



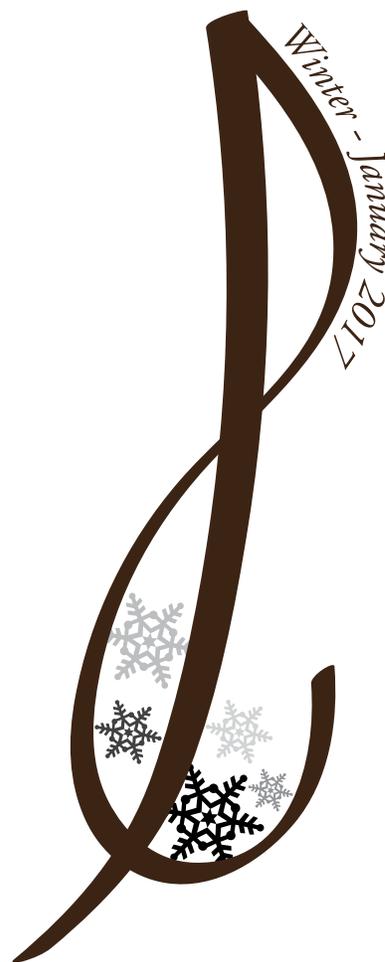
Progressions

Inside this issue:

BCRMTA 2016 Conference in Vancouver

Young Artist Tour

And so much more.....



B.C. Registered Music Teachers' Association Provincial Magazine

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Karla Mundy, B.Mus., April 2010



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*Karen Nakajima — Graduate 2008
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bcrmta.bc.ca/membership-update/

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

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the

President's message



Cynthia (Cindy) Taylor

Happy New Year Friends and Colleagues of BCRMTA! As you read this letter the new year will have already begun, yet I am writing as the old year is closing. My final term as President of BCRMTA also approaches and is giving me time to reflect on how being involved in our association over the past many years has impacted my life. Hopefully, my experiences will encourage more music teachers to participate in the important work of your local branches and Provincial Council.

My first Provincial Council meeting as the delegate from the North Island branch was exciting yet fearful. We all know how anxious it feels to step outside of our comfort zone into the unknown. To be in the presence of so many outstanding music teachers was intimidating and awe inspiring at the same time. Throughout my time as a delegate and branch member new and lifelong friendships were developed. Sharing knowledge with one another and working together inspired us all to develop new ideas and programs that have benefitted many students and people in our local communities.

As the Provincial Canada Music Week[®] coordinator for many years I had the opportunity to be in correspondence with and meet many composers provincially and nationally. In turn these composers have impacted the lives of many students with their encouraging and helpful adjudications. As a music teacher, the knowledge gained through the CMW program and contact with real composers has greatly impacted my own teaching through sharing these experiences with my students.

The journey on the Executive of the BCRMTA has been such a blessing. I am so grateful to be a part of such a wonderful team of people who truly inspire each other while working together to keep BCRMTA growing in various ways that bring our membership support and encouragement.

When we think of the word “volunteer”, the thought that comes to mind is doing things for others. Yes, while we are taking time to do work that benefits our branch, our community, our Provincial Council, or any other programs that we have a passion for – we inadvertently receive

other blessings in return. Sharing of our ideas and gifts (whether those gifts are creative ideas, organizing, leadership, or encouragement) touches the lives of so many others. Throughout this journey the process has taken me from an insecure delegate with little knowledge of BCRMTA through a process that helped to develop skills that I did not know that I possessed. I remember with confusion and dread learning a new language called the BCRMTA Bylaws wondering how I was ever going to understand them. However, eventually this too became easier. Each of you have gifts that are just waiting to be shared and developed. Thank – you for giving me the opportunity to learn from each of you and the opportunity to grow in knowledge and skills while serving as President of BCRMTA on your behalf.



Hello from the
Editor & Webmaster



Dina Pollock

Dina



HAVE YOU MOVED ?

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

BCRMTA Treasurer Position

The current Treasurer is leaving her position in April 2017 and the Provincial Council has struck a Sub-Committee to seek a new Treasurer from within our current membership.

All applications are to be sent to: Carol Schlosar, Past President of BCRMTA

treasurer_position@bcrmta.bc.ca

Deadline for submission: March 1, 2017

Job description:

- As part of the BCRMTA Executive you would work with the Finance Committee
- Pay bills and receive monies
- Keep a record of all financial transactions of the Association
- Generate financial statements
- Attend two meetings per year (expenses covered)

Requirements:

- Knowledge of accounting program such as QuickBooks and accepted accounting practices

Remuneration:

- Honorarium \$2250 @ year
- Stipend for computer usage and supplies \$200

Canada Music Week® Events

ABBOTSFORD

November 26th was the date of Abbotsford's CMW recital and awards ceremony. The venue was superb and the stage was beautifully set for the performances with red and white lighting and white Christmas trees. After the singing of *O Canada* excitement was high as everyone was encouraged to participate in a *Kahoots* game with \$100 worth of prizes! Big thanks to Kathleen Feenstra for making the game! Celeste-tina Hernandez was our wonderful MC that really got the crowd into it! What a fabulous way to engage and audience!

Twenty-three performances delighted the audience with eighteen works by Canadian composers, one of which was our branch's Kathleen Feenstra. The students represented seven branch teachers. Canada Music Week® Recitals are amazing with all the new works showcased!

After the performances were concluded awards were presented to the students with highest RCM exam marks in violin, piano, and theory over the past year. There were two violin awards, ten piano awards, twelve theory and two pedagogy awards. This is a perfect time to recognize the hard work of the students and teachers.

Eight branch teachers were involved in making this a very successful recital! Cake and water were served after the awards ceremony.

Jean Ritter

EAST KOOTENAY

On Sunday November 20th at 2 pm, 36 talented music students performed at the Knox Presbyterian Church to celebrate our annual Canada Music Week® Recital. The audience was treated to a wonderful concert that opened with a short but inspiring speech by the Symphony of the Kootenays' Music and Artistic Director, Jeff Faragher. The program consisted of a delightful variety of music performed by pianists, cellists and vocalists. Our Emcee, Arne Sahlen, shared entertaining anecdotal information on each composer which charmed both audience and performers.



Following the concert many awards were given for musical composition. Scholarships were presented to students for Royal Conservatory Exams. Ribbons were presented to those who composed pieces to celebrate this event. Our branch would like to thank Arne Sahlen who adjudicated the compositions and took generous time to write encouraging remarks on each composition.

Many thanks to all those who donated to our Scholarship Fund and for making this year's recital so successful.

Terry Lynn Jeffers

In Memoriam

Celia Scott - member of BCRMTA since 1976 - (Victoria)



Fontane Ip - member of BCRMTA since 1980 - (Richmond)



Jaromey Anderson Ryane - member of BCRMTA since 1976 - (Richmond)



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



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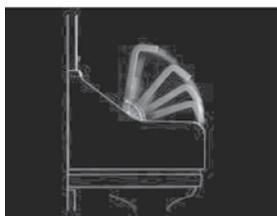
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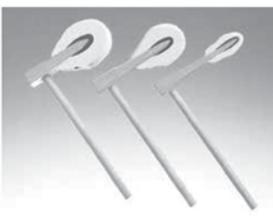
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Canada Music Week® Events - cont.

COQUITLAM / MAPLE RIDGE

Coquitlam/Maple Ridge branch celebrated Canada Music Week® with two recitals on Sunday, November 20th, 2016. Thirty-one students performed, including one original composition. A special highlight was Markus Masaites, winner of the 2016 Provincial Piano Competition, playing *I Leap Through the Sky with Stars* by Alexina Louie.

Trophies for highest marks attained by students in exams in the past year were also presented at the recitals.

NELSON

The Nelson Branch of the BC Registered Music Teachers celebrated Canada Music Week® on November 25th and 26th by sharing Canadian compositions with groups of seniors in the Nelson community.

Two groups of students gathered at two separate seniors' facilities to entertain the old folks with a large variety of music by Canadian composers. There was a focus on ensemble playing, mainly piano duets including siblings, parents, teachers and friends. Some solo performances were also included. Performers ranged in age from very young to senior citizens, and each performer received a homemade button displaying the symbols of a maple leaf and a treble clef.



It was lovely to watch the response of the seniors – smiling, humming, singing *O Canada*, and giving heartfelt applause to the performers. These two very satisfying events were a wonderful outreach in our community.

NORTH ISLAND

The Stan Hagan Theatre at the Courtenay site of the North Island College was the venue for our November 25th Concert in honour of Canadian Music. This event was sponsored by the Comox Piano Society in conjunction with our North Island Branch.

Twenty seven young performers delighted us with representations of some of our favourite Canadian composers...such as L. Niamath, H. Laliberte, and N. Telfer (to name but a few). We also enjoyed a lovely flute ensemble, a very evocative voice rendition of P. Jenkin's, *Owls*, as well as two compositions performed by their composers!

The ambiance of the Concert was enhanced by a lovely display of Canadian collage and art. This was generously

provided by of our members! A very informative scroll containing nine categories of information regarding facts relative to our National Music was presented to each of the performers (along with a Canada Music Week® pencil). For example Harry Freedman stated, "Canada is about space." in the section which deals with Canadian elements in our music. Some of the other categories included in this scroll were; 'A Nation of Immigrants', 'Regional Distribution', 'Important Organizations' and 'Composers as Performers'. This was significant information for any student wishing to understand our Musical Roots!



Needless to say, the evening was concluded by the distribution of pieces of a lovely 'Canadian Music' 'cake!' Overall, this was a most appreciated celebration of Canadian Music!

