to join in this vital and timely project.  
Donations to CMC at the above address, marked *Adaskin Piano*, are tax-creditable.  
Donor names will be listed on a plaque at CMC.

Watch for Adaskin-focus musical events -

- Victoria: Sunday, January 22 at the Victoria Conservatory of Music or St. Peter's Anglican Church
- Vancouver: at CMC, on or around the Murray Adaskin centenary of March 28, 2006.

Further background descriptions and the budget appear on the next page. Please help to make this project a reality. Thank you.

Yours sincerely,  
Arne Sahlén, Project Co-ordinator.

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# The Murray Adaskin - GRAND PIANO PROJECT

## A THREE-WAY PARTNERSHIP

*Well-known organizations, each with a strong Canadian-music focus, work together to develop and promote this plan of historic import.*

**BCRMTA** - affiliated with the Canadian Federation of Music Teachers' Associations, is famed for its focus on quality music education and expanding the learning and performance avenues for teachers and students. The RMT-initiated *Canada Music Week™* has been observed nationwide by composers, performers, teachers and media each November since 1962. [www.bcrmta.bc.ca](http://www.bcrmta.bc.ca)

**CMC** - is the world's première agency for promotion of a nation's music. With five branch offices across Canada, CMC supports 650 Associate Composers; offers free lending of scores; and advocates in many ways for appreciation of Canadian music. Its website offers sound clips, biographies, and much more. Dr. Adaskin was a CMC Associate Composer. [www.musiccentre.ca](http://www.musiccentre.ca)

**VPSS** - a renowned summer school of music, will hold its twenty-fourth session in July 2006. Its annual *Composers' Day* features composers, performers, and composing competition winners of all ages. The event is managed in part by the Murray Adaskin Fund for Young Composers. The Adaskins served for years as VPSS Honorary Patrons; Dorothea continues to do so. [www.vpss.ca](http://www.vpss.ca)

## THE ADASKIN PIANO - APPRAISAL (edited for available space)

Jim F Anderson, Acoustic Pianocraft, Victoria BC

September 6<sup>th</sup> 2005

The Adaskins' 5'10" Model D 1962 Heintzman Grand Piano was just as I remembered it, in great condition. The soundboard and bridges are perfect, stringing is still good, pedals and dampers good, tuning pin torque is perfect, ivory keys pristine, mahogany case in better than average condition for an over 40 year old grand.

The weak point is that it has been used and is showing- some wear. Knuckles, key pin bushings, balance pin hole and repetition cushions are compressed from use and cause a clunky key noise. This results in a very loose touch.

The tone of this piano is clean and clear with good volume and depth for its size. It has good artistic merit and could be used again by a professional. In fact many pianists would love a piano of this quality.

This grand could be used for many events with just simple tuning and voicing. It should have some repairs for professional use. Knuckles, bushings and repetition cushions (replaced) plus regulating, tuning and voicing are advisable. The piano is worth approximately \$11,500 as is.

## BUDGET

Project organizers wish to give Dr. Adaskin's widow, Dorothea, the full appraised value of this piano. Dorothea married Murray after the death of his first wife, Frances James Adaskin. Her devotion sustained him through his last fifteen years, and her tireless work organizing his voluminous legacy preserved a vital part of Canada's arts history. This support will help her to care for her own needs now.

All planners and performers are donating their services.

Piano purchase price	\$11,500
Repairs: parts and service	1,900
Two moves, to Victoria concert site and to Vancouver	400
Fund-raising campaign: printing, postage etc.	400
January and March concerts: Preparation, promotion	700
Site preparation, signage	300
Maintenance fund	800
<b>TOTAL BUDGETED COST</b>	<b>\$16,000</b>

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# Ten Myths about Canadian Music

by Colin Miles – Regional Director • Canada Music Centre

## 1. Canadian music all sounds the same

Fact is, musical styles are as diverse as the nation's composers. Composers write in a wide spectrum of styles, languages and instrumentation for different kinds of performers. All Canadians aren't the same. Why would composers sound the same?

## 2. It's all too difficult, too difficult to play, too difficult to teach and too difficult to listen to. Better to avoid it, altogether

No doubt, there is difficult music written in Canada - difficult to play and to listen to - but it may well be worth the effort. There is also music which is very easy to play and a wealth of wonderful music for teaching at all levels. Is there value in exposing young people to the wide variety of styles in which 20th century composers are writing? Are accessibility and excellence necessarily equivalent? Some modern music is challenging, but if we have courage, and continue to expand our horizons it becomes less so. It's worth noting we live in a society where formula-driven commercial pop music encourages a kind of intellectual laziness. Is it worth developing the art of critical listening, opening one's ears, heart and mind to challenging music?

Charles Ives chastised a young musician who was complaining that Ruggles' music was too difficult. Ives snorted "when you hear music like that, stand up and use your ears like a man!"

## 3. Musical creativity died long ago and far away

Musical creativity is as alive as it has ever been. It may take different forms and shapes but the essential impulse is the same. Life has changed through the decades and centuries and so has music. The spirit which inspires Morel and Morawetz inspired Mendelssohn, Mozart, Marais, Monteverdi and Machaut. The results have been different but the impetus has been the same. If we believe musical creativity cannot live in our time, are we not unconsciously stifling our own and our students' innate creativity?

## 4. Composers in our time are elitist, only interested in writing for others in the ivory tower

Many Canadian composers are particularly interested in writing for children, and put their best efforts into this work which they consider very important. Composers such as Jean Coulthard, Barbara Pentland,

Nancy Telfer, Violet Archer and Stephen Chatman have published series of teaching material. There are hundreds of titles in the Canadian Music Centre library of music especially written for young performers (as well as music especially for young audiences.)

## 5. If it was good enough for my grand-parents and my own teacher's teacher, it's good enough for my students

Of course, the music of past eras can sustain us for a lifetime. Nonetheless, musical growth which is cut off from music here and now will wither and dry up. Students crave experiences which reflect the world in which they live now. Young library patrons often tell us a score they had obtained from the Centre is their favourite. Playing contemporary music sharpens and does not dull the ability to listen to music of earlier times. All music was contemporary when it first appeared and until the mid-nineteenth century, audiences were listening almost exclusively to the music of their own time. Have you noticed that people who avoid listening to music of the last 100 years, still prefer 21st century dentistry? Is it not strange to love modern technology and avoid modern music? ►

---

## Ten Myths about Canadian Music

### **6. My students don't like all this "modern stuff." They prefer Clementi. Start with what they know and explore the far-out stuff later**

Students are exposed to a richly diverse sonic environment. In films, TV, videos, on CDs and cassettes they hear things undreamed-of in the past. They often make strong connections with music written here and now. If they are experimenting with computers, they are probably already composing. It may very well be the "far-out" music which is familiar to them. It is good pedagogy to start with what is familiar. Start with Chatman, Coulthard, Cherney, then work your way to Clementi.

