

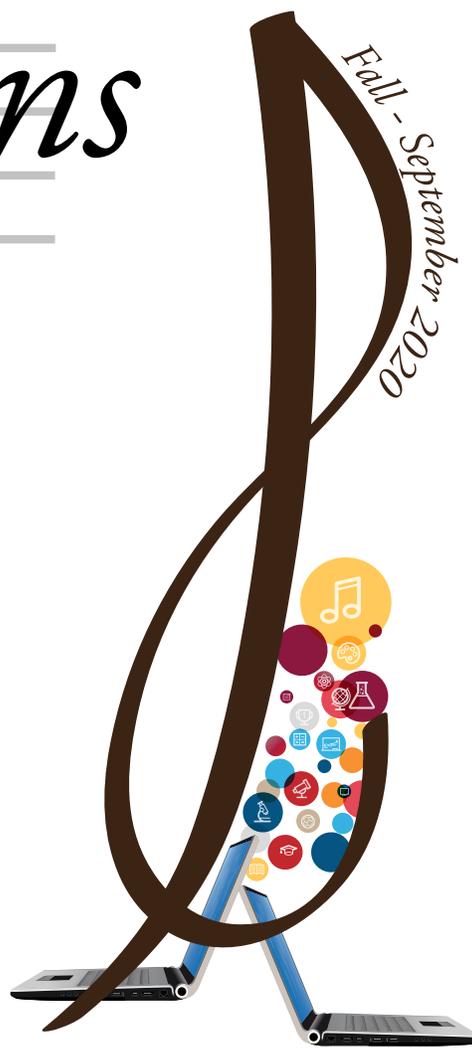
# *Progressions*

*Fall - September 2020*

## Inside this issue:

- *BC Piano Competition Performers*
- *How to view the BC Piano Competition*
- *Young Artist Tour Information*

*And so much more.....*



B.C. Registered Music Teachers' Association Provincial Magazine

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# Contents . . .

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

4	President's Message
5	Hello from the Editor, Webmaster
7	Branch Highlights
14	Heritage Fund 2020 / 2021
14	Professional Development
16	Vancouver / Burnaby Branch Celebrating 100 Years
19	Musical Community Service Awards - Spring 2020
21	BCRMTA Student Composer Winners 2020
24	BCRMTA Piano Competition
	• <i>Adjudicator - Dr Jamie Syer</i>
	• <i>Abbotsford - Rafael Brisebois</i>
	• <i>North Island - Michael Robert</i>
	• <i>South Fraser - Braden Eguia</i>
	• <i>Vancouver/Burnaby - Ivy Lin</i>
	• <i>Victoria - Johnathan Devey</i>
33	Young Artist Tour
34	William Andrews Canada Music Week® Award
34	SoundVision 2020 - Tigh-Na-Mara Parksville - Vancouver Island
37	Ask Lori - Teaching Tips for Everyday Lessons
38	From our Bookcase: Favourite Christmas Music
43	Review of New Publications
46	Support our Advertisers

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## PUBLICATION INFORMATION

Next Issue: **WINTER 2020**  
Copy Deadline: **December 15, 2020**

Advertising rates:

Back Cover	<del>\$150.00</del>
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@bcmrta.bc.ca

Oh what a difference a year makes! This time last year, we were all working on our plans for the summer or executing on plans that had been made in advance. The summer of 2020 is one of staying close to home and dealing with the cancellation of plans made earlier in the year due to the ever expanding COVID-19 worldwide pandemic.

The April 2020 BCRMTA Annual General Meeting was held via ZOOM on April 19, 2020. There were 29 of us in attendance at this meeting, which was our very first foray into the virtual meeting arena. While there were (and continue to be) limitations around this meeting format, not the least of which is not being able to greet each other and share a meal at lunchtime, the meeting was very successful overall. We will review the effectiveness of this going forward post pandemic and recommendations will be made at a later date. Our upcoming Semi-Annual Provincial Council Meeting in September 2020, will also be held using the ZOOM platform. It remains to be seen, how future meetings will be held.

Our BCRMTA Conference *Soundvision 2020* being hosted by Mid-Island Branch at the Tigh-Na-Mara Resort on Vancouver Island has been postponed until September 2022. This decision was not taken lightly and in the end, it was the right decision to make. I want to thank the members of Mid-Island Branch for agreeing to remain as hosts and the clinicians who agreed to remain committed to their participation in our conference for 2022.

While the conference has been postponed, the BCRMTA Piano Competition 2020 has not. My thanks to Maureen Hollins, BC Competition Chair, for working to ensure that we *will* have a piano competition in September. As part of our ongoing (whether we like it or not!) explorations into the world of technology, our competition this year will be a virtual one! I invite you to visit our website [www.bcmrta.bc.ca](http://www.bcmrta.bc.ca) to check out the five competitors along with our adjudicator, Dr. Jamie Syer.

All performances by our five competitors will be available for members to view. Perhaps branches could have suitably distanced small groups get together and view the performances – not quite the same as all being there live, but sometimes we need to take what we can get! Good luck everyone and I look forward to hearing what each branch did to participate in the 2020 version of our BCRMTA Piano Competition!

Going forward, we are looking at ways in which we can make the Young Artist Tour 2021 happen in a way that prepares our BC representative for the CFMTA/FCAPM Piano Competition being held in July 2021. The National Competition will be held virtually as well along with a virtual conference. Details regarding the CFMTA/FCAPM Piano Competition 2021 and Conference for 2021 will be forthcoming. One of the very exciting parts of the July 2021 virtual conference is, that the planning committee will be made up of representatives from each province and territory. This will allow for a truly 'Cross Canada' version of a conference. The Alberta Registered Music Teachers Association will host the conference in Edmonton in July 2023.

With the re-opening of our province's various sectors of society and the economy, we are becoming more aware of the inherent risks of close face to face contact in confined spaces. I hope that the information surrounding the idea of informed consent vs. waivers that was circulated to our Presidents and Delegates in June 2020 proved to be of some benefit to you all as you work through the process of deciding if and when it is okay to return to face to face lessons. I know that we are all tired of working in situations that we are not comfortable with, but as British Columbians and Canadians, we all know that we need to work toward supporting those who may be more vulnerable than we are.

I wish you all the best in the coming teaching year. Please continue to *"Be kind, be calm and be safe."*



# Hello from the Editor & Webmaster



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

Hello Everyone,

Ok - take a breath....It was a crazy spring, hopefully some down time in the summer, and now we get ready to go into our fall teaching schedule.

We had so many new things to learn and figure out this spring,

- How to do online lessons
- How to prep for online exams
- How to do a year-end recital.

The good news - we did it, and our students did well, and we have new tools to add to our toolbox.

Information in this issue of Progressions includes:

- BC Piano Competition
- BC Young Artist Tour
- Heritage Fund
- Professional Development
- CMW William Andrews Award

**Book reviews** - with the pandemic, I have not been receiving new issues from the publishers. I had a few left and have included them. I have also started a new section - *From our Bookcase, these are books from the reviewers own collections.* This issue focuses on Christmas music.

## Digital Magazine Icons



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I would love to know if you have any books that you go to time after time for your students - would you like to share that information with the members - if so, please let me know.

**Website** - There are new updated versions for the BCRMTA brochure available on the website. You will find these in the "Members Only" section of the website, and will be password protected (If you need the password - send me an email). There are two layouts - one is complete, and the other one has room for branches to add there own information. If your branch needs help with designing the inside of the brochure - please let me know.

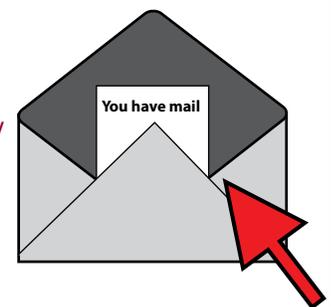
That's all for now. Be safe and be kind.

Thanks

*Dina*



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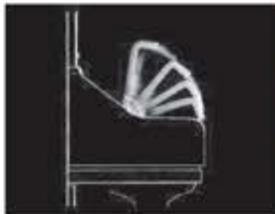
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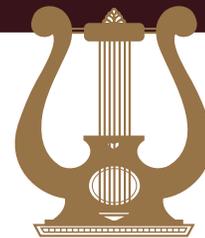
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# A Branch Highlight



## Abbotsford

The BCRMTA Abbotsford Branch Music Festival celebrated its 20<sup>th</sup> anniversary in 2019 with an Honours Concert that included distinguished alumni and selected current students. We looked forward to continuing our support of local music with our 21<sup>st</sup> annual festival. We are operated by the BCRMTA Abbotsford branch and rely completely on local teachers as well as community sponsors. Our mandate is to offer an **adjudicated festival experience that serves to both instruct and inspire the music students in our community**. This became central to the 2020 festival committee as we navigated the rapidly changing world. Early in March, we established protocols with the hope that we would still be able to hold the festival in person in late April. Soon after, we realized the need to make some very difficult decisions on whether to proceed in some way or to cancel. Our committee kept returning to a desire to provide a goal for our students that would also aid our local teachers. We felt a responsibility as well to the adjudicators we had contracted. We settled on a video submission format.

