

Progressions

Winter - January 2020

Inside this issue:

- *BC Piano Competition Rules*
- *BCRMTA Student Composer Guidelines*

And so much more.....

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Changes to your contact info, go to:
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We are perfectly happy to co-operate, but we don't want quotations to appear out of context.

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The

President's

Message



Joanne Lougheed
president@bcrmta.bc.ca

While I write this, we are in the throes of preparing for all the teaching, social and family events that December brings. By the time you read this, we will be well into the New Year with preparations for upcoming exams, festivals, competitions – hopefully with renewed energy.

First up for the New Year is the renewal of our individual membership in BCRMTA – this process is available both online and by mail. Thanks to the efforts of Susan Olsen (our previous Registrar), Dina Pollock (our Webmaster) and Lois Kerr (our previous Treasurer) online renewal became a reality in January 2015 – 52% of our members renewed online that year. By January 2018 and 2019, 84% of us renewed our memberships online! We look forward to this trend continuing.

In addition to existing members renewing online, new members are now able to **apply** online – we are truly part of the twenty-first (21st) century. I find that my supply of cheques does not require replenishment very often these days.

As 2020 is an even year, elections for Committee Chairpersons will be held at our upcoming Annual General Meeting in April. Two new committee chair positions were added at the April 2019 meeting of the Provincial Council with chairpersons being appointed for a one (1) year term. Our thanks to co-chairs Deb Detmold of Trail/Castlegar branch and Terry Lynn Jeffers of East Kootenay branch for taking on the reactivated Bylaws/ Policies & Procedures Committee and to Victoria Warfield of Richmond branch for taking on the Social Media Committee. Our Nominations Chair, Cindy Taylor, will be issuing the Notice of Nominations in **February 2020**. All current committee chairs will be contacted to determine whether they are willing to let their names stand for re-election. Please consider whether you would be interested and willing to participate in BCRMTA as a committee chair. Should you choose to let your name stand, be sure to have your nomination submitted to the Nominations Chairperson on time! Current job descriptions are available in our Policies & Procedures Manual available on the website – www.bcrmta.bc.ca in the Members Only Section.

Sound Vision 2020 – Our biennial conference hosted by Mid-Island Branch, will be held in Parksville at the Tigh-Na-Mara Resort on September 18/19, 2020. Mark your calendars and plan to attend this exciting event. The weekend promises to be inspirational, educational and relaxing at the same time! The Early Bird Deadline of **March 31, 2020** will be upon us quickly – registration is now open – online only. I noticed that the schedule of events is also available – check out the conference website at www.soundvision2020.com for all the details.

Our BCRMTA Piano Competition will also take place at the Sound Vision 2020 Conference. Revisions to the competition rules were approved at the Provincial Council meeting in September 2019. These revisions include the following: May 1, 2020 is the deadline for applications. The application will now include the repertoire list, biography and photo – this eliminates the need to remember two deadline dates. Refer to the website (www.bcrmta.bc.ca) for further details. Remember that applications are now required to be submitted online.

April 1, 2020 is the deadline for submissions (online only) to the BC Student Composer Competition. Sonia Hauser of North Island branch is the Provincial convener of this competition (Sonia is also our Provincial Chair of Canada Music Week). The winners of our BC competition were: Noa Pasteur, Stella Ivanovic, Antoine Villeger, Houtian Zhong, William Lin and Isaac Seven Deers – Congratulations to you all! We look forward to continuing growth in the number of students and teachers participating in this very worthwhile competition.

Twenty years ago marked the end of the 1990's and the start of the 2000's – remember Y2K, the anxiety around the projected breakdown of all systems? Remember withdrawing cash from the bank to ensure we were not caught short? The future was very unclear at that time – I suppose it is still unclear – we are being challenged to move ahead and make changes that will ensure both the survival and growth of BCRMTA as an organization. Are we ready?





Hello from the Editor & Webmaster



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

Hello Members,

Happy New Year!!

I hope you all had a great holiday and a small break from teaching. Now we have festivals and exams to prepare our students for - a busy time for all of us.

So to work . . .

Website

- **Online Renewal** - this is a very easy process. If you have not tried it - you should.

Magazine

- **Book Draw** - I am doing the book draw again this year. Send me an email with the request to be added to the book draw list. The draw will be done at my branch meeting in March. Good luck to all entered.
- **CFMTA - CMT Magazine** - when you do your online renewal this year, you will be asked if you would like to receive a paper copy of the CMT. The cost is \$20 for three issues. The digital magazine is available through their app or as a download from the website. www.cfmta.org

That is all for now - Enjoy!!

Thanks *Dina*

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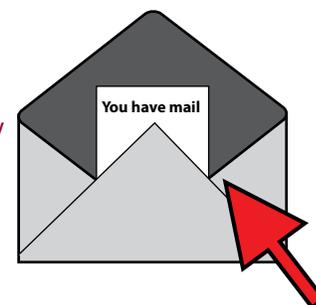
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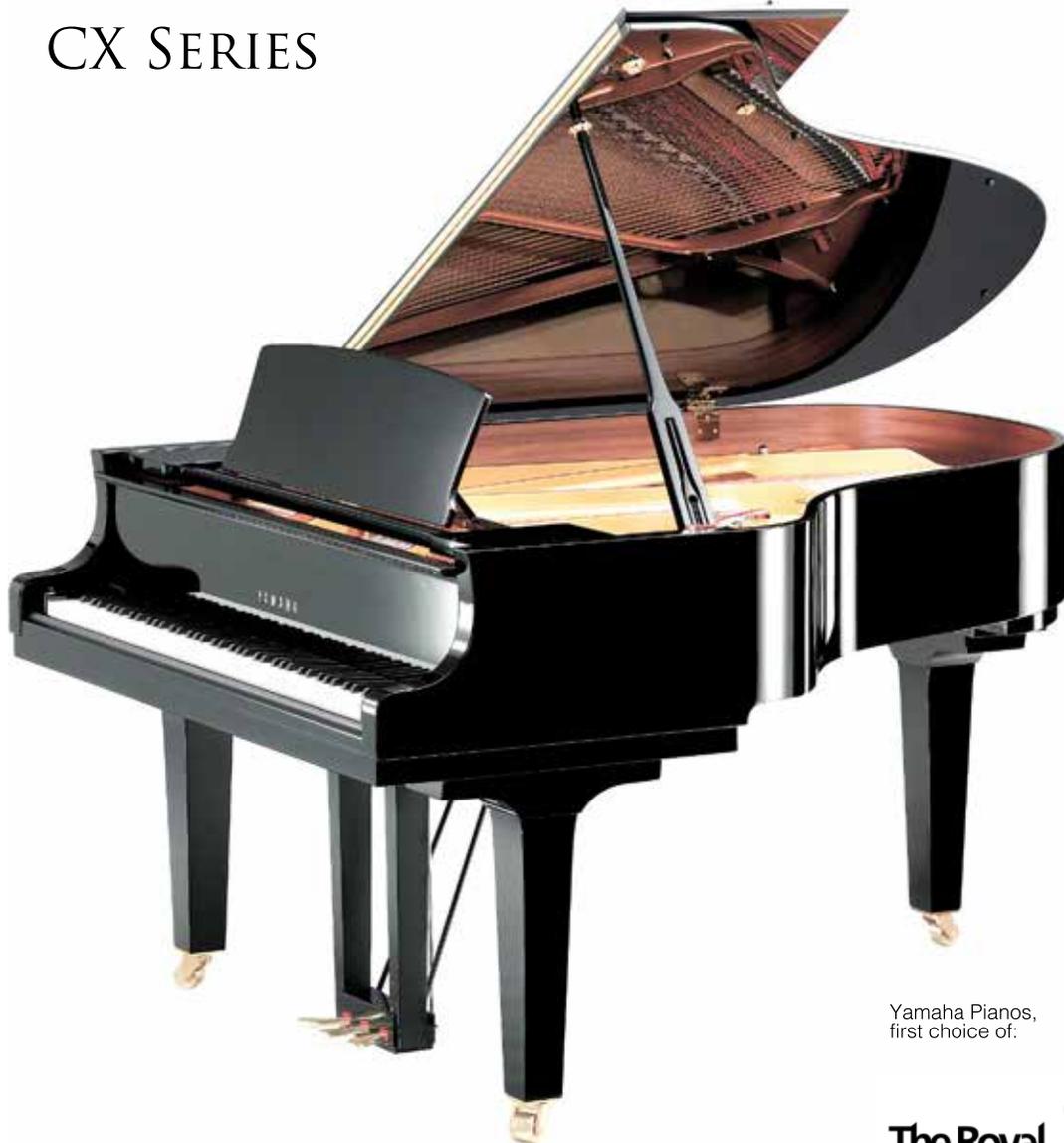


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Canada Music Week® Reports

ABBOTSFORD

On November 15th, the audience that came to celebrate our CMW Recital was treated to 23 wonderful performances! Our theme was: Canadian Performers.....Anything Goes! Nine works were Canadian compositions. The mix of levels as well as the diversity of cultures represented created a very entertaining event!

Although we had planned a challenging game of Kahoots, technology adjusted those plans so we adapted and had a draw for the 4 prizes we had provided. As music teachers were are well acquainted with the need for flexibility!



Twenty-four award medallions were presented to students who had achieved the highest mark in practical and theoretical exams from December 2018 to August 2019. This was photographed by our President, Dina Pollock! Everyone was served cake and beverage at the conclusion of a successful night!

Seven of our branch members submitted students for this recital and many others worked together to make this a successful evening for the students. Well done Branch!

Jean Ritter

COQUITLAM / MAPLE RIDGE

Our branch's Canada Music Week® recital was held in Coquitlam, BC on November 24th. Our featured composer for the event was Canadian composer Teresa Richert. We enjoyed the premiere performance of her commissioned piece 'Seabirds at Sunset.' We had a great turnout of 34 performers which made for a full and enjoyable afternoon. Canadian composers chosen by teachers and students included Teresa Richert, Christine Donkin, Anne Crosby-Gaudet, Rebekah Maxner, Nancy Telfer, Jean Coulthard, Ruth Watson Henderson, Mychael Danna, Linda Niamath, Joan Hansen, Clifford Poole, Irene Voros, student composer Natalie Faoro, and our local composer and branch president, Greg Hartley. It was wonderful to hear such a variety of Canadian artists.

Also included in our program was the presentation of trophies to students who achieved high marks in their practical, theory or history exams. It was exciting to be able to encourage the efforts of students in their musical pursuits. Our afternoon concluded with iced maple leaf cookies for all.

