

Progressions

Winter - January 2019

Inside this issue:

- *Meet the BCRMTA Piano Competition 2018 Winner*
- *Host a Young Artist Concert*

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

The skies are grey, and the wind is up as we wait for the arrival of yet another winter storm – of course, on the coast, that usually means rain and more rain. While rain does not need to be shovelled, snow does come with crisp sunny days and squeaky snow underfoot – I leave you to decide which you prefer!

As we move into the Year 2019, there are a number of opportunities that present themselves to us as members of BCRMTA. First up, is the annual renewal of our individual membership in BCRMTA. As you are aware, BCRMTA is exploring the possibility of requiring Criminal Record Checks (CRC) for new and/or renewing members. At the Semi-annual Provincial Council Meeting in September 2018, it was evident that most delegates had recent CRCs completed: some as part of their business operation and some as required by organizations (other than BCRMTA) that they are a part of. In order to gather as much information as possible, members are being asked whether they have had a recent CRC completed. More information will be available at our Annual General Meeting in April 2019.

Next up will be the Annual General Meeting in April 2019 – Elections for the positions of President, 1st Vice President and 2nd Vice President will be held along with Ratification votes for the positions of Secretary, Treasurer and Registrar. Look for information from the Nominations Chairperson regarding the elections in the near future and be sure to pay attention to the deadlines! The meeting agenda must include all nominations received – the agenda will be out by March 14th, 2019.

Following our meeting is one of the big events for 2019 - the CFMTA/FCAPM National Conference – A Century of Sound - being held July 3 – 6, 2019 in Winnipeg, Manitoba. Registration is now open www.centuryofsound2019.com and the early bird deadline is January 31, 2019. Please do consider attending and help the Manitoba Registered Music Teachers Association celebrate their ONE HUNDREDTH birthday – maybe this can be the year of exploring the Prairies for you! I know it is for my husband and me – I look forward to seeing you there.

As music teachers, it is our privilege to guide our students on their musical journey. When those bright eyed children arrived to start their journeys, I often wondered just how long these journeys would continue, what directions they might take along the way and what effect (if any) that their time with me would have on their lives. It's often hard to see into the future as we work with squirming youngsters, teens with attitude and heavy life schedules and young adults as they search for their way forward.

As some of you are aware, my father's life journey has taken a major detour down the dementia path. He was one of those squirming youngsters who over time took on the piano with enthusiasm. This parlayed into playing with dance bands, pipe bands, community bands (on instruments other than piano); singing in church choirs, community choirs; teaching band and choir in the public school system and lastly playing in a Dixieland Jazz Band until he was 81 years old. The theme of the 2011 Conference held in Regina was "Music is a LifeForce" – as I watch my father experience more and more difficulty in communicating with those around him, I become more aware of the life force that music is. This is the one area of his brain that seems to be more or less intact – this is how he is able to communicate and participate in life. Clapping in time is not enough for him – he does all the syncopation! Playing is beyond him now but singing is not – in harmony with all the words. If ever we wonder about how important our roles as musical journey guides are, think about my father and all those like him, who still have music as part of their own life force.





Hello from the Editor & Webmaster



Dina Pollock
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webmaster@bcrmta.bc.ca

Hi Everyone,

I hope you all had some time to relax, re-energize and are getting ready to start teaching after the holidays.

Progressions Magazine - when you renew your BCRMTA membership this year, you will be able to choose how you receive your Progressions Magazine. Please remember, that the digital copy is available to everyone through our app or downloadable from our website. When you do your online membership renewal, there will be an option to receive a paper copy at no extra charge.

The Canadian Music Teacher Magazine - Is also making the move towards a digital magazine. A digital copy is available at no charge. Starting with the Winter 2020 issue, to receive a paper copy, a subscription of \$20 per year will be available on the website (available on www.cfmta.org). If you have not checked out the apps - please do.

Website - all is good but there are always little things that do get missed on our website - if you find an issue, please let me know so I can update it.

Thanks

Dina

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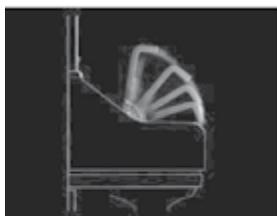
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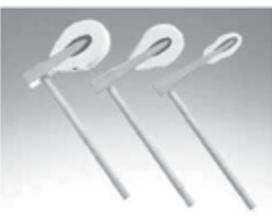
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Canada Music Week® Highlights

ABBOTSFORD

On November 16th the Abbotsford branch of the BCRMTA held a Canada Music Week® Recital using the CFMTA/FCAPM Branching Out theme *Music Making a Difference*. We began by singing *O Canada* and then enjoyed a game of Kahoots – a group online multiple choice game. Some of the questions were music related, some were Canadian trivia and some were related to the organization we had chosen to raise money for. Prizes were gift certificates to a local music store and our own branch’s composition book.

Rosemarie and Christel Mazzek raised \$60.00. Together with the offering, the total amount raised was \$800!

As is our custom, the concert was followed by presentation of medallions to students who had achieved the highest marks over the year in practical and theoretical exams. The evening was capped by cake and water in the lobby. After the recital, Isaac Bredeman, who both played and won an award, wanted to do something to raise money for the charity he had heard about so he and his mother made a cookbook, sold it and raised another \$60. We are so pleased to



L to R: Ewa Telega (Branch Treasurer Peter & Dawn-Lynn Prediger



Inasmuch Community Society is a local charity that provides transition housing and settlement services for refugee claimants and asylum seekers in the Fraser Valley. The founders, Peter and Dawn-Lynn Prediger were present and gave us a short talk outlining what they do. A wonderful recital of voice, piano and violin, ending with a comedy duet. An offering was taken for Inasmuch. One of our teachers had challenged her students to raise money through a practice-a-thon. Kaitlyn Lin raised \$271.30. Siblings Grady, Maia and Bryn Alisch raised \$200.00, while sisters

have been able to contribute to a local charity, to raise awareness among our students for inclusion and tolerance and to have inspired further action in at least one of them!

Joyce Janzen

CHILLIWACK

On Friday evening, November 23rd, the Chilliwack Branch had a recital at Sardis Community Church to promote and celebrate Canadian compositions. There were twenty-four performers of piano, violin and voice. It was a lively and varied program ranging from Level 1 to ARCT selections. Ten of our member teachers prepared students for the evening and everyone helped behind the scenes to make it a very successful recital.

To quote from our program, “this branch takes an active interest in promoting Canadian music and has teachers and students who compose their own music”.



All the students with First Class Honours in their 2018 examinations were listed in the program. After the performances, the Examination Awards were presented by Colleen Denoni for high marks in Primary, Intermediate, Senior divisions as well as Advanced Theory. In these ways, we wanted to acknowledge all the effort these students have made to further their musical studies. With pictures taken, refreshments consumed and socializing enjoyed, we all look forward to our next recital in the spring.

Sharie Atley





Canada Music Week® Highlights

EAST KOOTENAY

On Sunday, November 25th, our members presented a recital at the Cranbrook United Church to celebrate Canada Music Week®. The concert was emceed by Arne Sahlen who, wearing a red cape and red cowboy hat, narrated the event with a stream of entertaining remarks describing Canadian composers and their music.

The delightfully festive concert featured twenty-seven talented piano, violin and voice students dressed in red, white and black. Polished performances of Canadian compositions included those of Christine Donkin, Larysa Kuzmenko and Oscar Peterson. Students Jonathan Talbot, Gigi Chen Lin and Jordyn Anderson treated us by performing their own compositions.



Following the recital, examination awards were distributed for voice, piano and strings. In addition, book awards were given to three students who received Grade 10 piano marks over 80%. Thank you to our new member, Patrick Heathersley who took great care in adjudicating the student compositions this year. Thank you also to our members, Lorraine Butler and Linda Rothero who submitted a story with photos to our local newspaper.

Terry Lynn Jellers



NELSON

Canada Music Week® was celebrated with students performing their Canadian compositions at one of our senior homes. The residents look forward to celebrating this week with the kids each year, moreover the very next day some of the kids played their Christmas carols for Nelson's Adventure hotel toy drive. It was a weekend of many smiles and musical enjoyment.

Elle Hedges



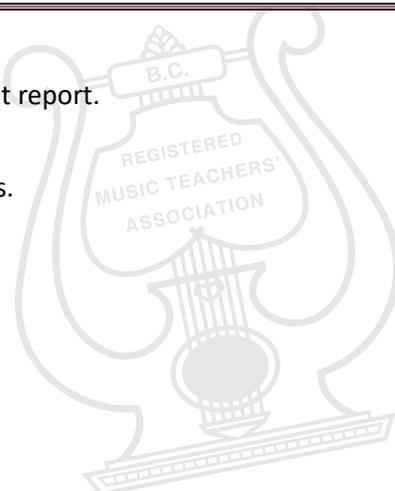
Thank you to all of the **Branches** for sending in your CMW branch highlight report. Unfortunately not every branch included a report.

For the next issue of *Progressions*, I will need the Branch Year End reports. Photos are welcome, if you have a photo release.

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

Deadline April 15, 2019.

Thank you, *Dina*





Canada Music Week® Highlights

NORTH ISLAND

November 24th saw six members of our Branch, twenty-three performers, as well as approximately seventy audience members gather together at the Stanley B. Hagen Theater for a wonderful concert celebrating Canadian Composers and their music. This event was sponsored by the Comox Valley Piano Society as well as the North Island Branch of the BCRMTA.

That Saturday, the weather was grey and quite dismal, but the atmosphere in the theatre was warm and joyful. All were pleased to hear the wonderful interpretations of well known and loved composers of our Nation's music. Much to the delight of the audience, four of the performances were presented by their actual composers! Also, Emilia Watson, the winner of the BC/ Yukon on-line Remembrance Day Composition Competition, enchanted us with the music and lyrics of her piece 'I Will Remember'.

Following the wonderful concert, all were invited to share in a beautiful and delicious cake decorated with a Canadian Flag. All of the students left the venue with a short history of Canadian Music as well as themed pencils and stickers.

