

Progressions

Inside this issue:

- *BC Piano Competition Rules - Update*
- *Teaching Online Lessons*

And so much more.....



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

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PUBLICATION INFORMATION

Next Issue: **FALL 2020**
Copy Deadline: **July 15, 2020**

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:
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The President's Message



Joanne Lougheed
president@bcrmta.bc.ca

Hello everyone,

I have to say that this is probably the most difficult President's Message that I have had to write during my tenure as your President. Previously, life was pretty straightforward – we all knew where we were and what we were doing – the direction was clear and the steps needed to achieve the goals were defined.

With the ongoing COVID-19 Pandemic, we are all in a state of 'limbo' – a most uncomfortable place for us to be – where life seems to act like the zoom lens of a camera – one moment things are focused and in the next moment they are not. Focus is something that is hard to both achieve and maintain these days. As independent self-employed individuals we all like to be in control of our own lives and we have no control at this moment in time.

We have all been doing our part as British Columbians and Canadians to work on 'flattening the curve'. This has created a huge challenge for all of us as we work to maintain contact with our students, their families, our families and each other. Social (or Physical) distancing, while creating many challenges, has presented us with opportunities as well. Many of us are working with our students through various online platforms – comments from teachers range from really liking the process (although it is exhausting) to those who are really looking forward to seeing all their students again in a face to face situation. I believe that going forward, we are going to see some hybrid methods being developed by teachers to accommodate their own situations. Having said that, I think that many of you would agree with Victoria Warfield's statement: 'I am proud of all of us for just jumping in offering a smooth continuation of the education process. I'm especially amazed at the 'get-along' attitude of my students and their parents to be OK with whatever happens'.

While the way forward is not clear, I am confident that we will come out of this in one piece – and appreciate some of the simpler things in life. As my mother said, (she is 86 and

still living in her own home) the one thing that she will truly appreciate (other than being able to get to the pool for swimming) is being able to shop for her own groceries.

With that I will sign off in the words of our esteemed Dr. Bonnie Henry – *Be kind, be calm and be safe.*

BCRMTA updates:

The election for Committee Chairs was held at the April AGM. All positions, including the ratification positions (Board of Examiners, Magazine Editor and Webmaster) are filled by very able people – our thanks to all of you for lending your time, energy and expertise to BCRMTA. After three years without a 2nd Vice President, we are indeed fortunate to have Barbara Siemens from Vancouver/Burnaby Branch join the Executive Board as 2nd Vice President – her willingness to assume this very important role is appreciated by all of us.

As you are aware, Criminal Record Checks has been on our agenda for the past year or so. We now have some closure on this – we have a written legal opinion that provides us with direction going forward – my thanks to Victoria Warfield of Richmond Branch for stickhandling this project to its conclusion. The opinion letter will be distributed to branches in the coming days.

Our Sound Vision 2020 conference scheduled for September 2020 is currently under review by the Mid-Island Branch in conjunction with their planning committee, the BCRMTA Executive Board and Maureen Hollins, our Piano Competition Chairperson. A decision regarding the status of Sound Vision 2020 will be forthcoming in the next few weeks. It should be noted that if the conference is cancelled or postponed, there will need to be a Piano Competition to determine a competitor for the CFMTA/FCAPM National Piano Competition currently scheduled for July 2021 in Edmonton.





Hello from the Editor & Webmaster



Dina Pollock
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webmaster@bcrmta.bc.ca

Hello Members,

What a different year this has been so far. A new learning curve for most of us with the move to online lessons. I am finding both positive and negative issues with this new way to teach my students but with each lesson this way of teaching is getting easier. For my students, seeing me every week (even just on a computer screen) is a tiny bit of normal life for them and maybe more important than we may realize. Online lessons do mean that there are no more "snow days" for my students.

So to work . . .

Website

- Please check your listing on your branch page (name, email, phone). If any formation is incorrect, let me know.

Magazine

- **Delays** - Due the current conditions, both the printing and mail sorting companies are working with skeleton crews to be safe, which means that the print magazine may take a bit longer to print and mail out. We will keep you informed of any changes.
- **Book Draw** - Thank you to everyone that entered the book draw and the winners are:

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Drum roll please.....

- Joyce Janzen - Abbotsford Branch
- Melissa Sutherland - Vernon Branch
- Lillian Chan - Richmond Branch
- Jean Ritter - Abbotsford Branch

Congratulations!!

- **CFMTA - CMT Magazine** - if you have not taken out a subscription to receive a paper copy, this magazine is now only available through the app or as a download on the CFMTA website - www.cfmta.org

That is all for now - Enjoy and be safe!!

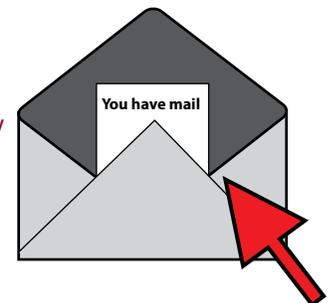
Thanks

Dina



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- Thank you!





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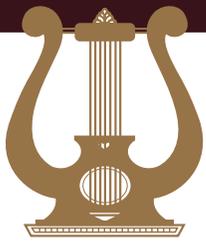
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Annual Branch Reports

Abbotsford

2019 was a busy year for the BCRMTA Abbotsford Branch. Workshops, masterclasses, festival, recitals and a few luncheons.

- January started with a meeting going over the festival and the masterclass with Bryan Cheng. It has been great working with the Valley Concert Society on this event and I look forward to more of these collaborations.
- February was a meeting planning the upcoming events
- March was our AGM and a workshop with Irene Voros, she performed some of her music – great way to explore new music for our students.
- April, we organized the boxes we need for the Festival.
- May, we hosted our 20th Music Festival and had a concert honoring that achievement by inviting a few of our past year winners to celebrate our Festival – thank you to our committee – Beth Nickel, Calvin Dyck, Joyce Janzen and Caitlin Unrau, you have outdone yourselves this year. Thank you to Laura Altenmueller (Piano), Kai Chow (Violin), Isabel Lago (Violin) and Paul Williamson (Piano) for performing at our Honours Concert.
- June was our year end luncheon where we presented a 50 year pin to Leona Porth. We also acknowledged Beth Nickel for all the work she put in as the chair for the festival.

- September, we had a meeting to plan out the events we wanted to host in 2019/2020.
- October, we finalized our Canada Music Week® concert and awards event, and our Branching Out for 2019. Sixteen of our students performed with the Abbotsford Youth Orchestra and Professional player in the Young Artist's Concert on October 12. Thank you, Calvin Dyck, for giving our students this amazing opportunity.
- November, we hosted our Canada Music Week® Concert and presented awards to the students that achieved the highest mark in practical and theoretical exams in 2018/2019.
- December, we had our Christmas luncheon on December 6th, thank you Caitlin for organizing this for us. We also had the Christmas performance (Branching Out 2019 project) at the Worthington Pavilion, thank you Debbie for all your work on this – seeing the residents clapping and singing along with the music made all the work and effort worth it.

For a small branch we get a lot done in a year. Without the support of all the members, this would not be possible. Thank you to everyone. A special thank you to our Treasurer - Ewa Telega and our coordinators – Caitlin Unrau, Adele Lofgren, Debbie Nagy, Jean Ritter, Stacy Cole and Leona Porth.

Dina Pollock

Thank you to all of the **Branches** that sent in an Annual Branch Report.

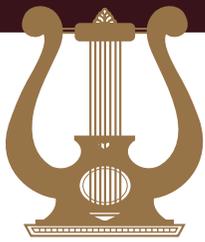
For the next issue of *Progressions*, I will need a highlight from a Branch Event. Photos are welcome, if you have a photo release.

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

Deadline July 15, 2020.

Thank you, *Dina*





Annual Branch Reports - cont.

Chilliwack

Our branch membership currently stands at 29 members (including one student teacher). Our monthly meetings are usually attended by about 10 – 12 members including executive and “members at large” who offer support for the continued success of our branch. We meet at the home of Sherrie van Akker – a convenient location and cheaper than renting a meeting room in a coffee shop. Members take turns bringing snacks.

The highlight of the fall season was the Canada Music Week® recital in November. We rented a local church (cheaper than the Arts Centre) and enjoyed performances of Canadian music by piano, vocal, and string students. Bursaries were presented to students achieving highest marks in practical and theory exams.

Composer David Duke from Vancouver Community College was MC for the concert as well as giving a pre-concert lecture on Creativity and discussing what the music program at VCC offers.

Our AGM in February saw the re-election of:

- Sherrie van Akker President
- Sharie Atley Vice President
- Deb Krol Past President
- Sandra Bower Treasurer
- Nita Pelletier Secretary.

With other members filling in important positions such as webmaster, provincial delegate, sunshine convenor, etc., we all cooperate in supporting our branch.



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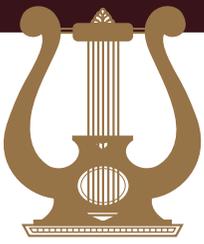
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The highlight of the spring season is always the Chilliwack Lions Club Music & Dance Festival which ran from February 13 to March 13. All disciplines were represented: Piano, Vocal, Strings, Woodwinds, Brass, Choirs, Bands, Chamber music. Although the Lions Club (a community service club) has the “lion’s share” of organizing the festival, our branch has always taken an active part in helping the festival run smoothly with members Laurie Hirschman (registrar) and Tabea Hall (piano co-ordinator) taking leading roles. The honours final concert has been delayed due to the virus outbreak. As our festival is under the umbrella organization of “Performing Arts BC”, we are eligible to send winners in each category to the provincial competition which is held in various cities around the province with this spring’s competition to be held (pending health officials directives) in Cranbrook the first week of June.

We had planned to have a weekend workshop/ masterclass with Christopher Norton in May but this had been cancelled due to Covid 19.

Nita Pelletier



Annual Branch Reports - cont.

Coquitlam/Maple Ridge

In the Spring of 2019, The Coquitlam Maple Ridge Branch was very pleased to be able to commission an intermediate grade level piano work from Teresa Richert. We received the composition, *Seabirds at Sunset*, in early summer. At our September meeting, Karen Wood and Ingrid Fast (organizers of our Canada Music Week® recital) provided inspiration and suggestions for possible compositions which students could play at the Recital. This included a discussion about *Seabirds at Sunset*, as well as several works by Teresa Richert as well as other composers. *Seabirds at Sunset* was officially premiered by students performing at the Branch's Canada Music Week® recital held on November 24th. This recital was a wonderful celebration of Canadian creativity, with thirty-three students taking part, featuring works from seventeen Canadian composers. Also, at the recital, trophies were awarded to students achieving the highest marks in practical and theoretical examinations for the previous year.

