

Progressions

Spring - May 2019

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- *Annual Branch Reports*
- *Branch Programs Available*

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

Contents . . .

- 4 President's Message
- 5 Hello from the Editor, Webmaster
- 7 Annual Branch Reports
- 20 BCRMTA Pedagogy Award
- 21 Committe Reports
 - Registrar
 - BC Student Composer Competition
 - Young Artist Tour
- 24 BCRMTA Programs for Branches
 - Heritage Fund 2018/2019 2019/2020
 - Professional Development
 - Social Media
- 25 CFMTA Programs for Branches
- 26 BCRMTA Conference 2020
- 28 Three Articles by Michael Griffen
 - The REAL Impact of Praising Children
 - Top 10 Tips for Choral Conductors
 - Teacher Mindsets
- 34 Ask Lori - Teaching Tips for Everyday Lessons
- 37 From the Book shelf . . .
- 38 Review of New Publications
- 46 Support our Advertisers

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PUBLICATION INFORMATION

Next Issue: **FALL 2019**
Copy Deadline: **JULY 15, 2019**

Advertising rates:

Back Cover	\$ 120.00
Inside Cover	\$ 130.00
Full Page	\$ 110.00
Half Page	\$ 70.00
Third Page	\$ 55.00
Quarter Page	\$ 45.00
Business Card	\$ 35.00

Circulation: 1175

The Editor reserves the right to edit submissions. Send all advertising inquiries and material to the editor:
editor@bcrmta.bc.ca





The President's Message



Joanne Lougheed
president@bcmrta.bc.ca

By now everyone, including teachers and students are looking forward to the conclusion of the year. I hope that all goals will have been met and that you all will have time to reenergize before the next set of goals is established.

At our Annual General Meeting, elections were held for the positions of President, First Vice President, Second Vice President and Secretary. Voted in by acclamation were myself as President, Mimi Ho as 1st Vice President and Anita Perry as Secretary. Ratification votes were held for the positions of Treasurer and Registrar with Matthew Chan and Joyce Janzen continuing in their respective positions for another two year term. Cindy Taylor will remain in her position of Past President. The Executive Board is working well together as a team and I thank each member for their commitment to the smooth running of BCMRMTA.

The position of 2nd Vice President has now been vacant for two years. There were no submitted nominations and no nominations from the floor for this position. The Second Vice President is, in part, responsible for the Administration of our Bylaws and the updating/maintenance of our Policies and Procedures. In order for these important duties to be carried out, the Bylaws/Policies & Procedures committee has been reinstated. Our thanks to **Terry Lynn Jeffers** of the East Kootenay Branch and **Deborah Detmold** of the Trail/Castelgar Branch for agreeing to co-chair this committee. Their appointment is for a one year period and will come up for election in April 2020. Mimi Ho and I have agreed to be part of this committee.

The Ad Hoc Social Media Committee created in September 2016 has been disbanded. A Social Media Standing Committee has been struck – thank you to **Victoria Warfield** of the Richmond Branch for agreeing to chair this committee. The appointment is for a one year period and will come up for election April 2020. Interim operating guidelines were also approved and will form part of the Policies & Procedures in the upcoming review of same.

In 2006, under the presidency of Darlene Brigidear, BCMRMTA created the Heritage Fund. After setting aside two years of operating funds, \$40,000.00 was earmarked for the Heritage Fund. The plan was that this money would be spent over a ten year period on projects that would be to the benefit of members throughout the province. To date, projects have ranged from large scale (*e.g. Website Redesign, Provincial Advertising, printed Brochures*) to smaller more local projects (*e.g. Branch Advertising Subsidies, Branch Continuing Education*). Approximately half of the branches take advantage of these funding opportunities each year. Funds were also allocated to a Competition Contingency Fund to help cover Travel/Accommodation/Meal expenses for BC Piano Competition entrants who live more than 300 kms (*round trip*) away from the competition venue. If you have any suggestions for ways that these funds could be used differently, please let our Finance Chair, Mimi Ho know. She can be reached at 1stvicepresident@bcmrta.bc.ca. As a result of usage, the Heritage Fund has lasted much longer that we had originally anticipated – I encourage all branches to use these funds to benefit your members.

I am pleased to announce that BCMRMTA members will now be receiving the CFMFTA/FCAPM Monthly Memo titled 'Of Note'. This is one result of the CFMFTA/FCAPM Strategic Planning sessions held in July 2018 where timeliness of communication was identified as one of the most important aspects of our National Association. The already very busy job description of CFMFTA/FCAPM Secretary (*our own Anita Perry*) has been expanded to include the design and issue of this memo. Brava Anita – keep up the good work!

Lastly, I want to take this opportunity to wish Annie Cao all the very best as she represents BCMRMTA at the CFMFTA/FCAPM National Piano Competition being held in Winnipeg, Manitoba on July 4-5, 2019. If you haven't already done so, please check out the website of the CFMFTA/FCAPM Conference at www.centuryofsound2019.com – registration information is there as well. I hope to see many of you there in Winnipeg.

Have a wonderful summer everyone!





Hello from the Editor & Webmaster



Dina Pollock
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webmaster@bcrmta.bc.ca

Hi Everyone,

As we get ready for exams and recitals, we realize another year has gone by and we say the words *where did the year go?* Then we listen to our students and how they have improved and we know where the year went and the hard work that went into it.

I hope everyone is well and looking forward to the summer break. Just a couple of things for you . . .

Magazine - this is the first issue where 1/3 of our members opted to only get the digital version - I hope you have all downloaded the free app.

We are starting a new pilot project this year - **A Year in Review** for BCRMTA. This issue will include highlights from our different programs and competitions. I would also like to include something from each branch. A group photo of your branch members and other photos would be a great way to document the branches history 2019. This would be a good way to archive our achievements. This issue will only be available in a digital version.

CFMTA/FCAPM Magazine - members please remember if you would like to get a paper copy of the CMT magazine (starting 2020), a subscription will be needed, which can be found on the CFMTA website - www.cfmta.org

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Website - all is good. If you find an error or if I have missed something, please let me know so I can update it.

Enjoy,

Dina



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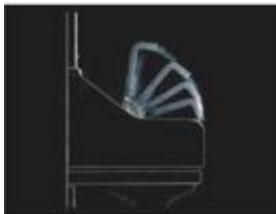
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Annual Branch Reports

ABBOTSFORD

It has been a busy year for the Abbotsford Branch.

In January we went over the plans for the balance of the year and reviewed the different positions to share the work load. February, we hosted our AGM and Jean Ritter announced she needed to step down as branch president - Dina Pollock stepped up to take on that role. We held a senior home student recital on March 10 and music was enjoyed by all who attended. Our April meeting was preparing the boxes for the festival adjudicators, thank you to all that helped and to the festival committee for getting this organized and donating their time and effort to make this event happen. We were also fortunate to partner with the Valley Concert Society and have a masterclass with Jane Coop on April 21.

In May we held our annual Music Festival with Catherine Bundt, Bernard Duerksen and Joseph Elworthy as our adjudicators. I am amazed at how this festival has grown over the years. We had our year end luncheon on May 25th and said good-bye to a few of our members that were moving away.

At our September meeting we discussed the calendar for the teaching year and reviewed our budget. The BCRMTA Professional Development grant made it possible to invite Marjorie Purdy to present a workshop in October and November "Keyboard Connection for Kids". She presented us with many new ideas to help our students with technique.

This year, for our Canada Music Week® Recital, we followed the CFMTAFCAPM Branching Out theme "Music Making a Difference" and partnered with Inasmuch Community Society, a local charity that provides transition housing and settlement services for refugee claimants and asylum seekers. We raised a total of \$800 for the charity from donations at the event as well as students having a practice-a-thon. The concert was followed by presentation of medallions to the students achieving the highest marks in practical and theoretical exams.

Our year finished with a luncheon in December where we had a chance to honor the first 60-year member of BCRMTA – congratulations Hilda Reimer.

Thank you to all the coordinator's and members that help with making my job easier – I could not do the job as president without you.

Dina Pollock

CHILLIWACK

The Chilliwack branch (28 members) has business meetings seven times a year: September, October, November, January, February (including AGM), April, and May with informal luncheon meetings in June and December and an adjudicators luncheon in March during festival week. The following is an overview of topics discussed this past year. Publicity is an ongoing discussion. We have our own website (in addition to the BCRMTA website): www.chwkmusiclessons.com where we post news of our branch and advertise. Our goal is to re-vamp the website with updated photos and biographies. A facebook page for members only helps us stay in touch and pose questions for discussion. A public facebook page is aimed at attracting the general public: www.facebook.com/chwkmusiclessons. Most years we advertise in the "Leisure Guide." We have a group subscription to "Clavier Companion" magazine. Meetings are held at either coffee shops, churches, or homes of members with discussion on the pros and cons of each option. Student recitals are held in November and May at a church or at the Cultural Centre with ongoing comments as to which venue is best. In September, our current president had to step down due to health issues. An interim president carried on until the AGM in February when a new executive was elected. In October, Nita Pelletier presented a lecture on "Musical Literacy" which focused on bringing elements of theory and ear training into the piano lesson in an integrated way. In November, a member lost a daughter in a car crash. We contributed to fundraising efforts and memorial bursary funds in memory of Paige Nagata. Our Canada Music Week® recital in November saw twenty-three performances by students of voice, violin, and piano. The Chilliwack Music and Dance Festival was held February 14 – March 15 with the honours concert on April 6. Chilliwack will be hosting the Provincial Finals for Performing Arts Festivals from May 26 – 30. Over 600 participants from all over BC will compete in Dance, Music, and Speech Arts. To raise money for this event, we had a fundraiser roast beef dinner at a local pub in April with a silent auction and 50/50 draw. A Purdy's fundraiser has also been successful.

Nita Pelletier





Annual Branch Reports

COQUITLAM / MAPLE RIDGE

The Coquitlam/Maple Ridge branch held their 17th annual North Fraser Music Festival from April 23-27, 2018. Adjudicators were Cynthia Goddard, *junior*, Ron Morgan, *intermediate* and Michelle Mares, *senior*. The Honours Concert was on Sunday, April 29. Outstanding festival participants performed and awards and scholarships were handed out.

The May teachers' workshop was presented by Mary Fraser, discussing injury prevention. The onset of tendonitis can be very rapid and long-lasting, so proper posture and approach to the keyboard were discussed.

The branch celebrated Canada Music Week[®] on Sunday, November 18th at St. Paul's Lutheran Church in Maple Ridge, B.C. with two recitals. We had commissioned composer and BCRMTA member Greg Hartley to write music for late elementary/senior students. Greg's suite for piano, titled *Piano.....Sweet!* was, in part, inspired by our West Coast mountains and trees. Some of the pieces contain jazz elements and all have novel approaches using word play in the titles and specific intervals in each piece. Students played *Just A Second*, *Try It and C*, *May The Fourths Be With You*, *Sometimes Perfect*, and *Room in Seventh Heaven*. Greg presented a short work-shop after each recital where students were encouraged to ask questions about the composition process and Greg's ideas behind the pieces. Later in the week, Greg conducted a detailed, informative workshop with the teachers on his commissioned work.



Our January workshop was presented by Liz Munro, discussing Keyboard Harmony as an alternative to written Harmony.

Master Classes were held at Place des Arts on Sunday, March 10. Corey Hamm was our adjudicator and guided students through their pieces in a kind, helpful manner.

This time of year has us looking forward to the North Fraser Festival #18, theory and practical exams and, of course, our June luncheon!