Ingrid Fast

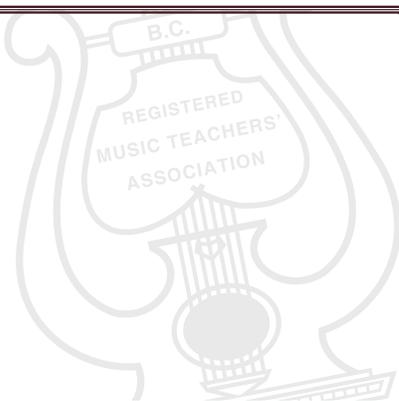
Thank you to all of the **Branches** that sent in a Canada Music Week® report.

For the next issue of *Progressions*, I will need your annual 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 April 15, 2020.

Thank you, *Dina*





Canada Music Week® Reports

EAST KOOTENAY

On November 24th at 2:00 pm, one of our favourite annual events, the Canada Music Week® Recital, took place at the Cranbrook United Church. Presented by the East Kootenay Music Teachers, twenty students performed a program that delighted a large audience. O Canada joyfully kicked off the program followed by voice, violin and piano students who presented an exciting variety of music. Master of Ceremonies, Arne Sahlén, sporting a red cowboy hat, shared delightful composer trivia for each piece. Retired East Kootenay member, Barb deCosse donated \$50 towards the “best performance”. The audience voted to award Pyper Standing this honour. She sang the well-known ‘Hockey Song’ written by Stompin’ Tom Connors, appropriately dressed in a hockey jersey and carrying a hockey stick! This all-Canadian recital celebrated many composers including: Sarah McLachlan, Christine Donkin and Alexina Louie.



A highlight of the afternoon was a presentation of flowers to Wendy Guimont who is retiring from teaching at the end of this year. Our members, as well as our community will greatly miss her creativity and enthusiastic contributions to many music projects. Wendy is well known in the music community for 39 years of teaching piano and for training and supporting teachers in the Music for Young Children program.

At this recital, 2019 Royal Conservatory of Music Examination Scholarship Awards were handed out for high achievement. As well, student compositions were recognized. We gratefully accept donations at the door which go to our Scholarship Fund.

Terry Lynn Jeffers

MID - ISLAND

The Mid-Island branch has been off to a busy fall planning the Sound Vision 2020 conference (see you in September!).



On the student front, we had a lovely Canada Music Week® recital with 16 participants, all playing music of Canadian composers. In fact we had two composers present! Two students played their own compositions, which was a highlight. One of those was a jazz improvisation on Jean Coulthard’s *Stargazing*. The other was a junior student whose piece is titled *Ringing Bells*. The recital started with a brief bio of each of the composers and ended with a reception.

Miriam Duckworth

NELSON



Nelson branch held our Canada Music Week® at one of our local seniors homes. It is always such a pleasure to spend an afternoon sharing our love of music with the community.

Ellis Hedges



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Burnaby, BC

To RSVP contact Dianne Globe at 604-434-0857 or at nldglobe@shaw.ca



Canada Music Week® Reports

NORTH ISLAND

On Sunday, November 24th the North Island Branch hosted a Recital in honour of Canada Music Week®. We enjoyed a truly magnificent event on the shores of the ocean at the Maritime Heritage Center in Campbell River. We featured a Canadian map on which the home Province for each Composer was identified. Cindy Taylor gave a presentation about each Composer before their work was performed.



There were 26 performances in all, with four sets of duets played to the delight of the audience. Preliminary level to ARCT compositions were enjoyed to the accompaniment of the rhythm of November waves on the shore. We gave each participant a small 'goody-bag' containing the manuscript paper, pencil and eraser to encourage the student's own creative urges. The whole thing was 'sweetened' with several Christmas candies.

All in all, our Recital was a very pleasant way to spend a few hours on a grey Sunday afternoon!

Sonia Hauser

RICHMOND

Our Canada Music Week® celebration was a very successful event for the Richmond Branch of the BCRMTA. We hosted two afternoon recitals and had a combined total of 62 students from 17 teachers.

As a special addition, our programme included performances from First Class Honours students in the August RCM Examination session. Branch medals for highest marks achieved at each level were presented at that time.



The celebration commenced with audience participating enthusiastically in the singing of *O Canada*. Canadian flags and pins were distributed to everyone which helped make this event even more special for our students and their parents. Both recitals included a varied selection of Canadian compositions. Each performer received a signed certificate from the branch with the new bright red Canada Music Week® seal attached.

A recording of Richmond Branch student William Lin's award-winning composition *Stopping by Woods on a Snowy Evening*, performed by the Vancouver Chamber Choir was played. In addition, William's piano piece *Evocation* - which received 1st place in the BCRMTA - CFMTA 2019 student Composer competition - concluded the recital.

Victoria Warfield

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Canada Music Week® Reports

PRINCE GEORGE

The Prince George Branch hosted a student recital on Friday evening November 22nd.

Students from beginner to ARCT entertained us. Lori Elder did a game of “Which Animal is This?” mid-way through the recital. Her examples played were from Canadian composers such as Niamath, Willan, Poole, Berlin, and Donkin. Each member of the audience had a sheet with 3 choices for each of the 10 selections. After the recital, juice and Canada cupcakes were served. Each performer also received a Canada pencil. A very enjoyable event.

Louise Phillips



Canada Music Week® November 22 - 28, 2020

SHUSWAP

The Shuswap Branch of the BCRMTA is proud of the accomplishment of one of our members, nationally known composer, Jean Ethridge. In 2019, The Kamloops Symphony Orchestra commissioned Jean Ethridge to orchestrate four of her ELEMENTS - *Earth, Air, Fire and Water*, which was premiered at their September 27th concert in Salmon Arm, BC, with a repeat concert in Kamloops, BC, on September 28th. The ELEMENTS were originally composed for duo piano. Jean received much recognition, including photos and an interview in the local newspapers. Here is a photo of Jean taking a bow with the Music Director of the Kamloops Symphony

Orchestra, Dina Gilbert, following the premiere performance. The audience was loudly enthusiastic and responded with a standing ovation. The photographer, Lorne Reimer, posted the photo on the front page of his newspaper, “FRIDAY A.M.”

To celebrate Canada Music Week®, teachers of our Branch held their own recitals and encouraged their students to learn music by Canadian composers.

Jane Hein



MUSIC IN THE MORNING
PRESENTS



AFIARA QUARTET



Photo by Andrew Garn.

MAR 18 & 19 | 10:30am
Vancouver Academy of Music

MAR 20 | 10:30am
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TICKETS
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Canada Music Week® Reports

SOUTH FRASER

"It says that there's a composer here!" The voice seemed either indignant or accusatory. I recognized Josiah, a precocious 12 year old piano student who was new to a Canada Music Week® Celebration. When I figured out that "It" was the program, I marched him over to meet and chat with Lorna Paterson, our guest composer for our recitals of Canadian music. Josiah was really just curious.



Lorna was very pleased to meet with many curious students. Our two Celebration Recitals on November 24th included solo and duet performances, a flautist, and a string-piano quartet. All levels of performers from Preliminary through Grade 11 brought compositions from 26 composers to life.

Our composer, Lorna Paterson, spoke twice at each recital. First she spoke about how her compositional life began and continued through her busy lifestyle. At the second opportunity, Lorna shared simple ways students could begin to compose and encouraged everyone to try out her ideas. It was especially helpful to hear a composer play several of her own pieces.

The two recitals featured 70 performances. Each recital concluded with a very large cake and happy conversation.



Maureen Hollins

SOUTH OKANAGAN

WOW! What fun! What celebrations!

The South Okanagan Branch 40th Annual CMW and Scholarship Recital was highlighted with the celebration of our local colleague/composer Ernst Schneider's milestone birthday and music!

Many of Ernst's works were enjoyed by all, such as an intermediate duet *Visiting William Tell*, a piano arrangement of *She's like the Swallow* and concluding with Ernst's vocal arrangement of this same Newfoundland folk song, performed by an 11 voice choir. What a fitting tribute!

Debra Wanless graced us with her presence, as she and Janet Marcotte gave heartfelt tributes to Ernst. Debra had a lovely arrangement of Canadian Composers books for all to see after the concert. A novelty for many students was interacting with Ernst by having him sign autographs and having their pictures taken with him.

Icing on the cake, as the saying goes, was the sharing of a short 'write up' from each student performer. These paragraphs included information about their Canadian composer and what they liked most about performing their work. This created many opportunities for students and parents to chat with each other around the cake and cookie tables.

We look forward to hearing Ernst's *Piano Concerto No. 2* in February 2020 with the Okanagan Symphony Orchestra.

Carmen Leier



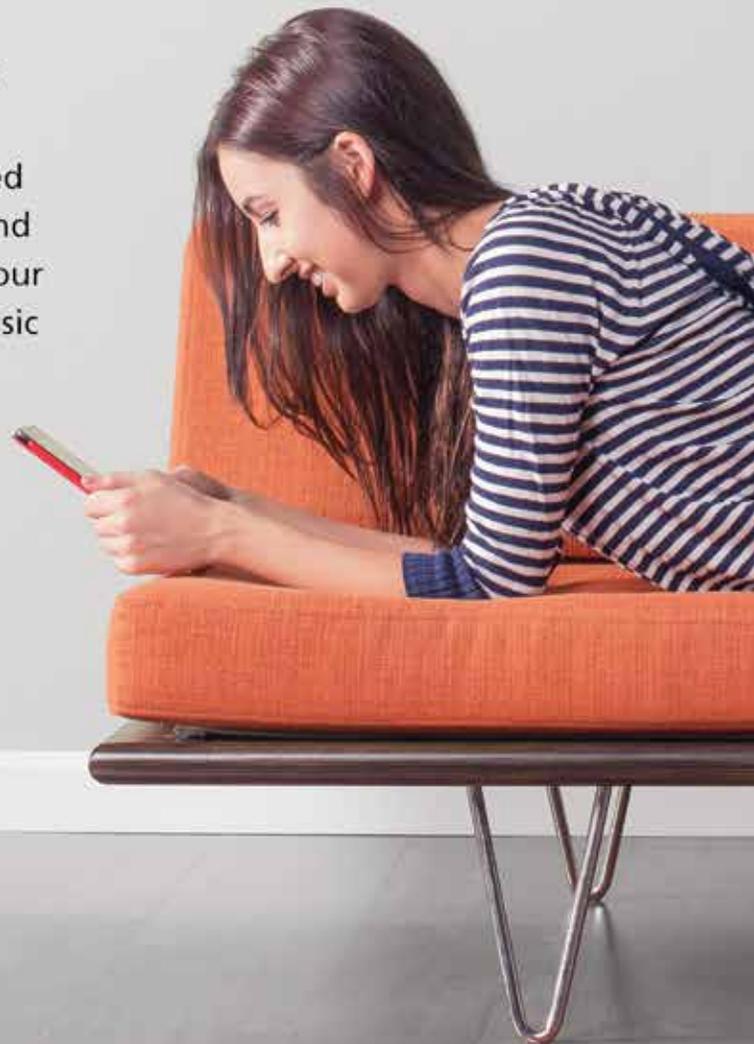
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Canada Music Week® Reports

SUNSHINE COAST

Sunshine Coast Branch of the BC Registered Music Teachers Association celebrated Canada Music Week® on November 24, 2019 with a lovely afternoon recital at St. Hilda's Anglican Church in Sechelt, BC. After opening the concert with everyone singing *O Canada* to the accompaniment of member, Katherine Hume, performers ranging in age from seven years old to a budding composer in his twenties delighted the audience with a fast moving presentation of wonderful Canadian compositions.

