

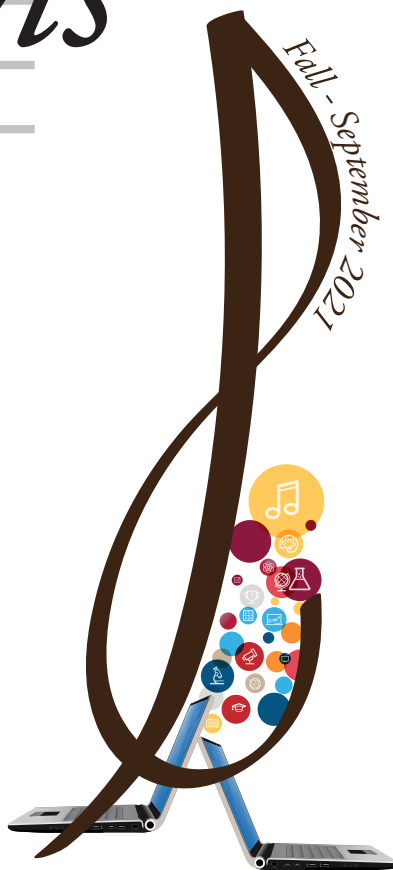


Progressions

Inside this issue:

- *National Piano Competition Winner*
- *Student Composer Winners 2021*

And so much more.....



B.C. Registered Music Teachers' Association Provincial Magazine



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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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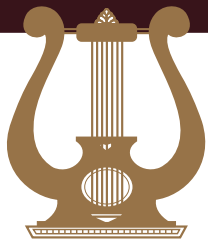
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editor@bcrmta.bc.ca





My President's Message



Mimi Ho
president@bcrmta.bc.ca

Greetings to all members of the BCRMTA from Richmond! As I write my first message as the President of BCRMTA, we are eagerly embracing the re-opening of our society after a lengthy period of ceasing in-person contact with our families and friends. In accordance with the lifting of government restrictions, we were planning to conduct our September 2021 Provincial Council Meeting face-to-face at the Marriott hotel in Richmond; however, with vaccinations still in process and the number of COVID-19 cases increasing, we have decided to hold the September meeting through ZOOM again.

Over the past year and a half, music teachers have adapted and evolved in the way we conduct our businesses. A lot of us have gone from rejecting giving online lessons to embracing them; and have become proficient in preparing our students for online recitals and exams. Most importantly, we continue to strive to improve what we do using alternative methods that were previously thought to be impractical; and have now accepted such formats and possibilities to be our new “normal”. Our organization has made great strides forward by embracing the use of technology; we used the ZOOM platform to conduct the previous three Provincial Council Meetings. While “not perfect”, the use of technology has allowed us to carry on all business activities as usual. As a result of exploring and getting acquainted with the virtual meeting format, we can efficiently reduce our operating budget by conducting one of our Bi-Annual Provincial Council Meetings virtually.

The first CFMTA/FCAPM National Virtual Conference was held from July 8 – 10, 2021, via the Whova platform – and what an accomplishment this was! The virtual platform takes away our dilemma of having to choose between sessions, and offers extended access to all workshops, contents, and competitions. It is truly amazing to be able to participate and celebrate the musical diversity in Canada, right in the comfort of our own homes. In the opening session of the conference, our beloved outgoing BCRMTA Past President, Cindy Taylor, was presented with the Hugheen Ferguson Distinguished Teacher Award – her certificate was presented to her by our current Past President, Joanne Loughheed, in person! Cindy’s tireless contributions to music pedagogy, not only in her hometown at Campbell River but across Canada, continue to serve as an inspiration to our music careers. As well, our very own BC representative, Johnathan Devey, winner of the September 2020 BC Piano Competition, represented BCRMTA in the CFMTA/FCAPM National Piano Competition, where he placed First. In addition, he was awarded The Willard Schutlz Most Promising Performing Artist Award. Congratulations to Johnathan!

With the gradual re-opening of our society, the ever-changing possibilities of our pedagogical careers, and with an excited spirit, I am looking forward to work with my colleagues in BCRMTA, and to serve our BC music teachers in the next two years. Looking forward to meeting some of you in person once again in the near future!



Hello from the Editor & Webmaster



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

Hello Everyone,

A new start to a new teaching year - what adventures are we going to deal with this year is the big question in my mind. I hope you are all healthy and happy after the summer break and ready to dive into a new year.

So to work . . .

Progressions - Congratulations to:

- the winners of the Student Composer Competition - pg 19
- to Johnathan Devey for winning the National Piano Competition - pg 14
- to Cindy Taylor for receiving the Hughleen Ferguson Award - pg 15.

Also, great article and book reviews - Enjoy!

Website - Most of the logos for the branches are complete and posted on the website, but still missing a few:

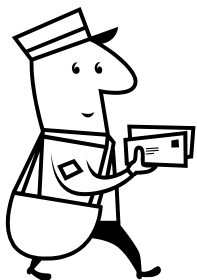
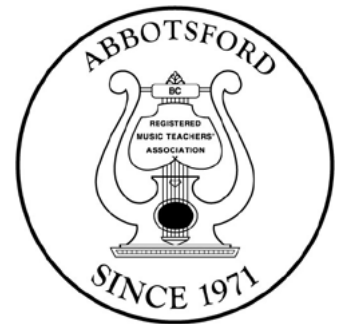
- East Kootenay
- Kelowna
- Nelson
- South Fraser.

What I am looking for is the year your branch was established (I have included the logo for Abbotsford for reference).

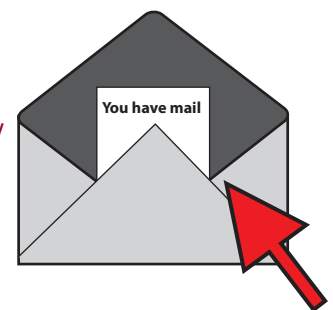
Members logo - if you need the new version of the logo - it is available for download on the 'members only' section of the website, or send me an email editor@bcrmta.bc.ca.

That's all for now - take care.

Dina



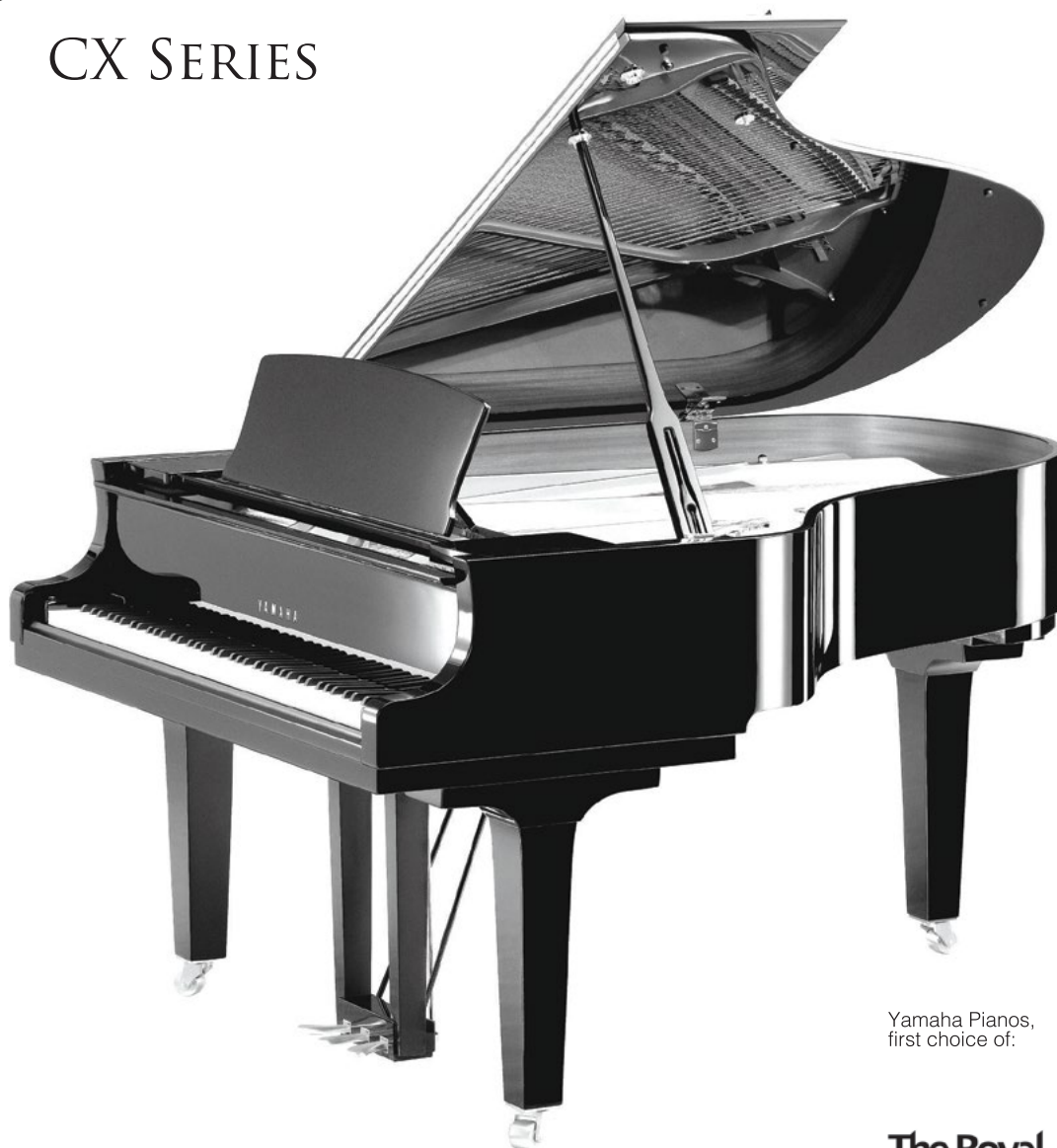
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Branch Highlights