At our November workshop we hosted Sean Bickerton, Regional Director of CMC. He presented and discussed videos from CMC's Legacy Film Series featuring Canadian Composers Barbara Pentland, Jean Coulthard, Murray Adaskin, and Elliot Weisgarber. This presentation offered a wonderful opportunity to gain insights into the musical styles of four very diverse composers.

In January, Catherine Lee and Pat Unruh from the Historical Performance Ensemble presented a workshop on Baroque dance featuring a discussion, live music and instruction, plus viewing of beautiful period style costumes. This engaging workshop got us all up and moving and enjoying the fun as we learned some of the basics of different Baroque dances. It was a joyful time as we worked to coordinate all the intricate and graceful movements required, and we learned very quickly it is a good aerobic workout!

The Branch hosted a masterclass in March, with clinician Alan Crane. The focus was on late intermediate and senior level piano performance. Mr. Crane interacted very well with the students as he offered many insights for interpreting the works presented.

Ingrid Fast presented a wonderful workshop after our March meeting on the topic of Irina Gorin's method of teaching, which is geared for young children. Ingrid's polished presentation was very effective and engaging, combining a detailed discussion supported by slides and video, plus hands-on demonstration at the piano with props which are used in the method's teaching process.

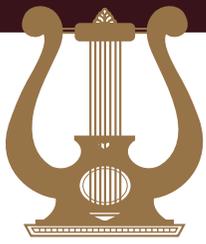
A Branch luncheon was held December offering members the opportunity to socialize, relax, and celebrate with colleagues at a non musical function.

In 2019, a new initiative for our Branch called 'Music Share' was developed and successfully implemented by our Vice President Lorna Yeates. The purpose of the program was to raise funds through student recitals which would then be used to assist school music students requiring assistance in renting instruments. More than \$1500 was raised, and we are pleased to report that this program will be continuing in 2020.

The North Fraser Music Festival is planned for the end of April. We are hopeful this event will proceed, but are facing the reality that this event will not take place because of the social distancing measures in place in response to the Covid-19 pandemic.

The Coquitlam Maple Ridge Branch reaches out to all other Branches, sending best wishes and sincere hopes that our colleagues, and all their loved ones, remain safe and in the very best of health at this time. Please take care.

Greg Hartley



Annual Branch Reports - cont.

East Kootenay

As the world awaits the final outcome of the COVID-19 pandemic, we celebrate the dedicated and inspiring teachers that continue to teach their students through electronic methods. Extraordinary times call for extraordinary measures!

This year has been unique in many ways for the East Kootenay Branch. Our September meeting keenly welcomed Corinna Robinson, who thrilled us all with the remarkable news that a committee of volunteers were working diligently to bring the Provincial Performing Arts Festival to the town of Cranbrook in June of 2020! Corinna, Vice President and Provincial Chair of the Committee, reassured us that this seemingly impossible goal was well in hand. Early in February we were told of extensive Festival plans that included transporting five pianos from Calgary. This June event is now canceled due to COVID-19. At this point, the Cranbrook Committee is hopeful that plans remain to host the Provincial Festival in the future.

At this same meeting, Pauline Dawson from Cranbrook presented a luthier workshop. Pauline's successful business, Kotlarz Violins, has a fascinating history and our piano, voice and string teachers benefited greatly from the unique details shared in handcrafting violins, violas and cellos. www.kotlarzviolins.com

Our Canada Music Week® Recital, held November 24th, carried the usual format of performances and awards. A highlight of that afternoon was the presentation of flowers to respected member Wendy Guimont who is retiring. 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. Wendy will be greatly missed. On February 2nd, the popular Fur, Feathers and Friends recital was held. Students donated \$152.10, as well as dog and cat food to our local SPCA. On February 27th, thanks to BCRMTA Professional Development and Heritage funds, nine members enjoyed an interactive workshop presented by Kendall Hafermehl from Calgary, Alberta. Kendall's demonstration included two tables covered with various instruments and tools to help us understand the complexity of the piano and the vital connections between excellence in piano performance and piano technology. From our members to you all: 'stay safe, stay strong!'

Terry Lynn Jeffers

Kelowna

The Kelowna Branch currently has 16 members.

For Canada Music Week®, each teacher selected a way to celebrate. Some had CMW recitals and/or composition contests, and others had studio classes promoting Canadian music. Kelowna Community Music School hosted a CMW concert at St. Michael's Cathedral where several of our RMT's had students perform their own or other Canadian compositions.

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

On March 6th we enjoyed Ian Parker with the Okanagan Symphony. He also gave a well-received Masterclass at KCMS on March 7th.

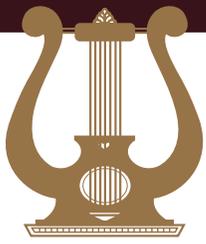
The Kiwanis Music Festival was only able to complete the Dance and Choral Music events in March. All other events were cancelled following the Covid-19 protocol.

Our AGM is scheduled for May, but it may have to be postponed or changed to a Zoom meeting following the health recommendations.

Marla Mesenbrink



Canada Music Week®
November 22 - 28, 2020



Annual Branch Reports - cont.

Mid-Island

The main focus of the Mid-Island Branch has been on the Sound Vision 2020. Our members are on board with hosting this event with many willing volunteers. More details are in Susan Schleppe's report.

Back in November we had a successful CMW Recital with refreshments. In January, Christine Donkin adjudicated our student's compositions for the Joan Gosslin Music Writing Celebration. One student performed his composition for our Winter Recital in February.

We made arrangements with Bruce Vogt from Victoria to present a lecture and performance on Brahms and Chopin for April 4, 2020. Unfortunately, we had to cancel due to everything being shut down. Hopefully, we can reschedule when everything is opened up again.

One of our long time members Patricia Miller has retired. We wish her well.

We are thinking of having an on-line meeting with our members.

Stay Well

Dolores Antonsen

Mission

We are a small group of four members including our STA, Ariana who is and always has been very active in the Branch. Our newest member Karma Sehn, has been gradually easing her way back into teaching, after having had a beautiful baby girl in late 2018.

With so much happening we were able to move ahead with Boris Sichon's Percussion Workshop, which was so well received by students and parents we are planning a follow up event, though tailored to allow time for specific age groups to participate separately in the 'drumming circle'.

In December we took time for a lovely, quiet Christmas Luncheon together at our favorite Kitchen in Heritage Park on the Fraser River.

For each of us individually, 2019 had been quite different; but little did we know what 2020 would bring! Now we are striving to find creative solutions, creative activities on an entirely different platform, for our students.

I would like to thank the members of the branch for their continuing support, creative input and tireless enthusiasm.

To everyone *Stay Well & Keep Safe*

Laura Webster



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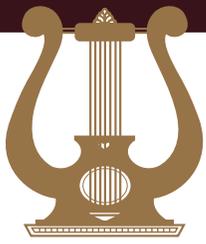
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Annual Branch Reports - cont.

Nelson

No report submitted

North Island

Despite having to cancel our Branch activities for the last three months of the teaching year, we have enjoyed a very full year of activities and programmes.

We began our year with an enjoyable and interesting program on 'Stress Yoga' which was presented by a qualified instructor. We were encouraged to breathe and execute the positions from either a sitting or standing position. These moves and exercises would easily lend themselves to be introduced into the studio for the benefit of both student and teacher.

Our Canada Music Week® concert treated both audience and participants to 23 wonderful performances of Canadian Music and the visually breath-taking view of a wild and grey ocean between Quadra and Vancouver Islands. This was a wonderfully inspiring and entertaining afternoon.

Joan Ryan presented a very unusual and helpful programme helping us to determine our overall personality types as well as those of students, colleagues; with an eye to facilitating greater understanding and effectiveness in these relationships. The results were sometimes startling and certainly illuminating!

One of our Branch members has a great deal of experience in dealing with people who fall under the umbrella called 'Autism' as well as with ADHD students. After describing the gamut of behaviours that may be exhibited by such students, she shared many helpful and creative suggestions on promoting healthy, happy, and productive experiences in the studio. She generously allowed us to send a copy of her programme to each Branch member after the meeting.

Wising one and all health, joy, and peace in these very trying times. Hopefully, September will present a different face!

Sonia Hauser

North Shore

Educational opportunities for students

The school year 2019-2020 was a very busy year for the North Shore Branch. We organized many activities and events involving students, teachers and the community.

The highlight this year was the 5th Collaboration with Lions Gate Sinfonia (LGS).

After auditioning over 70 applicants, Maestro Clyde Mitchell invited a group of these young musicians to participate with Lions Gate Sinfonia in one of the orchestra's regular season concerts. After listening to all students, he wrote arrangements of their short solo pieces, to be performed with the LGS orchestra or string quartet. This year Dr. Libby Yu was the Sinfonia piano soloist, who also coached the young performers.

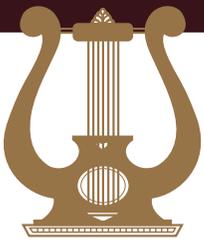
This year the collaboration between the North Shore Branch and the Lions Gate Sinfonia grew to a mini festival over two weeks in February and March. Seventy-five students applied and auditioned for Clyde Mitchell and Andrea Siradze (the Concertmaster of Sinfonia). Violin, saxophone, flute, piano and vocal students, including a few ensembles presented a wide variety of styles and proficiency levels. The youngest participant was 5-year-old.

Eighteen performances were selected to perform with Lions Gate Sinfonia on March 7, 2020 at Centennial Theatre in North Vancouver. The young performers had the amazing opportunity to experience the thrill of sharing the stage with professional musicians. In preparation to the big moment the students participated in a practice recital, a masterclass with Dr. Libby Yu and Maestro Clyde Mitchell, and in two rehearsals with the orchestra. It was amazing to observe the passion for music and the growing camaraderie between the students. All students played with confidence and flair. They truly enjoyed the moment.

All the students that auditioned were given an opportunity to participate in one of the planned events. Some were invited to take part in one of the two masterclasses that Dr. Libby Yu conducted with warmth and inspiration.

Another group of students were invited to play a concert with the Lions Gate String Quartet on March 1. This was also a wonderful opportunity for young musicians to experience being part of a professional ensemble.





Annual Branch Reports - cont.

North Shore - cont.

