



Progressions

Inside this issue:

- *BC Piano Competition Finals*
- *Young Artist Tour Information*
- *CFMTA 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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The President's Message



Joanne Loughheed
president@bcrmta.bc.ca

Today is December 15, 2020 – this time last year I wrote about preparing for all the teaching, social and family events that December brings. Our plans for *this* year are certainly much different as we gear up to cope with a holiday season like no other in most of our collective experiences. I hope that the lack of all the usual activity has not put too much strain on you and that somehow, opportunities to find silver linings have opened up for you.

The BCRMTA Piano Competition was held in September using a virtual format for the first time! Many hours were spent by Maureen Hollins (Piano Competition Chair) and Dina Pollock (Webmaster) to put all the pieces in place to allow the competition to happen. Our thanks to the five competitors and Dr. Jamie Syer, our adjudicator, for making this first foray into virtual territory successful. Congratulations to Johnathan Devey who represented the Victoria Branch for his first place finish in the competition. Johnathan will represent BCRMTA in the upcoming CFMTA/FCAPM National Piano Competition being held virtually in July 2021.

In order to aid Johnathan in his preparation for the July 2021 National Competition, the Spring 2021 version of our Young Artist Tour will be held virtually as well. Plans for this are underway and all branches of BCRMTA are encouraged to seriously consider 'hosting' a concert. Sonia Hauser, Young Artist Tour Coordinator, can be reached at cmw@bcrmta.bc.ca for any questions you may have.

Our Provincial Council meetings for April and September 2020 were both held using the ZOOM meeting platform. As I discussed in my Fall message, while the situation is not ideal, it does the job for the time being. One of the silver linings in this, is a significant reduction in the spending of funds in order to facilitate two face to face meetings each year. After discussion, the Provincial Council approved a motion to amend our bylaws to allow meetings to be held using a virtual platform with the idea that one meeting each year would be face to face and the other would be virtual. The bylaws will be amended to reflect this decision.

First up for the New Year is the renewal of our individual membership in BCRMTA. Our fees are made up of three parts:

- BCRMTA fees (\$64)
- CFMTA fees (\$37)
- Liability Insurance Premiums (\$60).

Branch fees, which vary throughout the province, are in addition to the aforementioned amounts. The Liability Insurance Premium has increased from \$40.00 to \$60.00 for the upcoming year due to the necessity of locating a new underwriter and broker for the insurance. While the increase is significant, the premium of \$60.00 for a \$5,000,000.00 liability insurance policy, is still extremely reasonable.

As 2021 is an odd year, elections for Officers of the Executive Board will be held at our upcoming Annual General Meeting in April. Our Nominations Chair, Cindy Taylor, will be issuing the Notice of Nominations in **February 2021**. Current job descriptions are available in our Policies & Procedures Manual located on the website – www.bcrmta.bc.ca in the Members Only Section.

April 1, 2021 is the deadline for submissions (online only) to the BC Student Composer Competition. This program continues to develop and many of the winners from our BC Competition go on to do very well at the CFMTA/FCAPM Student Composer Competition. I would encourage all our budding composers to consider participating in this very worthwhile endeavour.

Hopefully this 'new normal' that we find ourselves in will not be for much longer – 2021 holds the promise of gatherings and hugs – in the meantime, *'Be kind, be calm and be safe'*



Hello from the Editor & Webmaster



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

It has been quite the year. We have pushed out of our comfort zone. We learned how to do lessons safely - either by online lessons or by social distancing. Some areas of our province dealing with more cases of COVID-19 than in other areas, but we did it.

As I look back over the year, we as teachers have learned so much, we have tried so many new things and we have excelled.

In our branches, how we do meetings and workshops are now done by Zoom. The options we now have are unlimited. My branch had a workshop and the clinician was in Quebec - we could never afford to have this person face to face but with Zoom, it is now possible and a new way of doing things. We are now outside the "box" and exploring what we can do.

So to work. . . .

