



Progressions

Inside this issue:

- *Annual Branch Reports*
- *CFMTA / FCAPM Virtual Conference 2021*

And so much more.....



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

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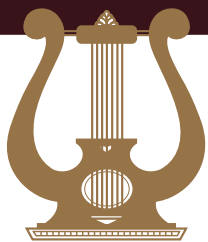
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My Final President's Message



Joanne Lougheed
president@bcrmta.bc.ca

They say that time speeds up as you get older – I am not sure if time actually speeds up or we slow down. The past four years have passed by more quickly than I realized - and the time for my final message is here.

I feel grateful and blessed to have been entrusted with the positions of Second Vice President, First Vice President and President of BCRMTA for the past twelve years. My thanks to the past members of Executive Boards that I have been part of: Darlene Brigidear, Carol Schlosar, Lois Kerr, and Kevin Thompson. Special thanks to Cindy Taylor who led the way for me and provided all the support that I needed over the past four years. To Mimi Ho, Matthew Chan, Joyce Janzen, Anita Perry, Barbara Siemens – thank you for all your hard work, support, and gentle prodding when it was required.

If this past year has taught us nothing else, it's that we, both as individual teachers and our BCRMTA organization, are far more resilient and open to change than we ever thought we were. In thinking about change, I came across the following quote:

"It's only after you've stepped outside your comfort zone that you begin to change, grow, and transform."
- Roy T. Bennett

This past COVID-19 year has pushed all of us so far out of our comfort zones, I'm not sure if we even remember what those zones were or what they felt like. Yet, here we are – still standing and looking forward.

We have been pushed (or forced) into doing many things differently: online teaching, online meeting, and online greeting. We are all thankful that we live in a technological age where we have been able to 'carry on' as it were. In using (and embracing) these opportunities, we have realized that it is possible to do things in ways other than the 'way it has always been done'.

With the recent election of Mimi Ho and Barbara Siemens to their stated two (2) year terms as BCRMTA President and First Vice President respectively, we have the opportunity to change the way things have always been done (or at least in the last thirty-five years) with respect to the structure of our Executive

Board. The time has come to seriously consider the maximum length of time that individuals serve on the Executive Board. In today's society, the potential for serving up to sixteen (16) years on the Board is just simply too long. To that end, I am asking all members to review and discuss the information that was presented to the Provincial Council at our recent annual meeting. With the bylaws coming under a thorough review in the coming year, this is the time to make big changes that will help encourage members to become involved at the Provincial level and ensure the continuity of BCRMTA as an organization. I look forward to hearing what choices members are interested in pursuing.

When I sat down to write this, my final message to you as the membership of BCRMTA, I struggled with what to write. I went back to the first message I wrote in July 2017 and found this in the last paragraph:

..... 'letter from Helen Dahlstrom regarding the importance of our roles as teachers and of the role of BCRMTA. Her last paragraph contains the following statement:

"BCRMTA cannot be a strong, useful Association unless we are cognizant of the value and worth of why we are associated, and have a clear vision of the purpose of our profession within the organization. There is much to be done to develop our aims, but unless we have a firm understanding of, and dedication to the fundamentals of our usefulness, all our efforts will be in vain."

I believe that says it all. Thank you again and I wish you all every success in the coming years. It has been an honour.



Hello from the Editor & Webmaster



Dina Pollock
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webmaster@bcrmta.bc.ca

Hi Everyone,

It is hard to believe I have been doing this magazine since 2006 (where has the last 15 years gone). Following in the footsteps of some amazing hardworking editors, we have made it grow from a small newsletter to a magazine and now having it available for members as a paper copy and digital through our mobile app. Who knows where it and we will be in another 15 years.

So to work . . .

Progressions - lots of great information about the upcoming CFMTA/FCAPM conference and the National Piano Competition. Good luck Johnathan!!

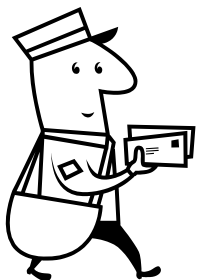
Book reviews - books are starting to come in for review, so quite a few in this issue - enjoy!!

Updated logos - we have updated the logos (see page 25) to keep them looking current and also designed a new one for branches that include the year of inception.

Website - adding your website address to your listing on the BCRMTA website is now possible. Please remember this is not a live link - just the address to copy and paste.

That's all for now - take care of yourself and your families.

Dina



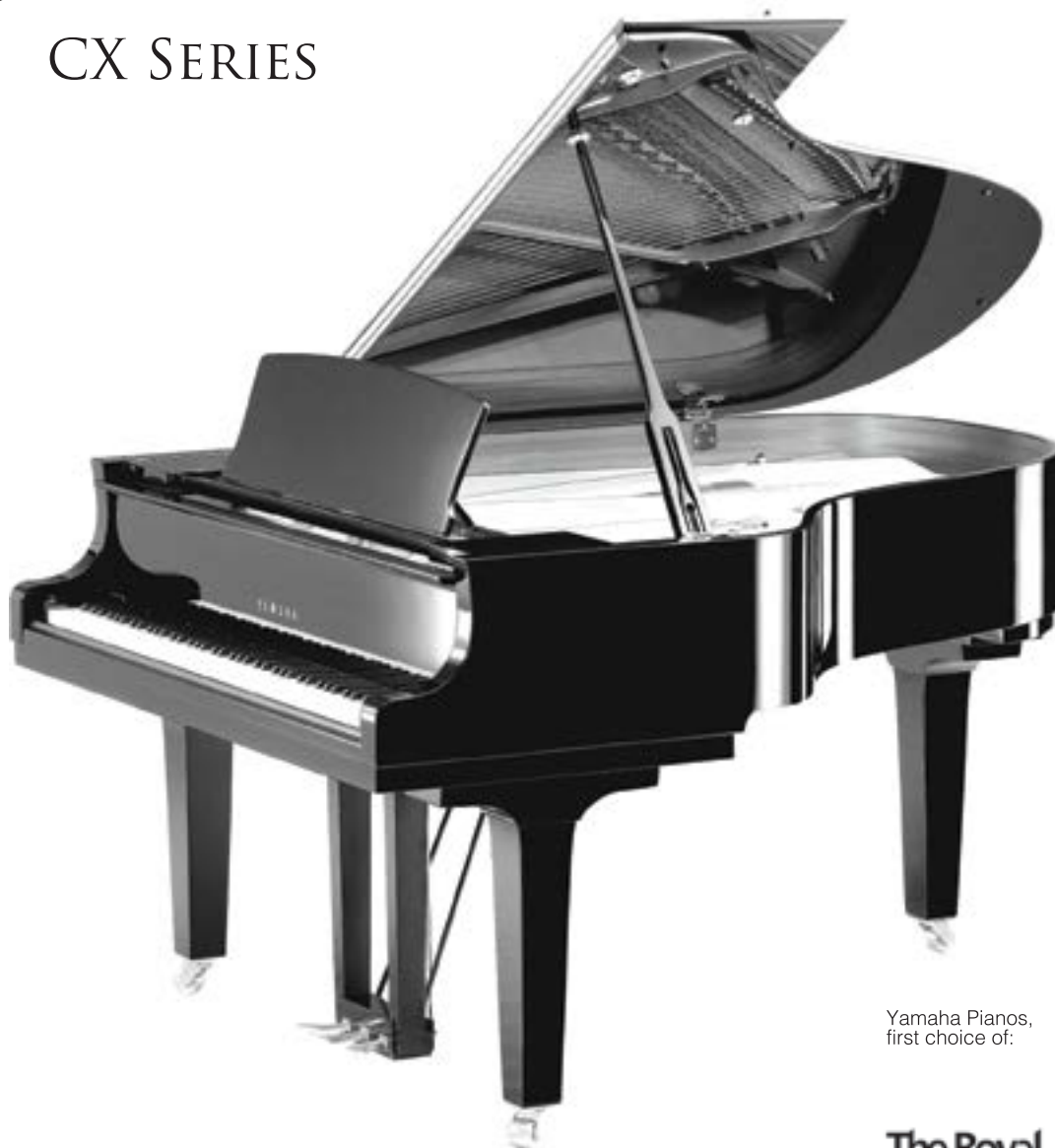
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Annual Branch Reports

Abbotsford

What a year 2020 has been, felt more like a roller coaster, never knowing exactly what was coming next, and we held on (and we are all still holding on) for the ride of our lives.

We had to learn so much this year, we had to:

- teach differently
- hold recitals differently
- hold branch meetings differently
- hold festivals differently
- have exams differently

I am so pleased with our branch, overcoming so much, we did ourselves proud.

In January we cancelled our meeting due to an unexpected storm that dumped too much snow to drive safely in and moved the workshop we had planned to February.

Katya Pine presented her workshop on composing in February - thank you to BCRMTA Heritage Fund for making this possible. We held our AGM in March, reports were given and plans were made for workshops/festival and meeting, and then COVID-19 hit and everything changed. We held our meeting in April by zoom, trying to make our festival work, within the Government guidelines. I have to commend and thank Beth Nickel, our Festival chair for pulling this off. I cannot even guess at the hours she put into this, to make it work for our students.

We, in a normal year, would have a luncheon in June; this year we had to settle for a zoom meeting. It was great to see members.

In September we were fortunate to hold the meeting in a park, practice social distancing and could see everyone - in person, this was a great gift. Coffee, cookies, and lots of catching up, then on to the meeting. Planning how we could move forward with the festival - coming up with a plan of either face to face (if allowed) or a virtual festival.

October we went back to zoom meetings - the one great thing about this format - we do have more members attend meetings.

We held our Canada Music Week® Recital by zoom. We normally would present awards to the students that received the highest mark in each practical and theoretical exams. This year, we asked each student to take a photo and send it in and these were presented in a slide show - worked really well.

For November and December we had a 2-part workshop presented by Jarred Dunn from Montreal (by zoom) - thank you to BCRMTA Professional Development Grant for this. Jarred is an amazing presenter, and very comfortable and knowledgeable on this subject of Chopin Etudes.

I am looking forward to whatever 2021 throws at us.

To everyone - as Dr. Bonnie would say - be kind - be calm - and be safe.

Dina Pollock

Chilliwack

Our 73rd annual Music and Dance Festival was held from February 13 – March 11. Participants in Band, Choral, Dance, Guitar, Piano, Strings, Orchestra, Vocal, Ensembles, Woodwinds, and Percussion competed in multiple venues around town with most activities held at the Cultural Centre. The full sized program booklet weighed in at a hefty 126 pages with seven very full pages listing all the bursaries and awards generously donated by local businesses, churches, citizens, teachers' organizations, etc. Due to Covid-19 the final honours concert was cancelled. Performing Arts BC also cancelled the provincial competition that our local winners would have been part of last June in Cranbrook.