- Students submitted a video link of their festival submissions. YouTube was preferred although any site that enabled video sharing was acceptable. Our webmaster extraordinaire, Dina Pollock, set up a page on our online festival registration site for the students to submit their links.
- Adjudicators watched videos categorized by student and level and provided a written adjudication. Our adjudicators were Murray Nichol, Rosemary O'Connor,

and Joel Stobbe. They did an amazing job by bringing life and inspiration to written comments!

- The awards could not be distributed as usual, but we were able to award over \$3000 thanks to our supportive donors. This was done via e-transfer and deliveries.
- We held a virtual Honours “concert” of performances selected by the adjudicators and presented as a YouTube playlist for students, teachers, and the general public to view.

There were many challenges and bumps along the way as we navigated through this journey. New ways of doing things can be overwhelming in so many ways. Communication, understanding, adaptation and flexibility were so important. In the end, we had about 2/3rds of the students who had originally registered continue on in the video format. Many of them and their teachers expressed appreciation for the chance to do at least one “regular” thing through this time of upheaval. We felt so proud of our community for their dedication and persistence. The students, teachers, parents, adjudicators, donors and sponsors all enabled us to preserve our mandate and ensure that the music could continue on.

*Beth Nickel*

Thank you to all of the **Branches** that sent in a Branch Highlight.

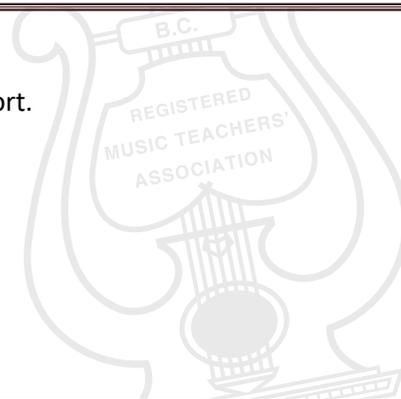
For the next issue of *Progressions*, I will need the Canada Music Week® report.

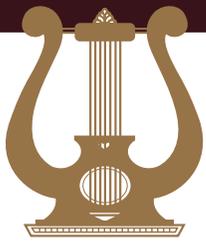
Photos are welcome, if you have a photo release.

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

Deadline December 15, 2020.

Thank you, *Dina*





## A Branch Highlight- cont.

### Chilliwack

The Chilliwack branch held several ZOOM meetings this spring rather than in-person meetings.

We exchanged stories of teaching during the COVID-19 crisis. Learning to teach on-line has been a huge learning curve. Some of us had to upgrade equipment to support the new technology. Most of us needed help from friends, colleagues and professional “techies” in order to figure it out. We compared reactions from students. We chuckled (or groaned) over stories of background noise: cats walking in front of cameras obscuring view of the students, dogs (full grown German shepherds) leaping back and forth over chair barriers meant to keep them out of the piano room (I’m not making this up) and other miscellaneous distractions. We could write a book about our adventures. Puppets were seen as good props for younger children. Parental support was viewed as essential for keeping younger students focused. Some teachers emailed or texted the assignments. Students needed to be reminded to have pencils ready to write instructions and reminders. And, OH MY, the out-of-tune pianos! End of year recital ideas have been creative: in-person recital with social distancing, ZOOM recitals, or youtube “movie” style recitals with students uploading their performances. We shared the anxiety of preparing students for on-line exams: navigating changing information and protocols for various practical and theoretical subjects. We felt the disappointment of students discontinuing lessons for financial or other reasons. We shared stories of losing work due to cancellations of choirs, church work, festivals, recitals, concerts, weddings, and funerals. Our Christopher Norton weekend of masterclasses, workshops, and concerts was postponed until next year. Wishing our BCRMTA colleagues all the best as we move forward in this strange new world.

*Nita Pelletier*

### Coquitlam/Maple Ridge

The Branch began the ‘Music Share’ program which is a fundraising initiative to support musical education for local middle school students in financial need. The goal is to raise funds which will be used for instrument rental, allowing students to participate in middle school band programs. This initiative was created and implemented by Lorna Yeates, our Vice-President. The concept is for students to share their musical accomplishments by hosting ‘mini’ living room recitals inviting friends, neighbours, etc. for a performance of 4 or more pieces. The audience is asked to contribute a donation to ‘Music Share’. We are pleased to announce that this year the ‘Music Share’ program raised \$1545.

*Greg Hartley*

### 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. Sadly, the June event was cancelled due to COVID-19. At this point, the Cranbrook Committee is hopeful that plans remain to host the Provincial Festival in the future.

*Terry Lynn Jeffers*





## Mid-Island

This year we had been looking forward to several highlights, all of which have been postponed or cancelled because of the COVID-19 pandemic. Much planning and enthusiasm had gone into preparing for the Soundvision2020 conference which will now be the Soundvision2020 in 2022 conference in September 2022 at the Tigh-Na-Mara resort in Parksville. The planning committee is committed to continuing and look forward to seeing our colleagues in person in 2 years! We do miss one of our core committee members, Janice Skipsey, who passed away this spring.

We also hope to reschedule the planned lecture/recital with Bruce Vogt as soon as possible. It was disappointing to not have a year end recital and be able to make presentations in person but we mailed 12 book awards to students completing Grade 8, 9 and ARCT exams and 2 scholarships.

*Miriam Duckworth*

## Mission

In view of a very different time facing our students and Families, the Mission Branch created a '2020 Summer Activity Chart' with the objective to encourage continued music learning and learning in general. The Chart was designed in such a manner in that each teacher could tailor any of the varied items with links, to specifically suit their Studio, then emailed directly to each student.

At our September RMT Meeting we will discuss the feedback, as this Project certainly lends itself to many options.

*Laura Webster*

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## A Branch Highlight - cont.

### North Shore

*2020 Collaborative event between Lions Gate Sinfonia and the North Shore branch of BCRMTA*

Just days before BC started shutting down as a result of the pandemic, the North Shore branch had successfully completed the 5<sup>th</sup> Collaborative event with the Lions Gate Sinfonia and Maestro Clyde Mitchell. This year's collaboration grew to a mini festival over the course of two weeks in February and March 2020. This year's concert artist and clinician was Dr. Libby Yu.

Over seventy-five students auditioned and were given an opportunity to participate in one of the regular Lions Gate Sinfonia Orchestra's concerts featuring student-soloists, as well as in a series of masterclasses, rehearsals, and a concert featuring soloists with a professional chamber ensemble. The students represented a variety of disciplines: pianists, singers, violinists, ensembles, a flautist and a saxophone player. The repertoire ranged from elementary level to ARCT, from Baroque to modern. This year we even heard two original compositions by two of our branch's teachers.

Clyde Mitchell continues to amaze with his tireless effort at making this an incredible event and the best experience for the students. He wrote more than forty-eight arrangements to be performed by the chamber ensemble and the LGS orchestra! What a massive undertaking!

From the auditions to the final performance, Clyde was always there to offer support and musical guidance. During masterclasses and rehearsals, he was available to help the participants fine tune their performances. Many of the students remarked at how comfortable he made them feel and how his humour helped them relax and focus. As always, his colourful arrangements complemented and highlighted every student's musicality and performance. He is the driving force behind this endeavor and our branch feels very grateful for his continued support.

The first of many events over the span of two weeks, was a masterclass where twenty-five students performed for Dr. Libby Yu. She spent time with each student, giving valuable feedback and useful advice on their chosen piece of study. In addition to this, Libby worked with each of the soloists before their respective performances. Overall, her masterclasses were thoughtful and engaging. She gave each student relevant tips on ensemble performance and effective practice tips for now and the future. We were extremely fortunate to have had Libby as part of this year's events.





## North Shore - cont.

The second event, the string ensemble concert, featured twenty-nine performers and took place at Lynn Valley United Church. Clyde conducted the ensemble and soloists through an array of pieces making up a varied and unique program. By all accounts, the concert was a success and students seemed proud and thrilled to have participated. Special thanks go out to the string ensemble musicians: Andrea Siradze, Barb Irschick, Angela Cavadis and Sue Round for donating their time and expertise in making this concert a success.

