

Progressions

Fall - September 2019

Inside this issue:

- *National Piano Competition Results*
- *Student Composer Winners*

And so much more.....



B.C. Registered Music Teachers' Association Provincial Magazine

START YOUR CAREER WITH MUSIC

MUSIC DIPLOMA | TWO-YEAR PROGRAM

Graduates have pursued careers in elementary, secondary and post-secondary education, private music instruction, conducting, composition, musicology, performance, music therapy, music criticism and music publishing.

WHY STUDY AT CAPU?

- Benefit from small classes with innovative and creative teaching that integrate theoretical, historical and performance studies
- Choose a concentration and receive private lessons in composition, voice, or an instrument (brass, erhu, guitar, harp, oud, percussions, piano, santur, strings or woodwind)
- Develop confidence and self-expression in performance through recitals and master classes
- Transfer credit to many four-year music degree programs, including Music Therapy

CALL FOR AN AUDITION: 604 984 4911
[CAPILANO.CA/MUSIC](https://capilano.ca/music)
[MUSIC@CAPILANO.CA](mailto:music@capilano.ca)



FACULTY OF
FINE & APPLIED ARTS
CAPILANO UNIVERSITY

President
Joanne Loughheed
812 Grover Ave
Coquitlam, BC V3J 3C8
604-813-8377
president@bcrmta.bc.ca

Secretary
Anita Perry
13409 Hermiston Drive
Summerland, BC V0H 1Z8
250-494-0871
secretary@bcrmta.bc.ca

Registrar
Joyce Janzen
#128 PO Box 8000
Abbotsford, BC V2S 6H1
registrar@bcrmta.bc.ca

Treasurer
Matthew Chan
708 - 6951 Elmbridge Way
Richmond, BC V7C 0A4
778.323.8535
treasurer@bcrmta.bc.ca

Editor
Dina Pollock
32908 Bevan Ave
Abbotsford, BC V2S 1T3
604.614.3298
editor@bcrmta.bc.ca

Changes to your contact info, go to:

bcrmta.bc.ca/membership-update/

Published by the Provincial Council of BCRMTA. Any material included with the magazine does not necessarily have the endorsement of the Provincial Council.

It is included as a courtesy to our members. Not one word of this magazine may be reproduced without the written consent of the Editor.

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 Branch Highlights
- 13 CFMTA/FCAPM Program Available for Branches
- 15 Committee Reports
 - *From the Registrar*
 - *Heritage Fund 2019 / 2020*
 - *Professional Development Bursary*
- 16 BCRMTA Piano Competition 2020
- 16 CFMTA/FCAPM National Piano Competition 2019
- 17 CFMTA/FCAPM National Conference
- 20 BCRMTA Sound Vision 2020
- 22 BCRMTA Student Composer 2019 Winners
- 32 Musical Community Service Awards May 2019
- 33 Board of Examiners
- 33 From my Bookshelf
- 34 Ask Lori - Teaching Tips for Everyday Lessons
- 37 Review of New Publications
- 46 Support our Advertisers

STANDING COMMITTEES

- Archives - Susan Olsen
archives@bcrmta.bc.ca
- BC Piano Competition - Maureen Hollins
competition@bcrmta.bc.ca
- Board of Examiners - Mary McKinney
Chair
- Bylaw / Policies & Procedures
Deb Detmold / Terry Lynn Jeffers
pandp@bcrmta.bc.ca
- Canada Music Week - Sonia Hauser
cmw@bcrmta.bc.ca
- Professional Development
Elizabeth (Liz) Munro
bcrmtaprofdev@gmail.com
- Social Media - Victoria Warfield
socialmedia@bcrmta.bc.ca
- Young Artists' Tour - Sonia Hauser
youngartist@bcrmta.bc.ca

PUBLICATION INFORMATION

Next Issue: **WINTER 2020**
Copy Deadline: **December 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@bcrmta.bc.ca

Summer is nicely started – by the time you read this, we will be closer to fall! I hope you have all had the opportunity to spend time doing the things you love to do – whether that be travelling with or without family, pursuing professional development or just completing some of those UFO’s – that is “Unfinished Objects”.

On the subject of professional development, I am inviting you all to attend the BCRMTA Conference being hosted by the Mid-Island Branch in September of 2020. It will be held in Parksville, BC at the lovely *Tigh-Na-Mara Resort* on the East Coast of Vancouver Island. As a former resident of the Island, I can vouch for the location and its lovely ambiance. Look for more details in this edition of *Progressions* and check out the conference website at www.soundvision2020.com. In addition to workshops, the BCRMTA biennial Piano Competition will also be held – the winner of this competition will represent BCRMTA at the CFMTA/FCAPM National Piano Competition in Edmonton Alberta in July 2021.

The 2019 CFMTA/FCAPM National Piano Competition was held in Winnipeg this summer as part of the CFMTA/FCAPM National Conference. The overall calibre of the competitors was very high and BCRMTA was ably represented by Annie Cao. The adjudicators certainly had their work cut out for them in determining the winners. The winners were as follows:

- 1st place - Jessica Yuma (AB)
- 2nd place - Sarah Oulousian (QC)
- 3rd place - Alice Li (SK).

Our congratulations to all the competitors. Further details about the competition and other prizes presented can be found in the Fall Issue of the CMT Magazine and on the CFMTA/FCAPM website – www.cfmta.org

Teachers from across the country gathered in Winnipeg to participate in “*A Century of Sound Connections*” – the CFMTA/FCAPM National Conference hosted by the Manitoba Registered Music Teachers Association (MRMTA). Each time I attend a conference of this nature, I feel that a new bar is set. That is

certainly the case here. The conference planning committee did a stellar job – for all intents and purposes, it appeared to run like a well-oiled machine. The gala concert on Wednesday evening was phenomenal – with performances from *Strike! The Musical*, Adrienne Pieczonka, the O. Koshetz Ukrainian Choir, Christine Vanderkooy to name a few. One performance also saw Mimi Ho (BCRMTA Vice President) and myself onstage as volunteers in *ABC* performed by Madame Diva! (*photo on page 19*). The talent pool in Manitoba is extensive to say the least.

This was the first conference that had been supported with a Conference Resource Person appointed by CFMTA/FCAPM – that was me. My role was to provide support and answer any questions that came up during the planning process. I was also required to attend the conference and be available to help out in any way that became necessary. I am happy to say that assistance provided during the conference was minimal as the committee had everything well in hand. I am already working with the Alberta Registered Music Teachers’ Association (ARMTA) in their planning of the CFMTA/FCAPM Conference for 2021 to be held in Edmonton – “*Our Rhythm Runs Through It*” (www.cfmta2021.ca). Mark your calendars for July 7-10, 2021 and I’ll see you all there!

One of the important items on the agenda this July was the election of new Officers for the upcoming two years. Lauren Kells from Saskatchewan was elected as the new President, and Paula Rockwell from Nova Scotia as the new Vice President. Tiffany Wilson from Manitoba moves into the role of Past President. As a result of all this, our own Cindy Taylor is finished her term as Past President of CFMTA/FCAPM. Cindy has served CFMTA/FCAPM well during her six (6) year tenure as part of the Officers. Her experience and wisdom have been invaluable – in addition, her grace under pressure is a trait that is truly to be admired. I am happy that her time with BCRMTA Executive Board is not yet over!





Hello from the Editor & Webmaster



Dina Pollock
editor@bcrmta.bc.ca
webmaster@bcrmta.bc.ca

Hi Everyone,

Summer has come and gone and back to teaching we go.

Magazine - We are starting a new pilot project this year - **A Year in Review** for BCRMTA. This really is an archive magazine of our association as a whole and also of your branch.

I would like to include information about each branch in this magazine - so start thinking of what you would like to include.

Ideas - List of the branch executive for this year, photos of events, a photo of all your members, any recitals, your branch festival, anything that highlights your branch. Since this will only be available as a digital magazine, space is not an issue. Deadline for this will be December 15, 2019.

CFMTA/FCAPM Magazine - Please remember if you would like to get a paper copy of the CMT magazine (starting with the Winter 2020 issue), a subscription will be needed. Detail are available can be found on the CFMTA website - www.cfmta.org

Website - All is good.

Enjoy,

Dina



Digital Magazine Icons

BCRMTA



Apple Store Icon

CFMTA/FCAPM



Apple Store Icon



Google Play Store Icon



Google Play Store Icon



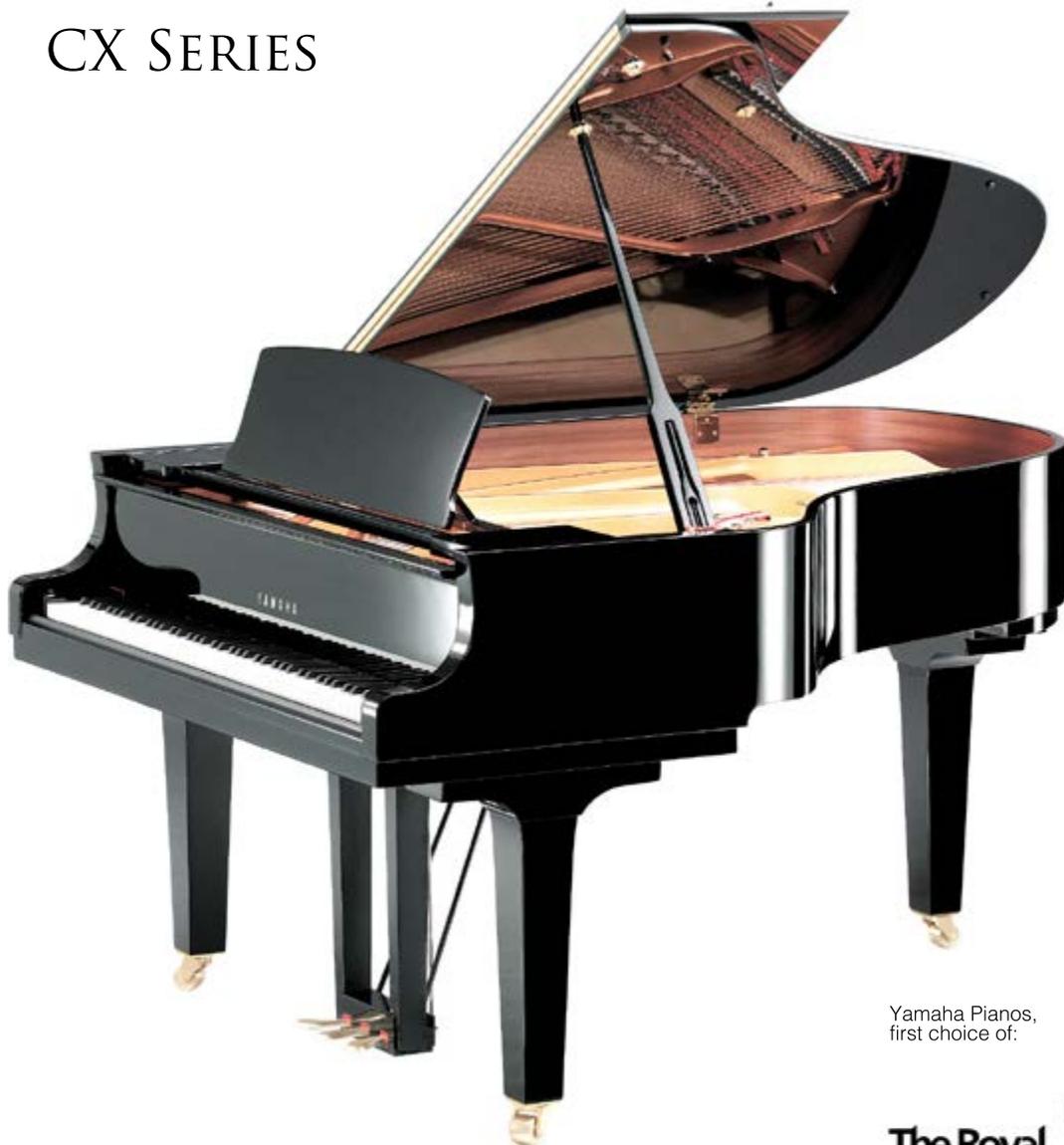
HAVE YOU MOVED ?