It was a great day to appreciate our Canadian Culture through its Music!

Sonia Hauser

PRINCE GEORGE

Prince George Branch held a student recital on Friday evening November 23rd, 2018. There were two violinists and fourteen pianists, one of whom played her own composition. As special guests we had five people from the Prince George Old Time Fiddlers who played a set of three tunes written by B.C. composers. Cake and juice was served.

We were pleased that a sizable audience turned out for the event.

Louise Phillips

RICHMOND

As Chairperson of Canada Music Week®, I am pleased to share that the BCRMTA-Richmond Branch hosted two recitals on Sunday November 18th to celebrate this event.

Our first recital opened with the audience singing *O Canada* led by the fine voice of Pastor Ellis Chan. The first performance of the day was from our own student composer, William Lin. His piano composition, *Prelude in E minor*, received 1st place in the Provincial level BCRMTA/CFMTA 2018 Student Composer Competition Division C and Honourable Mention in the National level CFMTA Student Composer Composition.

In total, we had fifty participating students from



nineteen different teachers. A varied selection of Canadian composers were showcased. This brought an increased awareness of Canadian music to our audience. In addition, to make this Canada Music Week® event even more special, Canadian flags, pins, and tattoos were distributed to all students. After each performance, students received a signed certificate with the Canada Music Week® seal attached.

Our photographer and teacher, Prudence Leung, took several pictures of our celebration. These have been submitted to our local English & Chinese newspapers for publication.

Grace Hoff





Canada Music Week® Highlights

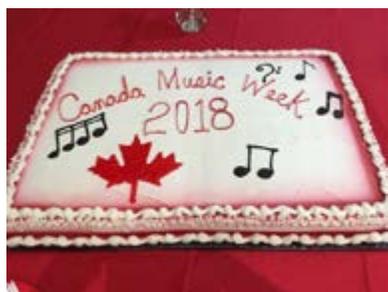
SOUTH FRASER

The buzz of excitement was high as forty-one piano performers gathered on November 24th to celebrate Canadian Composers for Canada Music Week® 2018.



South Fraser Branch member, Eva Law, introduced us to local composer, Frank Levin, by featuring four of his compositions. He shared his stories with the performers and audience of how each composition came to be written.

The overall program displayed great variety and diverse styles. It was noted that only one composition was performed twice. Junior through Senior students were represented.



Door prizes for the students and a very large Canada Music Week® cake concluded an evening that truly was a celebration.

Maureen Hollins

SOUTH OKANAGAN

On Sunday November 18, 2018, a sunny and warm Sunday afternoon in the South Okanagan, brought sixteen exciting students and their families to share Canadian music in Penticton at the Shatford Centre Okanagan School of the Arts. The annual Canada Music Week and scholarship recital is our South Okanagan Branch's main Fall highlight with students, families and teachers enjoying the refreshments following this anticipated recital. Not only does our local composer Ernst Schneider supply us with his beautiful music but his photography of our natural surrounding beauty always graces our program cover!



Our branch of eleven teachers from West Kelowna to Osoyoos was able to award over \$900 in scholarship funds along with many theory certificates. We are forever grateful for the generous support of the Penticton and District Arts Council and the Diamond Jubilee Chapter of the IODE.

We are also very grateful to have this wonderful Penticton facility of the Shatford Centre Okanagan School of the Arts, lending us their generous support of kind staff, a clean multifunctional facility and a sizeable auditorium to help us with many of our outreach initiatives and concerts.

Carmen Leier

TRAIL / CASTLEGAR

The Trail/Castlegar Branch of the BCRMTA hosted a Canada Music Week® Recital on Monday, November 19th at 7:00 p.m. This was held at the Greater Trail Community Centre. Fifteen students participated by playing compositions by Canadian composers. At the end of the recital awards were handed out to the students who received the top marks from practical and theoretical examinations over the past year. Also, three students were acknowledged for receiving medals of excellence from Conservatory Canada for their practical piano exams.

Pictures were taken for the Trail, Rossland, and Castlegar newspapers, and will be submitted along with the names of the award winners.

Tammy Francis





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Canada Music Week® Highlights

VANCOUVER

This year, the Vancouver Branch initiated a new festival to celebrate Canada Music Week®. The inaugural event featured a full day of Canadian music performed by students from Level 1 to ARCT, we even had a student composition in the program. Our adjudicator was Lori Elder of Prince George and she enthusiastically supported the performers with helpful comments as well as encouragement. In lieu of written adjudications, students received a verbal adjudication with explanations at the piano in a workshop style, as well as CMW certificates accompanied by gold, silver and bronze seals. We were fortunate to have two sponsors for the Festival: our thanks go to the Canadian Music Centre who opened their salon for our students and to Tom Lee Music who provided gift cards for the first place winners in each level. Our Branch was also able to distribute cash scholarships to the first and second place winners in the junior, intermediate and senior categories. Plans are already underway for next year's event and we hope to expand the festival to include non-keyboard instruments, ensembles, and even more student compositions.

Barbara Siemens



VERNON

On November 25th Vernon BCRMTA Branch Members held their annual Canada Music Week® Concert at the All Saints Anglican Church. Teachers, parents, and students of all ages came together for a wonderful celebration of music and achievement! RMT Lisa Parsons expertly hosted the event, noting the importance of music and the arts in our community. Our concert began with a beautiful rendition of W.H. Belyea's *Lazy Summer*. The audience was then treated to many fine selections from Canadian composers: Crosby-Gaudet, Peterson, Telfer, and Poole just to name a few.

Following the concert, the branch celebrated their finest students by acknowledging those with the highest marks in theory, piano and voice over the previous year. Among the winners were adult students Jim Boyd (Level 1 piano) and Karen Goebel (Advanced Pedagogy), demonstrating that achieving success through music can happen at any age. Special mention also goes to Craig Matterson who received First Class Honours with Distinction on his Level 9 RCM piano exam. Kristen Hardy (Level 8 Theory), Rachel Glessing (Level 9 History) and Nicholas Phillips (Level 9 History) also achieved First Class Honours with Distinction for their respective theory exams. Congratulations to all the award winners, and to their hard-working parents and teachers who helped them achieve such great success!

Geoffrey Barker

VICTORIA

Canada Music Week®, Victoria, was a joyous, 2-day celebration. Friday November 23rd, saw over 30 teachers and friends gather at the Highland Pacific Golf Club, where Professor Janet Danielson gave an illuminating talk to the teachers and guests on the theme: *Harmony and Counterpoint in Music: Fusty or Trusty?* She took the listeners on a historical voyage, debating the merits of nature vs. culture.

On Saturday November 24th there were two afternoon concerts at the Cadboro Bay United Church full of young composers whose composition entries to the Murray Adaskin Composition Competition (previously adjudicated by Janet Danielson) were performed, either by the students themselves or by their parents, teachers or friends. At the end of the first concert performances Janet awarded prizes to the students, and she gave everyone some valuable cues and clues about what makes a good composition, with the sole aim of making the students mindful of their approach to composition, so as to help them avoid certain pitfalls. She then invited the young composer students to come up to see her hand-made horizontal stringed instrument (about 6 feet long and 8 inches wide!) In it she showed by plucking the few strings how to find the series of overtones, à la Pythagoras method of stopping the strings in half, in half again, in thirds, etc. by folding a large square of newsprint paper into geometric forms to arrive at the same pitches. The students looked on mesmerized! Janet then played her own beautiful 4-minute piece "Soliloquy" on her computer, showing largely the I, IV, V and I degrees of the scale.





Canada Music Week® Highlights

VICTORIA - cont.

The second concert showed off general Canadian works performed by students of varying ages. At concert's end, Ina Dykstra photographed all performers, student composers and Janet Danielson. Parents, teachers, students and the general public all enjoyed a very happy afternoon.

Thank you to Janet Danielson for making Canada Music Week® 2018 a truly memorable event.

Sylvia Rickard and Pat Williamson

COUNCIL MEETING HIGHLIGHTS - September

Heritage Fund 2018

Heritage Fund Branch Continuing Education Project

Branches that have utilized the 2018 Heritage Fund: Chilliwack, S. Okanagan, Coquitlam/Maple Ridge, Richmond, Vancouver, Victoria.

There is still time to make application to the Professional Development Chair for approval of your project for this year. The deadline is February 1, 2019 with events complete by March 1, 2019.

Heritage Fund 2019

The Heritage Fund Branch Continuing Education Project is back for a return engagement! \$200.00 will be available to all branches of BCRMTA to assist with continuing education for our members. Details will be available on our website www.bcrmta.bc.ca under Programs for Branches.

More on page 28

BCRMTA Student Composer Competition

The adjudicator for the 2019 Competition is Joanne Bender, who is a member of the Red Leaf Pianoworks group of composers. She received her master's Degree in composition at the University of Toronto. She functions as an adjudicator, teacher, chamber musician, and accompanist.

She is the winner of the NUMUS composition competition, the John Weinzwieg Composition Scholarship and the CFMTA Call for Composition in 2010. She resides in Waterloo, Ontario. I hope you will encourage your students to enter the 2019 competition to benefit from her great expertise!

More on page 19

Young Artist Tour

Annie Cao will be representing BCRMTA at the CFMTA/FCAPM National Piano Competition being held in Winnipeg, Manitoba in July 2019. This tour, sponsored by CFMTA/FCAPM, is an excellent opportunity for both Annie and your branch to share music in your community. Information about how to host a concert, and the duties involved, is available on our website: www.bcrmta.bc.ca under Programs for Branches.

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Early bird deadline is January 31st, 2019



BCRMTA Piano Competition 2018

Maureen Hollins

The 2018 BCRMTA Piano Competition was hosted this year by the South Fraser Branch. It was held at the White Rock Baptist Church on September 22nd, 2018.

Seven pianists were featured in the Semi-Final Round.