The performers were told in the introduction that they had a special task of representing the work of an inspirational Canadian composer through their individual performances.

Sixteen pianist performing works by Christine Donkin, Anne Crosby Gaudet, Teresa Richert, Linda Niamath, Violet Archer, Clifford Poole, Boris Berlin, David McIntyre, and Oscar Peterson as well as two local composers, Daniel Claudepierre and Henry Telfer gave those in attendance a true Canadian musical experience. One young singer gave a heartfelt performance of *Farewell to Nova Scotia* arranged by D.F. Cook.

Before the concert was concluded, awards were presented to two students for high exam marks. A beautiful original art piece was created by member, Luci Herder. Canadian music stickers were presented as a thank you to each performer.

Judging by the reaction of the audience as they left the hall, our Sunshine Coast Branch organized a special afternoon which should inspired many to participate once again in 2020.

Warmest Wishes from the Sunshine Coast for a safe, healthy and happy holiday season.

Patricia Greenfield

TRAIL / CASTLEGAR

The Trail/Castlegar Branch celebrated Canada Music Week® with our annual Canada Music Week® Recital on Monday, November 18th, featuring students performing Canadian compositions. They performed both solo piano pieces and duets. The evening concluded with the presentation of awards and scholarships to our students who received the top marks in the past year (from our branch) for their examinations. Two students were also mentioned for winning Medals of Excellence from Conservatory Canada for the top mark in B.C., for their practical piano exams.

Pictured below are the students who performed in the recital, and were presented with awards.



Pictured below are the medal and award winners who were present for the recital.



Tammy Francis





Canada Music Week® Reports

VANCOUVER / BURNABY

The Vancouver/Burnaby Branch held our second annual Canada Music Week® Festival to celebrate Canada Music Week® 2019. The event featured music composed or arranged by Canadian composers, was open to all instruments, and was once again hosted by the Canadian Music Centre in their downtown Vancouver location. Sixty-two piano students and one saxophonist from the Prep to post ARCT level performed for our adjudicator Dr. Sandra Joy Friesen of Calgary, Alberta. Students received certificates as well as adjudications and scholarships were presented to the top performers in each division. This year we were fortunate to have two teachers whose generous donations allowed us to also award cash prizes to the first place winners in each level.

Barbara Siemens

VERNON

Teachers, parents, students and music lovers came together on November 25th at the All Saints Anglican Church to celebrate Canada Music Week®! Hosted by new RMT Lauren Dvorak, the audience was treated to a variety of beautiful vocal and piano music by Canadian composers, including Donkin, Telfer, Bruce, Schudel amongst others. Awards were also given to students who received the highest marks for piano, voice and theory in the past year. Hadley Lanaway and Sophie Joerrisen achieved their level 3 and 5 piano marks with distinction. Several adults were also recognized, including Level 2 piano winner Jim Boyd, and vocalists Malinda Sunderland and Sharon Kilstoff for level 10 and ARCT respectively. Sharon was also the National Gold Medal Winner for achieving the highest mark in Canada.

The concert began with Level 2 piano winner Jim Boyd's rendition of *Silvester's Invention in A minor*. The Vernon Community Music School's Youth Chorus gave a haunting performance of *A Winter Carol*. Level 6 voice winner Olivia Sunderland continued the festive theme with a heartfelt performance of *Joni Mitchell's River*. To close the concert, Sharon Kilstoff showed the community why her talent is deserving of high praise. Sharon and teacher Terry Logan expertly navigated the difficult harmonies of Daley's *Each Child* to stunning affect. After hearing such tremendous music, and celebrating our students, the Vernon music community can be proud of all they have accomplished this past year.

Geoffrey Barker

VICTORIA

The Victoria Branch of the BCRMTA celebrated Canada Music Week® 2019 by hosting 2 events. On Friday, November 22nd, we held a luncheon at the Cedar Hill Golf Club, where there were 35 members and guests. President, Evelyne Deschênes-Godbold, gave out three 25 year service pins to Nicholas Fairbank, Paula Cain and Mary-Clare Carder.

During the luncheon, our adjudicator, Maria Martins, gave an illuminating talk and video presentation on her theme: *Composing Oneself - How to use music as a self-portrait in the 21st Century*. On a large screen she showed us the difference between musical idea and personal musical language, with the well-known tune *Mary Had a Little Lamb*, in the sometimes hilarious styles of composers from Bach until today, ending with her own fabulous piece for orchestra.

Past President Stella Barbon cut the beautiful Canada Music Week cake of red and white. We were able to give out three door prizes through the generosity of Tapestry Music, Long & McQuade and Jan Randall. Our lucky winners were Alex Jiang, Bruce Holland and Susan Kadatz.

Saturday, November 23rd, saw the presentation of The Murray Adaskin Composition Competition entries, during a student concert held at the Cadboro Bay United Church.

Pat Williamson gave a short tribute to Murray Adaskin, after whom our competition is named. Then Pat asked Sylvia Rickard to introduce our adjudicator, Maria Martins, to the parents, teachers and students in the audience. Maria told everyone that she had had a very difficult time in choosing prize winners from so many talented young composers.

The compositions of the award winners in all categories__ junior, intermediate, senior and open classes, were performed. The entries included, piano, voice, kalimba and Trio (piano, violin and cello). Congratulations to the winners who each received a gift card courtesy of Tom Lee Music.

Concert 1 began at 2:15 pm, including 12 student compositions. Concert 2 began at 3:45 pm, consisting of mainly Canadian pieces. The performance level was very high the whole afternoon. A tribute was made, during the second concert, to Helen Dahlstrom who had been involved in establishing the concept of Canada Music Week in the mid-20th century. All in all, we heard a good sampling of Canadian music.

Pat Williamson





Committee Updates

HERITAGE FUND 2020 / 2021

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.

Online application forms are available on our provincial website at: www.bcrmta.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, 2021 to Liz Munro at: bcrmtaprofdev@gmail.com

The event must be complete by February 28, 2021 and a report and photos (if possible) should be sent to Liz Munro at the above email address or submitted with the online application form.

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

COMMITTEE CHAIR ELECTIONS

Committee Chair Elections will be held in April at our Annual General Meeting. Look for the Notice of Nominations in February and pay particular attention to the deadline for submitting your nominations.

Current descriptions of each position are contained in our Policies & Procedures which are available on our website www.bcrmta.bc.ca in the Members Only Section.

This is your opportunity to participate more fully in the workings of BCRMTA!

If you have any questions, please feel free to contact our nominations chair - Cindy Taylor pastpresident@bcrmta.bc.ca



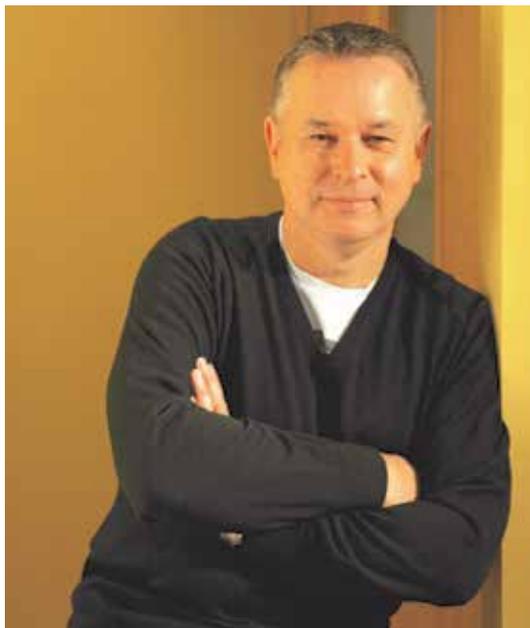
Christopher Norton returns to Chilliwack

May 1st and 2nd (Friday and Saturday) for a Christopher Norton Festival!

There will be Teacher workshops on Composing, Improv, Duets and going through the Level 9 and 10 'Connections' Books, as well as having students perform at Master Classes.

We invite you to participate in the Christopher Norton Festival in May.

Please visit chwkmusiclessons.com for more info. Any questions, please email sherrievana@icloud.com



Teacher's Early Bird Registration - \$75

For a Weekend Pass includes -

- All Workshops and Masterclasses,
- Teacher's Reception and dinner on Friday
- Lunch on Saturday.

After March 1st Teacher's Registration is \$50 a day.

Registration deadline for students is April 1st, see info at chwkmusiclessons.com.

Composer, arranger, educationalist and producer, **Christopher Norton** is universally regarded as the leader in his field. Born in 1953, he is a New Zealand-born, now Canadian-based UK-based pianist and composer.

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Contact your local representative to find out more details and how to book.

British Columbia Representative:

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PO Box 75032
Main Street South PO
Vancouver, BC V5X 4V7, Canada

Telephone: 778-998-1912
Email: vancouvermusic@trinitynorthamerica.org

North American Coordinator:

Lum Fun Lee
1001 Frederick Road, Unit 9469
Catonsville
Maryland 21228, USA

Telephone: +1-443-420-1054
Email: coordinator@trinitynorthamerica.org



BCRMTA Student Composer Competition 2020 Adjudicator - Dr John Burge

Dr. John Burge (b.1961) holds degrees in Composition and Theory from the University of Toronto and the University of British Columbia. He obtained his Associate Diploma of the Royal Conservatory of Music in Piano Performance while still in high school in Calgary. Since 1987 he has been teaching at the recently renamed Dan School of Drama and Music, Queen's University, where he holds the position of Full Professor.

A prolific composer of solo, chamber, choral and orchestral music, he has also composed an opera and finds himself increasingly drawn to music for the theatre. Academic honours include a Queen's University Prize for Excellence in Research in 2013 and, for both his success as a composer and service to the Arts in Canada, he was elected to the Royal Society of Canada in 2014.

A Juno-winning composer with a large number of works for choir and orchestra, his music is regularly performed across Canada and internationally. He is a member of the Red Leaf Pianoworks' composers collective, and a number of his piano compositions can be found on conservatory syllabi.