Progressions - lots of great information in this issue about upcoming events - *Student Composer Competition, Young Artist Tour* and the *CFMTA/FCAPM National Virtual Conference* in July.

Canadian Music Teacher Magazine - this magazine is available through the CFMTA/FCAPM website or on the app. If you would like to receive a paper copy, you will be given an option to order this when you renew your BCRMTA membership.

Book reviews - with COVID-19, I have not received many books to get reviewed, I am looking into different options, online resources, digital books or digital apps - a work in progress.

Website - We are adding a new option to the listing of members this year - you can now have your website listed as well as phone number and email address. These will be listed but will not be live links - so the question will be is WHY NOT??

Let me explain - websites are always under attack by hackers. Yes, even ours. Their favourite targets are live links, they try to reroute them. If we made the links live - I would have to monitor them and if we have 50% of our members, that would mean I would be checking over 400 links weekly and that would be costly to do. This was the best option to keep our website as safe as possible. I hope that makes sense.

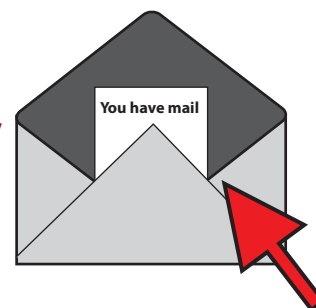
So that is all for now, Happy New Year to everyone, all the best in 2021. Hopefully this is the year we can go back to family gatherings, live concerts, and face to face meetings.

Take care of yourself and your families.

Dina



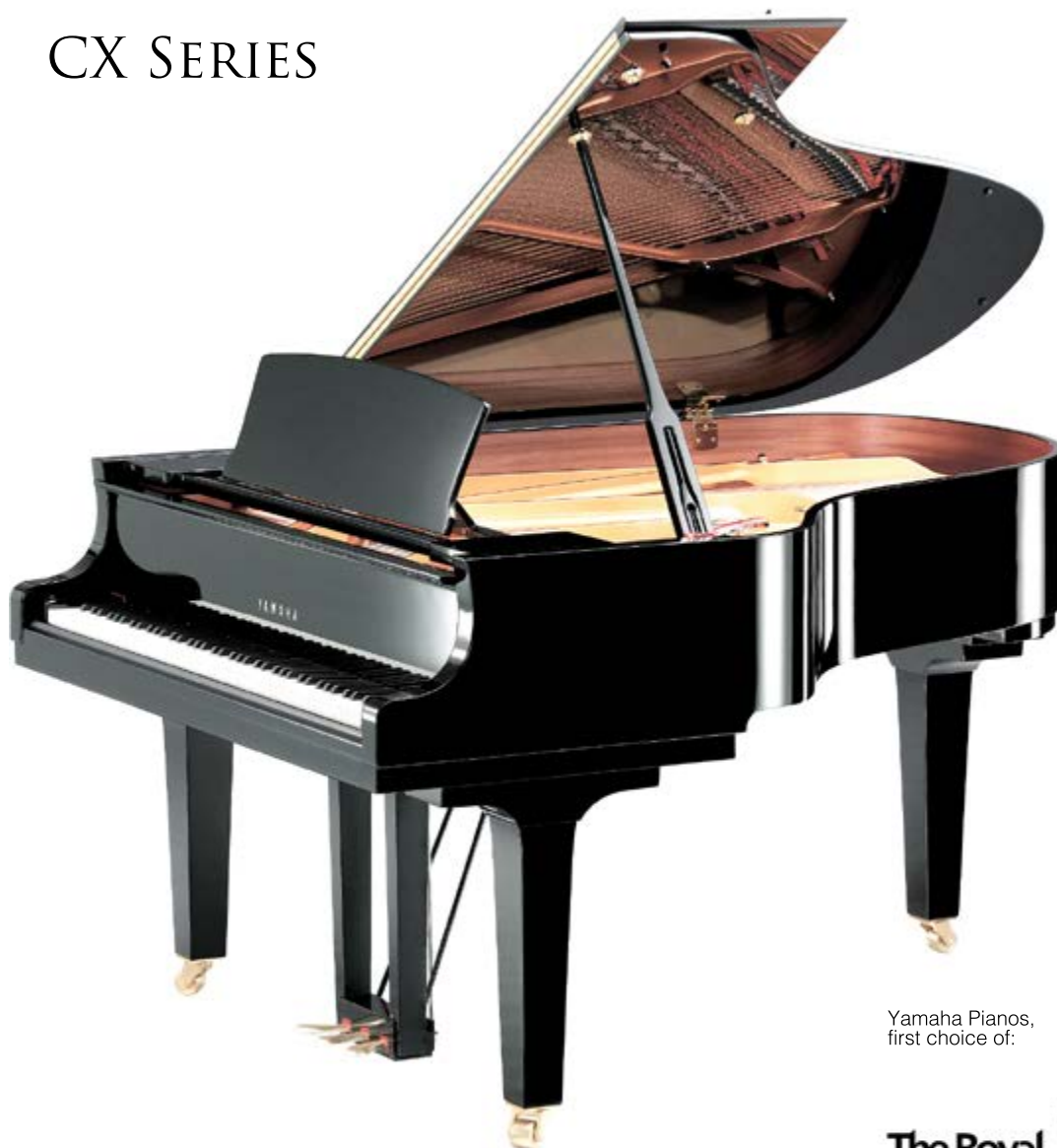
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Canada Music Week® Events