Liz Munro

EAST KOOTENAY

Our East Kootenay members met in October to organize our annual Schedule of Events which included three recitals: Pop, Blues and Jazz in October, Canada Music Week[®] in November and Sonatina Sunday in February. All recitals were well attended and scholarship funds were raised by donations at the Canada Music Week[®] and Sonatina Sunday recitals. Our programs include a wide variety of beautiful music performed by violinists, vocalists and pianists. Unfortunately, our best efforts were not successful in coordinating a date for a Young Artist Tour concert in Cranbrook this year.

Several of our enthusiastic members donate many hours organizing the voice, piano and strings portions of the annual East Kootenay Performing Arts Festival. This year, Ivana Ferraro worked on the piano section and also organized a workshop after the Festival: *Acting and Piano Performance* by Festival Adjudicator, Eric Nyland of Calgary, Alberta. Eric works professionally in theatre, film, voiceover, music and music pedagogy throughout Canada. We enjoyed many new ideas about performance and teaching from an acting perspective.

On a business note, our members pay a toonie to our association for each of their students which helps to pay the cost of recitals. We donate annually to the Canadian Music Centre in Vancouver. We are expecting to make a donation for maintenance of the Cranbrook College of the Rockies grand piano. Our website will soon be set up with Web Hosting Canada with the technical assistance of member, Patrick Heatherley.

At our February meeting we were pleased to welcome luthier, Pauline Dawson to Cranbrook, and new member Kathie Ritchie who teaches Suzuki piano in Creston.

Terry Lynn Jeffers





Annual Branch Reports

KELOWNA

The Kelowna Branch currently has twenty members. Graham Vink is our President with Jessica Crawford as Secretary and Marla Mesenbrink as Treasurer and Provincial Delegate.

We had our AGM at the Bean Scene. It is always good to get together, share ideas and network but it seems that it is getting harder to organize. Most of our communication has been by email. We hope to find ways to reenergize as we always enjoy the time together.

For the Canada Music Week®, each teacher was responsible for their own way to celebrate Canadian composers. Some had CMW recitals and/or composition contests, and others had studio classes promoting Canadian music.

The Kiwanis Music Festival is in April and several teachers enter students or volunteer for this Festival. The Gala Concert will be held May 31.

Our piano at the Okanagan College Theatre has been used by several teachers for their studio recitals.

Marla Mesenbrink

MID - ISLAND

Greetings from beautiful Vancouver Island. We started out the year with a Canada Music Week® Recital, organized by Dianne Bohn. Each performer received a red carnation, which enhanced the celebration. Our branch has a wonderful, enthusiastic committee preparing for the 2020 Sound Vision Conference in Nanaimo on September 18-19, 2020. Our committee co-chairs are Susan Schleppe and Dianne Bohn; our committee members are Patricia Plumley, Trish Clair, Dolores Antonsen, and Janice Skipsey. We meet again in May to continue our excellent progress in planning this great event for the BCRMTA.

Dolores Antonsen

MISSION

The Mission Branch is preparing for a June 2019 Music Instrument Workshop which will conclude with a 'hands on' drumming circle with percussionist, Boris Sichon.

Though Boris is continually performing with various Ensembles including Orchestras, he exhibits a genuine passion for sharing his love of music, with children of all ages. His extensive collection of percussion and wind instruments, provides this talented musician, the perfect opportunity to discuss and demonstrate instruments and the music of various cultures from around the world.

Our students are looking forward to their 'Music Experience' with this energetic performer and teacher, Boris Sichon.

Laura Webster

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

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

Please note - I will need a copy of a group photo release which is available for download on the website.

Deadline July 15, 2019.

Thank you,

Dina





Annual Branch Reports

NORTH ISLAND

This year our Branch has been quite active.

We hail 22 members in all (11 from Courtenay-Comox and 11 from Campbell River). We decided to grant one of our founding members, **Kay Wilson**, who has been active in BCRMTA for over **50 years**, an honorary membership to both the Local and Provincial organizations. We are most grateful for her participation and mentorship in our Branch over her very productive and inspiring association with us!

We opened the year with Towa Stewart's programme as he represented our Branch at the BC Piano Competition. We enjoyed his performance at our meeting as well as at the Competition itself! He did us proud!

Our other programmes included *Playing Piano by Ear*, *Motivating the Older Student*, *iPad apps for use by Piano Teachers*, *Teaching Students to Read* as well as the ever popular *Recovery Room* (Where a multitude of teacher concerns are discussed). Of course, we enjoyed a lovely afternoon of Canadian Music in November in honor of Canada Music Week®! The highlight of our Christmas Season was a fabulous finger food lunch while enjoying a two hour DVD production of the final last performance of '2 Pianos, 4 Hands'.

Our year will be closing with a pot-luck luncheon in honour of Kay Wilson.

We already have several exciting proposals for the following year!

Our Branch is pleased to report that this year we have 10 members of our Student Teacher Auxiliary, generously mentored by Cindy Taylor. To date, they have enjoyed helpful and enjoyable presentations on teaching history, apps available to teachers, composition in the private studio, a visit from a David McLaughlin of CMC, as well as a workshop by Christine Donkin on composition. We certainly hope to encourage them to join our ranks in the future!

Sonia Hauser

NORTH SHORE

The North Shore Branch organized many activities and events that involved students, teachers and the community.

Quality music education being central to our agenda, we hosted a number of events that gave our students opportunities to perform, such as the Canada Music Week® and many monthly Sunday recitals. Scholarships, trophies and medals were awarded to students with the highest exam marks at the annual Exam Awards Event on November 25, 2018.

For the second year the North Shore Music Festival (February 23 - March 8) invited students of RMTs from other branches to participate. This year it offered competitive and non-competitive classes in piano, voice, strings, wind and guitar.

With the idea of promoting music and art in the community, the branch participated in BC Culture Days in September 2018. We presented a diverse program at Lynn Valley Centre featuring students and teachers on different instruments - piano, saxophone, cello, guitar, ukulele, flute, and vocal. The audience was then invited to come to the keyboard and improvise under the guidance of a teacher. The response was warm and enthusiastic with some people playing piano for the first time.

This year, in an effort to give back to our community, we dedicated a recital in February as a fundraiser for a charity that promotes music as a social benefit. We selected as our beneficiary the Eagle Music School which provides professional music instruction free of charge to children from low income families in East Vancouver.

A Baroque Dance Workshop took place on February 16, 2019. Catherine Lee, the Artistic Director of Historical Performance Ensemble, engaged us all in the history and influences of this period. We learned the rhythm and steps of the Minuet, Bourree and other dances. A discussion about the various instruments, ornaments and performance styles of the French Baroque followed. Several examples of historical dance steps' notation were shown, as well as books and musical instruments. The final portion of the afternoon was a costume demonstration where Catherine Lee dressed her assistant Selina in all the layers worn during this period including replica shoes and wigs.





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Annual Branch Reports

NORTH SHORE - cont

Another informative and dynamic workshop, Jazz Tidbits, was presented by our member and jazz musician Marcia Meyer in January. Marcia demonstrated how to use jazz elements in our everyday teaching while engaging students in music theory.

We also had a very informative session with Sean Nazareth, CFP & BBA, who explained the group benefits provided by CFMTA/FCAPM to RMTs.

Our walking group meets weekly and is going strong and steady for a second year. The Christmas and May luncheon provided a wonderful social opportunity for current and retired members to meet and socialize.

Stanislava Delcheva

SOUTH OKANAGAN

From a Spring pot luck Executive meeting and Spring Recital to a much needed summer break, our branch invited Sean Bickerton from the Canadian Music Centre to give a lecture on the various initiatives and activities of the Regional CMC office. WOW, this office is not standing still with all the projects coming on board! Sean was upbeat, humorous and informative as he gave insightful stories before and after each short doc. of selected Canadian composers. The depth of information was astounding as Sean will come to any branch, almost gratis, as long as the branch helps offset some CMC travel costs. This October 2018 workshop was also open to non RMT's in our Branch's ongoing outreach initiative. We would like to thank BCRMTA for helping us sponsor this professional development workshop with the much appreciated annual Heritage Fund grant

Carmen Leier



PRINCE GEORGE

Since the last AGM, we have had student recitals in May, November and February. At the May recital theory awards were given out for exams taken in the 2017 calendar year. In November we had five guest performers from the Prince George Branch of the Old Time Fiddlers. They treated us to a set of three tunes written by BC composers. Canada themed prizes were given to all the performers. February was the preparation for the Music Festival at which many students gave wonderful performances. We provided a \$150 scholarship to the Prince George Music Festival. The Festival was fortunate to have Barbara Siemens as the adjudicator this year.

Our meetings in June and Sept. are held in a restaurant with planning and socializing over food! At our May, October, and February meetings members take turns presenting mini workshops.

We are very pleased to welcome a new member, Jacquie McLeod, voice teacher, and are happy to report a renewal of nine piano teachers. It is sometimes difficult to plan as many events as we would like to do since three of our ten members live in Vanderhoof which is more than a one hour drive away.

Louise Phillips





Annual Branch Reports

RICHMOND

This year the Richmond Branch is beginning to look towards our 50th anniversary. We have spent time reflecting on our history and roots. It is important to us to highlight and promote the very best the branch has to offer our members.

Our extensive recital performance program is unique, and our updated and renewed policies and structure has made these events even more welcoming and inclusive. We continue to increase the number of teachers who enter students to perform. This year, we offered a series of ten recital dates, including a special Canada Music Week[®] celebration. Our students performed at the “Winter Wonderland Festival” held at Richmond City Hall throughout December and performed again on the Aberdeen Mall Christmas stage. This year we produced a new event called “Music Feeds Us”. Over 100 young students embraced the concept of giving back to the community by using their music as an instrument of change. Throughout the day, we accepted donations for the Richmond Food Bank and the Community Meal Program at Richmond Baptist Church.

Our Scholarships are now awarded annually to celebrate our teachers’ successes and support the musical journeys of their students. We have created a new Post-Secondary Scholarship to support any student majoring in music and entering their first year at a university or conservatory.

We continue to offer the best in professional development. This year, we offered our members hands-on programs to audit RCM exams and experience the new exam criteria in action. We invited an insurance specialist to educate us and help us understand how our insurance coverage impacts our studios and performance spaces. We held a round-table discussion to give our teachers an opportunity to voice problems and questions arising from their everyday experiences and then worked hard to get answers and solutions back to them.

Communication is vital to any organization. We update links to important resources on our website regularly and distribute a monthly Branch Messages digital magazine with up-to-date information. Check out and follow us on Facebook (<https://www.facebook.com/bcrmta.richmond/>) where we post photos and stories of our current activities. Be sure to Like & Share to help connect us to your community.

We continue to be mindful of keeping a healthy work/life balance as we teach. This summer we continued our drop-in walking group and explored the diverse waterfronts of our island city. As a group, we want to be inclusive and social. Teaching music can be an isolating experience and this organization works hard to create opportunities to meet, chat, and share ideas and experiences. Twice a year we invite everyone to come together for a “Meet & Greet” reception in addition to our summer and winter Luncheons.