To ensure your *Progressions Magazine* and the *Canadian Music Teacher Magazine* are delivered, please update your address and/or email on the website or with our **Provincial** Registrar.

- Thank you!



CX SERIES



Yamaha Pianos,
first choice of:



Crisp attack. Sparkling tone. Clean harmonies. This is the birth of a new series of grand pianos that builds on the legacy of Yamaha's CFX concert grand piano. In setting out to design a piano that could resonate with the pianist, the designers of the CX Series have created instruments that can truly sing. The CX Series is a seamless extension of the CFX piano, providing a clear sound with a clean attack, sparkling tone, and transparent harmonies, all encased in an elegant and beautiful form.

Please visit any of our Piano Showrooms to experience the magic of this Grand Piano!



VANCOUVER: 728 Granville Street (604) 685-8471 (CanadaLine-City Centre | Expo Line-Granville)
RICHMOND | COQUITLAM | SURREY | LANGLEY | NORTH VAN. | VICTORIA | NANAIMO
tomleemusic.ca | 1.888.886.6533



Branch Highlights

ABBOTSFORD

It has been a busy year for the Abbotsford Branch and to pick only one event to highlight was, thankfully, a difficult choice.

The event(s) I would like to highlight are the 3 workshops that we were able to present to our members with the help of the Professional Development Bursary and the Heritage Fund. Branches if you are not taking advantage of these - please do.

Our workshops from the Professional Development Grant were presented by Marjory Purdy - *Keyboard Connection for Kids - Part 1 & Part 2*. The information and tips were very informative and so useful - Thank you Marjory!

The workshop from the Heritage Fund was presented by Catherine Bundt - *Music Performance Anxiety*. There is always more to learn on this subject for our own use and to help our students.

For all members - Marjory and Catherine both agreed to have the workshops videotaped for the CFMTA/FCAPM Video Resource Library which makes them available to all BCRMTA members. Having the workshop gave our members who



were present a chance to ask questions and get answers to address specific concerns.

Thank you Marjory and Catherine for sharing your ideas and knowledge with us all.

Dina Pollock

CHILLIWACK

The city of Chilliwack hosted the Performing Arts Provincial Festival from May 26 – 30. Many of our members volunteered to help the Host Committee with tasks ranging from securing venues, venue supervisors, name tag makers, secretaries for the adjudicators, accompanists, practice piano coordinators, to name just a few. 2019's Provincial Festival was the largest ever with over 700 competitors in Music (Guitar, Piano, Strings, Chamber, Woodwinds, Brass, Choirs), Dance (Ballet, Stage, Modern), Voice, Speech and Dramatic Arts. The winners in the National categories in each discipline will go on to compete at the National level competition held in August in Saskatoon.

(For more information on the Provincials visit www.bcprovincials.com).

Our branch chose not to hold our usual end of year student recital to avoid conflict with the provincials. We finished our year with a luncheon in June at a local Greek restaurant.

Nita Pelletier

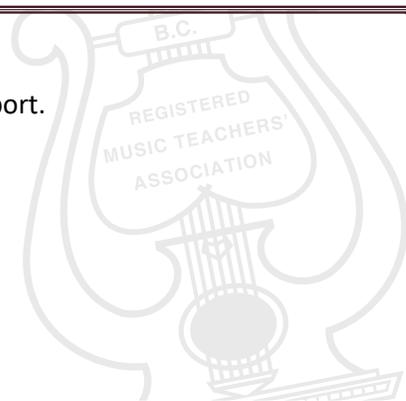
Thank you to all of the **Branches** that sent in a branch highlight.

For the next issue of *Progressions*, I will need your Canada Music Week® report. Photos are welcome, if you have a photo release.

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

Deadline December 15, 2019.

Thank you, *Dina*





Branch Highlights

COQUITLAM / MAPLE RIDGE

The Coquitlam/Maple Ridge Branch launched a new initiative in January 2019 called MusicShare.....sharing our music so others can too!

This initiative has 3 goals -

1. Raise funds to support students in financial need to participate in music education.
2. Encourage our students to develop ownership of their progress by hosting their own in-house mini recitals.
3. Increase community awareness of our branch.

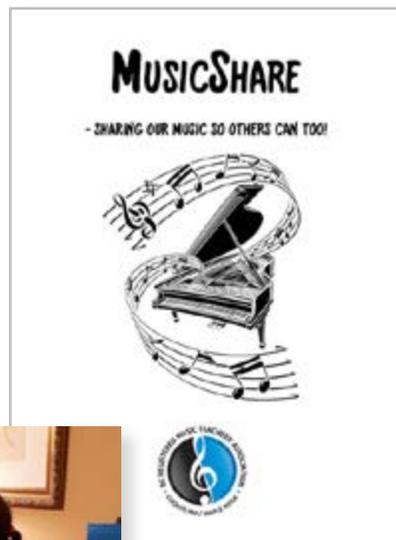
Teachers have enthusiastically moved to involve as many interested students as possible. Students have prepared approximately four selections for performance and invited friends, neighbours and relatives to attend. The recommended donation for guests is 5.00 per person or 10.00 per family. Some siblings or groups of students have hosted the event together, creating longer programmes. Senior students may have performed only 3 pieces, given the length of performance. The intention is to be flexible for students and celebrate the growing responsibility of their own performance.

The branch voted to determine the recipient of funds collected this year. School District 43, Coquitlam, will receive funds for students in financial need wanting to participate in band programmes during 2019-2020. The District Teachers Association will vet suitable applicants and refer them to the branch for funding.

Local music stores have been delighted to join our effort. We are grateful to Tom Lee Music, Long & McQuade, Tapestry Music and Massullo Music. Some have contributed gift cards to be drawn for hosting piano students and all have indicated they will seek to offer the best instrument rental price to MusicShare fund recipients.

Funds have already reached nearly \$1300.00 since end of June and more are expected to arrive over the summer months. We are hoping to sponsor as many students seeking the pleasure and development of participating in band as possible.

Several documents needed for this initiative have been developed, such as: instructions for piano teachers, letter of explanation to parents of hosting students, invitations to



student recitals, project outline for businesses and others, application for funding and a letter to funding recipients. If anyone is interested in creating a similar initiative, you are welcome to contact me for sample documents:

lorna@klaymusic.ca

Lorna Yeates



Voice Series

2019 EDITION

The definitive North American standard for teaching and studying voice at all levels.



A holistic approach that promotes healthy singing development for students of all levels.



An exciting selection of North American literature



Free digital recordings



Visit rcmusic.com/voice for more information.


The Royal Conservatory[®]
The finest instrument is the mind.



Branch Highlights

EAST KOOTENAY

After a two year hiatus, our members were delighted to bring back a Sonatina Sunday recital at the Cranbrook United Church on February 24th at 2:30 in the afternoon. Eighteen accomplished young performers charmed a small audience with a varied Classical program that included piano, violin, flute and voice repertoire. Master of Ceremonies, Arne Sahlén gave interesting insights about the composers and their pieces. We must promote this Sonatina Sunday concert to a larger audience in the future, since it showcased superb talent and was truly entertaining. What a great way to put a smile on so many faces!

Terry Lynn Jeffers



MID - ISLAND

The Mid-Island branch is excited to see the Sound Vision 2020 conference plans coming together and are looking forward to hosting our colleagues. The clinicians and spectacular venue are booked and the committee is hard at work on the program and schedule. For information on this wonderful event check out our website www.soundvision2020.com for all the details.

On the student front, we had a lovely year-end recital June 1 with 28 participants. It opened with an original composition for guitar, *Lyra*, written and performed by our past president's husband, Robert Wilson in honour of the birth of their daughter. Highlights of the recital were the presentation of 9 book awards to students who had completed Grade 8, Grade 10 or ARCT exam requirements, 2 scholarships to Talia Bowels and Lucas Furrer and carnations to every performer.

The branch is pleased to be starting a Student Auxiliary Teacher in September for the first time in many years, headed by our past president Erika Wilson.



Margret Wesemann hosted our AGM meeting at the end of June at her home in Parksville. We had a lovely pot-luck dinner and good socializing. Margret is retiring and we were able to buy many of her teaching materials. We thank her and wish her well in retirement. At the meeting we presented Sharon Wishart with her 50 year pin. At our previous meeting we had given Suzie Stephen her 25 year pin. Congratulations Sharon and Suzie! May we all have such long and rewarding careers.

Miriam Duckworth



Canada Music Week®
November 17 - 24, 2019





Branch Highlights

MISSION

Percussion Workshop with Boris Sichon

June 8th 2019, Boris Sichon, a classically trained Percussionist from the Ukraine, gave our students and parents of the Mission Branch, a lively, exciting presentation of early music instruments, which he not only displayed but also performed.