Abbotsford

The Abbotsford branch enjoyed a very successful Zoom Canada Music Week® recital on November 17th. Seventeen performances made up this event including piano and violin. There were seven teachers represented. What a treat to be invited into all the homes and to see students adapt to the changes around them! The overall quality of instruments and strong sense of the importance of music was noted. Our theme was Canadian Women Composers and the program included works by: Teresa Richert, Anne Crosby-Gaudet, Violet Archer, and Christine Donkin.

In keeping with previous practices, all the branch's students' marks above 80% were displayed. These were placed on the back of the program that had been emailed to all the teachers.

Awards are presented annually to the highest mark in each discipline. Teachers received the medallions in advance so they could give them to their students. Pictures were taken and submitted. These were then placed in a video that was shown at the end of the recital. Our president, Dina Pollock, did a fabulous job of creating this!

In lieu of our refreshments at the end of the recital, all were encouraged to have something in their own homes!

Jean Ritter

Chilliwack

The Chilliwack branch did not hold any Canada Music Week® events this year due to Covid 19 fatigue.

We did award bursaries to students with the highest marks in theory and practical exams. Cheques will be mailed to the winners rather than being awarded at the Canada Music Week® recital.

We look forward to resuming Canada Music Week® activities next fall.

We hope to rebook for next spring. Our CMW activities have also been postponed to next fall.

Nita Pelletier

Coquitlam/Maple Ridge

On Sunday November 29th, 2020, our branch enjoyed a virtual video recital for Canada Music Week®. Teachers submitted prepared video performances to the committee for a total of 35 performances celebrating student achievements and Canadian music. Students who earned trophies for high marks in their recent practical and theory exams displayed their trophy during their performance, or submitted a picture. These entries were compiled into a 1 hour video program that was shared with the branch and their students to enjoy. It was encouraging to see the number of teachers and students continuing to work towards music making despite challenging circumstances.

Congratulations to all who participated!

Ingrid Fast



Canada Music Week®
November 21 - 27, 2021



Canada Music Week® Events - cont.

East Kootenay

On Thursday, October 8th, East Kootenay Music teachers gathered together in 6 vehicles for a typical Covid-19 drive-by to thank member, Ellen Bailey who retired this fall after 25 years of teaching piano and voice.

Our members drove by twice, honking our horns. We then stopped to leave gifts and cards on Ellen's driveway and stood in front of our vehicles singing a thank you song to the tune of Sentimental Journey, with words written by our President, Arne Sahlén.