Abbotsford

Our highlight is not really a highlight, it is more of a testimony to our branch's spirit.

We lost one of our members this year from a sudden illness – Beth Nickel. Beth was the driving force behind our festival. Her work and effort made it possible for our festival to be successful when we moved to a virtual format last year with very little advanced notice. With her passing in February – we, as a branch knew we had to continue the festival in 2021, in her memory.

There were issues to work out with the inability to meet face to face. We moved to the format of video submission and Zoom rooms for live adjudication. This was a completely new way to do the festival for us and it was a successful hybrid of recorded and live events.

Thank you to all the support from our musical community in Abbotsford and our members.

Dina Pollock



Beth Nickel



Chilliwack

On June 9 the Chilliwack branch enjoyed an online (via zoom) presentation by Professional Theory Instructor Joyce Janzen from Abbotsford. Joyce explained how the Level 8 RCM theory study guide and on-line exam work. With RCM increasingly offering more courses on-line, its important for teachers to be familiar with the digital materials so we can guide our students. Joyce showed us how the study guides present the material and how it compares to in-person learning. The material is familiar, the way the questions are asked - and sometimes how they are answered - is new. We learned how the study guide is divided into units with practice tests that can be taken multiple times followed by unit tests which make up 40% of the total mark. A final exam is worth 60% of the mark. Joyce's talk was informative and valuable.

It was good to remember the importance of being flexible and learning to adapt to new ways of doing things so we can be the best resource for our students. Having shifted our monthly meetings to zoom, we are also finding it convenient to view presentations and workshops on line. Although we miss the energy of in-person meetings and discussions, on-line formats have been a good alternative.

Nita Pelletier

Coquitlam/Maple Ridge

This past year during the pandemic was a test of perseverance and ingenuity. I am so proud of what our teachers accomplished as they had to pivot their skills and procedures.

Our Canada Music Week® recital was held virtually. Thanks to Ingrid Fast and Karen Kinoshita Wood, we all enjoyed a beautifully edited recital of student performances, complete with intros, title slides of pieces and personal welcome and thank you from the organizers. It was a benchmark for recorded performances.

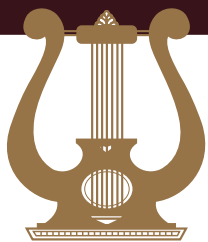
We also were able to allocate the funds from our MusicShare programme to 4 teachers in District 43 (Coquitlam) for music education.

Over the last 2 years, \$1700.00 was raised for MusicShare by our students hosting home recitals and inviting guests to donate to this cause. First priority was to support students in financial need renting instruments, and then with any funds left, support existing music education in any way practical. This programme has potential for tremendous impact and requires very little time from the teacher to prepare students to perform. We look forward to supporting District 43 again this coming school year.

Any branch interested in doing this programme can contact me, Lorna Yeates, at lorna@klaymusic.ca.

Lorna Yeates





Branch Highlights - cont.

East Kootenay

East Kootenay branch had suspended operations for this year since members were active in planning two significant festivals. The 2021 East Kootenay Performing Arts Festival (EKPAF), held online, had half the usual entry numbers and some to-be-expected teething pains, but earned many positive comments all around. It was considered (with relief) quite a success.

BC Provincial Festival 2021, had been scheduled with our 'hub city' of Cranbrook as central host. It was moved fully online at last, thus our members have less involvement. This region is on tap, so to speak, to host BCPAF in 2022 - if Covid-era developments will allow.

We will confer in early May about East Kootenay branch status for the 2021-22 year.

Arne Sahlen

Mid-Island

In this strange year of much adaptation and learning new technology skills it was a delight to see many of our usual events continue - just in different formats. And we discovered the benefits of on-line events in that students could invite family and friends who live in far places to "attend" their performances and we could view the Young Artist Concert by Johnathan Devey at a time of convenience.

One highlight of the year, though, was being able to award all our available scholarships and bursaries to wonderful deserving students. We expanded our program this year to include 3 Junior (Level 5-7) and 3 Senior (Level 8-ARCT) Helen Ruth Martin bursaries to encourage students during this challenging time. We also awarded 4 bursaries through the Mid Island Performing Arts Festival. We gave book awards to 8 students who completed Level 8 and one who completed Level 9 exams.

Another highlight was the achievement and recognition of Dianne Bohn as an RCM Teacher of Distinction. She was nominated by her students for all the ways she inspires and enriches their musical journey. She holds both a Performer's and Teacher's ARCT with the RCM as well as a Music Performance Diploma from the London College of Music. She is in the final submission stage of the RCM ARCT in Theory and Composition. Dianne teaches piano, pedagogy, history, theory, and musicianship in her studio, and regularly participates in piano pedagogy and master classes with performing artists. She accompanies soloists, choirs, and musical events here in Nanaimo and in her church and is the piano chairperson for the Mid Island Performing Arts Festival. She has been very active on the Branch executive and the SoundVision 2020 conference planning committee. Congratulations Dianne!

Miriam Duckworth

Mission

The small but mighty Mission branch had several events planned for 2020, but many were cancelled or transitioned to online platforms.

To keep students engaged over the summer, we used an activity chart whose template was designed by Ariana, and we were able to adapt and change the items for our own personal studios. Some items were as simple as asking students to go out into nature and listen the music around them (birds singing, leaves rustling, etc) ranging up to learning a new piece over the summer months.

Laura Webster



Branch Highlights - cont.



North Shore

Exam Awards Event 2020 - Every year we celebrate the best exam results of our students in a dedicated event in November. We still wanted to honour our students and teachers this year again despite the restrictions in place. The day of the event was Sunday, November 29, 2020.

After many deliberations, we decided on a live event using the Zoom platform. Our goal was to have the personalized experience of a live event but without the unpredictability of online streaming. For that purpose, all participating students sent a high-quality video of their performance to the organizer accompanied by a short bio. The trophies and medals were collected in advance by a family member to be formally given to the student during the event. A few technical rehearsals took place involving the organizers. This was another interesting learning experience.

This year we had 25 student performers and award recipients. Almost all achieved marks above 90 on their exams, including one student who won RCM Gold medal, and another the RCM Scholarship.

Each student was introduced by sharing some of his/her non-musical interests and hobbies. It was interesting to hear that many students have high accomplishments in many areas in addition to music. After the performance video was played, a parent or a relative presented the student the award.

The event was very well received, and the feedback was overwhelmingly positive. The skilful way the MC, Kelly Nobles, communicated with the audience created an atmosphere of warmth and festivity. Thank you to Aline Banno (chair of the committee) and all the teachers who participated in the organization of the event and in preparing their students!

Stanislava Deltcheva

Prince George

We were fortunate to hold a live student recital on January 31st, 2020 in preparation for the local Music Festival.

The Festival ran from February 21st to March 7th. Our members had many students participating.

Louise Phillips

Richmond

The Richmond branch is proud of its long-standing history of providing opportunities for music teachers to have their students perform live in the community up to ten times a year. With the pandemic restricting our ability for live performance, our stages have been silent. It was wonderful to come together once again and share our music as the Richmond Branch hosted our first online recital on February 28th.