1. Victoria - YaPing Huang
2. South Fraser - Emma Hogland
3. Coquitlam/Maple Ridge - Lucas Hung
4. Vancouver - Annie Cao
5. Abbotsford - Rebecca Toews
6. North Island - Towa Stewart
7. Richmond - Qiyang Hong



The adjudicator was Dr. Kay Zavislak, currently a member of the music faculty at Western Washington University and Whatcom Community College.

Approximately 200 people attended this event. I was pleased with the number of students who attended the Final Round Program and were quiet listeners.

Scholarship awards were given by the BCRMTA Provincial Council, Westland Insurance Ltd. and the Canadian Music Centre.

The Prize winners were:

- 1st prize: Annie Cao
- 2nd prize: Towa Stewart
- 3rd prize: Rebecca Toews
- Canadian Music Award: Annie Cao
- Adjudicators Choice: Qiyang Hong

It was a privilege to become acquainted with these special seven pianists. I enjoyed the work very much because of the talent and commitment they displayed. I wish to thank especially South Fraser Branch, Kevin Thompson and his committee for all the work on their behalf.

Please contact the Piano Competition Chair at competition@bcrmta.bc.ca if you have any questions regarding the competition.

** A special thanks to the Canadian Music Centre and Atkinson and Terry for their continued support*

We received these affirming comments about the competition from participants:

- "... I appreciated participating .
It was a great learning experience"*
- "...I enjoyed meeting the other pianists.
Thank you so much."*
- "...I loved the performance experience"*
- "...the competition was organized so well"*





BCRMTA Young Artist Tour

Sonia Hauser

Dur 2019 Young Artist's Tour will be very exciting with Annie Cao performing. So far, three Branches have committed to sponsoring a Concert. There is a possibility of a few more! These Concerts are a wonderful surprise to the audience who is always impressed with the degree of professionalism and musicality demonstrated at the performance! They offer both the community as well as our students the rare opportunity to experience the degree of talent inherent and developed by these Young Artists who are at the start of their professional careers! Our students can also benefit by treating their senses to the polish and sensitivity that their contemporaries have achieved in their dedicated approach to Music!

In the five concerts our Branch (North Island) has hosted, the concert was always delightful and appreciated! Please contact me with any queries you may have with respect to the hosting an event!

If your branch would like to host a Young Artist Concert, on the website there is a step by step information guide to help you with the process.

<https://bcrmta.bc.ca/how-to-host-a-young-artist-concert/>

Sonia Hauser - cmw@bcrmta.bc.ca



*Joanne Lougheed President of BCRMTA
and
Annie Cao - Winner of the BC Piano Competition*

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Student Composer Competition 2019 Adjudicator - Joanne Bender

Joanne (Elligsen) Bender has been playing piano since the age of 7. She grew up near Stratford and participated in the Stratford Kiwanis Music Festival. Being part of a musical family gave Joanne plenty of experience performing as soloist and collaborative artist in school, community and church events.

At University of Waterloo from 1969-74, Joanne studied science in preparation for a teaching career. During this time she continued piano lessons privately with Erhard Schlenker in Kitchener. She completed her ARCT in Piano Performance as well as her B.Sc. and M.Sc. degrees. She was a frequent award winner at the KW Kiwanis Festival, a well-known pianist at U. of Waterloo, and appeared as soloist with the KW Junior Symphony conducted by Raffi Armenian. In 1974 she studied piano privately in Vienna, Austria with Dieter Weber, a teacher in the Vienna Academy. This was a life-changing experience for Joanne. Vienna, the city of music, became an inspiration to pursue a musical career.

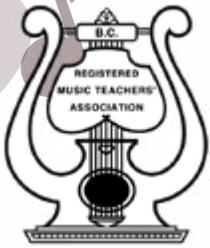
Following her marriage to John Bender, and while raising their four children, Joanne expanded her piano teaching studio. In order to strengthen her musical education, she did a B. Mus. degree at Wilfrid Laurier University in Waterloo and completed her M. Mus. at U. of Toronto in composition. Her teachers included Glenn Buhr, Peter Hatch, Christos Hatzis, Gary Kulesha and Chan Ka Nin.

Joanne is passionate about music. She is a full-time private teacher of piano, rudiments and composition in her Waterloo studio, with many talented students from beginners to advanced. Her students are frequent award winners at local and provincial competitions. She is involved in KW Kiwanis

Music Festival, KW Symphony Love of Music Marathon, and KW ORMTA. She performs as a chamber musician in local concerts, and is a volunteer church musician. Her compositions for piano appear in the RCM Piano Odyssey series and CNCM Northern Lights series. She has also composed children's musicals, a chamber opera, a cantata and several piano trios. Joanne is a winner of the NUMUS composition competition, the John Weinzwieg composition scholarship and the CFMTA Call for Compositions 2010.



Start planning for this years BCRMTA Student Composer Competition.
Rules are included in this issue of Progressions.
Deadline for entries: April 1, 2019



BCRMTA - CFMTA Student Composer Competition 2019

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, 2019 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, 2019** 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, 2019.



BCRMTA - CFMTA Student Composer Competition 2019 - 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:

<https://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

Things you will need to register:

- Student - address, phone number, email, birthday, photo and short bio
- Teacher - address, phone number, email, branch
- Title of Composition
- Copy of Composition (PDF would be preferred format) there is an option for a MP3 file
- Credit Card or PayPal account to process entry fee





Our 1st BCRMTA 60 Year Member

Hilda Reimer

We have a unique opportunity to recognize a member who has been part of BCRMTA for 60 years, joining the organization in 1958.

Congratulations Hilda!!

1958 Trivia, Facts & History

History Snapshot

The Top Song was *At The Hop* by Danny & The Juniors

The Big Movies included *South Pacific*, *Auntie Mame* and *Vertigo*

Price of a RCA Whirlpool refrigerator, 8 cu ft in 1958: \$118.00

The World Population was ~ 2,943,000,000

Super Glue was invented in 1958

The Hula Hoop was invented by Richard Knerr and Arthur "Spud" Melin

And... The word "modem" (first used in 1958) is derived from the words "modulator" and "demodulator" because it performs both tasks in order to send and receive data.



Cost of Things in 1958

House: \$10,450

Average income: \$4,650

Ford car: \$1967-\$3929

Milk: \$1.01

Coffee \$.37 a pound

Gas: \$.24

Bread \$.19

Chef Boy-Ar-Dee spaghetti, 15 1/2 .oz can.: \$.19

Corned Beef: \$.59 lb.

Swiss Steak: \$.75 lb.

Libby Tomato Juice, 5 (46 .oz) cans: \$1.00

Kraft Carmels, 1 lb pkg: \$.37

Milk: \$.42 half gallon

Uncle Ben's Rice, 14 oz box – \$.19

Sunkist Oranges, 5 lbs.: \$.49

Cantaloupe: \$.05 lb.

Celery: \$.04 lb.

Tuition at Harvard: \$1,250 yr.

Nathan's Hot Dog: \$.25

Roundtrip airfare London to New York: \$453

Popular Singers

Elvis Presley, Billie Holiday, Ricky Nelson, Frank Sinatra, The Everly Brothers, Ella Fitzgerald, Jerry Lee Lewis

Most Popular Christmas Gifts

EGOs, Skateboards, Beat the Clock Game, Crayola Crayons '64' with built-in sharpener, Concentration TV Game home version, Hula Hoop (US)

Most Popular TV Shows (according to Nielsen TV Research)

1. Gunsmoke (CBS)
2. Wagon Train (NBC)
3. Have Gun Will Travel (CBS)
4. The Rifleman (ABC)
5. The Danny Thomas Show (CBS)
6. Maverick (ABC)
7. Tales of Wells Fargo (NBC)
8. The Real McCoys (ABC)
9. I've Got a Secret (CBS)
10. The Life and Legend of Wyatt Earp (ABC)





Our 1st BCRMTA 60 Year Member

Hilda Reimer

Pop Culture News

The internationally recognized peace symbol was designed in 1958 by Gerald Holtom as the logo for the Campaign for Nuclear Disarmament.

The guitar Marty McFly played (Gibson ES0345) in 1955 in Back to the Future wasn't created until 1958

On the LEGO model of the Back to the Future time machine, the destination date is set to January 28, 1958, the patent date for the 1st LEGO brick. LEGO bricks are very consistent, with only 18 bricks out of every 1000000 made being considered defective. The design and manufacture of bricks is also consistent enough to allow bricks manufactured today to interlock with those manufactured in 1958.

Bruce Lee was a national dance champion, winning the 1958 Cha Cha Championship in Hong Kong.

As an experiment, Bank of America mailed 60,000 residents of Fresno, California a small plastic card with a \$500 credit line. BoA figured if it failed, there'd be no media coverage because it was in Fresno. The experiment was hugely successful and the program became Visa.

The American Express card was introduced in 1958.

Crayola's Midnight Blue was originally named Prussian Blue, the change occurring in 1958 when the company realized most kids did not recognize the old nation of Prussia.

The popular dog name, Fido, which means "faithful one", refers to a real dog in France during WWII that waited for his deceased master every day for 14 years (5,000 times) until his own death in 1958.

Alaska was hit with a Mega Tsunami in Lituya Bay that measured 1720 feet tall. That's taller than the Empire State Building, standing at 1454 feet.

Carl Stalling, the composer behind Bugs Bunny, spent 22 years working with a 50-piece orchestra at Warner Bros. Studios. He ultimately scored in excess of 600 cartoons at the rate of one score per week between 1936 and 1958.

Kitchens were smelling a lot cleaner thanks to the introduction of Mr. Clean in 1958. In 1998 People Magazine called Mr. Clean "one of the sexiest men alive".

Larry King crashed into John F. Kennedy's car in 1958. JFK said he'd forget the whole thing if King promised to vote for him when he ran for president.

Commercial domestic jet airline service opened between New York and Miami.

Vanguard 1, launched in 1958, is the oldest man made satellite still in orbit.