A passionate advocate for Canadian music, he was a member of the Executive Council of the Canadian League of Composers for fourteen years, holding the position of President from 1998-2006 and currently sits on the SOCAN Foundation board. Burge enjoys working with young musicians and is in demand as a music festival adjudicator in the areas of piano and composition. For more information check out: www.johnburge.ca



Start planning for this years BCRMTA Student Composer Competition.

Rules are included in this issue of Progressions.

Deadline for entries: April 1, 2020





BCRMTA - CFMTA Student Composer Competition 2020

BC Provincial and Canadian National Regulations

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

If you have any questions, please do not hesitate to contact the CMW Provincial Coordinator Sonia Hauser at: cmw@bcrmta.bc.ca or 250.923.2212.

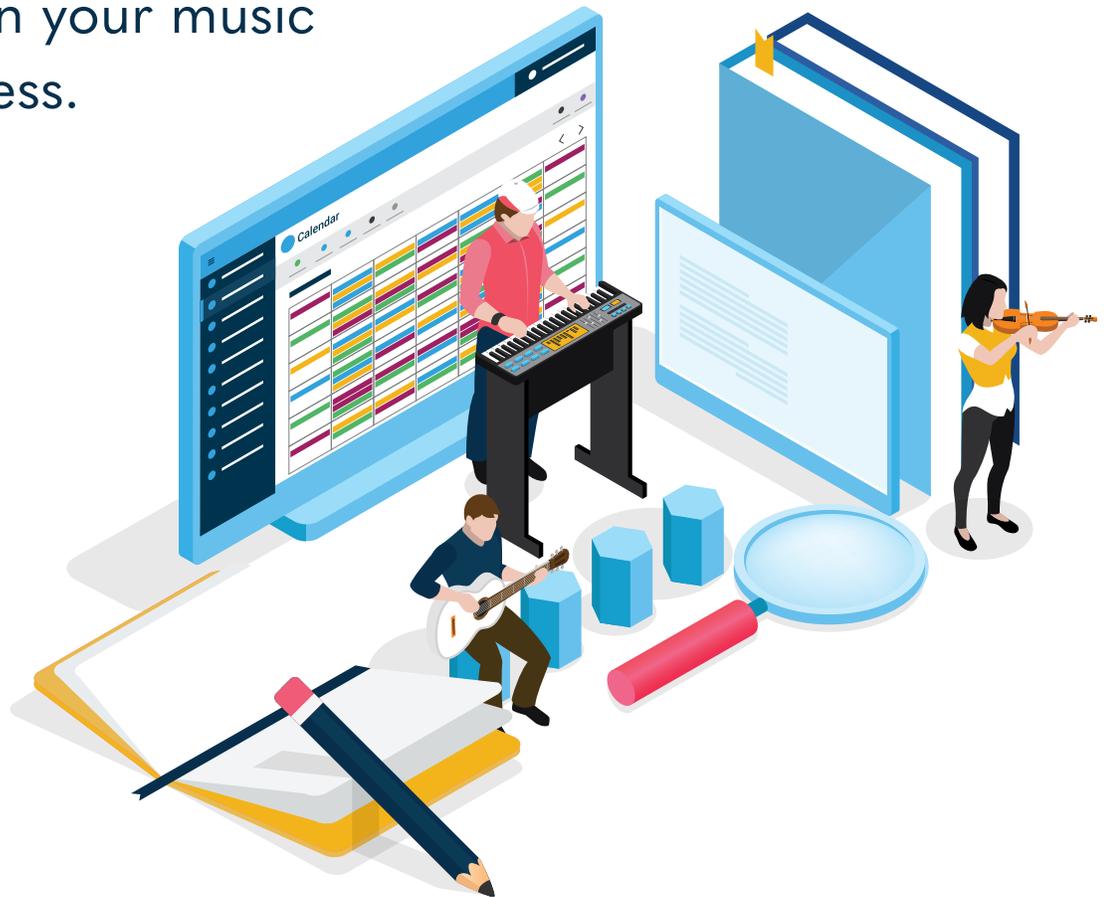
1. Each entry must be composed by the named entrant, and written out or computer-generated by the entrant, except that Preparatory and Division A entries may be copied out by others if needed. Entries must be neat and legible in ink, computer print or photocopy (faxes or e-mails are not acceptable). Please keep a copy of each entered work.
2. The bars in the composition should be numbered so that the adjudicator can easily refer to various parts of the composition.
3. **a)** Any composition longer than four pages long should be accompanied with a performance of the composition on a CD.
b) Compositions in excess of 10 pages will be considered as two entries. The entry fee will be doubled for these compositions
4. The entrant must be of stated age as of **June 1, 2020** and be a student of a BCRMTA member in good standing.
5. The entrants name must appear on each entry or its title page. The measure number starting each line, tempo and dynamic markings, and other appropriate details should be included.
6. Entrants may submit one or more works, and enter both sections of Preparatory, Division A or B if desired, but must keep to a single age division. Entrants moving after April 1 must notify the Composition Coordinator in writing.
7. Any multi - movement entry will be charged per movement.
8. **Entries must be submitted by April 1, 2020** Please remember - any entries received after this date will not be accepted. A completed entry form and the correct provincial fee must accompany each piece entered. Please include a high resolution jpeg photo and short five line bio of yourself.
9. Each entry will receive a written adjudication. Entries will not be returned, but will be placed in the BCRMTA archives. BCRMTA will forward First Place-winning works to the National Finals and pay the entry fees.
10. In each division (and section of Preparatory, Divisions A and B), provincial First, Second, and/or Honourable Mention(s) may be given. National awards are First Place only. All decisions are final. Award cheques must be cashed within thirty days of receipt.
11. BCRMTA and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.

The results will be sent to the submitting teacher after June 1st, 2020.



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Musical Community Service Awards - Oct 2019

by Joyce Janzen - Registrar

Mid Island

Donna Falconer	Charles Hartnell	Gold (91)
	Elise Therrien	Gold (61)

Richmond

Lillian Chan	Gabriel Cho	Bronze
	Frank EJ Ramos	Bronze
	Frank EJ Ramos	Silver
	Jinora Cao	Gold (107)
	Han Yue (Alina) Li	Gold (401)
	Giang-Vi Nguyen	Bronze
	Giang-Vi Nguyen	Silver
	Giang-Vi Nguyen	Gold (362)
	Dora Yam	Bronze

South Fraser

Yvette Rowledge	Saroop Bhatti	Silver
	Saroop Bhatti	Gold (65)
	Matthew Heung-Wing Chan	Bronze
	Matthew Heung-Wing Chan	Silver
	Matthew Heung-Wing Chan	Gold (60)

Kevin Thompson	Sean Yang	Silver
	Helen Huang	Silver
	Alvin Yu	Silver
	Emma Hoglund	Gold (67)
	Alice Yu	Gold (74)

Vancouver / Burnaby

David Vandereyk	Ivy Lin	Silver
	Ivy Lin	Gold (67)

Vernon

Melissa Sutherland	Kiana Casanova	Bronze
--------------------	----------------	--------

Thank you for your musical service to your communities! Special mention goes to Jinora Cao who volunteered 107 hours, to Giang-Vi Nguyen who volunteered 362 hours and to Han Yue (Alina) Li who volunteered an amazing 401 hours!

Congratulations to you all!





BC Piano Competition Rules 2020

Please note new rule:

Deadline for entry and repertoire program is May 1, 2020 - **online only**.

1. Each branch will be able to enter one contestant. The contestant represents his/her branch of residence or branch of study. Branches are responsible for selecting a contestant. (A previous first-prize winner of the B.C. Piano Competition is not eligible to enter).

Deadline for entries is May 1st, 2020

2. The competition will consist of a semi-final round and a final round.

Semi-final Round - for up to 12 contestants.

- In this round, contestants will be asked to perform a program no less than 15 minutes and no more than 25 minutes in length.
- At Least two contrasting styles must be used and only one piece may be repeated in the Final Round.
- Must include a Classical selection as well as a work by a Canadian composer.
- Should more than 12 entries be received, contestants will be asked to submit a 30 minute recent, unedited recording of good quality marked with the applicant's name and accompanied by a list of the repertoire in the order it is performed on the CD by June 1st in order to have a professional adjudicator choose 12 contestants.

Final Round The top three performers from the semi-final round will be asked to perform a 30 minute program in the finals.

- Three contrasting styles must be used.
- All contestants will be expected to attend the finals.

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

1. must be available to represent British Columbia at the CFMTA/FCAPM National Piano Competition in Edmonton, Alberta in July 2021 (All travel will be provided along with an accommodation/meal allowance)
2. will tour as B.C. Young Artist (Tour details to be arranged with the B.C. Young Artist Committee and all travel, accommodation and meals will be provided)
3. will receive a cash prize of \$800

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

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

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

- The contestant must be studying with a member of the BCRMTA at the time of entry. If the Branch contestant is awarded the first place prize, he/she must continue to study with a BCRMTA member in order to qualify to represent B.C. at the National Piano Competition.
- The contestant must be a Canadian citizen or have Landed Immigrant status.
- The contestant must not be more than 24 years old as of January 1st of the CFMTA/FCAPM competition year.
- The contestant may not be studying in a Master's program as of January 1st of the CFMTA/FCAPM competition year, as the CFMTA/FCAPM National Piano Competition is limited to contestants studying at the Bachelor level or lower.
- All repertoire presented must be of an advanced level (Diploma or higher) and must include a minimum of two contrasting style periods in the semi-final round and three contrasting style periods in the final round with one repeat allowed in the final round.
- The competition committee will announce the name of the adjudicator of the B.C. Piano Competition at least 6 months before the competition. It is the responsibility of the branch and the teacher of the contestant to ensure that there is no contact between the contestant and the adjudicator once the name has been announced.
- It is strongly recommended that all potential contestants be made aware of the specific repertoire rules regarding the CFMTA/FCAPM National Piano Competition before entering the B.C. Piano Competition. These can be found at www.cfmta.org
- It is the responsibility of the branch to submit the required application. Late entries will not be considered.





BC Piano Competition Rules 2020

Information regarding the Semi-final Round:

- Each contestant must submit his/her repertoire list by May 1st 2020. Selections may not be changed after the list has been submitted.
- All expenses for a contestant attending the B.C. Piano Competition must be borne by the contestant or sponsoring branch. **Branches may apply for funding where a need exists and conditions are met.*
- Expenses for a chaperone (if required by the contestant) will be the responsibility of the contestant.
- There will be a public drawing for the order of performance at the B.C. Piano Competition at least 30 days before the event. All contestants will be immediately advised of their placement in the program and no changes will be allowed.
- All contestants will be given an opportunity to play the competition piano prior to the event. The time allotted will be 10 minutes.
- There will be no personal biographies printed in the B.C. Piano Competition program. Contestants will be listed by name and branch only.