### **7. Music lessons are to mould boys and girls into well-behaved, polite young adults**

This is an unchallenged assumption which dates back at least to the Victorian era, that a little musical instruction is part of a well-rounded education - but it is dangerous to go "too far." This is an anti-art bias which some parents and, regrettably some teachers unconsciously hold. Does this bias preclude students from participating fully in the musical experience in all its richness? Is our notion of music too small? New research confirms

the value of the holistic education a music student gets. Music involves the emotions, intellect, senses, psychomotor co-ordination and feeds the soul. Music may very well transform a person's life.

### **8. Canadian music is hard to find**

Most Canadian music is easily obtainable. Learn about your Canadian Music Centre. You and your students can borrow at no cost from a library of 17,000 titles. The Centre pays return postage. You may order by mail, phone, fax or e-mail, or visit the Centre in person. Music retailers are helpful and publishers regularly issue new works for teaching.

### **9. There are no CDs of Canadian music for students to listen to. Students should have recordings to listen to while preparing a new piece**

It is true there are not nearly enough CDs, but the situation is improving. The Centre has issued over 100 recordings and distributes about 700 CD titles. There are thousands of archival recordings in the CMC library and dubs are available for many of these. There are two commercially available CD compilations of Canadian pieces children might play. Is it really a

good practise to permit or encourage students to choose only music which is recorded and then to listen to a recording over and over, before learning to play the piece? Is it not worthwhile musically to prepare music oneself without mimicking a recording? Could the student learn from recordings of other music by the composer?

### **10 Nothing good could come out of Canada It's too young, too British, too American, too multicultural, too large, etc. Some countries never are musical and never will be. Period. Enjoy the scenery and import musical culture from other places and times**

This is an old argument, typical of a nation emerging from its colonial past. The grass is greener in some other time or place. Individually and as a nation, we would do well to shed those outworn attitudes which prevent us from enjoying all the fruits of Canadian creativity. Get to know the 1500 page Encyclopedia of Music in Canada (now on-line) and discover how rich Canada's musical heritage is. Imagine what would happen if we developed a greater sense of ownership of our musical creators. To steal a CBC slogan, our composers' creations - music to call our own.



## Ten Myths about Canadian Music

And yet, Canadians who accomplish things and bring glory to their country are sometimes greeted with indifference or hostility. Some Canadian composers who are well respected abroad are nearly invisible in their own country. We don't celebrate Canadian heroes often enough .

Perhaps it's about time we did. As musicians, we could begin by becoming aware of the composers in Canada who are writing the best music for young people.

Supplement your own and your student's musical diet with the best of your new discoveries. See what happens.

There are probably many myths which create obstacles to knowing and loving the best our composers have to offer. As these myths are confronted and lose their potency, new truths will become evident. Use your Centre. Make up your own lists of the best Canadian music. Discuss ideas with other teachers. Keep stretching yourself, by exploring new repertoire.

Teachers who are committed to life-long learning inspire their students, don't they? Make a conscious effort to enrich your students' life with Canadian music.

Colin Miles, Regional Director  
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Vancouver, BC, V6Z 1B7  
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## Review of Publications



Lillian Chan - Piano  
Richmond Branch  
RMT member since 2002



Debbie Klassen - Piano  
Abbotsford Branch  
RMT member since 1999



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



Nita Pelletier - Piano  
Chilliwack Branch  
RMT member since 1988



Leona Porth - Piano  
Abbotsford Branch  
RMT member since 1969



Dina Pollock - Piano  
Abbotsford Branch  
RMT member since 1999



Jean Ritter - Piano  
Associate of Abbotsford Branch



Victoria Zajchowski - Vocal  
Vancouver Branch  
RMT member since 2000

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### PIANO

#### Alfred Publishing Co., Inc.

##### Salsa and Chips - Early Elementary Piano Solo Joyce L Grill

This delightful solo comes with lyrics and an optional duet part that compliments it very well. The student's notes range between the G below middle C and the A above middle C. The final note is Treble C. The shortest note value is the quarter note. There are a couple of slurs and staccato notes to dress it up. Try it – you'll like it!

JR

##### Gold Medal March - Elementary Piano Solo with optional teacher duet

Dennis Alexander

This is an energetic march in five finger position that would suit a beginner student. Some simple syncopation and left hand reaching over right hand add interest.

The catchy, staccato duet part with it's syncopated chords greatly adds to the appeal of this piece.

LP

##### With a Yo-Ho-Ho! - Late Elementary Piano Solo Catherine Rollin

This little number does evoke the image of pirates and will capture the imagination of the young student. The use of sequences will help teach patterns and when section A returns; the left hand has been moved down an octave. A special treat for the elementary student is the addition of a few pedal markings. This will make a hit, particularly with the young male student!

JR

##### Moonlight Memories - Intermediate Piano Solo Victor Labenske

This winsome solo was dedicated to the composer's wife, Judi. A rather repetitive, peaceful, cantabile melody dominates this piece, and one cannot help but think it could be a magnificent theme song for a movie. ►

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## Review of Publications

Voicing the melody is a must as it flows along over a broken chord, pedalled bass. A Grade 5 or 6 student should be able to do justice to this solo.

LP

### **Jazzin' Around Town - Intermediate Piano Solo** **Mike Springer**

The directions are “moderate swing” and this piano solo lends itself well to that. For the students that need to work on rhythm, this piece would be a pleasant challenge; however, for the students with superb counting skills, this solo would be enjoyable as they master the syncopation. This work would make a nice addition to any recital!

JR

### **Caprice - Intermediate Piano solo**

**Martha Mier**

This is a spirited little solo with traditional harmonies that produce a kind of merry go round effect. The R.H. plays a perky sixteenth note melody, accompanied by a bouncing, eighth note staccato L.H. This could be a great Sonatina prep piece, certainly a very pretty little solo for a Grade 4/5 student.

LP

### **A Night at the Opera**

**Bernadine Johnson & Carol Matz**

Since opera seems to be an acquired taste – this is a great way to acquire it! 7 operas are explored through a piano arrangement of music from the opera, a summary of the storyline, interesting background information, a brief biography of the composer as well as an activity page. In addition there are wonderful helps to create an opera-themed recital and information on the opera basics. A great supplemental book for intermediate piano students!