We did not present our annual Canada Music Week® Recital this November. As noted in my last report, our members have stopped meeting due to the challenges of Covid-19 and to direct our energies toward presenting the June 2021 Provincial Performing Arts Festival in Cranbrook.

Terry Lynn Jeffers



Mid-Island

The Mid-Island Branch celebrated Canada Music Week® with its first ever Zoom recital. It took place Sunday, November 22 with sixteen performers from three studios. Each student performed two pieces - with at least one being composed by a Canadian. In between performances a brief biography was shared about that particular composer.

To encourage our student composers, the Joan Gosselin Music Writing Celebration is coming up with a deadline of December 15. Student's work will be sent to Christine Donkin who will give critique, encouragement and guidance. We hope to hear some of the pieces at our next recital!

We wish all of our colleagues a joyous holiday season and all the best as we move into 2021 with hopes of seeing our students flourish as musicians despite the surrounding circumstances.

Miriam Duckworth

Mission

Canada Music Week® celebration in the Mission branch felt a bit different this year, as has everything in 2020. We opted to work collaboratively to come up with a way for us to help our students experience and learn about different Canadian composers, and where they can find their pieces in their repertoire. We wanted to make sure that students knew that playing Canadian pieces isn't just for specific ability levels, but that they were accessible to students of all ages and abilities!

We chose to do Composer Spotlights, where each of us chose a Canadian composer and did a short write up on them, with some possible listening or discussion questions and shared them with the other members. We then used that in our weekly lessons to help students learn more about Canadian composers.

One spotlight was on Stephen Chatman. This was a great opportunity for students to realize that composers live among us, right here in BC! And that they experience the same landscape, city, and sights that we do. *Douglas Firs* in the Level 6 repertoire book helped the students look around and realize that he is composing about trees native to Western North America, and that we can see these trees in the forests around us.

Another spotlight composer was Linda Niamath. We had the opportunity to discuss with our students and demonstrate why her work is so appealing to students. Linda Niamath's music is dynamic, playful, and very kinetic. It provides a springboard for teaching technique to young students because the music asks of the player to use motions that are similar to the animals or scenes that are described. One great example of this is *Pinwheels* from the RCM Level 2 Etudes.

Elisa Wolff



North Island

Due to the global Pandemic, this year has found our Branch thinking 'outside of the box' on many fronts. Not only are our monthly meetings held via 'zoom', we developed a Canada Music Week® event held using the same medium.

One of our more creative members, Cindy Taylor, suggested a virtual Recital that would encompass another Province as well as our own. Fortunately, the ARMT, Edmonton Branch agreed that this would be a wonderful opportunity to make the event more nationally inclusive. Our Branch featured BC Composers while the Edmonton Branch offered performances by Alberta Composers. We applied for the William Andrews Award on behalf of both our Branches, and were successful in attaining it. The funds were needed so as to allow each Branch to purchase copies of the pieces performed by their students to be exchanged with the other participating Branch. The compositions represented works by Composers who hailed from their own Province. All of the students played their pieces on their own instrument at home. They were then given the necessary information with which to join their fellow performers in a 'zoom' Recital as well as a copy of the programme.

On Saturday, November 28th, we hosted the 'zoom' event. We enjoyed 37 performances in all (22 from Alberta and 15 from BC). These spanned very elementary to ARCT level pieces. Carolyn Garritano, the Alberta contact person, offered no less than seven elementary compositions which she composed in collaboration with her cousin, K. Puckerin. BC had its own composer, Kristopher Benoit, submit and perform his work called *621 PM*. We were delighted by one clarinet solo interestingly called *Dooti'n Doodily Bonk Bonk* composed by Juno awarded D. Ross and performed by Edmontonian, B. Bolt.



Students were so willing to participate in this event, that despite being unable to attend on the 28th, they provided us with six video performances of their pieces!

The participating students had the opportunity to appreciate the vastness of CMW by hearing other students in an adjoining Province who were studying Canadian music. As well as receiving music from their neighboring Province, they were each presented with CMW pencils and stickers.