The final concert took place on March 7<sup>th</sup> at Centennial Theatre. This concert featured twenty- two performers - a vocal trio, a six-hand piano trio, a violinist and fifteen pianists. Showcase pianos supported this concert by generously providing a Fazioli piano for our students to play. What a fantastic treat for them! Various levels from elementary to advanced were represented here, staying true to the original idea of giving an orchestral experience mostly to early and intermediate students. This concert was very well received. All the performances were of high quality, very musical and technically sound.

It was interesting to observe the students' progress over the weeks. Behind the scenes, it was clear students were very

supportive of each other and it was great to see them grow as musicians and become more confident. Throughout, from the first practice recital, through rehearsals, and to the final concert, I could sense blossoming feelings of comradery amongst them. What a wonderful enhancement of this performance opportunity!

There certainly are a lot of moving parts involved in making such an event a success. Although it is a big undertaking for our branch, the rewards are endless and there are numerous educational benefits. In the end, we were able to deliver memorable high-quality programming. We feel extremely fortunate to have been able to complete this big undertaking, so meticulously prepared over the course of many months.

We are very proud of the ultimate success of this event and the wonderful effect it had on our students and community! Congratulations and thank you to all teachers and students who participated.

*Celine Cassis*



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### *In Memoriam*

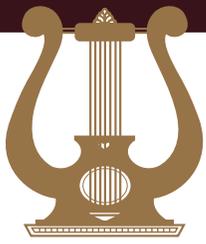
Donna Fishwick  
member of BCRMTA (Vancouver/Burnaby) since 1963



Janice Skipsey  
member of BCRMTA (Mid-Island) since 1981



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



# A Branch Highlight - cont.

## Richmond

In February, we welcomed senior RCM examiner and long-time branch member Ildiko Skeldon for a presentation called "An Examiner's Eye View". This was the second presentation in this series. This year she presented a mock examination at the RCM Level 8. Ildiko gave an extra focus to the Ear Test components and Sightreading requirements. She worked with one courageous 12 year old volunteer that day who was preparing for a June session Level 8 exam. The teachers brought their own copies of the Level 8 repertoire and Etudes books. They were invited to mark along and at the end we compared our results.

Ms. Skeldon brought a wealth of experience and knowledge to this unique glimpse inside the examination room from an examiner's perspective. We are looking forward to next year as she has agreed to present the Level 10 exam.

*Victoria Warfield*



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## South Okanagan

October 2019 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 day's masterclass.

*Carmen Leier*



## South Fraser

Greetings from the members of South Fraser Branch!

We are extremely fortunate to have had all our major branch events take place before COVID-19 placed us all in quarantine lockdown!

We celebrated Canada Music Week® and had an Alexander Technique Workshop. In late February and early March we enjoyed a fabulous two weeks of shared music, comraderie, musical enrichment, celebrations, and recitals with our South Fraser Junior and Senior Music Festivals! A new aspect to our festival this year was a Composition Festival and it proved to be a tremendous success. It will continue to be an integral part of our festival programming in the years to come.

Then... it happened... COVID-19...

Our collective worlds were turned upside down as we witnessed the unfolding of a world wide pandemic. Many of us scrambled to find alternatives to keep our students engaged and motivated to learn in the face an unprecedented situation. I believe that the majority of us have adapted and have successfully transitioned to an online teaching platform - a testament to the resilience of our collective creative spirit!

I know that all the members of the South Fraser Branch join me is wishing you all continued success with your teaching and, most important of all, continued good health in the months to come!

*Helga Murray*

## Shuswap

Members of the Shuswap branch have transferred to the Vernon branch.

## Vancouver / Burnaby

For the last two years, our Branch has hosted a special event in the Spring, this year the topic was Dalcroze Eurhythmics. On March 8 we were joined by clinician Jared Ballance, President of the Northwest Chapter of Dalcroze USA. The four-hour workshop presented the fundamental principles on which Dalcroze education is based and allowed the participants to explore concrete ways to apply these principles and activities in our teaching. The afternoon was well spent and each of us came away inspired with new ideas on how to enhance our students' musical expression through physical movement.

*Dear Members*

*It is with great regret that we write to inform you of the sudden passing of Donna Fishwick on June 8, 2020.*

*Donna was a highly respected member of the Vancouver/ Burnaby Branch for many years. She was a unique musical force in our community and she will be greatly missed not only by her family but by the many students, colleagues, and friends who were fortunate enough to know her.*

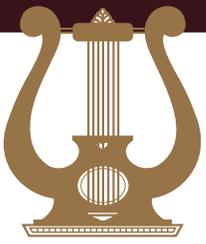
*Barbara Siemens*

## Vernon

The Registered Music Teachers' Association of Vernon is delighted to share the success of our 2020 Spring Voice and Piano Festivals. The Vernon Piano Festival was held on February 28<sup>th</sup> - March 1<sup>st</sup> and the Voice Festival on March 5<sup>th</sup> at All Saints Anglican Church, Vernon. We were pleased to have Catherine Bundt as this year's adjudicator for piano and Norene Morrow as the adjudicator for voice, who both offered outstanding feedback to our students. We were very fortunate to have a piano and voice festival this year with the arrival of Covid-19 not too long after! Our Vernon association also welcomed 10 new members this spring from the Shuswap area, boosting our total membership to 33 members strong!

*Emerald Holt*





# A Branch Highlight - cont.

## Victoria

Kevin Bazzana took everyone at the September General Meeting through a time machine back to the late 19th century and the very early 20th century. Through the use of recordings we were able to hear Chopin etudes as Francis Plante had heard them performed by Chopin. An 1889 recording of Brahms playing one of his Hungarian Dances was amazing to hear, regardless of the static.

The style of playing the large chord was different from the 21st century .....many of the performers would separate the notes rather than a strict block.

A variety of recordings of *The Minute Waltz* by Chopin by such performers as Joseph Hofmann, Michael von Zadora (a student of Leschetizky) included extended trills, Ignaz Friedman and Rachmaninoff included held B flats, plus a variety of tempi. The slowest tempo was over 2 minutes, while the fastest was one minute 18 seconds.

We continued exploring the sounds of early recordings including a virtuostic arrangement by Joseph Hofmann and a counterpoint cadenza by Alexander Michalowski.

We learned that music performed in the 19th century didn't have to sound like it was written, there was more pushing and pulling of tempo, greater flexibility, and intentional incoordination of hands.

A 1937 recording of Paderewski playing Beethoven's *Moonlight Sonata* was almost portamento and Vladimir de Pachmann played the *Raindrop Prelude* of Chopin with a strumming sound.

We were also treated to performances by Percy Grainger, Arthur Friedmann, Moriz Rosenthal, and Ilona Eibenschutz (a student of Clara Schumann).

Thank you to Kevin for a most interesting presentation.

Our meeting ended with lunch provided courtesy of Tom Lee Music.

It was a wonderful way to start the music teaching year.

*Pat Williamson*



## 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](http://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](mailto:bcrmtaprofdev@gmail.com)

The event must be completed 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

Five grants are given out each year, on a "first come, first served" basis. Grants are available every 2 years to a branch with less than 40 members.

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](mailto:bcrmtaprofdev@gmail.com)

*Liz Munro - Professional Development Chair*





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### Registration is now open!

Fall 2020 - Online Piano Teacher Course  
Sept 23 - December 2, 2020

Winter 2021 - Online Piano Teacher Course  
Feb 3 - April 14, 2021

Summer 2021 - Online Piano Teacher Course  
June 9 - Aug 18, 2021

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# Vancouver / Burnaby Branch

## In the Beginning

In 1920, a group of dedicated educators joined together to form the *Vancouver Music Teachers' Association*. Mr. Roy Robertson was the president and curiously enough, although it was a new entity, it also had a Past President by the name of Mr. Frederick Chubb. After several months of meetings, the Association applied for and received a *Certificate of Incorporation* on April 28, 1921.

Two years later, the name was officially changed to *The British Columbia Music Teachers Federation*. In 1932, when the Provincial body was organized, the group was again renamed as the *Vancouver Branch* of the BCRMTA. And so it remained until 2018 when it became the *Vancouver/Burnaby Branch*, a name which better reflects the geography of its membership.