The country of Andorra declared war on Germany during WWI, but didn't send any soldiers because they didn't have an army. At the Treaty of Versailles, Andorra was forgotten and technically remained at war with Germany, until the two countries declared peace in 1958.

In 1956, Swedish sailor Ake Viking sent a bottled message "To Someone Beautiful and Far Away" that was found in Sicily by a 17-year-old Sicilian girl named Paolina, sparking a correspondence that ended in their marriage in 1958.

Ford created a concept car in 1958 called the Nucleon that would have been powered by a small nuclear reactor

References

Fifties Web. (n.d.) Retrieved from <https://fiftiesweb.com/pop/prices-1958/>

1958 Trivia, Facts & History. (n.d.) Retrieved from <https://pop-culture.us/Annual/1958.html>

The People History. (n.d.) Retrieved from <http://www.thepeoplehistory.com/1958.html>





RCM - Celebrating Teachers & Students

This past fall, The Royal Conservatory held Celebration of Excellence ceremonies in cities across Canada, which celebrated the achievements of graduates and Gold Medal winners as well as the contributions of their

teachers. At these events, the RCM announced the 2018 recipients of the Teacher of Distinction Award, an annual prize for Canada's leading music teachers based on nominations from students, parents, and fellow educators.

2018 Teacher of Distinction Award

Jean Ritter - Abbotsford Branch

Tina Wang - Richmond Branch

RCM Honorary Fellow

Linda Niamath

2018 VANCOUVER CONVOCATION AND GOLD MEDALS CEREMONY

PRELUDE

PROCESSIONAL

Please rise and remain standing for O Canada

O CANADA

WELCOME AND ADDRESS TO GRADUATES & MEDALISTS

Dr. Peter Simon, Michael and Sonja Koerner President & CEO, The Royal Conservatory

PRESENTATION OF NATIONAL & REGIONAL GOLD MEDALS

Dr. Peter Simon, Michael and Sonja Koerner President & CEO, The Royal Conservatory

Elaine Rusk, Vice President, The Royal Conservatory Certificate Program, The Royal Conservatory

PRESENTATION OF HONORARY DIPLOMA

Dr. Peter Simon, Michael and Sonja Koerner President & CEO, The Royal Conservatory

Recipients:

Denise Ball

Linda Niamath

PRESENTATION OF 2018 RCM TEACHERS OF DISTINCTION AWARDS

Dr. Peter Simon, Michael and Sonja Koerner President & CEO, The Royal Conservatory

Recipients:

Jean Ritter

Tina Wang

PRESENTATION OF DIPLOMAS

Dr. Peter Simon, Michael and Sonja Koerner President & CEO, The Royal Conservatory

Elaine Rusk, Vice President, The Royal Conservatory Certificate Program, The Royal Conservatory

CLOSING REMARKS

RECESSIONAL

Please rise and remain standing until the recessional is complete.

RECEPTION

Jean Ritter

I am deeply humbled and honoured to be a recipient of the RCM Teacher of Distinction Award! Never in my wildest dreams would I have imagined that I would be recognized in this manner.

RCM and I have been in a relationship for the past 51 years. First as a student, then as a teacher and a parent of exam students, and also as the Abbotsford Representative for the exams.

I am deeply grateful that I've had the opportunity to share music with people of every age and culture! What can be better than earning a living doing something you love? Teaching is incredibly rewarding and satisfying! My students have taught me so much about life and viewing things from different perspectives. Teaching and learning are amazing partners!

Thank you to my family and friends that have come to support me at this momentous occasion! Thank you for the nominations as well as the testimonials and love and support! This day will remain in my memory always!

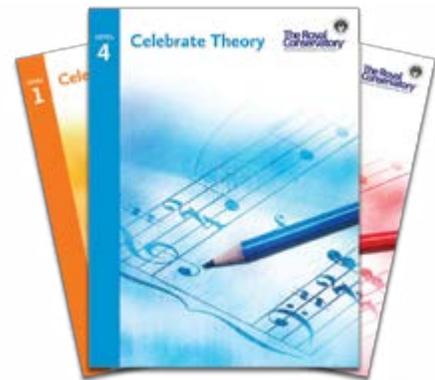


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The Royal Conservatory
The finest instrument is the mind.



RCM - Celebrating Teachers & Students

Tina Wang

I am very honoured to have been nominated and selected as an RCM teacher of distinction this year. In these past 10 years of teaching, I am very thankful for all my friends, peers, colleagues and my family who have supported me. The Royal Conservatory of Music curriculum has been a part of my life since I came to Canada and I'm grateful to be now teaching it. It is a great program that helps guide students along their musical journey. I went through and completed my piano studies and certifications before I decided to pursue music studies on saxophone in university. Having the piano training helped me with my teaching, as it benefits the development of the students' musical skills. Coming from a line of educators, I fell in love with the aspect of learning, personal growth and being a teacher. It is an amazing feeling being able to nurture and teach young curious minds and show them the importance of music education.

Being a saxophone teacher/specialist in the community, we play a big role in the students' lives. In order to provide the best education to the students, we tirelessly find the best approaches in helping students to being a better version of themselves. RCM provides an amazing stepping stone in helping students achieve goals and obtain certification along the way. As students strive to improve their skills, they also discover their strengths and weaknesses. As teachers, we are there to guide and educate them about perseverance, grit, self-discipline and other values we believe in which would help serve them better. I believe in the value of building a well-rounded musician and having students develop these skills, they learn to be adaptable and flexible in different ways. Many young children these days are talented and have interest in learning more than one instrument. With the proper guidance, their understanding to music can be translated between the different instruments. I find that having students being exposed to a variety of instruments usually helps make them a better musician. They learn to understand, relate and understand music better. Thank you RCM for creating such an acclaimed music education program that helps make music education better.





RCM - Celebrating Teachers & Students

Linda Niamath

Linda Niamath was born in Vancouver, British Columbia. She has enjoyed composing music since age five, when she started piano lessons. She holds an ARCT in piano performance from The Royal Conservatory of Music and a Bachelor of Education degree from the University of British Columbia. As a music specialist she taught elementary school in Vancouver before establishing her own private studio.

While giving workshops for teachers in Canada and the USA, Linda created many albums of piano music for young pianists - all published by Frederick Harris Music.

Focusing primarily on composing for young pianists, Linda has also written for ballet and animated films. She has a keen interest in early childhood education, believing in the importance of introducing all young children to the joys of music making.

I feel extremely fortunate to have lived in a world of music all my life. I started piano lessons at age 5, and my first teacher notated my first little composition, "The Clock," for me.

As a teenager I composed the score for the ballet, Stanley Park Sketches, choreographed by Kay Armstrong and performed in several Vancouver venues.

After graduating from UBC, I was a music specialist at Queen Mary Elementary School for several years.

Later I started my own piano studio and began composing pieces for my own students. Eleven of my albums were published by Frederick Harris Music. Many of my pieces were chosen for RCM Examinations. My goal was always to aid young pianists in the development of their technical and interpretive skills.

I never dreamed when taking my first RCM exam that one day I would receive this very special honour.

May the joy of music making continue to fill our lives each day.



BCRMTA Programs Available for Branches

HERITAGE FUND 2019 / 2020

The Heritage Fund project for 2018/2019 is a Branch Continuing Education Event.

This project will assist branches at the local level to conduct continuing education events/workshops/masterclasses for their membership and community.

This Subsidy is available to all branches of BCRMTA regardless of size.

This Subsidy program is separate from the Professional Development Grant/Bursary available to branches with 40 members or less.

Amount of Subsidy: \$200.00 per branch

Guidelines:

- Applications for the Branch Continuing Education Project must be received BEFORE the event being applied for. A decision on the application will take place before the event.
- The deadline for the 2019/20 Branch Continuing Education Project applications is February 1, 2020
- The event must be complete prior to March 1, 2020.
- The \$200.00 subsidy is in addition to any Professional Development Bursary/Grant already approved/being applied for the 2019/20 fiscal year. The Subsidy may be added on to the Bursary or used for a separate event.
- Application forms are available on our website: www.bcrmta.bc.ca
- Following completion of the approved event, reports and photos (if possible) should be sent to:
Elizabeth Munro – bcrmtaprofdev@gmail.com

All applications will be reviewed by our current Professional Development Chair – Elizabeth Munro

Cheques will be issued upon submission of the report (and photos if applicable).

The deadline for the Branch Continuing Education Project applications is February 1, 2020.

Applications can be downloaded from website or submit the online form.

PROFESSIONAL DEVELOPMENT BURSARY

A Professional Development Bursary/Grant is available to assist branches with less than 40 members to conduct ongoing professional development. This fund is for programs that benefit the branch - masterclasses, workshops, clinicians, videos etc.

An eligible branch may apply every two years for an amount up to \$300.

The deadline for application is February 1 of each fiscal year. (i.e. For the fiscal year of March 1, 2019 – February 28, 2020; the deadline for application would be February 1, 2020.) Application for the grant and approval of the same must take place before the event to qualify for the bursary.

Following the event, the branch which put on the event will submit a written report on the form provided (by mail or email) - with photos if possible so that the information may be shared with other branches who are considering future projects. The bursary cheque will be sent after the report is received.

Applications can be downloaded from the website or submit the online form.

Liz Munro



Canada Music Week
November 17 - 23, 2019





CFMTA/FCAPM Programs Available for Branches

BRANCHING OUT 2018 - 2019

MUSIC MAKING A DIFFERENCE

With so much need and want in our world these days, it is especially important for our students to feel empowered to be game changers. The *Music Making A Difference* Branching Out initiative will encourage music students across the country to raise money by playing concerts to benefit a local need. Some recital targets could be:

- Your Community's Food Bank
- SPCA
- Refugee sponsorship organizations
- Hospice programs
- A particular project such as providing socks for the homeless.
- A local environmental issue

With this public outreach, local students, branches, and provincial organizations can truly make a difference in their community. An engaging option would be to pair the donation recipient with the concert theme, i.e. a fundraiser for the SPCA could be a concert of animal-themed music; refugee fundraiser

could feature music written by refugees or from parts of the world where there are many refugees.