Boris is one talented musician who definitely loves sharing his knowledge of the various instruments in his collection, and has a great way of involving his captive audience rhythmically as well as vocally.

With all the positive response, we will certainly be doing a follow up Workshop with Boris.

Laura Webster



PRINCE GEORGE

The highlight event for the Prince George Branch was our Canada Music Week[®] recital. Many students of RMTs played and there was an interesting assortment of pieces. As well, we invited the local chapter of the Old Time Fiddlers to perform. This was highly entertaining and very well received. They performed three selections all written by Canadian composers, including some who live in the north. Refreshments were served, and it was a very enjoyable evening.

Lori Elder

RICHMOND

This year, the Richmond branch was able to increase our scholarship offerings to support the musical journeys of our students and reward exceptional achievement in their art and studies. This was the inaugural year of the new annual awarding of the Richmond Branch scholarships for performance. We have broken out some of the awards to recognize students at more levels of study. We have increased the value of each award to address the rising costs of a musical education to deserving students in piano, strings, guitar, brass/woodwinds, voice, and pedagogy. Another new change to our scholarships is that advanced theory is now included as a separate category. Our branch service scholarships are now awarded annually as well with an increase in value to recognize those students who assist the branch wherever they are needed. Overall, we were able to award \$1100.00 to these deserving students.

Victoria Warfield





Branch Highlights

SOUTH FRASER

South Fraser's academic year was capped off by a very well attended June meeting and luncheon. We were thrilled to have composer Lorna Paterson in attendance, as she will be our composer in residence for Canada Music Week®! Lorna most generously shared her insights, experiences, and her wonderful music with us! She will be working closely with the branch teachers and students as we prepare for the Canada Music Week® Celebration Recital in November! Lorna has always been very involved with Canada Music Week® and when she resided in Kelowna she organized composition contests. The prize was a commission to write a piece for the next Canada Music Week® concert the following year. The students were treated like professional composers in that they received a commission and had their name in the concert program and had their piece featured as a world premiere! Lorna feels that it is important for students to understand that Canada Music Week® is not just about playing Canadian music. It is also an opportunity to talk to a composer and to learn from that experience and to communicate their thoughts on the pieces with the composer. Lorna has welcomed all comments and insights from students regarding her work and would like very much for this to be a collaborative effort! We are all looking very forward to this wonderful partnership and eagerly anticipate the feedback from the students and hope that this will inspire many of them to create their own music!

Helga Murray

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



Visit our website or a store near you to order the newly revised Sound Advice Theory and Ear-Training Program

www.soundadvice.com





Branch Highlights

SUNSHINE COAST

The Sunshine Coast currently has eleven members and hopes to grow in numbers in the coming months. We are a keen group of teachers and performers dedicated to sharing the role that music plays in enriching our students lives and their families in a myriad of ways.

In the past few months we have participated in the annual Sunshine Coast Festival of the Performing Arts. We held a very successful pre-festival recital at St. Hilda’s Anglican Church, Sechelt, in April. It was a well attended event and motivated the students to work hard on their presentations for this year’s wonderful adjudicator, Susan De Burgh from Victoria. We were pleased to hear that the festival continues to flourish and look forward to the 2020 event.

Recently we held our year-end luncheon at the Gumbout Restaurant in Roberts Creek. It was a lovely event with almost all of our membership attending. We are looking forward to an active 2019-2020 Season supporting Canada Music Week® through a recital and a possible Branching-Out Event. We will continue to hold monthly meetings and provided performance opportunities for our students. We enjoy the collaboration and times we spend together.

We send warm wishes to all our colleagues throughout our amazing province. May this be a wonderful year of heartfelt accomplishments and inspired teaching.

Patricia Greenfield

VANCOUVER / BURNABY

Last year, the Vancouver/Burnaby Branch executive decided to begin hosting one special four-hour event each year. For the inaugural 2019 workshop, we invited Body Mapping clinician Cynthia McGladry of the Andover Institute in Portland, Oregon (bodymap.org). Body Mapping is a theory developed to help musicians of all instruments understand how more efficient use of their body mechanics can avoid injury, alleviate pain from repetitive stress, and in the end produce better tonal results. Over the course of the morning, Ms. McGladry explained how various joints and muscles can function with greater ease. These principals were demonstrated in the last 30 minutes of the session when she observed three pianists playing and worked with them through several issues. The event was incredibly beneficial to the participants, providing them with tools they could immediately use with their students and in their own studies.

Barbara Siemens



CFMATA/FCAPM Program Available for Branches

CFMATA/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.

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

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



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.

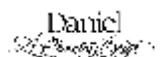
The Vancouver Chopin Society is one of the few musical organizations in the city to offer a 25% discount to seniors, students and B.C.R.M.T.A. members for subscriptions and a 20% discount for single tickets. The price for youth (grades 1 through 12) is again an incredible \$15 per ticket.

**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





Committee Reports

FROM THE REGISTRAR

When you receive this issue of *Progressions* you may well be thinking about summer vacations or even about the upcoming school and teaching year. However this is the last provincial magazine you will receive before renewal of your BCRMTA membership so I would like to urge you to plan to renew early this year. Your current membership is active until February 28th, 2020, but since online renewal begins January 1, 2020, make it a New Years' resolution and get it done! This facilitates the timely processing of receipts, and insurance certificates and ensures that you always have a current membership card.

Membership fees can be paid through PayPal (PayPal account or credit card), e-transfer or cheque. STA renewals will also be available online as will applications for new RMT and STA members. Since BCRMTA pays a service fee for processing our financial transactions through PayPal, any refunds resulting from a member's error will be charged a \$12 service fee – the amount it costs us to accept the transaction, and then refund it. If you have any questions or concerns regarding renewal – or for any issue regarding your membership – please feel free to contact me at registrar@bcmrta.bc.ca. You will receive a timely response.

Best regards,

Joyce Janzen

HERITAGE FUND 2019 / 2020

This \$200 subsidy is available to all branches and is to be used for a Continuing Education Event. Branches can use the subsidy for workshops, masterclasses and other events.

Application forms are available on our provincial website at: www.bcmrta.bc.ca under Programs for Branches

Applications for this fiscal year must be received before the event takes place and must be submitted by February 1, 2020 to Liz Munro at:

bcrmtprofdev@gmail.com

The event must be complete by February 29, 2020 and a report and photos (if possible) should be sent to Liz Munro at the above email address.

So far, the **Coquitlam/Maple Ridge** branch is the only branch to receive their subsidy for this year. A workshop on Performance Anxiety was presented by Catherine Bundt for the branch on May 15, 2019.

This is a wonderful opportunity for branches to receive some extra funds, so please take advantage of it!

Liz Munro

PROFESSIONAL DEVELOPMENT

This \$300 bursary/grant is available every other year to branches with less than 40 members. It can be combined with the Heritage Fund subsidy for approved events. There are only 5 bursaries available for the fiscal year and they are granted on a first come, first serve basis. Application forms are available under Programs for Branches at:

www.bcmrta.bc.ca

The following branches eligible for this year are:

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

Don't miss this fantastic opportunity to host an event for your branch!

Liz Munro





BCRMTA Piano Competition 2020

My most memorable highlight of the National CFMTA/FCAMP conference - **Winnipeg Soundscapes 2019** – was sitting with kindred spirits, keenly listening to all 8 semi-finalists in our National Piano Competition. Then the Finals!

Their intense performances marked the culmination of a two year journey and, probably, only one of multiple events in the musical lives of these young aspiring pianists. They were wonderful!

That journey begins again for another group of performers as **Sound Visions, Nanaimo**, hosts the BCRMTA Piano Competition 2020.

It is time for all BCRMTA Branches to consider reaching out for a representative. It does require commitment, talent and

desire from the chosen pianist. It also requires encouragement, empathy and advocacy from the professional RMT community.

As preparation begins, teachers and interested performers will benefit from checking the Provincial and National Piano Competition Criteria. As repertoire is chosen, consider the placement of a Classical or Baroque selection in the semi-final round and notice the length of programs ultimately required.

Although the challenge of this particular musical journey may seem daunting, the rewards are great. All participants at every level attest to the many benefits. This listener at the 2019 Competition received a huge musical gift from hearing inspiring young pianists. One can only be grateful.

Maureen Hollins
Chair Provincial Piano Competition



CFMTA/FCAPM National Piano Competition 2019

Many thanks to Annie Cao for representing the BCRMTA in the National Piano Competition at the CFMTA/FCAPM Conference 2019. We wish her every success as she continues her piano studies at the University of Toronto this September.

National Piano Competitions 2019

Final round results

- First Place: Jessica Yuma - Alberta
- Second Place: Sarah Oulousian - Quebec
- Third Place: Alice Li - Saskatchewan

Special Awards Chosen from the Semi-Final Round

Ernst Schneider Canadian Music Award

\$1,000 for the best performance of a Canadian composition
Sarah Oulousian - Quebec

Marek Jablonski Chopin Award

\$1,000 for the best performance of a work by Chopin
Alice Li - Saskatchewan

Willard Schultz Baroque Music Award

\$1,500 for the best performance of a Baroque composition
Sarah Oulousian - Quebec

Willard Schultz Most Promising Performing Artist Award

\$1,500 for the performer who shows the most overall promise as a performing artist
Jamie Phillips-Freedman - Yukon



Left to Right: J Phillips-Freedman - YT, Annie Cao - BC, Jessica Yuma - AB, Alice Li - SK, Fan-En Chiang - MB, Gregory Vandikas - ON, Sarah Oulousian - QC, Andrew Son - NS

Photo by Carla Buelow Photography



CFMTA/FCAPM National Conference 2019

Annie Cao at the Masterclass with Douglas Finch and Dr Christine Vanderkooy



DOUGLAS COLLEGE

**EXPLORE YOUR PASSION.
GIVE IT PURPOSE.**

**Diploma in Music
Foundations for Music Therapy Studies
Basic Musicianship Certificate**

#1 STUDIO MANAGEMENT SOFTWARE

Organize and automate
the way you run your music
teaching business.