1936 CFMTA Convention hosted in Vancouver

## Historical Highlights

- 1936 Host of the First CFMTA Convention
- 1960 40<sup>th</sup> Anniversary Celebration
- 1985 Host of the CFMTA Convention
- 1992 *A Musical Soiree: Performances by Branch Members*
- 1995 Gala Dinner with guest Peter McCoppin
- 1996 75<sup>th</sup> Anniversary Commission *Bonne Fete!* by Ramona Luengen
- 1996 *Mozart and Musicianship* Event
- 1997-98 International Workshop Series
- 2016 Host of the BCRMTA Convention *Music: Where We Belong*
- 2017 *Canada 150: A Multicultural Music Celebration*



2016 Convention Committee

# Celebrating a Century 1920-2020

## Our "Recent" Presidents

- 1982 Pamela Ho
- 1984 Marjorie Hougham
- 1986 Marilyn Glazer
- 1988 Marlene Sharman
- 1990 Dr. Rita Steblin
- 1991 Marlene Sharman & Dorothy Uytensu
- 1992 Ria Csapo
- 1995 Lester Soo
- 2000 Rebecca Kelly
- 2002 John Dupuis
- 2004 Rebecca Cheng
- 2006 Marilyn Glazer & Sharon West
- 2011 Jammy Smith & Keiko Alexander
- 2014 Toni Meyer
- 2018 Barbara Siemens

## Bonne Fete! 75th Anniversary Commission by Ramona Luengen



## Celebrating a Century

After 100 years, the Vancouver/Burnaby Branch is still going strong and we definitely plan to celebrate.

In 1960, the Branch counted from 1920, the year of inception, to hold a 40th Anniversary; in 1996, it used 1921, the year of incorporation, to mark the 75th Anniversary.

Given the current circumstances, the Branch will be taking advantage of both precedents. In the Fall of 2020, there will be a series of online offerings and in 2021 we hope to have an in-person event to mark the occasion. Details will be available in September.

In the meantime, visit [bcrmta.org](http://bcrmta.org) for more historical information including: a full list of the Boards of Directors, programs of past events and documents as well as the score for *Bonne Fete!*

## Body Mapping Workshop with Cynthia McGladrey April 2019





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Minor in Music

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Performance–String Quartet  
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Composition  
Musicology



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School of Music

[uvic.ca/music](http://uvic.ca/music)  
[music@uvic.ca](mailto:music@uvic.ca)  
250-721-7903

# Musical Community Service Awards – Spring 2020

*Joyce Janzen – Registrar*



Maple Ridge/Coquitlam	Hana Chung	Timothy Min	Bronze
		Jonathan Zu	Bronze
Mid-Island	Donna Falconer	Alexandra Segreto	Bronze
		Alexandra Segreto	Silver
		Alexandra Segreto	Gold (289)
		Michaela Segreto	Bronze
		Michaela Segreto	Silver
		Michaela Segreto	Gold (289)
North Island	Cynthia Taylor	Danielle Bae	Bronze
		Danielle Bae	Silver
		Danielle Bae	Gold (160)
		Michael Robert	Gold (61)
Richmond	Lillian Chan	Andreas Gervacio	Bronze
		Sky Han	Bronze
		Aden Li	Bronze
		Keren Li	Bronze
		Angie Tran	Bronze
		Joanne Tung	Bronze
		Tony Xiao	Bronze
		Alexander Wong-Ma	Bronze
		Alexander Wong-Ma	Silver
		Rachel Hovestad	Silver
		Ryden Hovestad	Silver
		Yolanda Yan	Silver
		Tian Cong Xu	Bronze
Tian Cong Xu	Silver		
Tian Cong Xu	Gold (133)		
South Fraser	Yvette Rowledge	Annie MacEwan	Bronze
		Annie MacEwan	Silver
		Annie MacEwan	Gold (308)
		Robert MacEwan	Bronze
		Robert MacEwan	Silver
		Robert MacEwan	Gold (210)

Congratulations to all of you! Thank you for your musical service to your community. A special mention goes to:

- Tian Cong Xu who has volunteered 133 hours
- Daniella Bae who has volunteered 160 hours
- Robert MacEwan who has volunteered 210 hours
- Alexandra Segreto who has volunteered 289 hour
- Michaela Segreto who has volunteered 289 hours
- Annie MacEwan who has volunteered 308 hours!



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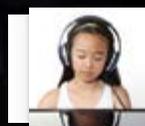
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# BCRMTA Student Composer Winners 2020

*Sonia Houser - Canada Music Week® Chair*



## PREPARATORY: 8 years & under

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

1 <sup>st</sup> place	Thomas Ivanović	<i>Monsters Under the Bed</i>
2 <sup>nd</sup> place	Hannah Pulman	<i>Black Widow</i>

## DIVISION A: 11 years and under

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

1 <sup>st</sup> place	Isidora Uhlman	<i>Swans</i>
2 <sup>nd</sup> place	Stella Ivanovic	<i>Faeries</i>
3 <sup>rd</sup> place	Peter Lu	<i>Creepy Closet</i>

## DIVISION B: 15 years and under

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

1 <sup>st</sup> place	Antoine Villeger	<i>North Shore Waltz</i>
2 <sup>nd</sup> place (TIE)	Rafael Brisebois	<i>Duet</i>
	Houtian Zhong	<i>Hunlun Mountains - Where the Legend Begins</i>
3 <sup>rd</sup> place	Alexander Ross	<i>Galactic Suite</i>

## DIVISION C: 19 years and under

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

No Entries

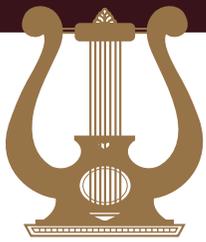
## DIVISION D: Open

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

1 <sup>st</sup> place	William Lin	<i>Elegy</i>
2 <sup>nd</sup> place	Christie Morrison	<i>Lost Nursery Rhymes of Innocent Children</i>
3 <sup>rd</sup> place	Angie Tran	<i>Missing You</i>

*Thank you to all the entries  
Congratulations to the winners for 2020*





# BCRMTA Student Composer Winners 2020

PREPARATORY: 8 years & under

1<sup>st</sup> place

Thomas Ivanović

*Monsters Under the Bed*

I started playing piano at age 4, drums at age 6, and violin at age 7, and also sing in my school choir. I have successfully participated in the North Shore Music Festival and the Archbishop

Carney Speech Arts Festival. In addition to music I enjoy skate-boarding, soccer, basketball, rock climbing, and making comic books. ✨



Thomas Ivanović  
(b. 2011)

## Monsters Under the Bed

**Allegro** ♩ = 132

*p misterioso*

DIVISION A: 11 years and under

1<sup>st</sup> place

Isidora Uhlman

*Swans*

Isidora started playing the violin two months before her 4<sup>th</sup> birthday. She liked to improvise music at age five and wrote down her first song when she was six. Isidora is in her first year in the Strings Junior Collegium at the Victoria Conservatory of Music. She enjoys her composition lessons with Christine Donkin in Victoria. Isidora performed her composition

Wolf Night at the 2019 Canadian Music Week and submitted her piece Swans as a composition entry to the 2020 GVPA Festival. She likes to create stories and express them through her music. Isidora is 10 years old. She likes to read and draw and is interested in animals and astronomy. ✨



## Swans

*(Note to adjudicator: music composed by student; score created by instructor with input from student)*

**Happy trumpeting swans**

*senza misura*

Isidora Uhlman

*mf*      *f*      *ff*

**Swans "dancing" on the water in synchronized rotations**

## DIVISION B: 15 years and under

**1<sup>st</sup> place**      **Antoine Villeger**

**North Shore Waltz**

Antone is thirteen years old and is a graduate of DipLCM in Performance of the Royal College of Music, University of West London; and an ARCT student of the Royal Conservatory of Music.

He first studied composition with Alexander Pechenyuk and now works under the guidance of composer Michael Conway Baker. He studies piano with Svetlana Ponomareva. ✨



*To Michael Conway Baker*  
**North Shore Waltz**  
 Op. 12

Moderato ♩ = 120

## DIVISION D: Open

**1<sup>st</sup> place**      **William Lin**

**Elegy**

William is currently a third year Pharmacology student at UBC. He is currently studying for ARCT level piano. In his free time, he enjoys cooking

and playing piano. His favourite composers include Debussy, Scriabin, and Rachmaninoff. ✨



**Elegy**

Andante ♩ = 90





# The BCRMTA Piano Competition is ready to go!

Our five participants begin to submit their performance videos on September 12<sup>th</sup>. Our three finalists will be announced on September 17<sup>th</sup>, and the final winner announced on September 20<sup>th</sup>.

As I write these words, I am enjoying a second day of real summer. This welcome respite causes me to be grateful.

So I present the following bouquets of appreciation:

- to the Provincial Council for assuring that the 2020 Piano Competition will take place in the midst of Covid-19
- to Dina Pollock who spent hours working out an on-line piano competition format that even I understand
- to each of our participants and their teachers, who committed their time and talent to this project
- to Dr. Jamie Syer who happily accepted the role of adjudicator without hesitation
- to our scholarship donors:  
**Westland Insurance Agency**, who gave \$ 250.00 as the *Adjudicator's Own Choice Award*,  
**The Canadian Music Centre/Centre de musique canadienne** offered the *Barbara Pentland Award* and \$ 250.00 in recognition of an *Outstanding Performance of a Canadian Music*

When Sean Bickerton, BC director of the **CMC**, spoke with me about the scholarship donation, he thanked the BCRMTA for "continuing to work to build the future."