CFMTA/FCAPM will donate \$100 to each branch that hosts an event. Deadline March 15, 2019

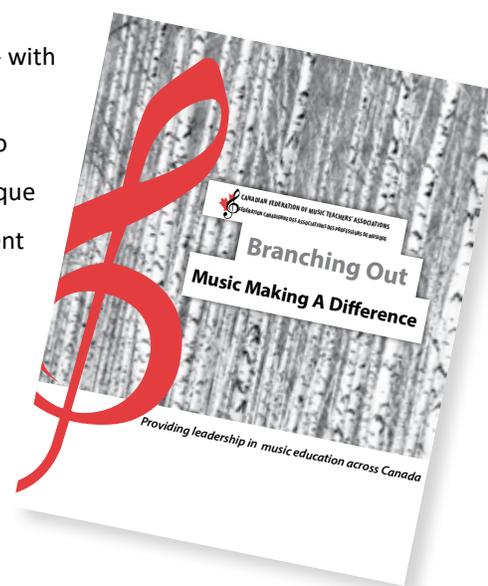
Applications submitted online - www.cfmta.org

Information needed for the application:

- Branch name
- Branch contact person - with email and phone
- Make cheque payable to
- Mailing address for cheque
- Short description of event
- Photo

For more information:

Please contact Anita Perry
admin@cfmta.org



CFMTA/FCAPM Video Project

This is a collaborative project with all the provinces and territory of CFMTA. Each province/territory will select content from their annual programming, record it and submit it to the CFMTA. These videos will be accessible through the website and password protected. Topics will deal with all aspects of teaching music and a new video will be added each month starting October 2018.

It's so exciting to be able to provide our teachers with this new initiative that will bring the expertise of our own RMT Teachers directly into our homes and studio.

To view the videos, you will need the password which is available by contacting: Dina Pollock - webmaster@cfmta.org

<https://www.cfmta.org/en/video-resources/>





Musical Community Service Awards - Oct 2018

by Joyce Janzen - Registrar

North Island	Shelley Roberts	Gavin Johnston	Gold (98)
Richmond	Lillian Chan	Larry Chan	Bronze
		Mavis Kam	Bronze
		Jeffrey Wei	Bronze
		Yolanda Yan	Bronze
		Enoch Liu	Silver
		Jeffrey Wang	Silver
South Fraser	Catherine Bundt	Edric Meng	Bronze
		Edric Meng	Silver
		Edric Meng	Gold (116)
	Yvette Rowledge	Julia Mak	Gold (68)
	Kevin Thompson	Jan Peng	Gold (71)
Vancouver	David Vandereyk	Ivy Lin	Bronze
Victoria	Colleen Ball	Jordan McDonald	Silver
	Stella Barbon	Sophie LeRoy	Bronze
		Sophie LeRoy	Silver

Special mention goes to Edric Meng who has volunteered 116 hours!
Congratulations to all, and thank you for your musical service to your communities.





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www.soundadvicetheory.com





Ask Lori – Teaching Tips for Everyday Lessons

by Lori Elder

Q. *Lately, in my studio everyone is getting stressed out about the Music Festival, including me! How do you deal with the pressure as a teacher?*

A. I know what you mean, with lots of repertoire on the go, and deadlines coming up, everything can start to get to you. It's easy to lose perspective and it can all feel like the biggest thing in the world. But you know what? It's actually not. Yes, festivals are important, competitions are important, and we all want to do well. But, at the end of the day, it will all shake down one way or another, and then you move on.

It is important to do some things for yourself to relax and unwind. You have to dial down your own feelings of anxiety and tension so you are not carrying that mental state into the lessons. Here are some things to consider:

- Go for a walk. Get out and get some fresh air.
- Meet a friend for coffee and have a good chat, and a few laughs!
- Go out for lunch, or brunch, or to a nice café, or something like that. There's nothing that can't be solved over a plate of pancakes!
- Take an exercise class, such as spinning, yoga, zumba or whatever you enjoy.
- Go to a park or the beach and enjoy nature.
- Read a really good book.
- Watch a favourite TV show or movie.
- Go shopping – a personal favourite of mine!
- Develop interests in your personal life, so that teaching and the outcome of competitions are not the only things you are focussed on.

Try to enjoy the lessons leading up to the festival, and enjoy the quality time you are spending with each student. Stay calm, and try to solve problems one step at a time. Believe me, no matter what the outcome of the festival is it will eventually all blow over.

Q. *What do you do about students who play everything way too fast, throw pedal in everything and think it is virtuosic? They don't want to listen to practice advice either. How do I motivate them without crushing them?*

A. Do you know what I do? I give them a difficult piece. If they want to sound like a virtuoso then let's do the real thing! I'll find a good piece and I'll say something like "this might be too hard", and then they'll want to play it just to show me they can. Some students love a big challenge – small challenges are "boring". So I find something several levels up, or a splashy sounding piece, or a piece that they've brought in that they really want to play. But I do insist on a high standard. I tell them "it will be hard, but I want it done right."

Then, with the rest of their material, I pick pieces to tidy up their playing one skill at a time. We'll work on a baroque piece to improve fingering and articulation, a classical piece to work on clarity and steadiness, and a romantic piece for clean pedalling. Each piece has a specific purpose to develop one aspect of quality playing. I assign an exact metronome tempo that we do in the lesson and to be done at home. Then I hear that tempo at the lessons.

Also, everything is learned with no pedal, and pedal is added only after everything is correct. They have to learn what a clear tone sounds like and get that blurriness out of their head! And I hear a lot of separate hands. Now, all this takes time, but I remind myself that Rome wasn't built in a day. I just keep plugging along fixing things and working toward a higher musical standard.



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.

Email your questions to - lorielder@shaw.ca





Benefits of Recording Students Lessons

by *Yiyi Kute*

Reprinted with Permission

from the Music Teacher Helper Blog - <https://blog.musicteachershelper.com/>

<https://musicteachershelper.com/>

I am pretty sure all of us have recorded our students in some form or another. I remember when I first started teaching (many years ago), recording was a big deal. Cassettes and CDs were the norm. Eventually I acquired an MD recorder. The audio quality was good, but no video. Then I got a camcorder, so I finally could get video, but the audio quality was not desirable. Then I got my first Apple laptop, then I got an iPad. Fast forward to today, I now record my students with my iPhone, on a daily basis.

I am still no recording expert, and this post is not about how to make a top quality recording. This post is about the benefits of frequent, everyday recordings of students.

Most of us record our studio recitals. These are always a big deal, and we know more or less that the students are going to perform their best. And that's what I did before – only recording students when I knew they would be good. So we recorded recitals, festivals, and especially competitions.

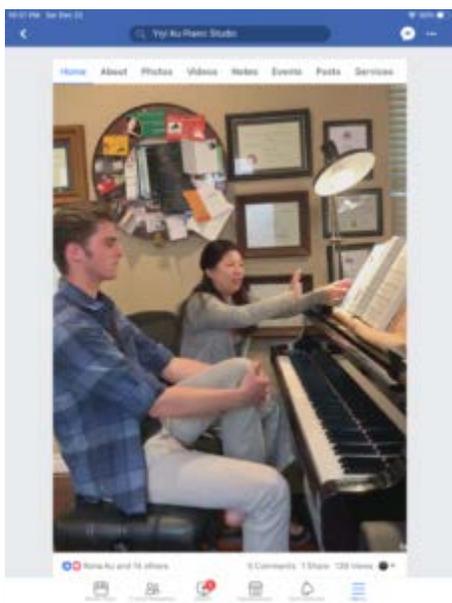
But for some time now, I have been recording my students much more regularly, and often during their lessons. We also don't wait until their pieces are "perfect"- we record while their pieces are still very much work in progress. Moreover, I have been using Facebook "LIVE," so the recordings are live recordings of their actual lessons.

I have found this to be tremendously useful:

1. It gets them used to the idea of performing. They used to get nervous when the camera is on. Now it is not a big deal. This means they get used to dealing with their nerves, and they do better in recitals and other performances.
2. They get to watch the recordings later. This is the biggest benefit. They get an opportunity to review what we talk about in the lessons so they are more likely to remember what to fix.
3. The recordings are online for all to see – parents, grandparents, uncles, friends, and the public. Of course this means the parents must give consent to the recording in the first place. So far my students' parents are totally on board (I did have one parent question it, but they left now!) Usually, the parents are very proud to share the videos, and other family members get a glimpse of what happens in the lessons. It is also easy to make the videos private or only viewable for selected people, should that be a concern for some.
4. It increases your studio's online presence. I have received many lesson inquiries, because someone stumbled across one of my lesson videos, they witnessed how I worked with a student, they like my approach, and they want to be my student.

Of course, there are many other recording platforms these days, and YouTube is another indispensable social media tool. I prefer Facebook Live for everyday recordings, because it does not take up any memory space on my phone, which now has three years worth of videos and pictures of my daughter since she was born. I also find YouTube to be more clumsy to use, and Facebook LIVE is just one click away. I still use YouTube for more "serious" recordings, such as for competitions, where it is standard to include a YouTube link of the student's performance.

Another something I discovered, just today, is how interesting and beneficial it is, for students to record one another. I had three students come in to the studio today to record, because they are entering one of these video competitions, and today was the deadline. We had been recording at their individual private lessons, but as you all know it is so hard to get that



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Benefits of Recording Students Lessons

“perfect” recording, so we weren’t satisfied that we had the best recording yet. They did not have any private lesson time left, so I suggested that they all come and take turns to record one another. I set up the phone, showed them what to do, and I closed the studio door and went upstairs to spend time with my daughter. I could hear them. It took them each several takes, but did they do so much better knowing their peers were in the audience and that everyone’s time is precious! I am sure all of our other lesson recordings helped, but it was so interesting to see how well they did. They gave one another support, encouragement, and the comradery between them was endearing and so heart-warming. I had told them to take turns, so if they messed up, they were to let someone else go next, so it was fair for everyone’s time. I could hear from upstairs, that they did not follow this rule, but encouraged their peers to just try again – “it’s ok, don’t worry about us” – when it was clear someone just got nervous and made silly mistakes near the beginning. I was so proud of them and after about an hour and half, all three managed to make the best recording of their piece that they will submit for competition for a chance to perform at Carnegie Hall.