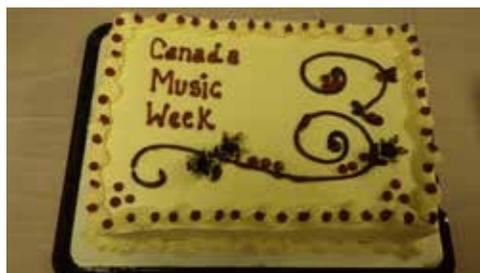
Sonia Hauser

Canada Music Week® Events - cont.

PRINCE GEORGE

Prince George Branch held a Canada Music Week® concert on November 18th. Pieces by many Canadian composers were played, including Boris Berlin, Alexina Louie, Christine Donkin, Anne Crosby Gaudet, Robert Barclay and Lorna Patterson. Also performed was *Silent Night*, arranged for violin and piano by RMT Karl Anderson.

Making the concert even more colourful were performances by two guest ensembles. The Prince George Old Time Fiddlers entertained us with two selections - *Log Driver's Waltz*, arranged by Canadian Wade Hemsworth, and *Maple Sugar*, arranged by virtuoso Canadian fiddler and composer Ward Allen. Both pieces were toe tapping and enjoyable. Then the White Spruce City Ensemble, a ladies barbershop choir, sang two selections for us. One of the pieces was *Happy Birthday*, with an interesting explanation of how are the harmony parts are developed and woven together.



Students also drew posters of what music in Canada means to them. Door prizes of mugs were given out with names drawn out. Then we all had not one but two cakes, each decorated to celebrate Canadian music and performers.

Lori Elder

RICHMOND

The Richmond Branch hosted two wonderful recitals, Sunday November 20th Celebrating Canada Music Week® and Canadian Composers. Our special guests were the two latest CFMTA student Composer Competition winners, Mina Stevanovic (age 8) and Matthieu Foresi (age 11).

Our Recital Host, Mrs. Grace Hoff, commenced the program by outlining the "Aims and Importance of Canada Music Week®" then proceeded with audience participation in the singing of *O Canada* led by Mrs. Jan Marie Forgeron and performing students.

A total of forty-two students and nine teachers participated in the two recitals. Our décor was enhanced with Canadian flags, pins and bookmarks. Our President, Ms. Mimi Ho, presented each student with a Certificate of Excellence with the CMW seal attached following each performance.



Highlights of this recital were our two award winning Richmond Branch students, Mina performed her Composition *Teddy Bear's Playground* and Matthieu performed *The Mighty Race* 4th mvt. From the *Island of Doom*.



We gratefully acknowledge the Canadian Flags and Canadian pins supplied by our local M.P.s offices.

Grace Hoff

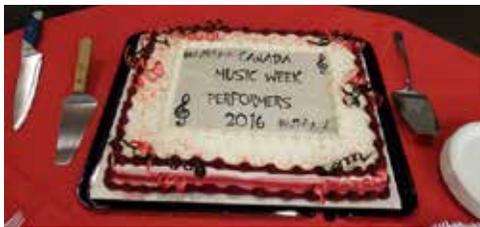
SOUTH FRASER

Surprise!.....And Then There Were Two.

The South Fraser Branch determined to host a Celebration Recital to feature Canadian compositions in honour of Canada Music Week®.

Over 60 recital entries were received, solo and duo pianists, singers, violinists, and cellists. All levels were represented from Preliminary through Diploma. Local composers such as Irene Voros, Stephen Chapman and Harold Birston, as well as away composers such as Heather Schmidt, Nancy Telfer, and Leonard Cohen had all found a place in the hearts of young musicians. And to the delight of the program organizer, most every piece selection was unique.

So there were two Recitals, two door prizes, and two parties with cake in Canada's 149th year. November the 19th 2016 was truly a Canadian Music Week® Celebration.



SOUTH OKANAGAN

Another successful Canada Music Week® recital in Penticton at the Shatford Centre School of the Arts. Diverse Canadian works of violin, voice and piano were presented by twenty-three students to a full recital hall. Following this most uplifting event, over \$1200 in scholarships were presented to twenty-seven most deserving students along with monies from the IODE. We are most grateful for the annual support of the Penticton and District Arts Council and the Madame Janisch scholarship fund. Enjoying refreshments provided by the teachers afterward kept our Canadian spirit aglow!

We were also celebrating the final interior restoration of our Chickering grand piano by Matt Arnott a Kamloops piano technician extraordinaire. What a beautiful sound! This was made possible by Mr. Ernst Schneider, our esteemed colleague's generous donation.

Yearly, we are most fortunate to teach and share such great Canadian works!

Carmen Leier



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Canada Music Week® Events - cont.

SUNSHINE COAST

Our Canada Music Week® Recital was held on Sunday, November 20, 2016 at St. Hilda's Anglican Church in Sechelt. A small but enthusiastic crowd opened with the singing of *O Canada*, led by three of our own teachers with Branch President, Carl Montgomery at the piano. The program featured music by Canadian composers Niamath, Crosby, Richert, Berlin, Jancewicz and Henderson. We were excited to hear two students perform their own piano compositions as well as our own resident composer, Mark Johnson who performed three new jazz-influenced pieces for piano: *Ocean Moon*, *Stalashen* (the messenger) and *Alligator*. The branch hosted a sale of books, CDs and handmade music bags (sewn by member Kathleen Hovey) as a fundraiser. Plans are already underway for Canada 150 Canada Music Week® Celebrations in 2017. The branch plans on compiling an album of teacher and student compositions to commemorate the event and preparing special teacher performances at the recital. My students' grandmother even offered to bake us a Canada Cake! Bravo to all.

Katherine Hume

VERNON

The Vernon RMT Branch held their annual Canada Music Week Recital and Awards Night on Saturday November 26, 2016. Parents, students, teachers and music lovers packed into the All Saints Anglican Church to celebrate a wealth of Canadian music. The recital began with an amazing piano trio piece by Christos Hatzis entitled "Old Photographs", and continued with favorites by Telfer, Duke, Crosby, Southam, Poole, and Louie (among others!). The program also included original pieces by 3 young composers. The evening came to a rousing coda with a stellar performance of Oscar Morawetz's Scherzo. Awards and scholarship funds were given out to students in piano, voice, and theory for those who received the highest mark in their respective grade. Two students received the Margaret Bing Memorial trophy for the highest mark in grade 8 piano. A total of six exceptional students achieved "with distinction" status in their practical exams. This incredible evening of music showcased both rising talent in the Vernon area, and incredible Canadian music that should be celebrated.

Geoffrey Barker

TRAIL / CASTLEGAR

The Trail/Castlegar Branch celebrated Canada Music Week with our annual Canada Music Week Recital on Monday, November 21st, featuring students performing Canadian compositions. The evening concluded with the presentation of awards and scholarships to our students who received the top marks in the past year (from our branch) for their examinations. Five students were also mentioned for winning Medals of Excellence from Conservatory Canada, for their practical piano exams, and one also won a scholarship from Conservatory Canada for her exam. Pictured are some of the award and medal winners.

Tammy Francis



Canada Music Week® Events - cont.

VICTORIA

The Victoria Branch of the BCRMTA enjoyed an exciting Canada Music Week®. Jean Ethridge came from Salmon Arm to be our featured composer for the week.

On Wednesday morning Jean gave us A Retrospective of Her Life and Music at our annual breakfast meeting. Before she could walk Jean was at the piano making up tunes. When Jean was eleven Mrs. Helen Dahlstrom moved to town and her lessons were begun only to be interrupted by Jean becoming ill. While she was recovering she spent time at the piano and began to compose.

Teaching piano was an early goal of Jeans, but her doll's fingers wouldn't bend and the dog was less than cooperative. At 16 she began to teach under the mentorship of Mrs. Dahlstrom. Prior to entering the music department at UBC as a Piano Performance major Jean completed both her Piano Teaching and Piano Performance diplomas. At UBC she eventually was registered in a class with Jean Coulthard. We were treated to a performance of her first Sonatina and Capilano Legend from a recording of her graduation recital. She went from UBC to the Royal College in London and back to Canada. She studied with Murray Adaskin, Violet Archer, Oskar Morawetz, and Joel Spiegelman among others. She delighted us with recordings of her works from her graduation recital to her opera *The Ballad of Isabel Gunn*.

Before arriving in Victoria she adjudicated our Murray Adaskin Composition Competition, there were nineteen entries this year. We enjoyed the three winning performances on Saturday afternoon. Many other entrants also played their compositions for Jean on Saturday. She presented everyone with an envelope containing their certificate, and critique. The winners of the three age categories received gift cards donated by Tom Lee Music. At the Saturday Canada Music Week® Concert Jean performed two of her compositions, Forlane and Variations on a Swedish Folksong after giving words of encouragement to the young composers and performers in the audience. Of the forty plus student Canadian performances Jean was featured in *South Paw for Left Hand, Other Paw for Right Hand, Lullaby from The Ballad of Isabel Gunn, Satier and Air* from Elements for piano duet. Thank you Jean for a wonderful Canada Music Week®.

PROVINCIAL

On Sunday, November 6, the 100 Mile Festival of the Arts was again at Martin Exeter Hall, this time sponsoring a Canada Music Week® Recital. This year because MEH was not available later, the Recital was scheduled 2 weeks ahead of Canada Music Week®. There was a great selection of mostly Canadian music, piano, vocal and instrumental, (but some Baroque and Classical music too), and recitations of poetry written by Canadian authors. Particularly fitting, in retrospect, was that Joelle Waldner Kuyek played *Hallelujah* by Leonard Cohen. He was a well-known, well-loved Canadian composer, who passed away on November 10. When his passing was announced it was *Hallelujah* being played in the background!