As a new school year begins and we guide our students on the coming unfamiliar pathway, may that be so.

Thank you one and all!

*Maureen Hollins*

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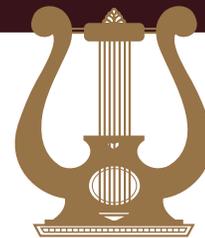
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# BCRMTA Piano Competition 2020



## First Round:

### Video Submission Period:

September 12, 13 and 14, 2020.

### Judging period:

September 15 and 16, 2020

Video Links will be available on website  
for members to view

Three finalists will be announced September 17, 2020

## Final Round:

### Video Submission Period:

September 18 and 19, 2020

### Judging period:

September 20, 2020

Video Links will be available on website  
for members to view

## Final Winner Announced:

September 20, 2020

## Our Adjudicator - Dr Jamie Syer

Now living in Alberta, Dr. JAMIE SYER was Dean of the Victoria Conservatory of Music until 2012. He also served as Head of the Conservatory's Keyboard Department, and taught at the School of Music, University of Victoria. As a lecturer for UVic's Faculty of Continuing Education, he led two arts related travel tours to France. Dr. Syer completed his graduate degrees at the Yale University School of Music

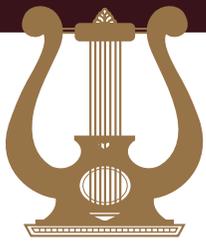


as a student of Claude Frank and Ward Davenny. He has taught at universities and colleges in Alberta, Saskatchewan, British Columbia and New Brunswick.

Jamie Syer is the founder of the Victoria Conservatory's Young Artists Collegium program, which continues to offer an enriched curriculum for talented young singers, pianists and instrumentalists. He has performed many times in Europe: in Scotland, Ireland, Hungary, France, and England, as well as closer to home in recital venues across Canada. Last season, he was a featured concerto soloist with the Sidney Classical Orchestra.

Dr. Syer is known for his imaginative recital programming, and his artistic, energetic playing. He is a popular adjudicator and workshop clinician, who enjoys working with teachers' groups and with students of all ages. In addition to his musical activities, Jamie is a skilled letterpress printer, former Manager of his local public library, and Musical Director for a recent production of *Matilda: the Musical*.





## Abbotsford – Rafael Brisebois



Rafael is a 14-year-old pianist, violinist, violist and composer from Mission BC. He started his musical studies and piano at Music Language Studios in Mission at age 4, started studying violin at age 7 and last fall also picked up the viola. He has been an avid composer ever since he first had access to a keyboard and over the years has tried his hand at composing for many different instruments, combinations and structures. He has won many awards (including locally, provincially, nationally and one international prize) for his instrumental virtuosity as well as for his compositions.

Rafael is an enthusiastic performer and has been a member of the Abbotsford Youth Orchestra for 6 years, where he has had the privilege of performing as a violinist, as a soloist pianist and violinist and violist, and is now enjoying his role as principal violist since last fall. He has performed as a guest violinist with the Fraser Valley Symphony. He has performed many times at senior care homes and for non-profit organizations. He volunteers to help others who can't write music to write down their scores. He has enjoyed attending live performances all his life, and he celebrates the talents of his role models and peers. Rafael is grateful to the Abbotsford Music Teachers for selecting him for this exciting opportunity and looks forward to sharing his music and enjoying the music of his fellow participants. ✨

### Semi-Final Program

Prelude and Fugue No. 20 in A Minor  
Well-Tempered Clavier Book I, BWV 865 - J. S. Bach

Sonata in E flat Major, Op. 81a  
("Les adieux") 2<sup>nd</sup> & 3<sup>rd</sup> movement - L. van Beethoven

Three Pieces for Piano Solo, 1: Prelude - M. Mozetich

### Final Program

Sonata in E flat Major, Op. 81a ("Les adieux") - L. van Beethoven

Abegg Variations, Op. 1 - R. Schumann

Tocatta Op. 11 - S. Prokofiev



# North Island - Michael Robert



Michael Robert began his formal piano lessons at the age of six. He has participated in multiple music festivals and has been selected to represent the North Island Festival of the Performing Arts (2019) and the Mid Island Festival of the Performing Arts (2020) at the Performing Arts B.C. Provincial Festival.

Michael spends his time building a diverse repertoire, not only as a soloist but also as a collaborative pianist for string performances, concert choir, and as a church musician.

Through his passion for sharing his music, Michael has received the BCRMTA Gold Community Service Certificate for volunteering his piano performing in his local community. He is also the recipient of the Marie Josephine Richard Piano Competition (2015), and the Dorothy Brealey Piano Scholarship (2020).

Michael graduated from high school in 2020. His plans for the future include continued music studies at the University of British Columbia, where he will be studying in the Fall. 🌟

## Semi-Final Program

Sonata in D Minor Op 31 #2

2<sup>nd</sup> and 3<sup>rd</sup> movements - L. van Beethoven

Jardins Sous La Pluie - C. Debussy

Everything Waits For The Lilacs - J. Burge

## Final Program

English Suite #2 - J. S. Bach

- Prelude

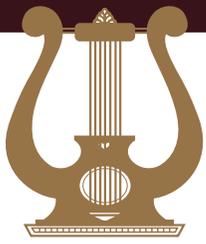
- Sarabande

- Gigue

Nocturne in E flat Major Op. 55 #2 - F. Chopin

Everything Waits For The Lilacs - J. Burge





## South Fraser - Braden Eguia



Born and raised in Surrey BC, Braden Eguia began his music studies at the age of seven with the violin. He started piano lessons a year later and took it up as his primary instrument, dropping violin only to take up the cello as a secondary instrument several years later. He is currently studying piano performance at the UBC School of Music. Braden has been an award winner in many music festivals over the years, including the BC Registered Music Teacher's Association Piano Festival (South Fraser branch) and the KPU Music Festival. In 2016, 2018, and 2019, he was chosen to represent the KPU Music Festival in the BC Performing Arts Festival at the provincial level. He was a winner of the Fraser Valley Symphony Orchestra's 2019 Young Artist Solo Competition where he performed a concerto with the Fraser Valley Symphony. To Braden, music is something that everyone should have in their life as it provides exercise for the mind and enjoyment for the soul.

Aside from competitions, Braden plays piano for his church, teaches piano in his home studio, organizes student recitals twice a year, and volunteers at Vancouver General Hospital. Recently, he was involved in the UBC Connecting with Compassion program, which provides music for elderly residents in senior homes. Braden has also been a member of the Fraser Valley Symphony Orchestra as a cellist. Outside of performing, Braden enjoys transcribing and arranging pieces for the piano—mostly from movies, TV shows, and video games—binge reading fantasy books, and writing his own series of adventure-fantasy novels. ✨

### Semi-Final Program

Le Rossignol, S. 250/1 - F. Liszt

Sonata in D Major, Op. 28

1<sup>st</sup> & 2<sup>nd</sup> movements - L. van Beethoven

Tremors: Homage to Ligeti - M. Mozetich

### Final Program

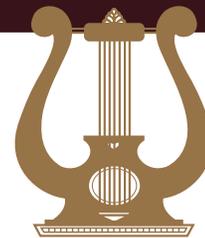
Nocturne No. 1 in C Major - F. Poulenc

Variations serieuses, Op 54 - F. Mendelssohn

Le Rossignol, S. 250/1 - F. Liszt

Rhapsody in C Major, Op 11 No. 3 - E. Dohnanyi





Ivy Lin is a 17 year old pianist from Richmond, BC. Starting piano at the age of 3, she's received multiple awards and scholarships from many competitions including VKMF, SJPC, and VAM Edith Lando Gifted Youth Competition. Ivy performed at Carnegie Hall and UBC Chan Center after winning the PRIM festival in 2019, and received the R.J. Manion Shield for best performance in Canadian Music at CDMF Performing Arts Festival. In 2018, she was the gala winner of PIYMS, the gold medalist of the Canada Music Week Festival, and received Honourable Mention in the Senior category at Performing Arts BC Provincial Festival. Recently she was accepted into the 2020 Orford Music Academy with a scholarship. Ivy also volunteers as a performer at her local senior center, and has received the BCRMTA Musical Community Service Gold Award. Her other interests include playing flute, guitar, and sharing original piano covers. ✨