The response to the recital offering was a huge hit with 42 students participating. We featured pianists, guitarists, vocalists, and composers. The students were asked to create a video of their performance including an introduction of themselves and their piece. We hosted a Zoom "Watch Party" on the recital day for our participants and their families, teachers, and invited guests. Our live Recital Host introduced each performance. Finally, all participants received an e-certificate following the event.

Our recital was a great success for the participants and the audience and the feedback we received was extremely positive. Our next online recital, held on June 6th, proved to be just as popular. There were two recitals of about one hour each. This time 48 students participated, representing 11 teachers. Instruments featured were piano, guitar, violin, voice, and the styles included classical, jazz and musical theatre.

Although online recitals are still a second choice to in-person recitals, this is a wonderful opportunity to have students continue performing during this pandemic.

Victoria Warfield



Branch Highlights - cont.

South Okanagan

Our Spring Recital in late May of 2020 was cancelled entirely. We made up for it at our Canada Music Week® November 'virtual' Recital. Teachers sent in their student videos to our most able colleague, Jacki Kliever who compiled them beautifully and timely with Ernst Schneiders' Okanagan photo of mouth watering grapes to create a compelling montage for all to enjoy. Part of this virtual recital was live with the presidents welcoming and scholarship award words in between. We were not going to let the virus win as we managed our first production and gave over \$1000 in scholarship funds! Our meetings are now through Zoom. On February 5th we look forward to a virtual professional workshop with Andrea Unrau on Music and Brain Development, with an outreach to other branches and non-members. We appreciate our BCRMTA Heritage Fund Grant in continuing to provide support to our members as well as CFMTA Branching out initiative.

Sunshine Coast

The Sunshine Coast Branch BCRMTA hosted a webinar on Diversity, Equity and Inclusion with a particular focus on music education. Our presenters were Shane Raman, Vancouver, BC; Jacqueline Coston and Michelle Rofrano from Brooklyn, NY, USA. They spoke about their personal experiences as music students, professionals and educators as well as their current projects with Cor Flammae, Strings of the African Diaspora and Protestra. We invited our professional peers from the community and a student. A panel discussion followed their presentations with questions from the audience. Our feedback from branch members and guests has been excellent and we feel this webinar was a first step of a deeper inquiry into this timely and important topic. Thank you to the organizers: Serena Eades & Katherine Hume.

Trail/Castlegar

Greetings from the Trail/ Castlegar Branch!

Our Trail/Castlegar Branch, as a group, had a rather uneventful past year but lieu of not being able to host a Canada Music Week® Recital, Tammy Francis organized a virtual interview with Canadian composer Andrew Harbridge. The interview went great and Tammy uploaded it onto You Tube. We usually would present the scholarship certificates to our students at a CMW recital but instead, the certificates were sent to them and then pictures of the students holding their certificates were uploaded onto our branch Facebook page.

Vancouver

The Vancouver/Burnaby Branch had an active year despite the initial challenge of shifting from in-person meetings to an online format. There were several wonderful events but perhaps the highlight of the year was the series "Music Exams Exploration Workshops" held over a period of two months. A team of six executive members contacted three Canadian systems:

- Conservatory Canada
- BC Conservatory of Music
- Canadian National Conservatory of Music

and three international systems:

- Associated Board
- Trinity College
- London College

to arrange for one hour presentations from each. In honour of our Centennial year, the sessions were open to all teachers and the handouts/power points were posted on our website Branch Calendar Blog – they are still available at <https://bcrmta.org/music-exams-exploration-workshops-january-february-2021/>. It was exciting to hear about the options available, most especially the variety of exam formats and creative aural tests.

Barbara Siemens



Branch Highlights - cont.



Vernon

Greetings from the members of Vernon Branch!

We are extremely pleased to share our highlight from this year! Our branch hosted our first Spring Piano Festival online via Zoom February 26th – March 7th, with Dr. Dale Wheeler as our adjudicator for this year! This festival would not have been possible without the generous contribution of our volunteer festival committee, especially Julie Wyse, who invigilated all the Zoom meetings for students to receive feedback. We concluded with an online Festival Gala Concert for the piano award winners on March 7th, 2021. I would like to thank all the students, teachers, parents, adjudicators, donors and sponsors who made these events possible. I look forward to more ways that music can be shared and appreciated in our community safely during this unprecedented time!

Victoria

The Victoria Branch of BCRMTA was fortunate to have interesting guest speakers at our General Branch meetings.

Bruce Vogt (Professor of piano at UVic.) gave a talk on "The Two Solitudes of Piano Composition and Pedagogy" at our last in person meeting before the Covid 19 lockdown. He presented Chopin and Liszt, and gave us a delightful performance. Mark Anderson (Assoc. Professor of Piano and Piano Pedagogy at UBC) was our first online speaker. His talk, entitled "Online Teaching and Trust" included sharing the Covid protocols that UBC had instituted for their music teacher and students. He gave insight into online teaching and adjudicating.



DOUGLAS

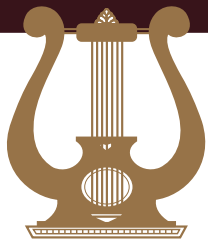
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Committee Updates

Professional Development Grant

Branches with less than 40 members can apply for this \$300 grant every 2 years. If there is one thing Covid taught us is that there is a wealth of knowledge out there - accessible by zoom or other online platforms. Jarred Dunn, from the Music Faculty of McGill University gave workshops on pedalling to a few branches this spring. Sunshine Coast Branch hosted a webinar on Diversity, Equity and Inclusion, with a particular focus on music education.

There are 5 grants available every year and they are awarded on a first come, first serve basis. Branches eligible for the grant this fiscal year are:

- Chilliwack
- East Kootenay
- Kelowna, Mission
- Nelson
- North Island
- Prince George
- South Okanagan
- Trail/Castlegar
- Vernon

The online application form can be found on the bcrmta.bc.ca website under Programs for Branches. The deadline for application is February 1 of each fiscal year and should be sent to Liz Munro - prodev@bcrmta.bc.ca. The event must be completed by March 1 of the fiscal year.

Liz Munro - Professional Development Chair

Heritage Fund Grant

Every branch is eligible to receive this \$200 grant this fiscal, to be used for a Continuing Education Project.

The online application form can be found on the bcrmta.bc.ca website under Programs for Branches. The deadline for application is February 1 of each fiscal year and should be sent to Liz Munro - prodev@bcrmta.bc.ca. The event must be completed by March 1 of the fiscal year.

Don't miss out on this opportunity to provide interesting events and workshops for your branch!

Liz Munro - Professional Development Chair





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Congratulations to Johnathan Devey

Maureen Hollins - Competitions Chair

Our Provincial Representative in the **CFMTA/FCAPM National Piano Competition 2021**, **Johnathan Devey**, Victoria, was chosen as 1st Prize Winner and also the Most Promising Young Artist.



This Competition was part of the virtual CFMTA/FCAPM Conference which celebrated musical diversity from coast to coast to coast. It was part of a rich, abundant learning opportunity. I listened to the performances of 7 young Canadian pianists and 3 vocal soloists, and tuned in to the master classes. I was filled excitement thinking about the future musical possibilities for each performer, a future that each Provincial RMT Branch helped provide.

When the final results were announced, I was suddenly deflated. No other person was in the room to celebrate with me! Thank heavens for telephone and email.

Our next Provincial Conference, **Sound Visions** is scheduled for September 2022

in Parksville, on Vancouver Island. At that event, another pianist is chosen to represent BC. It is a wonderful opportunity to gather and to learn, for community and friendship. In the meantime, there is lots of teaching and practising to be done.

The final speaker at the Connecting Canada Conference was Canadian soprano, Measha Brueggergosman. She offered these words of encouragement:

"We are great teachers because we are committed to remaining teachable."

Our up-coming Convention invites us to continue the learning journey.

The words of Johnathan, our National Winner, reflect that thought and are worth taking to heart:

"For me, the BCRMTA Competition was an incredibly rewarding experience because I came out of it a much better performer."

At the earliest stages of the Competition, I was lucky that the adjudicator overlooked some of my limitations, as I really wasn't able to present my full musical vision for the pieces that I was playing. But the various rounds and opportunities to perform helped me to figure out how to better achieve this. At some point throughout the whole process, which lasted about a year and a half, I found that I could play my pieces almost exactly as I envisioned - and I don't think that I could've done it without the performance opportunities offered by the BCRMTA Competition."

Progressing towards artistic freedom - the ability to play without physical and mental limitations - has been the highlight of this journey. For me this has been the ultimate prize."