Ginny-Lou Alexander



Canada Music Week 2017
November ?? - ??



Thank you to all of the **Branches** for sending in a **Canada Music Week® Event** report. Unfortunately not every branch included the name of who wrote the report so I hope I have given credit to the correct person - if not, please forgive me.

For the next issue of *Progressions*, it's your branches **Annual** report - Deadline April 15, 2017.

Thank you,
Dina



Happy 50th Mid-Island Branch

Mid-Island Branch celebrated their 50th Anniversary last season with a Festive Party for all members. Audrey Thomas, the last surviving founding member of our branch, was present. She performed piano duets with her grandson Scott Arkell who is also the representative for Tom Lee Music. Mexican food was served and the Salsa lessons given by Erika and Bob were very popular with the members. Everybody enjoyed a parody on piano teaching by Patricia Plumley and the Piñata drew laughter and cheers from the onlookers.

Our second 50th Anniversary event was three recitals in one day, sponsored by Tom Lee Music. Balloons, an anniversary cake, the Tom Lee Music display and many excited performers exuded a warm, welcoming and cheerful feeling throughout the day. The programs encompassed students of all ages, representing a variety of musical styles and instruments. Included in the artistic presentations were many soloists, a string ensemble and several piano and vocal duets and trios.

At our Spring Recital, Book Award Presentations were given to nine students who were successful in attaining RCM Certificates for either grade 8, 9 10, or ARCT. Bursary presentations for outstanding accomplishments in music were presented to Sophia Fan, winner of our local branch, and Charlotte Zhang, winner of the Mary Skipsey Bursary Award, which was presented in her memory as one of the founding members of our branch.

At our Branch meeting in June, thank you bouquets were presented to Susan Schleppe - *president*, Dianne Bohn - *past president*, Susan Wood - *treasurer*, Erika Wilson - *Vice-president*, and Patricia Miller - *chairperson of Book Awards and Archives*.



Submitted by Pat Miller



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Music: Where We Belong

Final Thoughts - by Jammy Smith

Chair of BCRMA 2016 Provincial Conference



It has been almost 3 months since the BCRMTA 2016 Provincial Conference at the Empire Landmark Hotel, downtown Vancouver hosted by BCRMTA Vancouver Branch. It was a wonderful experience for our conference committee, and an honour for our branch to welcome teachers across the province. It was a successful conference with a lot of good feedbacks.

- *“An enormous thank you to all the wonderful committee members of the Vancouver Branch that made this conference so extraordinary! Thank you so much for all your hard work! I enjoyed every minute and have come away with lots of ideas and new tools that I can apply to my teaching right away. The piano competition was stellar!! Bravo!” – from Helga Murray*
- *“Thank you so very much for all the time, efforts and hard work to make the conference such a success! I wasn’t able to attend all of the events, but greatly enjoyed Linda Mackworth-Young’s presentation, Sean Hutchin’s lecture on the neuroscience of music performance, and especially Sasha Starcevich’s master class and workshop on small hands. It seemed everything ran smoothly and it was a wonderful venue and atmosphere to connect with colleagues from around the province. Thanks again!” – from Catherine Bundt*
- *“I had a fabulous time at the conference last weekend and thoroughly enjoyed my time in Vancouver. The 5 workshops and piano masterclass that I attended were excellent and inspiring! I really enjoyed the Gala Banquet and BC piano competition final and it was such a treat to experience my first VSO concert in the Orpheum last Sunday! It was such a pleasure to finally put friendly faces to the names of BCRMTA executive and members and to meet new friends. Thank you for all of your hard work in putting together an enjoyable experience for your fellow members. Such wonderful memories! I look forward to seeing you all again at the next provincial conference.” – from Cara Webb*

There are so many people I should thank for. Mrs. Mary Tickner who passed away in August 2016, is the first one whom I should thank for. She named our conference “Music: Where We Belong”. Her passion in music inspired us to make this happen, and I am sure she would be very delighted to see how all those uncertain puzzles could fit together.

Of course, special thanks to our four conference partners for their support:

- Showcase pianos for providing us the wonderful, and beautiful Fazioli piano
- Long & McQuade for preparing all the books we need for the workshops, and the meeting room where we planned our conference
- RCM for the theory workshop, neuroscience workshop and the conference bags
- CMC for offering an award to the best performance of a Canadian piece, and organising a pre-conference tour at their newly renovated/still under construction music centre.

I would like to give my heartfelt thanks to our Dr. Peter Mack for being our adjudicator, presenting keynote address, and performing at our gala concert. Thanks all the clinicians - Lucinda Macworth-Young, Dr. Sasha Starcevich, Don Lum, Peter Frisen, Dr. Sean Hutchins, Dr. Janet Lopinski, and Tom Lee Music – Graham Blank, Dan Amorim, Chuck Cave and Wane Wang, for presenting workshops to inspire us to inspire our students. Thanks all the showcase presentation presenters, and all the performers and dancers performing at the gala concert and gala banquet. Of course, we thank all the gift donations and sponsorship from different companies, organisations and branches which mean a lot to us.

Finally, I sincerely thank my dear, dedicated and loyal committee members for working hard throughout the planning process, giving me their trust to run the conference. Without their dedication, the conference would be very different. Thank you especially Rachel Anderson, my vice chair; Toni Meyer, treasurer; Hailey Wong for editing the conference program, keeping everybody in touch, and updates; Drema Chuang for posting wonderful, catchy Facebook messages and looking for sponsorship donation; Barbara Siemens for organising for sponsorship donation. They spent countless hours to prepare the conference. We feel proud of being an important part of the conference and the excellent work we did, and we feel blessed for the friendship and trust built among us.

Music: Where We Belong



Music: Where We Belong - Conference Committee

L to R: Back: Karin Wang, Emily Ko, Cindy Leung, Rachel Anderson, Claire Huang, Barbara Siemens

Front: Nancy Chang, Jammy Smith, Toni Meyer, Hailey Wong, Lynn Liu, Ljiljana Jorgacevic

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Kerrisdale Community Centre Society

Dr. Sasha Starceвич Master Class
Saturday September 24, 2016

Dr. Sasha Starceвич is an international performer and teacher who received his Doctor of Musical Arts Degree from Yale University in 2003.

Dr. Starceвич worked with four piano students who presented repertoire ranging from elementary to advanced levels. The students had the privilege of playing on a beautifully resonant Fazioli piano and Dr. Starceвич was warm and engaging clinician and had a wonderful rapport with each student.

In Fuch's *Timid Little Heart* he helped the student create a fuller RH tone, shaped phrasing, and a relaxed freedom in the LH accompaniment features.

In Marsden's *Nocturne in G*, he encouraged the student to create a more refined balance between hands, keeping the LH fingers closer to the keys for softer control.

With Chopin's *Waltz in A-flat major*, Dr. Starceвич encouraged a rhythmic leading of the LH 3rd beats to the first beats of each measure and addressed the 'con anima' section (with soul/spirit) giving consideration to tonal change of colour to reflect the change of character.

Ginastera's *Danzas Argentinas*, he had the student experiment with a forward and backward motion from the elbow in the chordal sections for more control and maintaining the tempo. He also advocated the use of the u.c. (soft) pedal and suggested that it is greatly underutilized in our playing of all repertoire for changing the colour and timbre.

It was an inspiring class, and our ears were opened anew to refinements and solutions within each piece.

Catherine Bundt

Music: Where We Belong



Photos by: ??

Music: Where We Belong



Dealing with Small Hands Dr. Sasha Starcevich

Did you ever wonder how you could get your budding little six-year-old genius student to play Rach 3, even though she can barely reach a major sixth? This workshop didn't go quite that far, but Dr. Starcevich gave us a practical, methodical approach for helping small-handed piano students of all ages develop the ability to play music written with bigger hands in mind. He couched his talk in the assumption that one doesn't need a big hand to play the piano – only a flexible hand (an idea he credits to French pedagogue Alfred Cortot).

Starcevich began by explaining how to lay the groundwork with beginners, offering a checklist for assessing places of tension (wrists, toes, jaw, shoulders, back, knees). He remarked on the importance of helping students become attuned to their core strength, without which tensions often develop to compensate for imbalance. Next, he provided specific exercises to massage and stretch the fingers and palms as part of the warmup routine prior to practice. He touched on the issue of strengthening the joints, explaining how each must be isolated, but gave us specific exercises for the bridge and wrist only. Other techniques he covered related to playing octaves with a small hand and increasing the thumb's range of motion.

The area that sparked the most discussion was the problem of shoulder tension. Starcevich's "bow practice" technique for octaves and scales gave us all a concrete way to help our students build natural, free movement into their playing, regardless of hand size.

Starcevich has presented this workshop before, in the context of a masterclass. This version of the workshop was more effective in homing in on the mechanics of the body and providing specific techniques and exercises. With the knowledge I gained from this session, I think I'll be able to open a few doors for some of my students.

Blair Galston

Workshop Concerning the New Theory Syllabus published by the RCM

This Workshop was presented by Dr Janet Lopinski , who co-authored the new series of Theory Workbooks put out by the RCM . She stated that the overall goal of the Conservatory is as follows: *To develop human potent through leadership in Music and the Arts.*

In order to facilitate this goal , there are new Workbooks aimed at the Prep to Level Four. These will deal with the theory needed to understand the music at these levels, as well as exercises in Conducting, two-handed clapping, music writing as well as historical information about the various time periods represented by the Repertoire. There are no exam requirements for this level of Theory., and in future, on-line games and quizzes will be made available to teachers.

