

Progressions

Inside this issue:

- *Canada Music Week Highlights*
- *Coming - BCRMTA Piano Competition 2018*

And so much more.....



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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



Joanne Lougheed
president@bcrmta.bc.ca

Ready or not, 2018 is now upon us! In moving towards the future, sometimes we need to look behind us to see where we have been. This will often provide some perspective in determining the appropriate paths to choose in the future. This is something that I have always found to be a valuable exercise. To that end, I have started to read through the minutes of BCRMTA Executive Board and Provincial Council meetings going back as far as September 1985! (These are the minutes that we have physical copies of – all minutes prior to that date have been submitted to the Provincial Archives). I have just begun the process – I am now at the meetings held in 1987 – and the notes are already at the copious level! I look forward to sharing bits and pieces of information that I glean that relates to where we have been, where we are and where we might head in the future.

One of the responsibilities as President of BCRMTA, is proofreading the Progressions Magazine before it heads off to the printers. In reading through the Branch Reports for Canada Music Week®/Canada 150 Celebrations, I am awed by the dedication of our teachers and students in making sure that Canadian Composers receive the recognition they so richly deserve. Many of these composers are our own students – it always amazes me (it shouldn't but it does!) when I hear the students play

their compositions at recitals. Kudos to all the teachers who encourage and guide their students' interest in the art of composing. The application deadline for our BCRMTA Student Composer Competition is April 1, 2018 which will be upon us sooner than we think. Details regarding this worthy competition are on our website under *Programs for Teachers*.

Each year, branches from across Canada are eligible to apply for the CFMTA William Andrews Award (\$250.00) for innovative Canada Music Week® Events which is administered by the Canadian Federation of Music Teachers' Associations (CFMTA/FCAPM). Both of the William Andrews Awards for 2017 were presented to branches of BCRMTA – Congratulations to the Abbotsford and North Island Branches! I would encourage you to be sure and read all the Canada Music Week®/Canada 150 Celebration reports submitted by branches later in the magazine.

Our Annual General Meeting (AGM) will be held in April 2018. The agenda for this meeting will include the election of Committee Chairs. Prior to the AGM of April 1988, all committee chairs were appointed. The minutes of the September 1987 Provincial Council Meeting read as follows: "A suggestion by the Executive of the Provincial Council that Committee Chairman be elected rather than be appointed. Motion by Marjorie

Hougham that all committee chairmen be elected rather than be appointed. Seconded by Mary Adamson. If you accept the nomination it means you are interested and willing to do the job rather than someone who feels obligated because they are appointed! It is very difficult to get volunteers, but often delegates are very capable and genuinely interested in participating. It seems to be more democratic.....This motion CARRIED....."

We at BCRMTA are blessed to have people who are willing to step forward and let their names stand for election to the various committee chair positions. The notice of nominations will be coming out in February 2018. All current committee chairs will be contacted to determine whether they are willing to let their names stand for re-election. Please consider whether you would be interested and willing to participate in BCRMTA as a committee chair. Should you choose to let your name stand, be sure to have your nomination submitted to the Nominations Chairperson on time!





Hello from the Editor & Webmaster



Dina Pollock
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Hello Everyone,

A start to a new year - time to find a few new ideas to inspire my students and myself. This issue of Progressions with all the Canada Music Week® Events may give you and your branch an inspiration or two.

Magazine - Paper and Digital.

The apps have been launched in the Apple and Google Play stores. I encourage you to look at it, download it and try it out. This is a project that we are exploring to see if it is beneficial to members.

When you renew your membership this year there will be a couple of new questions for your feedback. We are doing a survey to determine how members would like to receive the magazine: paper, digital or both. The results of this survey will be discussed at the April Council meeting and the information will be published.

Book Reviews - I get a number of new editions for possible review every month and it is difficult to do them all - so I pick and choose and get reviews on the books that would be helpful and enjoyable to our members. This year I am doing a draw for the extra books - send me your email and I will include you in this draw. At our branches March meeting we will pick three names and they will receive a box of assorted books for free. If you are interested, send me your email.

Website - The new hosting company we are moved to is working really well. I am very impressed how fast the pages load up. No issues - all is good which is such a much better feeling than last years experience.

Dina



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Canada Music Week® Highlights

ABBOTSFORD

Hooray

We were lucky enough to be one of the branches that was chosen for the CFMTA William Andrews Award.

To commemorate Canada's 150th birthday and Canada Music Week® 2017, the Abbotsford Branch of the BCRMTA set out to create a book of compositions from students and teachers of the branch. Each person was invited to submit two compositions. The resulting coil bound book – titled *Creative Canadians Compose* – features 36 compositions with student art work on the cover and includes a message from Mayor Henry Braun and short composer biographies.

The response to the printed book from students and teachers alike has been very positive. Students are thrilled to see their work in print and those who were not involved in this project are keen to have us repeat the initiative so that they can join in!

most of them performed by the composers themselves! One of the pieces in the book is a vocal work – a new version of *O Canada*. The teachers of Abbotsford Branch learned this piece before the recital and led the audience in singing it together.

Copies of the book were available for purchase at the Canada Music Week® Recital and are also available in digital format on our branch website <http://abbotsfordmusicbcrmta.com>

Our recital was to begin with the highly popular game Kahoot – an interactive game which has questions projected onto a screen. Audience participants could sign into the game with their mobile devices – cell phones etc., and answer questions. The audience could see, after each question, who was leading in scoring points. The questions were based on Canadian history – crafted so that parents and other audience members as well as music students were able to participate. Internet connection at the facility created difficulty in playing the game, so we proceeded with the recital.

were gift cards to local music stores as well as a copy of the composition book.



Our Performers

The evening continued with medallions being given out to students who achieved the highest marks in practical and theoretical exams over the previous year, and concluded with cake and water in the foyer.



Our Award Winners

While the response to the production of the book was positive, I believe the performance of the works was the capstone to the project. It was as wonderful to see the pride with which young composers presented their works as it was to see the enthusiastic response of the audience to their creativity.

Joyce Janzen



Joyce Janzen was the chairman of the project, many teachers assisted their students in submitting entries, and Dina Pollock did the design and layout.

Our Canada Music Week® recital on November 17, 2017 featured performances of these compositions,



After the performances, our resident tech wizard, Dina Pollock, was able to get things working and the game was played to much interest and amusement. Prizes for the top four winners of the game





Canada Music Week® Highlights - cont.

CHILLIWACK

It was a special delight for the Chilliwack branch to welcome the Honourable Judith Guichon, Lieutenant Governor of BC, to our Canada Music Week® recital on November 24. Other honoured guests were: Sharon Gaetz, Mayor of Chilliwack, and composer Katya Pine. Ms. Pine presented a wonderful workshop on composing and her own compositions back in September and we were pleased to include three of her compositions in the recital.

After a group of voice students led us in the singing of *O Canada*, the audience was treated to performances by over fifty students (voice, violin, flute, piano) playing a wide variety of compositions by twenty-seven different Canadian composers. The “Students Composition Corner” part of the recital saw fifteen students of all ages performing their own compositions accompanied by a slide show of photos and interesting art by the students themselves – a true artistic experience.

Art work by student Janelle Ryan is featured in the special CFMTA’s “Call for

Compositions” book celebrating Canada’s 150th Anniversary of Confederation showcasing compositions and art work by Canadian composers and artists. We enjoyed young students singing *Our Canada* an award winning composition by member Debra Krol composed for Little Mountain Elementary school for the 2014 “Sing me a Song” competition sponsored by the office of the Lieutenant Governor.

The 2017 Examination Awards and Bursaries were presented by President Sherrie van Akker to students achieving the highest marks in the Junior, Intermediate and Senior practical exams with separate bursaries for students of theory/history with pedagogy bursary going to Student Teacher Auxiliary member Linda Jane for Advanced Piano Pedagogy. The Honour Roll printed on the back of the program listed students achieving marks of 80% and over with emphasis (asterisk) on those with marks over 90%. Refreshment time featured a large cake decorated as a Canadian flag.

Nita Pelletier



Bursary winners left to right: Jolene Deveault, Ashlyn Roos, (the Honourable Judith Guichon, Lieutenant Governor of BC), Rafe Sigaty, David Hall, Solchan Kim

COQUITLAM / MAPLE RIDGE

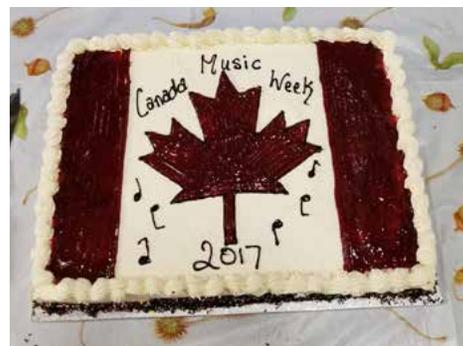
We had a wonderful Canada Music Week® recital on November 19, 2017.

For this special Canada 150 Music Week Recital, we invited Canadian composer Jordan Nobles, Juno Award winner, to our recital for a teachers workshop. He also had another workshop with students with his own compositions commissioned by our branch, that were premiered by our branch students at the recital. Special Canada Music Week® cake and refreshments were shared by all participants and guests.

Kate Kim



Jordan Nobles with our students





Canada Music Week® Highlights - cont.

EAST KOOTENAY

On a wet and blustery Sunday November 26th, performers and audience gathered to celebrate Canada Music Week®. Made festive with balloons, streamers and maple leaf flags of all sizes, the First Baptist Church performance was emceed by our one of a kind, Arne Sahlen who, sporting a red blazer, skillfully punctuated the event with a stream of witty and instructive remarks, describing Canadian composers and their music.

Thirty-two talented piano, violin and voice students, garbed in red, white and black, gave polished performances of Canadian compositions including those of Christine Donkin, (*T Rex Goes for a Stroll*), Oscar Peterson (*Jazz Exercise*), and Leonard Cohen (*Halleluia*). Special thanks to the three voice and violin accompanists, Tim Plait, Ellen Bailey and Sooyeon Lee and to those students who performed their own compositions.

Following the recital, scholarship exam awards were distributed for voice, piano and strings, and recognition and certificates were given to students who had submitted for adjudication, their own compositions. In celebration of Canada's 150th anniversary, the afternoon concluded with a pizza party and cake decorated with the Canadian flag. An enthusiastic crowd of 130 people attended this popular event. Thanks to our member and photographer, Cara Webb for her photos.

Terry Lynn Jeffers



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Canada Music Week® Highlights - cont.

MID ISLAND

Our Canada Music Week® event celebrated Canada's 150th Birthday by presenting two afternoon concerts of Canadian Music on Saturday, November 4, 2017 at 1:00 pm and 2:30 pm. We named our event "Canada 150th Celebration of Music"! The facility we chose was Generations Church with their large stage and C7 Yamaha Grand piano that enabled us to present a program that featured a delightful wide range of musical solos, choirs, and ensembles.

Highlighted were three distinctly different children and youth choirs singing Canadian music from folk to Classical. The Ecole Oceane choir opened our 1:00 pm concert with *O Canada* in both English and French before presenting three more pieces in French with instrumental accompaniment. The Vancouver Island Symphony Youth Choir presented two Canadian pieces *World of Difference* and *They Speak to Me* composed by Christine Donkin especially for our branch. Our

final choir to complete the 1:00 pm concert were the Sinclair Singers, a large choir presenting arrangements from Harry Somers, Jeff Ennis, and Rebecca Campbell. Interspersed throughout the concert were solo pieces featuring the works of Stephen Chatman, Christine Donkin, Teresa Richert, Anne Crosby Gaudet, and many more of our beloved distinguished Canadian composers.

The 2:30 pm concert opened with a duet rendition of *O Canada* in both English and French. This concert, a little more on the jazzier side, featured a variety of Canadian solo and ensemble pieces by composers Oscar Peterson, Susan Griesdale, and Donna Rhodenizer. It was a delightful and perfect finale to complete our afternoon of Canadian music.

At the end of both concerts all the performers and teachers participating received a red carnation.

Dianne Bohn



NORTH ISLAND

We were delighted and honoured to be one of two recipients of the CFMTA William Andrews Award for this calendar year! The following were the activities which were presented in the application for this much appreciated funding!