RULES - <https://bcrmta.bc.ca/bcrmta-piano-competition-rules/>

ONLINE FORM - <https://bcrmta.bc.ca/bcrmta-piano-competition-online-registration-form/>



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SoundVision 2020
September 18-19, 2020
Tigh-Na-Mara - Parksville
Vancouver Island

Happy new year! Perhaps like me you have made one or two resolutions.
As co-chair of SoundVision 2020 I have some resolutions I would like to share with you.

1. Treat myself and my students with professionalism including seeking opportunities for professional development (SoundVision 2020 September 18-19)
2. Treat myself to a weekend away possibly including a spa treatment (Tigh-Na-Mara Resort and Spa Parksville BC)
3. Find time to network with and enjoy the company of colleagues (Meet and Greet and the banquet at SoundVision 2020)
4. Observe a master teacher imparting wisdom to outstanding young musicians (Edwin Gndt)
5. Be astounded by the performances of young artists from throughout the province (B.C. Piano Competition)
6. Explore the dynamics of collaboration in music (Rena Sharon)
7. Understand the dance between music training and brain development (Shamma Sabir)
8. Learn more about the music of women composers (David Duke)
9. Unlearn inefficient habits of movement and thought (Heather Walker)
10. Keep up with technological advances in the field of music training (Shana Kirk)

All of these resolutions or just one are excellent reasons to attend this year's provincial conference. Vancouver Island is referred to as BC's playground. For those of you who are not privileged to live here, you will discover the joy of leaving hustle and bustle behind you, exploring the sea shore or experiencing the wonder of Cathedral Grove.

As of the time of writing, the free night accommodation is still available. Don't delay, visit our website today and register for SoundVision 2020.

Register before March 31
\$275 for BCRMTA members
for the full conference package

<https://soundvision2020.com/>



SoundVision 2020
 September 18-19, 2020
 Tigh-Na-Mara - Parksville
 Vancouver Island



Schedule of Events for Friday, September 18, 2020

	Main Foyer	Moriarty	Walbran
8.00 a.m.	Trade Show Set-Up		
11.00 a.m.	Trade Show Opens		
12.00 p.m.	Registration		Piano Semi-Finals
1.00 p.m.		SHANA KIRK Technology for Inspired Learning (for adult students)	Edwin Gmandt
3.00 p.m.		SHANA KIRK Technology for Inspired Learning (open session)	
6.00 p.m. to 8.00 p.m.	Meet & Greet Open Bar & Appies		
8.00 p.m.			EDWIN GNANDT Keynote Address

Schedule of Events for Saturday, September 19, 2020

	Main Foyer	Moriarty	Walbran
8.00 a.m.	Trade Show		BREAKFAST
9.00 a.m.	8.00 a.m. to 6.00 p.m.	HEATHER WALKER Alexander Technique	
10.00 a.m.			EDWIN GNANDT
11.30 a.m.		RENA SHARON	
12.30 p.m.			LUNCH
1.30 p.m.			DAVID DUKE Women Composers
2.30 p.m.		SHAMMA SABIR	
3.30 to 5.00 p.m.			ROUND TABLE with Edwin Gmandt, David Duke, Rena Sharon and Shamma Sabir
6.00 p.m.		BANQUET DINNER	
8.00 p.m.			BC PIANO COMPETITION Finals



Filling the Gap in Formal Piano Instruction

by Gayle Dunsmoor, A.R.C.T., L.A.M.Q.

Piano students typically miss out on what guitar students receive from their first guitar lessons. That is, learning to intuitively anticipate chord changes and being able to draw from a large repertoire of accompaniment styles, rhythms, progressions & embellishments.

Suggestions as to how this skill could become an integral part of piano instruction:

1. **learn/teach chords as early as possible**
hands-on application to simple melodies
2. have chord hearing/understanding progress **equally with sight-reading & technical skills**

3. continually apply chords to melodies to encourage **'seamless' harmonic changes**
4. **avoid dissonance** until the music's basic structure is clearly heard, seen & understood
5. have **examinations that include marks** for creating accompaniment to melodies
6. **increase difficulty for each grade:** more chords, keys, progressions, embellishments, etc.
7. encourage routine, hands-on, **practical training before written harmony** is introduced

Some of the benefits:

1. a fundamental understanding & appreciation of the musical structure of compositions
2. a solid foundation for memorization (as opposed to playing by rote)
3. a 'safety net' if memory fails during a prepared performance
4. elimination of the fear of giving an impromptu accompaniment
5. the ability to accompany melodies - same as most guitar students learn to do
6. musicians that are open to any musical challenge

The above applies to the 'language of music' but can be compared to the advantages of learning any language EARLY. Routinely anticipating harmonic changes and applying accompaniment in a style/rhythm to suit a given melody gives fluency, an enriched chord/rhythm vocabulary, confidence, communication skills and, all without hesitancy.

Examinations are most often the means of measuring progress. Since the goal of formal piano instruction is to produce well-rounded musicians, it is important that examinations include marks for 'Keyboard Accompaniment'.

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The Adult Piano Club

by Anne McMahon

Intro

The Adult Piano Club began in 2012. Patti Richardson, long-time Piano teacher in North Shore Vancouver, encouraged a group of adult students who had been studying individually with her to enhance their learning experience by playing for each other. The intent was never to play for an outside audience. The result has been amazing, for students and teacher alike.

Beginnings

The origin of the Club was a late-night CBC radio broadcast in which a music teacher spoke of a monthly gathering of pianists who played together. Patti proposed this idea to her 10-12 adult students.

The members of the Piano Club would like to share our huge success, in the hope that other musicians might take up a similar challenge and experience the benefits of group playing.

The Piano Club

Purpose: to meet monthly to practise performance – which is a process of gaining confidence and overcoming nervousness.

Aim: for each person to play 1 piece and/or 1 duet. And to work towards playing a creative composition at a more formal recital twice a year, December and June.

Added Feature: Each person (or ensemble) does some research about the composer and the time period of composition to share with the group as a short introduction to their piece.

Student Level:

- Students' musical experience varies widely.
- Beginners, who've always dreamed of playing the piano
- Took lessons earlier and are now playing at Beginner through senior levels
- Previous musical experience, such as choir or band
- Played music at a professional level.

Partners:

- Ensemble playing is a key to the continuing success of this group.

- Based on student level, Patti suggests partners and appropriate duet music
- Students arrange their own get-together times
- Usually duet partners' regular weekly lessons will overlap by 20-30 minutes, for practice work together with Patti
- Having a partner, duet music and shared lesson time leads to productive practice and widening repertoire
- And friendships, based on constant contact, fostering continuing growth and real enjoyment
- Often partners trade around, depending on musical taste or holiday schedules
- Duets aren't the only ensemble work – we have also played trios and even some works for eight hand

Education:

- We try to take advantage of workshops for pianists offered by music shops or local recreational facilities, on such topics as ensemble play, chord studies or composition.
- There are no constraints on the type of music we play. Some favour classical at all levels, some prefer modern, others are learning jazz -- or any combination of these.
- In November we celebrate Canada Music Week® along with musicians since the 1960's.

All of these elements enhance the musical enjoyment of the participants.

Some comments from the students:

- We genuinely celebrate each other's accomplishments, no matter what the level of play.
- We learn a little about each composer and the time period of his/her work.
- We get the benefit of stimulating our brains.
- We share the joys of music and of playing together.
- We did not previously know each other, but have formed close friendships as a result of our music.
- We share the anxiety of playing for a group, and in doing so, we try to diminish it.
- Our goal is not perfection – sometimes it's an accomplishment to just keep going! It's the process, not the product.





The Adult Piano Club - cont.

Overall outcome - In a word, JOY!

Working with discipline towards a goal gives purpose, and with purpose comes joy. The joy of music, the joy of learning, of friendship, of playing together, the joy of developing an interest/skill with life-long promise of more joy.

Note from a beginner:

“As a person who was completely new to piano and music education I cannot express how much the piano club has helped and inspired me in my learning. The other club members have been so supportive and encouraging to me as I make progress. In my opinion it has been invaluable to me as a beginner and provides motivation with the added benefit of friendship amongst a very diverse group. Many in our group are skilled pianists and hearing them play gives me inspiration to continue on with my own playing and practicing. I always look forward to our monthly piano clubs. It is a time when we can all appreciate the gift of music in our lives and broaden our horizons to the vast landscape of compositions and composers available to all. For beginners it is an opportunity to play in front of others in a small and supportive setting amongst other learners who are all at different levels of expertise.”

And another:

“For somebody who’s always wanted to be musical, but never had the time/opportunity to work on it, this is a blessing. I love my lessons with Patti. Love for the performance part of my repertoire will hopefully come in due time.” - Anne McMahon

From an advanced learner:

The Joy of Joining a Piano Club.

Wouldn’t you like to be able to play the piano? Such a beautiful, versatile instrument that provides so much pleasure to pianist and audience alike. To be able to simply sit down and play.

Like so many others, I had lessons as a child, my parents encouraged me, I learned my scales and set pieces, I sat my exams and did well, but I couldn’t really play the piano.

And then I met Patti Richardson and her wonderful Piano Club.

During each term, we play with different partners, we select our music together, we practise and then we share our “masterpieces” with one another. It’s fun, it’s painless (relatively) and we learn a lot.

Patti, along with her long- time piano partner Bev Atkinson, and her daughter Tracy, have explored extensively the ensemble piano repertoire. They’ve studied works for 2 and 4 hands, trios and quartets. With this experience, Patti is able to introduce us to all aspects of ensemble playing and a wide range of repertoire that matches our abilities. Some of the students are new to piano playing, but still there is a repertoire for them as there is for all the other students who have varying levels of piano experience.

The style of music played by piano club members ranges from classical to jazz to easy listening. There are no limits.

The Piano Club has many other special qualities. We learn to play in front of others; we understand that our playing is always a work in progress and no one is judgemental; we know that all the mental and manual dexterity challenges we encounter are good for us and our brains, but most of all we share friendship and a great love of music.

The Piano Club comes highly recommended as a model for creating and extending pleasure in playing the piano.