Our monthly branch meetings were suspended last spring and then resumed via Zoom. The Christopher Norton weekend scheduled for May was cancelled. We hope to rebook for next spring. Our CMW activities have also been post-poned to next fall.

2020 has been a year like no other.

Nita Pelletier



Annual Branch Reports - cont.

Coquitlam/Maple Ridge

The Coquitlam - Maple Ridge Branch had a very productive year, despite the many challenges created by the unforeseen events which unfolded as the year progressed. Of course, the pandemic made us revamp planned activities. Unfortunately, the North Fraser Music Festival scheduled for the end of April had to be cancelled, but other events were able to be adjusted and took place using an online format. A big thank you and heartfelt congratulations are extended to the various convenors within the Branch who worked very hard to make the events possible. In the end, the events were very positive for the members, and they created an important opportunity for staying in contact with colleagues during this difficult time of social distancing.

The January and March Branch meetings were held in-person this year. From May onwards, all meetings were conducted via Zoom, and the online format worked better than anticipated.

Several workshops were held during the year. In January, the Historical Performance Ensemble presented insights into Baroque music and dance. The March workshop featured Branch member Ingrid Fast discussing the method books 'Tales of a Musical Journey' created by Irina Goran from the Russian School of Pedagogy. In May, we were fortunate that our scheduled clinician, Tara Geartner from UBC, was able to adapt easily to the online format in order to present insights into research dealing with 'The Science Behind Reading Music'. In November, the workshop was an in-house discussion by Branch members focussing on 'issues of teaching on-line including how to hold concerts'. This very relevant discussion helped everyone share ideas about how to adjust to dealing with the ongoing situation created by Covid-19 restrictions.

In March, The Branch hosted a masterclass with Alan Crane from the VSO School of Music as clinician. Students performed piano works from levels 8 and up.

The Music Share initiative lead by Vice-President Lorna Yeates continued to raise funds to help assist in the rental of band instruments for school students. Funds raised are audience donations collected by members' students who put on small recitals. By the end of 2020 the amount raised since this initiative began totals \$1765.

The Branch held its Canada Music Week® Recital in November. This year the event was presented virtually, with students submitting their video performances. A total of 34 students

participated, and the editing of the videos into a seamless programme was expertly done by Ingrid Fast. The Branch extends congratulations and many thanks to coordinators Ingrid Fast and Karen Wood for their hard work in creating this virtual event which showcased the participating students' achievements very effectively.

Looking back on 2020, it was a year like none other that any of us have experienced. We had to adapt quickly in order to continue teaching and working with students, and of course, we look forward to a return to more normal conditions once we are able to do so. Certainly, this year has been a remarkable learning experience for us all. Most of all, during this difficult time of social distancing, we realize how vital it is to be part of BCRMTA. We are part of an important professional organization, and we can reach out to colleagues and friends who are willing to offer advice, help, and comforting thoughts and support when needed as we all cope and deal with the social distancing during this difficult time.

Greg Hartley

Kelowna

Kelowna Branch Report 2020—what a year!

On March 6th just before the world changed we enjoyed Ian Parker with the Okanagan Symphony. He also gave a well-received Masterclass at Kelowna Community Music School on March 7th.

The Kiwanis Music Festival was able to complete the Dance and Choral Music events in March, but all other events were cancelled following the Covid19 protocols.

Our AGM was held in May via Zoom. We had a good discussion concerning how each teacher quickly learned Video Chat skills and kept lessons going and how each was coping with exams being online. It was a good time to share and gather support. Election of officers was held: President Graham Vink Treasurer Marla Mesenbrink - Secretary Jessica Crawford We currently have 17 members.

Marla Mesenbrink

Annual Branch Reports - cont.



East Kootenay

Greetings from a different 'literary voice'. After two splendid decades as our Branch Delegate to BCRMTA, Terry Lynn Jeffers has stepped aside to focus on family and a well-earned rest. Terry Lynn has been a veritable Rock of Gibraltar in countless East Kootenay projects and presentations. Within her RMT service period, she worked also as General Manager for the Symphony of the Kootenays, and as one endeavour anchored an immense Symphony on the Mountain concert to great acclaim at Kimberley Alpine Resort.

With Covid-19 clearly settling in for a long haul, our branch chose to suspend operations for the 2020-21 teaching year. This was decided in large part because a majority of our members are deeply involved with one or both of two upcoming festivals: the annual East Kootenay Performing Arts Festival (EKPAF) this March, then the 2021 BC Performing Arts Festival (BCPAF) set for June. Cranbrook had been chosen to host the latter in 2020, then - when delay proved inevitable - this year instead. East Kootenay residents continue with BCPAF planning, though it is now to be a fully online event. Cranbrook, ever optimistic, is in line to host BCPAF 2022!

Since EKPAF is closely intertwined with our Branch, a summary seems in order regarding choices made since last fall for our regional festival. Entrants will arrive separately at the venue (at-home recording accepted for those who prefer) with no listeners present; exacting anti-Covid protocols followed; each entrant, apart from those sending from home, recorded by the EKPAF-engaged professional videographer; the videos sent away online, confidentially, to esteemed adjudicators; adjudications and award-related details to be returned promptly; and performance videos archived for a possible online Highlights Concert of selected entries.

East Kootenay will provide funds for its many festival awards given annually, and also for highest marks in the 2020-21 examination season. Hoping for better times ahead, we will keep monitoring things toward resumption of Branch activities. In the meantime, we continue to support each other in the fine East Kootenay atmosphere of co-operation and friendship.

Arne Sahlen

Mid-Island

Our membership for 2020 consisted of 38 members and 1 student teacher. We have had a year of changes and adjustments in looking for new ways to continue giving the gift of music to our students.

In January we started the year enthusiastically looking forward to the SoundVision 2020 Conference. Due to circumstances beyond our control, it was postponed to September, 2022.

Before the list of cancellations and postponements, Amber Pitre organized the Joan Gosselin Music Writing Celebration with Christin Donkin adjudicating in January. In February, Dolores Antonsen organized the Winter Recital. It was a lovely recital with voice, piano and composition students.

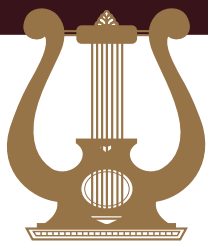
From March 2020 to June 2020, our list of cancellations and postponements began. In March, the Upper Island Music Festival went on-line. In April, our Bruce Vogt workshop was cancelled. In June our yearend Recital was cancelled. However, students receiving scholarships, bursaries, and book awards received them through the mail instead of the recital. For most of our students, they took their exams on-line for the first time. As teachers, we learned new ways in teaching our students.

We have moved our branch meetings to Zoom, so far so good. We have tried a couple of coffee zooms too. In November 2020, Miriam Duckworth organized the CMW Recital on-line. Being our first Zoom recital, it was a learning curve, but enjoyed by all.

We are looking forward to a fresh start for 2021. We are taking our new skills and ideas to what we love doing, teaching music!!

Dolores Antonsen





Annual Branch Reports - cont.

Mission

The small but mighty Mission branch had several events planned for 2020, but many were cancelled or transitioned to online platforms. A notable workshop that we cancelled was a drum circle workshop with Boris Schisson. We hope to hold that workshop sometime in 2022. We have also started to discuss and schedule workshops via Zoom during 2021.

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.

We welcomed a new member, Elisa Wolff, who transferred in from the Coquitlam-Maple Ridge branch just in the nick of time, as we were not sure we could continue with just two members! Her arrival meant that our number is up to three, and one STA member as well. We have discussed how to expand our membership in the coming years and look forward to that growth!

Laura Webster

Nelson

The show must go on!

And it did, using the new Zoom software society has resorted to during the coronavirus COVID-19 pandemic. That was the method to communicate used by students who normally perform before adjudicators during Kootenay Festival of Arts. The event was to have been held in early April.

However, the COVID-19 forced organizers into the difficult decision of having to cancel the 2020 festival.

That did not stop the students and instructor/owner, Ellie Hedges, at Nelson Studio 88, who decided to assist inspired students by celebrating their hard work with a Zoom festival benefit concert. Students were also treated to a guest performance by Alan Crane who was supposed to be the adjudicator for this year's Kootenay festival of the Arts.

Before organizers realized, the benefit concert not only celebrated students' accomplishments, but also helped the local community foodbank — raising \$1000 toward assisting the Nelson Food Cupboard.

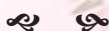
Mallard's Source for sports would like to salute the more than 40-plus Nelson Studio-88 Benefit Concert performers with Team of the Week honours.

Coordinated by Ellie Hedges, were more of the students from Nelson Studio 88 performing during the benefit concert by Zoom.

Ellie Hedges

In Memoriam

Janice Porter
member of BCRMTA (Victoria) since 1977



Beth Nickel
member of BCRMTA (Abbotsford) since 2009



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



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Upcoming release - Café Terrace at Night: A Van Gogh Retrospective



Illuminating Shadows

Annual Branch Reports - cont.



North Island

Despite the restrictions placed upon us due to the Pandemic, we have managed to maintain many of our Branch activities.

In September, we met face to face outside, at the residence of one of our members. Despite the wearing of masks, and maintaining social distancing, we enjoyed seeing each other in a 3D situation. Further to this we planned our year while enjoying a gorgeous view of the ocean! This was our last face to face meeting for the year!

In October, we enjoyed the video submission of Michael Robert (our Branch Rep) for the BC Piano Competition. November was quite busy as we also shared a video Concert with the Edmonton Branch for a Canada Music Week®! Further to that, one of our members presented a very extensive book report on 'Mozarts' Brain and the fighter Pilot'. This volume by R. Restak MD was very useful to our professional as well as our personal lives!

We availed ourselves of the generosity of the Vancouver/Burnaby branch in December by viewing their interview with John K. Parker. This was part of their celebration of the Branches' 100th Anniversary, which they made available to all Branches in the Province! It was a very enjoyable and informative experience! A lovely introduction to the Holiday Season!

To start the New Year, we had a zoom presentation by Allison Bergen who is a registered Music Therapist. She was very well prepared and addressed many of the facets of her profession. This demonstrated to us that a student could pursue a career in music without aiming for the concert stage or teaching.