Victoria Warfield

IN MEMORIUM: Remembering Pat Rolston Member BCRMTA Richmond Branch 1989 – 2006

Right up until her final days, Patricia Rolston continued in her lifelong passion; inspiring young people to experience the joy of playing music. The long-time piano teacher passed away on March 11 after suffering from a stroke on March 2. She leaves behind a loving and musical family, and a large community of students and colleagues who were blessed by her contributions. Rolston retired from her role as the principal of the Richmond Music School in July 2018, after nearly three decades at the helm of the institution, but continued to maintain a busy teaching schedule at her private studio. The educator taught with a deep sensitivity to the individual needs of each of her students, while expanding one of Richmond’s largest and longest running music schools. Through affordable programs and lessons, such as the Outreach Violin program, Rolston sought to make music widely accessible for the community. At the same time, she instilled a high level of excellence in her students with annual events like the Concerto Concert and the Scholarship Competition. The Richmond Music School and Rolston’s family are planning a concert in remembrance of the influential teacher, which is scheduled for late May or early June 2019.





Annual Branch Reports

SHUSWAP

The Shuswap Branch is comprised of eleven members representing the disciplines of piano, voice and strings.

For the past several years (during the month of November) our branch has celebrated Canada Music Week® in our individual studios, rather than joining together with other teachers for this event. We find that we have more student's able to participate this way. It is a joy to see our own student's perform their own compositions as well as celebrate Canadian composers.

Many members have given hours of volunteer time to ensure that we continue with our quality workshops and events, notably the Shuswap Music Festival, which will begin on April 23. We work together with local Rotary clubs to organize and host this event which has classes for piano, strings, band, vocal, and choirs. May 3 is our Gala Concert to conclude the festival. It is satisfying to hear the progress of all the students from year to year.

Our adjudicators for 2019 are:

- Choral – Terry Logan
- Strings – Laurie Syer
- Vocal – George Roberts
- Junior Piano – Anita Perry
- Senior Piano – Dan Wardrope

Ruth Anne MacKnee

In Memoriam

Clarisa Morrison
member of BCRMTA (Victoria) since 1980



Margaret Purdy
member of BCRMTA since 1964



Patricia Rolston
member of BCRMTA (Richmond) since 1989



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

SOUTH FRASER

The June meeting for South Fraser Branch contained surprising delights. Emma Hogland, our representative in the forthcoming B.C. Piano Competition 2018 presented a mini-recital with compositions by Alexina Louie, Chopin, and Enrico Granados. It was a fitting way to encourage students and teachers to attend the complete event on September 22nd in White Rock. Kevin Thompson and the team were proud to organize this exciting day of piano performances featuring BCRMTA Young Artists. The benefits of this project are abundant. It greatly contributes to the development of young pianists; it provides a day of collegiality for teachers, students and friends and it produces a profit (\$2,400.00 from which \$1,900.00 went into our Festival Scholarship Fund).

A Practice-a-Thon in partnership with the **“Thank You for the Music Society”**, Shelley Gimbel, director, concluded by receiving a wonderful cheque for our Festival Scholarship Fund. The **“Thank You for the Music Society”** donated the majority of the funds raised to its focus recipient, the Surrey School Board, for keyboard instruments.

Then, of course, there was lunch!

In November, an enthusiastic Canada Music Week® recital showcased 40 performers and introduced a local, unfamiliar composer, Frank Levin, to our branch.

In January, the Bergmann Piano Duo presented a masterclass/lecture morning workshop. Student duet and two piano ensembles from branch members and teachers performed and worked with Elizabeth and Marcel Bergmann. They were personable, knowledgeable, and fun!

Our annual Festival concluded March 9th. Adjudicators were Maureen Hollins, Brian Taylor, Marjorie Purdy, Miranda Wong from Vancouver and area. Our special guest adjudicator was Michael Noble, from New York. Over 500 students participated. An Art Contest and Celebration Recitals completed the two weeks of learning and performing.

Since January, our branch has embarked on a process of re-visioning to determine different ways of engaging additional new and seasoned teachers in more active Branch participation. To date, this has resulted in some highly productive discussions with concrete actions already in motion. It is energizing to move forward in the midst of this collegial enterprise.

Maureen Hollins





Annual Branch Reports

TRAIL / CASTLEGAR

Greetings from our Trail/Castlegar Branch. Our group of teachers consist of four members and one student member.

The recitals that we organized together as a group this past year were: our Canada Music Week® Recital, when our students performed Canadian compositions and our student awards were given out; our Youngest Artist Recital when our youngest and beginning pianists were spotlighted and lastly, our Pre Exam Recital when our students doing a Spring exam had the opportunity to perform their exam pieces.

The Kootenay Festival of the Arts was hosted by Nelson last year in April and many of our students participated in this. The adjudicator for the piano portion was Murray Nichol.

Our members attended and very much enjoyed the APTA conference last September in Red Deer, Alberta. The conference headliners were Fred Korpoff and Randall Faber.

To close off our piano year last June, our branch had our year end dinner at the Black Rooster. It was an evening enjoyed by all that attended.

On a sad note, Margaret Purdy, who had been a member of our branch for many years and had moved to Vancouver about fifteen years ago, passed away this past December. She will be missed by all that knew her!

Our branch extends the warmest wishes and all the best for everyone in 2019!

Dawna Kavanagh

VANCOUVER

Since last Spring, our branch has been working to schedule regular monthly events and to initiate longer term projects.

October 2018 saw the first of our bi-annual subsidized Alexander Technique lessons. For 2019 there will be a new Professional Development Bursary and we are also looking to reboot the Pedagogy Award for the RCM, CC and BCCM examinations. The branch website has expanded to include an "In Memoriam" page listing bios and pictures of former members as well as a "Members only" page where our Bylaws, AGM minutes and Financial reports can now be posted.

General meetings have been varied in their topics.

In April, we hosted former President John Dupuis who spoke on *Schubert in Vienna*, as well as the annual Spring Student Recital. For the May meeting, we welcomed Elizabeth Munro who gave a workshop on *Introducing Keyboard Harmony*. June was another double-header with the Year End Luncheon at the White Spot in Oakridge and a workshop by Tom Lee executives on *Marketing and Social Media*.

After the summer break, we started off in September with Winnifred Rompf demonstrating the joys of music ensemble work. Teachers had a chance to sight read music for 6, 8, 12, and 16 hands, and also participate in a book/music exchange with left overs donated to a local school. The October meeting featured accountant Jessica Somers on *Tax and Small Business Ideas for Music*

Teachers. Afterwards she advised the executive on financial matters and her comments were used to update our bylaws. In November, the inaugural CMW Festival was launched at the Canadian Music Centre. Lori Elder adjudicated a full day with 57 students from Junior to Senior levels. December finished the year with the Winter Student Recital and another Branch Luncheon.

The Branch AGM was held in January; for the February workshop we invited psychologist and musician Andrea Unrau to speak on *Music and Brain Development throughout life*. In March, there was a special four-hour workshop on *Body Mapping* with Cynthia McGladry of the Andover Institute in Oregon – the presentation focused on how to understand and use proper body mechanics to avoid injury. This month also included our Celebration of Excellence Recital where students who had attained 90% or higher in their 2018 exams performed and were presented with certificates, medals and scholarships. Our most recent event was the April workshop with Katya Pine on *How to Inspire Your Students to Compose*.

We look forward in the coming months to a hands-on improvisation workshop with local musician Boris Favre, a recital with Annie Cao the Young Artist representative, the Year End Luncheon for the membership, and a summer barbecue for the executive.

Barbara Siemens



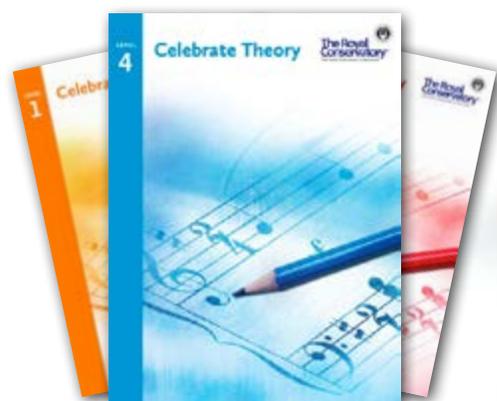
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2019-2020 SEASON OF THE VANCOUVER CHOPIN SOCIETY



Zlata Chochieva



Kevin Kenner



Dina Yoffe



Tomasz Ritter



Federico Colli

We begin our 22nd season with the Vancouver debut of young Russian pianist **Zlata Chochieva**, whose recordings of Rachmaninoff's Études-Tableaux and Chopin's Etudes astounded the music world. **Kevin Kenner**, winner of the 1990 International Chopin Competition in Warsaw, distinguished concert pianist as well as prolific recording artist, will make a welcome return to Vancouver. **Dina Yoffe**, runner up to Krystian Zimerman at the 1975 Chopin Competition, and whose last Vancouver performance is still being talked about today, will return to share her incredible artistry. And from the tradition of great Italian pianists such as Busoni, Pollini and Michelangeli, we present **Federico Colli**, a young man who many believe has every chance of reconnecting with his great predecessors.

Once again, we collaborate with our friends at Early Music Vancouver to bring you **Tomasz Ritter**, winner of the first ever Chopin Competition on Period Instruments in Warsaw (2018). This young musician, who created such a stir at the competition with the judges as well as the audience, will make his Vancouver debut on an 1852 Broadwood piano as well as an earlier Viennese instrument.

Don't forget that you will have a chance to win **a trip to Warsaw** for the Finals of the 18th International Fryderyk Chopin Piano Competition in October of 2020, just for attending our concerts! The prize package includes one round trip flight, two tickets for the Finals and three nights of accommodation. Details of the draw can be found in our brochure and on our website.

The Vancouver Chopin Society is one of the few musical organizations in the city to offer a 25% discount to seniors, students and B.C.R.M.T.A. members for subscriptions and a 20% discount for single tickets. The price for youth (grades 1 through 12) is again an incredible \$15 per ticket.

**For details on each of our 2019/20 season concerts
please visit: chopinsociety.org**

Order subscriptions by PHONE, by calling our Box Office at The Chan Centre **604 822 2697**
or call The Vancouver Chopin Society **604 871 4450**



Consulate General
of the Republic of Poland
in Vancouver





Annual Branch Reports

VERNON

It's been another fantastic year for members of the Vernon Branch!

In November Vernon BCRMTA 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. Following the concert, Vernon RMT Branch celebrated their finest students by acknowledging those with the highest marks in theory, piano and voice for 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. Congratulations to all our hard-working students!

In February, teachers, students and parents enjoyed a thought-provoking workshop on Anxiety and Performance. Expertly guided by Tracy Ross from Kelowna, participants experienced a series of exercises and games to increase their awareness of their physical responses to stress. This engaging and interactive workshop was a fantastic way to start our festival season!

A few short weeks later The Vernon Branch held their annual Voice and Piano Festivals. Adjudicators for were Terry Logan (piano) and Alexandra Babbel (voice). Ms. Logan helped our piano students find ways to alter repeated sections and to bring out melodic lines. An exuberant Alexandra Babbel spent quality time with each student, and both teachers and students were left inspired by her expertise. Congratulations to all students, teachers, and parents that helped make our festivals so successful!

Geoffrey Barker

VICTORIA

The Victoria Branch of the BCRMTA had an enjoyable and productive 2018. To date, we have 118 (full) Members, 19 Associate Members and 8 Student Teachers. The following members received their 25-year pins: Donald Conley, Sandra Fletcher, Ingrid Henderson, Joanne Lambert, and Amy Paster.

In 2018 we hosted a total of 14 student concerts. Our concert chair, Ina Dykstra has streamlined our student concerts and the new format is enjoyed by our performers and teachers.

Many awards, scholarships, and bursaries were awarded to our students and we have received many lovely thank you letters and cards that were read out at meetings.

Bursaries for summer music study will now be presented in memory of Mackenzie Barry, thanks to donations received in his name.