Right-on, Jono!

Let's all look forward to hearing performers from BCRMTA branches in September 2022.

See you there!

For information about the next BC Piano Competition, please check out the website for rules and regulations:

<https://bcrmta.bc.ca/bcrmta-piano-competition-rules/>
OR contact Maureen Hollins competition@bcrmta.bc.ca



BCRMTA Presents the Hugheen Ferguson Award to Cindy Taylor



After spending her early years in Ocean Falls BC, Cindy has spent her life in Campbell River BC. She became a registered member of BCRMTA on November 1, 1978. Since that time, Cindy has taught piano and theory and pedagogy to countless students ranging in age from the young to the not so young. She served on the Executive of the North Island Branch and became the BCRMTA Provincial Council Branch Delegate in April 1997.

Cindy's passion for Canadian Music led her to become the BCRMTA coordinator for Canada Music Week in 2002 – a position she held for eight years. Her journey on the Executive Board of BCRMTA began in 2005 as Second Vice President and her term as Past President ended in April 2021. While on the Board, she worked to increase the profile of BCRMTA in the province – she developed the Branch Advertising Subsidy as a use for our Heritage Fund; spearheaded a large scale province wide advertising campaign which raised awareness of our Association with BC residents and participated in an interview with Fairchild TV – a local station that reaches out to the Chinese Community.

While serving on the Executive Board of BC, Cindy also became an Officer of CFMTA as Vice President in July 2013. Her term as Past President ended in July 2019 – she served as President of BC and CFMTA concurrently.

Cindy's involvement with music in her community has been constant and wide ranging. For over thirty years, she was the Music Director at her church. She was the accompanist for opera singer Barbara Livingstone for ten years. She is also the current accompanist for the Campbell River Children's Choir. She is a member of the Campbell River Friends of Music and the Comox Valley Piano Society.

Her latest project is the Mentor Teacher/Coordinator for the BCRMTA North Island Registered Music Teachers' Association Branch Student Teacher Auxiliary/Piano Mentorship Program which began in 2018. This program is an important opportunity to connect with up and coming teachers as well as those who are interested in improving their music/teaching knowledge.

It is BCRMTA's privilege to present Cindy as a recipient of the Hugheen Ferguson Distinguished Teacher Award.



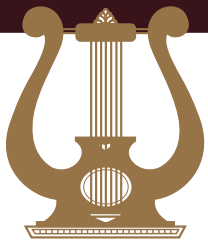
Thank you so much, Joanne, and BCRMTA for nominating me for this special Hugheen Ferguson Award. I feel very honoured and blessed to receive this.

I have been an RMT since I was 20 years old. That was a long time ago. BCRMTA and CFMTA have been a very important part of my entire adult life. Teaching music and collaborating with other musicians has always been my passion. When you do something you love it doesn't feel like work. I am so grateful to have had the opportunity to meet and share with all of you over the past number of years. And I am humbled to receive this very special recognition.

Thank you from the bottom of my heart.

..... Cindy Taylor.

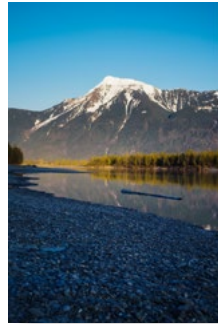




Branch Photos for Conference Video



Abbotsford



Chilliwack.



Coquitlam / Maple Ridge



Kelowna



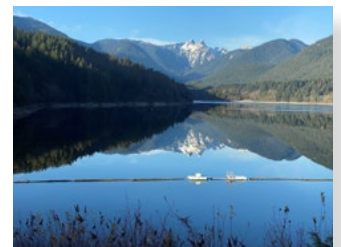
Mid Island



Mission



North Island



North Shore



Prince George



Richmond



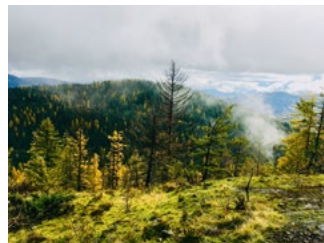
South Fraser



South Okanagan



Sunshine Coast



Trail / castlegar



Vancouver / Burnaby



Vernon



Victoria

Members - these are the photos submitted by the branches that we used in the video to highlight BCRMTA at the CFMTA/FCAPM Virtual Conference Connecting Canada.

If you would like to view the video - I have it on our photo website - here is the link:

<https://bcrmta.smugmug.com/Videos/i-59HmKJW/A>

Photo Credits:

Dina Pollock (Abbotsford) - Janelle Ryan (Chilliwack) - Barbara Irschick (North Shore)

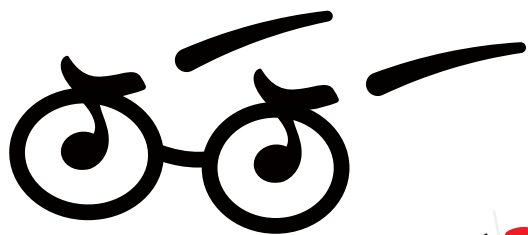
Jeff Elder (Prince George) - Larry Prevost (Sunshine Coast)

Music:

Ernst Scheinder - Romantic Concerto for Piano and Orchestra - 1st mov.



BCRMTA



Sound Vision 2020²

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



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 year 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 & Appies		
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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Winter Session: February 2 – April 13, 2022
Registration Deadline: January 26, 2022



BCRMTA Student Composer Winners 2021

Sonia Hauser - Canada Music Week® Chair



PREPARATORY: 8 years & under

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

No Entries

DIVISION A: 11 years and under

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

1 st place	Stella Ivanovic	<i>Droid in D Minor</i>
-----------------------	-----------------	-------------------------

2 nd place	Isidora Uhlman	<i>Labyrinth</i>
-----------------------	----------------	------------------

	Thomas Ivanović	<i>The Lost Lagoon</i>
--	-----------------	------------------------

	Noa Paster	<i>Zaides-Mess</i>
--	------------	--------------------

DIVISION B: 15 years and under

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

1 st place	Rafael Brisebois	<i>Crazy Violists</i>
-----------------------	------------------	-----------------------

2 nd place	Houtian Zhong	<i>Dunkirk</i>
-----------------------	---------------	----------------

Hon Mention	Antoine Villager	<i>If I Shouldn't Be Alive</i>
-------------	------------------	--------------------------------

	Derek (Yue) Yu	<i>Then the Songbirds Could Fly</i>
--	----------------	-------------------------------------

	Rafael Brisebois	<i>Angry Violists</i>
--	------------------	-----------------------

DIVISION C: 19 years and under

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

1 st place	Alexander Bai	<i>The Dawn of Night</i>
-----------------------	---------------	--------------------------

2 nd place	Danae Kong	<i>Solitary Island</i>
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DIVISION D: Open

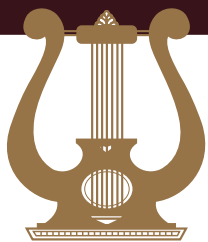
An original work for any instrument, voice, or combination of voices and instruments, with or without accompaniment.

1 st place	William Lin	<i>Sunset Waltz</i>
-----------------------	-------------	---------------------

Thank you to all the composers

Congratulations to the winners for 2021





BCRMTA Student Composer Winners 2021

DIVISION A - 11 years and under

1st place

Stella Ivanovic

Droid in D Minor

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

likes reading, soccer, horseback riding and taking her puppy, Tux, for walks. She composed *Droid in D minor* as a sequel to her previous compositions *The Star Wars Princess*, *The Dark Warrior* and *Wandering Prophet*. 🌀



Stella Ivanović
(b. 2009)

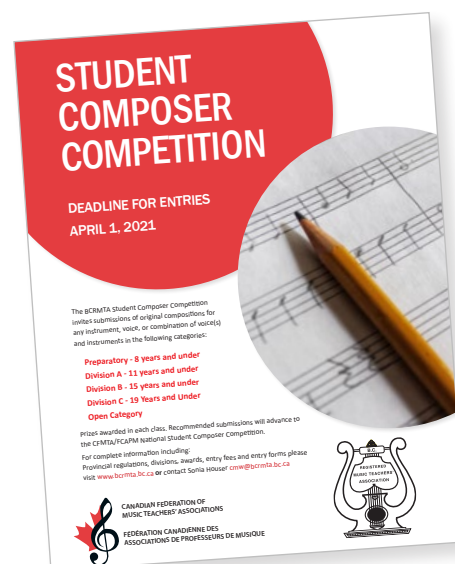
Droid in D Minor

Allegretto ♩ = 120

Members - Encourage your students to explore the Student Composer Competition.