Our celebration of Canada Music Week® in this year of our Nation's 150th Anniversary occurred primarily on Saturday, November 25 at the Trinity Presbyterian Church in Campbell River. It had four distinct components which spanned over one year.

Starting in June of 2016, students and teachers prepared twenty-two original works which were then collected and bound into a volume of local compositions. The cover page and about half of the compositions were illustrated by professional artists from Campbell River. In all, thirty-six copies were produced and made available to students, branch members and families.

Our community outreach portion of this celebration consisted of three recitals at assisted care facilities in both Campbell River and Courtenay. These occurred on the weekend prior to November 25th. In all, 28 students participated. The residents were delighted with solo works by published Canadian composers, several works by the performers themselves as well as Canadian Duets and Trios. The Finale was a wonderful and exciting two piano quartet performance of the *Canadiana Suite* by Joanne Bender.

The third portion of our event consisted of two Composition Workshops by Christine Donkin. The first of these was entitled *Creativity with Music Character*





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Canada Music Week® Highlights - cont.

NORTH ISLAND - cont.

and was aimed at the younger student. *Creativity with Harmony and Melody* delighted older students. In all 47 students and adults attended these sessions. Following the workshops, Ms. Donkin performed some of her own compositions, and gave some background for each. Our students were delighted to meet and hear Ms. Donkin as many of them were familiar with her work! Some went so far as to get their illustrations of her compositions, autographed!

Between the morning's activities and the afternoon concert, the workshop participants were treated to pizza, veggies some CMW cake as well as a beverage. Those in attendance also received pencils and stickers commemorating this event.

At 1:30, the sanctuary was populated by 71 students and guests. A total of 37 performances ranging from elementary to an advanced level rang out to the delight of the audience. A charming duet, as well as a composition with lyrics, were played by their composers! Solo Canadian works, as well as two duets and two piano trios were performed. The finale piece was the two piano quartet, *Canadiana Suite* by Joanne Bender. This wonderful arrangement of many well known Canadian folk song was much appreciated and a fabulous end to our afternoon's Concert! In all, an inspiring and delightful day was experienced by many people!

We feel that this was a very successful and satisfying celebration on our Nation's Music on the occasion of our 150th Anniversary!

Sonia Hauser

NORTH SHORE

To encourage student composers to participate in our special Canada 150 edition of Canada Music Week®, the North Shore Branch hosted a student composer competition. The result was a dozen new works by North Shore students, many celebrating iconic Canadian animals, landscapes, cities and First Nations culture. Local composer and educator Bruce Sled provided insightful and encouraging adjudications for all the young composers. All were performed at an afternoon recital on November 25, along with several pieces by established Canadian composers and one North Shore branch student reprising her award-winning composition from last year's BCRMTA Student Composer Competition. The variety, creativity and musicality made for a wonderful celebration of our country's musical heritage and the talent of our young students.

Kelly Nobles

MISSION

To celebrate Canada's 150th Birthday, students of the Mission Branch are promised a Fun Birthday Party if collectively, they perform 150 'Mini Concerts' throughout the remaining months of 2017. As well as this ambitious project, plans are in the works for Mission's 125th Birthday Year!

Laura Webster





Canada Music Week® Highlights - cont.

SOUTH OKANAGAN

Our South Okanagan Branch celebrated Canada's 150th birthday in style! Our recital featured diverse selections from many B.C. composers from Ruth Watson Henderson, Stephen Chatman to our own local composers, Anita Perry and Ernst Schneider! The forefront of the stage had a new 60 flag montage built



specifically for this sesquicentennial celebration. At the end, deserving students were presented with over one thousand dollars worth of scholarships. We are most grateful for the continued financial support of the Penticton and District Arts Council, the IODE and the Forbrich and Janisch families. Students, families and composers were able to hobnob while digesting a most beautiful and delicious Canada 150 cake.



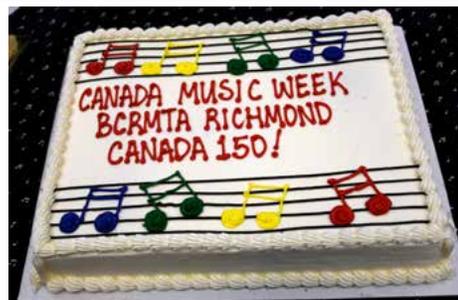
We are fortunate to share this vibrant Canadian music that is currently being locally composed and celebrated with our students and families.

Anita Perry



RICHMOND

In celebration of Canada Music Week® and marking Canada's 150th year, the Richmond Branch of the BC Registered Music Teachers presented 150 MINUTES OF MUSIC MAKING in two recitals on Sunday, November 19 at South Arm United Church, in Richmond. Notable were performances of *O Canada* by a Saxophone Quartet, *Erable Rouge* - a vocal work by William Lin, an award winning local young composer, and the Canadian premiere of *Intermezzo*, a piano work written in 2017 by esteemed BC composer Ernst Schneider. In all, over seventy performers participated in these concerts. The members, special guests, performers and their families gathered for a



lovely reception between the recitals. Since 1960, Canada Music Week® has been an annual event of Registered Music Teachers across Canada with the aim of furthering appreciation of Canadian music.

Victoria Warfield





Canada Music Week® Highlights - cont.

SOUTH FRASER

Canadian Composers + Cake = CELEBRATION

On November 25th, 2017 the South Fraser Branch celebrated Canadian musicians and their creative work. Two recitals featured over 60 piano and flute performances from Primary through Diploma levels. Katya Pine attended as *Composer-in-Residence* for the evening's festivities. The program contained



a wide range of composers, marking several generations. They included a piano composition of Calixa Lavallée (of *O Canada* fame), a flute sonata by R. Murray

Schafer, current publications by Katya Pine and several "first" compositions from our students. The audience was most



receptive and enthusiastically appreciated each musical offering. Katya encouraged all the student composers to follow their musical instincts, to keep composing, and to explore the

many possibilities available in different genres. She challenged them to consider unusual instrumental combinations and to



remember that a start in classical music studies may transform to expertise in music technology.

The student composers were: Patricia Dietze, Angela Miao, Annie Huang, Robin Truong, Elaine Wang, Maria Ma, Nancy Hou, Liam Jones, Skyal Coté, Kitty Li.

Then we all ate cake!!

Kevin Thompson

SUNSHINE COAST

Our branch was inspired by Canada 150 and formed a committee last year to plan our Canada Music Week® Recital, culminating in our "150th Birthday Celebration of Canadian Composers" held at the Gibsons Heritage Playhouse on Sunday, November 26, 2017. This event proved to be our most successful student recital in many years and we were fortunate to hear 27 students performing a wide range of Canadian composers including Nancy Telfer, Anne Crosby Gaudet, Violet Archer, David Duke, Clifford Poole, Stephen Chatman, Joni Mitchell, and Alexina Louie among others. Of particular note were five students performing their own original compositions for piano solo, flute and piano, and cello and piano. We began with the singing of our National Anthem and ended each half with performances of Hallelujah by Leonard Cohen and Hymn to Freedom by Oscar Peterson, featuring our branch members singing and playing piano, flutes, saxophone and cello.

This year, in celebration of Canada's 150th Birthday, we created a new award: Canada 150 Composition Award, value \$150. Students submitted their original compositions on November 1st and branch member Mark Johnson graciously served as our adjudicator. We received four compositions for the competition and the students performed them at our recital. The winner



L-R: Mark Johnson, Bela Ord
Photo Credit: Jan Degrass, The Coast Reporter

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Canada Music Week® Highlights - cont.

SUNSHINE COAST - cont.

was Bela Ord, who performed his composition (with his father, Graham Ord), *Green Hills* for flute and piano. Mark noted that he was impressed with the level of student compositions and particularly how they were inspired by our beautiful, natural Canadian landscape.

Following the performances and presentation of the award, we were treated to a delicious cake decorated with a red fondant maple leaf, created by Heather Stanley, a grandmother of two of the performers. Canada Music Week® pencils, pins and Canada 150 flags were given to each student as a memento of this special event. The committee would like to especially thank all the many volunteers who contributed their time and talents to the success of this event and also to all the students who prepared for this recital with enthusiasm and commitment. Their passion for Canadian music and composition is inspiring. Thank you.

Katherine Hume

In Memoriam

Rita Wallis (Nevard)

member of BCRMTA (Victoria) since 1949



Joan Cunningham

member of BCRMTA (Vancouver) since 1969



Doreen Skorah

member of BCRMTA (Vancouver) since 1965



Carol Rayfuse

past member of BCRMTA (Victoria) since 1965



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

TRAIL / CASTLEGAR

The Trail/Castlegar Branch celebrated Canada Music Week® with our annual CMW Recital on Monday, November 20th. The recital was to feature students performing Canadian compositions, as well as a teacher duet of *Rattle on the Stovepipe*. Unfortunately there was an accident that evening, which closed the highway between Trail and Castlegar, so none of the Castlegar students or teachers were able to attend. Since it is Canada's 150th birthday this year, we celebrated by giving out Canada Music Week® stickers and pencils to the students, and had special treats at the conclusion of the recital.



Before refreshments were served, awards and scholarships were presented to students from our Branch who had received the top marks in the



past year for their examinations. Five students were also acknowledged for winning Medals of Excellence from Conservatory Canada, for their practical piano and theory exams.

Tammy Francis





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Canada Music Week® Highlights - cont.

VERNON

In preparation for Vernon's Canada Music Week® celebrations, Vernon BCRMTA hosted a masterclass with local pianist and teacher Alex MacArthur. Held at the Vernon Community Music School, pieces included *Fantasy* by Heather Laliberti and *Changes* by Alexina Louie. Mr. MacArthur's expertise and warm disposition made for an engaging and educational event.

On November 24th students, teachers, and music lovers came together at the All Saints Anglican Church for a Canadian music recital and awards ceremony. A beautiful and diverse program featured students in piano and voice. Works by Danna, Peterson, Laliberte, Donkin, Bieber as well as several original student compositions were enjoyed by all. This recital was also a celebration of achievement in practical and theoretical RCM examinations. Special mention goes to RMT piano teacher Malinda Sunderland, who was the BC Gold Medal winner for grade 9 voice. Sunderland studies under RMT teacher Kim van Wensem. Theory winners included Chris Dlouhy, who achieved 99% in ARCT History, and Emelia Vlahos who received 99% in level 8 theory.

Vernon RMT now looks forward to their spring Festival featuring adjudicator Sarah Hagen.

Geoffrey Barker

VANCOUVER

In honour of Canada Music Week®, on Sunday November 19, the Vancouver Branch presented *Canada 150: A Multicultural Music Celebration*. Our goal was to feature a variety of local talent representing Canada's diverse heritage as a gift to our community. The event began with our national anthem sung by jazz vocalist Karin Plato accompanied on cello by Harold Birston. This was followed by Argentine tango with Deborah and Santiago Yanez dancing to the music of Astor Piazzolla played by Takuhi Sedefci and Martha Brickman. The works of two Canadian composers were highlighted; Canadian-Armenian composer Gerard Satamian with Elvira Voskanyan on violin; and Oscar Peterson danced by Kayla Malanfont and Amylia Wong with Daniel Dabiri on piano. The B.C. Chinese Music Association Orchestra gave us a taste of modern music on traditional Chinese instruments and the concert finished with Canadian fiddle music by the Westcoast Fiddleheads.

Barbara Siemens





Canada Music Week® Highlights - cont.

VICTORIA

Our celebrations began with two contests: an Art Contest where students could combine music, art and Canada's 150th birthday and The Murray Adaskin Composition Competition. A local artist, Carol B. MacKenzie adjudicated the art entries and chose two lovely water colors which became the covers for our commemorative booklet and our student concert program. The Murray Adaskin Composition Competition was adjudicated by a local composer, Tony Booker.

Our Commemorative Book of compositions combined all of the entries with a biography of Murray Adaskin and the art of our contest winner, Jillian Yada, to make a lovely memory of Canada's 150th Birthday. Each student received a copy to remind them about the special celebrations.



Nearly 50 members and guests attended a luncheon held at the Cedar Hill Golf Club, where we enjoyed, good food, food friends, and an interesting talk on composing. A local chamber group, Jamshed, presented some of Tony Bookers' compositions.