JJ

### **Famous and Fun Favorites - Early Intermediate Book 4** **Carol Matz**

This book provides a wonderful opportunity to introduce old favorites such as “Funiculi, Funicula”, “Swing Low, Sweet Chariot”, and “Turkey in the Straw” to our Twenty First Century students. All pieces are written in a lovely clear and well edited format, and could be used with Introductory Level to Grade Two

students. Harmonies are traditional and most of the bass line is a chordal accompaniment. These melodies have stood the test of time and we teachers would do well to see that they are a part of every student’s repertoire.

LP

### **Famous and Fun Favorites - Intermediate Book 5** **Carol Matz**

This book is a collection of appealing piano arrangements of thirteen familiar pieces. It introduces sixteenth notes and features key signatures with up to two sharps or flats. Some of the titles include: Yankee Doodle Dandy, Alexander’s Ragtime Band, Carnival of Venice, Maple Leaf Rag, and Scarborough Fair. These could be used as a supplemental to any method of study.

JR

### **Mastering the Piano - Level 4**

**Carole L. Bigler & Valery Lloyd-Watts w/ CD**

This is a 7 volume series of performance repertoire of piano music suitable for all ages, whether it is for casual, serious or professional people. These 10 pieces (approx. Grade 6-8 RCM level) contain music of the great masters from Baroque to Impressionist & are appeal to both students & audiences. Different styles, techniques & expressive qualities can be found. It also enhanced the student’s motivation & enjoyment. Great for any kind of recital, show time pieces such as Fur Elise, Tarantella, etc. A CD that accompanied this book is a great guide for suggested interpretation.

LC

### **Mastering the Piano - Level 5**

**Carole L. Bigler & Valery Lloyd-Watts w/ CD**

A continuation of Level 4, these 10 pieces (approx. Grade 6–9 RCM level) contains music from Baroque to 20<sup>th</sup> century period. Suitable for all ages whether it is for casual, serious or professional player. Appeal to both students & audiences. Different styles, techniques & expressive qualities can be found. It also enhanced the student’s motivation & enjoyment. Great for any kind of recital, show time pieces such as Moonlight Sonata, Turkish March, etc. A CD that accompanied this book is a great guide for suggested interpretation. The level 6 & 7 will be available in the summer 2006.

LC



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## Review of Publications

### **Burgmuller, Czerny & Hanon - Book 2**

#### **41 Piano Studies Selected for Technique and Musicality (Ingrid Jacobson Clarfield)**

This book is a mixture of selected studies by Burgmuller, Czerny, Hanon & Heller. The studies that are famous, popular, useful, are organized into 4 units according to specific technical concepts. Each unit contains studies that emphasize different aspects of technique & musicianship & is placed in order of difficulty. As the technique improves, hopefully the same idea will transfer to other music. Hanon exercises are to reinforce finger strength, independence & agility. What I found useful is working on etudes by different composers will help expand the technique & to understand how one etude by this composer can help me play another etude by a different composer. This book address the musical & technical issues such as melody over accompaniment, ornaments, double notes, voicing, trills, scales, repeated notes, hand crossing & broken chords. The titles for each of the study describe the technical issues & also specific directions on how to practise to achieve the desired musical sound. The Life, music & books of the above 4 mentioned composers are also included for those who are interested.

LC

### **Belwin-Mills Publishing Corp. (ASCAP)**

#### **Jazz Montage - Early Elementary Piano Solos**

##### **Larry Minsky**

This book contains six jazz piano solos at a primer level with teacher accompaniment. It also comes with an accompaniment CD and a floppy disk. The pieces introduce jazz styles to beginning pianists using arrangements of commonly known folk and children's songs. Students learn how the flattened third of the scale and the standard five-finger position can create a bluesy sound. Improvisations have been written out but the student is encouraged to experiment with their own improvisations. The last piece, an original composition, introduces syncopation. I think this book would add a colorful element to any method being used!

JR

### **The Frederick Harris Music Co., Limited**

#### **Happy Times - Early Elementary Piano Solos Elvina Pearce**

This is a collection of twelve piano solos with teacher accompaniments. The titles are designed to stimulate the player's imagination to help create a convincing sound picture.

Some of the pieces include holding the pedal throughout – always an appealing feature for young students! This book would be a fun for supplemental selections.

JR

#### **Fun at the Fair - Early Elementary Piano Solos with Teacher Accompaniments**

##### **Elvina Pearce**

This collection has been written for the earliest beginners to enjoy. When combined with the teacher accompaniment, there results a wide variety of moods and styles that give the sound of impressive music. The composer draws on the young students fond memories of summertime events, especially a trip to the fair. Many of the solos have engaging illustrations to spark the student's imagination. Titles include such word pictures as "Dinosaur Dance", "Lost in the Maze" and "Bumper Car Blues".

LP

#### **Through the Windowpane - Elementary Piano Solos (based on "A Child's Garden of Verses" by Robert Louis Stevenson)**

##### **Chee-Hwa Tan**

This is meant to be a precursor to "A Child's Garden of Verses" (late elementary), also inspired by Robert Louis Stevenson's Anthology from 1883.

The pieces all begin with one of the beloved verses so that the poetry serves as a springboard for the music. Each of the imaginative solos spans at least three to four octaves and the composer has written them to fall between the beginner method books and classical repertoire. The book has delightful illustrations and includes "Performance Notes" in the back, highlighting teaching concepts found in each piece.

LP



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## Review of Publications

### **Surprises, Elementary Piano Solos**

**Linda Niamath**

Another irresistible collection of pieces by Linda Niamath, this time she writes on a theme any child can happily relate to, "Surprises". Each title sparks a memory or creative idea and without fail, the musical style manages to perfectly depict one's innate response. The nine titles include "Tickled Pink", "Pinwheels", and "Sunken Treasure". Some illustrations are included, and the one to accompany "Buying New Shoes" is bound to make this piece a rich memory for any student. Linda Niamath has faithfully included a list of technical considerations at the back of the book for each piece, the concepts falling within the Introductory to Grade Two level.

LP

### **Celebrate Scarlatti**

**Compiled by R. Alexander, S. Holland, and M. Widner**  
**Edited by Andrew Hisey**

This is a collection of 25 selected sonatas. The book includes a biography of Scarlatti, a description of the sonatas in general, and explanation about the articulation, dynamics, and ornamentation. The last sixteen pages contain notes for study and performance in which the dance genres represented are discussed. Each sonata has explanations and suggested practice hints for interpreting it correctly. This book would be an essential tool in the library of teachers working with the sonatas of Scarlatti and a tremendous asset to any student studying his works.