We have had several wonderful speakers/presenters over the year. At our March general meeting, Edwin Gndt gave a most interesting lecture/demonstration on Chopin. This was followed by an evening Masterclass at Susan de Burgh's studio. In May, Christie Morrison, who was the 2017 winner of the provincial composition competition (Diane Berry is her composition teacher), gave an inspiring talk and presented her song cycle "Tooth or Consequences". In September, Noel McRobbie from Vancouver gave a lecture on the life and work of the great pedagogue Leschetizky. After lunch, Noel conducted a masterclass for some advanced students, which included beautiful demonstrations by Noel.

Our two-day Canada Music Week® celebration 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 an historical voyage, debating the merits of nature vs. culture.

On the following day, there were two afternoon concerts featuring performances of various Canadian works and the compositions that students had entered for the Murray Adaskin Composition Competition (previously adjudicated by Janet Danielson). Janet presented the composition awards after the concert.

Pat Williamson arranges informal pedagogy meetings throughout the year. Topics have included masterclasses, workshops, musician's union information, theory, pre-reading lesson books, and "the introduction of small keys keyboards."

Crystal Wiksyk





BCRMTA Pedagogy Award

Every year BCRMTA gives a Pedagogy Award to the student in each of 4 conservatories:

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

who achieved the highest aggregate mark in the Associate Teachers' Diploma. The award consists of a \$125 scholarship and a 1 year free membership in BCRMTA.

This year the Royal Conservatory of Music was the only conservatory who responded.

A former STA member – who received her ARCT degree during the year and immediately became a BCRMTA member – has won the award this year. Congratulations to **Tabea Hall** of Chilliwack Branch!



Tabea Hall completed the ARCT Performer's Diploma under the direction of Colleen Denoni in 2016 and the ARCT Pedagogy Diploma under the direction of Dan Wardrope in 2018. Tabea received the Royal Conservatory of Music's Gold Medal for the highest mark in BC on the Intermediate Pedagogy examination in 2017. Teaching since 2013, Tabea is passionate about working with students of all ages and levels and desires that each student develop a life long love of music. Tabea's goal for every student is that they strive for their personal best and find fulfillment and pleasure in their musical journey. In addition to teaching and active involvement in the Chilliwack music community, Tabea is working towards completing the RCM's Licentiate Diploma in Piano Performance.



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Roger Hewett, Director, Composer, Arranger
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Committee Reports

FROM THE REGISTRAR

The branch tallies as of April 6, 2019 are:

Branch	Members
Abbotsford	21
Chilliwack	28
Coquitlam Maple Ridge	68
East Kootenay	7
Kelowna	20
Mid Island	39
Mission	3
Nelson	4
North Island	22
North Shore	67
Prince George	10
Richmond	85
Shuswap	12
South Fraser	89
South Okanagan	10
Sunshine Coast	11
Trail Castlegar	4
Vancouver	192
Vernon	19
Victoria	110
Provincial Members	22
STA Members	23

Our current membership stands at 866.

STA members are in

Abbotsford	1
Chilliwack	1
Coquitlam Maple Ridge	1
Mission	1
North Island	10
Shuswap	1
South Fraser	4
Victoria	4

This year we have the pleasure of recognizing 27 members who will receive their 25 year pin: (These members joined in 1994.)

Coquitlam Maple Ridge

- Debbie Cave
- Wendy Massie
- Dr. Rudy Rozanski
- Daniel Wardrope
- Karen Wood

Mid Island

- Hiromi Bradshaw
- Susan Stephen

Mission

- Elizabeth Reed

North Shore

- Iwona Maj
- Serah Strandberg

Prince George

- Maria Mikic

Richmond

- Irena Altshuler

Shuswap

- Wendy Collins
- Sarah Knutson
- Carmen Moore

South Fraser

- Marlene Bartsch
- Claudia Muir
- Megumi Otani

Vancouver

- Ruth Cornish
- Azra Jovanovic
- Susan Kiddie
- Gerard Satamian
- Tara Wohlberg

Vernon

- Lyn Taron

Victoria

- Paula Cain
- Mary-Clare Carder
- Nicholas Fairbank

We have the privilege of recognizing 3 members who will receive their 50 year pin having joined in 1969:

Abbotsford

- Leona Porth

Mid-Island

- Sharon Wishart

Provincial member from Williams Lake

- Carrie Barker

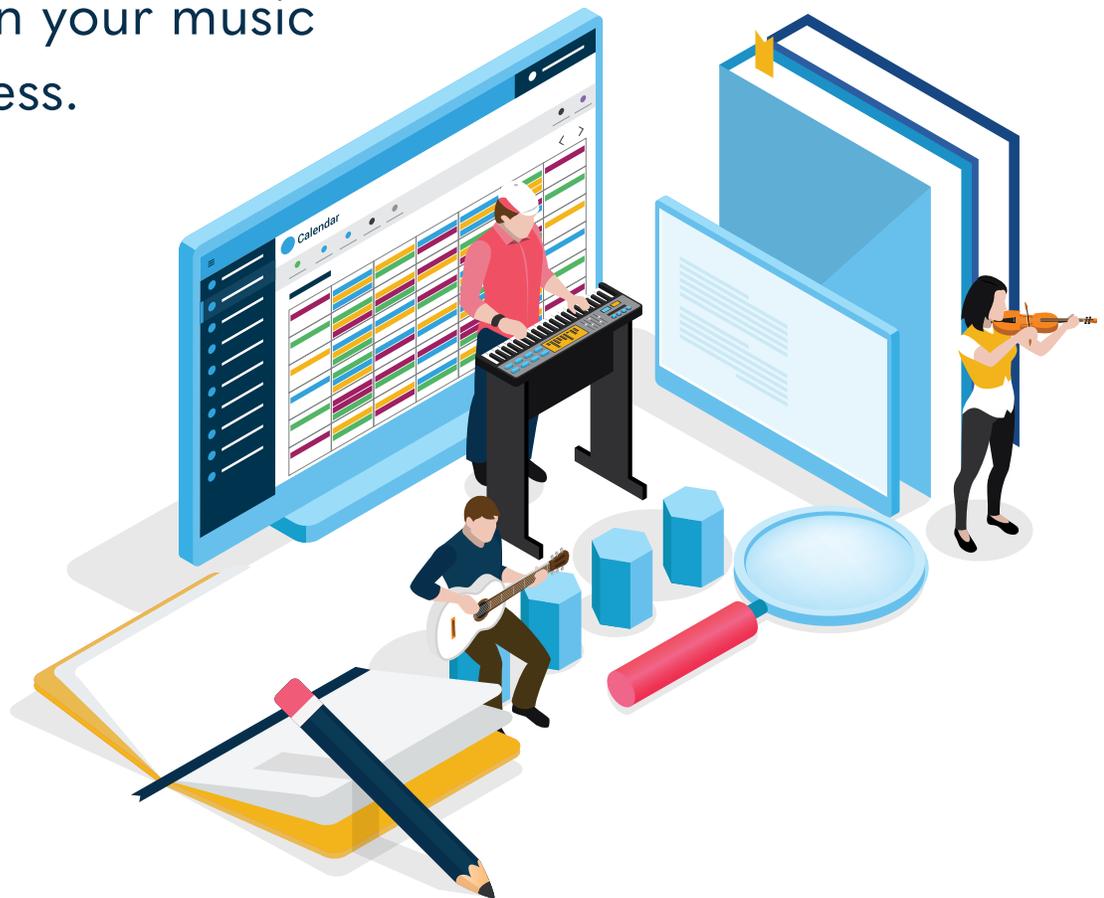
Congratulations to each one!

Joyce Janzen



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Committee Reports

BC STUDENT COMPOSER COMPETITION

I am delighted to report that we received 49 entries this year! This is a huge improvement from the 22 compositions I received last year! They are currently in the capable hands of our adjudicator, Joanne Bender.

The breakdown of the compositions received by divisions is as follows:

Prep Division #1:	7 entries @ \$13	\$91
Prep Division #2:	3 entries @ \$13 <i>(lyrics with/without accompaniment)</i> <i>One of the students is 4 years old!</i>	\$39
Division A:	11 entries @ \$13	\$143
Division B:	13 entries @ \$16	\$208
	4 entries @ \$32	\$128
	1 entry @ \$25	\$ 25
Division C:	3 entries @ \$18	\$54
	1 entry @ \$36	\$36
Division D:	5 entries @ \$25	\$ 125
TOTAL ENTRY FEES RECEIVED		\$849

This year, one of our teachers was responsible for mentoring a remarkable number, 14 students, who submitted compositions. This number is truly impressive, so I decided that Tracy Garvin was not only worthy of mention, but also of a small gift from me to show all of our appreciation for her dedication to this event as well as to the encouragement of her students.

I await the results of this year's competition with no small amount of curiosity!

Sonia Hauser

YOUNG ARTISTS' TOUR

Due to scheduling issues, I am in the regrettable position of having to announce that I have cancelled The Young Artists' Tour for this year. I hold this tour in high regard having initiated the hosting of four previous Tour Concerts for our North Island Branch.

Hopefully, the commitments that belong to the winner of the BC Piano Competition will be clarified in the future. I am sorry that our Branches will not be able to enjoy Annie' considerable talent this year.

Sonia Hauser

NEW BUSINESS

Vancouver Branch - requested a name change. To change the branch name from Vancouver to **Vancouver - Burnaby**.

This was voted on and approved at the BCRMTA Annual General Meeting in April 2019.

Joanne Laugheed



Canada Music Week
November 17 - 23, 2019





BCRMTA Programs Available for Branches

HERITAGE FUND 2018 / 2019

For the fiscal year ending February 28, 2019, eight branches applied for and received their Heritage Fund grant.

- Abbotsford
- Chilliwack
- Coquitlam/Maple Ridge
- North Shore
- Richmond
- South Okanagan
- Victoria
- Vancouver

All branches, regardless of size, were eligible to receive a \$200 grant for the upcoming year.

Liz Munro

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





BCRMTA Programs Available for Branches

PROFESSIONAL DEVELOPMENT

Abbotsford, Chilliwack and South Okanagan branches all applied for and received their Professional Development bursary for the past fiscal year.

This means that the following branches are eligible to receive the bursary for the fiscal year March 1, 2019 to February 29, 2020:

- East Kootenay
- Kelowna
- Mission
- Nelson
- North Island
- Prince George
- Shuswap
- Sunshine Coast
- Trail/Castlegar
- Vernon

There are only 5 bursaries available - so, first come, first served!

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

Liz Munro

SOCIAL MEDIA

Be a part of our Social Media experience and have your Branch activities featured on the Provincial Facebook page.

Check us out at: <https://www.facebook.com/BCRMTA>.
Provincial/

We are excited to feature your events and activities with all our connections. Right now, we are able to post one event per branch every month. That could be something that has just happened (hopefully with pictures and media releases) or something upcoming that you want to promote (maybe with a poster and details).



Please send your information to Victoria Warfield at socialmedia@bcrmta.bc.ca then go to the page and Like and Share to your heart's content. Even if your branch isn't social media savvy yet, this is a great opportunity to reach out to our community and beyond. Encourage your members and their students to connect with us as well.

Victoria Warfield

CFMFTA/FCAPM Programs Available for Branches

CFMFTA/FCAPM is pleased to present the 2019 – 2020 Branching Out Initiative “Music on the Move”.

Branches are encouraged to organize and present recitals in non-traditional venues.

By doing this, we are demonstrating the benefits of music education, as well as encouraging our students to present their music to an audience who otherwise may not have access.