We see this as a template for such collaboration between Provinces, which could not occur without the technology of 'Zoom'. We will be considering continuing this virtual event as a supplement to our in-person event when the Pandemic is a thing of the past!

Sonia Hauser

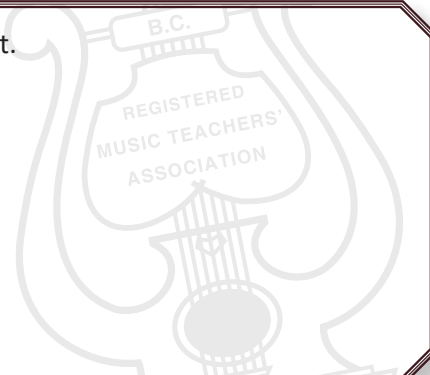
Thank you to all of the **Branches** that sent in a Canada Music Week® report.

For the next issue of *Progressions*, I will need the Branch Year-End report. Photos are welcome, if you have a photo release.

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

Deadline April 15, 2021.

Thank you, *Dina*





Canada Music Week® Events - cont.

Richmond

Normally in November we would be gathering for a Canada Music Week® recital and celebrating the gifts of our home-grown composers. We know that we will be doing this again in the future but for this year we must do something a little different to recognize these wonderful musicians.

To celebrate Canada Music Week® this year, the Richmond Branch created

a fun and informal survey to find our "favourite" Canadian composers. We researched and created an extensive list and invited the participants to add to it if they chose. Then we asked ourselves to consider choosing our favourites using three different criteria:

- composers we love to teach
- composers we love to play
- composers we love to listen to

Here is our final countdown!

10 th place (tie)	Joanne Bender Larysa Kuzmenko David McIntyre Teresa Richert
9 th place	Clifford Poole
8 th place (tie)	Violet Archer Pierre Gallant Nancy Telfer
7 th place	David Duke
6 th place	Alexina Louie
5 th place	Oscar Peterson
4 th place (tie)	Boris Berlin Stephen Chatman
3 rd place	Ann Crosby Gaudet
2 nd place	Christine Donkin
1 st place	Linda Niamath

Linda Niamath has been a true friend to our branch. It is clear her music is well-loved by everyone in our branch. We are honoured to announce that we will be creating a new Memorial Scholarship in her name this year.

Victoria Warfield

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Canada Music Week® Events - cont.

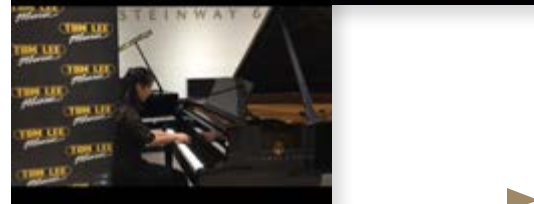
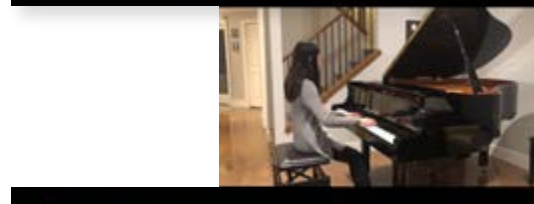
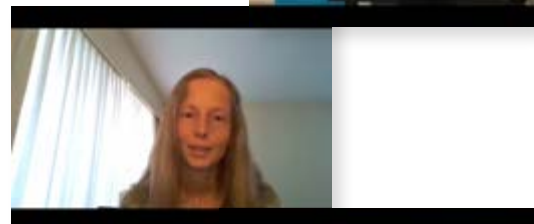
South Fraser

The BCRMTA South Fraser Branch celebrated Canada Music Week® with a two virtual recitals initially live streamed on zoom on Sunday November 29th. Fifteen teachers entered a total of around sixty students who all prerecorded their pieces to allow

for a more streamlined experience. We were lucky to have guest composer Christine Donkin share some experience and wisdom in video format as well. Many thanks to her for sharing with us! Students of all levels played piano, violin and vocal music

by various Canadian composers, and some even performed pieces they composed themselves. It was a very enjoyable event for all participants and viewers. The recitals can now be viewed anytime on the BCRMTA South Fraser Branch website.