Basic, Intermediate, and Advanced Rudiments will be replaced by Theory Levels 5 through 8. As in the the previous levels, Historical and music Writing components will be included. The cross-over period between the old and new Syllabus extends to September of 2017 which means that any student writing one of these exams prior to that date, will have the choice of answering questions from the old or New Syllabus.

The New Harmony and History courses will be available in December. Again, there is the same cross-over period. In future, however, the Counterpoint portion of the curriculum will be incorporated into the Harmony course. At the ARCT level a new Essay pre-prepared topics:

1. Musical Theater
2. Jazz
3. Technology in Music

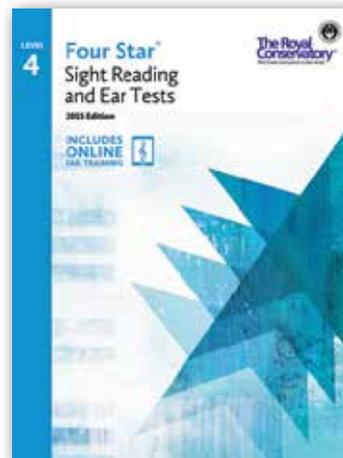
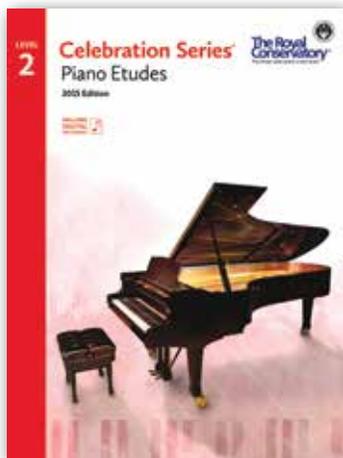
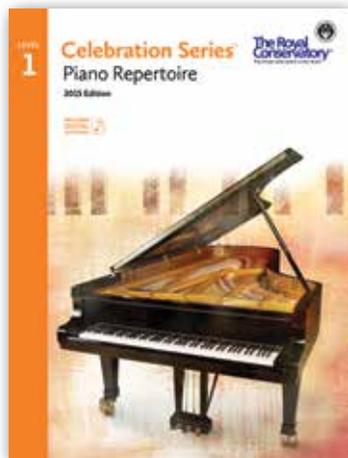
New nomenclature has been introduced to prepare the student for use of a lead sheet and familiarity with International notation.

Overall, this was a very helpful and informative Workshop.

Sonia Hauser



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STEINWAY & SONS

Music: Where We Belong



BC Piano Competition

The B.C. Piano Competition was held at The Empire Landmark Hotel in Vancouver as part of the BCRMTA Provincial Conference Music: Where We Belong September 23 and 24, 2016.

There were eight competitors:

- Nichole Linaksita representing Vancouver Branch
- Angeni Wang representing Richmond Branch
- Towa Stewart representing North Island Branch
- Markus Masaites representing Coquitlam/MapleRidge Branch
- Jeffrey Luo representing North Shore Branch
- Jaeden Izik-Dzurko representing Shuswap Branch
- Aimi Howden representing Victoria Branch
- Katherine Li representing Prince George Branch



The adjudicator for the competition was Dr. Peter Mack, a Steinway artist and Professor of Piano Performance at Cornish College of the Arts in Seattle.

Winners of the competition were:

- First Place Markus Masaites
- Second Place Jaeden Izik-Dzurko
- Third Place Jeffrey Luo

Best Performance of a work by a Canadian Composer (sponsored by The Canadian Music Centre)

- Nicole Linaksita

Adjudicator's Choice Award (sponsored by Westland Insurance)

- Angeni Wang



L to R: Jeffrey Luo, Markus Masaites, Jaeden Izik-Dzurko and Dr Peter Mack

Photos by ??



Young Artist Tour

by Susan Schleppe

Markus Masaites will be impressing audiences with a program of works by

- Bach (*Partita No.2*)
- Beethoven (*Sonata Op. 31, No. 2*)
- Mozart (*Sonata K333*)
- Chopin (*Nocturne Op.48, No.1*)
- Rachmaninoff (*Prelude Op.32 No.10*)
- Prokofiev (*Sonata No.1*)
- Louie (*I Leap Through the Sky With Stars*).

Audiences are sure to respond to Markus' engaging stage presence and energetic playing. This talented musician, who will represent B.C. in the National Piano Competition in Baltimore in March 2017, will be travelling to Chilliwack, the Sunshine Coast, B.C.'s interior and Vancouver Island.

Markus Masaites started learning the piano at age 6 and has done extremely well in many festivals in the lower mainland. He received marks of 95% in both his grade 9 and 10 RCM exams, and represented Coquitlam in the 72nd Provincial Festival of the Arts in Powell River, placing first across the Province for his division. Markus was accepted to the prestigious Morningside Music Bridge summer program at Mount Royal University in Calgary and was invited to attend the Valhalla Music School in Revelstoke. He hopes to pursue an education in both the sciences and music.

PRESENTS

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

2016 BRITISH COLUMBIA
YOUNG ARTIST CONCERT TOUR



MARKUS MASAITES PIANO

CHILLIWACK
Saturday • January 21 • 2:00 pm
by donation - suggested donation \$10
Broadway Church
4661 11 Maple St, Chilliwack
Contact: Sharie Atley
604-393-3820

QUESNEL
Saturday • February 5 • 4:00 pm
Maple Park Alliance Church
2075 Balsam Ave, Quesnel
Contact: Catherine Heinzelman
250-747-3864

MID-ISLAND
Saturday • February 25 • 2:00 pm
St. Andrews Presbyterian Church
4235 Departure Bay Rd, Nanaimo
Contact: Susan Schleppe
250-619-5471

NORTH-ISLAND
Sunday • February 26 • 2:00 pm
Trinity Presbyterian Church
145 Simms Rd, Campbell River
Cost: \$15 for adults
\$10 for students & seniors
Contact: Sonia Hauser
250-923-2212

Young Artist Series
CEMTA
FCAPM
British Columbia Tour



CHILLIWACK

Saturday January 21 2:00pm Broadway Church
604-393-3820

SUNSHINE COAST

Saturday January 28 3:00pm St. Hilda's Anglican Church
604-885-2069

QUESNEL

Saturday February 5 4:00pm Maple Park Alliance Church
250-747-3864

MID-ISLAND

Saturday February 25 2:00pm St. Andrews Presbyterian Church
250-619-5471

NORTH ISLAND

Sunday February 26 2:00pm Trinity Presbyterian Church
250-923-2212

If your branch is hosting a concert, be sure to support it – not only by attending yourself, but by ensuring that your students and their families do as well. There is nothing like live music to inspire young musicians – and when the performer is close to them in age, the effect is even more powerful.

If your branch is not hosting a concert, make the effort to attend a concert near you.



BCRMTA - CFMTA Student Composer Competition 2017 - Adjudicator Shelley Marwood

Shelley Marwood is a Canadian composer whose output includes works for orchestra, choir, opera, chamber ensembles, and solo instruments. She has had works commissioned and performed across North America by ensembles such as the Vancouver, Winnipeg, and Windsor Symphony Orchestras, Ensemble Contemporain de Montréal, Rubbing Stone Ensemble, Jubilate Singers, and Toy Piano Composers. Upcoming projects include a piece for solo guitar (CMC/Guitar Society of Toronto), a new work for clarinet and percussion, and a large wind ensemble work for the 20th Anniversary celebration of the Greater Windsor Concert Band in 2017. With an early focus on orchestral music, Shelley has enjoyed the recent challenge of writing for the voice in various forms. This past spring 2016 saw the premiere of *In Spring* by Kelsey Taylor and Colin Frotten, and her humorous and wellreceived *Selfie* was performed in Toronto, Philadelphia, and Halifax as part of the Crossing Borders tour with Maureen Batt and Cheryl Duvall.

In 2015 Shelley won both the Karen Kieser Prize in Canadian Music (*Imaginings*) and the U of T Choral Composition Competition (*These Fragile Snowflakes*). She also received first prize in the 2008 Canadian Music Centre Prairie Region Emerging Composers' Competition (*Illumination*), was a finalist in the 2006 Land's End Composers' Competition (*Piano Trio No.1*), and was one of the featured composers of the 2009 Windsor Canadian Music Festival. Her piece *Merge* has received excellent reviews since its inclusion on the Rubbing Stone Ensemble's debut CD "The Lethbridge Sessions", released by Centrediscs in May 2014. Shelley holds degrees from the University of Windsor (BMus '04), the University of Calgary (MMus '10), and an A.R.C.T. in Piano Performance from the Royal Conservatory of Music. She is currently pursuing her DMA in composition at the University of Toronto, and is an Associate Composer with the Canadian Music Centre. (www.shelleymarwood.com)





BCRMTA - CFMTA Student Composer Competition 2017 - Entry form

B.C. PROVINCIAL AND CANADIAN NATIONAL REGULATIONS

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

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

1. Each entry must be composed by the named entrant, and written out or computer-generated by the entrant, except that Preparatory and Division A entries may be copied out by others if needed. Entries must be neat and legible in ink, computer print or photocopy (faxes or e-mails are not acceptable). Please keep a copy of each entered work.
2. The bars in the composition should be numbered so that the adjudicator can easily refer to various parts of the composition.
3. Any composition longer than four pages long should be accompanied with a performance of the composition on CD.
4. The entrant must be of stated age as of June 1, 2017 and be a student of a BCRMTA member in good standing.
5. The entrants name must appear on each entry or its title page. The measure number starting each line, tempo and dynamic markings, and other appropriate details should be included.
6. Entrants may submit one or more works, and enter both sections of Preparatory, Division A or B if desired, but must keep to a single age division. Entrants moving after April 1 must notify the Composition Coordinator in writing.
7. Any multi - movement entry will be charged per movement.
8. **Entries must be received by April 1, 2017**
Please remember - any entries received after this date will not be accepted
A completed entry form and the correct provincial fee must accompany each piece entered.
Please include a high resolution jpeg photo and short five line bio of yourself.
9. Each entry will receive a written adjudication. Entries will not be returned, but will be placed in the BCRMTA archives. BCRMTA will forward First Place-winning works to the National Finals and pay the entry fees.
10. In each division (and section of Preparatory, Divisions A and B), provincial First, Second, and/or Honourable Mention(s) may be given. National awards are First Place only.
All decisions are final. Award cheques must be cashed within thirty days of receipt.
11. BCRMTA and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.