This month, (February) Jean-Pierre Calitz will present a programme titled 'Positive Psychology: An Introduction to a New Science of Well Being'. This is a subject which fascinates him and for which he has done extensive research. We are fortunate to have him as member of our Branch!

Apart from meetings. we are in the midst of sponsoring a "Practice-a-Thon". The proceeds of which will go towards either the Food Bank or the SPCA (have not decided which as yet) Also, we are encouraging our members to invite their students to enter a composition to a proposed publication titled 'Music in the Time of Covid'.

We look forward to enjoying a video performance by Johnathan Devey, the young man who won the BC Piano Competition and who will be representing our Province at the National Competition. Although a video performance misses the atmosphere of a live performance, it does offer several benefits which make a Young Artist Concert very appealing!

In June, we hope to be able to meet face to face with the same criterion we experienced in September! Perhaps, we might even be able to hug!?

Sonia Hauser

Prince George

Prince George Branch was fortunate to hold a student recital on January 31st, 2020. Also, the local music festival ran from February 21st up the Junior Showcase and Gala Concerts on March 7th, 2020. Many of our members had students entered.

Our June 1st and September 14th meetings were held by Zoom, discussing what options might be available for the Fall season. A Zoom meeting on October 26th had a very good presentation by Swan Kiezebrink and Maria Mikic on Marketing and Online Resources.

We had planned an in person recital for November 20th with a limit of 50 people and 2 meter distancing for each household. Students were to indicate exactly who in their household was attending when they registered to play so chairs could be arranged in advance. Masks and hand sanitizer use were also indicated. Unfortunately, new restrictions came in on November 19th so we had to cancel.

Hopefully, in 2021 there can be some online and also some in person events.

Louise Phillips



Annual Branch Reports - cont.

North Shore

2020 is a special year we will not forget.

Our branch started the year with great energy and momentum, only to have to entirely change direction and adapt to the new realities of the global pandemic.

We feel extremely fortunate to have been able to complete our two biggest annual projects of the year, The North Shore Music Festival and The Collaboration with the Lions Gate Sinfonia, before the health restrictions were put in place in March.

Pre-Pandemic

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

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

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

The 5th Collaboration with Lions Gate Sinfonia (LGS) grew into a mini-festival that included many events over the course of two weeks in February and March 2020.

Seventy-five students applied and auditioned for Clyde Mitchell and Andrea Siradze (the Concertmaster of Sinfonia). Violin, saxophone, flute, piano, and vocal students, including a few ensembles, presented a wide variety of styles and proficiency levels. The youngest participant was 5 years old. Two of our teachers, Marcia Meyer and Serah Strandberg presented their own compositions.

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

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

All of the students that auditioned were given an opportunity to participate in one of the planned events. Some were invited to take part in one of the two masterclasses that Dr. Libby Yu conducted with warmth and inspiration. Another group of students were invited to play a concert with the Lions Gate String Quartet on March 1. This was also a wonderful opportunity for young musicians to experience being part of a professional ensemble.

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

During the Pandemic

After the health orders were announced in March, we quickly had to adjust to the new realities of social distancing. We are very grateful to the Provincial Council for providing timely, extensive, and detailed information on all aspects of government programs and the transition to online teaching activities. Thank you for the great leadership!

The North Shore branch's online GM meetings that followed were mostly centred on helping each other through this difficult period of transition and insecurity. Without the prospect of live events anytime soon, we focused on improving our familiarity with different technologies, the effectiveness of online teaching, and the safety of in-studio teaching. The silver lining is that we will be able to use these newly acquired tools in our future work after the pandemic is over.

Annual Branch Reports - cont.



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 all the teachers who participated in the organization of the event and in preparing their students!

Unfortunately, because of the high level of time commitment of organizing an online event, we had to scale back most of our usual projects, like Sunday recitals

and Canada Music Week®. We are hopeful that with the new knowledge and experiences acquired over the last year, we will be able to revisit these events in 2021.

Keeping our spirits high, our small, but dedicated walking group is still exploring the beautiful North Shore in rain and shine while following the social distancing guidelines.

We remain confident that together in distance, we will come through stronger and wiser than ever before.

Stanislava Deltcheva



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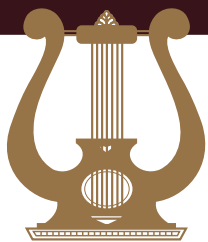


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Annual Branch Reports - cont.

Richmond

Greetings from the Richmond Branch

Even in these unusual world circumstances, the members of the Richmond Branch are proud of their commitment to musical excellence and education. From the very start, we have embraced the guidelines for health and safety. Most importantly, we were able to run the programs we could safely, following public health protocols every step of the way. We continued to find ways to showcase the absolute best that BCRMTA has to offer. This year brought us all new challenges and opportunities. Indeed, some of the changes we made have led to new methods and efficiencies, allowing us to create a better experience for our members and their students.

Our extensive recital performance program is unique in B.C. Unfortunately, we have been unable to mount any live recital performances since March. These events are as important now as they were at the start of the pandemic. Therefore, this year we will begin to offer online virtual recitals so our young performers can once again be in the spotlight.

It is important for us to present opportunities for professional development. We were able to challenge ourselves with interesting educational presentations. We invited a varied group of presenters to the General Meetings via the online platform Zoom. Subjects as diverse as RCM exam prep, new music publications, and a two-part conversation with Jarred Dunn from Montreal highlighted our year. Long & McQuade was able to create a trendy but virtual "Pop Up" store event showcasing their hand-picked selections of new and seasonal music.

Our annual scholarships and sessional highest mark medal awards were continued. This year we awarded over \$1700 to our students. We are excited to celebrate the successes and support the musical journeys of our talented and hard-working students and their teachers.

We continue to be mindful of keeping a healthy work/life balance as we teach. Teaching music in this time of COVID-19 is an ever-increasingly isolated experience, but the safest place for our students and their families is still at home. We have worked hard to increase our correspondence with our members to share the latest information and techniques on teaching and managing a studio virtually. Our General Meetings via Zoom have given us the opportunity to meet, chat, and share ideas and experiences. We look forward to being able to offer opportunities to be social and active together again.

Sunshine Coast

A report highlighting the activities of our branch for the 2020 Season is indeed unusual. This is because of all the challenges that have resulted from Covid. Challenges that have touched all of us.

However, our small group of twelve managed to continue with regular monthly Zoom Meetings with more than half of the membership participating on a regular basis. We shared teaching tip ideas, learned to relate to one another through our devices and made plans to keep an active presence in our community. We have been successful and many exciting plans will come to fruition as 2021 continues with Covid still a huge part of how we create our teaching programs. It has been both heartwarming and difficult for many of us. We remain optimistic, creative and committed to learning. We did participate in the Canada Music Week® Event and found it to be, by all accounts, a fine experience for our students and participating teachers. 2020 was also the second year of our present executive and soon we begin a new two year term with members willing to assume roles to continue with our virtual meetings and make plans for the time when in-person activities such as fund raising, concerts and workshops can once again happen. We wish everyone well on behalf of our branch on the Sunshine Coast of BC.

Patricia Greenfield

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PIANO July 19 - 30 IN PERSON

CABARET August 9 - 16 IN PERSON

CHORAL August 16 - 21 IN PERSON

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Annual Branch Reports - cont.

South Fraser

On September 2, 2020, Maureen Hollins hosted a socially distanced outdoor garden meeting where the discussion included the effect of RCM marketing strategies on private music studios, our hopes and dreams for our South Fraser Festival for 2021, and teaching strategies in the midst of Covid!

Throughout the Fall and Winter, branch executive meetings and general meetings continued to be held online via the Zoom platform.

The BCRMTA Provincial Piano Competition was held virtually and much support and appreciation was extended to our representative, Braden Eguia, who performed a beautiful program.

Much thanks is given to Alison d'Entremont as the organizer of our Canada Music Week® recitals, which went forward on Zoom! She hosted two recitals of works by Canadian composers and the students were so happy to be performing since our featured guest was Canadian composer, Christine Donkin, of Victoria, B.C.

Our membership participated in many online Zoom presentations:

Muzewest hosted an online workshop for our membership with Dr. Laszlo Nemes entitled "Teaching Baroque Keyboard Works the Kodály Way."

Kevin Thompson, our branch member, very generously donated all of his collective teaching resources to the branch. We are so appreciative for this wealth of material! Kevin also hosted an online workshop for our membership so that we could familiarize ourselves with how the files were organized and how best to utilize them in our teaching. Thank you, Kevin!

Conservatory Canada presented an online workshop to our membership so that those of us that were not familiar with their syllabus would have the option to explore it!

Thanks to Michelle Bumpus, we had an excellent workshop given by a chartered accountant that focused on how to structure our finances within the specific area of how that pertains to private music studio teachers.

Sadly, the 2021 South Fraser Music Festival has been cancelled due the restrictions imposed by Covid-19 public health

orders. This decision was made because the majority of our membership preferred the in-person festival format. Instead, we are planning to hold small group master classes for the senior students and Zoom recitals for students in levels 1 to 8.

Our branch remains connected through Zoom and other social media. Members share tips for in-person studio procedures and the challenges of online teaching. We continue to try and support one another as best we can as we do our utmost to provide encouragement and inspiration to our students.

Helga Murray

South Okanagan

Our Spring Recital in late May of 2020 was cancelled entirely. We made up for it at our CMW 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.

Carmen Leier



Annual Branch Reports - cont.

Trail / Castlegar

Greetings from the Trail/ Castlegar Branch!

Well, what a year this has been! 2020 has been a year that has been challengingly difficult but on a positive note, it has forced us to push our comfort boundaries and think outside the box.

The year started as normal for us and in February, we hosted, in person, our "Youngest Artist" Branch Recital, a recital that showcases our youngest budding musicians. This was to be the only recital, as a branch, that we put on for the year. Other teachers in our group, Nicole Zimmer and Tammy Francis, successfully hosted their own recitals through Zoom later in the year. And voice teacher, Christina Allen, directed her choir in a few inspiring virtual performances.

After the March Break, we all took up the challenge of teaching online. Tammy Francis, who had had some experience of online teaching beforehand, thankfully, sent us a package of helpful advice as to how to get started. Once restrictions were lifted in May, Deborah Detmold and myself went back to in person lessons with strict protocols and mask wearing. We are fortunate to live in an area of B.C. where covid cases have been consistently very low in numbers. Nicole Zimmer, Tammy Francis and Christina Allen continued successfully with their online lessons.