Whether they win the competition or not, it does not matter. That is not the point. The point is they worked so hard on their piece, they went above and beyond trying to get a perfect recording which, as we all know, is like chasing a unicorn. They had a glimpse of what it takes to be truly amazing at something. I have a feeling what they experienced this afternoon will remain in their memory for many years to come.

Yiyi Ku is a pianist and teacher. Born in Taiwan, she grew up in New Zealand and obtained her Master of Music degree with Distinction in Composition and Piano



Performance from the University of Canterbury. Yiyi also holds a Licentiate in Piano Performance from the Associated Board of the Royal Schools of Music. She is a Nationally Certified Teacher of Music in Piano

from Music Teachers National Association and American College of Musicians/National Guild of Piano Teachers. She has also been certified as Advanced Specialist in both Theory and Piano from RCM. Yiyi has maintained a busy private studio for many years, and enjoys teaching students of all ages and levels.



Members,
If you have a topic for an article that you would like me to explore.
Please send me an email.

Dina Pollock - editor@bcmrta.bc.ca

Thank you

2018-2019 SEASON OF THE VANCOUVER CHOPIN SOCIETY

We have three very special concerts in the month of February. Pianist **Lukáš Vondráček**, winner of the 2016 Queen Elisabeth Piano Competition, will make his Vancouver debut. And once again we happily collaborate with Early Music Vancouver to present, in two special concerts, period keyboard specialist **Tobias Koch**, who will also be making his first appearance in Vancouver with two different programmes. Our old friend **Nelson Goerner** comes back to play for us in April; and **Kate Liu**, the pianist who captured the imagination of the Polish audience at the 2015 International Chopin Competition in Warsaw, will make her first appearance at the Vancouver Playhouse.

LUKÁŠ VONDRÁČEK, February 3rd, 2019 3:00 pm, Vancouver Playhouse

TOBIAS KOCH, February 22nd and 23rd, 2019 7:30 pm, Christ Church Cathedral

NELSON GOERNER, April 7th, 2019 3:00 pm, Vancouver Playhouse

KATE LIU, May 19th, 2019 3:00 pm, Vancouver Playhouse



LUKÁŠ VONDRÁČEK, February 3, 2019 3:00 pm, Vancouver Playhouse

Programme: *Chopin, Beethoven, Schubert*

The undisputed and unanimous winner of the 2016 Queen Elisabeth Piano Competition, Lukáš Vondráček stunned the distinguished judges with his performance of Brahms' Sonata in F minor. Don't miss the Vancouver debut of this remarkable young musician, already making musical waves everywhere he plays.

As you know, Sikora's Classical Records will be closing its doors after 40 years of business. At this February 3rd concert, we will have a special ceremony to acknowledge and thank our friends at Sikora's, for their loving service to Vancouver music lovers, and for their support of The Vancouver Chopin Society. There will also be a draw for some fabulous CD's. Come and say goodbye to Ed and Roger!

SPECIAL EVENT – TOBIAS KOCH, Feb 22 and Feb 23, 2019 at 7:30 pm, Christ Church Cathedral

Programme: *Friday recital – Chopin's last concert in Edinburgh in 1848*

Saturday recital – The Polish Romantics

After our highly successful collaboration with Early Music Vancouver in the 2017-2018 season, we are happy to again work with our friends at EMV to bring you another remarkable artist in a pair of recitals on a period piano.

Tobias Koch is considered the foremost specialist in the field of historically-informed performance practice. Koch has recorded more than 20 CD's, and is the author of many scholarly publications.

For his Vancouver appearance, Koch will present two different programmes. The first recital will be a recreation of Chopin's recital in Edinburgh on October 4, 1848. Just as Chopin did in 1848, Tobias Koch will also be performing on a beautifully-restored Broadwood grand piano. For his second recital, Koch will present a recital of Polish Romantic music, composers such as Oginski, Kurpinski, Szymanowska, Elsner (Chopin's teacher), Friedman, Zaluski, and Mikuli (Chopin's student) and of course Chopin.

Come and experience the unique sonorities of a period piano, under the hands of one of its most eloquent exponents.

EXCITING NEWS

The Vancouver Chopin Society is happy to announce that renowned music historian **Alan Walker**, a world authority on 19th century music, and author of the monumental new biography of Chopin - *Fryderyk Chopin - A Life and Times* - has accepted our invitation to give a lecture in association with Kate Liu's recital on May 19th. This book, which took ten years to research and write, has been receiving rave reviews all over the world.

After the lecture, Professor Walker will be available for book signing, and a limited number of copies of the book will be available for sale. Stay tuned for more details!

FOR ALL DETAILS on each of our 2018/19 season concerts, please visit: **chopinsociety.org**

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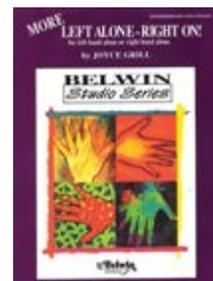
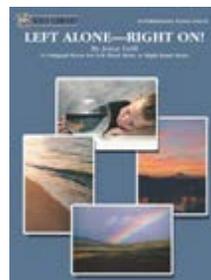
From the Bookshelf . . .

LEFT ALONE – RIGHT ON!

by Joyce Grill

Alfred Publishing EL9503A Available in Paper and Digital

Like Either/Or, this book consists of pieces to be played with one hand, but unlike the previous book, each of these pieces is written for a specific hand. The introduction states – ‘Broken finger? Broken arm? Sprained wrist? Need extra technic for either right or left hand? Each composition, written for one hand alone, is valuable even when both hands are in good shape. Every piece focuses on a specific musical concept with patterns and repetitions that make them easy to memorize.’ Stated as intermediate level, two of these works are included in the RCM 2015 syllabus as etudes for Level 3 and 4. There is a range of difficulty from patterns that fit under the hand to those that span more than an octave and one which requires a five note rolled chord. Each one of the fourteen pieces is musically written and appealing to play. There is quite a variety of moods as well from the slow and soulful LH *I’m So Lonely* with rolled chords and minor key, to the cheerful dotted rhythm RH *Happiness Is* and the infectious rhythm of the RH *Little Lively Latin* with $\frac{3}{8}$ time signature (3+3+2). *Scaling Left* is composed of scale patterns and could



easily be transposed to other keys. *Ripples* uses triplet neighbour tone patterns. Both of these pieces create their moods with a single melody line while *One Way Waltz* and *Melancholy* consist of both melody and accompaniment. *Inside Out* RH is created from chord inversions and requires both voicing and balance. I encourage you to check out these original and pedagogically relevant pieces.

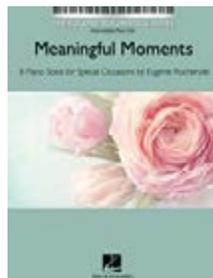
Joyce Janzen - Abbotsford

** Interesting note - they also have *More Left Alone - Right On!* EL9695





Review of New Publications



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Jean Ritter
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MEANINGFUL MOMENTS

Intermediate

by Eugenie Rocherolle

Hal Leonard HL00279100

Here are eight piano solos for special occasions such as weddings, graduations, or funerals. Six are the composer's own compositions and the remaining two are her arrangements of *Amazing Grace* and *Ave Maria*. This is a very new publication, as there is a page-long note from the composer dated June, 2018, in which she describes the purpose of the book and then gives a brief description of each of the eight pieces. The first thing I noticed is that these arrangements contain many octaves as well as leaps of an octave.

The student must be able to comfortably handle these in order to fully enjoy learning the pieces. Rocherolle's original piece *Adagio* is in the key of D-flat Major, and her *Wedding Processional* is in A-flat Major. The six remaining pieces are in easy keys such as C Major, G Major, B-flat Major, and A Major. I especially enjoyed her arrangement of *Amazing Grace*, which, as opposed to hymn-like versions, features three different keys and added texture. Some of the pieces have pedal markings and some simply say "with pedal", which I believe is important at this stage of a student's learning process.

These are all beautiful pieces!

Celeste-tina Hernandez - Chilliwack

DISNEY

PreTime Piano

Primer Level

by Various

Hal Leonard/Faber FF3039

Part of the Faber and Faber series, this book showcases 9 pieces from a variety of classic and contemporary Disney movies for children. *Supercalifragilisticexpialidocious*, *Step in Time (Mary Poppins)*, *Winnie the Pooh*, *I See the Light (Tangled)*, *I Just can't wait to be King (Lion King)*, *Siamese Cat Song*, *Scales and Arpeggios (Lady and the Tramp)*, *Do You Want to Build a Snowman (Frozen)* and *It's a Small World*, are arranged for Primer Level of piano using quarter notes, half notes, dotted half notes and whole notes. Hand positions are noted with a visual keyboard diagram. Occasionally a black note is used indicated with an accidental rather than a key signature. When a note outside of the 5 finger position is needed, there is a small keyboard diagram and instruction on the score above the note. Because of the landscape orientation, four lines of music fit well on facing pages and do not require a page turn. Simple duets are provided beneath the score. These pieces are carefully arranged to suit this level well.