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Marilyn Unrau, MYCC

Regional Coordinator - Western Canada

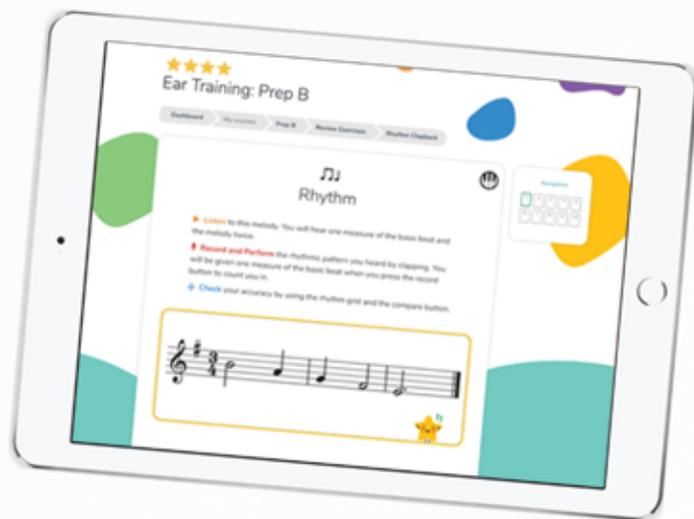
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CFMTA/FCAPM Programs Available

- for Branches
- for Teacher
- for Students

Music on the Move

CFMTA/FCAPM is pleased to announce 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 branching out into our communities in non-traditional ways, as well as encouraging our students to present their music to audiences who may not otherwise have access.

Some suggestions for venues would be:

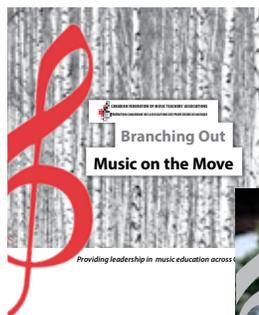
- Hosting a recital in a local park
- Hosting a recital in a local mall, restaurant, or small business
- Hosting a sidewalk recital in front of a small business
- Hosting a recital during intermission at a sporting event

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

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

Applications submitted online - www.cfmta.org

Deadline for submission March 31, 2020.



E-Festival

Feb 7 – Feb 28, 2020

Repertoire Focus: Open to any and all repertoire selections

Who can participate?

- Students of teachers who belong to Provincial Associations, which are members of CFMTA
- All instrumentalists and vocalists of any age who are studying with a Registered Music Teacher
- All levels from beginner to advanced
- CFMTA members may register to be an adjudicator for this festival

Registration

- Register online at <http://www.cfmta.org/en/e-festival>

Call for Compositions

One Piano Solo: Grades 3 - 4

One Piano Solo: Grades 5 - 6

Entry fee: None

CFMTA invites submissions of new unpublished pieces. The competition is open to any Canadian resident.

Piano Solos should be suitable for performance by students studying at the specified conservatory grade level. For piano compositions, please specify the grade level with your submission. A Canadian topic or theme is suggested.

Deadline Date:
March 1, 2020

National Essay Competition

The National CFMTA/FCAPM Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. This competition is open to all Canadian residents currently attending high school, or studying at the university undergraduate and graduate levels.

There is no fee to enter.

The Lorna Wanzel Prizes are awarded to the first and second place recipients in each category.

Deadline **May 1, 2020**





Ask Lori - Teaching Tips for Everyday Lessons

by Lori Elder

Examples by Anita Perry

Q. How do you get your students to curve their fingers? Do you have any exercises, or do you just keep reminding them?

A. I do both! Last year, I went nuts on getting curved fingers and I gave SO many exercises, and do you know what? It worked! Students were really curving their fingers and I could totally hear the difference, particularly in their List A and B pieces, and also with their scales. These are the main exercises that I used that really got results.

First, students practice the C major scale separate hands for 2 octaves with the thumb and finger 2, then the thumb and finger 3, then thumb and finger 4. Play slowly and watch that the fingers stay curved. I particularly watch for finger 3 to be curved, because if 3 is curved the rest of the fingers tend to follow. Cross all the fingers over as one unit. Keep the hand loose and gently curved and watch that fingers are not sticking up. Keep the thumb loose too.

R.H. 1 2 1 2 etc.
1 3 1 3 etc.
1 4 1 4

L.H. 1 4 1 4
3 1 3 etc.
2 1 2
octave lower

R.H. 3 2 1 3 2 1
L.H. 3 2 1 3 2 1
L.H. one octave lower

R.H. 4 3 2 1
L.H. 4 3 2 1
one octave lower

The third exercise I used was this:

R.H. 1 2 3
2 3 4
3 4 5

L.H. 3 2 1
4 3 2
one octave lower
5 4 3

Next, I assign a repeated note exercise. Keep the hand compact and use a small part of the key surface. Once fingers 3-2-1 are secure and relaxed go on to fingers 4-3-2-1:

Also, before students start practicing a piece needing curved fingers I have them do these exercises. Then they begin playing their piece while this hand position is fresh in their mind. Truthfully, I've slacked off on this lately, but I've got to get back to it because it really worked!



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.

Email your questions to - lorielder@shaw.ca





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Review of New Publications



Matthew Chan
Vancouver - Piano / Voice
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MEIN ERSTER MOZART - MY FIRST MOZART
Easiest Piano Pieces by W.A. Mozart
Edited by Wilhelm Ohmen
Schott - Hal Leonard HL49044611

This delightful book of Mozart pieces includes a biography of the composer as well as the source of all these works: Nannerl's Music Book, the London Sketchbook, and the Music Book for Wolfgang by Leopold Mozart. A few points on performing the music helps add further clarification. I like the off white color of the paper!

Please don't confuse the idea of my first Mozart easiest pieces as actually being "easy" as I first did! Of the thirty works, fourteen are Menuetts/Minuets. Ornamentation is clearly written out including recommended fingering. The time signatures are all in simple time with the exception of two works in $\frac{6}{8}$. Triplets and groups of sixteenth notes follow each other requiring the performer to master the changes. The shortest note value is thirty-second notes. Suggested slurring is marked with broken lines. Key signatures don't exceed 4 flats or sharps. Some of the works include octaves: both solid and broken.

I'm happy to have this book supplement my Mozart scores because not all of the pieces were familiar to me. This is well laid out and edited!

Jean Ritter



Joyce Janzen
Abbotsford - Piano, Theory
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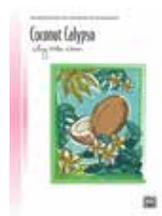
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COCONUT CALYPSO
Late Elementary Piano Solo
by Lucy Wilde Warren
Alfred Music 46268

This is a lively, syncopated piece, using ties, accents and rests to create a traditional calypso rhythm. There is a D.C. al Coda. The coda is a repeated pattern down 3 octaves. There is an optional duet accompaniment to complement the student's simple tune.

This is playful and would be an excellent piece to teach the importance of counting and attention to ties and rests.

Janet Marcotte

Janet, Jean, Joyce, Matthew and Nita, 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





Review of New Publications



PIECE BY PIECE

Late Elementary Piano Solos

by Tom Gerou

Alfred Music 37731

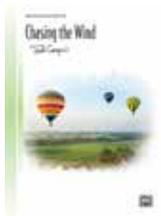
This collection of eleven color pieces contains a variety of styles, techniques, and moods. The music moves over different registers and explores chromaticism. Coordination between the hands is worked on throughout. The key signatures don't exceed one sharp or flat. The student is required to play melodic and harmonic intervals up to a seventh and the frequent hand changes and pedaling may add some challenges.

I like the idea of the accompaniments that are written to provide more color and rhythm should a fuller sound be desired. The lyrics support the titles and add another dimension in the creative process. I know many of my young students enjoy singing while they play.

The music requires good counting skills and there is much detail: staccato, ties, two note slurs, accents, fermatas, putting in accidentals, understanding DC al fine, syncopation, swing, and lyrical phrasing.

This book would be a great one to have on hand when a little supplementary music is needed to help reinforce a concept or newly learned skill. The music is engaging and the titles attractive immediately calling on the student's imagination. I will certainly put this book to use in my studio!

Jean Ritter



CHASING THE WIND

Early Intermediate Piano Solo

by Ted Cooper

Alfred Music 46269

This is an engaging and descriptive work! It is marked "with speed and intensity" and is written in such a way that the performer definitely feels the urge to push the tempo! This is in ¾ time and in the key of D minor. The main idea is introduced and then changes register. This happens before ties unite beats three and one in the RH. This then also repeats in a lower register. Suddenly more action occurs with chords added on the third beat in the LH which was a rest previously. At bar 25 there is a complete switch from the earlier music where we now find syncopated pedal and lyricism.....likely a calm area or a rest from the 'chasing'. Twelve bars later the opening is revisited. The last eight bars have increased intensity and the RH moves up the registers before ending in a loud accented triad in D minor.

Very attractive work that will be fun for your students to play!

Jean Ritter



ROMANTIC STYLINGS

Intermediate Piano Solos

by Eugenie Rocherolle

Hal Leonard HL00300006

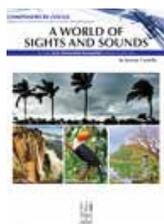
This lovely book is comprised of eight original piano solos. Although most of the pieces have quite simple key signatures all the pieces include numerous accidentals, modulations, and/or key changes making the music colourful and interesting! The solos are equally divided between ¾ and ¼. Much of this music can be played by students with smaller hands because whenever the LH has sustained single notes with chords they rarely exceed a seventh. Because this is largely pedaled it can be achieved. The piece *Longing* has three note chords that are octaves. This collection varies in style incorporating syncopation, LH melodies, waltz style, arpeggiated LH, and register changes. The "largest" work is *Rapsodie* and is written in D^b major. It includes triplet sixteenths, large arpeggiations, rolled chords, double flats, and big chords. However, with all its complexities, this solo is beautiful!

I found this book a treat to play and review. I have already determined which students in my studio will enjoy playing this music. Lovely works suitable for recitals or other performance opportunities as well as personal pleasure!

Jean Ritter



Review of New Publications



A WORLD OF SIGHTS AND SOUNDS

Early Intermediate / Intermediate Piano Solos

by Jeanne Costello

FJH Music Company Inc. FJH2320

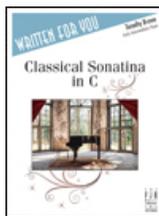
Quote by Ms. Costello: "Just as a painter starts with a blank canvas, the white keys and black keys of the piano are my 'blank musical canvas'. With these keys, I love to create sounds that evoke images and stories for pianists and their audiences."

I thoroughly enjoyed playing through the collection of eight solos. The music and descriptive titles create magic at the piano. *The Leaping Lemurs of Madagascar* is written in C minor and modulates to G minor and ends in that key. This work features hand crossing and shifting around registers. The time signature of $\frac{6}{8}$ encourages the leaping and lightness needed to portray the Lemurs! *'Autobahn Adventure'* is just that! The syncopated rhythms, discords at a vivace speed and the C minor key definitely take you to the sounds and potential chaos of the autobahn! Here the LH primarily plays chords. I particularly enjoyed the *Andalusian Elegance*. This work in $\frac{3}{4}$ is very lyrical and pedaled. The LH is largely arpeggiated and the chords don't exceed a seventh.