During Canada Music Week®, in lieu of hosting a CMW Recital and as an example of thinking outside the box, Tammy Francis did a great interview online with Canadian composer, Andrew Harbridge. The scholarships that we usually present at our recital, are displayed on our branch Facebook page with pictures of the students that received them.

Throughout the year, we continued to hold our branch meetings but through Zoom. Since in many ways this is easier than in person meetings, this is a practice we may continue to adopt. We had our year end "Get Together" in June at Millennium Park where we each sat distanced from each other and brought our own bagged dinner.

Moving forward into 2021 and hopefully, to the end of this pandemic, we wish our fellow music teachers all the best! Even through trying times, we are so fortunate to be part of this honourable profession.

Dawna Kavanagh

Vernon

The Registered Music Teachers' Association of Vernon is pleased to share the many achievements and events we had in 2020, despite the Covid-19 pandemic. As always, we held our annual Vernon RMT spring voice and piano festivals. Our piano festival was held during February 28th - March 1st and the Voice Festival on March 5th at All Saints Anglican Church in Vernon, with a Gala Concert on March 7th 2020. We were thrilled 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. There were 39 voice entries and 164 piano entries in this year's festival.

Our Vernon association also welcomed 10 new members from the Salmon Arm and area this spring, boosting our total membership to 33 members strong! We hosted our first online meeting on May 22nd of this year and since then we have continued to meet online as group. We also held two workshops this past year. On February 16th we welcomed Alex MacArthur to the Vernon Community Music School where he conducted master classes with several students in Level 10 and ARCT piano. As well, on February 22nd, one of our members Lucy Feldman gave a teacher's workshop on 'the seven levels of knowledge relating to how we learn'.

Under special teacher recognitions, I would like to congratulate Karen Goebel who was awarded the 2018/2019 Gordon Hallett Memorial Scholarship in 2020 for the highest aggregate mark in the Royal Conservatory of Music in both the written and Practical ARCT Piano Teacher's examinations! This is a tremendous achievement! (and one that her teacher, Vernon RMT Geoffrey Barker, must be very proud of!)

Emerald Holt



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Annual Branch Reports - cont.

Vancouver

With little idea of what was to come, 2020 began in the regular fashion with the January Annual General Meeting. This was followed in February by a workshop entitled “Detecting and Preventing Issues Affect Musical Performances” with Registered Massage Therapist and pianist Rachel Shiu; for two hours we moved and stretched to learn how to ease tension in order to play in a more relaxed manner. Our usual “Introductory Alexander Technique Lessons” with Martha Hunter were held in February; these are four subsidized sessions and have been very popular with members wanting to know more about the technique. March started with the “Celebration of Excellence Recital” at the Shadbolt Centre where high achievements in the 2019 exam season were recognized with certificates, medallions, and scholarships. A few days later, the Branch hosted a 4 hour workshop on Dalcroze Eurhythmics with Jared Ballance of Washington State; the afternoon gave us a fascinating glimpse into this innovative method of developing musicianship in students through rhythmic movement, ear-training and improvisation. We were lucky with the timing of the event as Covid restrictions came into effect shortly after and the remainder of our Spring events had to be cancelled including the SPG Festival, the Student Recitals, and a workshop on tempo indications with Dr. Irene Setiawan.

In April, online teaching became the only option to continue running our studios. After the initial shock of going into lock down, the Executive began meeting on Zoom where we formulated how to best help our members adapt. We forwarded information via email as much as possible and then hosted “Virtual Coffee Breaks” in May and June. These turned out to be a great way for teachers to submit questions, exchange ideas on virtual teaching, and just visit with colleagues. In May, auditions for our BC Piano Competition performer were held via video with Allen Reiser adjudicating; Ivy Lin went on to represent the Branch at the Provincial level.

Over the summer, we were surprised to discover that 2020 marked the 100th Anniversary of the Branch! Since then, we have updated the website to reflect this substantial milestone. Additions include: AGM minutes and Financial Statements as far back as possible (1982) on the “Members Only” page; four articles on prominent Branch members on the “Memory Project” page; and a page entitled “Our History” where all

relevant archival material is listed. More will be added to this last page once we have a chance to visit the Provincial Archives in Victoria. A large celebration is being planned for December 2021 at which time we hope to see as many current and past members as possible.

In September, we were extremely fortunate to meet the incomparable Jon Kimura Parker in a zoom interview/ Q&A; his equalling entertaining sister Elizabeth Parker as well as their mother and BCRMTA member, Keiko, were also in attendance. In honour of our 100th anniversary, all Provincial members were invited to join us - it was a wonderful way to launch the teaching year. For October, we met again in a Virtual Coffee Hour. November was another busy month, starting with the Celebration of Excellence Recital; the performances were live on Zoom and the awards as well as certificates were distributed via the teachers afterwards. Next, there was a collaborative workshop with Müzewest presented by Dr. Laszlo Memes of Hungary; his dynamic lecture on teaching rhythm in Baroque pieces was very helpful and we were happy to take advantage of the opportunity. For CMW, the Festival was cancelled and replaced by an afternoon with three Canadian composers: Christine Donkin, Alexina Louie and David L. McIntyre. They each participated in a 60-minute zoom interview where they gave a fascinating glimpse into their process of composition and their thoughts on music. Once again, we invited all BCRMTA members and their students to tune in, the audience was very enthusiastic. In December, we held one last virtual meeting, this time as an evening cocktail hour!

In late 2020, there was much discussion about exam systems. To give our members a broader perspective, a series of six 1 hour presentations was scheduled for early 2021. January was focused on Canadian systems (Conservatory Canada, BC Conservatory of Music, Canadian National Music Conservatory) and February continued with international systems (Associated Board, Trinity College Of Music and London College of Music). It was encouraging to realize how many varied and valuable options exist for our students.

At the direction of the membership at the 2020 AGM, three surveys were sent to members to gather information. The first dealt with the possibility of a “Teachers’ Performance Group”; the response was very positive and the group will likely start

Annual Branch Reports - cont.



meeting in the Fall of 2021. The next survey was on “Policies for Missed Lessons”. Members were interested in developing a suggested Branch policy to support them in their studios and give parents a frame of reference; the results are posted on the “Find a Teacher” page. Finally, there was a survey on the rates members charge for private instrumental/vocal instruction. Using the information from the survey, the Branch Executive decided to create a tiered system of suggested fees that balances years of experience with educational background; this document is posted on the “Members Only” page.

Despite the challenges experienced over the year, the Branch was able to maintain most of our activities, albeit in a modified form. We intend to continue taking advantage of the newly discovered digital/virtual opportunities but in general, we very much look forward to returning to some kind of normal.

Barbara Siemens



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DOUGLAS COLLEGE



Annual Branch Reports - cont.

Victoria

This, the 90th year of the formation of the Victoria Branch, has been a year of learning in more ways than one. Due to the Covid pandemic members and their Executive have had to learn new ways of teaching and connecting with our students and each other. Instead of the usual five general meetings the Branch held four. The May meeting was cancelled. Guest speakers were Bruce Vogt (in March), Mark Anderson (in September) and Christine Donkin (in November). At the January Annual General meeting we invited John Evans, one of our award winners, to give us a piano performance. Five executive meetings were held. The last three of the year by zoom conference. At the September executive meeting we enjoyed a virtual performance by our M. Till/Mary Adamson and representative to the Provincial Piano Competition Johnathan Devey. We were very pleased to see him win a few weeks later at the Provincial Piano Competition. Five concerts were held (again, less than normal) in February, March, October, Costume Capers, and November Canada Music Week®. The October and November concerts were held virtually. Two piano Masterclasses were held. One with Anna Cal and the other with Dr. Yoomi Kim. We continue our Award and Scholarship programs:

1. The Helen Gibson Award to deserving students working towards their piano ARCT was a tie this year and awarded to: Johnathan Devey and Rafael Edora.
2. The Madeleine Till open performance competition (any discipline) was awarded to Johnathan Devey.
3. The Madeleine Till student teacher award to a deserving member of the Branch Student Teacher Auxiliary.
4. The Mary Adamson piano competition was awarded to Johnathan Devey (student of May Ling Kwok) who became our entry in the Provincial Piano Competition held September 2020.
5. RCM level 8 theory award to students of members who achieve 100%
6. Hilda King Harmony / History awards for top mark in RCM exams levels 9 & 10 to students
7. RCM Alumni Awards for top mark (any discipline) for students of members for levels 6, 7, 8, 9 and 10

8. Donation to the Victoria Performing Arts Festival of \$1100. for various awards.
9. Summer Bursary (in memory of Mackenzie Barry) program to deserving students of members to aid with summer study projects.

Thanks to donations and interest from legacies bequeathed to the Branch we are able to give out a little over \$3000 annually.

Our major event this year was the Canada Music Week® Celebration held November 20. Our guest speaker and adjudicator for the annual Murray Adaskin Composition Competition was member/composer Christine Donkin. To make this 90th Anniversary special, the Branch commissioned Christine to compose a work. She composed a vocal solo with piano accompaniment titled GRATITUDE. This work was performed by students of member Charlotte Hale at both our virtual general meeting and at our concert.

After a brief business meeting, Branch President Evelyne-Deschenes Godbold congratulated Monica Tse, Gabrielle Tong and Catharine Kemp-Roth for receiving their 25 year pins and 50 year pin recipient Louise Holland.

Christine Donkin gave an illuminating talk of her approach to becoming a composer and a composition teacher. Included in this talk were portions of three of her orchestral works for our listening enjoyment.

The Canada Music Week® concert November 21 featured the compositions of the students who entered the branch Murray Adaskin Composition Competition plus other students who wished to play their compositions. The adjudicator, Christine Donkin, selected winners in the Junior, Senior and Open categories. The winners received gift cards donated by Tom Lee Music. This was followed by virtual performances of two of Christine's Composition The VCM Composition Club (A Journey Through Canada), and the Amati Composition Club (Cupcake Serenade for 3 violins). The finale was the commissioned work Gratitude.

To address member's concerns about the many changes the Royal Conservatory of Music has made in interaction with exam students, the Victoria Branch conducted a survey of

Annual Branch Reports - cont.



it's membership under the direction of Vice President Susan Kadatz. The results were sent on to the Provincial Executive of the BCRMTA. After discussion at the April 2020 Provincial Council meeting the survey and accompanying information sent by the Victoria branch was emailed out to all the Provincial branches and to the CFMTA/FCAPM council. Communications are being held with the RCM as to the member's concerns. Other branch programs continue such as the monthly pedagogy get togethers (currently held virtually), weekly emails to the members updating them on events as well as quarterly printed

newsletters that are emailed. Events are promoted on our Branch Facebook page. Our Associate group continues currently having 23 retired members. This group receives all our Branch event notices and are welcome to attend Branch events. Our Student Teacher Auxiliary continues with 5 members.