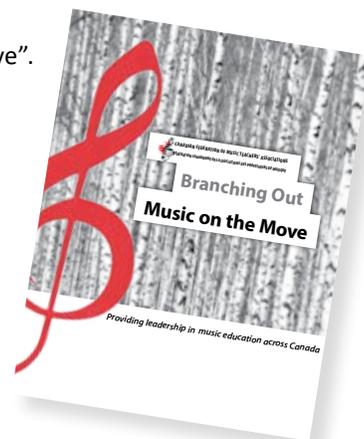
Some suggestions for venues would be:

- Hosting a recital in a local park
- Hosting a recital in a local mall, restaurant, or small business
- Hosting a sidewalk recital in front of a small business
- Hosting a recital during intermission at a sporting event

By taking our music directly into the community we can continue to branch out in new and innovative ways.

CFMFTA/FCAPM will donate \$100.00 to each branch that hosts an event by March 15, 2020.

Applications can be submitted on-line – www.cfmfta.org. Deadline for submission is March 31, 2020.





BCRMTA Conference 2020

Sound Vision for Auditory Education

Reserve September 18-20 2020 for a professional development opportunity you won't want to miss. Continuing professional development delivers benefits to you, your profession and your students by ensuring you and your knowledge stay relevant and up to date. You enhance the skills you need to deliver a professional service to your students and the community. Continuing professional development helps you stay interested and interesting – experience is a great teacher, but it does mean that we tend to do what we have done before. Attending a conference opens you up to new possibilities, new knowledge and new skill areas.

Sound Vision for Auditory Education will feature Canadian presenters from vocal, string, piano, psychology and Alexander Technique offering a variety of lectures, workshops and discussions to open your eyes to new possibilities in your studio. We have secured sponsorship from Tom Lee Music and Yamaha who may contribute a technology workshop featuring the Enspire.

Sound Vision for Auditory Education will be held at the Coast Bastion in Nanaimo. If you joined us in 2002 for Nelita True, you'll remember this is a pretty incredible place located in the heart of downtown near the ferry terminal and within walking distance to the seawall walkway, restaurants, bars and boutiques of all kinds. Recently renovated rooms have spectacular ocean views. Complimentary Wi-Fi, a well-equipped fitness center, Spa and salon round out the amenities.

Edwin Gndt will be adjudicating the B.C. Piano competition, giving the keynote address, and taking part in three sessions Saturday including a round table discussion. Mr. Gndt has enjoyed a varied collaborative life in music. Performances have taken him to major centers such as St. Petersburg, Russia; Edinburgh, Scotland; New York, San Diego, Los Angeles, and other US cities, Montreal, Toronto, Winnipeg, Regina, Vancouver, Victoria, Edmonton, Calgary, and other Canadian cities. Recent presentations at international conferences include Hawaii, Barcelona, Spain and Venice, Italy. His piano students have gone on to graduate studies at various prestigious institutions such as: Juilliard School of Music, Manhattan School of Music, Eastman School of Music, Westminster Choir College, McGill University, University of Toronto and the University of Ottawa.

David Gordon Duke will be presenting a session on women composers and how to introduce their music into our teaching studios. Mr. Duke was born in Vancouver and studied musicology at UBC, the University of North Carolina, and the University of Victoria. He studied composition privately with Jean Coulthard and, at the Banff Centre, and Violet Archer.

Jon Kimura Parker, Desmond Hoebig, and Stephen Isserlis, and ensembles such as the Toledo Symphony, the Vancouver Cantata Singers, and the Circle Singers of Washington, D.C have performed his concert music. The Vancouver Symphony recently put his Canticle for strings on CD. He has been Composer in Residence for the BC Boys Choir, the Langley Community Music School, and Studea Musica.

He has written and broadcast extensively about Canadian music and composers most recently a biography of Jean Coulthard with co-author William Bruneau. He was head of the School of Music at Vancouver Community College until early 2004.

Shamma Sabir brings research about learning and the brain, years of experience as a teacher and her love of the power of curiosity and play, in a session on Saturday and will take part in the round table discussion. Ms. Sabir has been a passionate ambassador of Canadian fiddle music from the time she heard her first notes. From the stage at the Canadian Grand Masters Fiddle Championships to the springy dance floors of Saskatchewan, Ms. Sabir has played and taught her way through much of the Canadian landscape.

A devoted teacher, she earned a Masters degree in Clinical Psychology using original research to further her understanding of the dance between music training and brain development.





BCRMTA Conference 2020

Sound Vision for Auditory Education

Rena Sharon will be involved in a session Saturday morning, Saturday afternoon and take part in the round table discussion. She has been called “one of the finest musicians of her generation” and a “national treasure.” Among Canada’s foremost chamber musicians, her performance spectrum also comprises solo recitals and concerti. Currently the Professor of Collaborative Piano Studies at the University of British Columbia, she is a recipient of the Dean of Arts Award for teaching, research and community outreach. Ms. Sharon is well-known to CBC radio audiences, and has recorded with several companies.

You will have an opportunity to experience Alexander Technique with **Heather Walker** Saturday morning. Two of Heather Walker’s passions in life are the Alexander Technique and music. She’s been playing French horn since the age of ten. It’s a personal and artistic challenge for her, and a great deal of fun. However, at one point the years of intense music studies led to some very challenging problems; repetitive strain injuries, tension problems, and overuse. After trying every conceivable form of treatment, she discovered the Alexander Technique, a method that taught her to “unlearn” her habits of inefficient movement and thought.



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Three Articles by Michael Griffen

- The REAL Impact of Praising Children
- Top 10 Tips for Choral Conductors
- Teacher Mindsets

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Michael Griffen is an educator, keynote speaker, author, conductor and pianist.

Michael's professional development for staff, and enrichment for students and parents, examine the factors

*that impact continuous improvement toward exceptional achievement. Essentially, this includes teacher/student mindsets, metacognition, intrinsic motivation and deliberate practice. Whilst a learning mindset provides the autonomous volition to embark upon this journey, the greatest influence of progress – music and otherwise – is the quality and the quantity of effort, or in skill terminology – practice time. Indeed, Michael's books **Children and Learning – For Parents and Learning Strategies for Musical Success** investigate these concepts in detail providing pragmatic solutions for parents, general teachers and music teachers.*

The REAL Impact of Praising Children

Many people intuitively believe that praise leads to high self-esteem and a feeling of specialness, which in turn results in greater prospects for success and happiness. Do the facts support this? Surprisingly, links between high self-esteem and academic performance are questionable at best and seem to lower academic achievement at worst. How can this be?

In Self-Compassion, professor Kristin Neff says that “self-esteem is a side-effect of success, the consequence of healthy behaviours rather than the cause. Success leads to self-esteem, not the other way around, and artificially boosting it doesn’t work.” This has support from Carol Dweck: “It’s a mistake to believe that you can simply hand children self-esteem by telling them how smart and talented they are. We cannot boost children’s self-esteem by protecting them from failure.”

Artificial attempts to boost self-esteem can result in self-absorption, an overreliance on praise and reward, grade inflation, and a need to see ourselves as better than others. High self-esteem does not reduce anxiety. It tends to be comparative, excluding 50% of people from being above average. Parents



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Three Articles by Michael Griffen

- The REAL Impact of Praising Children
- Top 10 Tips for Choral Conductors
- Teacher Mindsets

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like to think of their children as being special, and tell them so regularly. Unique is one thing, but children interpret 'special' as being better than others.

Most schools habitually use praise as an attempt to improve self-esteem assuming it to be a good thing. Dweck refers to one study where the students doing the least amount of homework and receiving the lowest grades were receiving by far the most praise. This conveys "you're clearly not very smart so congratulations on reaching this mediocre level". Excess praise can cause low-effort/low achievers to believe that they are as competent as the higher achievers, resulting in an impression of little need to improve their performance. Praising students regardless of their performance encourages a belief that effort doesn't matter.

This view of praise and self-esteem can be difficult to digest. It takes courage to consider new ideas and to reconsider assumptions. Well-intentioned though it might be, unearned and over-praise from adults does not produce the desired long-term outcomes.

The problem with some school-based methods to boost self-esteem is they don't distinguish between healthy and unhealthy self-esteem. Teachers use indiscriminate praise, focussing on the child's level of self-esteem, not on why or how it gets there. Thus, many children come to believe they deserve compliments no matter what they do.

– Kirstin Neff

In fact, the reverse seems to be true. In a Wall Street Journal article Kay Hymowitz concludes:

And what do 15,000 studies show? High self-esteem doesn't improve grades, reduce anti-social behaviour, deter alcohol drinking or do much of anything good for kids. In fact, telling kids how smart they are can be counterproductive. Many children who are convinced that they are little geniuses tend not to put much effort into their work. Others are troubled by the anxiety of adults who feel it necessary to praise them constantly.

Iain McGilchrist continues "high self-esteem is positively correlated with a tendency to be unrealistic, to take offence too easily, and to become violent and demanding if one's needs are not met". High self-esteem and healthy self-esteem are not the same thing. One study found that school athletes who received the most praise from their coaches in time became least confident in their athletic skills. This may seem counter-intuitive, the reasons explaining it are logical. Students can tell when a teacher doesn't believe in their potential. Praise is often the first sign. Superfluous praise can be interpreted by a student as indicative of low expectation; that little more is expected of them. Similarly, students interpret teacher sympathy or pity in response to failure, as indicative of lack of ability.

The alternative is for teachers to encourage persistence and examination of learning strategies: "How did you prepare for this? What could you do differently next time? Let's learn from this so we can improve." Praise can lull students into accepting lower standards, and mislead students into thinking they are doing better than they are. Over-the-top compliments can be received as patronising and an insult to one's capability. Critical feedback, though, sends the message that one is capable of better performance. Whilst the link between self-esteem and achievement is weak, the link between autonomous competence, or self-efficacy, is powerful.

The only way to escape the personal corruption of praise is to go on working.

– Einstein





Three Articles by Michael Griffen

- The REAL Impact of Praising Children
- Top 10 Tips for Choral Conductors
- Teacher Mindsets

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Top 10 Tips for Choral Conductors

1. Energy! The conductor must have more energy than the choir. Choirs respond to an energetic and passionate conductor. Particularly with young choirs, a fast-paced rehearsal captures the choristers' attention, reducing boredom and unwelcome behaviour.

2. Model! As conductors we should constantly model posture, correct mouth shape, and breath preparation. Choirs learn best from mostly nonverbal rehearsing strategies. Sometimes it is useful to model what you do not like, the choir to copy, followed by the correct way, so they can feel and hear the distinction.

New teachers are susceptible to over-teaching. They fall into the trap of providing excess verbal instruction at the expense of offering a simple model. Sometimes it is better for teachers to keep words to a minimum and allow students to copy. It is important for students to engage in experiential learning; teachers do not always need to intellectualise the lesson. Searching for improved tennis training methods, Tim Gallwey did exactly this. He experimented with nonverbal instruction, asking his pupils to observe and copy him. His experiment was an unqualified success. Gallwey states, "I was beginning to learn what all good pros and students of tennis must learn—that images are better than words, showing better than telling, too much instruction worse than none".

3. Goals! Always be working towards a goal. Setting goals is a great way to fill the mind with positive thoughts. Goals are motivational; goals inspire! At the very first rehearsal, inform the choir of their next performance. Goal setting is essential to progress. Learning choral music requires the conductor to plan and to set short and long-term goals. People sometimes fail to succeed because their goal setting is unrealistic. If we set goals that are much higher than we have previously achieved, we set ourselves up for failure. Conversely if we keep our sights too low we never will improve substantially enough to enjoy the fruits of increasing achievement. Lack of purpose results in lack of excellence. Lack of proficiency is a primary reason people give up music, and this is often related to poor goal setting.