JR

### **Celebrate Mendelssohn and Celebrate Chopin, Vol. 2**

**Compiled by R. Alexander, S. Holland and M. Widner**  
**Edited by Andrew Hisey**

(From a new series of 10 books dedicated to the piano music of the best loved composers from Bach to Debussy.) Frederick Harris appears to be taking its cue from the Alfred Publishing Company and its Alfred Masterworks Series. Like the Alfred Series, the Celebrate Series features a short biography of the composer and helpful study notes (not all the Alfred books include study notes.) What is missing here is the coil binding (don't you hate it when the book won't lie flat on the

music desk?) and the sturdy colourful covers that Alfred features. F. Harris lists the pieces in order of difficulty and by grade selecting only works appearing in the RCM Syllabus: a truly Canadian publication! Before you buy: the F. Harris website lists all 10 volumes with a table of contents for each book. This could save a trip to the music store looking for a specific piece, especially if you choose to order on-line.

NP

## **The FJH Music Company Inc.**

### **My Favorite Pets - Late Elementary Piano Solo**

**Elizabeth W. Greenleaf**

The piece includes lyrics which are always a delight to young students. It is written in G+ but doesn't have a key signature, rather providing sharp signs each time an F appears. The rhythm is not difficult and the shortest notes are eighth notes. The articulation includes two note slurs and staccato. This is a cute work a grade 1 student could master.

JR

### **Simply Silly Duets**

**Kevin & Julia Olson**

These 10 piano duets are for elementary piano students. Great supplementary book for note reading & duet to be played with teacher or advanced student. By playing & singing them, students can imagine silly things & have fun. Speeding up, slowing down, pause, getting louder & softer can help tell these funny stories.

LC

### **Shadows on the Moon - Early Intermediate Piano Solo** **Melody Bober**

This is a very appealing piece, excellent for those students who enjoy reflective, haunting melodies. Written in 6/8 time, flowing arpeggios alternate between the hands, interspersed with very lovely melodic sections. There is use of damper pedal throughout and as with so many of Melody Bober's solos, this would be a terrific recital piece for a Grade 4/5 student.

LP



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## Review of Publications

### **Prelude No. 3 - Early Intermediate Piano Solo Carolyn Miller**

The little Prelude is built on chords and five finger patterns. This lovely work requires pedaling adding appeal for the young pianist! It is written in a- allowing the student to focus on notes. The rhythm is very basic but includes triplets. This piece would be appropriate for a grade 3 student and would be excellent for a struggling grade 4 student.

Quite delightful!

JR

### **The Quest - Intermediate Piano Solo Carolyn Miller**

This is an attractive 4 page solo that deals with chords approached in a few different ways. Sometimes they are presented broken as triplets and other times they are solid in their inversions. The development includes sixteenth notes patterns in sequence. A lovely piece for a strong grade 3 student or a student in grade 4.

JR

### **The Troubadour - Intermediate Piano Solo Kevin Olson**

This is a very energetic, bold piece with a driving bass consisting of parallel fifths. The dynamics are on the subtle side but the harmonies fascinating. Rhythmically there are challenges presented by the quick changes between 9/8, 8/8, 7/8, and 6/8 time signatures. This piece should have great appeal, especially as a boys' solo piece, Grade 5 or 6.

LP

### **Moonlight Fantasy - Late Intermediate Piano Solo Melody Bober**

The introduction of this delightful fantasy ends with a chromatic flourish moving from sixteenth notes to triplets. Throughout the piece the student faces more rhythmic challenges including 2 against 3 rhythms. The piece sees an effective key change at midpoint adding octave chords in the right hand before returning to the original d-. The final page marked "Energy" introduces broken chords in sixteenth notes divided between the hands. This showy work concludes with solid chords effectively slowing down this fantasy!

JR

### **Echoes, Pictures, Riddles and Tales for Piano Solo Martin Kutnowski**

Also in the FJH Contemporary Keyboard Editions Is a collection of 20 pieces arranged in order of difficulty for the "Elementary through Intermediate" student (RCM Intro - grade 4). A native of Argentina, Kutnowski incorporates South American idioms into pieces such as Milonga, Tango and Maramba. Boys would particularly enjoy the energetic Boogie-woogie. In a dreamy style, Misty and Enigma are lovely "mood" pieces.

NP

### **Piano Album - Thirteen Light and Descriptive Piano Pieces**

#### **Dimitar Ninov**

Edited by Helen Marlais, Director of Keyboard Publications for the FJH Music Company (From the FJH Contemporary Keyboard Editions, a series focusing on music of the late 20<sup>th</sup> and early 21<sup>st</sup> century) In this volume, composer Dimitar Ninov, a Bulgarian who studied in the USA, has compiled a collection of imaginative pieces for the "Late Intermediate/Early Advanced Student" (RCM grades 6 – 8). What a pleasure to play through this collection. The jazz-style Solitude would appeal to students of any age and Golden Leaves would make a great Fall recital piece. I especially enjoyed Ragtime - highly recommended for those tired of teaching The Entertainer.

The FJH books, with their glossy covers featuring a Kadinsky painting, would be great for young and adult students alike. Hopefully the upcoming RCM Syllabus will include selections by these two exciting composers.

NP

### **Accelerando - Book 6**

#### **Robert Schultz & Tina Faigen**

54 studies (up to 4 sharps & flats) to accelerate the progress & development of the Intermediate piano student of all ages. The studies include mastering octaves, trills, crossing hands, leaps, alberti bass, rhythmic combinations of 8<sup>th</sup> & triplet, articulations (legato, staccato, slur), melodic scale figures, arpeggio figures, spanning a broken 10<sup>th</sup>. It is easy to read & quick to master with multiple speeds



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51805BC-W

## Review of Publications

(slow, medium, fast) assigned by teachers / students. The studies range from 3 or 4 bars up to 24 bars in total. This allows the student to focus on the technical skill being taught. The ultimate goal of the students would be to have a secure & even technique & to create colourful & expressive interpretations of other repertoire. Hands separate is recommended to quickly master each of the skill being studied.

LC

## CHRISTMAS MUSIC

### The Frederick Harris Music Co., Ltd.

#### Celebrate Piano Christmas 1

C. Albergo, J.M. Kolar, M. Mrozinski

Anyone using the Celebrate Piano series will be very pleased to see this Christmas collection which builds on the concepts that students are learning in their method books. The first piece uses cluster black key chords consistent with the first 2 units of Level 1A, the

remaining 6 pieces use landmark line reading without clefs. As one has come to expect from this series, there are a variety of excellent teacher accompaniments.