On Saturday November 25th we hosted two student concerts. The first one was dedicated to the Murray Adaskin Composition Competition contestants and many performed their brand new compositions. The second concert was dedicated exclusively to other Canadian Composers including, Remi Bouchard, Stephen Chatman, Linda Niamath and many others. Each of the hour long concerts began with a rendition of *O Canada*, one a piano duo and the other a vocal solo.

Pat Williamson



PROFESSIONAL DEVELOPMENT

There are still three - \$300 Professional Grants available for this fiscal year. Branches eligible are: Kelowna, Mission, Nelson, Shuswap, Trail/ Castlegar and Vernon.

Applications are on the bcrmta.bc.ca website under Programs for Branches.

Completed applications should be forwarded to me by February 1, 2018.

Liz Munro

Thank you to all of the **Branches** for sending in a Canada Music Week® highlight. Unfortunately not every branch included a report.

For the next issue of *Progressions*, I will need your branches **Annual Report** Deadline April 15, 2018.

Photos welcome if you have a photo release.

Please note - I do not need the release, please keep it in your files.

Thank you,

Dina





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BCRMTA - Council Meeting Highlights and News

From the Registrar

Our membership currently stands at 930, an increase of 18 from 912 in April of 2017. Included in our total number are 19 members of Student Teacher Auxiliary (STA) groups.

Students who have completed a Level 9 together with their co-requisite theories are eligible to become member of the Student Teacher Auxiliaries that are supported by a Branch of BCRMTA. One of the requirements for STA members is that they are *“Actively studying with a bona fide member of BCRMTA (in the subject that the Auxiliary member is currently teaching) with the goal of achieving a diploma/degree that leads to full membership as a Registered Music Teacher”* (All words in italics are taken from the Provincial Council minutes of September 1998).

While these are worthy aims and goals, the reality is that sometimes life intervenes and the STA member does not progress. We would like to continue to offer these student teachers membership as well as liability insurance but also give a small financial incentive to continue to study.

Effective March 1, 2018, after 5 years as a member of the STA, the STA provincial rate will be increased to the same rate as paid by RMTs with extensions possible on an individual basis.

On January 1, 2018 online registration will be available for the 2018 - 19 year. The provincial fee of \$124 includes:

- BCRMTA dues of \$54
- CFMTA dues of \$35 (an increase of \$5)
- Liability insurance of \$35

Branch fees vary and are set by each branch. The total yearly membership cost is the provincial fee plus the branch fee.

The deadline for renewal of membership without a \$50 reinstatement fee is March 1, 2018. ☞

Heritage Fund 2017 - Canada 150 Celebration

Branches that utilized the 2017 Heritage Fund:

1. Prince George
2. Abbotsford
3. Vancouver
4. North Shore
5. Mid-Island
6. Kootenay
7. Coquitlam/Maple Ridge
8. South Okanagan
9. South Fraser
10. Sunshine Coast
11. Victoria
12. Trail/Castlegar
13. North Island

Heritage Fund - 2018

Upon approval from the Professional Development Chair, the Heritage Fund Branch Continuing Education Project will provide each branch of BCRMTA with \$200.00 to help cover costs incurred for the continuing education of our teachers. For details on how to apply, go to the BCRMTA website: www.bcrmta.bc.ca under Programs for Branches ☞

BC Student Composer Competition

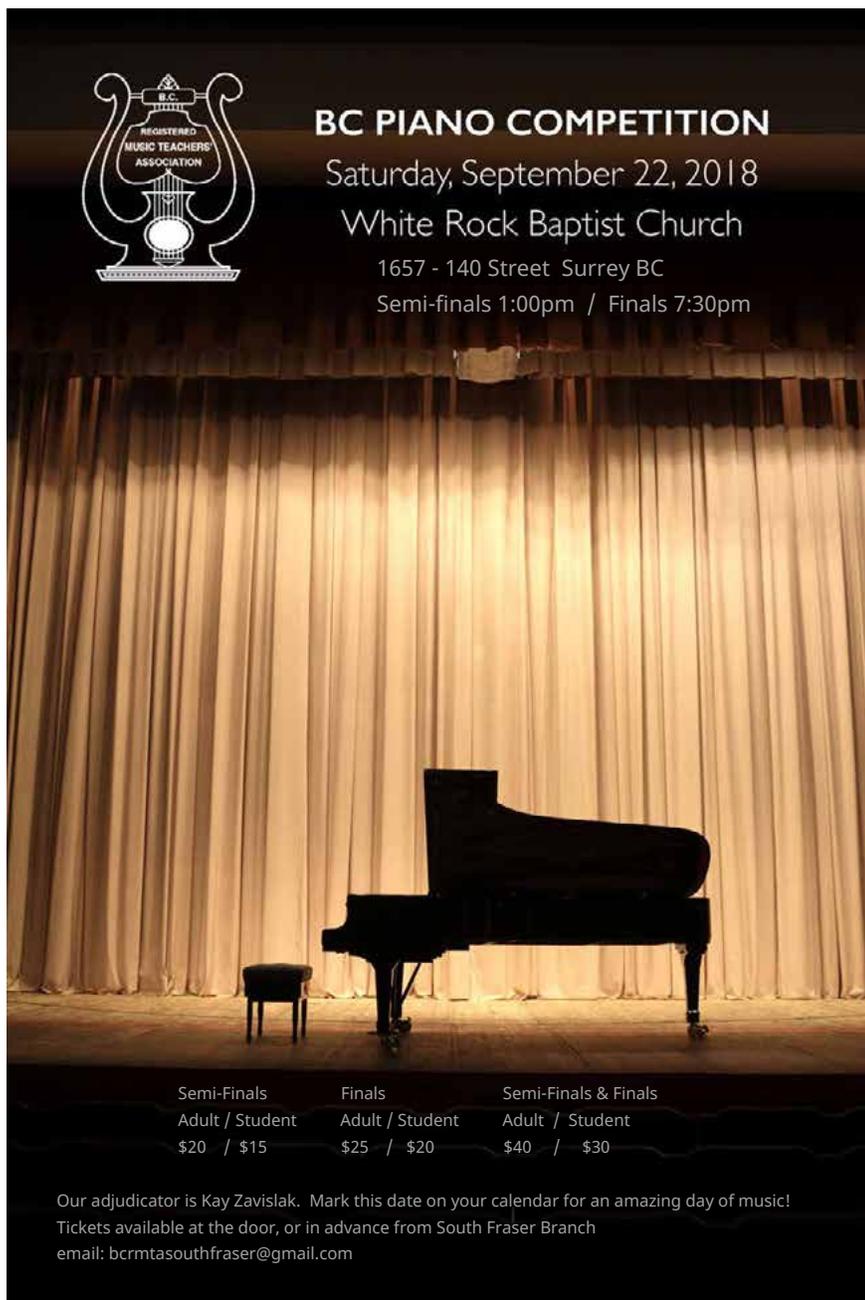
The adjudicator for the 2018 Competition is Dr. Fiona Ryan. She is a Composer/ Musician from Halifax, Nova Scotia. She grew up in this province, then went to the UK and Toronto to complete graduate degrees in Music Composition. She studied with Chan Ka Nin, James Rolfe and Christos Hatzis. She now resides in Halifax and works as a Composer, Part-time Academic, Performer and Music Instructor. She is an award-winning composer whose work is featured on two new recordings.

All applications for the BC Music Writing Competition will now be submitted **digitally only**: bcrmta.bc.ca/student-composer-competition/.

Mailed applications will not be accepted. It should also be noted that compositions that exceed 10 pages in length will require a registration fee that is double the fee for the category involved. This allows the adjudicator to be remunerated in a more appropriate manner for lengthy compositions. ☞



BCRMTA - Council Meeting Highlights and News



**BC PIANO COMPETITION**
Saturday, September 22, 2018
White Rock Baptist Church
1657 - 140 Street Surrey BC
Semi-finals 1:00pm / Finals 7:30pm

Semi-Finals	Finals	Semi-Finals & Finals
Adult / Student	Adult / Student	Adult / Student
\$20 / \$15	\$25 / \$20	\$40 / \$30

Our adjudicator is Kay Zavislak. Mark this date on your calendar for an amazing day of music!
Tickets available at the door, or in advance from South Fraser Branch
email: bcrmtasouthfraser@gmail.com

BC Piano Competition

The B.C. Piano Competition will be held at the White Rock Baptist Church on September 22, 2018.

Our adjudicator is Kay Zavislak. The application deadline is March 1, 2018 with all applications submitted online. All information regarding the competition is available at www.bcrmta.bc.ca.

Young Artist Tour

The Young Artist Tour takes place the year following the B.C. Piano Competition giving the winner of the competition additional performance opportunities before the CFMTA Piano Competition. The Young Artist Tour is sponsored by CFMTA. Information about how to host a concert – and the duties involved – is available on our website: www.bcrmta.bc.ca

After ten (10) years our Chair of the BC Piano Competition and the BC Young Artist Tour, Susan Schleppe, is stepping down from her position. Thank you Susan for your stellar work to support these two important programs. We will miss you and wish you all the best in whatever comes next for you!

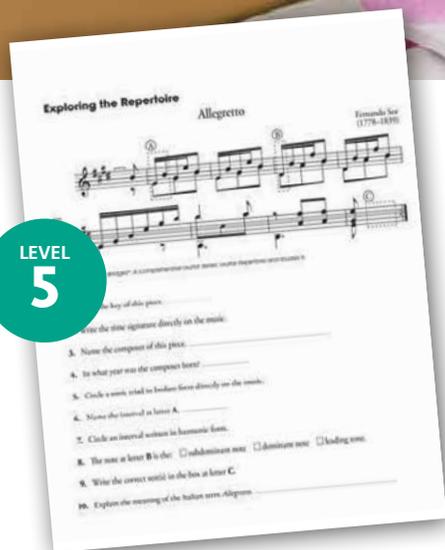
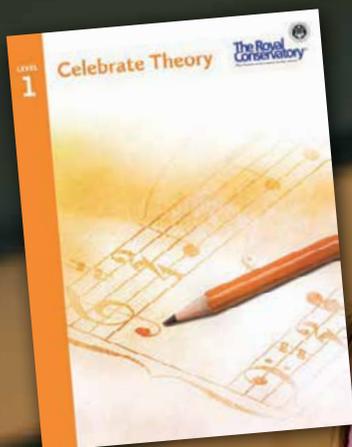
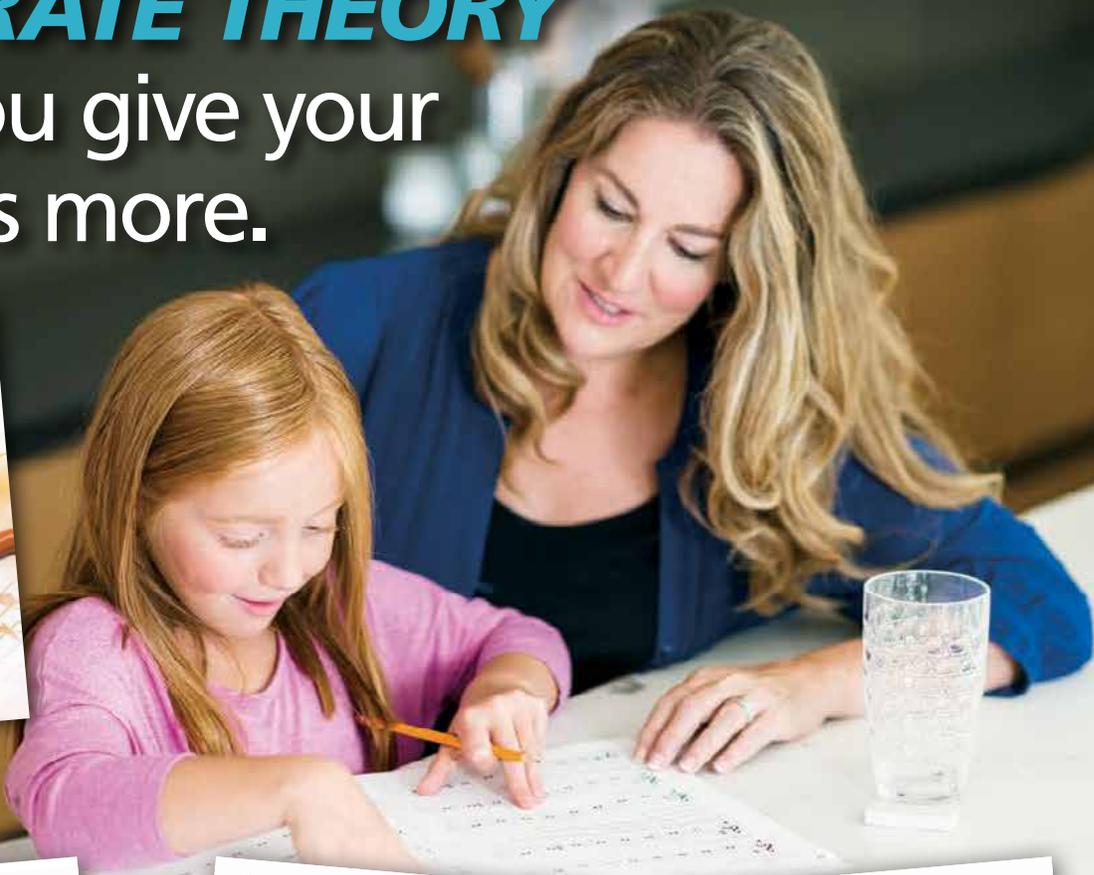
If you are interested in either of these two positions, please contact Cynthia Taylor pastpresident@bcrmta.bc.ca