The enormous contributions of all volunteers are greatly appreciated, and particularly the efforts of Celine Cassis, who was the main driving force behind planning the branch events, organizing the auditions and programs, choosing the venues, communicating with everyone, and countless other things.

Quality music education being central to our agenda, we hosted a number of other events that gave our students opportunities to perform, such as the Halloween and Christmas student recitals. Scholarships, trophies and medals were awarded to students with the highest exam marks at the annual Exam Awards Event on November 24, 2019.

The 49th annual North Shore Music Festival was held earlier than usual at February 1 – 14, 2020. This year it offered competitive and non-competitive classes in piano, voice, strings and guitar.

Despite the early date, classes were full and well-organized. The festival ran smoothly for 8 days, followed by 3 excellent Final Concerts in the second week, one for the non-competitive section, and two for the trophy winners. The audience was treated to many memorable performances.

The adjudicators were: Piano – Michelle Mares, Wayne Weng, Yvette Rowledge; Strings – Calvin Dyck; Vocal – Sheila Christie; Guitar – Itamar Erez.

Professional Development

Jazz Tidbits with Marcia Meyer

An informative and dynamic workshop, Jazz Tidbits, was presented by our member and jazz aficionado Marcia Meyer. The workshop was presented in two sessions, one in January 2019, the other in November 2019.

Marcia shared practical techniques, exercises, stories and improvisational ideas, as well as thoughts on how to grow students' interest in reading lead sheets and applying chord knowledge to pop, rock and jazz standards. She also shared ideas on how to pique students' interest in chord structure and jazz techniques by gently guiding them in through the musical "back door".

Marcia's expertise in both classical and jazz idioms made the art of jazz less mystifying and more accessible to the mainly classically trained audience.

Community Involvement

Our branch organized the "Exploring the Feel-good Factor of Music" event as a way to connect to the wider community and encourage people to get involved in music making. The event took place on September 31, 2019 as a part of **BC Culture Days**.

The venue- the lobby of the Polygon Gallery has a stunning waterfront view of the harbour and the Shipyards Historic District. This is a very busy place with a lot of activity going on at any time of the day. It also hosts remarkable contemporary exhibitions.

The event featured over 35 students, teachers and guests performing a variety of repertoire from Baroque and Classics, to Modern, popular and even original compositions. Members of the audience were encouraged to join at the keyboard for improvisation activities based on "Pattern Play" books.

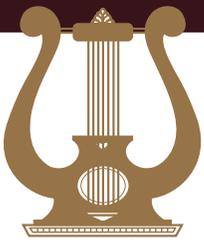
The program was very diverse and lasted for more than two hours. Among the performances were trios, a sextet, duets, and solos representing violins, celli, viola, saxophone, clarinet, guitar, vocal, flute and of course piano. Quite a few people from the audience stepped in and played along.

The response from students, teachers and audience was very warm and enthusiastic, and the mood was the one of celebration of arts and music.

A team of multitalented teachers baked and decorated a gingerbread creation, "**Jammin' Around the North Pole**". It was submitted to the Grouse Mountain Annual Gingerbread Creative Challenge and visited by many people at the Chalet and online. The creation won 3rd place in the amateur category. That was a fun way to bring some cheer to everyone during the Christmas Season.

Our walking group meets weekly and is going strong and steady for a second year. The Christmas luncheon provided a wonderful social opportunity for current and retired members to meet and socialize. Now we are looking into ways to keep our activities and communications online. Many thanks to all dedicated, enthusiastic and hard-working teachers that made all these events happen!

Stanislava Deltcheva



Annual Branch Reports - cont.

Prince George

This year we hosted student recitals in May, November and January. Our main event was a workshop for teachers and students in the Vanderhoof and Fort St. James area. The clinician was Janna Olson from Edmonton. A big thank you for the provincial grants which made it possible to provide this event in a remote area.

Many members had students perform at the Prince George Music Festival held in February. Lori Elder had a student recommended to the Provincial Music Festival Finals. We hope the current crisis of Covid-19 will ease soon for everyone's sake. It would be great to be able to hold our next student recital which is planned for May 22nd.

Louise Phillips

Richmond

Greetings from the Richmond Branch

The members of the Richmond Branch are proud of their commitment to musical excellence and education. We try to showcase the very best that BCRMTA has to offer. This year brought us all new challenges and opportunities.

Our extensive recital performance program is unique in B.C. We have seen success in achieving our goal to increase the number of teachers who present, and students who perform, by creating an even more inclusive environment. This year we offered a series of recitals throughout the season with pre-grade and general performance opportunities at each of them. We performed once again at the Winter Wonderland event at Richmond City Hall and on the Aberdeen Mall Christmas performance stage. We welcomed international artist Nelson Goerner to lead us in a Master Class. We created a musical fundraising event called "Music Feeds Us" to collect food and raise money and awareness for the Richmond Food Bank. Other new performance opportunities in the community are always being explored.

We challenged ourselves with interesting educational presentations. It's important to us to present opportunities for professional development. We invited a varied group of presenters to the General Meetings. Subjects as diverse as RCM exam prep, new music publications, a pop-up music store, and a conversation

on performance anxiety and featuring artists with artist clinicians such as Edwin Gnadtt, Ildiko Skeldon, and Roham Behmanesh. Long & McQuade has been creating trendy "Pop Up" store events at our general meetings - bringing their hand-picked selections of new and seasonal music to showcase and sell. There are also the most recent editions and releases plus a good selection of Canadian composers.

We continue to be mindful of keeping a healthy work/life balance as we teach. Teaching music can sometimes be an isolating experience and this branch wants to give our members the opportunity to meet, chat, and share ideas and experiences. This summer we continued our Drop-In Walking Group and explored the nature trails in the community. This Fall, we organized a cruise "get-away" overnight from Seattle to Vancouver. We offer these kinds of opportunities to be social and active together throughout the year with Christmas and End of Year luncheons and Fall and Spring 'Welcome Back' receptions.

Finally, our new annual scholarships were launched. We are excited about continuing to celebrate our successes and support the musical journeys of our talented and hard-working students.

Victoria Warfield



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Vancouver, BC V5X 4V7, Canada

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

North American Coordinator:

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Start: September

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

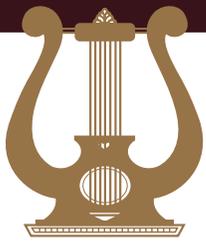
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Annual Branch Reports - cont.

South Fraser

South Fraser Branch began 2019 in the usual flurry of Festival Preparation.

In **January**, the Bergmann Piano Duo presented a masterclass/lecture morning workshop on Ensemble Playing. Students of branch members and collaborating teachers performed duet and 2 piano repertoire for Elizabeth and Marcel Bergmann. The feedback was personable, knowledgeable and fun!

Our usual Music Festival featured a Junior Piano Division of 418 performances, and a Senior Piano Division of 206 performances.

- Jean Brown, Port Moody
- Maureen Hollins, Surrey
- Michael Noble, New York
- Marjorie Purdy, Coquitlam
- Brian Taylor, Surrey
- Miranda Wong, Vancouver adjudicated.

The String Division had 96 performances. The adjudicator was Lucy Shaw, Seattle, who displayed positive teaching energy to all students.

The Festival also included an Art Contest. Chosen student art designs were featured on our Festival Program cover.

The Festival concluded on March 9th. Celebration Recitals, Awards and Festival Receptions were enjoyed by all.

Our president, Helga Murray, Maureen Hollins, Eva Law, and Phyllis Hepner attended the Sound Connections CMFTA/FCAPM National Conference in Winnipeg on July 3-6.

In **September** and **October** our professional development presented three workshops which were open to all student teachers, and non-Registered Music Teachers, as well as the regular membership.

Jennifer Condie and colleagues Gabriella Minnes Brandes led an experiential morning workshop on the Alexander Technique. The "Teachers Teaching" project included "Strategies for practicing difficult measures" with Esther Neufeld and "It's all about the Thumbs - Mostly" by Maureen Hollins.

2019 concluded with our Canada Music Week® Recitals. Our guest composer, Lorna Paterson shared innovative composing

inspirations as well as performing her own compositions. Several of the 71 performers played her pieces. The recitals ended with cake and happy conversation.

South Fraser Branch members are considering themselves most fortunate! Our Music Festival 2020 went forward with wonderful energy and Celebration. We were early!

February 24 - 29 featured Grades Pre1 to Grade 6 with adjudicators Murray Nichol and Greg Caisley. A new addition was a Composition Class inviting students of all ages and instruments to participate. Katya Pine instructed, encouraged and inspired 15 aspiring student composers.

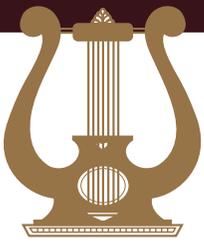
Grades 7 - 11 took over the stage March 2 - 7. Anne Wilson-Unger and Edwin Gndt shared valuable technical and interpretive ideas with our students. Edwin Gndt presented a morning workshop for teachers and student teachers. He addressed **Intermediate Piano Technique and Understanding Chopin Piano Style**. Both topics were enthusiastically received. Everyone gathered for lunch.

Each week of Festival culminated in Celebration Recitals to highlight the many excellent performances.

The Festival 2020 was a time of learning, making connections and appreciating our music community. Upon reflection, it was a time to be treasured as we realize the limitations imposed by the current Covid-19 crisis.

Since then, our Branch members have been in high-gear. Transitioning to on-line teaching and exploring the problems and possibilities of technology. We continue to strive to be creative as one-to-one music educators who seek the best for all our students.

Maureen Hollins



Annual Branch Reports - cont.

Shuswap

In early November, 2019, our Branch presented a workshop on Procrastination, and how it relates to us as teachers of music. Our member, Wendy Collins, gave an enlightening presentation based on recent studies of the brain.

To celebrate Canada Music Week® in 2020, our Branch is planning to hold a Canada Music Week® recital on Sunday, November 8 at Nexus, First United Church, Salmon Arm, featuring piano and strings. Own compositions and duets are especially welcome. September 30th is the deadline to email submissions to the programme coordinator with copies to every member, so that duplicate selections can be avoided. Those students that have completed their Grade 8 to ARCT examinations in the past year will be recognized at the recital.

Jane Hein, our President, spent much time and energy co-ordinating the annual Shuswap Music Festival, which usually takes place the last two weeks of April. Unfortunately, it has been cancelled due to COVID-19. Thank you, Jane for your many years of service on the Festival Board and the many hours of volunteering to make the Festival a success!

Jean Ethridge

South Okanagan

Our Spring Recital in late May is always well attended with top notch student performances! We also showcased our new South Okanagan Branch banner on stage, which we have put to good use many times since. It was worth the \$330 investment!