JJ

## VOCAL

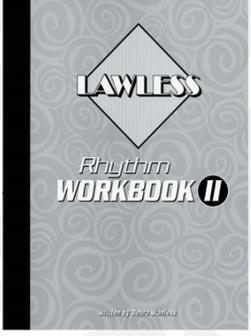
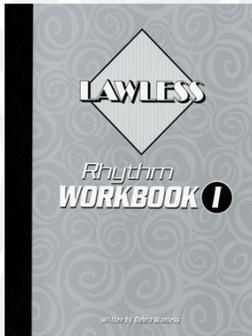
Carry-a-tune Technologies [sales@carryatune.com](mailto:sales@carryatune.com)

### Singing Coach Unlimited

The main menu consists of Sign-in, Sing Songs, Singing Lessons (20 of them) Microphone check, Import/Export (Midi files), Compose Songs, Vocal Range, and Carry-a-Tune Demo (short video clips explaining how each mode works).

I went straight for the Singing Lessons section and played around with that. Examples are given, you sing into the microphone (which comes attached to the headset with the program) and a screen will show you whether or not you are singing in tune. You can choose from three levels: beginner, intermediate and advanced. The program explains that a beginner might be ½ tone

# Announcing



## LAWLESS

### 2 New Additions to the Lawless Library

The Rhythm Workbooks are designed to assist students of all ages in rhythm development. Explanations are simple and direct, progressing at a rate that ensures complete comprehension of simple metre in Book 1; and compound and irregular metres in Book 2. Note and rest values, dotted and double dotted notes, placement of rests and dots, irregular groupings and grouping of notes and rests are among the topics within the workbooks. Exercises include new and previously learned concepts.



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**These are ideal companion books for rudiment students and a wonderful extension of material covered in the revised Lawless Theory Texts.**

**Available at Your Favourite Music Store**

---

## Review of Publications

off pitch, an intermediate singer,  $\frac{1}{4}$  tone off and an advanced singer  $\frac{1}{8}$  off. You will be given a demo tune and then you sing it, and a score is assigned to you as to pitch accuracy. Your pitch is shown as either slightly above, below or on the line of the desired pitch. The program checks your vocal range and indicates whether you are soprano, alto etc. It teaches intervals and explains a little theory related to intervals, which might be useful.

Other areas covered in the tutorial are producing good tone, breathing, posture, relaxation. The breathing taught here is 'belly breathing'. About 5 minutes is devoted to warming up and then vocal range is tested. Two registers are indicated "head and chest." The program recommends you work with a professional for transition work between the registers. It is suggested to take a "big belly breath" and then begin humming. If your sound isn't consistently loud, the microphone doesn't pick it up and you are given a lower score. Then various scale-type exercises are given (although it explains "you don't have to practice scales to learn how to sing"). The exercises are basically singing first 2 pitches, then 3, 4, 5, a major scale, then skipping up and down

I tried to watch the video provided on the cd, showing how "compose mode" works. The compose mode is useful but unwieldy. With some practice you could get quite good at it. The sound kept disappearing on the video and it wasn't a problem with my speakers, so that may be a bug in the program. Unfortunately after making a most interesting composition by clicking the mouse on the pitch and dragging it for the duration of the sound you want (after having selected time signature, key etc.), you cannot print your composition. You can view it on a staff or on the "compose" screen. When I visited the songbank, which connects you to a site on the web to download songs (at about \$3 each U.S.), I found no classical songs and no jazz songs, so I quickly lost interest. The demo songs that come with the program are of the "Hot Cross Buns", "America the Beautiful" variety, so I was disappointed there as well.

The program is limited in its usefulness because it really only offers a very basic beginning and it certainly has its glitches. As an introductory (almost toy) program for those who are completely terrified to take private lessons, it might have value, but for a discerning intermediate musician, it is not recommended.

VZ

## THEORY

### Alfred Publishing Co., Inc.

**Miniature French Suite in F Major**  
**An Introduction to the Baroque Dance Suite for Early Intermediate Pianists**  
**George Peter Tingley**

This book is a clear introduction to the concepts involved in the Baroque dance suites – very apropos as this is information students are learning in the Introductory Harmony course from RCM. Form, performance practices, ornamentation as well as structure of the suite is explored making this useful for teachers of all levels who are explaining dance pieces. A fine resource which could have been more comprehensive if more specific characteristics of each dance type were included.

JJ

### Alfred Theory Games Level 3 - 5 Computer Software

I have included a computer into my studio this year and was starting to look for music software for students to play with, when this one showed up for review.

I found the graphics fun and entertaining for students and even for myself. As a teacher you can program in the names of your students and even keep a record of how they scored on the different games.

The games over the three levels include: naming notes, chord names, chord types, chord inversion, scales, scale fingering, intervals, counting and musical terms. Students have enjoyed playing these games. So if you have a computer or are looking to add one to your studio, consider this software program.

DP

### Piano Bridge - Books 1 and 2

**Meg Gray**

These are activity books designed to be used between the first and second years of piano study and the second and third years of piano study. They could be used as independent summer workbooks that review concepts learned the previous year or as the beginning of the year review for students that did not practice during the summer. Another possibility would be as a resource for group lessons or piano camps. ►

---

## Review of Publications

- Book 1 contains 36 projects and Book 2 has 35.
- Each book opens with a couple of pages of music facts for the student to refer to.
- Some topics include: music analysis, rhythm patterns, time signature, intervals, notes, note values and rests, and major scales.

It is suggested that the student does one project a day. This could definitely be worked on independently and would provide a tremendously solid review of concepts.  
JR

### Frederick Harris Music Co., Ltd.

#### Barbara Wharram Elementary Rudiments of Music Revised Edition - edited by Kathleen Wood

This new edition does clear up some of the issues that were a little ambiguous with the old edition. For example: the timing grouping for hybrid time signatures, the possibilities for rests in compound and hybrid time, a simple but understandable description for chromatic scales. I have always used this book for an older student that needed to get the rudiments done in a realivity short time, it worked well even when the format of the exam changed and they added the extra insert. With the new changes I think this edition is going to work more efficiently. True – some of the descriptions are a little hard to make sense of, but I like the exercises that are in this book, so I will come up with my own teaching directions when theirs is a little hard to understand.

DP

#### Answer Book – Barbara Wharram Elementary Rudiments of Music - Revised Edition

If you like to have an answer book for the theory book you use, they have one. It would be more useful if the page numbers in the workbook would correlate with the answer book, so finding the answers would be faster.