Wendy Maggiora



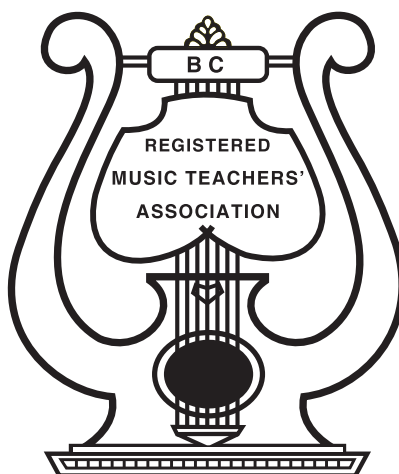
Updated Logos

Members - We have updated our logo with a new font and removed the 'dots' between the letters of BCRMT. The terms of use are noted below:

- Branches can use logo #1 or #2 for any branch event, advertising, or branding.
- Members can only use #3: please remember you can only use the logo with the disciplines for which you are registered.



#3

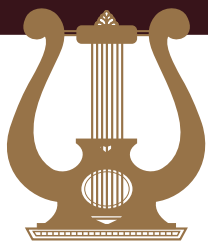


#1



#2





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

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Committee Updates



Registrar's Report

Registration for the 2021 - 2022 year began January 1, 2021 and concluded March 1. Late registration commenced March 2nd and is ongoing throughout the year. 95% of renewals took place online. (Approximately 40 members renewed with cheques.) Our membership numbers are down by about 40 from last year but considering the difficult year that it has been for teachers, I consider the fact that we have weathered it intact to be a significant victory. The online renewal process allows for updates of information directly from the member, simplifies the division of branch and provincial fees, allows for referencing any questions regarding data or payment, cuts down on errors, and eliminates the need to send cheques to the provincial treasurer as well as to branch treasurers.

I appreciate every one of you who renewed your membership in January!

My continued appeals to renew early seem to not be getting through to those who need it most. Of course the regular work of the registrar continues during renewal season as well – reinstatements, 7 new applications, interprovincial transfers and various snags associated with renewal. One week before the deadline this year, 62% of members had renewed. Do the math and you will have a little idea of what the last week of renewal was like! On Monday, March 1, I was on the computer before 7:30 am and was still at the computer at 10:30 pm. Oh, yes, and I taught lessons that day as well!

While the actual renewal process moved quite smoothly this year, aided by the welcome volunteer help of STA Ariana Boulter who folded forms and stuffed envelopes; the fiscal year end of February 28th, the need to give final numbers to our insurer, and member lists to each branch create a near impossible gridlock with our renewal deadline of March 1.

A motion was made and accepted to move the deadline for renewal to February 15th.

Renewals after this date will be subject to the late renewal fee.

Please take note of this change for your next year's renewal.

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

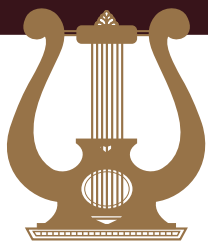
Since January 1, I have collected data on, submitted, and double checked on updates for 458 members – some of them with multiple changes.

This year we offered members the opportunity to list their websites (unlinked) with their name on our website – to date 203 members have taken advantage of this feature.

Application for new RMT members and STA members continues to be completely online in a streamlined process.

The branch tallies as of March 22, 2021 are:

Abbotsford	17
Chilliwack	26
Coquitlam Maple Ridge	65
East Kootenay	4
Kelowna	16
Mid Island	31
Mission	3
Nelson	3
North Island	20
North Shore	64
Prince George	9
Richmond	85
South Fraser	84
South Okanagan	12
Sunshine Coast	12
Trail Castlegar	5
Vancouver Burnaby	178
Vernon	28
Victoria	105
Provincial Members	26
STA Members	19
Total	812



Committee Updates - cont.

Registrar's Report

This year we have the pleasure of recognizing 19 members who will receive their 25 year pin: (These members joined in 1996.)

Chilliwack	Teng Mackay
North Island	Carol Geneau
North Shore	Denise Killick
	Murray Nichol
	Chin Yang
Richmond	Joanne Chng
	Grace YK Lee
	Vivien Wong
	Winnie Yang
South Fraser	Elizabeth Gilchrist
Vancouver/Burnaby	Rosalie Carver
	Jacqueline Chan
	Robin Copas
	Lily Chen
	Carmen Ching
	Susan Evans
Vernon	Julie Wyse
Victoria	Linda Gould
	Lisa Guthrie

We have the privilege of recognizing 3 members who will receive their 50 year pin having joined in 1971:

Sunshine Coast	Patricia Greenfield
North Island	Sandra Havelaar
North Shore	Diana Marr

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

We have the honor of recognizing:

Virginia Lowrie – **North Island** branch, who receives her 60 year pin and plaque having joined in 1961!!

This will also be sent by mail.

Congratulations to each one!

Joyce Janzen - Registrar

Heritage Fund 2021 / 2022

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

Online application forms are available on our provincial website at: www.bcrmta.bc.ca under Programs for Branches.

Applications for this fiscal year must be received before the event takes place and must be submitted by February 1, 2022 to Liz Munro at: prodev@bcrmta.bc.ca

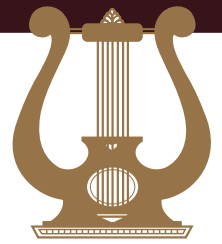
The event must be complete by February 28, 2022 and a report and photos (if possible) should be sent to Liz Munro at the above email address or submitted with the online application form.

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

Liz Munro - Professional Development Chair



BCRMTA Pedagogy Award Winner



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

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

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

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

Our Pedagogy Award Winner is Kera Doherty of Burnaby.



Kera Doherty has been teaching professionally since 2002 and specializes in piano instruction and early music education. She completed her Bachelor's Degree of Music at Brandon University and holds an ARCT Diploma in Piano Pedagogy from the Royal Conservatory of Music. She is a registered Music Together instructor with certification from the Centre for Music and Young Children in Princeton, New Jersey. Kera and her husband Dustin have been the owners and operators of *Staccato*

Studios, a music school in North Burnaby, since 2007. She has also volunteered at local organizations, facilitating parent and child music classes, and founded and operated the non-profit, Music Share, from 2011 to 2016. Delivering the joy of music education to the community is at the heart of her passion!

Sincerely,
Kera Doherty



Sound Advice Theory
and Ear-Training

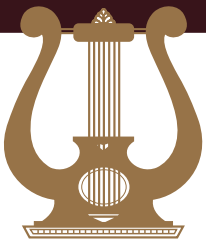


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The Psychology of Virtual Meetings

Kara Friesen Reprinted with permission - MB Herald Digest - March 2021 mbherald.com

We have hit the one-year mark since gathering with friends and family, worshiping with our church communities, and meeting with colleagues moved online. This new normal has significantly increased our daily screen time and has left many of us feeling fatigued, and at times, even irritable.¹ Still, we strive to create an environment where those on the call feel energized rather than depleted. But how do we do that?

The human brain is constantly processing bits of information. The conscious mind - that which is within our awareness is processing approximately 40 bits of information every second. The unconscious mind - all of the information that we take in from our environment without realizing we are doing it - is processing up to 11 million bits of information every second.² Together, the combined conscious and unconscious information we take in pushes our cognitive system to its limits. When the system is overloaded, we experience low energy levels and fatigue. The implications of which is a decline in our overall ability to function, particularly in the areas of memory and problem-solving.³

Research shows that meeting online requires our brains to use a different part of the brain and demands a different kind of concentration to manage communication and our working with others.⁴ Face-to-face meetings involve non-verbal feedback, such as facial expressions, posture, and gestures that the brain rapidly processes and interprets. Each of these cues helps us navigate relationships and conversations. This information may be hidden or obscured when our communication occurs on screen. As a result, our brain needs to work harder to process information.⁵

In addition to the stress on our cognitive thinking, our bodies are experiencing a more sedentary rhythm as we are getting up less to go for breaks and to chat with our colleagues down the hall. Other factors such as unemployment, lack of meaningful connection with others, and a decrease in our ability to maintain a healthy work-life balance all contribute to a perfect storm of mental exhaustion.

With this knowledge, Here are a few tips for making online meetings more enjoyable and less tiring:

- **Limit video calls to only those that are necessary:** At times, email or phone calls may be less tiring and more productive.⁶
- **Schedule regular breaks between calls and in long meetings:** Take at least a 5-minute break after every hour. If a meeting is three hours or more in length, schedule a 20-minute break every 90-minutes.⁷
- **Use your video:** It's hard to make meaningful connections when you cannot see one another. When our videos are off, we are less likely to pay attention or participate. Being able to see others' faces helps navigate non-verbal communication cues.
- **Establish clear structure:** set agendas and ensure everyone has adequate time to contribute. Intentionally design and meetings to include virtual relational moments where people can connect with one another, and establish relationships.

-
1. Lee, Jena, MD, "A Neuropsychological Exploration of Zoom Fatigue" *Psychiatric Times*, November 2020,
 2. Morgan, Nick, "5 Fatal Flaws With Virtual Meetings" *Forbes*, October 2012.
 3. Aidan Kearney, "5 Tips from Psychology for Better Video Conferencing" *Pro-Manchester*, last modified November 23, 2020.
 4. "Psychology of Human Attention and Engagement" *Health Skills*, July 1, 2020.
 5. Aidan Kearney, "5 Tips from Psychology for Better Video Conferencing" *Pro-Manchester*, last modified November 23, 2020.
 6. Ames, Hana, "What is Video Call Fatigue" *Medical News Today*, June 2020.
 7. Wright, Rob, "Practical and Psychological Tips for Virtual Conferencing During COVID-19," *Life Science Leader (blog)*, March 25, 2020.