October was very busy with two events. Victoria Warfield traveled here to inspire and educate us on the topic of Performance Anxiety. Her humor and vast knowledge was most appreciated by us and some Kelowna Branch members in attendance. We are most grateful for the Provincial bi-annual small branch subsidy to help us stay informed through these Professional Development Workshops. The following week Marcel and Elizabeth Bergmann gave a solo, duet and composer masterclass to five lucky and talented students. Their previous evenings concert gave us all inspiration for the next days masterclass.

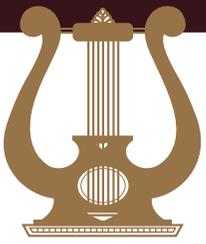
October also saw our two pianos get 'new clothes' as Janet Marcotte sewed covers for our beloved grand and upright pianos that are tucked away and now dust free in the Shatford Centre for Arts and Culture in Penticton!

November's Canada Music Week® recital was celebrated for more than one reason. Our dear composer and colleague, Mr. Ernst Schneider's milestone birthday was feted with vocal and piano performances of his works, as well as two heartfelt tributes, read to us by Debra Wanless and Janet Marcotte. Debra made a special attempt to be here as she was flying back to Ontario from the west coast. Debra mentioned that Ernst usually says 'It's just another day' when special events occur, but students, parents and teachers made sure it was MORE than just another day! Making sure that we take advantage of all our subsidies we once again engaged students to perform through the CFMTA's Branching Out Initiative, *Music on the Move*.

At the end of **January**, students 'moved' down to Oliver for their splendid performances.

We now look forward to the **March** Kiwanis Festival, our **May** windup meeting/potluck launching us to the finish line with June exams!

Carmen Leier



Annual Branch Reports - cont.

Sunshine Coast

The Sunshine Coast Branch began the 2020 Season with great hope and optimism as it made plans for upcoming events at its February meeting. Prior to the New Year we shared a wonderful and happy Holiday Luncheon and companionship with most of our membership in attendance exchanging ideas to further expand our outreach and create events that were meaningful to both students and their teachers. The Pandemic which we all now face has been heartbreaking and has required all of us to try as individuals and with group support to create a new set of coping skills so we can continue to do the work we all are educated and experienced to do as musical leaders in our community. This task has indeed been daunting and we are learning with each passing day new paths to take us forward.

We are heartened by an increase in membership. Two former members have rejoined which brings our total to a strong 12! We will have our first meeting since February via ZOOM in May which is being organized by our capable Vice-President, Katherine Hume. We have postponed a workshop entitled Orgelkids.can which hopefully will launch our Fall Season. We will also be sharing our present situations in regards to on-line teaching and sources of assistance for loss of incomes for private teachers throughout the country during this time of unprecedented challenges. However, despite these setbacks, we remain hopeful that new strength, greater creativity and collaboration will be some of the gifts that are given to us so we can continue to make a difference and bring joy, peace and a quest for learning the beautiful art form we are privileged to share with our students and their families. Hopefully, many efforts such as CFMTA -E Festival will continue to inspire our work.

The Sunshine Coast Branch of Registered Music Teachers is very thankful to the organization as a whole for its most recent support and encouragement and we give back fully with our wishes for a safe, healthy and courageous time ahead as we adapt in all aspects of our lives not only musically but also in our homes and communities. Please take care and let music give you peace and comfort.

Patricia Greenfield

Trail / Castlegar

Greetings from the Trail/Castlegar Branch. Our branch consists of five members. We were happy to welcome a new member this year – Christina Nolan! Christina's studio, Kootenay Voice Academy, is based out of Castlegar.

Every year, as a branch, we host three recitals. The Canada Music Week® Recital took place on November 18th. Our students performed a variety of Canadian compositions and student awards were presented. The Youngest Artist Recital took place on February 6th, when our young beginning students performed what they had learned so far and then were treated to Valentine cookies and treats. At our Pre Exam recital in June, students that were scheduled for a Spring exam, each played a selection from their repertoire.

The Kootenay Festival of the Arts took place in Trail this past April. This festival is a great opportunity for our students and many of our students participated. We were pleased to have Nina Horvath, who grew up in Rossland, adjudicate the piano portion of the festival.

The Dora Tweeddale Scholarship, a scholarship sponsored by our branch, was presented to Aden Goertzen. This is a scholarship named after a former long time member of our branch who made the funding of this scholarship possible. It is awarded to a deserving graduating secondary school student, from our area, who will be studying music at a post secondary level.

To mark the end of our piano teaching year, we had our year end dinner at Idgies Restaurant in Rossland. A nice time was had by all.

Our branch wishes everyone the best in 2020

Dawna Kavanagh



Annual Branch Reports - cont.

Vancouver / Burnaby

The year 2020 started out in a normal fashion but it has become progressively more challenging as the months have passed. Life has changed for all of us and like many other organizations, our Branch activities for the Spring have been cancelled or postponed. Still, in the midst of uncertainty, there is much for which to be grateful, both personally and professionally. A salute to those who are supporting their communities in whatever capacity they can during these tough times.

Between April 2019 and March 2020, the Vancouver/Burnaby Branch continued to present events and workshops for the benefit of members as well as their students.

Topics for the meetings included: Improvisation with Boris Favre where thirty teachers shared fifteen pianos/keyboards in a hands-on workshop; *Self-Publishing 101* with Irene Voros and Barbara Siemens who presented publishing ideas for both hard copy and online projects; *Music and Neuroscience Part II* with Andrea Unrau; *Detecting and Preventing Injuries during Musical Performances* with registered massage therapist and pianist Rachel Shiu; and finally a special four hour *Dalcroze Eurhythmics* Workshop with Jared Balance, a certified instructor from Washington State.

The Branch sponsored four recitals over the year. First, in May 2019 we heard Annie Cao, the BCRMTA representative to the CFMTA Piano Competition in Winnipeg. Then, both May 2019 and December 2019 featured afternoons with three one-hour student recitals. Finally, in March 2020 we held the Celebration of Excellence recital where students who had achieved exceptional results in their examinations were recognized with scholarships, trophies and medallions. This year we opted for paperless events to limit waste as well as disruptive noise during the music. Programs were available online and were emailed to the teachers in advance. The experiment was a success and we will likely continue with this format in the future.

The Branch has other on-going projects. For the Student Bursary program, which aids families in financial difficulties, there were three successful applicants. For the Professional Development Bursary program, which supports teachers in their own studies, there were six successful applicants. The Introduction to the Alexander Technique sessions with Marta Hunter continued in October and February, and we plan to do follow-ups for

those members who are looking to expand their knowledge. Our Canada Music Week® Festival was held in November and featured sixty-three students playing for Dr. Sandra Joy Friesen at the Canadian Music Centre in downtown Vancouver.

Regarding our Spring events . . . our meeting on Interpreting Tempo Indications with Dr. Irene Setiawan will hopefully be heard in the Fall but the Student Recital and Spring Luncheon were both cancelled along with our re-stylized Student Performers' Guild Festival. Regarding the SPG, despite the obvious disappointment to teachers and students, it was still a great opportunity to continue testing the online registration system. It would seem most of the bugs have been worked through and we look forward to the using it next year and for many years to come.

Finally, we are in the process of creating surveys to collect information from our teachers on fees and missed lesson policies. The data will be submitted anonymously and will potentially be used to provide general guidelines to help teachers new to the Branch and to support current members in their studios. The results will be published on the Members Only page of our website.

In closing, the Branch would like to thank all local and provincial executive and committee members who have given so generously of their time and expertise over the year.

Barbara Siemens

Victoria

2019 was the 89th year for the Victoria Branch.

Membership of approximately 112 was ably led by President Evelyne Deschênes-Godbold and Vice President Susan Kadatz.

The Branch has 4 student auxiliary members and 21 Honoured Associate Members. Our Associate Members are long time members who have retired but are invited to keep connected with the Branch by this title.



Annual Branch Reports - cont.

Victoria - cont.

The Branch held 5 general meetings. Guest Speakers were: Dr. Milton Schlosser, Edwin Gndt, Kevin Bazzana, and Maria Martins.

The branch also had 5 executive meetings.

Eleven Student Concerts were held in 2019. These included:

- The Costume Capers Concert - donations given to Jeneece Place
- The Canada Music Week® concerts where the Murray Adaskin Composition Competition Awards (sponsored by Tom Lee Music) are presented Categories for award winners were: Junior, Intermediate, Senior and Open. This year Maria Martins was the adjudicator and guest speaker at the Branch CMW luncheon.

The Branch supported many awards in the Greater Victoria Performing Arts Festival in multiple instrument categories. Included is the Dr. Robin Wood and Winifred Scott Wood plaque presented to the performer selected to represent Greater Victoria at the National Festival.

Other awards presented:

- Helen Gibson Award to a deserving student working on the ARCT certificate

- RCM Alumni Awards for the highest mark in RCM Grades 6, 8, 9 and 10 examinations
- Susan Pappajohn Award to the highest mark in RCM Grade 7 piano
- Branch Award to the Grade 8 Theory student who achieves 100%
- Branch Summer Study Bursaries to deserving students in memory of Mackenzie Barry
- Hilda King Theory Awards presented to the highest marks in RCM examinations: Grade 9 Harmony and History, Grade 10 Harmony & Counterpoint, and Grade 10 History
- Madeline Till Open Performance Competition Award.

Pat Williamson hosts regular Informal Pedagogy Meetings where we have open discussions on assorted topics from RCM theory to Jazz, beginning lessons to advanced music, and even a session on Japanese Folk Music!

The Branch maintains a Facebook page, a local website, and two information boards at the Victoria Conservatory and Tom Lee Music, as well as scrapbook of Branch events and a Memoriam Collection (a history of past members).

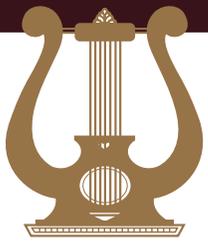
Crystal Wiksyk



WE'RE ALL IN THIS TOGETHER

Adjusting to online teaching can be anxious and stressful to the uncertainty of the situation. Please take comfort in knowing that we will get through this safely, together. We are here to support all teachers. Call us for webinars or advice on setting up your online teaching studio. For information: <https://www.tomleemusic.ca/educators>

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Annual Branch Reports - cont.