DP

#### Harmony Book 3

##### Mark Sarnecki

Teachers (and students) who use Mark Sarnecki's theory publications will rejoice to see this book completing the series on Harmony. RCM Harmony 5 can be like 'wandering in the wilderness' or a delightful journey with unexpected discoveries. This book clearly and concisely moves through the material in a logical manner

with exercises throughout. Of particular interest is the chapter on chords related by a chromatic 3<sup>rd</sup> – a concept approached in a different manner than some other theorists. The chapters on composition, Bach chorales and counterpoint are particularly helpful and thorough, filling in gaps left by other materials at the same level.

JJ

### The FJH Music Company Inc.

#### Music by Me - Books 2 & 3

##### A Composition Workbook by Kevin Olson & Wynn-Anne Rossi

This is a series for young pianists in individual or group settings that introduces students to composing their own music. Each Unit is divided into 4 parts: "Tools of the Trade" - provides the student with a tool of composition; "Let's Explore" - an activity to further understand this tool; "Improvise" - introduces an improvisation to encourage experimentation; and "Compose your Own" - leads the student in writing a composition.

I think teachers will appreciate the practical approach this method offers to encourage young students who love to create! Although it is not intended to replace traditional theory instruction, it looks like these books would be a great way for students to implement valuable theory skills - and have fun in the process!

DK

## REFERENCE MATERIAL



Jean Coulthard – A Life in Music  
William Bruneau & David Gordan Duke  
Ronsdale Press Ltd.  
ISBN 1-55380-023-0

I enjoyed reading this book – I found it light, easy to read, and very informative. Many photos of the Coulthard family - friends - home - work. What an exciting time for BC in art and music. I gave to one of my students to read, she dabbles at composing, and this book has inspired her. She now realizes that anyone can become a composer, it does take a lot of work, and perseverance, but she now knows that it can happen. A inspirational read.

DP



# RCM Examinations *News*

## New Syllabi

### ***Percussion Syllabus, 2005 Edition***

RCM Examinations is pleased to announce that the new *Percussion Syllabus, 2005 Edition* is now available at better print music retailers. The percussion examination requirements are now published in a separate document from the old *Orchestral Instruments Syllabus, 1999 Reprinting*. The *Percussion Syllabus, 2005 Edition* is now in effect and there will be a one year cross-over period.

### ***Double Bass Syllabus, 2004 Edition***

For all interested string players – there is a new *Double Bass Syllabus, 2004 Edition* now in effect. This completes the remake of the old *String Syllabus*. String teachers will find this new publication in keeping with the modern formatting consistent with all newly published syllabi.

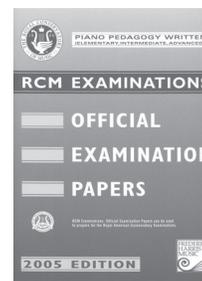
## New Piano Pedagogy

### Official Examination Papers

Sample Papers are now available for:

- Elementary,
  - Intermediate and
  - Advanced levels
- of the Piano Pedagogy Written Examinations.

**Check your nearest print music retailer.**



## 2005 Official Examination Papers

*Help your theory students improve their theory examination experience!*

### Features:

- 3 actual papers from the past academic year
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### Benefits:

- compatible with any theory method
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- can be used for 'Practice Theory Assessments' (check our website at [www.rcmexaminations.org](http://www.rcmexaminations.org))

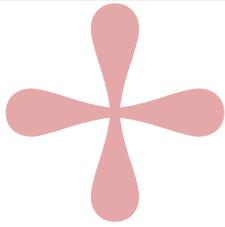
### Practice Theory Assessments

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- Improve your students' theory examination marks.
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Submit a practice paper for rudiments, harmony, history, counterpoint, analysis and the ARCT Piano Teacher's written for marking and evaluation. Check out our website for details.

Call for

# Conference Proposals



2007 Collaborative Conference ✦ March 23–27 ✦ Toronto, Ontario

The Conference Steering Committee requests the submission of proposals for the CFMTA-MTNA-RCM Collaborative Conference in Toronto, Ontario, March 23–27, 2007. The theme of this conference is: *Teaching Without Borders: A Collaborative Conference Exploring Pedagogical Diversity*. Proposals on all aspects of music and music teaching as they relate to this unique conference theme will be welcome. Of particular interest are topics that focus on aspects of teaching that are original or unique, while emphasizing and exploring pedagogical diversity on both sides of the border. Papers, panels, performances, lecture-recitals, demonstrations, research and creative projects are invited. Proposals are accepted from the presenter or through recommendation. Conference sessions are generally 60 minutes in length inclusive of introductory, closing remarks and Q & A.

To serve the varied memberships that will attend this unique event, proposals that demonstrate the conference theme will be given first consideration.

#### Guidelines for Recommending a Presenter

Mail or e-mail a one-page letter including:

- + Name and permanent address, phone number, fax number, e-mail address and summer contact information of presenter (if available) you are recommending
- + Where and when you heard the session you are recommending

You may be contacted for further information. Deadline for recommending a presenter is April 14, 2006.

#### Guidelines for Submitting Proposals via E-mail

- + E-mail your proposal as a Microsoft Word document or PDF (double-spaced and approximately 200–250 words). Proposals must include your name, permanent address, phone number, fax, e-mail address and summer contact information. Indicate the subject area in which the proposal should be considered on the upper left-hand corner of the page. Please include a 35-word session description.
- + E-mail a one-page resume for each participant via a Microsoft Word document or PDF.
- + E-mail a color photograph and a 35-word bio.
- + Audio or video recordings are required for any performance sessions and encouraged for all others.
- + Proposals must be received no later than midnight (pacific time) on April 14, 2006. The deadline will be strictly enforced.

- + Confirmation of receipt will be sent via e-mail after April 14, 2006.
- + Send proposals and resumes to [mtnanet@mtna.org](mailto:mtnanet@mtna.org) with a subject line "2007 Conference Steering Committee."

#### Guidelines for Submitting Proposals via Postal Service

- + Submit 11 copies of a one-page typewritten proposal (double-spaced and approximately 200–250 words). Proposals must include your name, permanent address, phone number, fax, e-mail address and summer contact information. Indicate the subject area in which the proposal should be considered on the upper left-hand corner of the page. Please include a 35-word session description.
- + Submit 11 copies of a one-page typewritten resume for each participant.
- + Submit a color photograph and a 35-word bio. Photographs will not be returned.
- + Audio or video recordings are required for any performance sessions and encouraged for all others.
- + Proposals must be postmarked no later than April 14, 2006. The deadline will be strictly enforced.
- + Confirmation of receipt will be sent via e-mail or postal service after April 14, 2006.