Tropical Thunderstorm is great fun to play with its many clusters in the low register representing thunder. As the musical style changes there are composer notes about what is happening so that the performer can interpret the music accordingly. It concludes with a soft glissando indicating an emerging rainbow.

This book was a pleasure to play and will definitely find its way into my students' hands so they can develop musically!

Jean Ritter



CLASSICAL SONATINA IN C (Written For You)

by Timothy Brown

Early Intermediate Piano Solo

FJH Music Company Inc. W9465

This sonatina introduces a simplified sonata form to the student. It is in three movements – allegro – andante - allegro. The first movement employs 5 finger scale passages, interval patterns of 4^{ths}, 5^{ths} and 6^{ths} and a short modulation into the dominant key of G Major. The second movement is a slower minuet style in the key of G major and modulates to its dominant key of D major. The third movement begins in the key of G major and modulates to the tonic minor and back to C major. Dynamics and articulation are well marked.

Janet Marcotte

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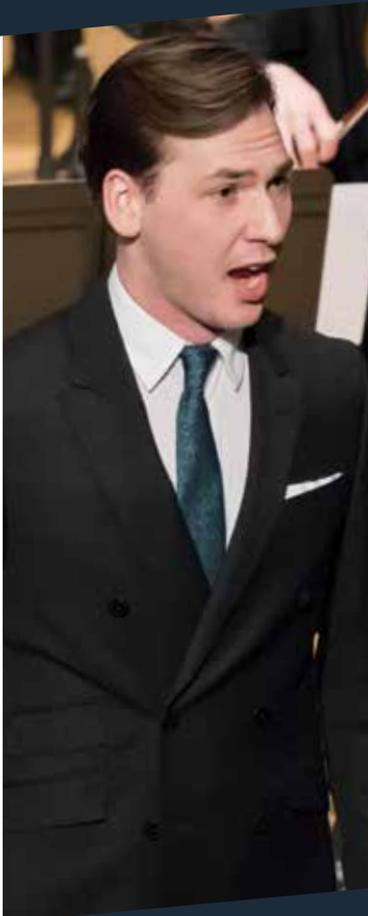


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TEN LYRIC WALTZES

Inter. / Late Intermediate Piano

by Timothy Brown

FJH Music Company Inc. FJH2316

This collection of original piano solos definitely is a celebration of the creative artistry of Timothy Brown. What a pleasure it was to sit and explore these ten waltzes with both melodic and harmonic beauty! Seven of the solos are in major keys that don't exceed three sharps or flats. F minor, G minor and E minor are featured as well.

The idea of dancing conjures various images for each of us and can help us travel to a different time and memory. When you experience these waltzes, imagination and emotions will be the result. The moments of beauty shine through in the contrasts written in each of these works. Different styles of dance pedaling are marked. I find the use of smaller sixteenth notes written in when the melody is being emphasized on the beat in a broken RH passage in sixteenths, to be an awesome visual for students so that they can immediately see that they're to soften the inside notes! The use of irregular note groupings and ornaments makes this music an excellent choice in preparing our students for the dances of Chopin. The use of tenuto markings clarifies voicing.

This music is beautifully written and has the ability to transport both the performer and the listener!

Jean Ritter



Sacred

BE THE CHURCH

arr. A. Mendoza

Alfred Music 47784

The unique concept which is the inspiration for this book of hymn tune arrangements for piano, is a mission statement of what it means to be 'unapologetically Christian'. The statement has 9 expressions which are each represented by 2 hymns. This comes from the United Church of Christ in southern California which may explain my unfamiliarity with quite a few of the hymns. The mission statements are: *protect the environment, care for the poor, forgive often, reject racism, fight for the powerless, share earthly and spiritual resources, embrace diversity, love God and enjoy this life*. Choosing hymns to represent these themes is a challenge that has been met to varying degrees. Some speak to the subject directly, others only tangentially. This volume has wide diversity in style, in difficulty and in length of piece. Some of the hymns have familiar tunes with unfamiliar titles – for example, *Stars and Planets Flung in Orbit* (representing the theme of protect the environment) uses the tune *Lauda Anima*, better known as *Praise my Soul the King of Heaven*. Adding the lyrics would have been really helpful. Pieces range in length from 1 minute 15 seconds to 5 minutes in length, and from no sharps and flats to four sharps and six flats.

The arrangements which appealed to me most were those written as simple expressions – *Touch the Earth Lightly* and *Here I Am, Lord*, as well as those in a 'black gospel' style – *We Shall Overcome* and *Nobody Knows the Trouble I've Seen*. *We Gather Together* is a medley of three hymns *Shall We Gather at the River*, *Let Us Break Bread Together* and *We Gather Together*. Beginning with *Shall We Gather at the River* with a flowing broken chord pattern in E major, the rhythm shifts from 3 beats in a dotted quarter to 2 beats, and sometimes uses 2 against 3. A segue in D^b major leads to *Let Us Break Bread Together* which begins with big chords in both hands, which then moves into flowing eighth notes in the LH. A modulation into B^b major introduces *We Gather Together*. In spite of the fact that these three pieces are in different time signatures – 12/8, 4/4 and 3/4, the final section, now in G^b major uses short fragments of melody from each in a highly effective closing.

Joyce Janzen

Review of New Publications



A CALL TO HEAVEN

arr. Melody Bober

Alfred Music 47848

Once you begin to play the 13 hymns of faith in this book of late intermediate to early advanced piano arrangements, you'll keep turning the pages until you've played right through to the last page. You might even turn back to the beginning and play it through again! Perhaps it's because many of these pieces come from an older generation and feel like a trip back in time. Melody Bober loves to use octaves in each hand – and sometimes both hands – to great effect. She often features the melody in the LH in the middle of an arrangement, a hand-over-hand flourish, and modulation – sometimes chromatically (i.e. Ab major to A major). Triads are frequent but 4 note chords are seldom used. Several of the pieces have a few lines of 16th note passagework but overall the pieces are not dauntingly difficult. Pieces range in length from 1 minute 15 seconds to 3 minutes and keys range from no sharps or flats to 3 sharps and 4 flats. *The Sweet By and By* is treated to a brief but rousing rendition with octaves in scale patterns and big chords. *On Jordan's Stormy Banks, We're Marching to Zion* and *When I Can Read my Title Clear* feature a martial drum-like LH opening. A simple syncopated LH rhythm which was introduced by the RH in the opening adds interest to the repeated note melody of *When the Roll is Called Up Yonder*. A

New Name in Glory is treated to lots of LH octaves in scale patterns and a stride-like bass which enhances the syncopated melody. *Face to Face*, *O That Will be Glory* and *No Night There* are more reflective and expressive. My favorite was *Heavenly Sunlight* which begins brightly in F major in a $\frac{9}{8}$ time signature. The second verse modulates to F minor and has the LH reaching over the RH with chords. A long descending harmonic minor scale leads us into F major briefly, and then into G major where the melody is taken by the LH in octaves punctuated by chords in the RH. A change in time signature to $\frac{6}{8}$ allows for an expansive last verse with octaves in the LH and four note chords in the RH and a measure of hemiola to bring things to a climax. Harmonic broken triads take us back to $\frac{9}{8}$ and a cheerful ending.

Joyce Janzen



Duets

CONCERTO IN COOL

Two Pianos, Four Hands

by Kevin Olson

FJH Music Company Inc. E1116

Jazz, ragtime and blues all show their influence in this snappy three movement work for a level 4/5 student and teacher (or more advanced student) at two pianos. Movement one is a hip, energetic number in G mixolydian mode. Catchy rhythms, short motives and repeated melodic fragments captivate the listener. It makes a great impression without being too difficult for each player or to “ensemble”. In traditional concerto form movement two provides contrast with a slow, lyrical style. Marked “expressively”, modes of D are explored: lydian, minor, major. Although the tempo is marked 144 to the quarter note, it feels like one main beat per bar. The third movement is “Fast rock” with Piano 2 nailing a low G octave ostinato for the first 17 bars punctuated with staccato cluster chords for Piano 1. Good for players with small hands, the reach is never beyond the interval of a 6th. A fortissimo ending with lots of repeated G's creates a grand finale. Composer Kevin Olson (teaches at Utah State University with more than 100 books and solos to his credit) has hit all the right notes with this piece. Students of all ages will love it.

Nita Pelletier

2019-2020 SEASON OF THE VANCOUVER CHOPIN SOCIETY



Dina Yoffe, March 13, 7:30 pm



Tomasz Ritter, March 23, 7:30 pm



Federico Colli, May 17, 7:30 pm

There are still three more incredible recitals in our current season.

Dina Yoffe, runner up to Krystian Zimerman at the 1975 Chopin Competition, will return to share her incredible artistry. A student of famed professor Vera Gornostayeva at the Moscow Conservatory, she received many international invitations after her win at the Chopin Competition, but **was essentially forbidden from accepting any of them by the Soviet government. It was only after her family was allowed to leave Russia that her career really took off.** She regularly serves on the jury of the Chopin Competition in Warsaw. She will be playing Schubert's Sonata in D major and Chopin's complete waltzes.

And from the tradition of great Italian pianists such as Busoni, Pollini and Michelangeli, we present the 30-year-old Federico Colli, who many believe will live up to the name of his illustrious predecessors. Known for highly imaginative and philosophical interpretations, Colli achieved international prominence after winning both the 2011 Salzburg Mozart Competition and the Gold Medal at the 2012 Leeds International Piano Competition. Of his Scarlatti, Norman Lebrecht in *La Scena Musica* writes, "*Scarlatti hasn't been this much fun since Horowitz left it off his encores list.*"

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. **Come join us for this important debut!**

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Review of New Publications



RIDICULOUS RAG
One Piano - Four Hands
by Kevin Olson
Late Intermediate
FJH Music Company Inc. E1110

This duet is composed so that both the Primo and the Secondo each have a turn at playing the melody. The melody incorporates chromatic scale passages, broken four-note chords as well as chromatic intervals of seconds and thirds. After both Primo and Secondo have a turn playing the melody the duet concludes with a imitative interplay between the partner. In this piece the dynamics, syncopation, rests, phrasing and 8^{va} passages are very well notated. Even the composer's tempo marking – lively, with a sense of humor – suggests how much fun this piece is.