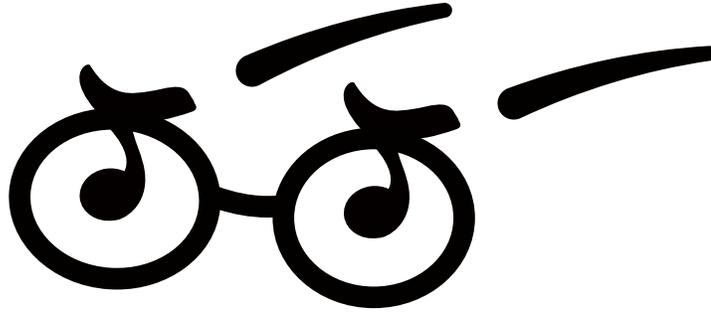
CFMTA/FCAPM National Conference 2019



Photos by Carla Buelow Photography



BCRMTA



Sound Vision 2020

If you read the Spring edition of *Progressions*, you'll already know that the 2020 BCRMTA Conference Sound Vision for Auditory Education takes place **September 18-19** and features clinicians Edwin Gndt, David Duke, Shamma Sabir, Rena Sharon, and Heather Walker. (*see pp 26-27 of that publication for further biographical information*) We have also arranged with Yamaha for Shana Kirk to give a presentation on some of the latest technology.

What you won't know is that the venue for 2020 Sound Vision will be **Tigh-Na-Mara Seaside Spa Resort and Conference Centre in Parksville B.C.** The resort sits on 22 acres of tranquil forest; the Grotto Spa was voted #1 in Canada; the culinary team have won awards for their dishes. The room rate for the conference will be \$195 per night. Should you want to enjoy a short vacation on Vancouver Island, or book a spa appointment, the conference rate is available for three days before and after the conference.

Check out their website for more details.

<https://tigh-na-mara.com/>

In consultation with the staff at Tigh-Na-Mara, we are pleased to announce that Saturday's breakfast, lunch and dinner will be included in the full package price.

We plan to offer first registration price of only \$275.00 until March 15. The committee are working very hard to ensure that Sound Vision represents exceptional value.

The website for Sound Vision 2020 will provide regularly updated information, and you will be able to complete your registration online.

<https://www.soundvision2020.com/>

While the BCRMTA does not have regulatory requirements for professional development, involvement in conferences can maintain and improve professional competence, enhance your career and help you to keep abreast of new technology and practices. Being self-employed means that you need to take the initiative to grow yourself as a professional. A few hours of intentional self-investment can set you apart from others. There was no provincial conference in 2014 and no provincial conference in 2018. Don't miss this wonderful opportunity to invest in yourself in 2020.

The committee has made arrangements with a clinician whose primary instrument is voice, a clinician whose primary instrument is strings, a composer, an Alexander Technique practitioner, as well as a clinician whose primary instrument is piano. Our goal is to make the conference a worthwhile event for every BCRMTA member.

If you have made a habit of attending Provincial Conferences in the past, be sure to register for Sound Vision 2020. If you have not attended Provincial Conferences in the past, be sure to register for Sound Vision 2020. This conference is your opportunity to meet and network with your colleagues throughout the province, to be inspired to implement new ideas in your teaching, and to restore your peace of mind and enthusiasm for another academic year. Take advantage of the generous price by registering before the first deadline.

Susan Schleppe





Tigh-Na-Mara

Seaside Spa Resort & Conference Centre





BCRMTA Student Composer 2019 Winners

PREPARATORY: *8 years & under*

Pre 1 *An original work for solo instrument or any combination of instruments*

1st place Noa Pasteur *Rhumba*

2nd place Charles Kerfoot *The Magical Iceberg*

Pre 2 *An original work for voice with or without accompaniment*

1st place Eva Smirl *Octopus*

DIVISION A: *11 years and under*

A 2 *An original work for voice with or without accompaniment*

1st place Stella Ivanovic *Song of the Wandering Prophet*

2nd place: Ethan Wang *Antonium I*

DIVISION B: *15 years and under*

B 1 *An original work for solo instrument or any combination of instruments*

1st place (TIE) Antoine Villéger *Song Without Words*

Houtian Zhong *Atlantis Overture*

2nd place Raphael Brisebois *Untitled for Strings*

Annie Huang *The Adventures of Iris*

DIVISION C: *19 years and under*

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

1st place (TIE) Isaac Seven Deers *In the Meadow*

Lucas Qin *Celebration of 100th Birthday*

DIVISION D: *Open*

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

1st place William Lin *Evocation*

2nd place Christine Morrison *Kawartha Sunrise*

*Thank you to all the entries
Congratulations to the winners for 2019*





BCRMTA Student Composer 2019 Winners

Preparatory - Pre 1

1st place

Noa Pasteur

Rhumba

Rhumba

for Piano

Noa Pasteur
(b. 2010)

Excitingly $\text{♩} = 144$



Born to perform! At just 8 years old, she has performed in the Greater Victoria Performing Arts Festival (Harp, Piano, Violin, Composition, Ballet & Tap Dance) annually since 2015, where she has won numerous awards. **Noa** has been a winner in the Murray Adaskin Composition Competition in Victoria for the past two years. Music & the Stage are Noa's life! As an actress

she has appeared in six professional Theatre productions as well as many student performances through SKAM Theatre School in Victoria. Noa spends her spare time writing new music, improvising, reading & busking. She is member of the Amati Composition Club and the Sizzlers Fiddle Group! She loves to make music with friends!

Preparatory - Pre 2

1st place

Eva Smirl

Octopus

Octopus

for Piano

Eva Smirl
(2014-)

Moderato

He is sad 'cause he lost his mommy



Hi, My name is **Eva**, I am 4 years old. I love to play piano and compose music. When I'm not playing piano or playing with my baby brother, I like to play soccer, go to ballet class and

do swimming lessons. I am very excited to make friends in kindergarten next year. I wrote my *Octopus Song* because I like to look at octopuses at the aquarium.





BCRMTA Student Composer 2019 Winners

Division A - 2

1st place **Stella Ivanovic** ***Song of the Wandering Prophet***

Song of the Wandering Prophet

Roads Go Ever On

Poem by
J.R.R. Tolkien

Stella Ivanovic
(b. 2009)

Allegretto

The musical score is written for piano in 3/4 time. The melody is in the right hand, starting with a whole rest for the first two measures, then a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. The lyrics 'Roads go ev-er on, ev-er on, ev-er' are written below the melody. The piano accompaniment is in the left hand, starting with a bass clef, a key signature of one flat (Bb), and a 3/4 time signature. It features a steady eighth-note accompaniment in the bass line and chords in the right hand. Dynamics include *mf* (mezzo-forte) and *mf* (mezzo-forte). Fingerings are indicated with numbers 1, 3, and 5.



Stella started playing piano at age 4 and violin at age 6. She sings in her school choir and plays violin in the Vancouver Academy of Music Orchestra. She also enjoys musical theater and is currently playing the part of Chip in *Beauty and the Beast*.

She composed *The Wandering Prophet* as a sequel to her previous compositions *The Star Wars Princess* and *The Dark Warrior*. In addition to music Stella likes reading, soccer, and horseback riding.



Creative Piano Skills – How to Teach It.

To View Video & Sample Pages www.quenmar.com

"I love your teaching method. It is such a great idea to instill the concept of creating a musical accompaniment instead of simply playing what is on the page. Kudos."

Roger Hewett, Director, Composer, Arranger
'Cirque de Soleil' 2005 - present



Life with Harmony

BCRMTA Student Composer 2019 Winners

Division B - 1 **TIE**

1st place **Antoine Villéger** ***Song Without Words***

Song Without Words Op.6

Antoine Villéger (2006)

Andantino ♩ = 100

Flauti

Oboi 1

Oboi 2

Clarineti in A 1

Clarineti in A 2

Fagotto

Corni in F 1

Corni in F 1

Piatti

Pianoforte

Andantino ♩ = 100

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

mp legato

Con pedale

pizz. (unis.)

p

pp



A Grade 10 RCM, **Antoine** is a 12 year old composer born in Vancouver. He performed his own works *The Battle* in 2015 and *Song without Words* in 2018 with the Lions Gate Sinfonia orchestra and conductor Clyde Mitchell. He first studied composition with Alexander Pechenyuk.

In 2018 his piano composition *The Story of a Theme* received 1st place at the BCRMTA Student Composer Competition and was entered into compete at the National CFMTA/FCAPM Student Composer Competition, where it received 2nd place.

Antoine now studies under the guidance of award-winning composer Michael Conway Baker.



BCRMTA Student Composer 2019 Winners

Division B - 1 **TIE**

1st place

Houtian Zhong

Atlantis overture

Atlantis Overture

Houtian Zhong

Grave e misterioso $\text{♩} = 40$

The musical score is written for a full orchestra. It begins with a tempo marking of 'Grave e misterioso' and a metronome marking of 40 quarter notes per minute. The score includes parts for Flute 1 and 2, Oboe 1 and 2, B♭ Clarinet 1 and 2, Bassoon 1 and 2, Horn 1-4 in F, B♭ Trumpet 1 and 2, Tenor Trombone 1 and 2, Bass Trombone, Tuba, Timpani, Percussion 2 (Crash Cymbal, Snare Drum, Bass Drum), Violin I and II, Viola, Violoncello, and Contrabass. The score shows the initial measures of the piece, with dynamic markings such as *p*, *pp*, *mp*, *mf*, and *sf* throughout.



Houtian Zhong was born in December 2006 and he became interested in music composition when he started his music theory and history learning. At this point, he has completed music history and theory learning leading up to ARCT, with dual RCM Theory Awards (History 9 & 10) from BCRMTA Victoria Branch in 2018. He is the Intermediate B Winner in the Murray Adaskin Composition Competition in 2018. He also composes music for school strings orchestra. Besides, he has won multiple piano awards in Greater Victoria Performing Arts Festival from 2015 to 2018, including Dave Paulson Trophy and Award for Outstanding Musicianship 2017 and Intermediate Concerto Trophy 2018. His favorite composers are Beethoven, Mahler, and Shostakovich.





STEINWAY & SONS

LANG LANG BLACK DIAMOND

LIMITED EDITION



LANG LANG BLACK DIAMOND PIANO *strictly limited worldwide*

Almost magical the number 88, because the magic sound of a grand piano is generated by the 88 keys. The Black Diamond special edition is limited to 88 B grand pianos and additional 8 D concert grand pianos. Choose your model and experience the musical passion of world-class pianist Lang Lang and the striking design aesthetic of star designer Dakota Jackson with our Black Diamond.