Send all proposals to:

[mtnanet@mtna.org](mailto:mtnanet@mtna.org)

—or—

Music Teachers National Association  
2007 Conference Steering Committee  
441 Vine St., Ste. 505  
Cincinnati, OH 45202-2811





# COLLABORATIVE CONFERENCE '07

EXPLORING PEDAGOGICAL DIVERSITY

TORONTO, ONTARIO  
MARCH 23–27, 2007

## A Once-in-a-Lifetime Opportunity!

In March 2007, thousands of music teachers from across North America will gather in Toronto to be inspired, educated, and motivated by the leading experts in their field. This groundbreaking international conference brings together for the first time the Canadian Federation of Music Teachers' Associations (CFMTA), the Music Teachers National Association (MTNA), and The Royal Conservatory of Music (RCM). The Collaborative Conference offers a unique occasion for teachers to network, attend informative sessions, master classes, and concerts, and explore the latest developments in music education. This event will provide not only valuable professional development for music teachers, but outstanding opportunities for students as well.



## Teachers — Plan Now for the 2006 Festival Season

To celebrate the collaboration of Canadian and American colleagues in music education at the conference, one Canadian and one American amateur pianist will be selected to participate in the opening night concerto performance with The Royal Conservatory of Music Orchestra. This once-in-a-lifetime opportunity for young pianists has been made possible by the CFMTA, The RCM, and the Federation of Canadian Music Festivals (FCMF) in

cooperation with local and provincial music festivals across Canada.

Teachers should encourage senior-level students to begin preparing now for the 2006 festival season. The successful candidate:

- will have competed at their local and provincial festival competitions and been recommended to compete at the national level, according to the rules and regulations set out by the respective festival
- will be the winner of the Open Piano Class at the 2006 National Music Festival in Thunder Bay, Ontario, organized by the FCMF
- must have performed a concerto at the National Music Festival

In addition, the winner of the 2006 National Music Festival will travel to New York City to perform a recital and participate in a master class courtesy of Yamaha Canada Music Ltd. and Yamaha Artist Services Inc. This sponsorship offering from Yamaha Canada also generously covers travel and accommodation expenses.

**For more information on festival participation, please contact:**

**Federation of Canadian Music Festivals**

Tel: 306-343-1835

Email: [national.festival@sasktel.net](mailto:national.festival@sasktel.net)

Web: [www.fcmf.org](http://www.fcmf.org)

*"I was very impressed not only by the fine organization of the MTNA Conference, but also by the general enthusiasm of the many participants."*

Dr. Stephen Chatman  
Head of the Composition Division  
University of British Columbia



*"I had to keep reminding myself that they are amateurs—not professionals—and many of them still only young kids! The talent is overwhelming!"*

Victoria Warwick, President,  
Canadian Federation of Music  
Teachers' Associations



*"To hear a recital by Paul Badura-Skoda; to hear the superb level of the young competitors; to experience the generous sharing of ideas with our neighbours to the south are only a few of the memories that will certainly stay with me. What a wonderful opportunity we have to embrace all that MTNA has to offer."*

Hughean Ferguson, Kingston, Ontario

For more information about the **Collaborative Conference 2007**, or to pre-register please visit:  
<http://www.musicconference2007.com>

Sheraton Centre Toronto Hotel  
123 Queen Street West, Toronto, Ontario M5H 2M9

For reservations, please call: 1-800-325-3535

\*reservations will be accepted after March 23, 2006

## The Vancouver Chopin Society 2005 - 2006 Concert Season



**Kevin Kenner**  
**Sunday, February 26, 2006 - 8 PM**  
**The Vancouver Academy of Music**

In 1990, American pianist Kevin Kenner won the top prize at the International Chopin Piano Competition in Warsaw (along with the People's Prize and the Polonaise Prize). Earlier that year he won the bronze medal at the International Tchaikovsky Piano Competition in Moscow, together with a special prize for his interpretation of Russian music.

His achievements have won him critical acclaim from all over the world. He has been praised as "one of the finest American pianists to come along in years" (Howard Reich, Chicago Tribune), "...fulfilling a criterion which one only knows from great Chopinists such as Rubinstein, Benedetti-Michelangeli and Dinu Lipatti" (Winfried Wild, Schwabische Zeitung, Germany). Adrian Jack of London's Independent describes one of Kenner's recitals as "...the best performance I have ever heard in the concert hall of all four of Chopin's Ballades". The Financial Times in London described Kenner as a "player of grace, subtle variety and strength, with a mature grasp of dramatic structure and proportion...". And according to Evelyn Vogel of Munich's Sueddeutsche Zeitung "in his performance of Chopin's Four Scherzos he delivered a complete masterpiece". In 2001 the Washington Post writes, "Kevin Kenner is a major talent. His recital revealed an artist whose intellect, imagination and pianism speak powerfully and eloquently".

Mr. Kenner is professor at the Royal College of Music in London.

**Programme:**

Schumann - Arabesque, Op.18  
 Schumann - Fantasie, Op.17  
 Intermission  
 Chopin - Four Ballades Nos. 1, 2, 3, 4



**Juana Zayas**  
**Sunday, March 26, 2006 - 8 PM**  
**The Vancouver Playhouse**

Juana Zayas has been acclaimed the world over as one of the greatest living Chopin interpreters. In his 1999 review of all the 20th century recordings of the Chopin Etudes, Op. 10 and Op. 25, Donald Manildi declared Juana Zayas's recording to be the best of all. This aptly confirmed what New York Times' chief critic Harold Schonberg, having heard her perform these virtuoso pieces at Lincoln Center's Alice Tully Hall, wrote: "It was altogether an imposing feat, and it may be that we have with us a Chopinist to the manner born . . .". Of her recording of the Chopin Preludes, Schonberg further stated: "She filters Chopin's notes through a fertile mind, with a very personal but never overdone kind of romanticism that looks back to the great pianists of a previous age".

In recent seasons she played all of Chopin's Etudes at the 2000 World Piano Pedagogy Conference in Las Vegas, Nevada, and Piano Festival Northwest 2003 in Portland, Oregon. She is regularly invited by the prestigious Serate Musicali to give recitals at Verdi Hall in Milan and has performed with various orchestras in America and Europe. Her performances have been broadcast by National Public Radio and New York's WQXR.