4. Plan! Plan rehearsals thoroughly. Know what the focus of each rehearsal will be. If you have lunchtime rehearsals, arrange to have an earlier lesson available for preparation in order not to be rushed when starting rehearsal. Sing through all choir parts prior to rehearsal so as to anticipate difficulties. Understand every aspect of the work; rhythmic cells, pronunciation and emphasis, breathing, dynamics, tempo and tenuto, range (compass) of each part and the meaning of the text. You should know the whole work before you teach any of it. The interpretation of initial phrases is influenced by their later treatment, and vice-versa.

Most people do not plan to fail, they fail to plan.

– John Beckley

5. Excellence! Demand a high level of excellence. If you let anything 'go' or write it off as a 'slip' the choir will either think that a) you are incapable, b) you don't think they're capable, or c) you are slack. In any case you and the choir lose. The benefits of excellence are numerous. We feel proudest of the achievements for which we have worked hardest, and reflecting on past success gives us a perpetual sense of satisfaction and hope. New success allows us to view our self-image in a fresh and more favourable light, and new possibilities emerge as excellence begets excellence. Ron Berger states, "Excellence is transformational. Once the student sees what s/he is capable of, that student is never quite the same. There is a new self-image, a new notion of possibility, a new appetite for excellence.

6. Repertoire! When selecting repertoire, you must know the vocal range of your choir sections, and preferably each member's range also. Have this written down and accessible. Repertoire should be challenging and artistically satisfying. Choristers like repertoire that fully absorbs their present skills, resulting in personal musical growth. Hence, it is better to know only a few songs and do them really well, than to sing a large number indifferently. Conductors often underestimate the capability and potential of their choir. If repertoire does not



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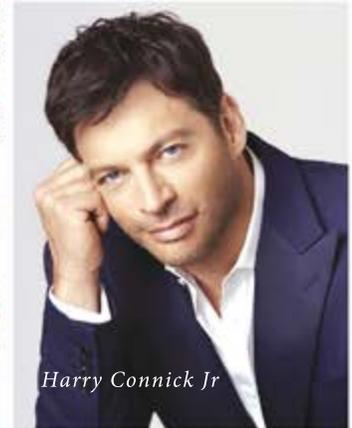
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Three Articles by Michael Griffen

- The REAL Impact of Praising Children
- Top 10 Tips for Choral Conductors
- Teacher Mindsets

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progress in complexity, choirs can lose interest. Making progress is the greatest motivator. Understanding motivation is paramount.

Resist the temptation to pander to the repertoire requests and popular taste of choristers. Songs that are the fashion of the day seldom yield choral reward because their success relies upon non-musical factors such as style, fashion and sex-appeal. These features attempt to compensate for simplistic harmony and mediocre lyrics. Young people in particular will have little idea what works well in a choral context. The strongest protestations against quality art music are most often uttered by the most uncultured. Be strong.

Your choir and audience might never appreciate the wonders of serious choral music if you neglect to educate them. Good repertoire includes songs that are word-rich, and vowel-rich, because it's on the long vowels of a song that harmonies really express themselves. Select varied repertoire that expresses a range of emotions between contemplation and exhilaration.

I don't aspire to be in fashion, because what's in fashion goes out of fashion.

– Betty Churcher

7. Memorise! As much as possible the choir should learn music to be performed from memory. Performing from memory indicates a deep understanding and internalization of the music. Memorisation allows musicians to develop their expressive ideas more freely and to communicate those ideas more effectively. One study found that an audience with musical training rated memorised performances higher in terms of communicative ability. An audience feels a greater connection when notation and music stands are omitted, and when distractions such as page turning are not an issue. Besides other benefits of memory learning, this will enable choristers to focus on your conducting. Don't assume that the music is too long or too difficult for memory work. The choir will be capable of memorising more than you think they are. Everyone is capable of improving memory skills. Learning to sing from memory requires an understanding of musical-chunking processes, which is greatly assisted by understanding the score.

8. Get out more! If you need to become familiar with choral excellence, attend school and community concerts and rehearsals. Good examples are often our best teachers. Invite an experienced conductor to take your choir, creating an opportunity for professional development.

9. Practice! Learn the fundamentals of learning. A book such as Learning Strategies for Musical Success! Discusses the essentials of repetition, chunking, slow practice, and distributed learning.

10. Enjoy! Have a sense of humour in rehearsal. Show your passion, emotion and personality. Reveal your love of music and pause to appreciate the moments of beauty discovered within each piece.

HOW TO FIND A PIANO TEACHER
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Three Articles by Michael Griffen

- The REAL Impact of Praising Children
- Top 10 Tips for Choral Conductors
- Teacher Mindsets

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Teacher Mindsets

In educational psychology, much is said about the importance of cultivating growth mindsets in students. And rightly so, because students with a growth mindset work harder, embrace challenge, persist longer, learn from criticism, enjoy learning more and ultimately achieve more. It is very difficult to teach the “I’m just not good at maths/music/writing” etc. fixed mindset mentality. This disposition quits readily, lacks perseverance, interprets hard work for lack of ‘talent’, seeks feedback less readily, and is more likely to be dishonest in tests and when reporting results.

But what about the teacher? Teachers teach from the perspective of their mindset. A teacher cannot cultivate a growth mindset among students if they believe that certain students have fixed learning traits. Take music for example. The majority of music teachers subscribe to a theory that superior achievement in music is due to genetic endowment. If a teacher believes that some people are more talented than others, then how do they teach and interact with the others? Meta-researcher John Hattie found the most consistent predictor of student outcomes is the expectation of the teacher. He found (an astounding) 250% differential in outcomes between teachers with high expectations and teachers with low expectations. Teachers might say they treat all students the same, and have high expectations of all, but this is not so. The give away is the language they use. Utterances such as “just do the best you can” and praising mediocrity are interpreted by students as indicative of low teacher expectation.

When teachers have high expectations of a student, they invest more attention in them, relate more positively, wait longer for a student to answer a question, and provide extra mentoring and

learning opportunities. Hence, achievement becomes a self-fulfilling prophecy (see Rosenthal’s Pygmalion Effect studies).

In a sense it does not matter what the truth of the genetic argument is, for the impact on students is clear. Nevertheless, what is the evidence for genetic talent? The Human Genome Project was the world’s largest international biological project. Fourteen years of mapping the human genome expected to discover 100 000 genes and variant genes explaining exceptional performance across domains. But no variant genes associated with intelligence or exceptional performance were found, and among only about 19 000 genes. The human genetic structure is 99.9% identical. Expertise expert Anders Ericsson says that except for height, there is no firm empirical evidence for innate talent influencing expert performance in anything.

She plays so well because she has a talent. How do I know she has a talent? That’s obvious – she plays so well.

In every case, talent is identified retrospectively, and the emergence of prodigious skill follows rather than precedes unique opportunity and substantial work. No one has found a way to predict talent before they witness it. Investigations of superior achievement suggest that precocity is the result of early childhood experiences, parental support, a young starting age, training, practice hours, habits, metacognitive skill, and opportunity. These present a powerful confluence of factors. Understanding that cultivating a growth mindset among students is beneficial, is therefore, not enough. Teachers need to explore their mindsets to determine how it might impact their expectations of student achievement.

Members,

Do check out his website - there are more articles that are very interesting and helpful.

If you have a topic for an article that you would like me to explore - send me an email;

Dina Pollock - editor@bcrmta.bc.ca Enjoy,

Dina



Ask Lori - Teaching Tips for Everyday Lessons

by Lori Elder

Q. I'm having issues teaching pedalling. I'll figure out how to pedal a piece, and it sounds fine when I play it. Then the student does what I tell him or her to do and it doesn't sound good at all. What should I do?

A. I know what you mean, and I have come across this same thing. First, double check that you have marked the pedal changes in the student's book with clear down/up brackets on the exact beats and chords that you have in mind.

Then I go through the piece with the student at their lesson and I check what's going on at the keyboard. I hear the piece with no pedal, and these are some things I often find:

LH is too loud. This makes the pedal sound thick because there's too much tone to begin with. Assign some LH ghosting practice on top of the keys to lighten it up.

Inner voices are too loud. It could be the tenor and alto notes are too loud and making the texture heavy.

Chords are not being voiced. Generally the top note should be louder and the lower notes softer.

Notes are not lifted up. If the student is holding through rests, not lifting at phrase ends, or not playing passages clearly this can all affect the pedalling.

Next you check what their foot is doing. Have the student play the piece again, this time with pedal. Here are some things to watch and listen for:

- Be sure their heel is on the floor and the pedal sits under the ball of their foot.
- Pedal slower. Some students pedal down/up too fast, then the dampers are not on the strings long enough to get a clear change. Practice doing slow foot motions.
- The pedal is not coming all the way up. The pedal raises part way up then is back down again, which doesn't completely clear the sound and the harmonies blur together.
- The pedal needs to stay in the up position longer to completely clear the sound.

- The pedal is coming in too early, and catching some notes from the previous harmony in the new pedal.
- Students "rest" their foot on the pedal, but it's actually slightly down!
- Try using half pedalling, which is only putting the pedal half way down. Often using only the top half of the pedal is a good solution in baroque, classical and certainly Impressionist pieces. Pedal changes can be quicker and cleaner.
- Do separate hand practice plus pedal at a slow tempo. Make sure the pedal changes are clear. Then try it at a little faster tempo to be sure it still works. Sometimes a pedal style works that well slowly has to be modified to be clear at a faster tempo.
- Ask your student what their pedal is like at home, as pianos vary a great deal, including the pedals. Some students find it challenging adjusting to the height and firmness of a different pedal.
- Keep listening. Ask the student in the lesson if they heard that blurry passage that just happened. If they don't recognize it in the lesson they usually don't notice it home either! Listening for clarity is very important, as students can get used to a blurry sound and may not even notice it any more.
- At all times, the hands, feet and ears have to work together.



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



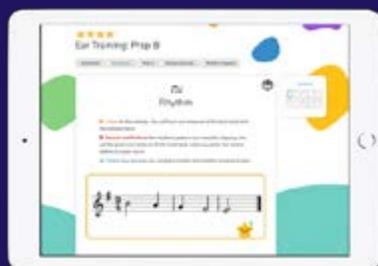
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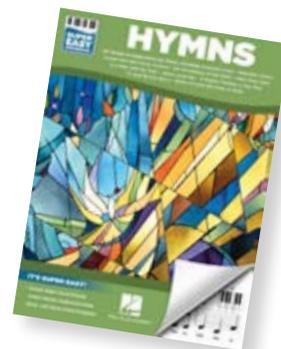


EITHER/OR Joyce Grill Alfred Publishing

In their 2015 syllabus, the Royal Conservatory of Music has introduced us to a number of American composers. I have enjoyed discovering fascinating new music by William Gillock, Melody Bober, Glenda Austin, Eugenie Rocherolle, Dennis Alexander – and Joyce Grill.