B.C. Piano Competition Rules 2018

1. The competition will be held in even numbered years in combination with the Semi-Annual meeting of BCRMTA Provincial Council.
2. Each branch will be able to enter one contestant. The contestant represents his/her branch of residence or branch of study. Branches are responsible for selecting a contestant. (A previous first-prize winner of the B.C. Piano Competition is not eligible to enter). Deadline for entries is March 1st, 2018
3. The competition will consist of a semi-final round and a final round.

CELEBRATE THEORY

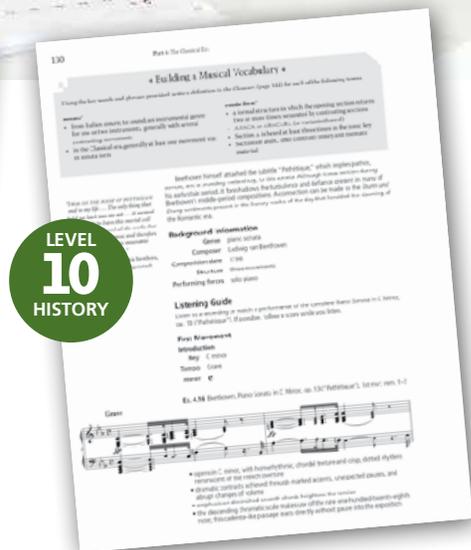
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5



LEVEL
9
HARMONY



LEVEL
10
HISTORY

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- 2 answer books

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- Explore the musical language through melody-writing, four-part harmony, counterpoint, and analysis

History (Levels 9–ARCT):

- Discover styles, genres, composers, and works that shaped the musical milestones from major historical eras

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BC Piano Competition Rules 2018 - cont.

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

Final Round The top three performers from the semi-final round will be asked to perform a 30 minute program in the finals. Three contrasting styles must be used. **ALL CONTESTANTS WILL BE EXPECTED TO ATTEND THE FINALS.**

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

1. must be available to represent British Columbia at the CFMTA/FCAPM National Piano Competition in Winnipeg, Manitoba in July 2019 (All travel will be provided along with an accommodation/meal allowance)
2. will tour as B.C. Young Artist (Tour details to be arranged with the B.C. Young Artist Committee and all travel, accommodation and meals will be provided)
3. will receive a cash prize of \$800

The 2nd Place Winner of the B.C. Piano Competition will receive a cash prize of \$500

The 3rd Place Winner of the B.C. Piano Competition will receive a cash prize of \$300

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

- The contestant must be studying with a member of the BCRMTA at the time of entry. If the Branch contestant is awarded the first place prize, he/she must continue to study with a BCRMTA member in order to qualify to represent B.C. at the National Piano Competition.
- The contestant must be a Canadian citizen or have Landed Immigrant status.
- The contestant must not be more than 24 years old as of January 1st of the CFMTA/FCAPM competition year.
- The contestant may not be studying in a Master's program as of January 1st of the CFMTA/FCAPM convention year, as the CFMTA/FCAPM National Piano Competition is limited to contestants studying at the Bachelor level or lower.

- All repertoire presented must be of an advanced level (Diploma or higher) and must include a minimum of two contrasting style periods in the semi-final round and three contrasting style periods in the final round with one repeat allowed in the final round.
- The competition committee will announce the name of the adjudicator of the B.C. Piano Competition at least 6 months before the competition. It is the responsibility of the branch and the teacher of the contestant to ensure that there is no contact between the contestant and the adjudicator once the name has been announced.
- It is strongly recommended that all potential contestants be made aware of the specific repertoire rules regarding the CFMTA/FCAPM National Piano Competition before entering the B.C. Piano Competition. These can be found at www.cfmta.org
- It is the responsibility of the branch to submit the required application. Late entries will not be considered.

Information regarding the Semi-final Round:

- Each contestant must submit his/her repertoire list by June 1st 2018. Selections may not be changed after the list has been submitted.
- All expenses for a contestant attending the B.C. Piano Competition must be borne by the contestant or sponsoring branch. **Branches may apply for funding where a need exists and conditions are met.*
- Expenses for a chaperone (if required by the contestant) will be the responsibility of the contestant.
- There will be a public drawing for the order of performance at the B.C. Piano Competition at least 30 days before the event. All contestants will be immediately advised of their placement in the program and no changes will be allowed.
- All contestants will be given an opportunity to play the competition piano prior to the event. The time allotted will be 10 minutes.
- There will be no personal biographies printed in the B.C. Piano Competition program. Contestants will be listed by name and branch only.





Student Composer Competition 2018 Adjudicator - Dr. Fiona Ryan

I am a composer/musician from Halifax, Nova Scotia, Canada. I grew up in Nova Scotia, and went to the UK and Ontario to complete graduate degrees in music composition, and am now back in Nova Scotia where I work as a composer, part time academic, performer, and music instructor, as well as doing occasional administrative/organization at work. In addition to being an award-winning composer whose music is featured on two new recordings. I also perform, teach music and direct ensembles, write (especially poetry and dramatic work), and collaborate on interdisciplinary arts projects.

In 2013 I graduated from the University of Toronto with a Doctor of Musical Arts degree in composition, where I studied composition with Chan Ka Nin, James Rolfe, and Christos Hatzis. During my time in Toronto I also performed in various ensembles and worked as Music Director at The Church of the Messiah.

I completed a Master of Music in composition (with a minor project in improvisation) at the University of Newcastle (UK) in 2004, and a Bachelor of Music in clarinet performance at Dalhousie University in 2002. Since returning to Halifax in 2014 I have worked on composition commissions, taught courses in the composition and theory department at the Fountain School of Performing Arts at Dalhousie University, have been a section lead in the choir of the Cathedral Church of All Saints, and have collaborated on performance and recording projects.

I play clarinet, piano, sing, can play some other wind instruments and have been learning to play some other instruments. I have performed in choirs, improvisation ensembles, chamber music ensembles, rock bands, musicals, traditional/folk music groups, and as a soloist.

My current creative research interests include narrative and storytelling in music, musical communication, miniatures and character pieces, and creatively exploring how ideas transform as they are transmitted from one person to another or from one (performance) medium to another.



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BCRMTA - CFMTA Student Composer Competition 2018



BC Provincial and Canadian National Regulations

Please find the Student Composer Online Entry Form on the BCRMTA website www.bcrmta.bc.ca.

If you have any questions, please do not hesitate to contact the CMW Provincial Coordinator Sonia Hauser at: cmw@bcrmta.bc.ca or 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. **a)** Any composition longer than four pages long should be accompanied with a performance of the composition on a CD.
b) Compositions in excess of 10 pages will be considered as two entries. The entry fee will be doubled for these compositions
4. The entrant must be of stated age as of June 1, 2018 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 submitted by April 1, 2018** 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, 2018.





BCRMTA - CFMTA Student Composer Competition 2018 - Categories



Preparatory: 8 years & under	Fee: \$13.00	Awards:
Pre.1 - An original work for solo instrument or any combination of instruments		BC \$20
Pre.2 - An original work for voice with or without accompaniment		BC \$20
Division A: 11years & under	Fee: \$13.00	
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		BC \$20
Division B: 15 years & under	Fee: \$16.00	
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		BC \$30
Division C: 19 years & under	Fee: \$18.00	
An original work for any instrument, voice, or combination of voices and instruments, with or without accompaniment.		BC \$40
Division D: Open	Fee: \$25.00	
An original work for any instrument, voice, or combination of voices and instruments, with or without accompaniment.		BC \$50

Second Place Awards:

For any category with six or more entries - Division A: \$15 B: \$20 C: \$30 D: \$40

To submit an entry please go to:

<http://bcrmta.bc.ca/student-composer-competition-2017-online-registration/>

To find it on the website:

→ bcrmta.bc.ca → Programs → For Teachers → Student Composer Competition → Online Registration



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- Thank you!



Musical Community Service Awards October 2017

Coquitlam/Maple Ridge	Julie Lemon	Caroline Peters	Gold (113)
		Jonathan Peters	Gold (69)
North Island	Cynthia Taylor	Yuma Bailey	Bronze
		Yuma Bailey	Silver
		Yuma Bailey	Gold (88)
Richmond	Lillian Chan	Ravenell Casilla	Bronze
		Shawn He	Bronze
		Eugene Liu	Bronze
		Vanna Liu	Bronze
		Vanna Liu	Silver
		Vanna Liu	Gold (106)
		Angeline Syyong	Gold (102)
South Fraser	Catherine Bundt	Joanna (Yuan-I) Lee	Bronze
		Joanna (Yuan-I) Lee	Silver
		Joanna (Yuan-I) Lee	Gold (81)
	Leslie Chen	Maria Ma	Bronze
		Maria Ma	Silver
	Kevin Thompson	Gabriel Ma	Gold (86)
South Okanagan	Carmen Leier	Chi-Yan Lee	Bronze
Vernon	Lyn Taron	Malina Tetz	Silver
Victoria	Colleen Ball	Mariah McDonald	Gold (64)
	Wendy Maggiora	Christian James Schmitz	Bronze
		Christian James Schmitz	Silver

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

Vanna Liu, Angeline Syyong and Caroline Peters.

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



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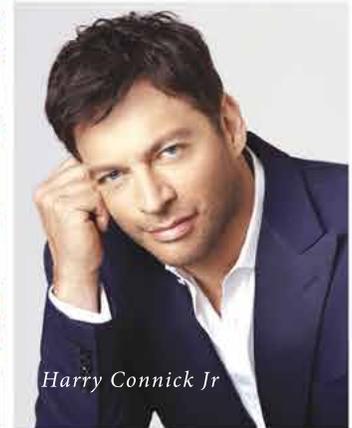
Billy Joel



Olga Kern



Diana Krall



Harry Connick Jr

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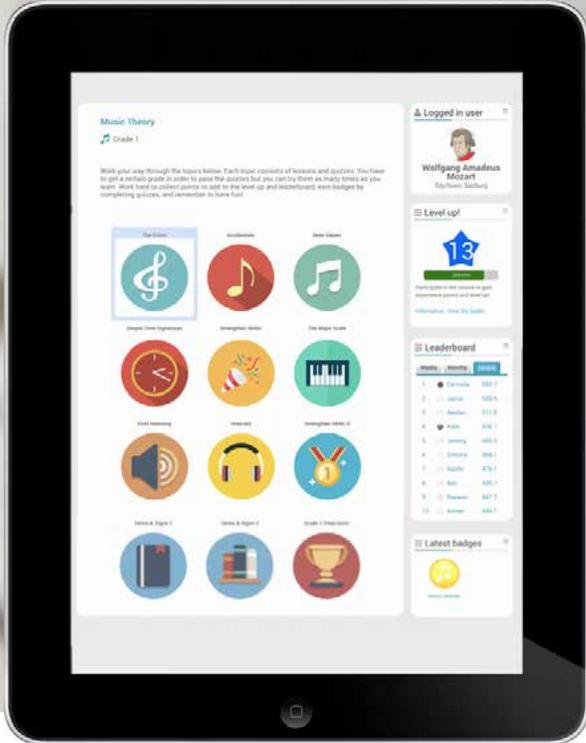
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Teaching Students with Behavior Problems

by Alice-Ann Darrow Alice-Ann Darrow is Irvin Cooper Professor of Music Education and Music Therapy at Florida State University, Tallahassee. E-mail: aadarrow@fsu.edu.