Juana Zayas's prodigious talent emerged early. At age seven, Juana Zayas gave her first recital in her native Havana. She left Cuba to attend the Conservatoire National Supérieur de Musique de Paris where she studied piano with Joseph Benvenuti and chamber music with René Le Roy, taking First Prize in both. Ms. Zayas, mother of three sons, lives in West Caldwell, NJ.

**Programme:**

Mozart - Sonata in A major K. 331 (alla turca)  
 Chopin - Barcarolle Op. 60  
           Berceuse Op. 57  
           Ballade No. 1 in G minor Op. 23  
 Intermission  
 Prokofiev - Visions fugitives  
 Ravel - Jeux d'eau  
           Sonatine

**Don't have Zayas CD?**

Buy a ticket at Ticketmaster and present it at Sikora's Classical Records and you can buy each of her CD's for only \$12.99.

TICKETS	Adults	Seniors	Students
<b>Kenner</b> concert	\$25	\$20	\$15
<b>*Zayas</b> concert	\$30	\$25	\$20

\*Ticketmaster charges apply

~ Group discount of 10% available for purchases of 10 or more tickets.

~ Students must show valid ID at entry.

Tickets for **Kenner** concert may be purchased by phone 604.871.4450.

Tickets for **Zayas** may be purchased through all Ticketmaster outlets, charge-by-phone 604.280.3311 and on-line at [www.ticketmaster.ca](http://www.ticketmaster.ca).

## Smile 😊

*From Cathy Straka, Teacher*

### ODE TO JOY

I was teaching a beginner student, an outspoken little six year old boy. On that particular Tuesday, we were learning “Ode to Joy” so I pulled out a large picture book of Beethoven’s life. I showed the little guy J. Steiler’s oil portrait of the wildly frizzy-haired Beethoven. “Hey, Mrs. Straka!” he began gleefully....”Mr. Beethoven has hair just like YOURS!”

### TOXIC NERVES

In early February, I decided to have a little chat with my youngest piano student about nervousness and performance anxiety before he tried his hand at festival classes. I told him that when he got up to play in front of the adjudicator and other students in his class, he might feel a little anxious, that he might feel “butterflies-in-his-tummy” and that this was a common experience.

“Couldn’t you just kill them?” he asked, innocently enough.

“Kill what?!” I asked, aghast.

“Kill the butterflies that make you nervous --- with pesticide”

### PASTA ANYONE?

I often use a set a flashcards to teach young students about the different parts of the piano: the frame, the soundboard, the hammers, the pedals, etc. One teaching afternoon I pulled out my “pedals” flashcard and asked a young student to name the middle (sostenuto) pedal on the card.

“That’s the sauce-and-noodles pedal!” he announced triumphantly.

*As told to Susan Olsen - RCM Centre Rep*

### BANG!

The old Royal Conservatory building on Bloor Street in Toronto was used for examinations for decades -- including one June when there was a major construction job taking place next door. It was a typically hot Toronto summer and the old building lacked air-conditioning. The examiner weighed the possibility of noise distraction against the suffocating heat in the room and decided to keep the window open. The young lad taking his exam came in and things were going well. During a pause in the playing, there was suddenly a most monstrous and explosive crash from outside the window. The examiner nearly jumped out of his skin

“What was that?” he exclaimed.

“I don’t know” replied the candidate “this is my first exam.”

### CREDENTIALS INQUIRY

The examiner had just finished hearing a young boy’s Piano Examination and was walking him to the door. Suddenly, he turned to her and said,

“So, do you play the piano?”

### HONESTY ABOVE ALL

The examiner opened the door to welcome the next student into the exam room. The young lad suddenly stopped in his tracks and stared in amazement at the examiner, and then exclaimed, “Boy, you sure look a lot older than your picture!”



Hello Teachers, if you have any funny story that you think other teachers would enjoy reading - please email them to me..

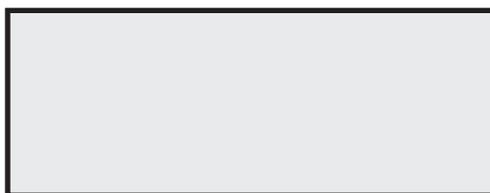
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Thank you 😊

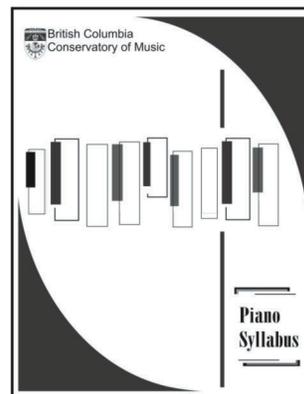
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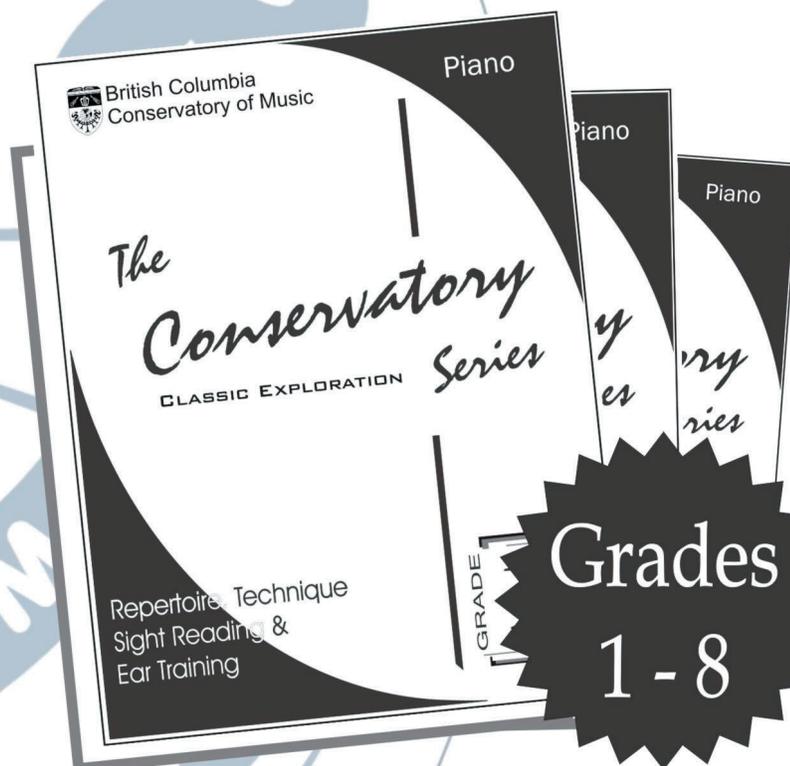
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