Playing music with one hand alone has a number of benefits. Most obviously, injury to one hand creates the necessity and opportunity of working alone with the other hand. In addition, working with one hand alone allows one to focus on developing less developed skills such as balance, clarity, phrasing and dynamics. This slim volume of nine pieces is written for either hand. It is suggested that fingering for the RH be written above the notes and fingering for the LH be written below the notes, that experimentation take place with articulation, dynamics and register, and that chords be added with the 'other' hand. The music is very simple with rhythms of half, quarter and eighth notes able to be played within the first or second year of lessons. The titles are imaginative and appealing. *Duet for One Hand* repeats a 4 bar melody at a different register. *One Hand Boogie* uses a one measure boogie pattern with repetition and in different positions. *Waltzing*, *Swinging* and *Duet for One Hand* use a triple meter waltz rhythm while *Tubas On Parade* and *See-Saw* use a square $\frac{3}{4}$. Trumpet Fanfare is triadically based while *Woodpeckers* requires attention to articulation of slurs, staccatos and accents. In addition to their use as one hand works, these easy pieces make great sight reading, quick study, and something worthwhile to turn to when books have been forgotten!

Joyce Janzen



HYMNS Super Easy Songbook Hal Leonard 00194659

Do you have a student who struggles with reading notes? Who likes hymns? Who needs some encouragement? If so, this might be the book for you! We all know that success leads to more success. A student who is able to play a recognizable piece will be motivated to play it again and again and to use the skills they have gained in learning other pieces. This 80 page book contains many well known hymns written in large notes on one to two pages. Only the treble clef melody is given with the names written inside each note. Rhythm is limited to whole, half, dotted half, quarter and eighth notes. Each piece has three to six – and in one case nine – chord diagrams above the music with a visual keyboard making the inversion clear. Chord symbols are written above the treble melody. No key signatures are used with any necessary accidental being written in the score. I have used this book with great success with both a teenager and an adult. Each of them, with a minimum of ability, was thrilled at being able to play first a melody that they knew, and then, with a little more practice, a fuller version complete with chords.

Check it out!

Joyce Janzen

Members,

Do you have a book that you always go back to and would like to share with us.....

Please send me an email with your review to:

Dina Pollock - editor@bcmrta.bc.ca

Enjoy,

Dina





Review of New Publications



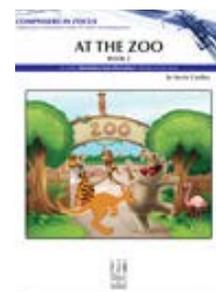
Celeste-tina Hernandez
Chilliwack - Piano
Member since 2005



BLACK CAT BOOGIE
Late elementary Piano Solo
by Dennis Alexander
Alfred Publishing 47302

I have found that most students love playing boogies! The repeating LH patterns and rhythms are grasped quite quickly as they move through the tonic, subdominant and dominant chords. Mr. Alexander has added accidentals to create movement between major and minor keys adding colour. Clusters add sparkle and interest. At the transition between the B section and the return of A, hands cross over each other as they move through the registers. This idea is heard again at the end of the piece. The delightful lyrics add to the fun!

Jean Ritter



AT THE ZOO BOOK 2
Elementary/Late Elementary Piano
by Kevin Costley
FJH Music Company Inc. FJH2315

From the moment the student picks up the book, their imagination is engaged because of the illustrated cover introducing many of the characters in the ZOO! I think letting them choose their piece by finding their favourite animal in the book will capture their desire to explore the score. Each title of these ten pieces contains a descriptive adjective for the animal.

The first two works: *The Beautiful Flamingo* and *The Graceful Swan*, include a teacher duet. These pieces are HT and deal with slurs, long sustained notes, ties, and aren't rhythmically complex. My favourite pieces are *The Sneaky Tiger* and *The Hungry Hippo!* Although they are written on the grand staff for ease of reading, both hands are played an octave lower throughout. With a combination of varying articulations and great dynamics these works come alive! *The Bouncing Kangaroo* is primarily staccato and includes thirds and seconds. The triple meter *Lonely Dolphin* has pedal and long held notes. Eighth notes are introduced on the seventh piece. None of the pieces have more than one sharp or flat.

This book is guaranteed to please our elementary students and stir their imaginations!

Jean Ritter



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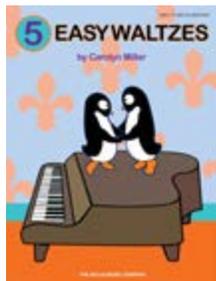


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Review of New Publications

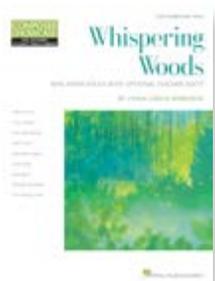


5 EASY WALTZES
Early to Mid-Elementary
by Carolyn Miller
The Willis Music Company
Hal Leonard HL00274997

The imaginative titles are creative and inspiring! Ms. Miller has included performance notes for insight into the thoughts behind the compositions. The first two waltzes include optional accompaniment to add further colour and more texture. So often students struggle with $\frac{3}{4}$ time and this music is a fun way to help with that challenge. The music includes chords of seconds, thirds, and fifths. I like that both hands have the opportunity to play the melody encouraging the student to listen to the weight of their hands. Four of the pieces are written in C major and the other is in G major. Accidentals are included and the articulation varies in each work. The shortest note value is the eighth note.

This book is excellent supplementary material that is playful and has tremendous teaching value!

Jean Ritter



WHISPERING WOODS
Late Elementary Level
by Lynda Lybeck-Robinson
Composer Showcase
9 Piano Solos with Optional
Teacher Duets
Hal Leonard HL00275905

This is a book of descriptive solos with titles such as: *Little Bear Tango, The Wishing Trees, Moongaze* and *Loon Song*. Each solo has performance notes provided that describe challenges in the music, background for the style and notes about form, hand position and modes. There are no key signatures used in the entire book. Dynamics, phrasing and articulation are all well marked and acceptable for this level. The optional duets are simple enough for an intermediate student as well as the teacher. Lovely mood music for a young student!

Janet Marcotte



KIDS' PIANO SONGS
Sequential
Hal Leonard HL00286602

This book contains 28 familiar songs presented in order of difficulty. The easiest arrangements are hands separate and contain simple rhythms. They are all in the key of C major and include the lyrics so that the children can sing while they play. The first appearance of eighth notes occurs in the fifth song in the book: *Happy Birthday to You*. The next song then incorporates some hands together playing with the notes a parallel octave apart and the student is introduced to cut time. When moving through the book the arrangements become gradually more difficult. Key signatures appear although they never exceed one flat or sharp. Rhythms become more complex to include syncopation and swing as well as compound time. Melodies move between the hands. The final two songs have sixteenth notes and are definitely the most challenging in the book.

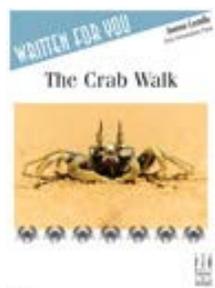
The music is spaced out well on the pages making it easy to read. Good fingering is provided throughout. Learning skills are reinforced with the use of fermatas, da capos, dal segno markings, accents, and the use of many accidentals. Phrase markings are limited to only a few songs.

Kids' Piano Songs would make a wonderful supplemental book for any series and could be used for "fun" playing for the student that needs a little change.

Jean Ritter



Review of New Publications



THE CRAB WALK

Early Intermediate Piano

by *Jeanne Costello*

FJH Music Company Inc

W9460

This two-page, 27-bar solo in $\frac{3}{4}$ time immediately grabs the potential player's attention with the incredible, close-up photo of a crab on the front cover. Inside, the good use of white space with only four lines of music per page and large note size will indicate to the musician that this piece is doable! Written in the key of C minor with only a few accidentals, there is lots of staccato, hand position changes, and ample dynamics to guide the player. The piece provides essential practice in executing legato in the right hand and staccato in the left hand, a challenge for players at this level. Altogether, almost five octaves of the piano are covered, due to the incorporation of some hand over hand sections and the 8va section. This music really does sound like a crab walking! It finishes with a C minor contrary motion, providing a cute, very satisfactory ending. I'll be giving this piece to one of my students for the year-end recital; I'm sure it will be a hit!

Celeste-tina Hernandez



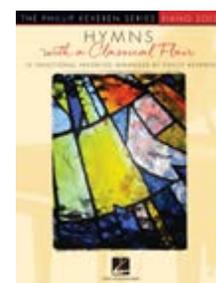
CLASSICAL INSPIRATIONS

Piano Recital Showcase

Hal Leonard HL00286988

10 piano solos in classical style are divided into categories of late elementary, early intermediate and intermediate. The two pieces in late elementary are a charming original 3 movement *American Sonatina* by Mona Rejino full of freshness and vigor and an emotionally poignant *Pavane* by Eugenie Rocherolle. Early Intermediate has three pieces – an evocative *Nocturne* by Mona Rejino, an energetic *Tarantella* by Jennifer Linn and an innovative scalar work titled *Petite Classique* by Phillip Keveren. The Intermediate section has 3 perennial student favorites *Canon Fantasy* a fairly challenging arrangement of Pachelbel's *Canon*, the main theme of *Fur Elise*, and a simplified two page arrangement of *Jesu, Joy of Man's Desiring*. In addition, there are two original works – a 5 page *Nocturne Mystique* by Jennifer Linn and a 3 movement *Sonatina Bravo* by Carol Klose. The arrangements are well done, but it is the 7 original works that are the gems here. Written with the gestures of classicism – triadic figures, sequence, imitation, LH melody, varied articulation, form and style – these pieces exude fresh ideas that are never stale or formulaic. My personal favorite – and it was not easy to choose! – is the *Tarantella* (Linn) with clever 'LH over' thirds requiring nimble figures and an even quicker mind. If you have heard some of the graded sonatinas once too often (and even if you haven't) I highly recommend this book!

Joyce Janzen



HYMNS

WITH A CLASSICAL FLAIR

15 Traditional Favorites

Arranged by Phillip Keveren

Intermediate

Hal Leonard HL00269407

These very popular and familiar hymns are arranged in such a way as to create a composition that sounds like a piano solo with keyboard artistry. The arrangements employ key modulations up to and including five flats. Flowing arpeggios, broken chords, double thirds, octaves, time changes and a few jazz harmonies are used to arrange hymns like *Amazing Grace*, *Faith of Our Fathers*, *In the Garden* so that they sound like solo masterpieces. Well marked dynamics, tempo and pedaling suggestions and phrasing develop these classic hymns into character pieces for solo piano. These arrangements are perfect prelude music for many religious celebrations.

Janet Marcotte



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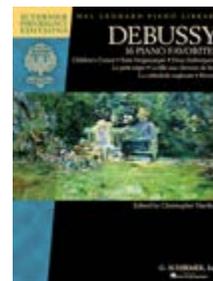
Review of New Publications



BIG APPLE JAZZ
Eight Original Piano Solos
Intermediate Level
by Jeremy Siskind
Hal Leonard HL00278209

Here are eight original piano solos depicting various aspects of New York. On the cover is a very cool picture of a big red apple with the Statue of Liberty and some skyscrapers carved into it. This may well intrigue a person to open up the book! Immediately after the Table of Contents, there are helpful composers notes about each piece, in which he explains each of the eight aspects of New York and how he attempted to convey each aspect within the music. Titles include *Bronx Accent*, *Brooklyn Sunset*, *Harlem Tapdance*, *Late Night Subway Platform*, *Skyscraper*, *Upper East Side*, and more. All the pieces are three to four pages long, with the exception of *Puerto Rican Day Parade*, which is six pages long. All but one piece is in $\frac{4}{4}$ time, and there are no more than three flats or two sharps in the key signatures. However, accidentals abound, even in the pieces with no key signature. For example, *Immigrants Song*, with an Eastern European feel to some sections, begins in the key of A minor, but modulates several times, necessitating accidentals. In general, the pieces are challenging in many ways, as syncopated rhythms, dissonant chords, swing style, triplet eighths and triplet quarter notes, etc. are incorporated. There is lots to learn here! Liberal expression marks guide the player, but the pedalling is left to interpretation, which in my opinion, is a good thing. If you have an interest in New York, this book is worth considering.