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This is my first column for General Music Today. I would like to start by thanking Liz Rose for her past columns and the care that she has taken to share useful information on teaching music to special learners. I look forward to continuing her good work. The topic of special learners is of great interest to me, and it is one that I have cared deeply about for many years. I was fortunate to begin my career as a music educator and therapist in the Miami public schools over thirty years ago, making me a first-year teacher when the Education for All Handicapped Children Act, PL 94-142, was passed.

I would also like to thank Liz for her review of *Music in Special Education* in her last column (Spring 2006, p. 44). Mary Adamek and I wrote this book to provide essential and practical information for music education majors and for music educators who are already teaching students with the many different disabilities found in schools today. As chair of the special learners column, I plan to share some of the information found in that text, as well as summaries of recent research that might be helpful to readers. For this first column, I would like to share some information from one of the disability chapters Liz mentioned in her review of *Music in Special Education*, "Teaching Students with Behavior Disorders." It is likely that I will write additional columns on students with behavior disorders, as most teachers report that managing students with challenging behaviors is the greatest barrier to effective classroom instruction.

Students with behavior disorders are generally unhappy individuals, and they are often successful at making everyone around them unhappy as well. They are generally disliked by their peers, their teachers, their siblings, and often even their parents. In addition to their challenging behaviors, these students are frequently diagnosed with accompanying disorders such as learning disabilities, attention deficit and hyperactivity disorders, depression, and suicidal tendencies (Stahl and Clarizio 1999). Even though music is a highly desirable activity for most students, music educators have indicated that students with behavior disorders are the most difficult to mainstream in the music classroom (Darrow 1999). Unfortunately, students with

behavior disorders are often seen simply as troubled students vying for attention and not as students with a disability who are deserving of the same educational provisions as students with physical, cognitive, or sensory disabilities.

There is no doubt that students with behavior disorders present significant challenges to their teachers and peers. They typically exhibit unacceptable patterns of behavior, are nonconforming to the norms of the classroom, and often make the learning environment unproductive for other students. To make the problem worse, teachers often have misguided expectations of students with behavior disorders. Students who are blind are not expected to see when they enter the classroom, and students who are deaf are not expected to hear when they enter the classroom. However, teachers often expect students with behavior disorders to suppress their disability and "behave" when they enter the classroom. These students, like most students with disabilities, require instructional interventions to manage their disability and to assist them in becoming educated and sociable adults.

As music educators, we are fortunate that music is a highly desirable activity for most students. Students with behavior disorders often find the music room to be the one classroom where they are motivated to conform and to succeed. Structuring for their success requires careful planning. Students with behavior disorders learn music as other students do, through singing, listening, playing, moving, reading, and creating. Their disability does not require adapted instruments or music. However, adapting the environment, instruction, expectations, and attitudes can be useful in teaching music to students with challenging behaviors.

Students generally engage in disruptive behaviors when they are not actively engaged or when the environment prompts these behaviors. Students with problem behaviors generally perform better when they are (1) in close proximity to the teacher, (2) sitting beside model students, and (3) actively engaged in a desirable activity. Moving students to the front of the room or wisely placing them next to appropriate peers is not difficult;





Teaching Students with Behavior Problems - cont.

however, planning learning activities that are motivating is difficult unless the teacher is knowledgeable about a wide range of curricular options.

Instructional accommodations are often used for students with behavior disorders. An accommodation is used when the teacher believes the student can achieve the same level of participation as his or her classmates, but needs additional support. An instructional accommodation allows a student to engage in the same musical activity as other students in the class, but some change is made in the setting, presentation of the information, or type of accepted response. Some suggestions for instructional accommodations include the following:

- Give clear, uncomplicated directions. Students often misbehave when they are confused about what they are supposed to do.
- Use the student's name and look at him or her. Students are more likely to misbehave when they think they are anonymous.
- Define expectations for classroom behavior and be consistent in administering consequences for misbehavior. Students often misbehave because they do not know what behavior is expected or because the teacher is inconsistent in administering consequences for breaking class rules.
- Make a desirable activity (using the Karaoke machine) contingent upon a less desirable activity (completing sight-singing exercises). Many teachers use reinforcement menus (lists of desired activities such as listening to CDs or playing music Bingo).
- Think "do" when you think "don't." Asking students to do something is a more positive approach than telling them to don't do something. "Watch me" instead of "Don't bury your head in the music."
- Think "approval" when you think "disapproval." Reinforcing a student who is doing what you want him or her to do creates a more positive learning environment than admonishing a student who *isn't doing* what you want him or her to do.

- Set up occasions for problem students to behave appropriately and to feel good about themselves. There are few opportunities to reinforce students who generally act inappropriately in class. Ask them to help move risers, put instruments away — any activity that will allow you to reinforce good behavior and allow them to feel good about themselves.

Teaching Discipline (Madsen and Madsen 1999) includes helpful information related to the suggestions listed above, as well as other suggestions for managing students' behavior:

- Avoid labeling students, such as troublemakers or bad students. Students often live up to their label.
- Reserve emotions — choose your battles. Students with behavior disorders are difficult — it is their disability. Decide which problem behaviors interfere the most with learning, and prioritize which behaviors will receive your time and attention.
- Use peers as solutions. Solicit classmates to engage in peer tutoring or serve as a part of the management strategy. Students with behavior problems often respond more readily to the approval and disapproval of their peers than to that of their teachers. Ask peers to redirect problem-students' attention when they are off-task or to ignore them when they purposely disrupt the class or engage in attention-getting behaviors.
- Analyze problem situations as to antecedents and consequences. Problem behaviors rarely occur in isolation. There are events that trigger the behavior and consequences that either reinforce or extinguish the behavior.

As stated earlier, teachers often expect students with behavior disorders to suppress their disability and "behave" when they enter the music classroom. It is often our expectations of students, as well as the instruction, that need to be adapted. Like all new behaviors, appropriate behaviors have to be shaped—shaped through successive approximations to the desired behavior. Shaping desired behaviors takes time. Students rarely transform from being a problem student to being a model student instantly. In the initial stages of shaping a problem student's behavior, accept and reinforce behaviors that come close to the appropriate behavior.





Teaching Students with Behavior Problems - cont.

Finally, we often have to adapt our attitudes about teaching students with behavior disorders. Most teachers have negative attitudes about teaching problem students (Darrow 1999). Madsen and Madsen (1999) discuss the strategy of “talking yourself into a new way of thinking.” There is research to support the notion that engaging in positive behaviors can result in more positive thoughts (Strack, Martin, and Stepper 1988). Developing a positive attitude about students with behavior disorders can do much to reduce the stress of teaching these students. There are many other constructive outcomes that result from teaching students who have behavior disorders:

- They require us to practice patience.
- They motivate us to plan more effectively.
- They keep us on task in the classroom.
- They prompt us to be more organized.

If students with behavior problems can affect us in these ways, how can teaching them be negative?

Taken from Adamek, M., and A. A. Darrow. 2005. *Music in Special Education*. Silver Spring, MD: AMTA.

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ALICE-ANN DARROW is Irvin Cooper Professor of Music at Florida State University. Her teaching and research interests are teaching music to special populations, inclusive practices for students with disabilities—particularly those with behavior disorders and deaf/hard-of-hearing—and the role of nonverbal communication in the music classroom. Related to these topics, she has published numerous monographs, research articles, and book chapters. Darrow is editor of the text, *Introduction to Approaches in Music Therapy*, and co-author of *Music Therapy with Geriatric Populations: A Handbook for Practicing Music Therapists and Healthcare Professionals*. She presently serves on the NAFME task force for the inclusion of students with disabilities, and as Florida Music Education Association chair for diverse learners.





Ask Lori - Teaching Tips for Everyday Lessons

by Lori Elder - Notation by Anita Perry

Q. Do you make festival participation mandatory?

A. I don't make it mandatory, but if I think it will be a positive experience for a student, I will encourage them to enter one piece and try it. If they enjoy it, and learn from doing this, they tend to come back year after year. For those students who do play regularly in a Festival, it can become an important goal to work toward each year.

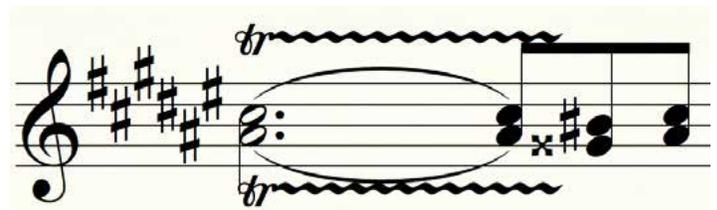
Also, getting students started at an early age is a good idea. Many young students don't struggle too much with nerves so it's a good time to try playing in a festival.

Q. How do you teach double trills, such as in the Chopin Barcarolle?

Blair Galston, Vancouver

A. Double trills with one hand can be intimidating, and students are generally at a senior level before they encounter them. Most double trills are in thirds, and there are various fingerings you can use depending on the musical context and the black and white keys being used.

Chopin Barcarolle double trill bar 84



To practice this, first divide the double trill into two single trills of the upper notes and the lower notes. Practice the upper notes of the trill in various rhythms, such as this dotted rhythm:



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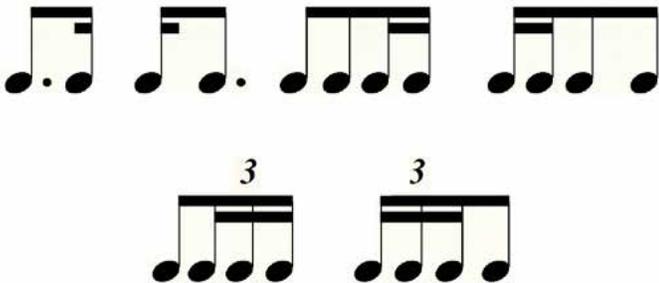
sthelenswpg@gmail.com

www.pointgreyanglican.com

Ask Lori - Teaching Tips for Everyday Lessons - cont.



Continue practicing the upper note trill in all the following rhythms (rest when you need to!)



Then practice the lower notes of the trill in all the rhythms. Then put the trill back together with all the notes and do the rhythms again. (You might need a snack by now!)

Practice tips:

- do each rhythm 4 - 8 times.
- start by practicing slowly, then gradually build up faster.
- start the rhythms on each note of the trill.
- check that the wrist is free and that the fingers are not tense or locked up. The knuckles and palm of the hand should also not be tight. Check that the thumb is not sticking out.
- rest and relax between the different rhythms – don't overdo it!
- aim to get each rhythm even and controlled, and with ease.
- do all the fingering combinations used in the piece.
- play lightly at first, then add crescendos and diminuendos as required in the piece.

Double trills can also be practiced non legato and slowly, with a larger wrist motion, to get the hang of them and prevent tension. Listen for the notes to stay lined up correctly, and that the two voices stay together.

By the way, all these rhythms are useful for regular trill practice as well, particularly for intermediate students who are just getting into ornamentation.

Email your questions to - lorielder@shaw.ca



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.



Anita Perry is a member of BCRMTA, a member of the Canadian League of Composers, an affiliate of the Canadian

Music Centre, and a member of the Society for Composers and Authors, and is the President of the South Okanagan Branch of the B.C. Registered Music Teachers' Association. Composer, Anita Perry, has written works for orchestra, concert band, piano, voice, and choir as well as seven children's musicals and five ballets.