Call 604.685.8471 for an appointment to experience this unique piano!



TOM LEE MUSIC

VANCOUVER: 728 GRANVILLE ST. TEL. 604.685.8471
RICHMOND • COQUITLAM • LANGLEY • SURREY
NORTH VANCOUVER • VICTORIA
TOMLEEMUSIC.CA TOLL FREE 1.888.886.6533



LangLang
& Black
Diamond





BCRMTA Student Composer 2019 Winners

Division C **TIE**

1st place **Isaac Seven Deers** *In the Meadow*

In the Meadow Pg 1

Isaac Seven Deers

MM ♩ = 69 Lively



My name is **Isaac Seven Deers**. I am 16 years old and live in Grand Forks, BC. I grew up on a secluded ranch in the mountains and am homeschooled. I started playing the piano four years ago, when my family moved to town. Playing the piano has enriched my life and I enjoy it a lot.

Members



Start planning for next years
BCRMTA Student Composer Competition
Rules be will included in the Winter issue
of Progressions.



BCRMTA Student Composer 2019 Winners

Division C **TIE**

1st place

Lucas Qin

Celebration of 100th Birthday

♩ = 92

Flutes

Oboes

Clarinets in B \flat

Bassoons

Horns in F

Trumpets in B \flat

Timpani

Violins I

Violins II

Violas

Violoncellos

Contrabasses



Lucas Qin loves music. He started taking piano lessons at 5 years old. He also started to show great interest in composing his own music ever since then. Over the years, he followed his music theory teacher Amanda Lee to study many complicate music theory courses and has successfully passed all the required piano performance and music theory examinations. In November 2018, he got his Associate Diploma of the Royal Conservatory of Music (RCM ARCT - Piano Performance). During his free time, he likes to compose his own music and so far has a collection of about 45 personal composition works in different styles.



BCRMTA Student Composer 2019 Winners

Division D

1st place

William Lin

Evocation

Evocation

William Lin

Moderato ♩ = 86

Piano

p dolce

con pedale

poco rit.

a tempo

poco più mosso

mp

cresc.

allargando

The musical score is for a piano piece in 4/4 time, key of D major. It begins with a tempo marking of Moderato at 86 beats per minute. The score is written for piano and includes various performance instructions such as *p dolce*, *con pedale*, *poco rit.*, *a tempo*, *poco più mosso*, *mp*, *cresc.*, and *allargando*. The piece features a mix of melodic lines and rhythmic patterns, including triplets and arpeggiated figures.



William enjoys many musical genres, including jazz and rock. His classical musical influences include Rachmaninoff, Chopin, and Debussy. He is currently a 2nd year student in UBC Sciences. In his free time, he enjoys playing piano, composing, and cooking.

Copyright © William Lin, 2019





VICTORIA
CONSERVATORY
OF MUSIC



CAMOSUN

MAKE YOUR MARK PLAY YOUR PASSION

A unique, close-knit community of diverse musical backgrounds and talents, delivering world-class musical education with a flexible and individualized approach to learning

**LET'S
HEAR
YOU!**

VCM DEPARTMENT OF POSTSECONDARY STUDIES

Accredited through Camosun College

Certificate and Diploma programs in:

**CONTEMPORARY | CLASSICAL
MUSIC TECHNOLOGY**

postsecondary@vcm.bc.ca

250.386.5311 ext. 3310

900 Johnson Street

Victoria, BC V8V 3N4

ENTRANCE SCHOLARSHIPS AVAILABLE! Contact us for more information

**CAMOSUN.CA/MUSIC-PERFORMANCE
CAMOSUN.CA/MUSIC-TECHNOLOGIES**

Musical Community Service Awards May 2019

Chilliwack	Sharie Atley	Lewis Chia	Bronze
		Lewis Chia	Silver
		Lewis Chia	Gold (72)
Coquitlam / Maple Ridge	Hana Chung	Hyejin Cho	Bronze
Mid Island	Susan Schleppe	Cynthia Cao	Bronze
		Cynthia Cao	Silver
		Cynthia Cao	Gold (71)
Richmond	Lillian Chan	Aliyah Baker	Bronze
		Karlo Dillague	Bronze
		Rebecca Gu	Bronze
		Rachel Hovestad	Bronze
		Ryden Hovestad	Bronze
		Gwyneth Mejia	Bronze
		Mia Ge	Silver
		Aiden Gervacio	Silver
South Fraser	Yvette Rowledge	Tatyana Emma Jung	Bronze
		Emily He	Silver
	Kevin Thompson	Elina Huang	Bronze
		Harry Wang	Bronze
South Okanagan	Anita Perry	Matea Schmidt	Bronze
		Matea Schmidt	Silver
		Matea Schmidt	Gold (66)
Trail / Castlegar	Tammy Francis	Danica Gritchin	Bronze
		Talia McFaddin	Silver
		Paige McFaddin	Silver
		Paige McFaddin	Gold (115)
Vancouver / Burnaby	Alice Enns	Crystal Yu	Bronze
Vernon	Lyn Taron	Cecilia Lu	Bronze
		Stephen Aulin	Gold (174)
Victoria	Colleen Ball	Jordan McDonald	Gold (62)

Special mention goes to Stephen Aulin who has volunteered 174 hours and to Paige McFaddin who has volunteered 115 hours! Congratulations to all, and thank you for your musical service to your communities.

Joyce Janzen - Registrar





Board of Examiners

I asked Mary to write this article explaining the process in becoming a BCRMTA member - Dina

Several years ago I was asked to join the Board of Examiners for the BCRMTA. At the time, I was embarrassed to admit that both the existence and purpose of this committee was unknown to me. Last year, upon the retirement of Marilyn Glazer after many years of service chairing this board, I was honoured to be asked to take her place. During the past months, numerous people have asked me about the function of this group.

The Board of Examiners was established as a legislated requirement by the Province of BC, and its responsibilities are stated in our by-laws. Two members are appointed by the Provincial council and one member of the board is a government appointee. Currently the government appointee is also a music teacher and member of the BCRMTA.

As you will know, when a prospective new member submits an application to join our organization, the information is sent to the Registrar. She reviews (“examines”) the submitted material to ensure that the applicant fulfills all the qualifications for membership. However, there are occasionally instances in which a given application contains some irregularities and thus the qualifications of the applicant are more difficult to assess.

This can occur if their formal education has taken place outside of a recognized Canadian institution, their teaching and/or performing experience has been different from the norm or there are other anomalies that require further investigation. In these circumstances the Registrar refers the application to the Board of Examiners.

As a committee of three, we are responsible to review the documentation and ascertain if the applicant meets the standards for membership. This often involves assessing transcripts from non-English language institutions that have been translated and notarized, researching the background and curriculum of music schools in the country of origin, and consulting with specialists in instruments beyond our areas of expertise. When necessary, we request further information to clarify or support the submitted documentation. In my tenure with the Board of Examiners, our decision has always been unanimous.

Mary McKinney



From my Bookshelf

CHRISTMAS GIFTS

J Yeager

Neil A. Kjos Music Company WP387

The byline of this book caught my eye as I was browsing for Christmas music – it is billed as ‘Duets or Trios at One Piano for Pianists, Non-Pianists and Non-Musicians. This is a unique book of 12 well known Christmas carols – 7 very easy, 4 easy, and 1 more involved. There are 4 parts to the score labelled A, B, C and D. Only 3 parts are ever played at one time. Depending on what resources you have at what skill level, the ensemble can use A, B and D; or A, C and D. Part C is lightly greyed to help everyone find their place. The score is written so that it can be played in four different ways. These pieces can be performed as a duet for 3 hands – a pianist using one hand, and another pianist using both hands; as a duet for 4 hands with 2 people – a pianist and a non-pianist or a non-musician, or as a trio for 5 hands with 3 people – a pianist, a non-pianist, and a non-

musician. There are helpful hints and instructions both preceding the score as well as on the score to make this all work. An elementary level pianist can play part A as well as give instructions to the other performers who are playing mostly rote parts. Part A carries the melody in quarter and eighth notes. The pieces are 2 – 3 pages long with words provided for one verse. These arrangements provide wonderful opportunities for a shared musical activity for people of diverse age groups, interest and talent. They look ideal for a family get-together or a Christmas party. I’m going to use this at a Christmas recital with volunteers from the audience!



Joyce Janzen - Abbotsford Branch





Ask Lori - Teaching Tips for Everyday Lessons

by Lori Elder

Q. How can I get my ornaments clear? My trills are quite blurry and my fingers get stuck and don't move fast enough.

A. There are often a few things going on when ornaments are not working properly. Watch and listen for these possibilities:

- The fingers are too flat. Curve your fingers and play on the fingertips, not the finger pad. Check that the knuckles don't break in.
- The fingers are too stiff. Check that the fingers and palm of the hand aren't locked up.
- The thumb is too stiff and lacking mobility and flexibility.
- The fingers are not picking up high enough.
- The hand is out of position. Watch how you approach the trill and be sure the hand is in a curved and relaxed position.
- The wrist and arm are too stiff. A slight drop into the trill with a relaxed wrist can create some momentum.

With trills and ornaments, do staccato practice and various rhythms, accents and dynamics. As well, try practicing ornaments with rhythms and staccato in the low bass register. It is harder to play clearly in the low register so the fingers have to pick up and articulate more. Practicing trills in the high register can also be productive, as can playing the trill going up all the white keys. Trying different fingerings can also be useful, as you may find a certain fingering easier than you thought.

Q. Do you have any tips for teaching tone deaf students?

A. Singing is best for tone deaf students, and for any students who struggle with pitch in general. You are helping them to be able to hear a note then sing that same note. If you can reproduce a pitch you are really hearing it. So, play a note around middle C on the piano, hold it down, and you sing it. Then ask the student to sing it with you. If necessary, ask them to sing a little higher or lower to match the pitch. Singing a simple "la" or a vowel such as "oo" is fine for this exercise. Do this in the lessons as part of the Ear Training you are working on. Then when you are working on intervals and playbacks, sing these too. For major and minor chords, sing the individual notes of each chord. If the student has the opportunity to sing in a choir at school or church this is helpful as well.

When it comes to playing pieces, try to pick pieces that have lots of patterns and repetition. Point out similar bars, melodies that are repeated, chords such as C major triads that are used many times and things like that. Generally students will begin to recognize these musical aspects, and gradually be able to hear more of what is going on in their pieces.