Joyce Janzen - Abbotsford



Review of New Publications



THE BLUE BIRD

Early Intermediate

by Naoko Ikeda

The Willis Music Company HL00274262

These delightful seven magical piano solos are inspired by the Maurice Maeterlinck play. From the moment I began playing through this book I was struck by the warmth of melody and the beauty of the accompaniment. Each piece has a short program note and then the mood is set. The first piece *Happiness* sets the tone as the prologue. One can almost hear the Blue Bird in this F major melody. Although there is some use of the damper pedal much finger pedal must be implemented. The seven dwarfs march into *The Magic Forest* in this $\frac{3}{4}$ work with martial quality. It ends with a RH glissando very softly played. *Mysterious Wind* has more eighth notes to help create the powerful wind in the trees. Written in A minor the work has a darker tone to it. The sweet sounds of the *Song of the Blue Bird* are presented in C major and the use of $\frac{6}{8}$ time adds to the gentleness providing a beautiful lilt. *The White Rabbit* screams his lateness. The music is guided with a variety of articulations and hopping about. *Dark Blue Night* is a moody tango in C minor with passages of an ostinato rhythm in the bass. This is the first work that contains sixteenth notes. The final work *Happiness* is the epilogue. The Blue Bird observes that "Happiness surrounds you every day". Here rhythmic changes come through the many ties. Again finger pedal is required with the many long held notes. There are register changes and crossovers to add to the expressiveness.

I truly enjoyed every piece in this book and I'm sure you will too!

Jean Ritter ~ Abbotsford



POPULAR HITS

Level 1

arranged by Tom Gerou

Alfred Publishing 44697

This publication interests me greatly, as I currently have four adult students who are studying from the Alfred's Basic Adult Piano Course, Level One. This pop book is designed to correlate with specific pages of the piano course book, progressing from the easiest piece (*Bye Bye, Love* – 18 measures in C Major) to the hardest (*Star Wars Main Theme* – 25 measures in F Major). The pop book could be used with any other method book, of course, but due to the choice of songs within (lyrics are included), I certainly agree that it would be most suitable for adults. Songs such as *I Got You Babe*, *The Rose*, *Mama Mia* and *I Love Paris* would appeal to students of a certain age. Having said that, I am impressed by the variety of pieces, which also include *Over the Rainbow* as sung by Israel "IZ" Kamakawiso'ole, *James Bond Theme*, and *Flicker*, a Kanye West Rework. This is truly up-to-date! All the pieces are two pages long, and all are in the key of C Major except for a few which have a one flat or one sharp key signature. As in the method book, the pop book consists mostly of single-note melodies in the right hand, with chords in the left hand, with some exceptions. If you teach adult beginners, this is worth a look!

Celeste-tina Hernandez ~ Chilliwack

Review of New Publications



DISNEY LATEST MOVIE HITS

5 Finger Piano

by Various

Hal Leonard HL00277255

This attractive glossy cover book features 8 songs taken from the recent Disney movies *Beauty and the Beast*, *Coco*, *Frozen*, and *Moana*. Melodies are divided between the hands and come with optional duet parts to be played by a more advanced pianist. Hand positions are shown with a visual keyboard diagram and notes are written large and legibly making pieces 3 to 6 pages long. 3 of these pieces – *Evermore*, *Un Poco Loco* and *The World Es Mi Familia* – are in true 5 finger position. Even so, each of them uses one or two black notes due to the key signatures of G major and F major. The other 5 pieces require one or more fingers to change notes to accommodate extra pitches which are outside of the 5 finger hand position. Notes are written in 16th, 8th and ¼ note values. Given that these pieces are fairly complex rhythmically, one wonders about the wisdom of putting syncopation and 16th notes in the basic format of a 5 finger book. Having said that, if a student is a beginner and really loves a piece of music that they know from a movie, they can be very motivated to learn to play it. A great supplemental and/or recital resource!

Joyce Janzen - Abbotstford



EASY CONCERT PIECES FOR PIANO

Volume 3

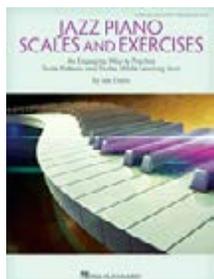
Monika Twelsiek & Rainer Mohrs, eds.

Schott/Hal Leonard 49045670

This book of 41 pieces plus a very clearly-recorded CD of the pieces, is Volume 3 of a 3-volume series. All three books in the series are entitled “Easy Concert Pieces”, yet in the preface, it is stated that Volume 3 is “intended for *advanced* players who wish to work on expressive playing and individual interpretation” (emphasis mine). This apparent discrepancy can be explained upon opening the book and examining the pieces within. All of them are quite “easy”, perhaps in the Grades 1 – 5 RCM range with some exceptions. However, the descriptions of Volumes 1 – 2 reveal that those volumes are much more basic than that. Thus, Volume 3 is the most “advanced” of the three volumes. Mystery solved! The composers are arranged from the distant past (Handel, Bach, Mozart and Beethoven are presented first), to the present (composers born in 1955 and 1984 are last in the book). In my view, such an arrangement makes this book an excellent introduction to “classical” music for the student who shows interest, but who does not wish to study using any of the conservatory methods. This could also serve as a supplement to any method book, and/or the pieces could be used for recitals or other types of concerts. The pieces range from one to four pages long, although most are two pages. Included in the volume are pieces such as *The Wild Horseman* by Robert Schumann, *Waltz in A minor* by Frederic Chopin, *Invention 1 in C Major* by J.S. Bach, and three cute, expressive pieces by a young composer, Vera Mohrs (b. 1984) about cats entitled *Hallo Kitty!*, *Poor Mouse*, and *Cats in Love*. Satie, Heller, Debussy, Schubert, and other familiar, as well as not-so-familiar composers are included; a lot is packed into this volume. I recommend it!

Celeste-tina Hernandez - Chilliwack

Review of New Publications



JAZZ PIANO SCALES AND EXERCISES

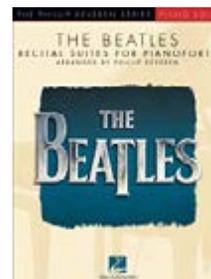
Intermediate – Upper Intermediate

By Lee Evans

Hal Leonard HL00280405

All students should expand their repertoire to include at least some jazz, in my opinion, and the earlier this is done, the easier it is for the student to grasp the basics. The composer states that this book is “an engaging way to practice scale patterns and etudes while learning jazz”, and I couldn’t agree more. First of all, the composer has an impressive resume, as noted in the inside front cover. He also includes a helpful, two-page introduction, in which he explains diatonic scales and gives examples written out in full. On the next page are a few practice instructions for the student. Some are intended to help the learner better understand syncopated rhythms, an essential part of jazz. Two more of his instructions are “Thumbs should never hang off the keyboard” and “It is helpful to count aloud while practicing”. Oh, that *all* my students would heed these important instructions, whether they are learning to play jazz or not! The format of the rest of the book proceeds as follows: In each of the 12 keys starting with the key of C Major, the notation and fingerings for the major, harmonic minor, and melodic minor scales are presented, hands together, two octaves. Then, three interesting and challenging jazz exercises in each of those keys are given. They reinforce the patterns and fingers to give the player a sense of the melodies, rhythms, and harmonies that are integral to jazz stylings. I think this is a great book for a student who has had traditional lessons, but who now wants to try playing jazz. Although it is an exercise book, the student will not be bored. He/She will actually be playing jazz music without realizing that it’s an exercise! I’ll be keeping this one!

Celeste-tina Hernandez - Chilliwack



THE BEATLES

Advanced – Phillip Keveren

Hal Leonard HL00275876

Phillip Keveren has taken 16 well known Beatle’s songs and arranged them as concert showpieces in 4 suites. Although listed as Late Intermediate/Early Advanced, the preface states they were written for ‘advanced students or professionals’ and to ‘provide the accomplished pianist with serious material worth rehearsing and presenting’. Each suite is 14 – 16 pages long. Individual pieces could be lifted from the suite as they are marked on the score but they are meant to work together. A wide variety of pianistic techniques have been used to create truly engaging arrangements. Key signatures and time signatures change frequently, and a wide register of the keyboard is utilized. Tender melodic sections contrast with driving energy, and sections with grandeur are paired with deeply expressive passages. Octaves, 16th note passage work and four note chords are common. *A Hard Day’s Night* contains *And I Love Her*, *Can’t Buy Me Love*, *A Hard Day’s Night* and *I’ll be Back*. *Help!* features the title song as well as *It’s only Love*, *Ticket to Ride* and the emotionally haunting *Yesterday*. *Meet the Beatles* consists of *All my Loving*, *I Saw Her Standing There*, *I Want to Hold Your Hand* and *It Won’t be Long*. *Rubber Soul* contains *Drive my Car*, *In My Life*, *Michelle* and *Norwegian Wood*. Each of the suites contains pieces with a variety of moods and emotions creating appealing and captivating musical works.

Pianists and Beatle fans will not be disappointed!

Joyce Janzen - Abbotsford



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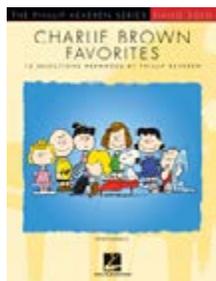


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Review of New Publications



CHARLIE BROWN

Advanced

by Phillip Keveren

Hal Leonard HL00263362

In this book, Phillip Keveren has arranged 15 selections of Charlie Brown favorites for piano. The glossy cover shows Schroeder at the piano surrounded by Sally, Charlie, Violet, Lucy, Linus (with his blanket) Peppermint Patty and of course, Snoopy. In a remarkable tribute to Vince Guaraldi who wrote all the music in this book, the arrangements are true pianistic versions of the jazz trio that initially played and recorded them. There is something about the Peanuts television shows and movies and the music accompanying them that seems to take people back to their childhood. Multiple generations recognize and love the iconic *Linus and Lucy* theme with its' syncopated ostinato rhythm, *Christmas is Here* which captures innocence, joy and melancholy and *Skating* with its smooth jazz waltz style. *Charlie Brown Theme* and *Charlie's Blues* are written in a relaxed swing rhythm, *Christmas is Coming* in a bright Latin rock vibe, *It Was a Short Summer Charlie Brown* and *Oh, Good Grief* in swing time. The difficulty is late intermediate/early advanced. Only one piece – *Love Will Come* – is one page, the rest are two to four pages long. Key signatures range from one sharp to four flats. There are many 'flavors' of jazz represented. For those new to this music or for nostalgia buffs, this book is a gem!