The results will be sent to the submitting teacher after June 1st, 2017.

BCRMTA - CFMTA Student Composer Competition 2017 - Entry form



This form must be completed and signed by both the teacher and the student.
 Make cheque to: BCRMTA Student Composer Competition
Mail to: MWC c/o Sonia Hauser, 1031 Springbok Road, Campbell River, B.C. V9W 7G4

Name _____ E-mail address _____
 Address _____
 P. Code _____ Phone (____) _____
 Fax (____) _____ Birth date _____

Teacher's name _____ E-mail address _____
 Address _____
 P. Code _____ Phone (____) _____
 Fax (____) _____ RMT Branch _____

Preparatory: 8 years & under Fee: \$13.00 **Awards:**
 Pre.1 - An original work for solo instrument or any combination of instruments In each category:
 Pre.2 - An original work for voice with or without accompaniment BC \$20

Division A: 11years & under Fee: \$13.00 In each category:
 A.1 - An original work for solo instrument or any combination of instruments BC \$20
 A.2 - An original work for voice with or without accompaniment

Division B: 15 years & under Fee: \$16.00 In each category:
 B.1 - An original work for solo instrument or any combination of instruments BC \$30
 B.2 - An original work for voice(s) with or without accompaniment

Division C: 19 years & under Fee: \$18.00 BC \$40
 An original work for any instrument, voice, or combination of voices and instruments, with or without accompaniment.

Division D: Open Fee: \$25.00 BC \$50
 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

Title of composition _____

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

I give permission to BCRMTA to include the winning composition in the BCRMTA Archives Yes No

Parent or Guardian (if under 19) _____ Teacher _____

The results will be sent to the submitting teacher after June 1st, 2017.



Musical Community Service Awards

Fall 2016

Coquitlam/Maple Ridge

Hana Chung	Tina Huang	Silver
Julie Lemon	Caroline Peters	Silver

Richmond

Lillian Chan	Faith Akugbe	Bronze
	William Lin	Silver
	William Lin	Gold (68)
	Jeffrey Wang	Bronze
	Jun Tong (Tana) Wang	Bronze
	Jun Tong (Tana) Wang	Silver

North Island

Kristy Miller	Sylvie Johnston	Silver
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South Fraser

Leslie Chen	Kalynna Chang	Silver
Yvette Rowledge	Emily He	Bronze
	Jorina Lee	Gold (70)
	Julia Mak	Silver
Kevin Thompson	Gabriel Ma	Bronze
	Gabriel Ma	Silver

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



Events of Interest

Applications now being accepted for the 19th NAC Orchestra Artist Training Young Artists Program – June 2017
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<http://nac-cna.ca/yap> 🎵

The Alliance for Canadian New Music Projects (ACNMP)
ACNMP is 50! Call for Compositions

Submit your compositions for consideration to be included in our Contemporary Showcase Syllabus for the 2017 season. Compositions will be reviewed by a jury. Submit your compositions in a PDF to info@acnmp.ca, as well as your publishing information and a recording if one is available.

DEADLINE for submission: April 30th, 2017

For more information: info@acnmp.ca acnmp.ca 🎵

The Alliance for Canadian New Music Projects (ACNMP)
2017 Contemporary Showcase

15 Showcase Centres across Canada

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For more information: info@acnmp.ca acnmp.ca 🎵

BC Registered Music Teachers' Association Awarded CMC
BC Certificate of Excellence

Below find a link to our news story about the award of excellence presented to BCRMTA on September 26, 2016
Also presented, the award to Nicole Linaksita for Best Performance of a Canadian Composition on behalf of CMC BC.

<http://musiccentrebc.ca/2016/bc-registered-music-teachers-awarded-certificate-excellence/> 🎵



From the Registrar

by Joyce Janzen

January 1st marks the beginning of a new year and the beginning of BCMRTA renewal of membership for the 2017-2018 year. Our fiscal year runs from March 01 through February 28th so you have from January 1st until February 28th to renew your membership without incurring a reinstatement fee. I would encourage you to renew early, and to use the online renewal. Not only does this lighten the job of branch treasurers, it gives each member the opportunity to update mailing addresses, phone numbers, emails and permissions to post contact information on the website.

Just for your information - please note that BCMRTA is a provincial organization. As a member of BCMRTA, you are part of a branch, or, if you live in an area more than 80 km from a branch, you are a provincial member. As such, you are Ms. Music Teacher, member of Musicville *branch* of the BCMRTA, *not* a member of MRMTA (Musicville Registered Teachers Association) since there is no such entity! This may seem like a trivial distinction but it actually is a rather important one. When you are advertising your branch events, or sending in reports from your branch, or

making your presence known in your community, please use your branch name as *part* of BCMRTA.

Your provincial registrar is busy year round renewing memberships, processing new applicants, answering emails and updating information for the website. Your registrar is also the person to contact to update your mailing address, or to update your phone number or email on the website. Information for the website from branch executives or for *Progressions* Magazine - such as notification of the death of a member also go through the registrar.



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Pedagogy forum:

- Avoiding Parental Espionage
- Food for Thought

by Mary Ticknet - Reprinted with Permission

Accepting a student for lessons is a package deal... we also get the parents. Like your students who have individual styles, parent also have individual parenting styles. Coping with their styles is often a greater challenge than the actual job of teaching their child. The ideal parents are those who show a positive interest in their child's work and progress without interfering in the teaching process or being overzealous or meddlesome about it. It is important to develop a good relationship and trust with each parent because they should be an ally in ensuring success in the lessons. How to develop this requires considerable professional competence and a great deal of tact and diplomacy should the parental involvement become obstructive and disruptive.

In his book "Making Money Teaching Music" David Nauman described two types of parents:

- "The Gushers" who are initially enthusiastic but, in reality, consider music lessons more of a hobby and can be totally indifferent which creates a poor environment for students' progress.
- The second parent type is the "Pushy Parent" who have an extensive list of activities that involve the student every day and have expectations that they will excel in all of them. These parents often ask about "talent" and success and concerns about marks which places much stress on the student.

Denis Agay also discusses the "Zealous Parent". Particularly ones that have had some musical knowledge, since "a little knowledge is a dangerous thing". All of the about require tact and diplomacy but in the case of the Zealous Parent, some delicacy is in order to convince the parent that help is always appreciated but there can be only ONE teacher.

Probably the best solution to any difficult situation is to use common-sense... head off trouble before it starts. Most problems can be avoided by taking certain steps before the lessons begin such as having a very clear policy sheet that must be read and signed by the parents indicating that they understand and agree to what is in the policy sheet. However, of even greater importance is that you have developed a first-meeting concept such as an interview that will give insight into not only the student's personality and musical interest and abilities, but also information about the parents and their attitudes. For example, asking a student a question about their school, only to find the parents answering the question for the student may only be parental nervousness but it could also indicate a possible future problem when discussing the student's progress. It is most important that if the parents are in the room during the student-teacher phase that they not interfere and that you, the teacher, must make this clear. Observing parents body language and reactions are very important in deciding whether to accept the student.

The second component of the interview is the follow-up discussion with the parents and experienced teachers always have some very specific questions to ask that may seem irrelevant to the parents but are important in establishing the real interest and attitudes in the family. What is also very important is taking note of the interaction between the parents and the child. If there is some doubt in the teacher's mind about accepting the student, it is best to suggest that they take time to make a decision about the lessons. This also gives the teacher time to reflect on the situation. For example: in the initial interview with one of my students, I sensed some real tension throughout the hour. Afterwards, one parent called and explained that there was some tension in the household when the student practiced because of the frequent comments and corrections being given. Since one parent was always in the lesson, I took advantage of the one day when the student came alone, and called the family and informed them that the lessons was exceptionally good and recommended that we continue without any parents. Also, since the student was 11, I suggested that she should now be responsible for her practicing and I would be the one to make the corrections and alleviate the household tension...It worked!

Unfortunately, this does not always turn out as positive. Some years ago, I had a student whose father sat in on every lesson (and her practice session when possible). When her mother

Members - Mary sent me a few of her articles before she became ill, and wanted me to consider them for Progressions.

These are great resources for ideas and issues that we all have. These are the last two I have - please enjoy!

Dina

came with her, the lessons were much more productive. The father was not at all pleased when I pointed this out to him and suggested we try a month of unsupervised lessons and practice. He informed me that he had legal right and responsibility for his daughter's education and would continue to stay. I knew immediately that the situation was hopeless and calmly suggested that we discontinue her training with me and find another teacher.

There will always be some complications, but they are usually very small and easily settled with a minimum of discussion or friction.

Most parents are more than willing to compromise or adjust to accommodate any difficulty or problem that arises. Discharging a student is a very drastic and disturbing event and is rare. So, going the extra mile, in slight adjustments and being flexible as a teacher goes a long way to maintaining good parental relationships.