Alison Neufeld



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South Okanagan

Our South Okanagan Branch celebrated our 41st Canada Music Week[®] recital virtually and in style! The recital featured diverse selections from many B.C. composers from Andrea Dow, Jean Coulthard to our own local composers, Anita Perry and Ernst Schneider!

At the end, deserving students were presented with over thirteen hundred dollars' worth of scholarships. Anna Mitchell was a most worthy recipient of our esteemed Madame Janisch Award of a plaque and funds which is presented to a student who excels in music as well as sharing their music within the community. Janet Marcotte presented her scholarship to an Adult Theory recipient. Lynne Carmichael had a scholarship winner for an Adult Piano student. We are proud to have an adult community of learners that is alive and well in the Okanagan!

We are most grateful for the financial scholarship support of the Penticton and District Arts Council, the IODE and the Forbrich and Janisch families.

We are fortunate to share this vibrant Canadian music that is currently being locally composed and celebrated with our students and families.

This virtual Zoom recital reached far and wide as many families were able to 'see' their loved ones perform.

Each member of our small but mighty branch contributed significantly towards this new format of realizing another Canadian musical event. Truly, a group effort!!!

Carmen Leier



Branch President Carmen Leier at Jacki Kliever's home. Jacki is an amazing branch member who produced our virtual CMW 2020 Recital and Scholarship event.



Anna Mitchell - recipient of the South Okanagan Branch's Madame Janisch Award

Sunshine Coast

Canada Music Week[®] 2020 will be a historical reference for many years to come. This year because of an enormous commitment from organizers, teachers were given the opportunity to participate in the CMW E-Festival.

The Sunshine Coast Branch of BCRMTA has held regular monthly virtual meetings since the beginning of Covid-19. We have found immense support from sharing our journeys together and started encouraging participation in alternate ways to keep the music flowing outside of our studios for our students. Canada Music Week[®] 2020 gave a fresh meaning to the phrase "lights, cameras, action" and many of our students worked to prepare Canadian compositions, learn about Canadian musical history and how technology can be used in new and creative ways. We are pleased that we had twelve participants in the actual CMW E-Festival, eight string participants and four piano participants.

One of our members served as a string adjudicator and another member prepared accompaniments. Traditionally, we also give awards to the top exam students and this year two students shared the honour with Distinction Marks in Grade 7 and Grade 10 Piano RCM. We treasure the opportunity to gather each November to share our students' accomplishments. Although, it is our hope that public concerts resume in 2021, we continue to build new skills and greater communication both in knowledge and empathy as we work to keep our students learning, happy and musically healthy. The Sunshine Coast Branch wishes all members a safe and healthy holiday season and a New Year full of inspiring possibilities. We also express our gratitude to devoted organizers for making this year's 2020 E-Festival a reality.

Patricia Greenfield



Canada Music Week® Events - cont.

Trail / Castlegar

The Trail/Castlegar Branch of the BCRMTA has had a different Canada Music Week® Celebration this year. Usually we have a student recital, and award ceremony for students who received branch awards for the top examination marks from the past year. This year, due to COVID, there was no recital. The award winners were still acknowledged by presenting them with certificates, and getting them to take pictures that we could post to our branch Facebook page (BC Registered Music Teachers Association Trail/Castlegar Branch). Also, two students were acknowledged for receiving medals of excellence from Conservatory Canada for their practical piano exams. A press release has also been prepared for the Trail, Rossland, and Castlegar newspapers, and will be submitted to them along with the names of the award winners.