Full details on the website:

<https://bcrmta.bc.ca/student-composer-competition/>



BCRMTA Student Composer Winners 2021



DIVISION B - 15 years and under

1st place

Rafael Brisebois

Crazy Violists

Rafael is a 15-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 in 2019 picked up the viola and has since become Principal Violist for the Abbotsford Youth Orchestra (where he has been a member for 7 years). He has been an avid performer and

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. 🌀



CRAZY VIOLISTS

Note: Cellos and Violas' C and G strings will be tuned down to B \flat and F.

Rafael Brisebois

$\text{♩} = 168$

Viola Solo

Cello Solo (Optional)

Violin I

Violin II

Viola

Cello



BCRMTA Student Composer Winners 2021

DIVISION C - 19 years and under

1st place

Alexander Bai

The Dawn of Night

Alexander Bai is a fifteen-year-old young man who has ten years of experience in piano and a passion for pieces by Chopin and his contemporaries. Alex has attended and won many music competitions such as: American Protégé 2019 International Music Competition

(held at Carnegie Hall), 2021 Rocky Mountain Music Competition, Alberta Provincial Music Competitions, Oil Sands Music Festivals, ARMTA and CFMTA Student Composer Competitions. Other than music, Alex also enjoys drawing perspective art and playing chess. ♪



Alexander Bai

The Dawn of Night

1 **Andantino con rubato** ♩=112

dolce cantabile
mp

con pedale

The musical score for 'The Dawn of Night' is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a treble clef and a bass clef. The melody is in the treble clef, starting with a half note G#4, followed by a half note A4, and then a half note B4. The bass line is in the bass clef, starting with a half note G#2, followed by a half note A2, and then a half note B2. The tempo is marked 'Andantino con rubato' with a quarter note equal to 112 beats. The dynamics are marked 'mp' (mezzo-piano) and 'con pedale'.

DIVISION D - Open

1st place

William Lin

Sunset Waltz

William is currently an undergraduate student at the University of British Columbia studying in the Faculty of Science. He has been learning piano since

the age of 6. His favourite composers currently include Debussy, Ravel, Rachmaninoff, and Scriabin. ♪



William Lin

Sunset Waltz

*Let us dance towards the dusk
Through the stars until the dawn*

Allegretto ♩ = 180

p cresc. *mf* *f dim.*

The musical score for 'Sunset Waltz' is in 3/4 time with a key signature of two flats (Bb, Eb). It begins with a treble clef and a bass clef. The melody is in the treble clef, starting with a quarter note Bb4, followed by a quarter note C5, and then a quarter note D5. The bass line is in the bass clef, starting with a quarter note Bb2, followed by a quarter note C3, and then a quarter note D3. The tempo is marked 'Allegretto' with a quarter note equal to 180 beats. The dynamics are marked 'p' (piano), 'cresc.' (crescendo), 'mf' (mezzo-forte), and 'f' (forte) with 'dim.' (diminuendo).





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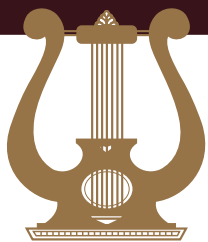
Teaching opportunities available!

For more information, please contact:

Marilyn Unrau, MYCC

Regional Coordinator - Western Canada

1.800.561.1MYC m.unrau@myc.com



Musical Community Service Awards - Spring 2021

Joyce Janzen - Registrar

Richmond

Lillian Chan

Austin Lai

Bronze

Rachel Li

Bronze

Ryan Luk

Bronze

Christine Nakagaki

Bronze

Hannah Ying Situ

Bronze

Angie Tran

Bronze

Angie Tran

Silver

South Fraser

Kevin Thompson

Frederick Wang

Bronze

Ian Zhang

Bronze

Jasmine W. Duncan

Silver

Jasmine W. Duncan

Gold (75)

Vernon

Melissa Sutherland

Janessa Henke

Bronze

Lynza Henke

Bronze

Sienna Paskevich

Bronze

Oliver Reina

Bronze

Anyia Sidhu

Bronze

Jasmira Sidhu

Bronze

Congratulations to all of you! Thank you for your musical service to your community!



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

Start: September

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

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

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

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VANCOUVER
COMMUNITY
COLLEGE

BCRMTA Professional Guidelines



The BCRMTA operates under the by-laws for the Association as set up according to the provisions of the Music Teachers (Registered) Act (RSBC 1996) Chapter 237, passed by the Legislative Assembly of the Province of British Columbia in 2010.

Our Mandate

- to promote and maintain high standards of teaching amongst our members and to foster music excellence in our students
- to encourage participation of all members as each is part of the whole; the strength of the Association lies with the individuals and what they have to offer
- to promote interbranch relations: through the Association, teachers are linked Provincially through individual branches and Nationally through the Canadian Federation of Music Teachers' Association (CFMTA)

RMT Designation

- applies only to the subject(s) for which the teacher is currently registered
- to be used only by members in good standing

BCRMTA Letterhead

- for official business only, as sanctioned by the branch executive

Provincial Council Issues

- questions regarding Provincial Council business should be addressed to the Provincial Council executive directly, or through the branch delegate(s)
- members are responsible for keeping informed about business conducted by the Provincial Council and the CFMTA as reported by the delegates

Studio Policy Statement

Teachers are encouraged to compose and distribute a studio policy statement. It is recommended that the following be included:

- registration fees and procedures
- fee schedule and payment options
- options for missed lessons
- permanent withdrawal from lessons
- expectations regarding practising, festival and exam participation, recitals and workshops
- book purchasing and lending policy
- planned holiday time
- parent and sibling attendance at lessons
- media release option for student and parent/guardian

MEMBERS' RESPONSIBILITIES:

To the Association

- attend branch meetings
- participate in branch events
- attend Provincial Council sponsored events
- attend CFMTA sponsored events
- stand for office at the Branch, Provincial or National level

To the community

- maintain a professional standard of teaching
- promote musical education
- encourage public participation and awareness in musical event: recitals, festivals, concerts, workshops, Canada Music Week events, Young Artists Competitions and composition competitions
- to each other
- Treat all members with respect, with the understanding that:
- it is unethical to criticize the work of another teacher
- it is unethical to recruit students who are studying with another teacher
- in the case of a student who is transferring, both teachers should be involved and should interact with professionalism

To the parent/guardian

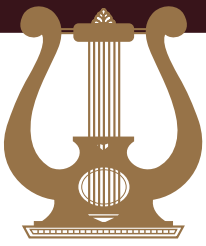
- maintain and distribute an up-to-date studio policy statement
- regularly share information regarding student's progress
- regularly share information on performance opportunities
- maintain communication regarding the student
- maintain an accurate record of lesson attendance
- receive permission before posting information, pictures, videos of the student

To the student

- keep lesson time exclusively for musical education
- be regular and punctual
- keep interruptions, cancellations and/or changes of lesson time to a minimum
- provide and encourage performance opportunities such as recitals, festivals, master classes, workshops and examinations
- interact in an ethical and respectful manner

Revised April 2021





Not Feeling Your Pre-Pandemic Self ?

Wendy Stevens

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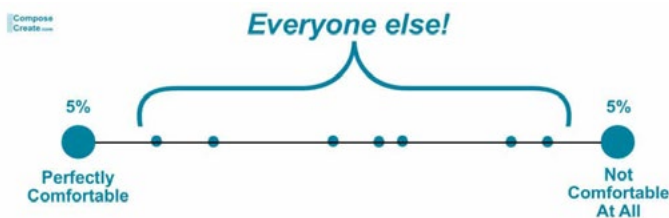
This article includes hyperlinks - to view them, please use the digital version of the magazine.

1. Everyone's on a continuum of re-entry.

When I go to the store, pick up my kids from school, navigate church, or anything that involves someone else besides my family, I often find myself assuming a lot about others. I assume that they've all made the transition to "normal" life just fine. That they did it well in advance of me. That they're perfectly comfortable and that they don't have these little voices inside their heads chiding them for getting too close to people or asking endless questions about what is safe. Everyone else seems to be their pre-pandemic self – or so my mind tells me.

When I step back and take a 20,000 ft view, it's laughable that I would assume this, because everyone has their own little thoughts and voices in their head, not just me. Everyone has been affected by the pandemic and everyone's safety was threatened (more on that in a minute). Basically, everyone is at a different point on this continuum of re-entry. A therapist told me to visualize that maybe 5% of people are in the "perfectly comfortable" category, and 5% are in the "not comfortable at all category," but the rest of us are in random places on this continuum.