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



DEVELOP STUDENT'S AURAL SKILLS WITH *RCM Online Ear Training*

Improve your students' practical ear training skills with interactive activities for students of all levels. Included are over 5,000 exercises, detailed instant feedback, and an updated progression tracker.

Subscribe now for only \$4.99/month to access all twelve levels. Visit rcmusic.com/EarTraining for more information.



Sight-reading exercises with *Four Star*®



This graded series guides students in developing comprehensive sight-reading ability and musical understanding, from beginner to advanced levels. Assignments are organized into daily exercises to facilitate regular practice at home.

To purchase, visit your local retailer or go to bookstore.rcmusic.com



The Royal Conservatory®
The finest instrument is the mind.



Take the stage

VCC Music has been training musicians for over 40 years for success on the world's stages. Highly regarded for its academic and skills curricula, VCC offers a two-year diploma and subsequent two-year Bachelor of Applied Music degree. Both credentials place an emphasis on music and media, career opportunities and performance techniques.

In addition to classical and jazz, VCC welcomes instrumentalists and vocalists in rock and popular music, as well as music traditions from other cultures.

Start: September

Auditions: Starting late February. Auditions will continue through June in areas where space is available.

Scholarships: Over \$50,000 in entrance scholarships available.

Attend an info session: Learn more about our programs, the application process, and speak directly to faculty and staff.

Learn more: music@vcc.ca

vcc.ca/music

VANCOUVER
COMMUNITY
COLLEGE



Review of New Publications



Celeste-tina Hernandez
Chilliwack - Piano
Member since 2005



Joyce Janzen
Abbotsford - Piano, Theory
Member since 1983



Janet Marcotte
South Okanagan - Piano
Member since 1992



Leona Porth
Abbotsford - Piano
Member since 1969



Jean Ritter
Abbotsford - Piano, Theory
Member since 2006



DISNEY HITS
Beginning Piano Series 2nd Edition
10 Favorites Arranged for
Beginners
Hal Leonard HL00264691

Songs from *The Lion King*, *Moana*, *The Little Mermaid*, *Beauty and the Beast*, *Toy Story* and *Aladdin* are arranged in a big-note style with simple LH notes accompanying a rhythmically accurate melody line in the RH. All the songs are arranged in the keys of C, G or F major.

Many students are familiar with these songs, so any challenges in timing will be manageable in these simple arrangements. These songs are arranged so that they sound more difficult than they are. It is just the perfect choice to inspire a young student's enthusiasm and desire to learn.

Janet Marcotte

Celeste-tina, Janet, Jean, Joyce, and Leona, thank you for your time and effort doing these reviews.

They are amazing and I know they will be enjoyed and be helpful to all our members.

Dina



OVER THE TOP
Spectacular Solos / Later Elementary
by Carolyn Miller
Willis Music / Hal Leonard
HL00274261

This two-page solo, composed by Carolyn Miller, is a very lovely, harp like piece that any late elementary student would enjoy! It is based very much on repeating patters that fall within the 5 finger range. The Left-Hand crosses over the RH in each bar, but in a simple and predictable manner. In fact, the Right-Hand plays simple broken major triads in root position in the main theme, then moves into the minor version in the middle section. After that it's back to the beginning to the major, then a leap over to a rather challenging Coda. This is where one would want to test the student's ability before assigning the piece. Do they have the ability to play while crossing the hands as they cascade down the piano in a fairly rapid stretch of eighth notes.

The entire piece requires pedalling, and there are lovely dynamic markings throughout. Most students enjoy crossing hands, so long as it's not too disorienting. I feel confident this piece would have a lot of appeal to students, as the crossing is kept simple. This would be a very appropriate recital piece, as the pedal makes it sound advanced. What student isn't attracted to that!

Leona Porth





Review of New Publications



VIGNETTES
Book 1
Late Elementary/Early Intermediate
by Edwin McLean
FJH Music Company Inc. FJH2319

Eleven piano solos make up this artistic collection! The pieces are short and concise and cover a variety of moods and styles. Popular idioms are avoided making this music excellent preparation for classical literature. The imaginative titles are sure to attract both the young student and the adult that benefit from the opportunity to learn supplemental music to enhance their method of study.

Apart from *Black Key Country* which has six flats, the other pieces don't exceed a key signature of one flat or sharp. There are hand crossovers; register shifts, transposed passages, and quite a number of the pieces include the use of pedal which is well marked. The articulations vary and rests are employed for rhythmic effects. The shortest note value is the eighth note. A fairly wide range of dynamics is incorporated which adds to imaginative playing that is already stirred by the title.

The level chosen for these works is appropriate and well within the developed skills. I loved the colourful and descriptive music!

Jean Ritter



A MINGUS AMONG US
Later Elementary
by Eric Baumgartner
Willis Music / Hal Leonard
HL002284258

This is a jazzy sounding piece, with reference to the great jazz composer, Charles Mingus, of the twentieth century. There are instructions from Eric Baumgartner, to "Play it cool!". He also suggests a swing rhythm for the eighth notes. There is a short-slurred motive in the left hand beginning on beat 4 which is then tossed to the RH, back to the LH and so on, resulting in a cute and catchy sound. The contrasting middle section essentially provides an interesting bridge back to the repeated motive heard in the first third of the piece. The fingering chosen for the LH middle section would be a challenge for students, so one would want to teach this as a drill before assigning the piece. The second page is almost identical to the first, which I think is maybe one of the downfalls of the piece. He does however crescendo on the last line into a very rich, minor blues sounding sustained chord, played double forte and accented. The ending provides a stark contrast to the continuous repetition in the rest of the piece and is therefore very effective!

Leona Porth



CHARACTER PIECES IN ROMANTIC STYLE
Book 1
Late Elementary to Early Intermediate
by Martha Mier
Alfred Publishing 47768

Twelve short piano solos make up this wonderful collection that has varied styles and moods! The titles are imaginative and are designed to develop musical and expressive playing. What a wonderful way to introduce the idea of the Romantic period character pieces and to prepare students for that style of playing!

Many of the works include pedal as did much of the music of the Romantic Era. Introducing and developing excellent pedal skills at this level will make it easier as they advance in their levels when other complex areas take precedence. Rhythmically the student is faced with triplets and syncopation while remaining in simple meter. The shortest note value is the eighth note. Apart from *Wind Chimes* that has six flats; the other eleven pieces don't exceed a single sharp or flat. Accidentals are used frequently. However, there are hand crossovers, register changes and varied articulation that add interest and musicality.

This is a perfect book to supplement any method of study and would make attractive recital pieces because of their musical appeal! I recommend this book for your studio!

Jean Ritter





Review of New Publications



GRAND FAVORITES FOR PIANO

Book 4 - Early Intermediate

by Meldy Bober

Alfred Publishing 47851

13 Early Intermediate Arrangements of Classical Themes and Folk songs

It is very easy to recommend this book! Teachers who are interested at all in preserving songs of the past will find this a most welcome addition to their library of supplemental material.

There is certainly no need to wonder if the repertoire will be appealing. These thirteen solos are all time-honoured classics and folk songs. Melody begins by stating that her intention is to keep the spirit of traditional music alive! And, what better way to accomplish this than to have students exposed to them at an Early Intermediate level?

The first selection is *Happy Birthday*. As a seasoned teacher, I have rarely seen an arrangement of this song, yet it's probably one of the most often sung pieces in North America. Melody has arranged it beautifully, even providing a lovely introduction ending with a pause. Although simple to play, it has a lovely sound, as the melody is heard against a simple arpeggiated bass or an even simpler chord. The melody repeats an octave higher, there is a short interlude, then she ends with the familiar and many more. Words are provided, and dynamics, fingering and pedalling are all thoughtfully included. In my opinion, this book would be worth the investment for *Happy Birthday* alone!

Melody includes seven Folk Songs and six Classical Themes, carefully choosing pieces with a variety of speeds and moods. Operas such as *Carmen* and *Barber of Seville* are represented, as well as such diverse music as Dvorák's *Symphony No. 9*, Suppés *Light Cavalry Overture*, and Johann Struass (Sr.) *Radetzky March*. I found the introductions all to be very engaging, and particularly enjoyed the energetic and colourful endings!

All pieces are beautifully edited, as we have come to expect from Melody's works; fingering, dynamics, pedal, phrasing, metronomic speeds, all are well marked against a clean background. The longest pieces are only three pages long, and she only writes four lines of music per page, keeping it lovely to read.

Folk Songs chosen are equally diverse; from *Chiapanecas* to *Turkey in the Straw* to *She'll Be Comin' Round the Mountain*. *New River Train* and *When the Saints go Marching In* lend a touch of gospel. Selections are in C, G or F major. Again, typical of her music, the middle section of the piece has the Left Hand carrying the melody.

I love everything about this book! It has a glossy cover with rich shades of browns, providing instant attraction. I do think that this is a very clever idea, covering Classics and Folk Songs in one book. We have such a rich heritage of music to draw from for today's student, and these melodies are bound to stay with them. The arrangements don't stray from the original. They present a purist representation of music others have enjoyed for well over a hundred years!

Leona Parth



MIKA'S MARCH

by David Karp

FJH Music Company Inc.

FJH W9462

This quirky 3-page march is written in C major but is liberally sprinkled with accidentals lending a 20th century expanded chromatic sound to its basic diatonic structure. The LH ostinato alternates between two chords of staccato thirds which move back and forth and begin the piece quietly, setting the stage for the RH melody. Occasionally this ostinato changes to brief descending patterns, or to different notes in the same pattern. The RH melody begins with staccato eighth note, followed by a sixteenth rest, then a sixteenth note followed by a half note. This dramatic rhythmic figure recurs again and again throughout the piece. The RH melody is mostly scalar using triplets, staccato eighths, legato eighths and sixteenth notes in addition to the striking opening motif. Half-way through the piece and again at the end, the opening rhythmic motif is played as polychords with both hands. This creates an interesting soundscape which may appeal to some students. Listed as Intermediate piano, this is not a difficult piece to learn, the greatest challenge is in balance and evenness in the LH as well as in reading the abundant accidentals. Recommended.

Joyce Janzen





Review of New Publications



THE MURMURING FOREST Early Intermediate by Martha Mier

Alfred Publishing 46030

This lovely intermediate solo is written in the key of G major and is in ¾ time. The hands shift between registers which support the imaginative title. Although the RH has some eighth notes the LH's shortest note value is the quarter note. Pedal markings are clearly indicated as are the dynamic contrasts. The largest harmonic interval is the perfect fifth. This solo is written with patterns and is not rhythmically challenging.