Vernon

The Registered Music Teachers' Association of Vernon is delighted to share with our other BC members the numerous events and opportunities that we facilitated for students and music teachers this past year in Vernon! On February 23, 2019, we had a workshop on "Anxiety and Performance" presented by Tracy Ross at the Vernon Community Music School to help students and teachers understand more in depth how to ease the pressures of performing. Later that spring, Vernon music teachers were busy getting students prepared for the Vernon BCRMTA annual Spring Voice and Piano Festivals. The Vernon Piano Festival was March 2nd – 5th and the Voice Festival was held on February 28th, at All Saints Anglican Church. We were pleased to have Terry Logan as this year's adjudicator for piano and Alexandra Babbel as the adjudicator for voice, who both offered students rewarding professional feedback and helped facilitate a respectful environment for students' musical development. A Gala concert was held on March 9th at All Saints Anglican Church, where some of the festival's finest performed and awards were handed out for the festivals top performances. Later that fall our president Geoff Barker attended the Semi-annual AGM in September on behalf of our branch. In November, we held a Canada Music Week® community recital at All Saints Anglican Church honoring the compositions of Canadian composers, where some students even performed their own musical compositions! At the Canada Music Week® Recital students with top RCM exam marks in theory, piano, voice and violin were awarded with trophies and three scholarships went out to the highest marks. A special recognition goes to Sharon Kilistoff who received the National Gold Medal for her ARCT performance in voice.



Sharon Kilistoff with her teacher Terry Logan

Emerald Holt

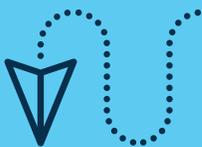
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Owing to the unprecedented regulations currently in place the conference will likely be postponed.

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

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 Gnadtt, David Duke, Shamma Sabir, Rena Sharon, and Heather Walker. 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.

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/>



BCRMTA



Sound Vision 2020

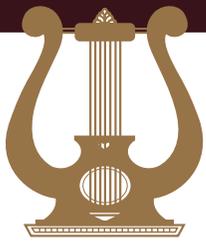
While the BCRMTA does not have regulatory requirements for professional development, involvement in conferences can maintain and improve professional competence, enhance your career and help you to keep abreast of new technology and practices. Being self-employed means that you need to take the initiative 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





Committee Updates

BCRMTA Provincial Piano Competition

In the midst of this unusual situation of Covid-19, it is difficult to plan and prepare with certainty.

The Provincial Council Meeting on April 19th 2020, made it clear that the Provincial Piano Competition will take place. In order to allow branches sufficient time to select a representative, the application date has been extended to May 31st 2020.

The BCRMTA looks forward to our Provincial piano representative taking part in Edmonton, Alberta, at the CFMTA/FCAPM Conference July 7th 2021.

If current restrictions continue to postpone public gatherings, the format for our Provincial Competition will change. A video presentation, as an alternative option, is under discussion.

Meanwhile, isolation and social distancing does offer more opportunity for piano practice! I wish all pianists much reward in all musical explorations. I do look forward to hearing your forthcoming performances.

Maureen Hollins Piano Competition Chair

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Basic Musicianship Certificate



Committee Updates - cont.

Registrar's Report

Registration for the 2020-2021 year began January 1, 2020 and concluded March 1. Late registration commenced March 2nd and is ongoing throughout the year. 93% of renewals took place online. (Approximately 55 members renewed with cheques.) Our membership numbers are down 20 from last year but the percentage of online renewals has gone up significantly. The online renewal process allows for updates of information directly from the member, simplifies the division of branch and provincial fees, allows for referencing any questions regarding data or payment and eliminates the need to send cheques to the provincial treasurer as well as to branch treasurers.

My appeal last year to renew early seems to have needed a clarification as to what constitutes 'early'. While there were a gratifying number of renewals in January there was still the dreaded last week onslaught. By Sunday, February 23, 2020, (exactly one week before the deadline) 65% of the current membership for the 2019-20 fiscal year had renewed. This left 35% to renew in the last week or to be contacted as to the status of their membership. In addition, we had 5 new members apply during the renewal process.

May I implore you to renew your membership in January this coming year? Consider it a New Year's Resolution. And thank you to those of you who avoided the last minute rush this year!

The process of renewal begins with stocking up on supplies – envelopes, stamps, print toner, membership sheets and contacting the insurer for insurance certificates. Then I check

my email for online renewals – from here I locate the member's physical file folder and update renewal information. Next I check the online information with my computer database making any additions or corrections.

The database which I use has 27 columns of information for each member. This includes membership number, first name, last name, address, email, phone number, preferences as to the format in which the provincial and national magazines will be received, preferences as to website listing, disciplines registered, and so on. I must check and/or change 22 of these columns for each renewal. After this, I produce a receipt, member card and personalized insurance certificate. The member card has 10 separate items which must each be entered. The name and address can be copied and pasted for the insurance certificate. This is then mailed.

Repeat 846 times.

Twice a month I send our webmaster updates for our provincial website. Together, we attempt to have the most up to date information possible posted. As delegates, please ask your members to check their information online every few months and to inform the registrar of any errors or corrections.

Application for new RMT members and STA members is now completely online.

As of March 7th we had a total of 837 members, currently we have 846 members.

NEW Keyboard Accompaniment (KA) **BASICS D.**

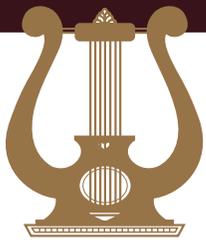
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Life with Harmony



Committee Updates - cont.

Registrar's Report - cont.

STA members are in:

- Chilliwack (1)
- Coquitlam Maple Ridge (1)
- Mission (1)
- North Island (6)
- Shuswap (1)
- South Fraser (5)
- Vancouver Burnaby (4)
- Victoria (4).

The branch tallies as of April 02, 2020 are:

Branch - Members	<i>up or down from last year</i>	
• Abbotsford	18	down
• Chilliwack	28	same
• Coquitlam Maple Ridge	65	down
• East Kootenay	6	down
• Kelowna	16	down
• Mid Island	35	down
• Mission	3	same
• Nelson	4	same
• North Island	20	down
• North Shore	66	down
• Prince George	9	down
• Richmond	89	up
• Shuswap	9	down
• South Fraser	86	down
• South Okanagan	11	up
• Sunshine Coast	12	up
• Trail Castlegar	5	up
• Vancouver Burnaby	185	down
• Vernon	22	up
• Victoria	109	down
• Provincial Members	25	up
• STA Members	23	same
Total	846	

This year we have the pleasure of recognizing 19 members who will receive their **25 year pin**: (These members joined in 1995.)

Coquitlam Maple Ridge	Isabella Tsisserev
Kelowna	Marla Mesenbrink
North Island	Jeannie Wilson
North Shore	Barbara Irschick Tae Maeda
Prince George	Maureen Nielsen
South Fraser	Paulette Nielsen Sandra Starek
Vancouver/Burnaby	Fiona Chan Shan Shan Chen Karen Louie Elisabeta Podut Kathryn Rowe Karrie Tam Yolk Kin May Yu
Victoria	Catherine Kemp-Roth Gabrielle Tong Monica Tse
Provincial Member	Theresa Takacs

We have the privilege of recognizing 2 members who will receive their **50 year pin** having joined in 1970:

Victoria	Louise Holland
Shuswap	Jean Ethridge

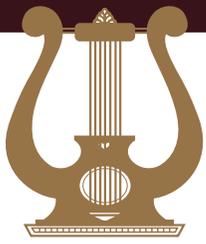
Each of these members will be sent their pin by mail.

We have the honor of recognizing **Joyce Dyck – Chilliwack** branch, who receives her **60 year pin** and plaque having joined in 1960!! This will also be sent by mail.

Congratulations to each one!

Joyce Janzen - Registrar





Committee Updates - cont.

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!

Liz Munro - Professional Development Chair

Professional Development

Three branches received the \$300 grant that is available every 2 years to branches with less than 40 members.

Five grants are given out each year, on a “first come, first served” basis. If you are unsure whether your branch qualifies for a Professional Development Grant this fiscal year, please contact me.

Online applications for the Professional Development Grant can be found under **Programs for Branches**.

bcrmtaprofdev@gmail.com

Liz Munro - Professional Development Chair

Social Media

Now, during the Covid-19 pandemic, we are also collecting and sharing as much information as we can from the government and health authorities. This includes information about possible financial support and social distancing in our studios. We are also sharing updates from the RCM about adjustments and cancellations to the examination process.

The current protocol for entries is one entry per branch per calendar month and may include:

- BCRMTA Branch activities and local festivals
- Competitions, Master Classes and Student Performance Opportunities (open to all BCRMTA Members)
- Information for a smaller area of BC (e.g. information from other schools or organizations)
- Instruments for sale

We may decide to include more Branch posts at this time if we feel the information is important and timely for our members.

Two ways that Branches can share their information:

1. (Preferred) Forward information directly to the Social Media Chair (socialmedia@bcrmta.bc.ca)
2. Post directly to our Provincial page. It will then be posted subject to the review of the Social Media Chair.

socialmedia@bcrmta.bc.ca

Victoria Warfield - Social Media Chair





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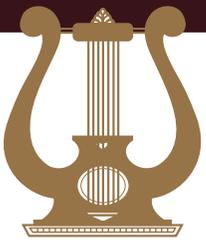
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Performance–String Quartet
Music Technology
Composition
Musicology



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250-721-7903



BCRMTA Pedagogy Award

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

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

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

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

A current RMT member, who received her membership with an ARCT degree in Performance and teaching experience, has won the award this year. Congratulations to **Kathleen Feenstra of Chilliwack Branch!**



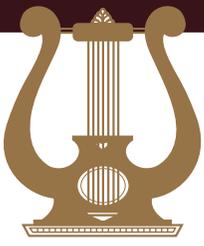
Kathleen Feenstra is a composer and piano and music theory teacher from BC's Fraser Valley where she has been teaching since 2001. Accredited by The Royal Conservatory of Music with an ARCT in Piano Performance (2010) and also an ARCT in Piano Pedagogy (2019), Kathleen is a member of the British Columbia Registered Music Teachers Association. She enjoys teaching and is passionate about seeing her students succeed in their musical studies.



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- Thank you!





Piano Mentorship Program

(North Island Branch Student Teacher Auxiliary)
Mentor Teacher – Cynthia (Cindy) Taylor

I would like to share with RMT colleagues throughout the Province the recent initiative that is taking place through the North Island Branch BCRMTA.