Janet Marcotte



KEEP UP
Two Pianos - Four Hands
by Zach Garcia
Alfred Music 47955

A native American from the Chickasaw Nation, composer Zach Garcia is also part of the Christian Rock Band "Bloodline". In this lively, swing style piece for players at level 7 / 8, Piano 2 starts with a perpetual motion boogie in F major while Piano 1 has a catchy melody with triplets and syncopated rhythms. The parts are traded between the players with some variation. In the middle section, quiet dynamics, ostinato octave D's and interesting harmonies provide contrast. A simultaneous glissando by both players signals the return to the main theme which is elaborated with a richer texture and ends with unison sforzando octaves on F. Great fun!

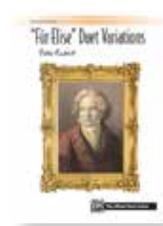
Nita Pelletier



JUMPIN' WITH MR. JORDAN
One Piano - Four Hands
by Eric Baumgartner
Willis (Hal Leonard)
HL00295982

Composer Eric Baumgartner has degrees in jazz from Berklee College and DePaul University and works extensively in musical theatre and jazz performance. His tribute to Louis Jordan (American saxophonist and big band performer known as "The King of the Jukebox") is aptly named as this duet is jumpy and boisterous. Secondo plays a walking bass while Primo has an animated melody with an infectious swing rhythm and sophisticated harmonies. The texture is not thick or heavy with minimal use of chords and reaches of never more than a 6th – good for smaller hands. Level 7 / 8 students of all ages will enjoy this exciting collaboration. There is also a solo version of this piece. Definitely worth looking for as this colourful piece is sure to become a favourite.

Nita Pelletier



Fur Elise Duet Variations
One Piano - Four Hands
by Peter Rudzik
Alfred Music 47093

Had enough of the world's most famous piano piece (who is Elise, anyway)? Try this Duet variations of Beethoven's enduring classic by Calgary based composer/teacher/pianist Peter Rudzik. The main theme in the original key of A minor and 3/8 time is divided between Secondo and Primo.

Variation 1, *Alla marcia* is in ¾ time with staccato forte chords and triplet figures.

Variation 2, a lovely waltz in G major, imagines Elise dancing elegantly.

Back to A minor for the *Brillante* variation with a tempo marking of 144. An imaginative reworking of the main theme.

The finale is a chromatic showstopper. Visit www.peterrudzik.com for free downloads of advanced piano technique – a valuable resource.

Nita Pelletier



Review of New Publications



Christmas

A BAROQUE STYLE CHRISTMAS

arr. Faye Lopez

Alfred Music 47771

Faye Lopez, a composer, prolific arranger, pianist and musician has done it again with another stellar book of arrangements – this time of 10 Christmas tunes combined with Baroque compositions. The pairings are well chosen with engaging results. Typically, the arrangement begins with the Baroque composition, segues into the Christmas carol, has an interlude of the Baroque piece, then an expanded ‘bigger’ version of the carol ending with an excerpt from the Baroque piece. Most pieces modulate several times and use sequence extensively. The exception to this is *For Unto Us A Child is Born* which is a piano version of the timeless chorus from Handel’s *Messiah*. Upbeat, lively pieces are *Ding, Dong! Merrily on High* with Bach’s *Invention # 8 in F major*, and *How Great Our Joy!* with Clarke’s *Trumpet Tune*. Bach’s *Prelude #1 in C major BWV 846* creates a gentle and thoughtful opening for *O Little Town of Bethlehem*. The dotted rhythm of Vivaldi’s *Lute Concerto in D major* is the same as the beginning of *The Snow Lay on the Ground* creating a wonderful melding of the two. Two pairings which surprised me were *O Sanctissima* with Bach’s *Gavotte (French Suite #5)* and *Of the Father’s Love Begotten* with Scarlatti’s *Sonata in A minor K 148* – but both are satisfying and agreeable. I was particularly pleased to see the little known *French Carol (Quelle est cette odeur agréable?)* in a lovely arrangement with both the accompaniment and melody of *Jesus Joy of Man’s Desiring*. The entire book is a pleasure to play, idiomatically pianistic and thoroughly delightful.

Joyce Janzen

Voice

LOVE - Intermediate level - 1.3533

IN WHOM ALL THINGS - Intermediate level - 1.3534

Both composed by Matthew Emery

Galaxy Music Corporation

I would like to share some thoughts that I have for two a cappella pieces of SATB choral music namely *Love* and *In Whom All Things*, both composed by Matthew Emery. The texts were taken from poems written by Marjorie Pickthall (1883 to 1922). *Love* is four pages in length and *In Whom All Things* is five pages in length.

These two pieces of music are very Canadian. Firstly, they are commissioned by *Pax Christi Chorale* of Toronto, Canada. Secondly, Matthew Emery is a Canadian composer. Lastly, Marjorie Pickthall was a British born Canadian poet. These three elements strongly contributed to my motivation to analyze the music a little bit more from the angle of a music teacher.

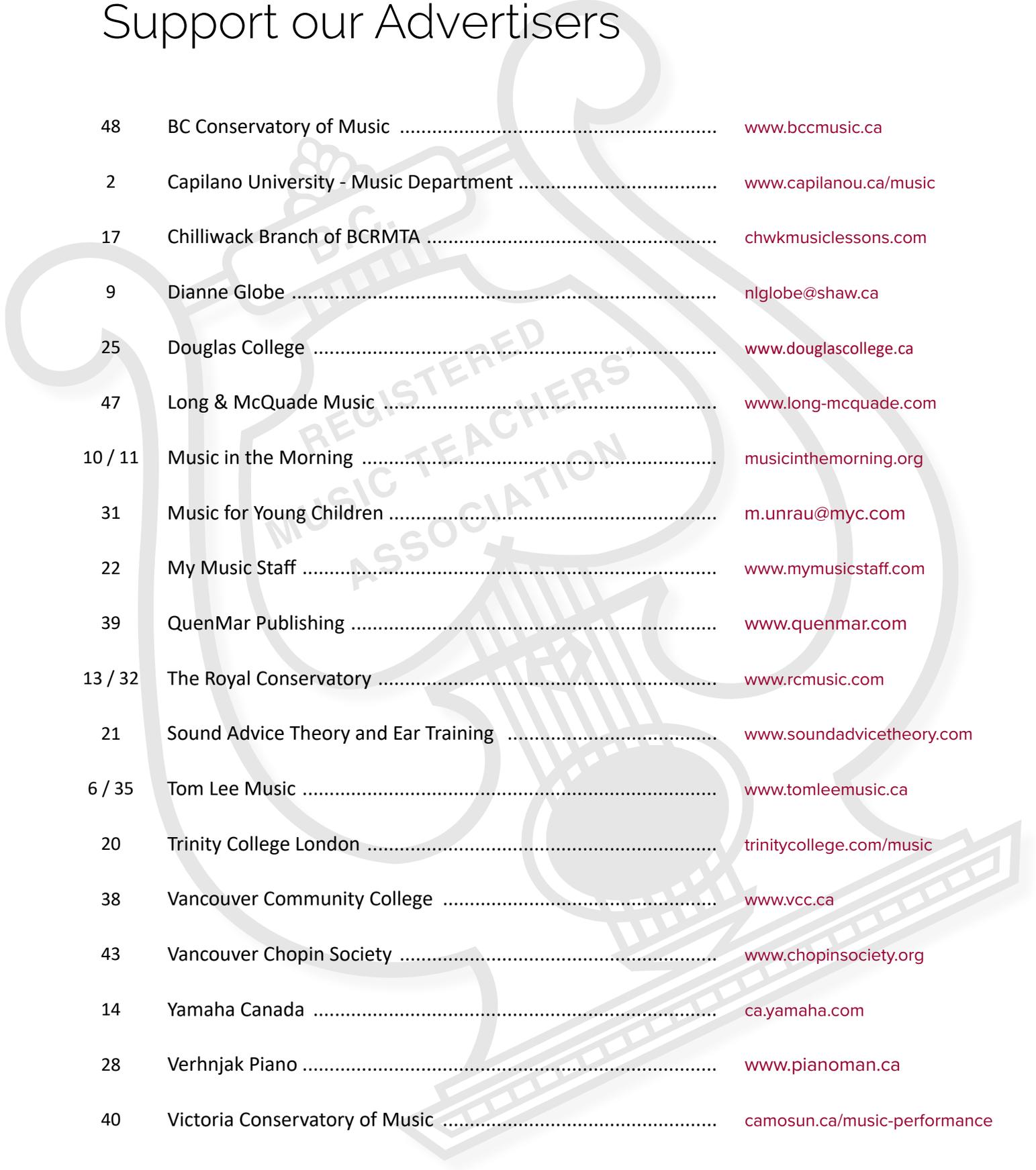
These two pieces of music do not resemble the traditional harmonic progressions of the older music eras, but they are mostly homorhythmic and homophonic in texture with a few exceptional passages. The blending of the different meters and the unconventional rhythms gives the music a smooth flow where one cannot really sense too much of a contrast between strong and weak beats. The clashing of notes and harmonies projects some refreshing scenes of the poems. Although there are some key changes throughout the music plus a number of accidentals here and there, sight-singing of the music should not be too difficult for someone who had prior solfège training and understood intervallic relationships. Interpretations of the music are very much confined to Emery’s detailed dynamic signs and articulation indications as printed in the scores.

I recommend these two pieces of music to groups of amateurs or professional singers because they are short, easy to learn, easy to memorize and easy to listen. They encourage people who are learning contemporary styles, and entertain audience of both the older and the younger generations.

Matthew Chan



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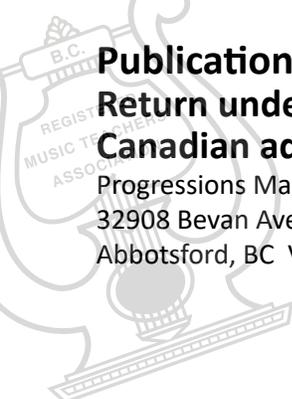
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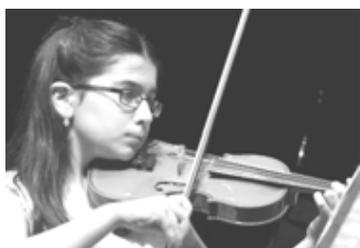
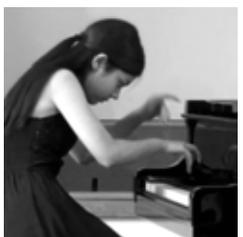
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**British Columbia
Conservatory of Music**

*Music
Festival
2020*



The BCCM festival
is a public
music festival

*open to all
teachers and students*



www.bccmusic.ca/festival

Festival Dates
May 1st - May 30th

Registration starts
January 2, 2020

Entry Closing Date
March 8th, 2020

**Piano
Strings
Voice
Guitar
Winds**

**British
Columbia
Conservatory
of
Music**