Every piece I've ever played, taught, or heard that was written by Ms. Mier is a guaranteed hit...and this is as well!

Jean Ritter



TOCCATINA VIVACE Early Intermediate by Randall Harsell

Willis Music / Hal Leonard
HL00274992

This little three page *Toccatina Vivace* is certainly fun to play! It would be very useful for teaching, as it contains many elements that coincide with technical development associated with the Early Intermediate level. The first and third page have a repeating eighth note RH motive heard in a wide range of dynamics. The second page is in stark contrast to the first page. The LH carries a beautiful melody of 3 and 4 beat notes. Above this, the RH plays a teasing repetition of staccato chords, which crescendo and decrescendo every two bars. On the third page, the eighth note motive returns, now enriched with the addition of pedalled octaves in the left hand. The last two lines shift to a quiet mp with an ascending pattern that soon crescendos into a surprise ending with both hands playing first inversion two beat chords at double forte, then another surprise, a ritard with a soft, pedalled, resonating 8 beat chord as the finale. This piece is very colourful, fun to play, and would delight early intermediate students, since it has such an impressive range of effects to showcase their talent!

Leona Parth



SMASH HITS Intermediate Arranged by Mona Rejino Hal Leonard HL00284841

Here are eight current pop hits including *Evermore*, *Havana*, *Meant to Be*, *The Middle*, *A Million Dreams*, *No Tears Left to Cry*, *Perfect*, and *There's Nothing Holding Me Back*. There is no doubt that students have heard these pieces recently on pop radio stations; now it's time to play them! Although they are all pop songs, there is still musical diversity among them. For example, some have a driving intensity and a strong beat, *Perfect* by Ed Sheeran is a laidback ballad, *Meant to Be* is a country tune, and *Havana* by Camila Cabello has a Latin flair to it. The lyrics are all included, so students can have some fun playing and singing once the music has been securely learned. The key signatures are simple with no more than three sharps and minimal accidentals in most of the pieces. As is typical with pop songs, most are in ¾ time, with *Perfect* being in ½ time. The melody is in the right hand, while chords are in the left hand with most of the pieces. I think teenage students in particular would love this book; I recommend it!

Celestina Hernandez



STILL MISSING YOU Intermediate by Timothy Brown FJH Music Company Inc. W9461

What a beautiful melody, full of longing! Most of the LH is arpeggiated with wrist pivoting required to accommodate the outlined chords larger than an octave. Some fingering suggestions are provided to make this easier. The LH also keeps a steady rhythm written in this way and keeps the music moving along. The RH melody benefits from the use of a little rubato although that is not marked in the score. There are numerous occasions where chords contain a longer sustained note while the melody continues. Most of the RH chords are 6ths but there is one rolled octave.

This solo is attractive and will provide just the right amount of challenge for the intermediate student!

Jean Ritter





WE ARE MUSIC

Yamaha has been a strong supporter of the Canadian Federation of Music Teachers' Associations and would like to thank all teachers for their dedication to the arts and music education. Yamaha continues to support music festivals, music education and art foundations and is proud to have Yamaha pianos featured in international piano competitions, played by top artists and found in top institutions and concert halls around the world.

ca.yamaha.com



Yamaha Pianos,
first choice of:



The Royal Conservatory™
The finest instrument is the mind.



FB: Yamaha Piano Canada
Twitter: @YamahaCanMusic

Review of New Publications



CHARACTER PIECES IN ROMANTIC STYLE - Book 2

**Intermediate to Late Intermediate
by Martha Mier**

Alfred Publishing 47769

Here are twelve short, original piano solos, each written in the style of the character pieces composed by composers such as Robert Schumann or Felix Mendelssohn in the 19th century. Each piece is two pages long, with the exception of *A Brief Interlude*, which is one page in length. There are no more than two sharps or flats in the key signatures, with the exception of *Summer Love*, which is in the key of E major, and *The Promise*, which is in the key of C minor (with a short G major section in the middle). Character pieces are “short piano works that most often communicate a single emotion or idea, such as the joy of spring or the image of a child falling asleep” (author’s preface). With titles such as *Beneath the Stars*, *Elegant Dance*, *A Faded Memory*, *Hummingbirds at Play*, *Majestic Iceberg*, and more, the musician will notice that the music does indeed match the title. I like that the book is thin and lies open flat no matter which part of the book is opened. Students will also like the large note size and the fact that there are no more than four measures per line and no more than four lines per page. There is good use of white space throughout this music. There are helpful pedal marks, tempo indications, and phrasing. This is a fantastic supplemental book!

Celeste-tina Hernandez



THE WINTER COLLECTION **Intermediate /**

Late Intermediate

arranged by Timothy Brown

FJH Music Copany Inc. FJH2312

This is a collection of winter themed classics by composers like Vivaldi (*Winter from the Four Seasons*), Mozart (*Serenade*), Tchaikovsky (*November from Troika and Trepak from the Nutcracker Suite*), Strauss (*The Blue Danube*) and several others. All these classics are arranged in up to and including three sharps or flats. Most chords used are smaller than a seventh.

These solos maintain the integrity of these classics at a level suitable for the intermediate level student even including some embellishments to enhance the arrangements. The arranger magnifies the timeless beauty of winter with these classics.

Janet Marcotte



MORE LYRIC SCENES

**Late Intermediate / Early Advanced Piano
by Mary Leaf**

FJH Music Copany Inc. FJH2313

This is a collection of six gorgeous, creative pieces composed to give students experience with musical techniques and artistry that will help prepare them for more advanced literature. The first piece, *Circling*, in the key of B-flat major, is four pages in length and is in $\frac{3}{4}$ time. It is absolutely beautiful! Students must watch out for changing clefs, an 8^{va} sign, and a few accidentals. However, the pedalling is given in all of the pieces, and the tempo changes that will help students with rubato playing are clearly marked. The second piece, *Through the Heather*, is five pages long, in $\frac{6}{8}$ time, and is in the key of A major with numerous accidentals. Rhythmically, it has an Irish feel to it; what a lovely piece! Then follows *Enchanted Rhapsody*, a five-page piece in $\frac{3}{4}$ time in the key of B minor. It is a very expressive piece with a haunting melody. In the *Valley of the Giants* is next, a six-page piece in $\frac{6}{8}$ time in the key of A minor. It is a mysterious-sounding piece with lots of tempo changes and many accidentals. The next piece is *Seaside Interlude*, a beautiful, flowing piece with many 16th notes as well as a 32nd note passage. It is in $\frac{3}{4}$ time and is in the key of C major. *The Voyage of Saint Brendan*, a seven-page piece with no key signature but many accidentals, rounds out the collection. I played this one first, and thought it had an overall Irish feel to it. In summary, this collection of music is fantastic, and I enjoyed playing every piece!

Celeste-tina Hernandez



Review of New Publications



SUMMER BREEZE
by Matt Schimske
Alfred Publishing 46213

Marked to be performed gently, *Summer Breeze* features a graceful melody in the RH accompanied by eighth note broken chord patterns in the LH. The sense of spaciousness and calm is enhanced by the wide range of the LH patterns as well as the long notes, ornamental sixteenth notes and leaps in the RH melody. The repetition of the initial eight measure melody is varied by adding secondary notes in place of the long held notes creating more momentum. The RH of the middle section is more chordal but has similar broken chord rhythmic patterns in the LH. The return of the opening melody is followed by a closing few bars. The key is G major with accidentals in one chord for a secondary dominant. This is a lovely simple three page piece which showcases cantabile melody, balance between the hands, and pedalling making it a good choice for a sensitive performer – or perhaps, for a student who needs to learn to perform in a more sensitive manner.

Joyce Janzen

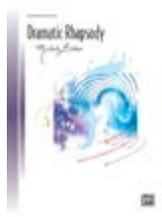


ROMANCE IN E^b MAJOR
Early Advanced
by Dennis Alexander
Alfred Publishing 47770

What a delightful seven page solo! The Introduction is marked Maestoso and with the large chords it is not difficult to deliver that kind of sound full of grandness and colour! There are many rolled chords to facilitate their size. The numerous tenutos help clarify some of the voicing desired. After the two page introduction the Romance shifts to $\frac{9}{8}$ time from the $\frac{3}{4}$ of the introduction. Here we find more arpeggiated figures and longer sustained pedal. After seventeen measures in E^b major a shift in key to B major takes place for eight measures before returning to E^b major. The last two measures of the sixth page shift to $\frac{9}{8}$ time and is made up of parallel arpeggios largely in sixths. The last page incorporates many ideas from the earlier material.

The advanced student with strong and developed hands will find pleasure in learning this beautiful piece!

Jean Ritter



DRAMATIC RHAPSODY
Early Advanced
by Melody Bober
Alfred Publishing 46890

The aptly named *Dramatic Rhapsody* is 7 pages of non stop action in G minor. Billed as an early advanced piano solo, it is based almost completely on scale and triadic figurations making it easy to learn for someone who has a solid foundation of technique. The ties between notes and the use of triplet patterns add to the improvisatory atmosphere. The piece begins with fortissimo solid chords doubled between the hands followed by rising chord arpeggiations with different notes in each hand. This is repeated, then repeated and varied. A new section features a melody in the right hand supported by widely spaced chords. Long notes in the right hand are accompanied by broken chord figures in the LH which span more than an octave. A rapid 16th note scale – in harmonic form to add to the dramatic tension – leads into the next section which features the melody of the previous section in RH chorded octaves with widely spaced broken chords in the LH. Descending hand over hand broken chords move into a simpler iteration of the melody as heard before, followed by the rising scale and another section of melody in a higher register. The next section provides contrast in both pattern and articulation with alternating broken chord staccatos in the LH against off beat descending two sixteenth notes in the RH. LH staccato octaves leads us into a reprise of the opening solid chords and then a repeat of the staccato section. Extended descending octaves in both hands leads us to a more cantabile section with a repetitive broken chord LH over which a melody unfolds, first in a very high register, then an octave lower. Rising 16th note patterns interspersed with octave quarter notes transition into the final triumphant section featuring a melody in LH octaves with eighth note chordal octaves in the RH. The piece ends with rising alternating eighth note octaves, large chords and – for the final touch – a *glissando* from top to bottom! Utilizing a wide register and large bravura gestures, this is a great recital piece for teacher or student.