A Student Teacher Auxiliary (STA) was created in Sept 2018. I was approached by a piano teacher in our local area asking if I would create an STA program for teachers who are teaching but are not RMT's. Teachers in the community were contacted and the response was remarkable. In our first year we had eight STA members and in the second year we had 10 members. Most of our teachers live in Campbell River and the Comox Valley. We have one member who travels to our sessions from Qualicum. There is another who is planning to join our group, who lives in South Nanaimo.

The North Island STA group meets once a month on Friday's for an hour and a half. I believe that the success of our program is because we have a Professional Development presentation at every session. Our Branch members have been very generous in sharing their time and teaching skills as guest clinicians for the group. Some of our clinicians have been invited guests from our local area and some have been invited from other communities.

When I saw that the BCRMTA Student Teacher Auxiliary program was being revised over the past few years, this gave me the opportunity and foresight into setting up our local STA group concentrating on Professional Development. When renewals of STA membership for 2020 / 2021 occurred this year many of our local STA's had done a theory exam or a practical exam. This made their renewal easy. Those who were unable to complete an exam for various reasons, now had their Professional Development criteria already in place for part of their renewal process.

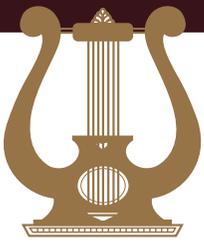
The North Island branch sponsored one of the STA programs this past year. The other professional development programs are mostly volunteer presentations given by our local RMT's. As the mentor teacher for the STA's, I also volunteer my time as the coordinator of the program. Time is allotted, at the beginning of each STA gathering, for announcements and updates of future events. We don't have official "meetings", just discussion time and announcements.

Recently our STA discussions have centered around a new idea that I have, to expand our membership by being more inclusive. I believe that it is important, for those of us who have been teaching for a long time, to share our knowledge and experience with others. After discussions with our STA group, our local North Island Branch, the BCRMTA Executive, and the Student Teacher Auxiliary Committee chairs Carmen Leir and Elizabeth Munro, we have had approval to change the name of our local program to the **Piano Mentorship Program**. This will enable our group to invite other teachers in the local area to join us who do not have the qualifications to be STA's and who may not otherwise have the opportunity of a mentor music program.

Piano Mentorship Program: Only those who qualify for STA status will be members of the provincial STA program. However, all Piano Mentorship Program members will receive monthly Professional Development presentations. Discussions have been around fees and STA status. With the help of discussions at the Provincial Executive level and the STA Sub Committee, the qualification status of STA's remains the same. The decision has been made locally that the fees from members who are not STA's will go toward clinician fees for future Professional Development.

These music teachers are already teaching in our communities. I believe that it is our responsibility to nurture and help them to grow in their knowledge to become better teachers. After all, many of the younger ones in our communities, whether they are STA's or not, are going to be teaching long after many of us who are in our "golden" years of our pedagogy are gradually retiring.

The current situation in our world today has put a pause, for the time being, on our group gatherings. When life can resume as our new normal, I will be reaching out to piano teachers in our community with an invitation to come and share in our Piano Mentorship Program.



Piano Mentorship Program

(North Island Branch Student Teacher Auxiliary)

Professional Development Programs

Presenter

- Apps for Teaching Reading and Rhythm North Island Branch RMT member
- Pop Music and Where to Find It (online) STA member
- STA Show and Share Music Books etc. STA member - group discussion
- Canadian Music Centre Guest - David McLaughlin
- Composer Biographies North Island Branch RMT member
(Inclusion of History into Your Teaching)
- Composing North Island Branch RMT member
- The First Lesson North Island Branch RMT member
- Interpersonal Skills Training Joan Ryan -Guest Clinician
Joan lives south of Nanaimo in Cedar. Her program includes:
*“Understanding your personality and how it relates to those around you.
Improve your relationships based on understanding of differences and strengths”.*
- CFMTA Video BCRMTA Catherine Bundt Clinician
“Performance Anxiety”
- Recovery Room STA group discussion – Sharing teaching
Questions / problems
- Graphic Notation Pieces North Island Branch RMT member
(Resources and How to Teach Them)
- Trauma Yoga (cancelled) Kelly McAneeley - Yoga Instructor



Cindy Taylor has been a member of the BCRMTA, since 1977. She is well known Provincially as Past President, and throughout the country as Past President of CFMTA. Cindy studied pedagogy with Edward Parker and piano performance with Dr. Robin Wood and Marjorie Engels. Cindy has an ARCT in Piano Performance, an ARCT in Piano Teaching, and an AVCM in Piano Teaching. She is passionate about teaching and is eager to share her knowledge with her students and colleagues as mentor teacher of the North Island Piano Mentorship Program.

In her community of Campbell River, Cindy was the choir director for the C. R. United Church for over 30 years. She is a locally known piano collaborator and is presently the accompanist for the CR Children’s Choir.



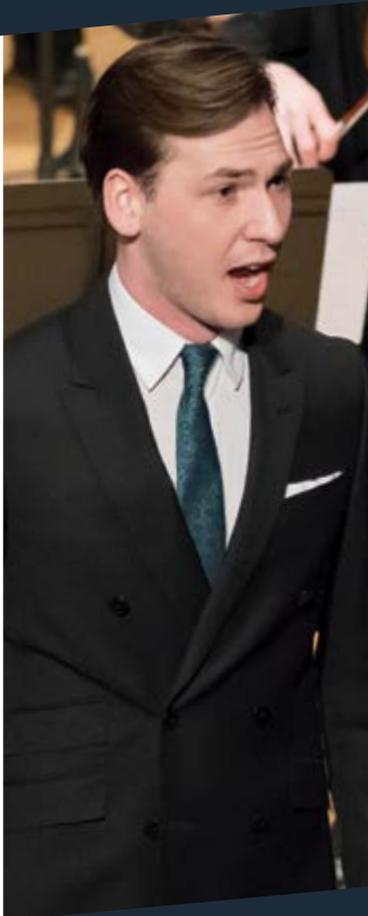


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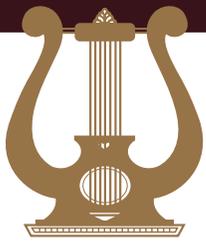
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To teach online or Not to teach online?

by Linda Gould

To teach online or not to teach online? That is no longer a question. The Covid virus has moved us into a whole new world and we, as music teachers, are fortunate to have options.

Since the release of the iPhone in 2007, we have taken up smartphones with enthusiasm¹. There are 28 million smartphone users in Canada representing 75% of the population². You will find most, if not all, of your students have smartphones and that's all you need to set up an online lesson.

Even before this health crisis, the effect of smartphones on society has been profound. There are positives like keeping in touch with family far away using Skype or Facetime. There are negatives, like children at school recess texting instead of playing and running around together. Here we are addressing a positive - teaching piano online.

I started to teach online eight years ago. I was nervous and full of questions and made a lot of mistakes but I wanted to give an option to students who lived in a different city. After teaching lessons on a cruise ship (that's a whole other story), several students wanted to continue taking lessons after we got back to our respective homes. My first online students were in the USA and Ireland.

Teaching online became so successful that I started asking students that lived in my city (and had smartphones) to stay at home if they were feeling under the weather but were still well enough for a lesson. Online teaching became a regular part of my studio. I still prefer the traditional way but in today's crazy world of social distancing, this is a fantastic option!

How it works

Each of you download a video conferencing app. This will be the program that allows you to see and hear each other during the lesson. You will download the same app on each phone so check which operating system your student uses. If both you and your student have an iPhone, you can use Facetime, which comes with all Apple phones. If one or both of you use Android phones you will need to download one of the other apps that work on both Android and Apple operating systems. Facetime is specific to Apple.

Facetime, Skype and Zoom are the apps I recommend and use. Zoom was voted the best video conferencing software for 2020 by PC Magazine with Facetime and Skype close behind. They are easy to understand with minimal setup and Zoom has a free version that works perfectly for a piano lesson.

They also work on tablets and laptops, but I prefer to use a smartphone for online lessons. I can pick up my phone and hover it over my hand if I need to do a closeup to show hand position, fingering, or other details. I like its flexibility.

Place your smartphone on a music stand that can adjust up and down and put it at the end of your piano's keyboard so the student can see a profile of your face and hands. Make sure there is lots of light. Students can prop their phone up on a footstool with some books so you can see their face and hands.

It's that simple. No extra equipment like microphones or speakers is required.

The differences between teaching in-person and online

It was so exciting to see and hear my student when I taught my first online lesson! The sound quality was great and I could see their body language and hand position. My first frustration was that I couldn't touch the student's hands or arms or shoulders. There were various tactile things I would do to help students' awareness of unnecessary tension that I simply couldn't do online. Now if I see tension in the shoulders in an online lesson, I ask them to scrunch up their shoulders with me and then release with a big breath out. For wrist tension I demonstrate by holding my phone close to one hand and demonstrating a fluid wrist technique. They need to concentrate on my online demo and surprisingly, without any touch, the results often come faster!

Another frustration was a lag in the sound as information was transmitted through satellites and cables. I like to sing, count and play along with my students and I couldn't do it as easily. I would adjust to their lag and then they adjusted to mine and it all disintegrated from there. Now if I want to count while they play, I will record myself on a separate recording device, playing the passage and counting out loud. Then I play it back to them and have them play along with the recording. I have done this



To teach online or Not to teach online? - cont

so often that I can hear past the lag and get a good sense of how well they are playing and if further ideas are needed. Even if you can't hear past the lag, it is still a good option for the student. The student can use a screen record option on their smartphone and they will have a good recording to practice with during the week. Every phone has a different way to access the screen recorder so it's best to Google 'screen recording for iPhone' or 'screen recording for Android'.

One of the biggest Pros to teaching online is peering into a students' music space and seeing what kind of piano they practice on;

- spring-weighted 61 note keyboard? (Yikes!, if they have been playing more than 6 months)
- out-of-tune old upright? (How can they develop a good ear?, and playing together will be abrasive.)
- In-tune acoustic upright? (Fabulous!)
- 88-note weighted digital (Great!).

You can also see where their piano is - a dark room in the basement or sunny room near the kitchen? The online lesson gives you a more intimate experience with their piano world at home. Be prepared to have your piano tuner/technician's phone number nearby :-)

Teaching Kids

Kids that are younger than 8 or 9 need a parent in the online lesson with them. Phone calls and notifications eat up lesson time and parents minimize interruptions and take notes for weekly practice. Bonus, the parents become more involved in the practicing when they write the notes.

Teaching online is an opportunity to use the children's toys in their lesson.