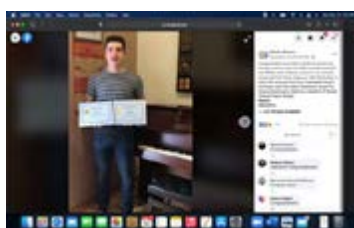
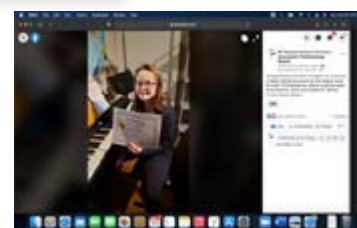
Since we knew there would not be a recital this year, we decided to think outside the box. One of our branch members, Tammy Francis, contacted a Canadian composer, Andrew Harbridge, and did an interview with him. The interview has been uploaded to Youtube, and linked to our branch Facebook page for students, parents, teachers, and anyone else interested, who would like to watch it. During the interview Andrew Harbridge discusses both his musical journey and composing process. The interview concludes with a beautiful performance of one of his compositions entitled, *Springtime in Paris*. We invite all branches and teachers to check it out.

Tammy Francis



Andrew Harbridge & Tammy Francis – interview

Link: <https://youtu.be/mTQdO6lpDis>





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Canada Music Week® Events - cont.

Vancouver

Due to restrictions in 2020, the Vancouver/Burnaby Branch decided to hold an online Composers' Forum on Sunday November 22 instead of our Canada Music Week® Festival. In honour of our Centennial Anniversary, registration was opened to all teachers, students, and music enthusiasts to share in the experience without cost. Three prominent Canadian composers were invited to the Forum:

- Christine Donkin from Victoria,
- Alexina Louie from Toronto
- David L. McIntyre from Regina

Each composer was featured in a 60 minute interview where they graciously shared their time, giving the audience a fascinating glimpse into their process of composition and their thoughts on music. Questions were submitted in advance, although participants could ask more through the chat. Among many captivating topics, we heard about:

- Christine Donkin's inspiring **Composition Clubs** for students,
- Alexina Louie's virtual release of *Take the Dog Sled* for Inuit throat singers and ensemble
- David McIntyre's composition-in-progress *Towns*, inspired by the places one drives through on the way to bigger cities.

The entire afternoon was an absolute delight, thanks in large part to the truly engaging and generous personalities of our guests.

Barbara Siemens

Victoria

Friday 9:30 am

If changing circumstances demand adaptability and creativity, then the Victoria Branch Canada Music Week®, celebrating our 90th Anniversary year, certainly came up to the mark. Covid 19 did not stop us from having an on-line celebration of Canadian Music.

Canada Music Week® chair, Sylvia Rickard, introduced Christine Donkin, this year's adjudicator of the Murray Adaskin Composition Competition and featured composer. Christine then gave an illuminating talk on her approach to becoming a composer and composition teacher with her laissez-faire philosophy in finding one's own path.

Her talk began with seven minutes of recorded excerpts of her non-pedagogy music:

- **Migration**, from **3 Autumn Scenes**, performed by the Symphony New Brunswick under Michael Newnham Background photo of geese flying south – calm and serene
- **I Am Here** from **Following the Moon Road** – Poet Lozan Yamolky, performed by the Da Capo Chamber Choir director Leonard Enns
- **One step at a time is good walking** from **The Light that Remains** – based on a book of the same title written by Lyse Champagne, and performed by Dr. Elaine Keillor, pianist

Her talk included references to David Toub, Alice Kay Kanack and others who had influenced her teaching philosophy. She maintains that not all student composers should have teachers – but teachers are needed when students have questions. She sees her role as someone to encourage the focus of her students. Three signs of loss of focus: 1. piece ends abruptly 2. use of filler to finish 3. suddenly going off in a new direction late in the piece.

The goal of a composing teacher is to keep the student composing.

Christine finished her presentation with some examples of her students' compositions.

Sylvia then thanked Christine for her inspiring presentation and for her song **Gratitude** that we had commissioned in celebration of our branch's 90th Anniversary. Christine in turn had commissioned Stephen T. Berg to write the poetry, and two students of Charlotte Hale, Akina Kishiyama, voice, and Melina Scallion-Pond, piano, performed it as a musical finale.