Joyce Janzen - Abbotsford

AUTUMN CELEBRATION

Late Elementary Piano Duet

by Millie Eben

Alfred Publishing 47080

This duet is energetic and engaging! The score for both students is on the grand staff eliminating the challenge of reading the same clef. The shortest note value is the eighth note. Although written in C major, accidentals are scattered throughout. The melody cleverly moves from part to part requiring the players to listen and pay attention to the dynamic levels and the changing articulations.

A very "snappy" piece that is sure to please!

Jean Ritter - Abbotsford

RHAPSODY FESTIVO

Intermediate Piano Duet

by Melody Bober

Alfred Publishing 47311

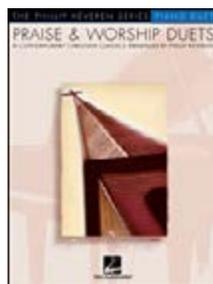
As a huge fan of the compositions and arrangements of Melody Bober, it is easy to recommend this duet! The work opens with syncopation in chords and rhythmic flourishes of sixteenth notes. While the Primo plays the melody the secondo provides an arpeggiated accompaniment. At midpoint the key changes from D major to d minor and both parts move to staccato for a few bars. Rolled chords in the primo at the loudest dynamic of the work add to the grandeur. With fourteen measures to go the music returns to D major similar to the opening of the work. Loud solid and broken chords bring a rousing conclusion which includes the secondo playing a chromatic octave run and both players ending with carefully placed glissandos!

A strong 10 out of 10!

Jean Ritter - Abbotsford



Review of New Publications



PRAISE & WORSHIP DUETS

arr by Phillip Keveren

Hal Leonard HL00311203

The well known composer and arranger Phillip Keveren is nothing if not prolific. A quick online search finds almost 100 volumes in the Phillip Keveren Series, ranging from big note to advanced difficulty, and from Beatles and movie themes to hymns and worship music! One of these volumes is a set of 8 contemporary Christian classics arranged for piano duet. Each of the worship songs chosen is extremely well known but comes from the 80's and 90's hence the designation as 'classics'. The score is written with primo above the secondo on the same page allowing both players to see the score of the other player and how the two parts fit together. While the font used is not large, the notes are spread out making the score very legible but also creating pieces which are 5 to 14 pages long. Key signatures range from six sharps to four flats with frequent key changes within each piece. The level of difficulty is listed as late intermediate/early advanced which seems to me to be a little high as the biggest challenges in most of the arrangements are the key changes and sometimes the key signatures. There is quite a range of difficulty between the various pieces and even within each piece. The parts are quite equal in difficulty. Melodies are often begun with one hand only and then doubled with the other hand.

As the Deer begins with an exchange of melody between the primo and secondo for an introduction. The primo part then plays the melody in LH alone with the RH joining at the octave. The secondo has some interesting harmonies with added accidentals. Half way through the first verse the secondo takes over the melody while the primo plays an obligato. Fermatas are avoided with a change of time signature making it easy for both parts to stay together. The second verse begins in a new key and changes to yet another key in the second line, and once more for the final line. A quiet *outro* concludes the piece. *Awesome God* begins boldly in the primo with no intro

while the secondo plays an accompanying figure on the long notes of the melody. After the first verse the tempo increases and the arrangement deviates from the melody, building up momentum for a syncopated version of the melody in the primo with a rapid descending figure in the secondo, then the same syncopated figure. Strong accented octaves end the verse which then increases tempo with a change to $\frac{3}{4}$ time signature and more momentum building figurations leading into a *maestoso* chordal final verse. *Give Thanks* is a more gentle piece with a lengthy introduction. The melody is introduced by the LH of the primo and is then passed over to the secondo and back to the primo segueing seamlessly into an interlude of Pachelbel's Canon between the verses. The coda uses more of the Canon material and then ends with another iteration of the original melody *fortissimo* and *maestoso*. There is exchange of melodic material every bar or two between primo and secondo in *Great is the Lord*. Together with the repetition of three eighth notes and a quarter note played in chords and accented, this creates a wonderful sense of unity. *Lord I Lift Your Name on High* begins with a similar exchange of chordal material between the two parts. The melody is enhanced with triplets creating a light and joyous mood. *Shout to the Lord* is marked 'slowly and expressively' and is written quite simply until the final few pages in which both parts change key and play in triadic chords in both hands (primo) and triadic chords with octaves (secondo). *There is a Redeemer* is the shortest and the simplest arrangement. *We Fall Down* uses the syncopated figure of the opening melody to pass back and forth between the parts. These fine pieces in duet form are a great way to revisit favorites from the recent past.

Joyce Janzen - Abbotsford



Review of New Publications



PRETZELS

Early Intermediate Piano Duet

by Christine Wolf

Alfred Publishing 47084

This is sure to be a crowd pleaser! Students will love to play this because the primo and secondo have to change places midway through the duet. In keeping with the title the students also have hand crossovers and at the end the RH of secondo is under the LH of primo completing the "twist" of the pretzel! The rests and swing time in this duet will demand accurate counting from both players. Although the piece begins in C major it clearly ends in G major.

Definitely fun and entertaining!

Jean Ritter - Abbotsford



JAZZAMATAZZ

Late Intermediate Piano Duet

by Mike Springer

Alfred Publishing 47085

This spirited duet by Mr. Springer provides colours and sounds certain to please the late intermediate student! The secondo part features many LH octaves: both solid and broken. For the first two pages, the secondo's RH is primarily chords. After a brief departure on the third page to broken chords and single LH notes it then resumes the style of the beginning. The secondo player must have larger and developed hands to play this part. The primo is not as demanding as far as chords but requires quick finger work and agility. There are repeating motives throughout most of the work. Midway the primo takes up the rhythmic role. This part has some four note chords and two RH octaves but mostly the chords are smaller. The work concludes with a RH glissando in the primo while the secondo plays loudly accented chords and octaves.

An energizing duet!

Jean Ritter - Abbotsford

*Celeste-tina, Jean and Joyce
thank you for your time and effort doing these reviews.
They are amazing and I know they will be enjoyed by all.
Dina*

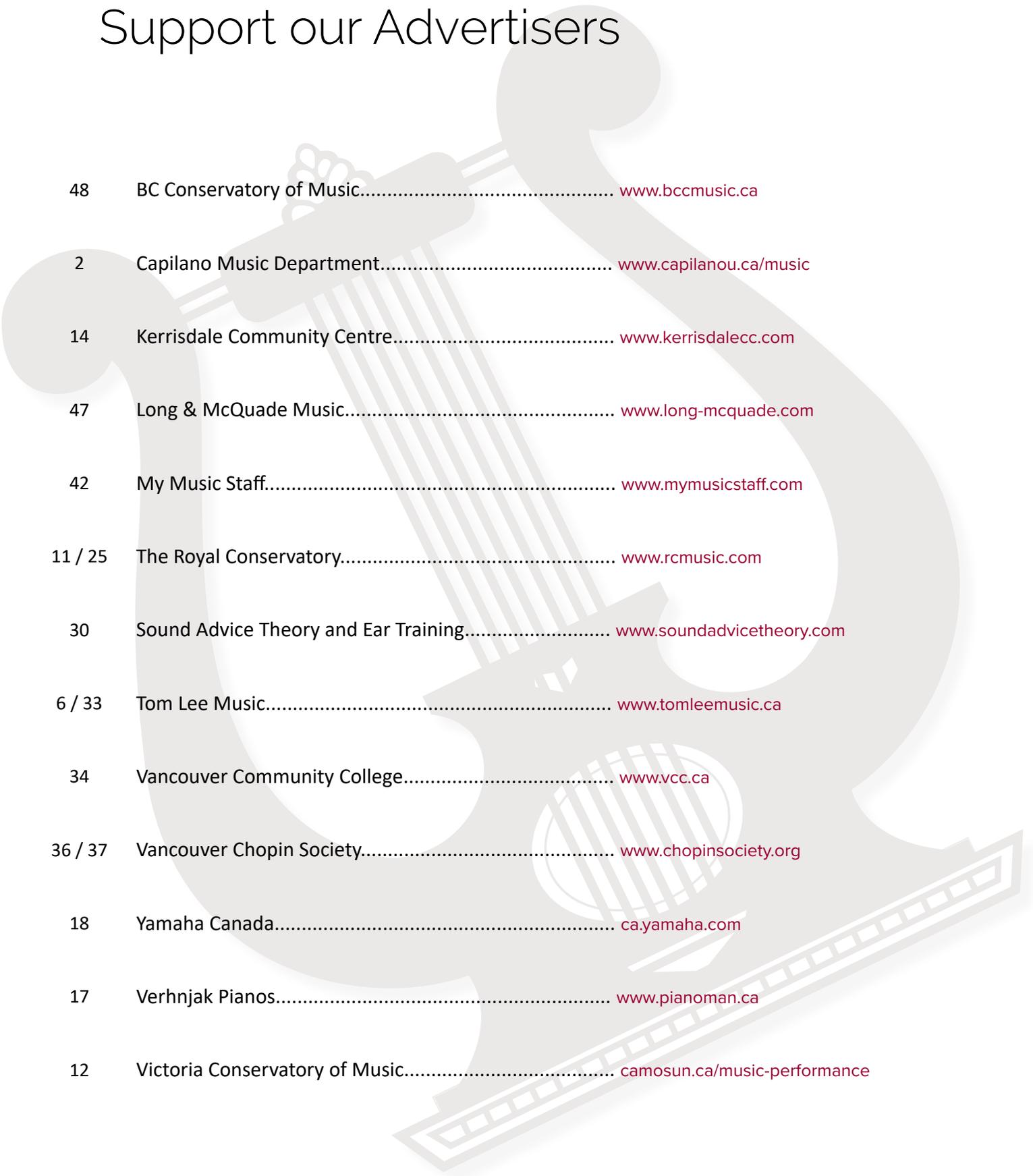


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