- Find some Lego and put all red Lego on the C's and blue Lego on the F's.
- Take a bar of music and arrange the coloured blocks rhythmically. Use blue Lego for quarter notes, yellow for half notes, red is eighth notes and white is a whole note.
- Grab a favorite stuffy and practice stroking its soft fur This helps to create a 'stroke-not-poke' feeling for the piano.
- Grab some pots and wooden spoons from the kitchen and bang out the rhythm of their music.

Using toys from home adds to their comfort level and they are likely to continue using them in their practice during the week.

Teaching Adults

Ask your adult or teen student to turn off notifications on their phone for the duration of the online lesson. Notifications = distractions that eat up lesson time.

Before the lesson ask them to email you photo's or pdf's of the music they are working on. I import these into *ForScore* on my iPad or you can print them out on your printer. Start with a clean copy instead of one that has been marked if possible. It is important you both have the same edition of the music they are working on so time isn't wasted explaining different fingering or editing.

ForScore allows you to annotate music with all sorts of colours and various pen widths. You can be creative with your marks and get their attention. For example – we have all had students with a musical passage that comes back *every week* with the same problem. I zoom in on that passage, take a screen shot and email it to the student with instructions that for the first 3 days of practice, this is the **ONLY** part of the music to work on. The concept of '*not always starting at the beginning and playing through to the end*' starts to become a reality!



How much should I charge?

Some teachers feel they should charge less for an online lesson. This is not the case. It may feel new to you and there may be some adjustments along the way, but **you are giving a 'live' lesson that has the same value as one in your studio.** Online lessons are not to be compared to online YouTube lessons where there is no interaction. You are very much there to give your sage advice and create a better piano player.



To teach online or Not to teach online? - cont.

I know there are many teachers currently teaching some online lessons at a discount or at no charge during this health crisis. That is to be commended. If parents are having financial hardship, offering to continue lessons for less is a wonderful gift. These are exceptional times.

Bonus

There are a few bonus's when you teach online;

- You get less colds.
- Students taking a piano exam or competing in a festival can have short 15 minute 'check-in' lessons without having to travel to your studio. At exam time I charge for an extra 1-hour lesson and give four 15-minute online lessons. It's a short lesson to keep them focused and give practice tips.
- Parts of the online lesson can be videoed and sent using [wetransfer.com](https://www.wetransfer.com). is a free app that allows large files to be sent.

Summary

Online teaching is here to stay. Teaching online is simply an option when a traditional in-person piano lesson doesn't work. Traditional lessons will always be the norm and teaching online is part of teaching in the 21st century! I hope this article has given you a few tips and increased your confidence to teach online. Please email me³ if you have any questions or fabulous online teaching ideas you want to share.

Works Cited

- 1 - en.wikipedia.org › wiki › History_of_iPhone
- 2 - Mobile usage in Canada - Statistics & Facts <https://www.statista.com/topics/3529/mobile-usage-in-canada/> 23.Oct 8, 2019
- 3 – playpianochordstoday@gmail.com

APRIL 26 UPDATE

The internet is a-buzz with online teaching success's and issues. I would like to address three of the most common problems, sound quality, sore throats with back aches and why we are here.

- 1. Sound Quality** – if you are using Zoom there are a few buttons in the advanced audio section you need to know about. Zoom is designed for voice meetings not music and by fixing these buttons you will get a much better sound. Here is a YouTube link to watch so you can follow along and fix your Zoom account. <https://www.youtube.com/watch?v=50NoWiYECA&feature=youtu.be>
- 2. Sore throat and sore back** –My #1 recommendation... use a set of headphones with comfortable earbuds that has a microphone built in. Either use wireless or get a cable extender for your headphone jack. You need to move around as though you were in a live lesson. Students don't need to see you in their screen 100% of the time. We teachers all close our eyes in lessons to listen more intently to a student, so you don't need to see them 100% of the time either! A microphone will allow you to speak at a lower volume and the headphones will allow you to hear more clearly.
- 3. Keep it simple** and be there for your student emotionally as well as musically. These are strange times and "music hath charms to sooth a savage breast!" ❁



When Linda Gould was a child her friends called her Linderace because she loved playing boogie woogie as well as classical piano. She's lived in the classical and jazz worlds for most of her life.

Linda is an award winning pianist, educator and RMT with an honours BMus from UVic and an ARCT in performance. She is the author of a piano chording course, Play Piano Chords Today. When she isn't writing, she loves to teach and travel the world performing on two pianos with her husband, Dave Paulson or her sister Susan Gould.





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Ask Lori - Teaching Tips for Everyday Lessons

by Lori Elder

Some Thoughts about Online Teaching during the COVID-19 Pandemic

Hi Everyone,

This is such an unprecedented life situation that we are in, and for many people around the world very tragic. I hope you are all keeping safe and well and following all the social distancing protocols.

I know that many teachers have chosen to do online lessons, including me. I would never have believed that I would be doing this, but I am. And I have to say, it is going better than I expected. There are a few technology glitches here and there, and the sound quality varies with each student, but for the most part it has been okay. We seem to get through the lesson material quite well, and honestly, it is great just to be doing this!

All of this has given me pause to think about our situation. This is a challenging and difficult time for us all, and I want to share with you the things I am grateful for while teaching during this pandemic. I am grateful for:

- Seeing my students every day on my computer screen – their cheerfulness and their bright, sunny faces are uplifting.
- Being able to continue working when unfortunately, many people cannot.
- Being busy – I have no time to be bored doing set up, scheduling, emails, staying in touch with colleagues etc.
- I am not isolated – I have the companionship of my wonderful students.

- Continuity – to my routine and that of my students.
- Making music – playing and hearing the piano is comforting and refreshing.
- Not thinking about the pandemic – after an hour pleasantly spent with a student working on Bach and Mozart, I waved good-bye and realized I had not thought about the pandemic the whole time. It was an hour of respite and relief.
- My studio, my music and my books – I could be in here for years and not play and read everything!
- BCRMTA and CFMTA – for updates, information, positivity, and keeping us all connected.
- Health – of my family members, friends and myself.
- Doing what I love – teaching, playing, chatting, laughing (we all need more of that!) and spending time with my students.

At the end of her first Skype lesson, my student Bethany Bohmer, with a happy smile on her face, said to me, “It’s really cool that you found a way to do this even though we can’t be together.” That’s what it’s all about!

I hope you are all keeping well, and my best wishes to all of you to hang in there and we’ll all come out of this together. And oh yes, there’s one more good thing I noticed about online teaching – at least when I’m teaching, I’m not eating!



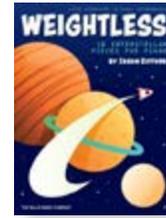
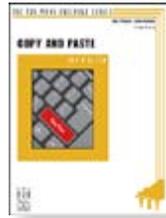
Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.

Email your questions to - lorielder@shaw.ca





Review of New Publications



Joyce Janzen
Abbotsford - Piano, Theory
Member since 1983

COPY AND PASTE
One Piano -Four Hands Duet
Elementary Level
by Kevin Olson
The FJH Music Company Inc.
E1115

This is a very cute and playful duet, fast paced and rhythmic! The title alone hints at this being a light- hearted piece that should appeal to students wishing to play a duet at the elementary level. Written in the key of C Major, it is full of two bar phrases and colourful dynamics.



Leona Porth
Abbotsford - Piano, Theory
Member since 1969

Of the two ideas that are tossed back and forth between partners, the *Primo* leads off with the opening staccato pattern. Next, the *Secondo* starts the legato second idea, which is picked up by the Primo and similarly tossed back and forth. There is then a return to the staccato repeated pattern before it ends with partners “High-fiving” in the second last bar. A single, shared staccato note in the final bar ends the piece with an appropriate bang! What a fun duet!!

Leona Porth



Jean Ritter
Abbotsford - Piano, Theory
Member since 2006

WEIGHTLESS
Later Elementary to Early Intermediate
by Jason Sifford
The Willis Music Company HL00327629

This collection includes ten ‘interstellar’ pieces for piano. A variety of different learning experiences are provided here. I know I have students that will thrive discovering the joy in this music. Some will want to play them at recitals or performance classes. Students that are challenged learning pieces will welcome the shorter, patterned pieces that can be learned and mastered more quickly. The performance notes provided by the composer have great value in guiding our students in their effort to play as musically as possible. They’re engaging! For example: in *Dodging Asteroids* it states: “Think fast! This piece is deceptively tricky: one moment you’re playing slurs, the next, you’re playing staccato, then slurs, then staccato. Mind your articulation carefully, and at the caesura (also called “railroad track”), stop and look both ways before you finally escape the asteroid belt!”

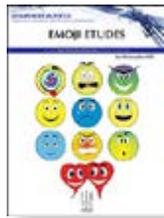
Spacetime investigates modern rhythmic devices like mixed meter and unusual time signature. *Weightless* requires a light touch and has some lengthy passages of open pedal. In *Zero Gravity*, all pedaling rules are somewhat different!

The music is gender friendly and very approachable and engaging!

Jean Ritter



Review of New Publications - cont.



EMOJI ETUDES

**Early elementary/Elementary Piano Solos
by Christopher Oill**

The FJH Music Company Inc. FJH2325

Ten fun solos make up this collection. The composer says: "I fully support overly dramatic performances of these pieces. For example, students can storm off-stage after they perform *Angry*. This can automatically lead to interesting dynamics, phrasing, and articulations."

Each of these pieces has a teacher duet to enhance the sound. The notes in this collection are contained within the span of E below middle C and A above middle C. There are no key signatures but accidentals are incorporated. There are chords of 2^{nds} and 3^{rds}. Students are required to play staccato, 2 note slurs, and legato phrases. There is very little HT playing apart from at the final chords of the pieces. *Confused* has accelerando and ritardando. The dynamic changes are frequent adding to the confusion! All the time signatures are all either 3/4 or 4/4 and the shortest note value is the quarter note. The lyrics are fun and help increase the expressiveness and interpretation.

Our students are very familiar with emojis so they'll identify with this music and be expressive!

Jean Ritter



RAIN AMONG THE RUINS

Mid-Intermediate

Piano Solo by Randall Hartsell

**The Willis Music Company
HL00274994**

This is a very expressive, quietly flowing, lyrical piece written in a Romantic style. It features repeated patterns of eighth notes in the treble clef over a rather simple bass that consists of a seventh chord followed by a single note or chord in each bar of the bass clef. Throughout the piece, a haunting descending melody is repeated in the treble four times. The title evokes a sense of tragedy, and the harmonies and melody convey this in a very memorable way.