Joyce Janzen



Review of New Publications

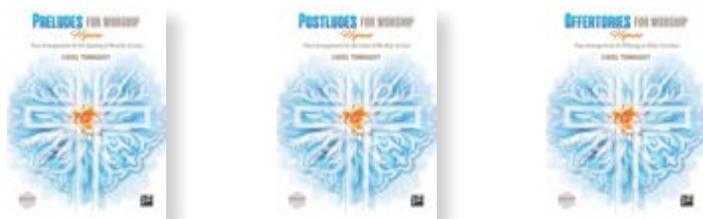
PRELUDES / POSTLUDES / OFFERTORIES FOR WORSHIP

arranged by C. Tornquist

Alfred Publishing 47754 / 47756/ 47755

The biographical information on Carol Tornquist informs us that she has written hundreds of collections of arrangements which is evident in the eminently pianist nature of these pieces. These three books offer in total, 40 arrangements of well known hymn tunes which – while divided into preludes, offertories and postludes – could be easily interchanged providing many instrumental resources for the pianist to play for church services, for other occasions or for their own enjoyment. Most of the pieces are relatively short taking 1 minute to 3 minutes 30 seconds to play. The arrangements are in a variety of musical styles and are definitely contemporary in their harmonies, chord progressions and rhythmic patterns. Key signatures used are five flats to five sharps. Most pieces have a short introduction before the melody begins, and modulate at least once with frequent accidentals. It takes several playings of these pieces to let the new harmonies and rhythms settle into the fingers and the ears. They become increasingly attractive as one perseveres. They would be even more so to someone who appreciates a contemporary idiom and the sounds of viio7, augmented and chromatic chords.

Preludes begins with *All Hail the Power of Jesus' Name* which uses a dotted quarter beat followed by an eighth note rhythm in one hand against steady quarter or eighth notes in the other hand to give an energetic and distinctly contemporary performance. An melodic accompaniment motif of four eighth notes recurs frequently in the piece. *Amazing Grace* and *Open My Eyes, That I May See* both utilize some expanded harmony and dissonance which work well. *Brethren We Have Met to Worship* and *Come Christians Join to Sing* begin with a syncopated introduction which returns between verses of the song and again at the end. *O For a Thousand Tongues* begins in G major, uses the accidentals of F natural, E^b, B^b, A^b, G[#] and C[#] before modulating into E major, then with many accidentals, modulates further into E^b major. *Joyful, Joyful, We Adore Thee* is also quite chromatic and is probably the most challenging piece to play in this volume with four note RH chords. The second verse of *I Sing the Mighty Power of God* uses a syncopated rhythm to a pleasing effect. A 12/8 time signature gives a pleasant, almost swinging lilt and complete change of character to *O Worship the King*. My favorite was *When Morning Gilds the Skies* with its rising parallel chords which so suit the words of the piece. **Offertories** continues in the same vein with



similar harmonies and styles – *My Saviour's Love* being the most challenging as it uses running 16th note patterns and three and four note chords in each hand simultaneously. *Fairest Lord Jesus* is treated to a meter change while *Grace Greater than All My Sin* is very chromatic. *Praise Him, Praise Him* begins the slightly altered and ornamented melody on the second beat which makes it slightly difficult to recognize but interesting and engaging at the same time. Some of the other hymns offered are *Be Thou My Vision*, *Come Thou Fount, O the Deep, Deep Love of Jesus*, and *To God be the Glory*. *Higher Ground* and *What a Friend We Have in Jesus* were my favorites from this book. In **Postludes**, Vaughan Williams *For All the Saints* is treated to a bold dotted rhythm introduction in G major liberally sprinkled with accidentals. The main melody is presented in A^b major for the first verse and in F major for the second verse. *I Sing the Mighty Power of God* features the melody in the LH after the introductory line in unison between the hands. Beginning in A major, it modulates to B^b major with many accidentals for 5 measures and then to A^b major for the remaining 6 staves. Another brief arrangement of *Joyful, Joyful We Adore Thee* – different from the one in the book of Preludes and more chromatic – begins in D major and modulates to A^b major. *Jesus Shall Reign* presents the melody in the LH with a broken chord syncopated RH accompaniment. Big chords and wide range of register create a majestic mood in *Soldiers of Christ, Arise*. Chromaticism is more effective in *Blessed Assurance than in Guide Me, O Thou Great Jehovah*. The syncopation of the introduction to *A Mighty Fortress* continues during the presentation of the melody creating a modern take on this classic. My two favorites in this book were *Lead on, O King Eternal* and *Stand Up, Stand Up for Jesus*.

Most pieces are not difficult to play at a late Intermediate level – the modulations and accidentals creating the greatest challenge. There is an interesting juxtaposition of traditional source material treated in a more modern style. While engaging and often compelling, it is somewhat unusual and would require both a performer and an audience receptive to this style.

Joyce Janzen



Review of New Publications



SUNDAY MORNING CHRISTIAN HITS

arranged V. Labenske

Alfred Publishing 46281

Another volume in the Alfred's Sacred Performer Collections, this coil bound book offers 33 contemporary worship selections at an Intermediate to Late Intermediate level. The table of contents is listed alphabetically, the title is printed on the spine of the book, approximate performance times of 2 minutes 30 seconds – 3 minutes 45 seconds are given and layout is amply legible. Selections are very current and well known in this popular genre. Key signatures range up to two sharps and three flats with many written in C, G and F major. Note values do not exceed eighth notes and chords are limited to three notes. The syncopation typical of this genre is handled in practical and logical ways. Most pieces stay in one key with two exceptions. *Lead Me to the Cross* begins in one flat with a somewhat ambiguous F major/D minor and modulates to an equally ambiguous G major/E minor. *Lord, I Need You* begins in C major and modulates in a fairly lengthy 9 measure passage with added accidentals to E^b major. This piece has a steady chordal LH accompaniment. *I Give You My Heart* has a section with LH melody accompanied with broken chords in the RH. *One Thing Remains (Your Love Never Fails)* has the RH melody clearly marked within a continual broken eighth note pattern. Some other titles are *10,000 Reasons*, *Build Your Kingdom Here*, *Cornerstone*, *Mighty to Save*, *Revelation Song*, *This is Amazing Grace* and *What a Beautiful Name*. Arrangements are pianistic and simple but effective allowing the songs and melodies to speak for themselves. This is a great resource for students and performers at this level.

Joyce Janzen



LATIN NIGHTS - DUET

Late Elementary

by Eugenie Rocherolle

Hal Leonard HL 00231690

This piece is written in a traditional format with the Primo carrying the melody and the Secondo providing the accompaniment. Primo and Secondo are in ABA form and modulate between the related F major and d minor keys. The Latin dotted rhythm is repetitive in the *Secondo*. The *Primo* employs a syncopated rhythm, some chromatic and sixteenth note passages. Dynamics and tempo changes are very well marked. It is a creative duet for this level without being too challenging.

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 includes long fluid phrases. This would be a fun duet that looks manageable to a young beginner.

Janet Marcotte



SWINGTIME - DUET

Late Elementary

by Eugenie Rocherolle

Hal Leonard HL00292988

This work is sure to please your late elementary students as well as anyone having the pleasure of listening to the performance! The piece is written in cut time so the young student might do better starting in 3/4. The first page for each player begins with repeating patterns which definitely assist the student in getting the rhythm. At mid-point of the 2nd page both players have more syncopation created by rests and ties. Because they both have the identical rhythm, counting together will be much more compatible. The last two lines of the third page are similar to the opening lines rounding out the duet nicely.

I enjoyed playing this with a student and know it's going to be a sure hit in my studio!

Jean Ritter



Support our Advertisers

48	BC Conservatory of Music.....	www.bccmusic.ca
2	Capilano University - Music Department.....	www.capilanou.ca/music
17	Douglas College.....	www.douglascollege.ca
47	Long & McQuade Music.....	www.long-mcquade.com
18	My Music Staff.....	www.mymusicstaff.com
24	QuenMar Publishing.....	www.quenmar.com
9 / 35	The Royal Conservatory.....	www.rcmusic.com
12	Sound Advice Theory and Ear Training.....	www.soundadvicetheory.com
6 / 27	Tom Lee Music.....	www.tomleemusic.ca
36	Vancouver Community College.....	www.vcc.ca
14	Vancouver Chopin Society.....	www.chopinsociety.org
41	Yamaha Canada.....	ca.yamaha.com
31	Victoria Conservatory of Music.....	camosun.ca/music-performance

Where the Music Begins

SALES · RENTALS · REPAIRS · LESSONS

ONE OF THE LARGEST PRINT MUSIC DEPARTMENTS IN NORTH AMERICA



2506 Clearbrook Rd **Abbotsford** 604.556.3838

45870 Cheam Ave **Chilliwack** 604.858.2996

960 England Ave **Courtenay** 250.334.4885

955 Lorne St **Kamloops** 250.828.2234

207-6339 200 St **Langley** 604.530.8704

620A Comox Rd **Nanaimo** 250.716.7261

1363 Main St **North Vancouver** 604.986.0911

1360 Dominion Ave **Port Coquitlam** 604.464.1011

1557 Lyon St S **Prince George** 250.563.0691

6760 No 3 Rd **Richmond** 604.270.3622

13785 104 Ave **Surrey** 604.588.9421

368 Terminal Ave **Vancouver** 604.734.4886

756 Hillside Ave **Victoria** 250.384.3622

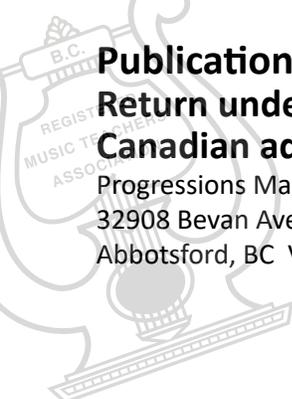
2423 King George Blvd **White Rock** 604.591.8525



Long & McQuade

MUSICAL INSTRUMENTS 

l o n g - m c q u a d e . c o m



Publication Agreement # 40016225

Return undeliverable

Canadian address to:

Progressions Magazine
32908 Bevan Ave
Abbotsford, BC V2S 1T3



British Columbia Conservatory of Music

Examinations

Piano and Theory

bccmusic.ca

*Distance
Piano Examinations
for Diploma Levels*
bccmusic.ca



bcmusicschool



bcconservatory



Tel: 604-299-2984