Review of New Publications



Celeste-tina Hernandez
Abbotsford - Piano
Member since 2005



Joyce Janzen
Abbotsford - Piano, Theory
Member since 1983



Janet Marcotte
South Okanagan - Piano
Member since 1992



Leona Porth
Abbotsford - Piano
Member since 1969



Jean Ritter
Abbotsford - Piano, Theory
Member since 2006

Premier Piano Express Books 3 & 4

by D. Alexander, G. Kowalchyk, E.L. Lancaster, V. McArthur & M. Mier
Alfred Publishing 46067 46092



From the successful creators of the Premier Piano Course (PPC), we now have an All-In-One Accelerated Course that combines the lesson, theory, technique, and performance material into one book. This curriculum is designed for the student that needs a faster-paced approach to the study of piano. While the PPC had wonderful illustrations that engaged the younger student, these books do not contain illustrations. There is shading and the headings are also in the same colour. Both books open with concepts review consisting of a theory worksheet and a piece of music. The pieces used are in the PPC. The theory pages have excellent explanations and are easily understood. The one thing I miss from the individual theory books is the “Now Hear This”. Teachers can work on ear with the student apart from these books but it should be noted that it is not included in the all-in-one books. I’m thrilled that the non-position reading approach that was used in the PPC is also utilized here.

Book 3 is comprised of 11 units. The first six are made up of material from the Premier Piano Course book 3 and the remaining five are from book 4. This book includes all the concepts introduced in Levels 3 and 4. Learning to read ledger lines above and below the grand staff, syncopation and swing, and exploring the keys of G major, F major and D major are some of the contents carried over. This book includes a CD-ROM that contains MP3 files of audio performances on acoustic piano and orchestrated accompaniments for selected pieces in the book. These audio files can also be downloaded at Alfred.com/premierpianoexpress.

Book 4 contains 14 units. This book is 96 pages including all concepts learned in levels 5 and 6 of the PPC. Rhythms are introduced in multiple-note patterns. Book 4 includes downloadable TNT2 Custom Mix Software and MP3s of acoustic piano performance at both practice and performance tempos.

If you have an older beginner and you’re not sure what books to use, please investigate this accelerated course. What I like is that none of the essential concepts and skills needed are skipped over. Also, the price of the single book is very favourable! These co-authors have not disappointed!! There is definitely a market for these accelerated books!

Jean Ritter





“We have been purchasing Yamaha pianos for over twenty years. The tone, touch, and consistency of Yamaha pianos have made them the first choice of The Royal Conservatory.”

Dr. Peter Simon
President, The Royal Conservatory

C1x Silent Piano



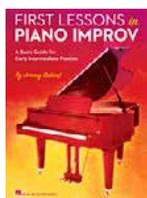
Review of New Publications - cont.

First Lessons in Piano Improv

Early Intermediate

by Jeremy Siskind

Hal Leonard HL00159521



This is a basic guide to piano improv for early intermediate pianists. Even the preface is helpful, as the author explains the meaning of improv to the

student and also explains to the teacher how critical his/her involvement is. I like how each of the 19 chapters is set up like a very well-organized lesson, and how the entire book employs a step-by-step, gradual approach to learning improv. Rhythm, melody, and chords are the three main themes that the author continually circles back to, while the concepts very slowly become more complex. For example, in Chapter 1 - **Rhythm**, imitation is taught by first explaining what rhythm is, and then having the student do fun rhythm *games* with the teacher. Call and response is taught in a fun way, by having the student stomp, slap, snap, or even fill up their mouths with air and then pop their cheeks. In Chapter 2 - **Melody**, five-finger quarter notes are introduced. In Chapter 3 - **Chords**, repeated chord accompaniments are taught. Then in Chapter 4, the theme of **Rhythm** is once again reviewed, but this time, much more rhythmic call and response is introduced. In Chapter 5, the theme of **Melody** is reviewed, while melodic call and response is taught. In Chapter 6, the theme of **Chords** is reviewed, but the concept taught is broken chord accompaniment. As the reader can guess, Chapter 7 is all about **Rhythm** again, but the concepts are getting harder; **Same Rhythm, Different Notes** is the theme.

In Chapters 1 – 13, the students are improvising in the key of C major.

In Chapter 14, F major and A minor are introduced. Students are also encouraged to improvise in G major and D Minor.

In each chapter, there is an opportunity for students to do their homework, writing out their answers if they wish.

My only critique is that I wish the staves were wider, making it easier for younger students to write on. Otherwise, this is a fantastic book for those interested in learning improvisation, in my opinion.

Celeste-tina Hernandez

Jazzin' Americana 1

by Wynn-Anne Rossi

9 Late Elementary Piano Solos That Celebrate American Jazz

Alfred Publishing 46025



The pieces in this book are a personal journey through the jazz genre, honoring the history, diverse styles and the musicians who made this music great. The

performer will learn about jazz greats such as Louis Armstrong, Charlie Parker and Miles Davis. Each piece includes historical and performance background, a rhythm workshop and some suggestions for audience participation. Students learn about Ragtime, Blues, Swing, Boogie, Bebop and are encouraged to do more research and listening. Improvisation is not the focus of these pieces but introducing these jazz styles, chord sequences and left hand patterns might just be the impetus for students to try some free experimentation.

Janet Marcotte

Songs from Childhood

Easy Piano

Arranged by Philip Keveren

Hal Leonard HL00233688



Here we find a collection of familiar melodies that have been enjoyed by children around the world for many generations.

Alouette, The Bear Went

Over the Mountain, Eensy Weensy Spider, Grandfather's Clock, Hickory Dickory Dock, Hush Little Baby, It's Raining It's Pouring, London Bridge, The Muffin Man, My Bonnie Lies Over the Ocean, Oh Where Oh Where has My Little Dog Gone, Pop Goes the Weasel, Skip to My Lou, Three Blind Mice, and Twinkle Twinkle Little Star.

Philip Keveren's arrangements are written for Easy Piano, and each one skillfully updates an old tune in a fresh and engaging manner. Both students and audiences are sure to be well entertained as they listen to these ingenious compositions.

The presentation of each piece couldn't be better; the scores are well spaced with only three or four bars per line and four lines per page. Generally the pieces are four pages long, with complete presentation of the melodies, as well as playful fragments bouncing back and forth between hands. Pedalling, fingering, phrasing, dynamics and changes in tempo are impeccably provided. Each piece has metronome speed suggestions along with a descriptive interpretation word at the beginning, and Mr. Keveren has taken the time to provide the same details throughout the piece each time he begins a variation. For example, *The Muffin Man* has four sections, playful, fast, heavy and cantabile, each one with a different time signature. *Three Blind Mice* starts with



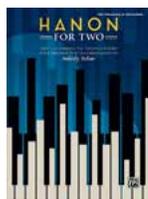
Review of New Publications - cont.

'scampering', next 'with lament', then back to tempo one, taking us through A minor, G Major, then C Minor. Although in minor keys, the piece has lots of bounce and variety!

Mr. Keveren's intention is to present each piece in a 'classical' style. There are many Alberti bass sections, scale passages and classical slurs. *Where Oh Where Has My Little Dog Gone* is written in a waltz style (F Major, B^b Major, E^b Major, G Major). *Skip to My Lou* has many five finger runs, and L.H broken chords as well as contrasting staccato chords in accented minor seconds (C Major, D^b Major, D Major, then E^b Major).

Leona Porth

Hanon for Two Late Elementary/Intermediate Hanon/Melody Bober Alfred Publishing 46273



In this book are the 20 exercises found in Part 1 of Hanon's *The Virtuoso Pianist*. Melody Bober has written duet accompaniments for each one, to make it more motivating for the student to learn. At the beginning of the book is a short, interesting biography of Charles-Louis Hanon. Then the student starts with the first exercise as all students must. However, in this volume, the Hanon exercise is labelled as "Primo", and the side-by-side duet accompaniment is labeled "Secondo". These duet accompaniments are written in various styles; some are even bluesy. They are easy enough for an experienced

teacher to sight read. I found them very imaginative. A few minor adaptations have been made to the Hanon exercises to make them more accessible to late elementary level students. Also, dynamic and tempo markings have been added to the primo to match the musical style of the secondo accompaniment. The lucky students who have this book will not be bored, in my opinion. They may actually look forward to doing their Hanon exercises knowing that if they learn them well, the "reward" will be that they get to play them with their teacher. How clever! Hanon would approve, I think!

Celeste-tina Hernandez

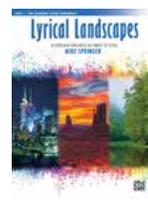
My First Schumann by Wilhelm Ohmen Easiest Piano Pieces by Robert Schumann Schott/Hal Leonard HL49045028



This volume of easy piano pieces by Schumann offers young players an introduction to Romantic music. These are original compositions by Schumann, many written for his own children. This volume includes pieces from *Album for the Young*, *Scenes From a Childhood*, *Colored Leaves*, *Autumn Leaves* and a few solo works, unknown selections tested in music lessons and youth competitions. Having all these selections in one volume is a bonus. The first pieces are easier and they gradually increase in difficulty. There is plenty of opportunity to learn proper pedaling, expressive laying, balance between melody and accompaniment and developing imaginative interpretation.

Janet Marcotte

Lyrical Landscapes Book 1 Late Elementary/Early Intermediate By Mike Springer Alfred Publishing 46133



This is a collection of ten simple, beautiful pieces designed to bring out the expressive ability of the piano student. These "mood pieces" include titles such as *Canyon Shadows*, *Clear Mountain Sky*, *Colors at Dawn*, *Floating on the Pond*, etc. They range from slow ballads to upbeat tempos pieces. Each piece is 2 – 3 pages long, and the key signatures go up to a maximum of one flat or two sharps. However, many of the pieces are in the key of C major. I like that the composer has the student playing in a variety of hand positions. For example, L.H. over R.H. is regularly seen, and the student must play in various octaves on the keyboard, not just the middle octaves. There are also clef changes for the student to recognize, and plenty of expression marks and pedal markings to guide the player. Students will appreciate the generous use of white space; most of the pages have only four staves per page. Therefore, it "looks" easy! My favourite piece in this book is *Sea Fog*, a lilting tune to be played "with mystery". I also loved *Il Tenero Fiore (The Tender Flower)* for its simple beauty and long, lyrical phrases. This book is worth a look.

Celeste-tina Hernandez



Review of New Publications - cont.

Solo Xtreme

Book 1 - Early Elementary/ Elementary
Melody Bober

Alfred Publishing 46097



This book would be a welcome and well-used set of solos for any studio with beginner students. Just as 'xtreme' in sports

refers to feats involving activities that are beyond the ordinary, these pieces are composed to provide challenging movements for young pianists. Rather than the usual simple five finger melodies, they include such elements as changing octaves, crossing hands, use of pedal, and a wide variety of articulations and dynamics. Many of the pieces include D.S. or D.C. al Coda and are three or even four pages long. There are frequent dynamic changes and well marked phrases; short slurs as well as longer lines. There are also suggestions in some pieces for the use of rhythm instruments.

The nine pieces have enticing titles such as *Beach Fun*, *Kitesurfing*, *Pizza to Go*, *Hot Salsa*, *Irish Fiddlin'*, *Enchanted Forest Waltz* and *Blues Band*. They are all written in $\frac{3}{4}$ or $\frac{4}{4}$ time and there are no eighth notes. There is a lot of repetition of themes and use of any accidentals is rare. With the exception of one tempo that is marked 'delicately' at the beginning of *Enchanted Forest Waltz*, all other pieces have upbeat tempos and suggestions such as driving, soaring, animated, briskly and 'rapido'. To really make these pieces come alive, most pieces include optional duet accompaniments that are absolutely delightful! They compliment the pieces beautifully, and would allow them to be impressive and colourful for use at recitals!

Leona Porth

Solo XTREME

Book 2 - Elementary to Late Elementary
by Melody Bober

Alfred Publishing 46098



The pieces in this book have fun, catchy titles – *Goosebump Boogie*, *Stealth Mode*, *Taco Time*, *Bike Trek*, *Holiday Bells* to name a few. Just like extreme

sports that go beyond the ordinary, these pieces challenge students to achieve the same. Students are introduced to changing hand positions, crossing hand-over-hand, playing harmonic intervals and accidentals and using the pedal to create color and mood. Many of these pieces would be delightful at a student recital.