Leona Porth



COMPOSER'S CHOICE

Early to Mid-Intermediate

by Naoko Ikeda

The Willis Music Company HL00288891

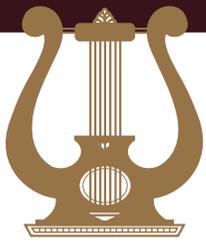
I truly enjoyed playing these eight original piano solos! Once I sat down and began, I couldn't stop until I'd played the entire book and wished there were more pieces! Six of the works are the favorites of the composer and two are new compositions. The variety is engaging and the works with traditional Japanese sound pull on emotion. Cleverly, two duets were transformed into solo arrangements. The melodies are exquisite and the harmonies are rich. The performance notes bring a personal touch and specifically instruct us in the intentions of precise moments in the works.

The technical elements in these pieces include meter change, rhythmic shifts, need for finger pedal, excellent syncopated pedal skills, and the need to voice clearly. Counting is definitely required to deliver on the accuracy. There is syncopation as well as various pattern groups of sixteenth notes.

I was trying to find a favorite piece to convince you of the joy of playing this book, but as I played pieces again I couldn't select one over the rest! Ms. Ikeda chose the favorites for us!

You will find warmth and a strong sense of beauty as you discover this music for yourselves. A definite asset for my studio!

Jean Ritter



Review of New Publications - cont.



IMAGINATIONS

Book 3

Intermediate

by Kevin Olson

The FJH Music Company Inc. FJH 2318

Kevin Olson began composing at age 5, and has to his name more than one hundred books and solos. In this series of books, Imaginations, Mr. Olson, composes on the premise that the 'keys' on the piano act as 'keys' to unlock creativity and imagination as they produce 'musical art'.

For the third in this series, written at the Intermediate Level, Kevin has written seven solos in a variety of genres. These include lyrical, rock, ballad, jazz and more. Each piece has repeating patterns with rich, contemporary harmonies. For example, the selection *Love Notes*, which he has dedicated to his wife on their 22nd wedding anniversary, is not the type of love song we would have expected even a generation ago. The intriguing and often exquisite harmonies certainly convey his sentiments, but in a very new and fresh sounding style.

Other titles include *Above and Beyond*, *Carousel*, *Color the World*, *High Five*, *Power chords* and *Tales from Madrid*. Although written primarily for teens playing at the Intermediate level, the pieces are beautifully laid out in an attractive clean and spacious manner. Each piece has colourful sounds that should appeal to today's students and inspire them to have fun while using their imaginations!

Leona Porth



PIANO CALM

Mid-Intermediate

by Phillip Keveren

Hal Leonard HL 00300640

The well known arranger Phillip Keveren is showcased in this book as a composer of 15 original reflective piano solos which are early to mid intermediate level in difficulty. *By the Pond* and *Hush* are minimalist with slow repetitive chords. *Alpine Meadow*, *Dawn*, *Frosted Windowpane* and *Dreaming* have somewhat more movement with chords of broken eighth notes. Pieces are 1 to 4 pages long, harmonies are diatonic but not tonal, modulation is occasional but not excessive. There is a range of difficulty from pieces like *Rain* in C major with an ostinato middle C in the LH to *Pianissimo* in D^b major and *By the Pond* in G^b major. The tonality is uncertain and wandering in *Peaceful Stream* which begins with no sharps or flats but a tonal center of F, progresses through a number of accidentals, then modulates to F minor and back to no flats or sharps with an A major chord. *Lavender* has no key signature but depends on many accidentals for its changes of harmony. One piece in a somewhat different vein is *Johann's Music Box* – referring not to Johann Sebastian Bach but to Johann Pachelbel and his ubiquitous *Canon* theme which forms the LH of this piece in 3rds while the RH creates a melody in triple time above it. All of these works are serene and contemplative making them attractive and interesting without being too technically challenging.

Joyce Janzen

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Review of New Publications - cont.



RECITAL SUITE SERIES

PRESENTS:

Spring Promises

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Summer Scenes

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Autumn Sketches

48032

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47927

Alfred Music

When I was given these booklets of music representing each season, I was excited to explore composers we're all familiar with. The vivid colours in the scores exquisitely match the varying images that we experience each year in our beautiful country!

SPRING PROMISES

**Late Intermediate
by Dennis Alexander**

As we have just begun spring, this music represents the anticipation for all the new growth and hope! *A Garden's Promise* is written in G major and opens with a warm melody supported by broken chords in the left hand. Midway, the music moves into eighth note runs split between the hands before the left hand continues that idea while the right hand begins playing chords of thirds above these runs. These runs are full of accidentals and register changes providing delightful colour!

Soft Rains inspired by the short story *There Will Come Soft Rains* by Ray Bradbury, includes long sustained pedal. The piece begins and ends with triple meter but shifts to $\frac{3}{4}$ for the middle section. The delicate staccato in the higher register paint the picture of rain. The middle section is quicker and is completely in triplets. *Spring Fever* is exciting with staccato chords and high energy! There are runs, register changes, and articulation contrasts.

Exciting music to welcome spring!

SUMMER SCENES

**Late Intermediate
by Melody Bober**

The three pieces are titled: *Sunny*, *Sultry*, and *Stormy*. These words conjure memories of past experiences while we basked in summer! *Sunny* begins in G^b major and midway through modulates to G major. There are rolled chords, register changes, arpeggiated passages, and rhythmic interests. *Sultry* has a lazy feel and sound to it. It is lilting in triple time and doesn't drag. The constant shifting of harmonies is engaging. Much of the piece has left hand chords but none are larger than a seventh. *Stormy* features left hand octave chords as well as many contrasts. Meter changes demand counting and add to the sense of agitation. I can hear the thunderclaps and the wind shifts as the storm changes. The conclusion is "huge" with chromatic octaves in both hands before large accented chords take over concluding with *sfz* chords in the low bass.

The beautiful melodies we are accustomed to by Ms. Bober are present in this booklet alongside the sounds and colours of summer!

AUTUMN SKETCHES

**Intermediate to Late Intermediate
by Martha Mier**

This booklet contains four works beginning with *Farewell to Summer*. The e minor opening brings a reality to the end of one season while ushering in another one. The harmonies move between e minor and the optimism of G major to help us transition the change before we launch into *The Splendor of Color*. Beautiful warm right hand melodies with arpeggiated left hand harmonies fill us with the awe inspiring images and sounds. The rhythms are within the reach of our intermediate level students. *Harvest Festival Rag* is syncopated and marked vivace. Most of the left hand is staccato and full of leaps. It provides the rhythmic foundation. The many accidentals provide colour contrasts. The final piece *Falling Leaves* brings a lovely conclusion to this booklet. With the eighth note runs and sweeps you can visualize the leaves falling.

Ms. Mier has brought us the pleasures of autumn and prepared us for winter!



Review of New Publications - cont.



WINTER ILLUMINATIONS

Late Intermediate

by Wynn-Anne Rossi

Each season brings its own beauty and pleasures and adds variety to our lives. Winter often brings more solitude and reflection as we cocoon. *Snowfall Prelude* opens the season with the right hand motives that gently swirl above a mostly broken left hand. The softness and longer sustained pedal passages along with the rubato create expectancy. *Warm, Cozy Moments* is deeply expressive and slow. This definitely evokes reflection and has a sense of mood changes with the changing meter. The middle section is calm and dream-like and the parts almost feel like a duet between the hands. *Gliding on the Ice* is written in $\frac{3}{4}$ time. The long lines filled with eighth notes moving back and forth transport you to an arena or frozen river or lake filled with skaters. This is written with gracefulness and key changes. *North Wind Toccata* rounds out the booklet. This is fast and incorporates hand crossings and articulation changes. Portions have left hand sweeps while the right hand has rapid sixteenth notes. This piece is aggressive and energetic! The north wind was cold!! This is winter!

Jean Ritter



HOW TO WRITE A SONG ON THE PIANO

by Allison James

The Willis Music Company HL00293909

This is such a good idea! Allison James has written a book on songwriting that takes someone with minimal music knowledge through the process of establishing chords, creating a melody, choosing lyrics and putting it all together to culminate in the finished process of a new song. Beginning in the key of C major, basic chords are explained, presented on a treble staff and shown visually on a keyboard diagram. A simple 4 chord progression is suggested and shown with other progression options given. Then there is a place for the novice songwriter to choose and write down their 4 chords. For simplicity and ease of explanation all chords are presented in root position. The chords are intended to be played in the RH while the LH plays the root of the chord – again, visuals help to explain the concepts and a place is provided to write down the LH bass notes. The next step is to put both hands together – this might seem obvious to someone who has music training but less intuitive to the novice. Hand and keyboard visuals as well as grand staff examples help to make this clear. Chord identification is explained as well as the system of root/quality or lead sheet notation. The next step is rhythm and the example given is $\frac{3}{4}$ time. The RH is instructed to play each chord 4 times while the LH plays once with the option of both hands holding each chord for

4 beats. Following this, the 4 measure phrase is repeated 4 times creating a 16 measure section. Additional seventh chords are explained to add variety to the chords chosen. Melody is introduced by using *Twinkle, Twinkle, Little Star* as an example. One melody is constructed to fit with the 16 measure chord section to represent a verse and a second melody is constructed to fit the same 16 measure chord section to represent a chorus resulting in a A B A B structure. Advanced melody options and suggestions help in the creative process. Next lyrics are addressed using the nursery rhyme *This Old Man* as an example. Verse melodies are the same but lyrics are different while chorus melodies are the same and the lyrics are the same. A free writing approach is suggested with questions to help refine ideas beginning with the chorus. Once again, advanced lyric options are provided. With this approach, one can start with melody and move to lyrics, or begin with lyrics and move to melody. A simple structure indicating simple rhythm is provided where one can write the chords and the lyrics together. Editing ideas are suggested. The final chapter introduces simple notation as an optional skill giving an original song written by the author as an example of chords, lyrics and melody notated on a score. Several blank pages are provided at the end of the book for writing a piece of music in the same way. From initial concepts to final product, this book is an excellent step by step instruction manual! I can't wait to try it out myself as well as make it available to my creative students!

Joyce Janzen





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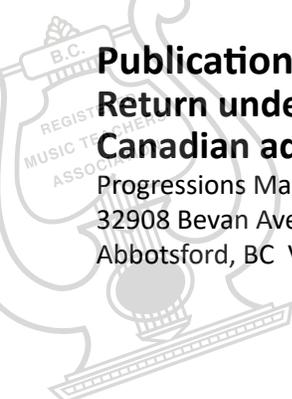
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