- **Chat:** depending on the kind of meeting, it may be beneficial to enable chat features to allow opportunities for people to chime in, comment, or ask a question.⁸
- **Harness the power of positive psychology (the science of thriving):** These days, a lot of people are in survival mode. You need to shift this psychology from survival to thriving. Focus on positivity in virtual meetings, and reap the physical & emotional benefits.⁹
- **Celebrate embarrassment:** guest appearances by the family cat, and unexpected hiccups can be awkward. Don't let them be. Create safety around these types of things, and enjoy it—use it as an opportunity to get to know others better. (Wright)
- **Create room for everyone to share:** when there are too many people trying to speak at once, it hinders communication, which is both frustrating and irritating, making the meetings feel like a waste of time.¹⁰ Make use of breakout rooms when possible to provide those on the call to interact with less formality.

Please keep in mind that these suggestions are contextual - they may apply in some situations, but not all.

Being made aware of some of the psychological and physiological impact that virtual meetings are having on us can allow us the opportunity to be intentional with our time and the posture we take when we both host and attend virtual meetings.



Kara Friesen is Executive assistant to the national director of the Mennonite Brethren Herald

8. Baker, Wayne, Ph.D., "How to Connect Meaningfully in a Virtual Meeting" Psychology Today, April 2020.
9. Gottschalk, Marcus, Dr., "The Psychology of Virtual Meetings" CLP World, last modified April 16, 2020.
10. Ames, Hana, "What is Video Call Fatigue?" Medical News Today, June 2020.



REGISTER ONLINE!
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CONNECTING CANADA

CFMTA / FCAPM VIRTUAL CONFERENCE

Musical diversity from coast to coast to coast



Photo: Tyler Anderson

MEASHA BRUEGGERGOSMAN

KEYNOTE SPEAKER

Measha Brueggergosman champions the education and involvement of new audiences and holds several honorary doctorates and ambassadorial titles with international charities. Motivated and hungry for new experiences, Ms. Brueggergosman's career effortlessly embraces the broadest array of performance platforms and musical styles and genres. This session will feature a live Q&A with conference registrants.



PAT CARRABR 

ANYTHING FOR 50 BUCKS!

Most musicians rely on multiple income streams. This session will explore factors to consider when balancing the range of professional activities that can help you build a stable income.



Photo: Michelle Doucette

DINUK WIJERATNE

CREATIVE PERSPECTIVES

This session will explore creative perspectives from a diversity of musical cultures, and how these impact and enrich the life of a Western classical musician.

COMPETITION ADJUDICATORS / MASTERCLASS CLINICIANS



JARRED DUNN



Photo: Robert Hechler

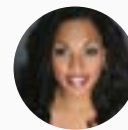
MEGUMI MASAKI



DALE WHEELER



DARRYL EDWARDS



OTHALIE GRAHAM



J. PATRICK RAFTERY

PRESENTATIONS:

Repertoire:

Olivia Adams, Jacob Caines, Cecile Desrosiers, Diana Dumlawalla, Andrew Kizas, Randi Marrazzo & Nicole Leone, Maggie Morrison, Dilshan Weerasinghe

Pedagogy:

Amy Boyes, Karen Gerelus, Thaya Kongpakpaisarn, Yuan Jiang, Jeffrey Sabo & Erin Parkes, Julia Tchernik

Teaching and Geography:

Yukon RMTA, Megan Dufrat

Technology:

Val rie Beaudry, Lorraine Chai

Performances:

Waleed Abdulhamid, Ana Ramos & Eric Escudero, Deep Ganguly

BUSINESS/ORGANIZATION PRESENTATIONS



MUSICOLOGY



ULTIMATE
MUSIC THEORY



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RMTA COLLEAGUE NETWORKING SESSIONS



Ontario Registered Music Teachers' Association

Susan Blyth-Schofield: Stretch and De-Stress



Newfoundland & Labrador Registered Music Teachers' Association

Tiffany Pinhorn Smith: Technology in the Private Music Studio

See website for more details.

Can you hear me now ?

Amy Boyes The Globe and Mail, April 20, 2021



Enjoy this piece by Public Relation Chair, Amy Boyes, describing a Virtual Conference planning meeting for "Connecting Canada." Names have been changed to protect the innocent and the feline!

<https://www.theglobeandmail.com/life/first-person/article-can-you-hear-me-now-notes-from-a-virtual-meeting/>

It's still dark in Burnaby, B.C., when our meeting is called to order. Whitehorse too, but that's to be expected. It is the dead of winter after all.

"It's 10:03 a.m., Halifax time," Neal shouts into his computer, a double monitor setup complete with a cat wandering across his keyboard. The cat isn't Neal's apparently. It's his in-laws'. He says he's minding the cat until after the meeting when he's to take it to the veterinarian but makes no mention of the cat's ailments nor why the in-laws can't schlep the cat to the vet themselves. This void of information leaves me curious but I don't inquire. In true feline form, the cat flicks its tail in Neal's face then presents its bottom to the camera. Neal unceremoniously plops Arthur the cat onto the floor.

"Lovely to see you all," Neal chirps, perhaps hoping his cheerfulness will perk us up as we huddle around our glowing laptops in the early morning hours. "We have freezing drizzle in Halifax," Neal goes on, much less cheerfully as he turns to what is presumably a window, out of view, though an obvious source of light. His announcement prompts the inevitable roll call of weather reports.

"We're to finally get some snow today!" says Just-Outside-of-Toronto.

"Snow? Just today?" retorts Winnipeg. "It started in November and we've been buried ever since."

Humboldt, Sask., then reports a balmy -20 C; Burnaby, rain. I resist the urge to report Ottawa's slightly warmer than usual temperatures. Experience has taught me that someone will tease about "all the hot air from Ottawa," and I'm tired of that joke. Instead, I unmute and ask Eleanor from Whitehorse about her weather.

She's very quiet, Eleanor from Whitehorse. Swaddled in an oversized sweater the colour of oatmeal, she sips tea with a faraway look in her eye. Her kitchen is always dark, even by meetings' adjournments when the West Coast of our immense country is flooded in daylight. She's easy to overlook in her stillness and silence. Much like Yukon itself, I expect.

"It's been -35 Celsius with -45 windchill for some time now," Eleanor murmurs, shutting us all up. Eleanor always strikes the death blow in the competitive sport of weather reports. The fun is out of it now.

Neal then rambles through the meeting agenda: budget, guest speakers, advertising, sponsors. The usual lineup.

We are a national association of music teachers planning our first virtual conference. Scheduled for July, the endeavour is a guessing game. Will more teachers participate if they don't have to travel to the conference? Will fewer people tune in? Can we even use that phrase, "tune in?" Doesn't that imply radio?

Our conference theme is diversity in music education. We're not entirely certain what that means, just that it's important. Relevant. Overdue.

"Neal," I ask, as my six-month-old son perches on my right arm and grabs my nose as I talk, "what do we mean by diversity? Diversity in pedagogical approaches? Representative composers for study? In musical genres?" I nod my head vigorously, trying to simultaneously extricate my facial features from my son's sticky grasp and appear serious-minded. Virtual meetings are tricky with babies, but acquiring childcare in the middle of a pandemic lockdown is difficult. Possibly even illegal.

"All of that sounds good," Neal answers, dropping Arthur to the floor for the second time in the space of five minutes.

Neal is an odd choice for the conference planning committee chair. White, English-speaking, male, originally from Toronto, Neal is the antithesis of BIPOC choice. The irony hasn't been noted, at least not publicly, and frankly, none of us seems to mind. Gender issues don't pop up either even though the committee and 90 per cent of our organization's membership are female. We're just grateful that a nice young man like Neal is taking an interest. And really, considering the dominance of estrogen in our organization, Neal is the diversity pick.

"Shall we hear from the presentations subcommittee?" Neal queries.



Can you hear me now ? - cont.

Two members of the subcommittee unmute but remain silent while the third member talks animatedly, howbeit on mute.

"Judy! Judy!" we shout, our voices overlapping in a strange cacophony. "Mute... You're on... Judy...Mute!"

Judy stops talking midsentence, mouth open, eyes darting. She scowls at her screen, then throws her hands up in the air, the unmute button presumably invisible.

"No matter," says Neal, "I'll unmute her." With comic timing, Neal unmutes Judy precisely as she unmutes herself. Status quo prevails — Judy continues to talk animatedly, but silently —and a collective sigh goes around the screen. Eleanor from Whitehorse slips away for more tea. I shift my son to my left arm and start a grocery list on the margin of my agenda.

I suspect we're all are doubly or triply occupied. Judging by eye movement and flashes of light reflected on eye-glasses, everyone is multitasking, flipping between screens, reading e-mails, checking the weather, optimizing every moment of this virtual meeting.

Virtual meetings aren't easy, of course. The muting and unmuting, lousy connections, cross-talking, or even silence can be utterly vexatious. But somehow, as I sit at my kitchen table

in Ottawa in lockdown, unable to venture out as the pandemic flourishes, I feel connected to my colleagues. From St. John's to Whitehorse to Vancouver, we gather with a common purpose. Yes, we complain about the weather, roll our eyes at our colleague's technical challenges and wonder if this committee is a good use of our time. But we're together, attempting to transform an in-person event into a virtual setting. We're not throwing up our hands, as tempting as that might be, and surrendering to the pandemic. We're fighting back, however we can.

And I have to admit — watching the sun rise across Canada, one kitchen view at a time, is magical. I guess I can thank COVID for that.

Amy Boyes is a piano and theory teacher from Ottawa. Her writing has been featured in Piano Professional, Music Teacher Magazine, Piano Magazine, the Canadian Music Teacher Magazine, among others. www.amyboyes.com



CFMTA/FCAPM Programs available

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



Ask Lori – Teaching Tips for Everyday Lessons

Lori Elder



Q. How are you teaching Sight Reading for the RCM Zoom exams?

A. Now that students have a day to learn their Sight Reading piece for their Zoom exam it is actually more like a Quick Study. It is a useful skill to be able to learn a piece quickly and easily. I've had many students asked to play at functions on short notice, and it is wonderful if they have the skills and confidence to do that. Being able to learn pieces quickly enables students to play more material, and to get past the grinding in the notes stage faster and on to making music. Plus, students can download pieces that interest them and enjoy browsing through books of all styles of music.

To facilitate the learning process, I compiled a checklist of musical aspects for students to watch for and practice. For several months leading up to their Zoom exam I scan pieces to my students before their lessons. Then the students play the pieces for me and we go over them together. I go through old books and supplementary materials and use a wide variety of styles. I have to say, finding the pieces has been very enjoyable. I see so many pieces I haven't taught in years, or never taught, so I end up playing everything!