Final words from Denis Agay:

- *Be cool and calm, do not under ANY circumstances, lose your temper*
- *Examine, as carefully and as objectively as you can, the child's entire curriculum and review the progress made.*

- *If you feel that there is no objective reason for any complaint or dissatisfaction, bring this (as tactfully as you can) to the parent's attention.*
- *Music lessons are a three-way effort by the teacher, student and parents. If the parents are made aware that their attitude and cooperation play an essential part in this joint effort, their involvement will rarely be the kind which could lead to serious complications. ☺*

This is from 2008-2009

I am a rabid Quotation Collector and over the years, the quotations have gradually fallen into a variety of categories – mostly related to musical topics such as teaching, expectations, practicing, education (which is definitely different

at times from teaching). Sometimes, I will post them on my bulletin board or in a studio newsletter and there are always some responses from students and/or parents. Since we are beginning the 2008 - 2009 teaching schedule I decided to share some of

them with you, my colleagues. Some may be familiar, some humorous, some practical and some can only be classified as "enigmatic". The sources range from books on quotations to books on learning styles, etc.

EXAMINATIONS

The rung of a ladder was never meant to rest upon, but only to hold a man's foot long enough to enable him to put the other somewhat higher. - *Thomas Huxley*

Pedagogy forum - cont.

PRACTICE

Yesterday is past, tomorrow is yet to be, today is all you have to use. - *Anonymous*

If at first you don't succeed, you are normal. - *T Lautzeheiser*

Practice is the best of all instruction. - *Maxim 407, Publius Syras, circa 42 B.C.*

Practicing is an act of faith. The practicing that you do now is your down payment for years and years to come. - *John Perry*

TEACHING

You cannot put the same show on every foot. - *Maxim 593 Publius Syras*

A teacher affects eternity. He can never tell where his influence stops. - *Anonymous*

Of all the titles applied to me, I like "teacher" best of all. - *Piatogorsky*

The teacher who is rigid, who believes there is only one approach, who imposes it and wants unquestioning compliance, such a teacher misses a great deal of the enrichment that comes from the student. - *Yehudi Menuhin*

Our chief want in life is somebody who will make us do what we can. - *Ralph Waldo Emerson*

PERFORMANCE

The greatest risk is – not taking one. - *Anonymous*

The music is not in the instrument. The music is in you. - *A. Marcus?*

Life is like a piano – what you get out of it depends on how you play it. - *Anonymous*

Keep the tempo! Then, even if there are mistakes, the music will still be alive. - *Nadia Boulanger*

REPERTOIRE

An artist should never lose sight of the thing as a whole. He who puts too much into details will find that the thread which holds the whole thing together will break. - *Frederic Chopin*

Love the work you're playing. It shows.

The following is not about music but is one of my favourite quotes because of its analogy!

A story is not like a running track. A story is a river made by the joining of many streams. We can explore a few, but we cannot turn back to trace them. It is like a road also – turning constantly, branching off from it. One cannot explore all the branches. We have to choose... Carefully.

Best wishes for the new teaching year

Mary Tickner





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Ask Lori - Teaching Tips for Everyday Lessons

by Lori Elder

Notation by Anita Perry

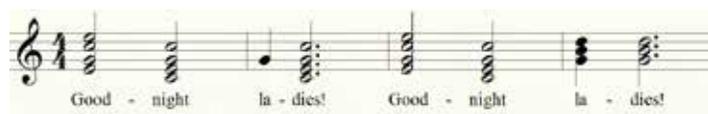
Q. In the RCM Levels 9 and 10 Ear Training students have to be able to recognize major and minor chords in root position and first inversion. How do you help students with this?

Natalya Mykhaylova, Vancouver

A. To help students hear chords in different inversions I use songs, much like teaching intervals. First I play a 4-note solid chord in root position, and I tell them that this is the beginning of the song *Star Wars*. Or I use the first line of the Christmas carol *Joy to the World*. This helps students to hear the stability of the root position chord.



Then I play a first inversion chord followed by a root position chord, and explain that first inversion has a feeling of falling down to the tonic. I play first/root/first/root several times so they can hear the descending interval of a third on the top. Then I teach them the song *Goodnight Ladies*, an old American college song that begins with this falling third.



I play this song and sing the words a few times so the student learns this. Then I say "Please turn around, and I'm going to play a root position or first inversion chord and tell me which song you hear". Students can often do this correctly on the first try! It really works! Then we do this every week in the lesson until the student gets confident with this.

Also, for minor keys I use the same songs. For *Joy to the World* we imagine a sad Christmas. Nothing tragic, but the turkey got burned or the tree fell over. For *Goodnight Ladies* we picture them in a 19th century Victorian dormitory or something like that. Make something up! It's still easier than memorizing more songs.

Q. How do you do your Income Tax?

Anonymous

A. I'm surprised how often I get asked this question! Now, I'm not saying you should all do this, but here's what I do: I hire a professional! For me, to fill in forms, subtract this, add that, count the number of hairs on your head and divide by your shoe size – it's not my thing! But if you're organized and have a knack for numbers, go for it! You can google Income Tax Software Canada and some sites will come up, such as Turbo Tax, Simple Tax and U File. You can also get a tax guide at a Canada Post Office. And it will save you money if you do it yourself.

If you are self-employed and teach out of your home, there are lots of things you need to do during the teaching season to have the numbers required for the forms.

Add up your income. This includes lesson fees, accompanying, weddings and any other sources of income.

Keep receipts. This is for the deductions you plan to claim, such as music books, studio supplies, meals at studio events, cleaning supplies, gifts etc. Then sort them into the categories that will be on the tax form and add them all up. (This can get long - have snacks!)

Know your household expenses. This included hydro, insurance, utilities, property taxes, cable etc. If your studio is part of your house, you can claim a portion of these bills. So you need to measure your studio and know what percentage of your house your studio is, and then you can claim that percentage of the bills.

Calculate your vehicle expenses. Estimate how much of your total yearly driving is for teaching-related activities. Then you can claim that percentage of maintenance, gas, tires etc. Keep receipts for all maintenance work on your vehicle.

Claim your RRSP deduction. Hopefully you have a regular contribution plan in place. You will get a government-issued statement of how much you contributed to your RRSP, and then you deduct that from your income.



Ask Lori - Teaching Tips for Everyday Lessons - cont.

These are some of the calculations that you'll need to fill in the Revenue Canada forms. But please don't consider this a complete list! There are many other deductions such as professional fees, hotel and travel to Conventions, bank fees and numerous others that may apply. Good luck!

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



Email your questions to
lorielder@shaw.ca

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Review of New Publications



Lillian Chan
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Abbotsford - Piano, Theory
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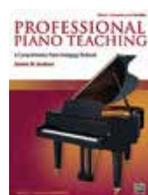
Janet Marcotte
South Okangan- Piano
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Jean Ritter
Abbotsford - Piano, Theory
Member since 2006

MEIN ERSTES KONZERT (My first Concert) by Monika Twelsiek 57 leichte Vortragsstücke aus 5 Jahrhunderten (57 Easy Concert Pieces from 5 Centuries)

Schott/Hal Leonard 49045069

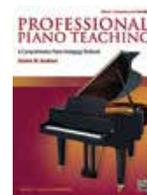


This volume of easy concert pieces was prepared with the young student in mind. They are well known selections tested in music lessons and youth competitions.

These original works are arranged according to musical periods and styles. Choosing pieces that are technically and musically manageable will help a student's first performance a positive experience. The pieces included in the Baroque, Classical, and Romantic Eras are similar to selections in the conservatory graded books that we all use. The Modern and Rock, Pop, Tango selections are less popular to us. Having all the selections in one volume is advantageous.

JM

MUSICAL IMPRESSIONS Book 2 - Late Elementary to Early Intermediate Pianists by Martha Mier Alfred Publishing 45198



This book consists of eleven solos in a variety of styles. The selections range between dreamy pedaled works and the syncopated rags; the steady beat boogie and the swung jazz numbers. My library is stocked with the music of Ms. Mier because the majority of students enjoy playing the upbeat music that sounds "cool" but is within their learning ability. Nine of the works are in 4/4 time without any major rhythmic challenges other than the syncopation and the swing. The *Celtic Jig* is in 6/8 time with a lovely lilt to it. The key signatures don't exceed one sharp or one flat. Articulation is clear and good fingering is provided. The largest chord size is a minor seventh.

The music is engaging and stimulating and a great supplement to any method of study. Often it is music in books like this that 'catches' our students when they are losing their momentum and interest in learning the piano. These energetic pieces bring life into a student's practice! Superb sight reading material for the intermediate level student!

JR

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- The Prayer
- What a Wonderful World
- You Raise Me Up
- And more...



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Review of New Publications - cont.

12 PIAZZOLLA TANGOS

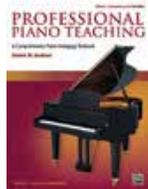
for Easy Piano

by Astor Piazzolla

arranged by Rachel Chapin

Boosey & Hawkes/Hal•Leonard

HL48023712



I truly enjoyed playing through these twelve tangos! The sounds and rhythms transported me back to the dance floor where my favourite

dance was the tango. This music is rich with passion and intensity leaving its mark within. These tangos are blended with elements of classical music and jazz. Due to Piazzolla's living and studying abroad his music took on his own voice and he laid the groundwork for what became known as tango nuevo.....new tango.

The largest solid chord is a minor seventh making this music playable for even those with smaller hands. The skills needed to learn and enjoy this music are: strong counting, ability to voice the melody, the ability to 'feel' the music and implementing the helpful fingering provided.

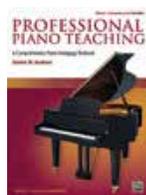
Pleasurable music to experience!