So there are lots of people in the same space where you are and many are just to the left and right of you on this continuum. They may not be your family or friends, but in a world of 7.8 billion people, there are lots of people exactly where you are!



And just as an example, if you are one of the people that is vaccinated and yet you still don't feel like you can be completely comfortable and find yourself being more cautious than others might think you should be, [read this article](#).

The long and short of it is, everyone is somewhere different on this continuum. And wherever you are is okay!

2. The continuum of re-entry is NOT a timeline.

Lately, I've made the mistake many times of saying "They're ahead of me on re-entry" or "They're further along the road." But can you hear the values I'm inserting into those statements? Saying things like they are "further along" or "ahead of me" actually makes me feel badly, feel behind, decreases my confidence, and makes me feel small. That's because I'm assigning a higher value to those who are closer to the "perfectly comfortable" category. But neither extreme on the continuum is better. They just are.

I am where I am. You are where you are. And that's okay!

3. Feeling anxious is normal.

Not feeling anything is not.

Everyone has anxiety at times. And one of the core causes of anxiety is not feeling safe. And when our worlds are out of control, we feel unsafe. When we feel unsafe, we get anxious.


Now think about what happened to us this past year. (And don't forget that it is continuing to happen to many around the world.)

We suffered a pandemic. Wait. Let that sink in. A pandemic. Hundreds of thousands of people died. We saw Covid spread like wildfire – like nothing else we've ever seen in our lifetime. It was so bad, we had to stay home to get it under control. The whole world was scared. The world didn't feel safe anymore. We were scared for ourselves and scared for others. And unfortunately, it's not over yet even though things have improved in several countries.

That kind of trauma increases everyone's anxiety. Elevated levels of anxiety for everyone were normal, and coming down from those levels will just take time.

So there's every reason why you might not be feeling like your pre-pandemic self. You suffered trauma. Your level of anxiety was dangerously elevated for a sustained period of time. Coming down from that level of anxiety will also take time.

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2021-2022 SEASON OF THE VANCOUVER CHOPIN SOCIETY



ZBIGNIEW RAUBO

Sep 21, 2021 at 7:30 pm
Vancouver Playhouse



FEDERICO COLLI

Nov 21, 2021 at 3 pm
Vancouver Playhouse



**WINNER OF THE 18TH
CHOPIN COMPETITION**

Feb 20, 2022 at 2 pm
Chan Centre



RAFAL BLECHACZ

April 5, 2022 at 7:30 pm
Vancouver Playhouse



ERIC LU

May 22, 2022 at 3 pm
Vancouver Playhouse

For this season of renewal, we have invited four incredible artists to come and share their music making with you. Zbigniew Raubo, a supreme musician at the peak of his artistic maturity; Federico Colli, whose Vancouver debut had to be cancelled, will finally come and grace our stage with his presence. We also have our long time friend, Rafal Blechacz, whose performances in Vancouver and anywhere he plays always create a stir, and Eric Lu, a young artist who has already been compared to musicians such as Radu Lupu and Murray Perahia.

We are also proud and pleased to present the winner of the upcoming International Chopin Competition in Warsaw, to be held in October this year. You would be pleased to know that Vancouver is only one of two stops of this winner's tour of North America.

The Provincial Health authorities plan to allow usage of full capacity of venues starting September 7, 2021. However, our top priority is the safety of you, our audience. We have therefore decided that for the first two concerts of the season; **we will only sell 50% of the theatre's capacity.** That means that **there will be empty spaces on both sides of your party.**

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

**For details on each of our 2021/22 season concerts
please visit: chopinsociety.org**

Order subscriptions by PHONE, by calling our Box Office at The Chan Centre **604 822 2697**

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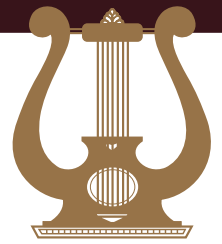
Ticket Enquiry Hotline - Text Message us at 236-878-4056 and we will call you within 24 hrs



Consulate General
of the Republic of Poland
in Vancouver



Not Feeling Your Pre-Pandemic Self ? - cont.



I say all of this because knowing that the anxiety you're feeling is normal, justified, and valid can help. And knowing that you are not the only one helps tremendously!

If you think that you don't know anyone having trouble, you're wrong. You know me. And I'm right there struggling with you.

4. There is no "back to normal."

But there never has been.

We use phrases like "I wish I could get back to normal," thinking that it's possible to get back to how we felt pre-pandemic. But that's actually always been impossible and that impossibility is not a bad thing.

Even before the pandemic, everything you did affected the future. When you had a baby, that affected the future. When you broke your leg, that affects how careful you were. When you had a car wreck, that affected how you drove. When you dropped your phone in the toilet, that affected how careful you were with your phone in the bathroom. And if you've suffered even more traumatic things like the death of a spouse, a devastating illness, or a tragic accident, that changed your whole life.

So when we go through a year when we are scared for our lives, where we can't get together with friends and family when we need them most, where relationships are strained and even severed, where our kids stay home while we try to hold down a full time job, where we have unintended fights with loved ones about our personal choices for survival, that's going to change what normal is in the future!

And that's okay. If we lived our lives not affected by anything, we would be robots. Or at best we would be catatonic beings incapable of love, hope, and peace.

Being affected by difficult things is normal. Not being affected and having a changeless life is not.

Acknowledging that normal is constantly changing can be therapeutic. We can be more empathetic, more loving, more patient, and better people, but only if we stop longing for the exact things that were normal and can never be normal

again. The pre-pandemic days are past, but that doesn't mean there aren't beautiful new days with new experiences in our future.

So instead of saying, "I wish things were normal" or "I wish I could be like I was before the pandemic," I'm having to alter my narratives to, "I am a stronger and more empathetic person now because of the pandemic." or "I went through excruciatingly hard things last year and I'm letting that make me into a better person."

Your narratives are important. Take a minute to think about what you are telling yourself and adjust if necessary.

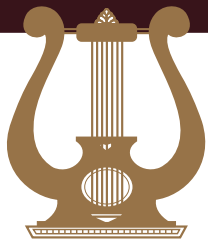
Life has always been something that always changes. Now is no exception and our experience of living through great difficulty with so many people can be a powerful way to change us into better, more empathetic people. Chances are, you are better than your pre-pandemic self.

5. You're only dormant, not languishing.

This point was [made so well here](#) by Austin Kleon. It's worth your time reading it as he describes the importance of naming these feelings that you have and the time you are in, and naming them properly. A [popular article by Adam Grant](#) has been circulating which posits that this space between depression and flourishing is called "languishing." But, like Austin Kleon, that doesn't sit well with me, nor is it an accurate word about what is happening. I think of languishing as what the spider Charlotte was doing just before she died in Charlotte's web! So, Kleon's renaming of this period as "dormant" is so much more accurate.

There are lots of ideas, creativity, hope, and depth yet to be explored in my soul and your soul. But sometimes we're just dormant – just resting and recuperating – before we will have the energy to access these things. On top of that, some springs produce exceptional growth, and others produce only a tiny bit – easily seen on the rings of a cut tree. But that's just fine in the overall lifecycle of living things. Some years we grow tremendously. Some years we just survive.





Not Feeling Your Pre-Pandemic Self ? - cont.

Another few seasons will put us even further past these difficulties and eventually, we'll spring to life again! Being dormant is not only okay, it's necessary.



Just like the rings on a tree, some years we explode in growth, and some we just survive, seeing little growth at all.

My hope for you...

I write all this because I know I need to put down what's happening to me and remind myself of the things that I know are true. Because when I get in a funk, it's really easy to spiral out of control and think very negative thoughts about myself, wondering why on earth I can't be like I used to be, why I can't be like I want to be, or why I can't be like others seem to be.

But I am where I am. You are where you are. And that's okay. Wherever we are can be a beautiful place.

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Wendy Stevens, M.M., NCTM is a composer, piano teacher and speaker specializing in helping teachers flourish and creating Music Kids Love®. Wendy's unique and engaging pedagogical compositions are published by Hal Leonard, Willis Music, and most extensively at ComposeCreate.com.



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William Andrews Awards

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CFMTA/FCAPM is presenting two awards of \$250 each to the two entries judged as the most worthy by a panel of judges from across Canada. All branches in Canada are eligible to submit an application.

These awards are made possible by the generous annual donation of William Andrews of Toronto, ON.