Sight Reading/Quick Study Practice Checklist

- Time signature – count the whole piece. Then count it again! Clap or tap difficult rhythms.
- Key signature – write in any flats or sharps you may miss.
- Notes – learn slowly, and check that every note is correct. Write in ledger line note names.
- Fingering – do the fingering in the piece. Circle or highlight important fingerings. Write in more fingering as needed.
- Practice separate hands, then slowly together, in sections.
- Accidentals – do all the accidentals to the end of the bar, and write these in.
- Articulation – do all the slurs, staccatos etc.

- Phrasing – lift at the ends of the phrases.
- Rests – make sure you lift. Check the whole piece for any rests you may have missed.
- Difficult sections – isolate and repeat separate hands and together until fluent and secure.
- Clefs – watch for changes during the piece.
- Dynamics – do all *p / mp / mf / f* etc. Do all crescendos and diminuendos as marked. Exaggerate, and do clear contrasts.
- Accents and tenutos – highlight these, and play clearly.
- Ritardando, rallentando, calando, fermata etc. – do these exactly where written.
- Terms – google these, translate, and write in the score.
- Tempo – do not play too fast! Watch for tempo changes. Do metronome practice to stay steady.
- Fluency – always keep going and don't fix mistakes.
- Pedal – do as marked. If it says "con pedale" put some in. Listen for clean changes.
- Ornaments – add if required.
- Title – portray the character and style. Google if necessary.
- Composer – Google for background, era, style etc.

Along with doing the Quick Study pieces, I have my students working through the Four Star Sight Reading book. I also use other supplementary materials, back issues of Sight Reading books and things like that. I like to be sure they are experienced in all the key signatures and typical rhythms in their current Level. This way they are well prepared for the Zoom exam, then ready to move on to the next Level.

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



Celestina Hernandez
Chilliwack
Piano



FABER Piano Adventure - DISNEY Series

Nancy and Randall Faber

Hal Leonard

Level 1 - [HL00275427](#) | Level 2A - [HL00275428](#) | Level 2B - [HL00275429](#) |
Level 3A-3B - [HL00294522](#) | Level 4 - [HL00294523](#)



Joyce Janzen
Abbotsford
Piano, Theory

This is a set of supplementary material that consists of five levels of learning - Level 1, Level 2A, Level 2B, Level 3A - 3B and Level 4. Each book loosely correlates with the corresponding skill levels in the Piano Adventures method books.

Level 1 songs are mostly in C and G positions with some unison hands together work and a few accidentals. Level 2A intensified the hands together work including more eighth notes, accidentals, slurs, accents, ties, etc. Level 2B introduces arrangements with I, IV, and V chords of C major, G Major and F major. Level 3A - 3B add more changes in hand position, syncopation and more challenging hands together work. Level 4 explores sixteenth and thirty-second rhythms, triplets, glissando and introduces a medley of three songs from *Aladdin*.



Janet Marcotte
South Okanagan
Piano

Each book has a Note to Teachers that explains the musical treasures available within with a quote from Walt Disney himself "There is more treasure in books than all the pirates' loot on *Treasure Island*." Each book includes contemporary and classic Disney hits arranged in levels that correspond to the growth of the student. They allow students to enjoy a favorite style of music at their current level of study. The Piano adventure method books teach the student the skills needed to make beautiful music. These supplementary books enrich their repertoire with music that they are enthusiastic to learn.

In the past few weeks, my students were given these books to explore. Each student received a book that was a level lower than their skill level. The enthusiasm was infectious. Students tried all their favourites and were thrilled to play music they were familiar with from watching all their Disney movies. This is a great morale booster for virtual lessons during this pandemic.



Nita Pelletier
Chilliwack
Piano

Songs from old favorites like *Mary Poppins*, *The Jungle Book* and *Lady and the Tramp* are listed with music from *Frozen*, *Moana*, *Coco*, *The Lion King* and more. The arrangements are such that the integrity of the melody that the student knows is honoured.

Janet Marcotte - South Okanagan



Jean Ritter
Abbotsford
Piano, Theory

*Thank you to
Celestina, Janet, Jean, Joyce and Nita
for these insightful reviews*

Review of **New** Publications



Grand Favorites for Piano

Books 1, 2, 3, 5, 6

Melody Bober

Alfred Music

47751 | 47752 | 47753 | 47852 | 47853

As we've lived through an entire year of the pandemic, many things have been assessed and those of little importance or value have been discarded. As teachers we've had to evaluate how we've done things in the past and in many ways rethink our teaching. Adding new music to the studio is refreshing!

That makes this series of books stand out for me. Ms. Bober has taken time-honored classics and cherished folk songs and arranged them in ways that even our early elementary students can begin to explore. Our students can discover music that their parents and grandparents loved when they were young. What an amazing opportunity to share such music! However, it also introduces students to music that is significant historically as well as to the famous composers represented.

Book 1 is comprised of 6 folk songs and 6 classical themes. An optional duet is included for teachers, older students, or other family members to accompany the early elementary student. All the time signatures are either $\frac{3}{4}$ or $\frac{4}{4}$ and the shortest note value is the quarter note. There are neither key signatures nor accidentals making this very suitable for the young student. Long phrases are included as well as some staccato. Students are exposed to ties, accents, fermatas, LH crossing, and register shifts including 8va. None of the pieces have any HT playing. Who doesn't like *William Tell Overture* by Rossini? Your students will enjoy this!

Book 2 includes 7 folk songs and 5 classical themes. Seven of these works include optional duets.

The pieces are all in $\frac{4}{4}$ or $\frac{3}{4}$ time and here again the shortest value is the quarter note. There are no key signatures but there are accidentals in some of the pieces. This elementary book

does have hands together playing. Sometimes small chords add to the harmony. Both legato and staccato playing are required. There are numerous musical markings in the score and even some moments of pedal. I'm sure your student will enjoy the *Snake Dance* especially when the duet accompaniment is played as well!

Book 3 features 7 folk songs and 6 classical themes. With this being late elementary, the need for duets is eliminated. Time signatures have expanded to include $\frac{6}{8}$ and now eighth notes and dotted quarter notes have been introduced. There are key signatures with 1 flat and up to 2 sharps as well as accidentals to add color. Chords include the occasional 7th. Ledger lines and register shifts are common. Syncopated pedal has been added to the students' skill set. Both the *da capo* and *del segno* signs are used in a number of the pieces. Your students will want to play *Fur Elise*!

Book 5, intermediate level, has 8 folk songs and 5 classical themes. Working through this music will not only be a wonderful learning experience, it will assist with both technical and musical progress. Students will encounter a march, a ballad, a lullaby, and a couple of spirituals. The time signatures remain with $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{6}{8}$ but the rhythms are a little more demanding. The pieces include modulation but the key signatures never exceed 2 sharps or flats. The student will be faced with large leaps, chords up to an octave, register changes, and hands crossing. There are rolls and many notes on ledger lines. Articulation varies throughout this book and the melody moves between the hands. Students will enjoy mastering the *Twinkle, Twinkle, Little Star* theme and variations.

Book 6, written for the late intermediate student, takes this up another notch. Here we find 6 folk songs and 6 classical themes. The works are longer and more complex. $\frac{9}{8}$ is a new time signature introduced here and many of the pieces include changing meter. Syncopation is present in some of the works. Modulation is frequent and the music can be up to 3 flats and



Review of **New** Publications

Grand Favorites for Piano - Cont.

Books 1, 2, 3, 5, 6
Melody Bober
Alfred Music

sharps. There are 4 note chords and larger ones requiring rolling. The student will enjoy the octave passages. Of course there are many register changes and large leaps in this more challenging music. Sometimes there are arpeggiated passages and at other times there are quick running note passages. Once again the melody is found to move between the hands. A Handel Hornpipe, Hungarian Dance by Brahms, and a Boccherini Minuet are sure to rate highly with our students.

I really enjoyed the opportunity to review this series of Grand Favorites for Piano! These books will be a wonderful addition to any studio and students will enjoy the variety and diversity of the music. I find you can never go wrong with Melody Bober arrangements!

Jean Ritter - Abbotsford

One Fine Day

T. Brown
Early Elementary
FJH Music Company inc. W9463



Written in C major in quarter, half and whole notes, *One Fine Day* is a melody shared between the hands. Towards the end of the piece, 6 measures are HT – a basic accompaniment added to the melody notes. Lyrics express the desire to spend ‘one more day with you.’ At the bottom of the facing pages is a duet in eighth, quarter, and half notes that enhances the sentiment of the words and melody with simple harmony. This is a lovely piece that captures longing without undue sentimentality at a very elemental level. Accessible and charming – sure to be a success with sensitive students.

Joyce Janzen - Abbotsford

Showstoppers

Jennifer Linn
Easy Intermediate Piano
Hal Leonard HL00355594



This is a collection of ten original piano solos in progressive order of difficulty. All pieces feature single-note Grand staff notation, with the exception of *Supernova*, which does have numerous triads. The music is printed in a large font size, so at first glance, students will think it is “easy”. The first three pieces are two pages long each. The first piece, *Rainbow Dreams*, is in C major and ¾ time. It is simple and expressive; the pedal is added near the end of the piece to evoke a dreamy feeling. The second piece, *Bluebird Lullaby*, is in ¾ time and is also beautiful and expressive. I think it would be encouraging to beginner students to know that you don’t have to know many notes before you can play extremely pleasant tunes such as this! The third piece, *Tricky Traffic*, is to be played with a steady beat. The sound of car horns is replicated with two-handed minor 9th chords as well as some diminished 7th chords– very effective! Next, *A Sprinkle of Rain* is three pages long. The first page of this piece is in ¾ time but changes to 5/4 time, back to ¾, then 5/4, and finally back to ¾ for the final page. There are some sections where the left hand crosses over the right, and dynamic markings abound. The next piece, *Tiger Chase* is a driving, lively, 3-page piece in the key of C minor and in cut time. The piece features lots of broken 5th intervals and hand-over-hand playing. Then follows *Stargazer Suite*, a suite of four, one-page pieces entitled *Black Hole*, *Falling Star*, *Lost Star*, and *Supernova*. The first one is played all on black notes and with the pedal depressed, and the third one features triplets. The final piece in the book is entitled *Prelude to the Brave*. It is three pages long and is marked “with valor”; it is in ¾ time in the key of E minor except for the last page, where it modulates to A minor. This is a very expressive piece that requires the use of the pedal. Fortunately, the dynamic markings and pedal markings are provided. Jennifer Linn is a well-established composer; her pieces aim to please and this collection is no exception. All ten pieces are beautiful!