JR

KATZENMUSIK.....CAT SONGS

by Vera Mohrs

Schott/Hal•Leonard LH49045005



This book is a collection of 12 narrative musical stories focusing on the relationship between cats and people. The story and titles of the pieces

are written in German with English translations. These 'Cat Songs' are suitable for reading aloud and playing for young children as a musical story or these could be used to provide a theme for children's concerts. Cat-lovers: this is your moment! The story begins with Timmy's joy at receiving a kitten for his birthday. The music is written to support the description of the events taking place; sometimes from the perspective of the cat and sometimes from someone watching what's taking place. The musical language is clever and varied.

I would estimate the level of difficulty to be around RCM level 6 or 7. The chord size reaches an octave and each hand has moments where a long note is held while voicing a line beneath it. The student requires a good grasp of the various articulations and the ability to pedal well. All but one piece have time signatures based on the quarter note value. *Pawprints in the Snow* has a key signature of 5 flats and *A Little Bird* has 4 sharps. Syncopation and swing are explored and rubato is employed as well.

An interesting union of narrative and music!

JR

JUKEBOX HITS FOR TEENS

Book 1 - Early Intermediate

arranged by Dan Coates

Alfred Publishing 45321



This volume consists of seven carefully leveled, accessible arrangements for the teenage pianist. Students have the

opportunity to develop their technique and musicianship while performing popular pieces by their favorite artists. The essence of each selection with technique and chords that are easily mastered are found in pieces such as *Teenager in Love* and *It's My Party* arranged by Dan Coates in the keys of C, G and F Major.

JM

NOT JUST ANOTHER PRAISE

Book 2 - Intermediate

M. Springer

Alfred Publishing 42326



This the the middle book in the last of the series of *Not Just Another* books. The four series are *Not Just Another Jazz Book*, *Not Just Another Scale Book*, *Not Just*

Another Christmas Book and finally, *Not Just Another Praise Book*. Each series has an Early Intermediate, an Intermediate and a Late Intermediate Book. The arrangements are written with the melody in the RH so that they are suitable for playing as piano solos or as an accompaniment to singing. Pieces included are *How Great is Our God*, *Indescribable*, *Mighty to Save*, *Open the Eyes of My Heart*,

**NOT JUST ANOTHER PRAISE -
cont.**

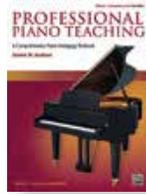
Shout to the Lord, Word of God Speak, You Are My King, and Your Grace is Enough. Each of the eight well known contemporary worship songs begin with an introduction and has the full lyrics in the score. Although contemporary worship music uses syncopation, and these arrangements are faithful to the original sound of these pieces, the notes are written in half, quarter, dotted quarter, and eighth notes as well as ties making the rhythm easily accessible. Print is large and legible, key signatures range to one sharp and two flats, solid and broken triadic chords are used making these pieces relatively simple to learn. Unlike many books of this type, lead sheet chording is not provided. What make this book rather unique is that it comes with a CD and downloadable files featuring three tracks for each piece. A two measure drum lead-in begins each track. The Performance Model Track is for listening and has the piano arrangement together with a praise band accompaniment. The Practice Tempo Track features the praise band accompaniment without the piano solo at a slower tempo. Finally, the Performance Tempo Track features the praise band accompaniment without the piano solo at the performance tempo. The orchestrated backgrounds allow a full performance experience as a solo performer and give great incentive for learning these pieces. Good content well presented makes this a great resource.

JJ

**SPIRITUALS WITH A VELVET
TOUCH**

T. Fettke

Alfred Publishing 44777



Tom Fettke, prolific composer and arranger of sacred music, has crafted innovative and eminently pianistic settings of ten familiar spirituals.

Although these tunes have been featured in countless arrangements, Mr. Fettke has created truly unique and contemporary versions while remaining true to the profound depth and sincerity in the texts. Chromaticism and seventh chords are used extensively adding to harmonic variety. The level of difficulty is 'Early Advanced' with octave chords and leaps in the LH, frequent four note chords in either hand and a partiality towards parallel chords - triads, octaves with added fifths, intervals of sixths in sixteenth notes or seventh chords. Octave melody, chordal interludes, wide range of register and melody in either hand keep the arrangements interesting and enjoyable.

Key signatures up to four flats and four sharps are used, and most pieces have a key change. Tempo changes are frequent.

Let Us Break Bread Together starts with parallel 6th chords in an introduction to a simply stated verse, expanding with a broken chord accompaniment. A meter change achieves a triplet effect in a quadruple time signature, while a chromatic measure shifts the key a semitone higher, lifting the ending both physically and emotionally.

Deep River begins with a slow chordal verse and a meter change to achieve a specific ritardando. The second verse has a rising sixteenth note bass pattern creating a wave like effect and more movement. The meter change returns several more times effecting great flexibility and emotional expression.

Give Me Jesus has an ostinato RH accompaniment to a single line syncopated LH melody. A key change leads into a chordal RH melody with descending bass alternating with chords. The piece ends with a return to the simple opening.

While all of the arrangements were satisfying, my two favorites were *My Lord, What a Morning*, and *Nobody Knows the Trouble I've Seen* with the contrast between pensive reflection and majestic climax.

I highly recommend this book!

JJ



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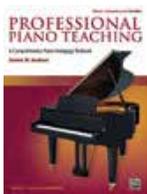
Review of New Publications - cont.

FOLK SONGS

Easy Piano

arranged Phillip Keveren

Hal•Leonard HL00143248



Well known pianist/composer Philip Keveren has created interesting arrangements of fifteen folk songs from around the world. Familiar tunes like *Danny Boy*, *The water is Wide*, *Down in the Valley*, *Cielita Lindo* are given unique settings with harmonic surprises and imaginative introductions. *Yankee Doodle* is given a fun “theme and variations” treatment with modulations at each stanza. Included are very fine arrangements of two Canadian tunes: *Frere Jacques* and *Iroquois Lullaby*. I also enjoyed *Bamboo Flute* (China) and found *Wayfaring Stranger* (American folk hymn) particularly haunting. Although the level of difficulty ranges from four to six, the sophisticated harmonies would appeal to a more mature music student. The extra large font (easy piano style) makes reading a breeze for those of us with less than perfect eye sight. Suggested tempi, metronome markings, phrasing, dynamics and pedal markings make this book very student friendly.

NP

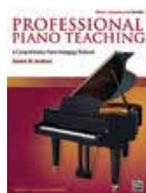
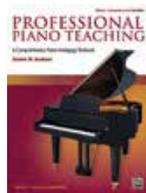
MAJOR SCALE PRO

(Book 1 - Late Elementary to Early Intermediate)

(Book 2 - Early Intermediate to Intermediate)

by M. Bober, G. Kowalchuk,
E. L. Lancaster

Alfred Publishing



Not many students like practising scales because they think that it's boring. These 2 books introduce scales in a different way. Book 1 introduces the seven white-key major scales. Book 2 introduces the five black-key major scales.

At the beginning, the two tetrachords are played between the two hands. After that, it introduces practising scale in blocking style. Through that students can easily remember the fingering. Students can also play the duet with teacher after learning the 1 or 2 octave scale (contrary & parallel motion). Different styles of duets, e.g. jazz, rag time, boogie, swing jazz, etc, make the lessons more fun.

After playing these two books, I hope students will change their attitude towards practising scales. Through thorough study of scales, the students will then play their pieces musically & with confidence.

LC

SHEET MUSIC SOLO

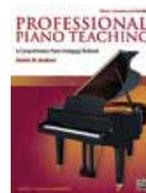
STAR WARS MEDLEY

by John Williams

arranged by Jennifer and Mike Watts

Early Intermediate Level 4

Hal•Leonard HL00153901



This popular solo piece is a medley of *The Imperial March* (Darth Vader's Theme), *Cantina Band from Star Wars: Episode IV A New Hope* and

the *Main Theme from Star Wars*, *The Empire Strikes Back* and *Return of the Jedi*. Each piece is stylistically and attractively arranged for this level and transitions smoothly from one to the next. Technically, intervals of fifths and sixths, syncopated rhythms and triplets are used but everything as well as the dynamics is well marked.

JM

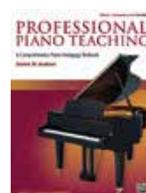
DUETS AND TRIOS

THE CIRCUS RINGMASTER

by Carolyn Miller

Late Elementary – 1 Piano 4 Hands

Willis/Hal•Leonard HL00159718



This playful and lively duet is written in the Key of C major but modulates to related keys throughout. The use of staccato, sixteenth

passages and chromatic scales add interest to the arrangement. The Primo and Secondo parts are well balanced and equally challenged technically. The Primo is all notated in the treble clef. The Secondo has both hands reading the bass clef except for a short passage with both treble and bass. Dynamics and articulation are very well marked to create a fun piece.

JM

Review of New Publications - cont.

CRADLE SONG

An Elementary Piano Trio

by Ernst Schneider

Debra Wanless Music ES100



This trio is based on a folk song and is appropriately in $\frac{6}{8}$ time with its gentle rocking motion. The music is beautifully simple but very lovely and soothing. The work is in F major and the parts are fairly balanced. The lowest player provides the depth and support for the two upper players that have more interesting lines and slight rhythmic contrast with some runs of 16th notes. There are two ritardandos that add a very nice effect.

Because this piece is short it would be a perfect introduction to ensemble playing! 5 stars!
JR

EASY GOING

A Late Elementary Piano Trio

by Ernst Schneider

Debra Wanless Music ES101



This somewhat relaxed trio has a bass ostinato that establishes the mood and rhythmic foundation. The upper two players come in with syncopation and a little discord that always resolves quickly. Throughout the first 24 measures at least one of the players has a syncopated rhythm making counting as a team a necessity. Measures 26 – 30 are the most challenging for all three players due to the many accidentals and clusters. The imitative passage in the coda adds a nice touch.