## Semi-Final Program

Sonata in D Major K284, 1<sup>st</sup> movement - W. A. Mozart

Butterflies and Bobcats - D. L. McIntyre

Allegro de Concierto - E. Granados

## Final Program

Chromatic Fantasy and Fugue in D Minor  
BWV 903 - J.S. Bach

Barcarolle in F# Major Op. 60 - F. Chopin

Allegro de Concierto - E. Granados





## Victoria - Johnathan Devey



Johnathan Devey is an 18 year-old aspiring concert pianist living in Victoria, B.C. Born in Tokyo, he started piano lessons at age 5 and since then has always wanted to have a career in music. In his childhood, he has won awards in the North Shore Musical Festival in Vancouver and the European International Piano Concours in Japan. Since moving with his family to Victoria 5 years ago, Johnathan has participated in the Greater Victoria Performing Arts Festival every year, representing Victoria at the B.C. Provincial Festival twice and winning the City of Victoria Medallion, the highest award for piano, in 2019. He now studies in the music program of the University of Victoria. Recently, he won the Strauss Foundation Scholarship, with which he will attend the Mozarteum Summer Academy this next summer in Salzburg, Austria. As a performer, Johnathan has a passion for sharing his love of music with people through solo repertoire, piano concertos, and chamber music. ✨

### Semi-Final Program

Memoriam for the Victims of Chonobyl - L. Kuzmenko  
Sonata in C Minor, K.457, 1<sup>st</sup> movement - W.A.Mozart  
Variations serieuses, Op.54 - F. Mendelssohn

### Final Program

Prelude and Fugue No. 9 in E Major, BWV 854  
Book 1 of the Well-Tempered Clavier - J.S.Bach  
Variations serieuses, Op.54 - F. Mendelssohn  
Valses nobles et sentimentales - M. Ravel



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# Young Artist Tour



The Young Artist Tour, sponsored by CFMTA/FCAPM every two years, was designed to serve a triune purpose:

1. To allow Provincial/Territorial competition winners to perform in a concert setting as many times as possible (up to a maximum of 10). For many Young Artists, this helps to prepare them for the CFMTA/FCAPM National Piano Competition.
2. To allow our Branches, students to appreciate the very high calibre of musicality and accomplishment that the Young Artist demonstrates.
3. To encourage and delight public audiences with a very polished and delightful performance of a wide range of musical styles.

COVID-19 has changed so many things for us all and the future is just as uncertain. BCRMTA is looking to put a Young Artist Tour together for the Spring of 2021. Due to the pandemic, a live concert will not be possible. However, we will strive to make a virtual performance available to Branches that request one. The details of our Virtual Tour will be announced at the September Semi-Annual meeting of the Provincial Council. Please give serious consideration to 'hosting' such a concert for our Young Artist after the winner has been chosen in the fall.

Respectfully submitted,  
Sonia Hauser, BC Young Artist Chair



## William Andrews - Canada Music Week® Awards

CFMTA/FCAPM invites all branches in Canada to submit proposals for Canada Music Week® events. Two awards of \$250 each are available to support Canada Music Week® projects, made possible by the generous support of William Andrews of Toronto, Ontario.

### Application guidelines

- Send a brief written proposal of the Canada Music Week® project or event that your branch is planning for this year. Describe your goals, plan of action and proposed timeline. Include a balanced budget and plans for promoting the event. (maximum two pages)
- The focus should be on Canadian music and composers. Projects incorporating innovative use of technology, social media and outreach to new and diverse audiences are encouraged. Expenses for scholarships, hospitality and operating expenses for Contemporary Showcase Festivals are ineligible.

- Proceeds from the event may not be donated to another charitable organization.
- Include the name of the branch and the contact information (address, phone and email) for the chairman of the project.
- Past grant recipients are eligible to apply again for a different project, once every three years.
- The branches who receive the awards will be asked to submit a report that will be featured in the Canada Music Week® edition of the Canadian Music Teacher magazine.

### Deadline

All proposals must be received by October 15, 2020.

For more information or to submit proposals, contact:  
[canadamusicweek@cfmta.org](mailto:canadamusicweek@cfmta.org)



# BCRMTA



## Sound Vision 2020~~2~~

SoundVision 2020  
September 16-17, 2022  
Tigh-Na-Mara, Parksville  
Vancouver Island

SoundVision 2020 has been postponed until 2022.

The name and the clinicians will remain the same. The venue will still be Tigh-Na-Mara.

We are grateful for all of the support you have expressed during these unique and strange circumstances leading us to re-schedule your conference. Thanks for your patience, your understanding and most of all for letting us know you will be joining us in 2022. We are excited about finally hosting you.

Over the next two years we will continue working to make SoundVision 2020 a conference which will sharpen your focus regarding cutting edge means and methods of transferring your love and knowledge of music to your students and helping you retain your own wellbeing and enthusiasm.

See you in 2022!

Susan Schleppe



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

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



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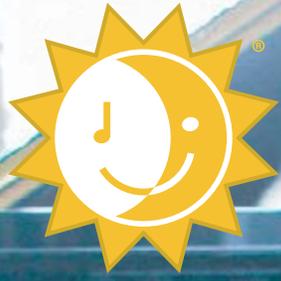
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Vancouver, BC V5X 4V7, Canada

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Email: [vancouvermusic@trinitynorthamerica.org](mailto:vancouvermusic@trinitynorthamerica.org)

#### North American Coordinator:

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# Ask Lori - Teaching Tips for Everyday Lessons

by Lori Elder



**Q.** Hi Lori, I'm finding that online teaching is so tiring. Have you heard this from other teachers? And why do you think this is?

**A.** Yes, I'm finding online teaching really tiring too. As a matter of fact, I'm tired right now! And other teachers I've talked to are telling me the same thing.

I think there are a few things going on. First of all, it's been a pretty steep learning curve for a lot of us. If the truth be told, I am not the most tech savvy person in the world. I can learn things and do the basics just like the next person, but it's really not my strength. And here we all are having to relearn our jobs in a totally different format. But to all of you out there doing this, good on you!

Then there's the sound quality. In a face to face lesson when your student starts playing, you can usually tell in the first 8 bars or so what needs working on. It's often counting, articulation, balance, rests, and things like that. But online, it can be a guessing game trying to figure out what you're hearing. Is the left hand too loud or not? Is the student holding through the rests or is it the Internet connection? Does that phrase end soft? Are the scales fast/slow/fast or is that just the delay? Then when you think you know what you're hearing, you have to figure out how to fix it. Some of your tried and true methods that work in the studio may or may not translate well in an online format. So, there's all the energy that this takes.

Then there is interacting with the students over a screen instead of in person. Somehow this takes more energy too. I can see them fine and we're having our lesson, but it is not the same as in person, when you can sense body language, tone, facial

expressions and much more. And do you find yourself yelling into the screen? "HOW WAS YOUR PRACTICING THIS WEEK?" Why am I doing that?! I have to remind myself to stop! I feel like I have to over-exert myself just to get my message across. Again, more energy is expended, and it can be quite draining.

Also, there is the extra preparation for each day and each lesson, such as setting up your devices, doing a sound check, lighting, assembling all the books and materials you need etc. And there is extra follow up work after lessons as well, such as texting or scanning the practice assignment, making demonstration videos, emailing, scheduling, communicating with parent who you don't see regularly, and this kind of thing. It is a lot of extra steps that are quicker in a face to face format.

These are some of the things that I'm finding more tiring about online teaching, and I'm sure all of you could add more. Here are some suggestions to help keep your energy up:

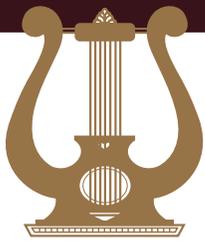
- schedule breaks between lessons rather than doing many lessons back to back
- don't have the volume too loud during the lessons
- avoid excessively bright lighting
- eat healthy snacks
- take a screen break between lessons
- go for a walk or do some other kind of relaxing exercise
- take time for yourself at the end of the day. What was that about a Hot Fudge Sundae? Don't mind if I do!



*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](mailto:lorielder@shaw.ca)



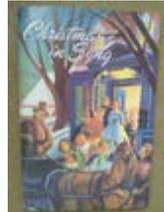


# From our Bookcase: Favourite Christmas Books



**Celeste-tina Hernandez**  
Chilliwack - Piano  
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## CHRISTMAS IN SONG



### (Used only)

"A treasury of traditional songs, favorite hymns, and choice carols from all ages and from many lands

selected for your singing Christmas". Compiled and arranged for mixed voices (SATB) or unisonal (sic) singing by Theo. Preuss.