William Andrews is an excellent musician and is supportive of young musicians. In addition to his financial support for CFMTA/FCAPM, he is our travel agent for delegate travel and special events.

Deadline Date: **October 15, 2021**

For more information or to submit proposals, contact:
canadamusicweek@cfmta.org

Branching Out 2021-2022: Celebrating Musical Multiculturalism and Diversity in our Communities.

In celebration and in honour of these changes, the 2021-2022 Branching Out initiative, Celebrating Musical Multiculturalism and Diversity, encourages branches to host events that bring diverse musical and artistic traditions together. With a goal of experiencing and sharing music styles and traditions of non-Western European culture, and of understanding the similarities and differences on both a social and artistic level, these events will serve to educate and unite students, audiences and communities. Let us celebrate how our diversity inspires and strengthens us as artists and as Canadians.

CFMTA/FCAPM will donate \$100.00 to each branch that hosts an event by **March 15, 2022**.

Applications are to be submitted on-line at www.cfmta.org and must include a write-up of the event, a photo and a completed photo release form. Deadline for submissions is March 31, 2022.

For more information: Anita Perry
admin@cfmta.org



Call for Compositions

Grades 3 - 4 / Grades 5 - 6

- Piano
- Instrumental with accompaniment
- Vocal with accompaniment

Deadline Date: **March 1, 2022**

Entry fee: None

The competition is open to any Canadian resident. Submissions must be new, unpublished pieces, not previously recorded in any form. One submission per composer per category. A Canadian topic or theme is suggested. The composition will be chosen by a selection committee from across Canada.

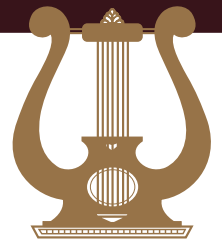
The chosen composition will be published on the CFMTA/FCAPM website until November 30, 2022.

For information contact:
canadamusicweek@cfmta.org



Ask Lori – Teaching Tips for Everyday Lessons

Lori Elder



Q. How many pieces do you get students to memorize each year?

A. This depends on the student and what level they are playing. Some students find memorizing pieces quite easy and automatic, and may memorize most, if not all, the pieces they play. Other students struggle with memorizing their pieces, so it is important to keeping working on it.

Intermediate students may typically memorize between 5 – 10 pieces per year, using these for recitals, festivals and exams. This number could be higher for beginner and junior students as their pieces are shorter and they learn more of them. A senior student usually memorizes their exam and festival pieces, and possibly a few more for recitals or special events.

Try to have students regularly memorizing something throughout the year. It could be one of their exam pieces, an etude, or a pop piece or other favourite. That way they are constantly developing memory skills, and if they decide to do an exam it won't be too overwhelming.

Also, try to have students memorize a piece for each recital. That is a good goal that students can work toward, and many can accomplish this, but not all. Even if a piece is memorized and played for the teacher in the studio, that is still a good accomplishment.

To help with memorizing, I give my students this checklist of practice tips:

Checklist for Memory

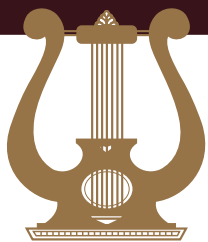
- Divide the pieces into sections, such as 2, 4 or 8 bars.
- Practice intensely to memorize one section.
- Do each section 5 times RH / 5 times LH / 10 times together.
- Play slowly!
- Practice with no pedal.
- Memorize the LH alone – very important as many memory slips are with the LH.
- Memorize the fingering.
- Memorize the dynamics.
- Do add-a-note practice – first note, first two notes, three notes, four notes, etc.
- Do add-a-note practice with your eyes open / eyes closed.
- Do add-a-bar practice – play bar one, bars one and two, bars one, two and three etc. for each section.
- Have starting spots marked in throughout the piece where you can start if there is a memory lapse.
- If you have a memory slip, always jump ahead, not back!
- Go to the piano every two hours and start at each memory starting spot.
- Remove the music from the piano to test yourself.
- Practice LH F / RH P
- Play LH / ghost RH on top of the keys.
- Play LH / ghost RH on your lap.
- Sing along with the LH.
- Say note names aloud.
- Say finger numbers aloud.
- Say the dynamics aloud.
- For inner voices, memorize these alone.
- Play the inner voices / ghost the outer voices.
- Play your piece for friends and family, or at a studio piano party before the formal recital or festival.
- Make a recording and a video.
- Play in the dark.

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



Jean Ritter
Abbotsford
Piano, Theory

Piece by Piece

Book A and Book B

T Gerou

Alfred Music

Book A 37729 | Book B 37730

The introduction to the composer on the back cover of these books states: 'Composer and arranger Tom Gerou enjoys creating motivational piano pieces that foster a student's understanding and love of music.' Since each piece focuses on a melodic or rhythmic idea that enhances a story being told, lyrics are included. Pieces are complete as a solo but optional and interesting duet accompaniments are provided. I particularly like the non-gender-specific child-centered subject matter – from *Minecraft* to *Unicorns are Real* to *Roaming Drone* – as well as the clever settings of wonderful vocabulary such as *accoutrements*, *acrophobia*, *aromatic* and *orthodontist*!

Book A – 11 early elementary pieces in this book share a single line melody between the hands without HT playing or harmonic intervals. Accidentals (no key signatures), steps, skips and 4^{ths} are used as well as dynamics, and playing an octave higher than written. Note values are limited to quarter notes, half notes, dotted half notes and whole notes. *Unicorns are Real* presents unicorns as fluffy and soft, eating cotton candy, while the duet accompaniment creates rhythmic instability and harmonic chromaticism. *Spicy Wings* is a bouncy exploration of fiery gastronomic pleasure using syncopation – quarter note followed by half note, staccatos, legato and accents. *The Silk Road* is the final piece in the book and the most challenging.



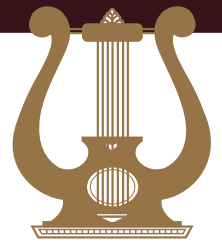
Between the brief phrases of 5 notes are interludes of 6 notes which – while not played HT – still require voicing and balance. The use of accidentals creates major second intervals and the evocation of a different culture.

Book B – 11 elementary pieces continue to explore a variety of styles, techniques and moods by using different registers, staccato and legato touches and harmonic intervals. Some HT playing is introduced. *The Big Escape* uses simple imitation – the LH begins a 5 note melody over which the RH has a long held note. A brief interlude of staccato notes leads into the RH playing an inversion of the LH melody, with the long held note now in the LH. *The Top of the Skyscraper* uses accidentals both in a single-hand melodic pattern as well as in a LH to RH exchange. *The Wild Ride* uses a neighbour note pattern as its main motif. Once again, the final piece is the most challenging. *The Mummy* uses accidentals to create major second intervals and a spooky but light hearted mood.

Students will love these pieces for their humour, history, introspection and celebration explored in accessible manner. Teachers will love them for their engaging style as well as for their sound pedagogy.

Joyce Janzen

Review of **New** Publications



Showstoppers

Book 1: Easy Intermediate

by Jennifer Linn

Hal Leonard

HL00355594



These ten original piano solos are presented in progressive order. This is the fourth book in a series of five and can be learned by students of any age. The music could complement any method of study and would be excellent material for performance classes or recitals.

Rainbow Dreams is played in the higher register although it is written 'normally' on the staves. This is uncomplicated but very beautiful in sound! There are some chords; these are all within a five finger pattern and the shortest note value is the quarter note. *Bluebird Lullaby* includes eighth notes and is in triple meter with a sense of calm and a feeling of rocking. Longer phrases as well as 2 note slurs are used. *Tricky Traffic* is great fun and the accents on the off beats require concentration and coordination. There are no eighth notes in this piece. *A Sprinkle of Rain* incorporates $\frac{3}{4}$ and $\frac{5}{4}$ time....making this very interesting to play! There are long pedals and the musician is instructed to play sweetly. The music is comprised mostly of eighth notes. There are LH crossings as well as grace notes.

Tiger Chase, the fifth piece, is the first one with a key signature and is written in cut time. Accents scattered throughout create fun as you envision the chase! As you'd imagine, there is travelling through different registers....enjoyable to play! Pieces six through nine are arranged into the *Stargazer Suite*. Each piece is very contrasting from the other and there are clever compositional tools employed. The final piece is polytonal with some use of clusters. The beautiful *Prelude to the Brave* wraps up the collection. This is musically written and contains a few modulations.