Celeste-tina Hernandez



DEBUSSY 16 PIANO FAVORITES
Edited by Christopher Harding
G. Schirmer, Inc. / Hal Leonard HL00297117

Some of the truly wonderful features of these Schirmer Performance Editions are all the editorial guides to understand how to play music of the composer as well as performance notes on all the pieces. Having these tools available to perhaps provide a different perspective or to affirm your interpretation is always helpful. This book also includes a glossary of French terms. I find the soft colored paper to be easier to read than the very white pages often found in music books.

In the area of understanding the playing of Debussy, Mr. Harding discusses style, sound and color, articulation, pedaling, and inner voices and fingering. Providing the early Debussy players with this information in advance of learning a piece can help them to have a window into the music as they visually assess it. The notes on the individual movements of *Children's Corner* are mini-lessons that demonstrate the way Mr. Harding would teach them to his students. He also suggests the order in which these pieces could be learned for the less experienced player. He then tackles Suite Bergamasque in the same manner providing detailed notes for individual measures. No book of Debussy is complete without the Arabesques. Once again clear instruction is provided. Individual pieces: *Le petit negre*, *La fille aux cheveux de lin* and *La cathedrale engloutie* from *Preludes*, and *Reverie* wrap up the discussions.

I find the notes informative and insightful. This is a great book to add to your Debussy collections!

Jean Ritter



Review of New Publications



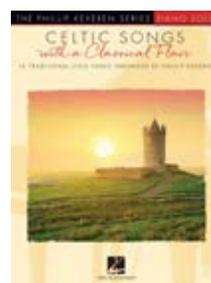
CLASSICAL FAVORITES

Arranged by Phillip Keveren

Hal Leonard HL00277368

It is not an easy thing to capture the essence of a large work of music in a format accessible to a beginning pianist and yet, that is just what Phillip Keveren has done with these arrangements of 15 timeless classical melodies. Designated a ‘big-note piano’ book, the type is large and very legible. Note values do not exceed eighth notes except for the occasional dotted eighth and sixteenth pair. Key signatures range from no flats or sharps to two sharps and three flats. Pieces range from 1 to 5 pages long. The choice of melodies are many of the well known ‘greats’ and range from vocal – *Hallelujah Chorus* and *Panis Angelicus* to piano favorites – *In the Hall of the Mountain King* (Grieg), piano arrangements – *Canon in D major* (Pachelbel) and *Jesu Joy of Man’s Desiring* and large orchestral works – *1812 Overture* and *Symphony #5 in C minor* (Beethoven). Given the wide selection and enduring popularity of these works, there is a lot of pianistic gold to be mined here – opportunity for legato melodic playing as well as percussive touch and big dramatic flair. My favorite is Tchaikovsky’s *Piano Concerto No. 1*. These arrangements are sure to attract many fans who will find their enjoyment of these pieces to be a natural stepping stone to listening to them in their original forms.

Joyce Janzen



CELTIC SONGS WITH A CLASSICAL FLAIR

Arranged by Phillip Keveren

Hal Leonard HL00280571

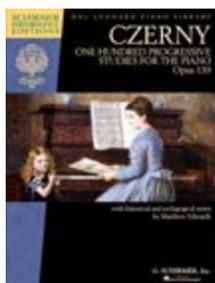
This is a collection of 16 traditional folk tunes cleverly using classical compositional devices. Titles include *The Ash Grove*, *Barbara Allen*, *Comin’ Through the Rye*, *Down by the Salley Gardens*, *Finnegan’s Wake*, *The Irish Rover*, *Kerry Dance*, and more. The level is approximately intermediate to late intermediate. Most of the pieces are two to three pages long with a few exceptions, and the key signatures include no more than four sharps. My favourites include *Loch Lomond*, an absolutely gorgeous arrangement in the key of D Major, modulating to F Major and then E flat Major. The beautiful, repeating 16th-note pattern in the left hand reminds me of a flowing river, just as the arranger intended, I’m sure. *Molly Malone (Cockles and Mussels)* is another favourite of mine. It is written in a jovial waltz time, with triple eighths, various articulations, and pedalling here and there to keep the pianist’s attention. I played these two first, as they are the only ones I know. They did not disappoint! Then I played through *The Blue Bells of Scotland*. What an incredibly beautiful piece! Written in ¾ time, the piece begins in the key of C Major, with the melody set above a left-hand triplet eighth note pattern. After some arpeggiated chords and a change in tempo, the piece modulates to the key of A Major. Now the triplets are in the right hand while the melody is in the left. Many dynamic marks guide the player, and though the pedalling is indicated for the first three measures, it is up to the musician to continue the pedalling throughout. There is so much to discover in this book; I recommend it!

Celeste-tina Hernandez





Review of New Publications



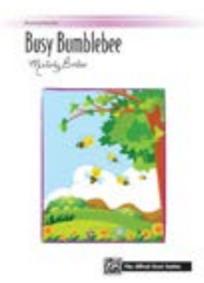
ONE HUNDRED PROGRESSIVE STUDIES FOR THE PIANO op 139

Carl Czerny

G Schirmer / Hal Leonard HL00297115

There is a saying that one shouldn't judge a book by its' cover; however, a beautiful glossy art reproduction cover such as the one that graces this 141 page volume draws the eye and the interest. Carl Czerny is a name that is familiar to most pianists as an indefatigable composer of studies or etudes – those pieces which seek to address and improve specific technical challenges. Thanks to the two pages of historical notes provided by the editor Matthew Edwards, we learn that he was much more than that. A composer of more than 1000 works, he also wrote many compositional treatises and was a successful teacher who taught twelve hours a day for many years! The works in this book are the 100 progressive studies for the piano found in opus 139 which are aimed primarily at the intermediate level and in general, increase in difficulty and type of technique. As we have come to expect from the stellar Schirmer Performance Editions, the music is laid out in a clear and legible manner and has a flexible spine binding allowing it to open flat. In addition to the score there are the invaluable performance notes which give an introduction to Czerny's music, comments on this collection, and general suggestions as to clarity and evenness, fingering, tempos, ornamentation and musicality. The crowning touch is the section which gives notes on selected exercises – general notes on numbers 1 – 10 and then specific notes on the remaining 90. This book is a treasure trove for students and teachers alike.

Joyce Janzen



BUSY BUMBLEBEE

by Melody Bober

Elementary Piano Duet

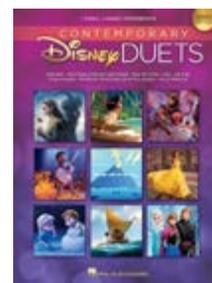
The Alfred Duet Series

Alfred Publishing 47081

This piece is written in middle C position on the grand staff with the melody shared between the hands. Primo is played an octave higher than written. Secondo plays two octaves lower than written. Primo and Secondo in ABA form share the melody line.

It is lively and creates the sound picture of buzzing bees. Dynamics are well marked as well as accents, one accidental for each part and long fluid phrases. This would be a fun duet that looks manageable to a young beginner.

Janet Marcotte



CONTEMPORARY DISNEY DUETS

(Second edition, Various composers)

Hal Leonard HL00285562

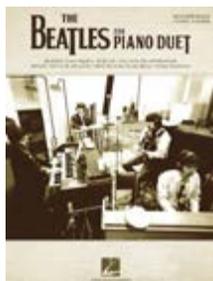
Disney songs are often "Student Savers." This collection presents eight pieces at level 8 – 9 for piano duet (arranger uncredited) ranging from four to ten pages. Secondo and Primo parts are stacked with never more than three systems per page. Key signatures range up to 3 sharps and four flats. From *Beauty and the Beast*, *Evermore* and *How does a Moment last Forever* are both marked **Gently**. *Evermore* starts in F sharp and modulates to C major. As the next piece starts in C (later modulating to E flat), it would make a nice medley to play them consecutively. Several uptempo pieces from *Moana* would also work well together. *You're Welcome*, moderately fast in C major with a swing rhythm, could segue nicely into *How Far I'll Go* which starts in D and modulates to E flat. As this piece contains lots of 16th note rhythms, the editor chose to set only three bars of music per line making accurate reading easier. Ernesto de la Cruz is the famous character that sings *Remember Me* in *Coco*. Moderately fast, this arrangement starts in D and modulates to E flat. Another piece, *Proud Corazon*, from the same show could easily follow as it starts in F and modulates to G. *Let it Go* from *Frozen* is in a mysterious and dramatic style with dynamics ranging from p to ff. *Lava* from the show of the same name is the only piece in this book to include lyrics (just one line: "I lava you".)

Nita Pelletier





Review of New Publications



THE BEATLES FOR PIANO DUET

Hal Leonard HL00275877

Okay, Beatles fans, here's one for you. Eight of the Fab Four's popular hits arranged by Eric Baumgartner for level 8. Ranging from four to six pages, with key signatures of up to three sharps and four flats, there is something for everyone. *Yellow Submarine* is a "Joyful March tempo" with a swing rhythm (and only one phrase of lyrics: ". . . and the band begins to play.") Also in swing rhythm, but passionate in style, *Michelle* is in a somber minor key with both quarter and eighth note triplets in the melody. Changing meters ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$) and syncopated rhythms present some challenges in *Blackbird*. Starting dreamily in A major, *Lucy in the Sky with Diamonds* soon moves into a slow, driving rock pulse and modulates through B flat, and G before returning to tempo primo in A major. Rounding out the collection, four more pieces: *Come Together*, *In My Life*, *Ob-La-Di*, and *While My Guitar Gently Weeps* present an excellent cross section of music by a most iconic band. With Primo and Secondo parts stacked, its easy to keep track of your partner's notes and see how the parts fit together. Well laid out, easy to read. I would have liked to see all the lyrics to all the songs included.

Nita Pelletier



DREAMLAND

by Shirley Mier

Alfred Publishing 47082

The cover of this sheet music impressed me: a brooding photograph (uncredited) in shades of blue and purple of a starry sky, full moon, and dark forest. Composer Shirley Mier (Ph.D and M. A. in Music composition) is a music faculty member at Century College in White Bear Lake, Minnesota. Dr. Mier writes in many genres especially musical theatre and concert band. Her website also lists "Miniature compositions of 100 or fewer notes." *Dreamland*, it is a lovely miniature (level 6-7) with Secondo and Primo printed on facing pages. Marked "Flowing, expressive", Secondo begins with a two bar intro in F major with a 3 note ascending melody in $\frac{4}{4}$ time. Primo responds with a five note descending melody. Rhythms are not complicated despite some syncopation in the accompaniment figures which consist mainly of broken chords. Secondo and Primo are equal partners in level of difficulty and note values are mainly quarter and eighth notes. Dynamic level hovers around *mp* with a small crescendo to *f* at the climax in D minor before returning to the opening theme in F major. The mood is gentle with several tempo changes indicating a rubato approach. Over all, a dreamy feeling prevails. Not the more unsettled style one might expect by looking at the cover art.

Nita Pelletier

Celeste-tina, Janet, Jean, Joyce and Nita,
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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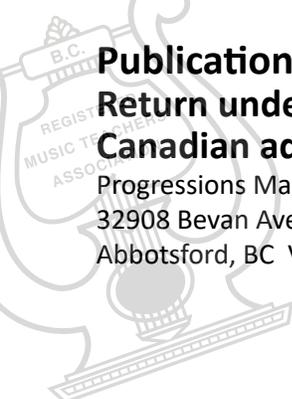
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