Janet Marcotte

For the Birds

Book 1

Early Intermediate /Intermediate

L. Lybeck- Robinson

Hal Leonard HL00237078



This is a fascinating and thoroughly enjoyable set of pieces to play or use just for listening. They are written by Linda Lybeck-

Robinson, a composer who has a passion for nature in the raw, making her home in the Aleutian Islands of the Bering Sea.

Each piece is meant to be a representation of a particular bird, which has been studied and in most cases, photographed by the composer. Rather than simply describing each bird, the pieces reflect the surroundings and behaviors that set it apart. As she states in the Performance Notes, the pieces are easy but sound hard, and what student

does not love such a piece, especially when it soars from one end of the keyboard to other! The music is classical with many broken chords and scale passages, yet has a contemporary sound to appeal to the taste of today's students. Three of the pieces have one flat in the key signature, otherwise there are very few black keys in the compositions. Tempos vary from 'heartfelt', 'gentle' and 'lightly', to 'blazing', 'exhilarating', and 'boldly'. Changes in dynamics are very generous. Use of pedal and fingering are clearly marked. One piece, *Phoenix Victorious*, is written as a solo for the Left Hand.

There are nine solos, each with a descriptive title and the name of the bird written in parenthesis. Examples include the American Robin, Raven, Canada Goose, Black Swan, Oriental Turtle Dove, Albatross and Bald Eagle. Descriptive titles include *Wonderment* for the Bald Eagle, *Sea Dancer* for the Albatross, and *Celestial Procession* for the Canada Goose- beautifully thought out titles that are sure to intrigue both student and listening audience.

Included in the front of the book is a wonderful description of each bird; its location in the world, its habits, as well as fascinating facts that lead the reader to have a clear picture in mind of how this bird stands out as being of particular interest.

The pieces are especially well presented in large clear print. There are so many possibilities for using them in a recital setting, or just for playing of beautiful, descriptive pieces!

Leona Porth

Review of New Publications - cont.

More Piano Solos in Lyrical Style by

Carolyn Miller

Early to Mid-Intermediate

Willis/ Hal Leonard HL00243885



This volume consists of eight carefully leveled pieces. Each piece explores a different emotion with the hope that they will touch the heart or the

imagination or both! Students have the opportunity to develop their technique. The melodies must be shaped and well balanced with the accompaniment with the hope that each piece will be played artistically and expressively. The pieces are composed in keys up to two sharps and three flats. Titles such as *Deep Thoughts*, *Dizzy Fingers*, *Knights of the Kingdom* and *Storybook Waltz* have technical challenges like flowing arpeggios, scale runs, repetitive chords and left hand chord leaps. Articulation is well marked and creates the lyrical style as promised.

Janet Marcotte

A to Z Praise and Worship Hits

arr. Carol Tornquist

Alfred Publishing 44391



This is a fantastic book! The genre of contemporary worship music contains melody and harmony but is largely rhythm driven, relying on a combo of

instruments – preferably including guitars and drums – to convey its specific style. Creating idiomatically pianistic versions of these songs while retaining their character is no small achievement – and this book delivers. The 40 pieces chosen range from the timeless *There is a Redeemer* (1982) to the more recent *Mighty to Save* (2006) and *Oceans*

(*Where Feet May Fail*) (2013) with many other well known, popular pieces which have become staples of worship music's repertoire. The difficulty is listed as Early Advanced but the arrangements avoid overt virtuosity in favor of writing that brings out the character and style of each piece. LH plays individual notes, broken chord 8th notes, octaves, and occasionally solid chords or 16th notes, RH plays solid chords, broken chords, melodies which incorporate chords and individual notes, and some 16th note passages. Most pieces are 3 – 5 pages long with an approximate performance time of 2 -3 minutes long. Key signatures range from 4 sharps to 4 flats. Almost all of the songs feature at least one change of key which is particularly effective in showcasing melody. The use of LH melody is common and marked in the score. Reflective pieces like *Beautiful Things* (Gungor) and *Be the Center* are treated to a melody of broken chords and a simple accompaniment; then later a chordal melody with broken chord accompaniment. *Jesus, Draw Me Ever Nearer* achieves the same sense of thoughtful contemplation with RH chords and LH octaves. *Amazing Love (My Lord, What Love is This)* and *No Other Name* begin with no introduction, playing the melody in simple fashion before creating a more elaborate accompaniment. *Amazing Grace (My Chains are Gone)*, *Everlasting God*, and *Cornerstone* begin with introductions that set up the accompaniment figures. In *Christ Alone (My Hope is Found)*, *I Could Sing of Your Love Forever* and *Your Grace is Enough* use the melody as the source of their introduction, *Open the Eyes of My Heart* begins with the introduction in D minor

and segues into the melody in D major with the dominant chord of both keys, *The Power of the Cross (Oh, to See the Dawn)* uses the same strategy with an F minor intro and F major melody, *Our God* uses RH chords and LH syncopation in the intro to set up the tempo and rhythm. Rhythmically driven pieces such as *Days of Elijah*, *Everlasting God*, and *King of Heaven* use syncopation in alternating hands and quarter notes in the other hand to create an exciting sense of movement and pulse. Even the repetitive melodic motif in *Forever Reign* set against a syncopated LH becomes a pattern that moves forward into a more stately melodic RH figure in the chorus set against arpeggiated LH chords. Two quite striking arrangements use the repetition of a simple motif in various ways to create a memorable effect. *Untitled Hymn (Come to Jesus)* states the opening 8 bar phrase simply, then in more ornamented form, then changes key and restates the same 8 bar phrase with RH chords and LH broken chord patterns, changes key once more, and repeats the chorus twice. In *I Lift My Eyes Up* (Brian Doerksen) a simple two bar motif that is varied to create a 6 bar phrase becomes the basis for a compelling and powerful piece.

If you like this genre of music, you will love this book. If you are ambivalent about this genre of music, these musically fresh and pianistic arrangements just might make you a fan!

Joyce Janzen

20th ANNIVERSARY OF THE VANCOUVER CHOPIN SOCIETY

You can still win a trip to Warsaw for the Finals of the first ever Chopin Competition on historical instruments, to be held in September 2018 in Warsaw. The package includes a round trip flight for one person, two tickets for the Finals, three days of accommodation and a tour to Zelazowa Wola, Chopin's birthplace. To qualify for the draw, you will have to be a **subscriber** or a **single ticket holder for the Blechacz recital. The draw will be held at Rafal Blechacz's 20th anniversary Gala Performance on April 22, 2018.**

JANUSZ OLEJNICZAK, February 2nd and 3rd, 2018 7:30 pm, Christ Church Cathedral
RAFAL BLECHACZ, April 22, 2018 3:00 pm, Vancouver Playhouse
ALEXANDER GAVRYLYUK, May 16, 2018 7:30 pm, Vancouver Playhouse



JANUSZ OLEJNICZAK
February 2nd and 3rd, 2018 7:30 pm
Christ Church Cathedral

Have you ever wondered how Chopin's music sounded when he was composing them? The modern piano, as we know it today, is vastly different from pianos from Chopin's time. Not many of us have had the opportunity to hear a piano from Chopin's century. Acoustically, the music will come out very differently from the sound of the modern concert grand. You now have a chance to experience this. In collaboration with Early Music Vancouver, the Vancouver Chopin Society presents renowned Polish pianist Janusz Olejniczak in two recitals, both in the intimate settings of Christ Church Cathedral.

In the first half of Olejniczak's recital, the pianist will be playing on a 19th century Broadwood piano, and in the second half, he will perform on a modern Steinway. The comparison between the sounds he evokes from the two instruments will make for a fascinating and musically rewarding musical experience.

The two recitals will have two different programmes. The artist will make the final selection of pieces to be played on the period instrument after his rehearsal.

In 1970, Janusz Olejniczak was the youngest award winner at the 8th International Chopin Competition in Warsaw. For those interested in films, Olejniczak recorded the soundtrack for two award-winning films, Roman Polański's *The Pianist* and Andrzej Żuławski's *La note bleue*, appearing in the latter as an actor playing role of Frederick Chopin.

For ticket holders only, we will be offering a viewing of "*La note bleue*" at Christ Church Cathedral before the recital. You can arrive early and get a preview of the artistry of our soloist for the evening.

FOR ALL DETAILS on each of our 2017/18 season concerts, please visit: chopinsociety.org

Order tickets by calling Chan Centre box office: 604.822.2697 or buy tickets online

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Consulate General
of the Republic of Poland
in Vancouver



Review of New Publications - cont.

A Classical-Style Service

arr. Faye Lopez

Alfred Publishing 46081



The premise of this book of hymn arrangements is to pair familiar traditional hymns with well known piano, choral and orchestral classical masterworks and to write the hymn in the same style. I was somewhat skeptical as to the effectiveness of this approach but it works surprisingly well. The pairings are particularly well chosen (with one exception) and typically begin with an excerpt from the classical theme, then segue into the hymn melody which continues in similar vein. What makes this successful is the choice of two pieces of music which share the same tempo, rhythmic cadence and emotional intent. *Abide with Me* is paired with Haydn's *Cello Concerto in C major 2nd movement Adagio* and is marked prayerfully. *Be Thou My Vision* begins with a full page excerpt from Mozart *Laudate Dominum. Fairest Lord Jesus* is preceded by Mozart's *Clarinet Concerto in A Major 2nd movement Adagio* in $\frac{3}{4}$ time. The hymn is usually written in $\frac{3}{4}$ time but with a small melodic and rhythmic alteration, the tune retains its essence and its reflective character but in a new guise. The vigor and deliberation of Haydn's *Trumpet Concerto* in E^b major works well with *How Firm a Foundation* as does *The Heavens are Telling* (Haydn Creation) with *I Sing the Mighty Power of God*. Another stately pair is Haydn's *Piano Sonata in E^b major* with *Rejoice Ye Pure in Heart*. The one pairing that really didn't work for me was the cantabile hymn *Come Ye Sinners, Poor and Needy* with the restless energy of Mozart's *Rondo alla Turca 3rd movement*. The emotional intensity of Beethoven's *Pathetique Sonata 2nd movement* is a good match with *Lead me to Calvary*. The

bright and sprightly nature of Clementi's *Piano Sonatina in F major* suits *O Worship the King. My Shepherd Will Supply My Need* does not begin with a direct quote but incorporates quotes throughout and is written with the characteristic dotted 8th followed by a 16th melodic rhythm and broken chord accompaniment of Beethoven's *Piano Sonata in G major 2nd movement*. Graded as Late Intermediate, the arrangements are pianistic and musical but not virtuosic, focusing on style rather than challenge and difficulty. Key signatures range from 1 sharp to 4 flats. As part of the Alfred's Sacred Performer Series, this book has the characteristic features we have come to expect in the series – clean legible layout, good arrangements and approximate performance times. Intriguing and attractive, there is much here to interest the classical pianist.

Joyce Janzen

A Romantic-Style Service

arr. Faye Lopez

Alfred Publishing 46082



As with the previous book *A Classical-Style Service*, the working basis of this book of hymn arrangements is to pair familiar traditional hymns with well known piano and orchestral romantic masterworks and to write the hymn in the same style. While the pairing of hymns with classical pieces works well, the pairing with romantic pieces works even better! Perhaps this is because many of our traditional hymns originate in the romantic era and share both melodic prominence and an underlying emotional expression. I was prepared to find the juxtaposition of two well known melodies somewhat jarring but I didn't

find it so. Students who are familiar with the hymn may be inspired to learn the masterwork with which it is paired, as the hymn arrangements are graded as late intermediate and many of the piano works 'borrowed' from are of greater difficulty but, even in simplified form, still retain their recognizability. The ever popular and familiar *Amazing Grace* is blended with the lushly melodic *Romance* of Silbelius. The introduction and several of the melodies from the *Romance* are used. The contemplative nature of Mendelssohn's *Consolation from Songs Without Words* is well matched with *Let Us Break Bread Together* as is Liszt's *Consolation #3* with *Day by Day*. The broken chord triplets of Liszt's *Un Sospiro* create a flowing undercurrent to *He Leadeth Me*. Rachmaninoff's use of Paganini's theme in *Variation 18 (Andante cantabile, Rhapsody on a Theme of Paganini)* creates a tableau on which is superimposed the deeply felt *It is Well With My Soul*. The simplicity of MacDowell's *To a Wild Rose* is well suited to the child's Sunday School hymn *Jesus Loves Me. Nearer My God to Thee* is paired with Chopin's *Fantasia-impromptu moderato cantabile* theme. The introspective and contemplative nature of Brahms's *Intermezzo in A major* is well suited to *The Old Rugged Cross*. The final piece, *What Wondrous Love is This*, shares the tender and reflective character of Grieg's *Air from Holberg Suite*. Again, the arrangements are naturally pianistic and engaging, focusing on artistry and style over brilliance and difficulty. Key signatures range from 2 sharps to 3 flats, and layout is legible with approximate performance times of 2 to 4 minutes. Unique and captivating, I encourage you to check these arrangements for yourself.