### Hal • Leonard (used only)

Perhaps an unlikely choice for favorite Christmas book, this 9" x 6" book of 80 pages with copyright dating back to 1948 contains 108 songs curiously printed in green ink. Priced at less than \$5, it's a bargain! Every December, my students (level six and up) use this book for quick study pieces (one carol per week from November to Christmas break). Even shy sight readers enjoy the vintage look, the old English font and the green ink (it's a Christmas colour, right?) Transposing is another great way to use this book. For examples, pieces in D major will transpose to D<sup>b</sup> major, pieces in E major will transpose to E<sup>b</sup> major (read the same notes, just change the key signature). Seasonal carolers and church choirs will find this book useful with its simple strophic carols and hymns.

*Nita Pelletier*



**Joyce Janzen**  
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**Nita Pelletier**  
Chilliwack - Piano  
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**Jean Ritter**  
Abbotsford - Piano, Theory  
Member since 2006

## A CHARLIE BROWN CHRISTMAS



Late Intermediate/Early Advanced  
Piano Solos

Vince Guaraldi (still available)

Hal • Leonard HL00313176

This has been one of my favourite books of Christmas piano music for decades.

I remember watching the animated

Charlie Brown Christmas special on TV every year at Christmas time while I was growing up; I loved the music then and still do now. There are ten pieces in this collection, and all have been either written or arranged in the distinct jazz style of Vince Guaraldi. I also own the CD of this music, recorded by the composer himself, and having listened to it probably more than 100 times over the years, I can attest to the fact that this book of music stays true to the composer's own renditions of the pieces. *O Tannenbaum*, *What Child Is This* and *Hark the Herald Angels Sing* are traditional Christmas pieces found within the collection. The main theme of *Fur Elise* by Beethoven is also there – the character "Shroeder" plays it with style on his toy piano in the TV show. *The Christmas Song (Chestnuts Roasting on an Open Fire)* by Mel Torme and Robert Wells is arranged in a very catchy jazz style, like all the rest. The remaining pieces are original compositions by Vince Guaraldi: *My Little Drum*, *Linus and Lucy*, *Christmas Time Is Here*, *Skating*, and *Christmas Is Coming*. Almost everyone will recognize Linus and Lucy; students love to learn it either with the music or by rote. *Skating* is such a charming piece that takes the player or listener back to the part of the show where all the "Peanuts" gang, including "Snoopy", are having fun skating around the pond and playing crack the whip. Piano players will be challenged with the usual jazz features – syncopation, frequent accidentals, grace notes and passing notes, and sometimes unexpected rhythms such as five against four or three against two. I recommend this Christmas music to both teachers and advanced students, especially those who are familiar with the show!

*Celeste-tina Hernandez*

# From our Bookcase: Favourite Christmas Books

## MY FAVOURITE WEBSITE for Christmas music

<https://defordmusic.com> (still available)

Every Christmas season, I download (free) piano music from defordmusic.com. Sally Deford arranges music for not only piano but also choirs, vocal solo, congregational use, etc. The piano music is about level 7 – 9. My favourites are: a medley of *Silent Night/Still, Still, Still* and a jazzy arrangement of *Deck the Halls*. With lots to choose from in a wide range of genres and styles, this website is a practical resource for all musicians.

*Nita Pelletier*

*I really love Christmas music – I mean, REALLY love it, so I have a lot of Christmas books. I find that the most difficult books to find in appealing arrangements are those for the complete beginner, and those for the advanced pianist. - Joyce Janzen*

## HOLIDAY FAVORITES for Five-Finger Piano



Hal Leonard HL00129231 (still available)

This book has 8 less common Christmas carols in single note melody lines that stay in one position. They can be played as solos or as duets with the accompaniments supplied. Pieces included are *All I Want for Christmas*, *I Want a Hippopotamus for*

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# From our Bookcase: Favourite Christmas Books

*Christmas, The Little Drummer Boy, Old Toy Trains, Somewhere in My Memory, Suzy Snowflake, We Need a Little Christmas and Winter Wonderland.*

## CHRISTMAS JAZZ, RAGS AND BLUES



**Martha Mier**

**Alfred Music (still available)**

These books come in 5 levels from Late Elementary to Late Intermediate and each have 8 wonderfully inventive arrangements with syncopated rhythms and rich harmonies.

Content is fairly traditional with both sacred and secular selections.

*Joyce Janzen*

## CHRISTMAS SHEET MUSIC HITS



**Warner Bros (used only)**

When you need a book for a sing-a-long or to play at a party, this book fits the bill. It contains 100 pages of sacred and secular popular Christmas music from *O Holy Night* to *Grandma Got Run Over by a Reindeer* to *It's the Most Wonderful Time of the Year*. The arrangements

are interesting and playable and also come with lead sheet chord symbols and guitar chords. Scoring is somewhat small.

*Joyce Janzen*

## WHAT CAN I PLAY FOR CHRISTMAS?



**Bk 1 & 2 – arr Cindy Berry**

**Alfred Music (still available)**

These two books are my 'go-to' for preludes, Christmas gigs and my own enjoyment. Cindy Berry does the loveliest arrangements at a late intermediate/early advanced level of difficulty.

Each book has 10 sacred Christmas hymns, every one of which is a keeper.

*Joyce Janzen*

Duets:

## CHRISTMAS TOGETHER



**6 Piano Duets arranged by Eugenie Rocherolle**

**Hal • Leonard HL00102838 (still available)**

6 secular carols in fun and engaging intermediate level arrangements with a CD with recordings of each part performed by Ms. Rocherolle. Contents include *Blue Christmas, Chestnuts Roasting, Rudolph, the Red-Nosed*

*Reindeer, Santa Baby, Up On the Housetop and We Wish You a Merry Christmas.*

*Joyce Janzen*

*Thank you Celeste-tina, Joyce and Nita for sharing your favourite Christmas books.*

*Members: if you have a book that you always grab for, why not share it with the rest of the members*

*Send me an email:*

[editor@bcrmta.bc.ca](mailto:editor@bcrmta.bc.ca)

*Thanks*

*Dina*

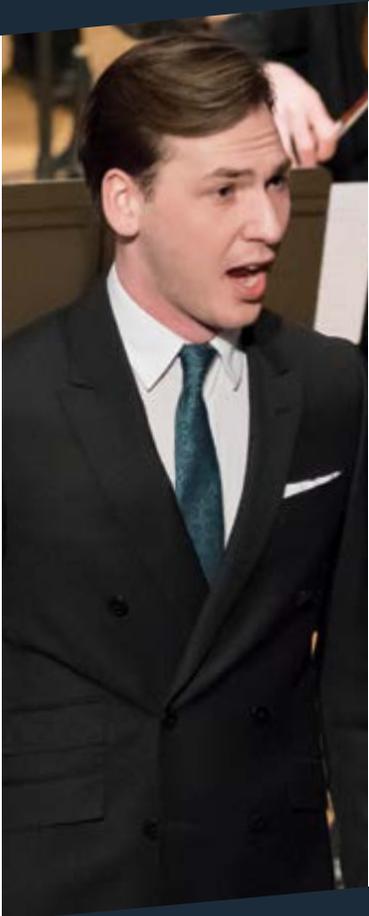


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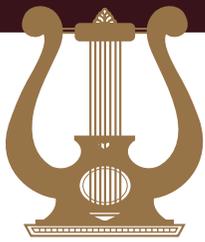
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# Review of **New** Publications

## CHRISTMAS AT THE PIANO



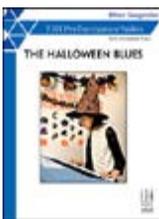
**Eight Easy Holiday Favorites**  
**Arranged by Lynda Lybeck-Robinson**  
**Early Intermediate**  
**Hal Leonard HL00298194**

What a treat to discover composer, artist, photographer and piano teacher Lynda Lybeck-Robinson who lives in Alaska (aleutianlifestudios.

com). "Christmas at the Piano" is a "must have" book. Eight selections for early intermediate students are arranged with single note melodies for the right hand and single notes or harmonic intervals for the left hand. *Believe* is a gentle Ballad from the movie Polar Express. *Breath of Heaven* (Mary's Song by Amy Grant) is the longest piece at seven pages. With changing time signatures:  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{6}{4}$ , its also the most challenging. Several pieces open with imaginative introductions: *Feliz Navidad* and *I Wonder as I Wander*. A catchy swing rhythm brings *Holly, Jolly Christmas* to life. *The Little Drummer Boy* opens in F major with an arpeggiated left hand. After a modulation to C major with left hand harmonic fifths, the postlude uses the arpeggiated pattern again for a quiet close. *Mary did you know* has a thicker texture with some chording in the left hand. *Sleigh Ride* will be a favourite up-tempo Christmas piece for young students with its spirited style and snappy syncopations. Given the sparse textures, its surprising how effective these arrangements are. The lyrics are included for easy sing-a-long.