I truly enjoyed playing this music and found it imaginative and creative! I would suggest this book if you're looking for something a little extra to enhance your students' programs.

Jean Ritter



If you are interested in doing book reviews
send me an email....

editor@bcrmta.bc.ca



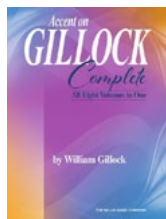
Review of **New** Publications

Accent on Gillock

William Gillock

The Willis Music Company

HL00361225



William Gillock was an remarkably prolific American 20th century music educator, clinician, and composer of piano music for students of all levels. In recognition of his melodic gift, he was dubbed ‘the Schubert of children’s composers.’ This publication combines Volumes 1 through 8 of Accent on Gillock books and contains 51 individual pieces in progressive order from Level 1 through Level 9. While only a sampling of his entire output as a composer, it includes classics like *The Prowling Pussy Cat*, the expressive and poignant *Dusk on the Bayou* (titled *Deserted Plantation* in RCM syllabus) and – his most popular piece – *Fountain in the Rain*. The layout is clean and clear with simpler pieces printed with large notes. The first piece in the book – *Fog at Sea* – could be taught by note or rote. Cluster chords and a whole tone scale create the misty ambience. *Moonlight* comes from the second volume and is created from RH broken chords while the LH plays a melody that begins in the bass clef and then crosses over the RH. Most of the pieces are original compositions but there are two arrangements – *German Dance* and *Fur Elise* – both by Beethoven, which retain the original flavor of the works but make them easier to play. A variety of rhythms and styles are found in *Fiesta*, *Harlequin*, *Carnival in Rio* and *Flamenco* along with the ambience of other cultures. Many pieces create a melodic, evocative and nostalgic mood, always requiring sensitive, intelligent and mature playing regardless of the level. Some of my favourites in this category are *Last Spring* which is written on three staves and requires sometimes the LH, and sometimes both hands to create a melody above chords. *The Old Homestead* requires voicing in playing chords in inversion that creates a wistful and sentimental melody. *Lazy Bayou* transports the listener to the ‘Deep South’ with gently drifting LH patterns, accidentals and interesting rhythms that interrupt the languor. Several dance inspired pieces are *Valse Triste*, *In Old Vienna* – and my favourite in this category – *Viennese Rondo*, a sparkling homage to Josef Strauss. *Adagio Esotico* combines a staccato LH ostinato with RH chords in a variety of rhythms – two eight notes, then eighth note triplets, then in chromatically colored notes of longer time value.

Whether you are familiar with Gillock’s music or not, this is an awesome collection to explore. Always interesting, pedagogically solid, emotionally complex – it is a rich resource that I am going to reach for again and again as I look for material for an alternate exam piece, a recital solo or just something to engage a student.

Joyce Janzen

Five Summer Pieces

Late Intermediate/Advanced Piano Solos
by Christos Tsitsaros

Hal Leonard

HL00361235



I was intrigued when I set out to play these Romantic Tone Poems that were composed during the summer of 2019. When I began to play the first work, *Reverie*, I was swept away; mesmerized and couldn’t stop until the end! I didn’t read any of the performance notes prior to playing this material so that the music could speak without any preconceived ideas. The program notes can guide your imagination and musical interpretation so I will note a few other details that make up the score. Numerous time signatures and key changes occur creating various moods and sections. There are register changes and hand crossings as well as runs and rolled chords. Syncopation and ties add further rhythmic interest. *Soaring Exultation* has a strong sense of cantabile with much rubato. Again one encounters polymeter and changing rhythmic ideas. The RH has many 32nd notes murmuring below the melody. Midway through the piece the texture thins and the expressive details take over. Throughout, there are syncopated passages. The ending fades away!

Review of **New** Publications



Five Summer Pieces - Cont.

Late Intermediate

Advanced Piano Solos

by Christos Tsitsaros

There are three more solos equally enchanting. Mysterious colour and tenderness make up part of *Echoes of a Sea Cave*. *Evocation* pulls the imagination and draws you into the melancholy and sober mood full of dramatic tension. *Toccata* opens with a dark, ominous colour. This begins with 32nd note triplets and long pedals. There are passages with alternate hand chords in *ff* and marked *molto vigoroso*. *Tremelo* is featured as this piece draws to a close.

"The five pieces form an organic whole characterized by a synthesis of versified stylistic elements and techniques." The performance notes provided for each piece are definitely helpful. Lovely music for your advanced student that appreciates a variety of colours and sounds!

Jean Ritter

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Review of **New** Publications

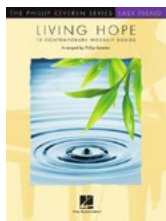


Living Hope Easy Piano

Phillip Keveren

Hal Leonard

HL00355474



Contemporary worship music is melodic, rhythmically complex and often appealing to students of all ages. Living Hope is a volume in the Phillip Keveren series which presents 15 easy piano versions of worship songs written in the last 10 years. The outside of the book states Easy Piano but the title page lists the piano level as Early Intermediate. Key signatures range from one flat to two sharps while time signatures are mostly $\frac{3}{4}$ with several in $\frac{5}{8}$ and one in cut time. Note values range from 16th notes to dotted half notes with the majority of the rhythm written in eighth and quarter notes. LH occasionally creates rhythm accompaniment with an eighth note followed by a quarter note or a repetitive quarter note pulse. The most interesting rhythm is found in *Reckless Love* where a $\frac{5}{8}$ rhythm is written as dotted eighth notes in the chorus creating hemiola. Melody is consistently in the RH with individual notes and the occasional harmony of a third or a fifth. LH plays supportive harmony with individual notes or two note chords. Some of the titles are *The Lion and the Lamb*, *Living Hope*, *Lord I Need You*, *Way Maker*, *What a Beautiful Name*, *Who You Say I Am*. This book is somewhat unique in that these are simpler versions of pieces rather than true 'arrangements' since the RH plays the melody with accompanying rhythm and/or harmony in the LH. Pianistically arranged and carefully prepared with full-sounding settings, these pieces would be effective as 'Teacher's Choice' selections for exam use or for capturing and maintaining student interest. From the nature inspired cover to the generously sized notation and the inclusion of both root/quality chord symbols and lyrics in the score, this is an attractive book which would be equally useful for accompanying singing, sight reading, or personal enjoyment.

Joyce Janzen

So Far . . .

Phillip Keveren

Hal Leonard

HL00366023



A very special and personal project, *So Far . . .* is Phillip Keveren's introspective look back over his six decades. Each piece is a musical time-stamp from his life, complete with title, dedication and several lines of explanation. Bookended by the eponymous *So Far and Infinity*, the pieces span a wide range of ideas and styles from *Pacific Moonlight* eliciting memories of his courtship in Southern California, to *Fireflies* in Tennessee, *Sage* in Oregon, *Isn't it Grand?* recalling his college studies in jazz, *Regrets*, *Turning the Page* and *Steadfast* – a tribute to his wife. Listed as Intermediate to Early Advanced, the challenges in playing these pieces come from the wide spacings in the LH, use of register and the sudden but subtle key changes. The majority of the pieces are reflective and two to three pages long. *Fireflies* is an exception with quick 16th notes, staccatos, and chords over 6 pages. *Sage* evokes a feeling of spaciousness with long held notes and the liberal use of open 4^{ths}, 5^{ths} and 8^{ths}. *Nazo (Enigma)* recalls years spent in Japan and conjures the complexity and contrast of that culture. My favourite part of these pieces was their improvisatory nature with the occasional changing time signature and the seamless shifts from one key to another – using an F# as a common tone to move from D major to B major, or a transition from a major to a parallel minor. A recording of the composer playing these pieces is available digitally. Interesting and enjoyable!

Joyce Janzen

*Thank you to Jean and Joyce
for these insightful reviews*





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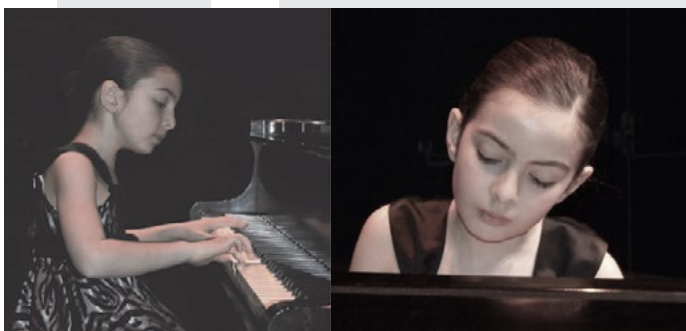
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