Joyce Janzen

Review of New Publications - cont.

A Call to Peace

arr. Melody Bober

Alfred Publishing 46118



The very prolific composer, arranger, teacher and clinician Melody Bober has arranged 10 traditional hymns and gospel songs based on the theme of

peace. The difficulty is listed as late intermediate to early advanced, as most of the pieces use octaves and large chords generously, either in alternating figures, scale passages or chords. Key signatures range from 2 flats to 4 sharps and most pieces have at least one modulation. Layout is clear and legible and approximate performance times of 2 to 2 ½ minutes are given. *Rock of Ages* is the simplest piece in the book, exploring the melody in the RH with broken LH chords which transition to a link leading to a verse with melody in the LH. A few LH octaves and 4 note RH chords provide the only challenge. The rhythmic gospel feel of *Dwelling in Beulah Land* is enhanced by a challenging octave-to-blocked-chords stride bass. *Leaning on the Everlasting Arms* and *O God Our Help in Ages Past* each feature a section of LH melody with a broken chord 16th note RH accompaniment. *God Will Take Care of You* and *His Eye is on the Sparrow* are the most virtuosic with broken chord 16th note patterns in the LH spanning two octaves, four note chords in the RH and octave passages. *Blessed Quietness*, *There is a Balm in Gilead* and *Near to the Heart of God* are more reflective and contemplative. Both *O God Our Help* and *A Shelter in the Time of Storm* use an introductory syncopated motif to create interest and unity. Part of the Alfred Sacred Performer Series, these ten hymn arrangements are worth your consideration.

Joyce Janzen

The Blended Service

arr. Alex-Zsolt

Alfred Publishing 41417



These ten pieces are advertised as a medley between a hymn and a contemporary praise song with a similar message being conveyed by both texts. While the message is similar, the styles certainly are not and there has been little if any attempt to combine the two or even segue from one to the other. For instance, a key change takes place at the transition from *How Deep the Father's Love for Us to My Savior's Love*. The arrangements of the praise songs are bravura and virtuosic with glissandos, octaves, four note chords and driving rhythms while the hymns tend to be slightly less adventurous. *Above All* is paired with *Jesus Paid it All*, *Blessed Be Your Name* with *Blessed Be the Name*, *Draw Me Close* with *Draw Me Nearer*, *Friend of God* with *What A Friend We Have in Jesus*, *Holy is the Lord with Holy, Holy, Holy*; and *Sing, Sing, Sing with I Sing the Mighty Power of God*. *I Give You My Heart* with *Near to the Heart of God*, and *A New Hallelujah* with *Hallelujah! Thine the Glory* are the only two selections in which the hymn is written first with the praise song following. This seems a somewhat more natural progression. All the arrangements are engaging, refreshing and impressive, well suited to the style of each piece that is chosen. Key signatures range from 4 sharps to 5 flats, modulation is frequent and approximate performance times of 3 to 4 minutes are given – somewhat longer than most sacred arrangements. While these are interesting arrangements and the pieces well chosen in terms of familiarity and use, the dissimilarity of the styles makes for singular settings. One thing is clear – regardless of worship style, the message continues to be the same.

Joyce Janzen

Premier Piano Course Duet 5 & 6

Edited by G.Kowalchuk & E.L. Lancaster

Alfred Publishing 44625 44626



Each of these books features one duet by the following composers: Dennis Alexander, Melody Bober, Tom Gerou, Carol Matz, Martha Mier, Wynn-Anne Rossi, Mike Springer and Robert D. Vandall. I believe including duet playing in our studio brings such a powerful dimension into our students' lives! With the amazing Premier Piano Course the early books include duets with many

of the pieces and students miss that component when they get into the higher level books. These duet books correlate page by page with the materials in the respective Lesson Books. I also use them for sight reading for students a couple of levels higher in their studies.

Greater student value is achieved by having both the secondo and primo parts of equal difficulty. Melodic material is shared between the parts as well. These duets feature a variety of moods, styles and forms.

Book 5 includes a Baroque-style canzonetta and an arrangement of the 3rd movement of the *Sonatina in C Major Op. 36, No. 1* by Clementi while Book 6 has an arrangement of the Pachelbel *Canon in D* as well as pieces in Romantic and Contemporary styles. Of course there is some jazz and ragtime along with some showstoppers!

My year end concert will only feature ensemble music this year and I know a number of these selections will be chosen by students! These books make excellent supplementary material too regardless of the method or curriculum you use!

Jean Ritter

Review of New Publications - cont.

Showcase Solos Pops

Do-Re-Mi from the Sound of Music

Lyrics by Oscar Hammerstein II & Music by Richard Rodgers

Arranged by Carol Klose - Level 4

Hal Leonard HL00231685



This popular solo piece from *The Sound Of Music* is a delightful arrangement for this level. Keeping with the integrity of the melody, the right hand employs intervals of staccato sixths and root position chords. The left hand uses interval jumps of a fifth and an octave and some simple scale passages. The melody is shared between both hands. Dynamics and phrasing are well marked.

Janet Marcotte

Boogie Beat

Late Elementary Piano Duet

by Carolyn Miller

The Willis Music Company HL00235544



This is a delightful rhythmic duet! The shortest note value is the eighth note and this duet is in $\frac{3}{4}$ time. The Primo has the syncopation:

either by beginning on the offbeat or through ties. To make it easier though, the hands play identical notes an octave apart. A few flats and sharps are scattered over the score. Repeating patterns are clearly identifiable. The Secondo provides a strong foundation to the melody and in a few measures plays the same notes as the Primo just in a lower register. Our RCM level 2 students would be able to manage this easily. The steady beat and energizing music is definitely toe tapping material!

A very fun duet that I know will be performed at my studio year-end recital!

Jean Ritter

A Treasured Friendship

Intermediate Piano Duet

by Melody Bober

Alfred Publishing 46053



The music of this duet supports the title very well.....a distinguished work of art to be played thoughtfully! Written in triple meter and the key of B^b major, the secondo begins 2 measures before the primo. Much of the secondo in the 1st part is arpeggiated while the primo has both hands playing identical notes an octave apart. The 2nd part moves to G major and the secondo has syncopation in the LH while the RH carries the melody. In the meantime the primo plays accompaniment figures in a very high register. Eight measures later we return to Bb major and both parts continue similarly to the G major passage until the primo takes over the syncopation. At measure 63 both parts move into a broken chord pattern in sixteenth notes. A linking passage then takes us into C major where solid chords are featured and the students are to play "Broader" after a *molto rit.* The secondo has a few octaves but apart from that the largest chord is a 7th.

A delightful duet that utilizes the many skills our intermediate students are learning in their weekly lessons. Very attractive and expressive!

Jean Ritter

The Big Book of Piano Duets

Hall Leonard HL00232851



What an amazing duet book featuring 24 familiar and favourite pieces! My students and I have played through a large number of these duets and I find

them to be well written and divided between the parts. The other excellent feature is that the pieces vary in difficulty from around RCM level 4 to 10. Some of the duets have up to 5 flats or sharps. The styles and rhythms are contrasting with some soft rock, March, Jazz, and swing along with guidelines regarding tempo and expressiveness. The music is a collection of Broadway hits, pop music, movie themes, and musicals. There is definitely something for everyone! I currently have students learning *Beauty and the Beast*, *Defying Gravity*, and *Linus and Lucy*.

At times I use these duets for slow sight reading at the lesson. We are always challenged to help our students develop critical listening and playing duets definitely is a wonderful tool for developing this skill. This collection of duets is an amazing resource for every studio!

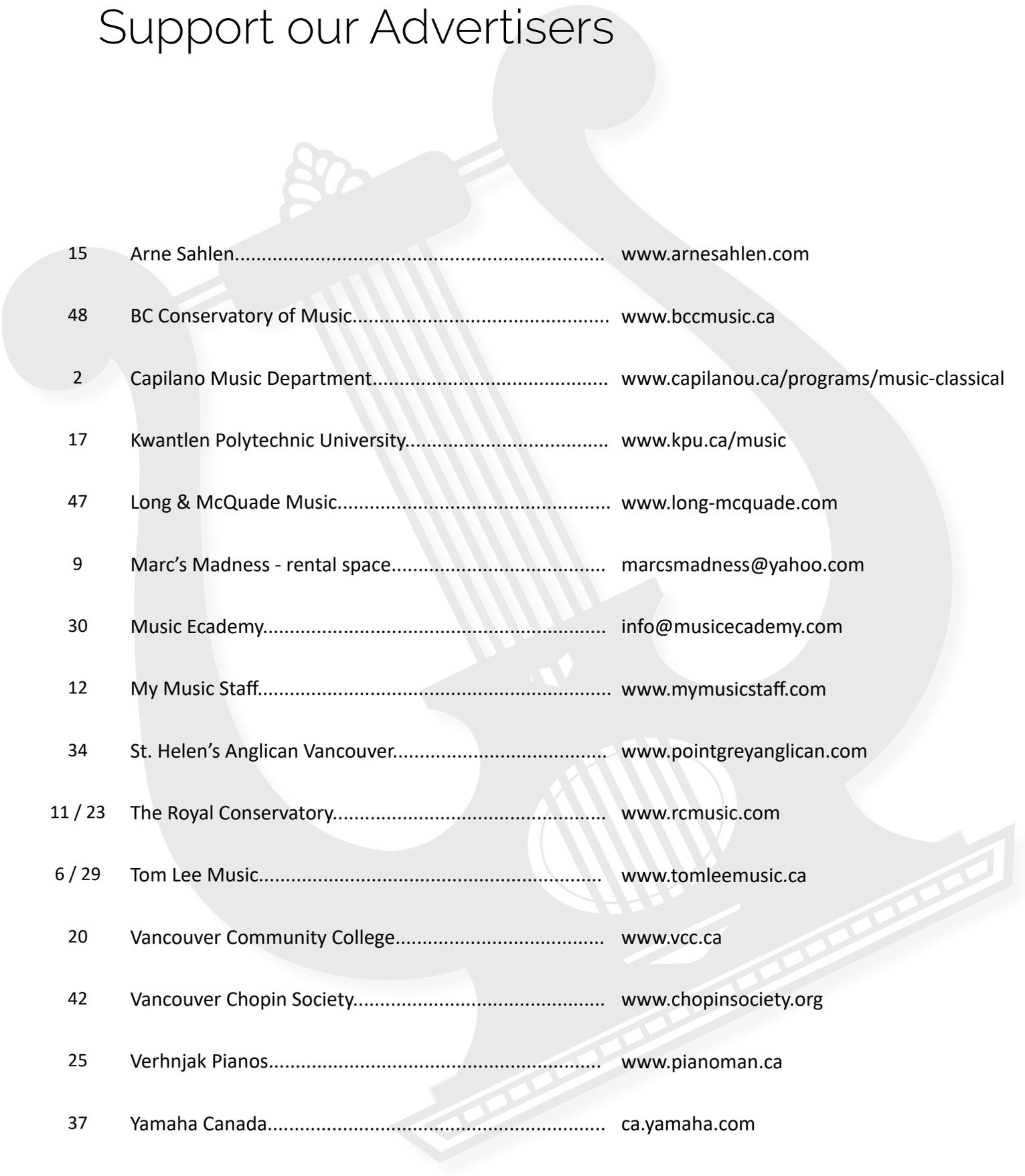
Jean Ritter

Thank you Celeste-tina, Janet, Jean, Joyce, and Leona for all your time and effort in writing the reviews, I really do enjoy them.

Dina



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