Although this is graded as a late elementary level I think it is more an intermediate level due to the rhythm.
JR

FOUR VARIATIONS ON A FOLK SONG

An Intermediate Piano Trio

by Ernst Schneider

Debra Wanless Music ES102



Ensemble playing is something that is experienced frequently in my studio. The students love the group classes where they generally play new music I've acquired and then often decide to participate in the local music festival playing a new discovery. The camaraderie and pleasure derived from music making together is always a joy to observe.

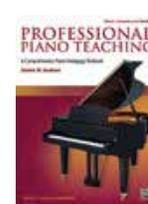
This trio is in F+ and pleasing to the ear. The middle player opens with the melody and appears to have the most challenging part at the start. In the “playfully” section the top player has a triplet rhythm and appears to take over the challenge. The “mournfully” variation has a thinner texture and is in f minor. The “lively” variation is more rhythmic for all three parts and brings the piece to a rousing conclusion. 48 bars of lovely music!
JR

JAZZ HITS FOR PIANO

DUET

arranged by J. Siskind

Hal•Leonard

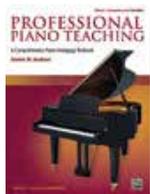


An interesting collection of pieces from the standard jazz repertoire of the 20's to the 50's. Jazz pianist/composer/arranger Jeremy Siskind (author of “Jazz Band Pianist” - a primer for high school students playing for their local or student ensemble) has done a great job of setting eight timeless melodies for four hands, one piano. Familiar tunes like *Blue Skies*, *Mona Lisa*, *The Way You Look Tonight* popularized by legendary performers such as Ella Fitzgerald, Frank Sinatra and Billie Holliday, etc. are arranged at level 7 – 9. Primo and secondo are set on the same page on tandem staves, the page set up is spacious and easy to read. Suggested tempi, metronome markings, phrasing, dynamics and fingerings are indicated. Very few pedal marks are included. I enjoyed the original introductions and interludes showing Siskind's mastery of the jazz style. The arrangements use mainly the harmonies and rhythms of the original version with just enough added chords and syncopations to attract the interest of both performer and listener. End notes explain the source of each piece and the musicians who popularized the tune. A great addition to the music library of any piano playing jazz enthusiast.
NP

CHRISTMAS

JESU, JOY OF MAN'S DESIRING (Piano duo)

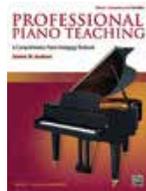
Arr. M. Wilberg
Alfred Publishing



Arranged for the American Piano Quartet, Bach's well known choral from Cantata BWV 147 is given a lovely setting for two pianos, eight hands.

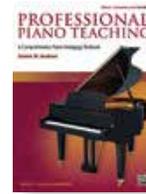
My piano duo partner Katherine Hume and I often open our concerts with *Jesu, Joy of Man's Desiring* for two pianos, four hands. (To start with Bach blesses the program.) Cellist Pablo Casals used to begin every day by playing (on the piano) a *Prelude and Fugue* from the Well Tempered Clavier. For those of us for whom Bach is THE most favourite composer, there can never be too much Bach (of any arrangement) in your repertoire. Rated as late intermediate, players would likely need to be at least level eight to tackle the rhythmic and ensemble issues inherent in this kind of piece. Arranger Mack Wilberg has given the familiar triplet melody to the Piano 1 players and the choral melody to the Piano 2 players. Included are separate scores for each of the four players as well as a useful full "conductor's score" for comparison of all parts
NP

FIRST 50 CHRISTMAS CAROLS Hal•Leonard HL0014716



If you were to sit down and list the first fifty Christmas carols that come to mind, you would have the table of contents of this book! The majority are sacred traditional carols, with a few exceptions such as *Jingle Bells* and *Jolly Old Saint Nicholas*. All the older carols are here *O Come All Ye Faithful*, *Silent Night*, *Joy to the World* and *Hark the Herald Angels Sing* together with other favorites such as *Bring a Torch Jeanette Isabella*, *Coventry Carol*, *Gather Aound the Christmas Tree*, *Star of the East*, *O Holy Night* and many, many more. There are two instrumental pieces as well *Canon in D* and *March* from *The Nutcracker*. Most of the pieces are written in C, F or G major with one in E minor, one in A minor and one in B^b major. Many of the arrangements have a single line melody and a single line bass although occasionally there are two note chords in either hand. Lead sheet chords are given above the score, print is large and legible and lyrics for two verses are included. This book has great potential for students, teachers, amateur players and those who just want to sing.
JJ

A DOZEN A DAY CHRISTMAS Preparatory Mid-Elementary arranged by Carolyn Miller The Willis Music Company



This collection of Christmas favourites can be used on its own, with any method or as supplementary material to the familiar Dozen a Day technique series by Edna Mae Burnam. The ten carols are arranged to progress gradually and apply concepts and patterns from the technical exercises. They all include optional accompaniments for teacher or more advanced students. The book includes access to orchestral audio tracks for download or streaming.

We sometimes think of Preparatory as below our RCM level 1 but that would be the Mini in this case. This music although looking quite simple would be comfortable for a level 2 student to learn. The rhythms include triplets and swing with the shortest note value being an eighth. The time signatures are $\frac{3}{4}$ or $\frac{4}{4}$. The chords don't exceed the interval of a fifth. None of the arrangements have key signatures but there are accidentals scattered about. It's nice to have pieces like *Here Comes Santa Claus* and *Rockin' Around the Christmas Tree* in a simple version for the younger student. *Do You Hear What I Hear* has hand crossovers making it more fun.

I plan to use this for duet sight reading this week because we spend the last lesson before Christmas playing duets and their individual pieces for the upcoming concert. Great supplementary material!
JR



Review of New Publications - cont.

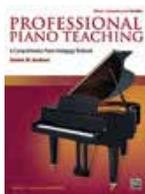
PRAISE SOLOS FOR CHRISTMAS

Alfred Professional Pianist Series

40 Advanced Arrangements

by Carol Turnquist

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These are books that provide a valuable resource for pianists that perform in a variety of professional settings.

This Christmas volume contains 40 selections of Contemporary Christian favorites, appropriate for services throughout the holiday season. Each piece includes the approximate performance time for easy planning. All pieces both religious and secular are instrumental arrangements. Some pieces have some syncopated rhythms and some jazz harmonies that tastefully enhance each solo performance.

JM

UKRAINIAN BELL CAROL

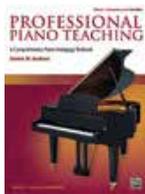
One Piano, Four Hands

Early Advanced Piano Duet

by Mykola Leontovych

arranged by Z. Heyde & F. Tedesco

Alfred Publishing



This is a delightfully arranged duet! Over the many years of teaching I have seen this piece singled out frequently.

My advanced students and I have played this during their lessons and it is a 5/!

The duet arrangement is 9 pages for each part and the parts are equal in difficulty. The secondo features many octaves and provides a rich deep harmony. The melody moves

between the parts as well as through the registers. The primo encounters a quasi cadenza at bar 26 with a time signature change for that bar. The piece is full of ties resulting in some sense of syncopation. At bar 60 more rhythmic excitement is provided when the time signature changes and the instructions say: "Playfully, like a polka". Primo has triplets and then there is a brief shift to $\frac{7}{8}$ before resuming the new $\frac{4}{4}$ time. Here the primo and secondo cross into each other's registers.

The outside hands play in 8^{va} ranges allowing for the inside hands to cross over. This continues when we change time yet again to $\frac{6}{8}$. This passage ends with trills first in the secondo and then moves to the primo before returning to $\frac{4}{4}$. More time signature changes occur and then we encounter $\frac{5}{4}$ and an accelerando! Intensity builds and the key moves from e minor to f[#] minor and the music gains momentum as it becomes agitated and continues to accelerate. The duet ends with the last page full of fortissimo octaves before launching into a presto finale with both parts playing triplets on each eighth in $\frac{3}{4}$ time.

This duet will be played at many Christmas concerts! Definitely a crowd pleaser and one that captures students! Around an RCM level 9.

JR

SLEIGH RIDE: A Holiday Excursion (Piano Duo)

arranged by G. Anderson

Alfred Publishing



The Anderson & Roe Duos & Duets series is a collection of arrangements created and performed by piano duo partners Greg Anderson and Elizabeth Roe. *Sleigh Ride* is one of the great up-tempo Christmas tunes of all time. Arranged here for two pianos and four hands, all players at the advanced level will have a blast with this fourteen page showpiece. Using the full range of the keyboards, both players get a crack at the tune and all its embellishments: triplets, fast 16th note runs, flashy octaves, sassy syncopations and swing rhythms. Lots of energy and excitement is built up to a fortissimo climax with the directive: "sharp – hits the keys"!! A sly reference to *Jingle Bells* brings the piece to a surprise quiet ending. Great fun.

NP

*Janet, Jean, Joyce, Lillian and Nita,
Thank you for your time and words
of wisdom with these book reviews.
I do enjoy reading them.*

Dina





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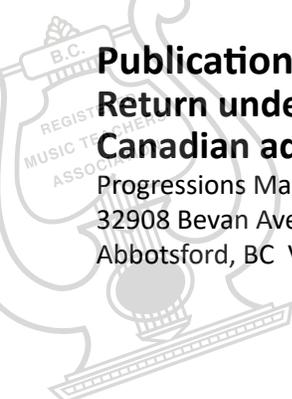
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