*Nita Pelletier*

## THE HALLOWEEN BLUES



**Ethan Seegmiller**  
**Early Intermediate**  
**FJH Music Company Inc. P2027**

Written in c minor, this piece is fun and full of character! This is to be played with swing and is spirited.

There are repeating rhythmic as well as notation patterns which will help the student grasp the piece more quickly. Counting will be required to accommodate the ties and rests and swing. There are many 2 note slurs as well as very short phrases. To add interest, staccato is placed throughout. I know this will be a hit in my studio!

*Jean Ritter*

## CHANGING LEAVES



**Carolyn Setliff**  
**Willis HL00324188**

In a simple book with a simple purpose, Carolyn Setliff has created 8 pieces in ABA form. Pleasing harmonies largely built on triadic patterns, these are appealing examples of the form in playable context.

Labelled as Early Intermediate in difficulty, I suggest that they would make good sight reading at that level, and interesting learning material for late primary students. Because of the triadic and ternary structure, reading can be accelerated by teaching students to recognize these patterns. Some pieces have a D.C. al Coda, others have D.C. al Fine, and the last one has the return of the A section written out with a modification in the LH accompaniment pattern. This helps the student to recognize variations in the basic form. Triadic structures are found in broken form, arpeggiated, Alberti-like patterns, single note followed by chorded two notes as well as triads with chromatic alterations. Key signatures range from 1 sharp to 2 flats, with time signatures  $\frac{3}{4}$ ,  $\frac{4}{4}$  and  $\frac{6}{8}$  utilized. The use of some chords not found within the key adds some harmonic interest. Most of the pieces are flowing and lyrical but staccato touch and rests create a lively ambience in *Shamrock Glow*. I found the first piece, *Full of Grace*, to be the most appealing with the final, *Gondola Ride* a close second.

*Joyce Janzen*



# Review of **New** Publications

## SPINNING COBWEBS



**Ethan Seegmiller**  
**Early Intermediate**  
**FJH Music Company Inc.**  
**P2026**

First of all, on the cover is a fantastic photo of an old window with spider webs and cobwebs thickly sprawled across it, which will attract many. This fun, two-page solo written in ABA style is in  $\frac{3}{4}$  time and is in the key of A minor with lots of accidentals. Throughout the piece, the player often has the opportunity to use contrary motion while playing segments of chromatic scales. This, I believe, is meant to sound like the spinning of a web and it does! Students will like the large note size and the fact that there are no more than three measures per line and only five lines per page – it looks do-able! There is good use of white space throughout this music. There are helpful expression marks, articulation marks, and phrasing. The faster it is played, the better it sounds. If played quickly (half note = MM 100) as indicated, the piece can be played in about 40 seconds. This is a fantastic supplemental piece. I really enjoyed it!

*Celeste-tina Hernandez*

## ONE OF A KIND SOLOS



**Wynn-Ann Rossi**  
**Book 5 Late Intermediate**  
**Alfred Music 48595**

This is a collection of seven very interesting, mostly three-page pieces designed to get musicians to think outside the box. The first piece, *Urban Toccatina*, is in the keys of G minor and E minor and alternates between  $\frac{3}{4}$ ,  $\frac{5}{4}$ , and  $\frac{3}{2}$  time. It is very percussive in nature, and the melody is not as one expects. However, there is enough repetition so that the player can get used to the unexpected sounds before the music shifts to a new “riff”, as it were. The second piece, *Sundog Rainbow*, includes helpful notes from the composer such as the tempo, “Atmospheric, rubato”, and a note about the title: “A sundog appears when sunlight hits clouds of ice crystals in the atmosphere. The ice acts as a prism, forming a rainbow”. This piece is in  $\frac{3}{4}$  time and is in the key of A minor with numerous accidentals. Players must watch out for clef changes, hand crossing, and various tempo changes. Then follows *Blue Scherzo*, a four-page piece in  $\frac{3}{4}$  and

$\frac{3}{4}$  time in the key of C major with numerous accidentals. It is a very playful piece that requires swing 8<sup>ths</sup> to really make it special. *Fractal Images* is the piece that most caught my attention. From the composer, “A fractal is a complex geometric pattern that repeats itself in an ongoing feedback loop. It is often found in nature”. Upon playing the music, I’d say the piece does just that – uses repeated rhythmic patterns that are constantly changing but looping around again. The time signatures  $\frac{3}{4}$ ,  $\frac{4}{4}$ , and  $\frac{3}{2}$  are used, and there are pedal markings throughout the piece. *Capricious Rag*, *Interstellar Mood*, and *Epic Victory* round out the collection. *Interstellar Mood* is a very pretty piece, and *Epic Victory* really does sound like the title, with its broad chords and majestic mood. Overall, this book lives up to its name – each piece really is one of a kind!

*Celeste-tina Hernandez*



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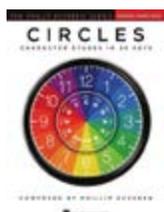
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## CIRCLES



**Character Etudes in 24 Keys**  
**Phillip Keveren**

**Hal Leonard HL00301857**

As a non-composer, I find it fascinating to get a glimpse into the mind and plan of the composer behind the created

collections! We are all aware that our lives are full of circles: 12 months in a calendar year while the earth circles the sun and 12 hours on a clock. But how many of us would think to take those facts and incorporate the 12 major and minor keys into compositions for each of the 12 months using the circle of fifths?

Each of these etudes is given a title that wonderfully guides the performer's interpretation. Mr. Keveren has also provided short performance notes on each of the pieces as well. The degree of difficulty varies from etude to etude so it isn't really a book for a student to work through as much as it makes a fabulous studio resource to incorporate into many students' lessons. This would also make an interesting recital theme!

Many of the etudes require use of the damper pedal. Just as all the key signatures are explored so are many time signatures. Simple, compound, and hybrid meter all find a place within these compositions. There is a great variety of articulations included in this collection. The constantly developing dynamic contrasts support the titles. There are register shifts as well as hand crossovers.

I truly enjoyed playing through this collection of character etudes and would highly recommend it! The contrasting styles make this book a lovely musical adventure!

*Jean Ritter*

## MOZART PIANO SONATAS



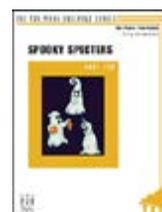
**Volume 1**  
**edited by S Gordon**  
**Alfred Music 46908**

There are many, many editions of Mozart's piano sonatas (perhaps you yourself have several

in your own bookshelves) – why would anyone publish yet another one? Even a brief look at Volume 1 of this Alfred Masterwork Edition will give a number of credible reasons. The title on the spine makes it easy to identify, while the coil binding allows the music to lie flat when open. The glossy card stock cover features art created during Mozart's lifetime. The score is readily legible with measure numbers marked at the beginning of each line and ornament realization as footnotes. A thematic index identifies each of the 9 sonatas by the first 4 bars of its score while the foreword explains the scholarship and research that have resulted in this edition. There is an essay on the piano of Mozart's day as well as one on ornamentation and improvisation. Charts of sources and early editions, selected recordings and tempi for each movement as well as an exhaustive list of bibliography and editions consulted are followed by an essay on the first 9 sonatas Mozart wrote and 7 pages of structural analysis. Frequent footnotes give further assistance in understanding and realizing the intent of the composer. The extra features in this edition make it an attractive addition to any library. Careful thought, in depth research and planning has resulted in a book worth owning.

*Joyce Janzen*

## SPOOKY SPECTERS



**Mary Leaf**  
**One Piano**  
**Four Hands**  
**Early Interm.**  
**FJH Music**  
**Company, Inc.**  
**E1118**

The haunting opening theme in *A minor* is marked: "With alarm!" *Secondo* plays staccato quarter notes in  $\frac{3}{4}$  time while *Primo* plays an ascending pentascale. The rhythm and intensity build with stronger dynamics. *Secondo* plays a descending pattern that builds to fortissimo while *Primo* re-states the opening theme in octaves. After a reprise of the spooky theme in its original quiet dynamic, the forte coda ends with jumps in contrary motion. A fun ensemble piece for youngsters at levels 3 - 4, it's a good Halloween recital choice. With 43 bars of music spread over six pages (Primo and Secondo on facing pages), the layout is clear and easy to read. American composer Mary Leaf is a member of ASCAP and has been a composer for FJH since 1999.

*Nita Pelletier*





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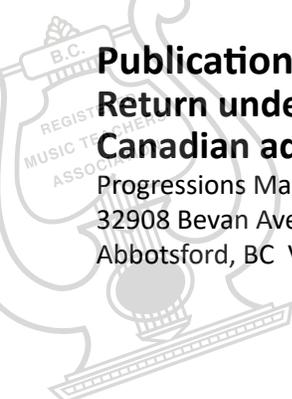
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