Celeste-tina Hernandez- Chilliwack

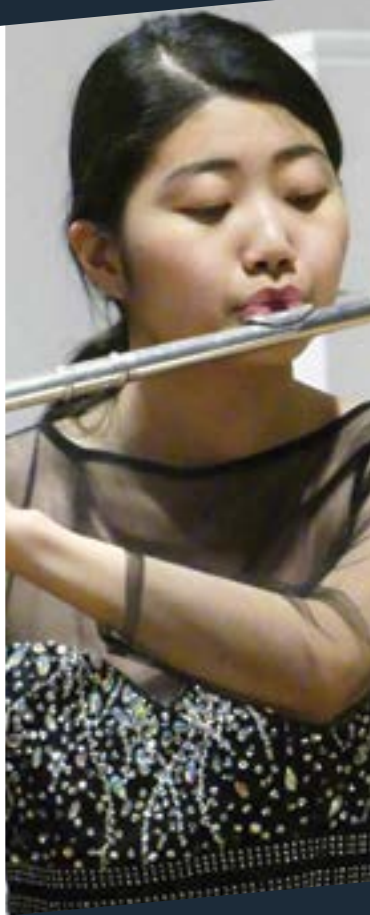
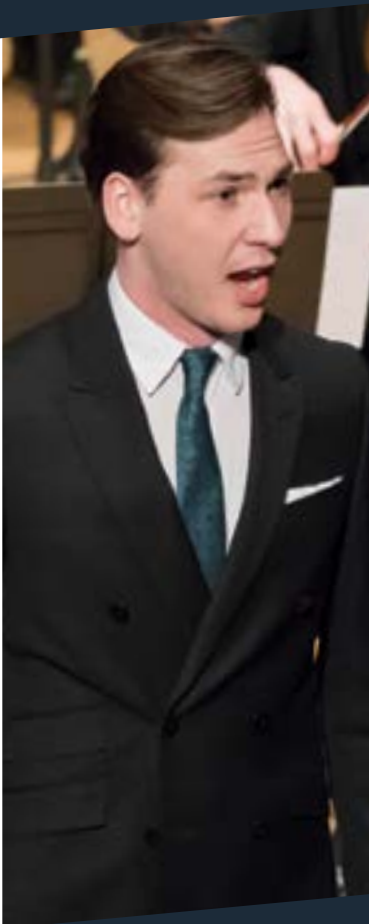


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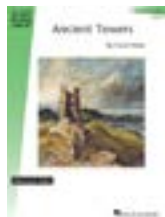
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Review of **New** Publications



Ancient Towers

C Klose
Early Intermediate
Hal Leonard
HL00292986



This 3 page piece in listed as Early Intermediate – Level 4 – but has a mature and sophisticated sound.

Based on repeated patterns, it is much easier to learn that it might appear. The first and last page use a three note blocked chord created of a combined interval of a 4th and a 5th in each hand – i.e. C, F, G in one hand with C, D, G in the other hand. The LH has a repeated low 5th over which these chords rise and fall. The meter changes with each measure creating a timeless sense to the progressions. The middle page has triplet patterns that fall from the RH through the LH with a long held melody note in each pattern of 6 notes. Imaginative and evocative, this has echoes of Debussy's *The Sunken Cathedral* at a much simpler level.

Joyce Janzen - Abbotsford

Three Romances

Catherine Rollins
Late Intermediate
Alfred Music 46813



One of the definitions of 'romance' is an emotional attraction or aura belonging to an especially heroic era, adventure or activity. This broadened understanding of the word helps us enter into the creative world of *Forest Nocturne*, *Night Fantasy* and *Wistful Waltz*.

Forest Nocturne is an imaginative journey that begins in G minor but uses many accidentals, secondary dominants as well as a section in Ab major. Triadic and tertial based, the sound is tonal but sophisticated. Written in 6/8 time, the LH plays steady eighth notes in a variety of chords and patterns while the RH spins a *cantabile* melody above its grounding. Many romantic era elements are present – a built-in rubato with 3 melody notes accompanied by LH, melodic projection, and two impressive *cadenza*-like runs. This piece would be suitable for Level 6 – 8 and has a maturity of expression that is appealing.

Night Fantasy is also in 6/8 time and has a brief dramatic introduction. The LH is fairly static with low held notes and moving dotted quarter notes. The RH also has two voices – an undercurrent of running 16th notes over which a melody plays a quarter note, repeated pitch on an eighth note, then falling to repeat the pattern for 4 measures at which point the 16th note pattern brings the pitch back up to a high point to begin again. The tonality is F minor with brief forays into Db major. Several interludes change up the LH accompaniment, and in one case, the RH melody. The dramatic intro shows up again at the end. This piece requires some careful voicing in each hand and has an engaging sense of inner movement.

Not surprisingly, the *Wistful Waltz* is in triple meter. The tonality is A minor but features copious numbers of accidentals. Some of these create a brief chromatic descending melodic line resulting in the wistfulness of the title. This is the most simple of the three pieces rhythmically, but still requires careful attention to note values as typically, the second beat of the LH pattern has a half beat note above a lower quarter beat line. The RH has a single voice in quarter notes and half notes – an occasional eighth note or triplet pattern being the exception. Once again, there is a complexity of emotion expressed calling for a sensitive performance.

Well written and pianistically attractive, I recommend each of these pieces individually. Together, they are a winning trio!

Joyce Janzen - Abbotsford



Review of **New** Publications

Danza Giocoso

Dennis Alexander

Late Intermediate

Piano Duet

Alfred Music 47891



This is a 5-page duet printed with the Secondo on the left and the Primo on the right. It begins in the key of E minor and is in $\frac{3}{4}$ time but eventually modulates to the key of G major and $\frac{5}{8}$ time. There is a note at the top of the first page: "Commissioned by the Northwest Suburban Music Teachers Association of Illinois in memory of their friend and colleague, Marilyn Crosland". After playing both parts of this catchy, interesting duet, it occurred to me that the ever-changing moods and emotions in this piece, from percussive

to sentimental and reflective, could be a reflection of Marilyn's life – diverse and full of various experiences. There is lots of syncopation in this very showy piece, and the primo has plenty of scale passages. The ending is quite flashy; it is marked "ff" and includes many accents. Overall, I think this would be a fantastic recital piece, but if giving it to students, keep in mind that it will probably take a long time for them to learn it.

Celeste-tina Hernandez- Chilliwrack

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Life with Harmony

Review of **New** Publications



New Orleans Jazz Styles Duets

William Gillock

Adapted by Glenda Austin

Willis / Hal Leonard HL00362327



You may recognize the name Glenda Austin from her association with the Willis music company as a prolific composer and arranger. Ms. Austin's collections of Christmas carols and sacred music continue to inspire both amateur and professional pianists. Students love her *Jazz Suite* (level 8). Ms. Austin enjoyed a long association with educator and composer William Gillock (1917 – 1993). Because of his special interest in writing melodic piano music for children, Gillock was often called the “Schubert of children’s composers.” Gillock’s ever popular books of “Jazz Styles” were composed in the 1960’s and 70’s. Willis recently chose Ms. Austin to arrange the pieces for piano duet (one piano, four hands) and also to create a simplified version for piano solo. The duet book will appeal to performers of all ages including adults. The 15 pieces in this all-in-one collection explore jazz motifs like walking bass, syncopation, slow blues and swinging eighths. An audio access code is included which enables the downloading of audio files of complete performances of every piece or just the primo or secondo parts. Variable tempi makes practice at every stage of learning easy. Each player can practice with the recording making in-person rehearsal time with the duet partner more efficient. Wouldn’t it be great if all duet publications included this feature! The pieces range in keys up to one sharp or flat and are quite short ranging from 25 to 72 bars in length. Secondo and Primo parts are printed on facing pages and are equal in difficulty with both parts sharing interesting melodies and rhythm. Highly recommended.

Nita Pelletier-Chilliwack

Zapateado

One Piano – four hands

Kevin Olson

FJH Music Company inc. E1112



Teachers and students may be familiar with *Time Traveler* (level 7) or *Seven of Hearts* (level 8) by Kevin Olson, a teacher at Utah State University. Since joining the FJH publishing company in 1994, Mr. Olson has contributed over 100 books and solos to the FJH catalogue. The FJH piano ensemble series is a great collection of piano duets for all ages and levels. *Zapateado* is a Mexican folk song with Spanish flamenco origins. Zapato is the Spanish word for shoe. Players will be thrilled to play and stomp their feet in this exciting rhythmic showpiece. You may be interested to know Scott Joplin’s piece “Ragtime Dance: a Stop-Time Two Step” contains the following instructions: “the pianist will please *Stamp* the heel of one foot heavily upon the floor at the word *Stamp*. Do not raise the toe from the floor while *stamping*.” In *Zapateado*, the indication to stomp is an x with stem and 8th note flag. Primo and Secondo are paired up in a double grand staff format making it easy to see your partner’s part. Opening in E minor, Secondo begins with an ostinato pattern based on the chord progression: i, III, iv, VI in $\frac{6}{8}$ time. Alternating between E major and minor, the time signature is also varied: $\frac{6}{8}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{7}{8}$. This fast - paced piece of 113 measures ends with broken chords in contrary motion outlining quartal harmony in a fortissimo dynamic. Try this duet with your level 7 – 9 players. They will love it.

Nita Pelletier -Chilliwack



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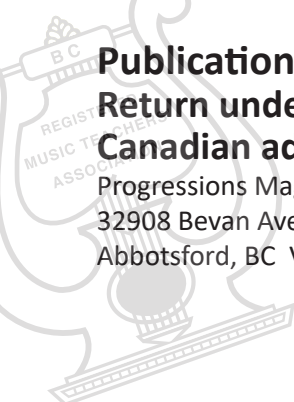
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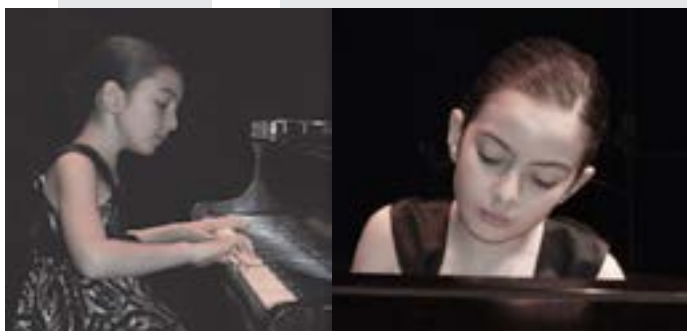
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