Victoria - cont.

Saturday 2:00pm

Saturday's Canada Music Week® Concert began with Morgan Walker performing *O Canada*, by Calixa Lavallee, arranged by D. Cook. Patricia Williamson explained the history of the Murray Adaskin Composition Competition, while giving a brief biography of Murray's later life in the West.

Competition winners:

- Junior: Caren Wang – *Dancing*
- Senior: Danae Kong – *Solitary Island*
- Open: Christie Morrison – *Lost Nursery Rhymes of Innocent Children*.

After Sylvia introduced Christine Donkin, adjudicator and featured composer, Christine talked briefly to the students about their compositions that she had previously adjudicated. Following her talk we had a concert of students performing their own compositions.

Our branch had further commissioned works by the VCM Composition Club and Amati Composition Club under the guidance of Christine Donkin. The first group included six composers who performed their compositions with accompanying photos.

- Max Wang – *The Waltzing Fawn*
- Larissa Zhao - *Mysterious Lake*
- Jerry Li- *The 200% Canadian Ride*
- Jan Zhang - *Wildflowers in the Valley*
- Laura Nobile- *Autumn Leaves*
- Raine Hermosa - *Meltwater*

The Amati Composition Club presented a co-composed piece titled *Cupcake Serenade* for violin trio and performed by the young composers, yes they wore masks, Amani and Malak El Ouadghiri and and Noa Paster.

Finally we once again heard Christine's lovely song for intermediate level performers, *Gratitude*.

We are all very grateful to Christine Donkin, who gave us all much musical wisdom; kudos to our members; Linda Gould, our technical expert, Ina Dykstra, concert organizer; Evelyn Deschenes-Godbold our branch president who integrated all; to the CMW committee and to all the teachers, parents and students who helped to make this CMW not only possible, but a resounding artistic success. Heartfelt thanks to you all!

Sylvia Rickard



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From the Registrar

Joyce Janzen – Registrar

Greetings from the registrar! I hope you are enjoying this busy time of year and coping with its many challenges!

It's that time of year again - time to renew your BCRMTA membership!

Online registration will be available for the 2021 - 2022 year beginning January 1st.

I strongly encourage you to renew online! Renewing online is faster, more efficient and gives online tracking ability for your payment and your information.

The membership fee for 2021 - 2022 is \$161.

Here is the breakdown of fees so you know where your annual dues are going:

- \$64 - BCRMTA dues (no increase)
- \$37 - CFMTA dues (no increase)
- \$60 - Liability insurance (increase of \$20)
- \$ varying amounts – Branch fees

For the first time this year we will also give the option to have your personal website URL posted on the BCRMTA website. This will NOT be a live link. You will be given this option in the online renewal.

Payment is handled through PayPal for security reasons but under that umbrella, payment can be made with a PayPal account OR with an individual credit card. If there is confusion on that matter, please email the registrar for clarification.

If you wish to renew with cheques, please contact the registrar – registrar@bcmta.bc.ca

Renewal is available until February 28th after which a late fee of \$50 will be charged. On March 2nd, members who have not renewed will be removed from the website.

And finally . . . may I make a strong plea for you to renew early? In past years, over 30 percent of our membership has waited until the last week to renew. This creates a lot of unnecessary stress. Renewing in January allows the entire process to move much more smoothly. So, thank you in advance for your early renewal!



Federation of Canadian Music Festivals

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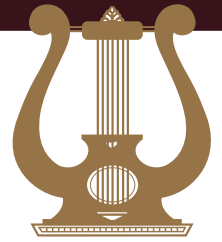
fcmf.org/syllabus/

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in Western Canada
and Ontario

NEW

The Local Stream Qualifying Round is a virtual competition for teachers who want the opportunity for their students to seek recommendation to the FCMF National Music Festival.

In Memoriam



Here We Go!

- for Linda Niamath

who bubbled her musical beginning:
soda pop and eager marching mice
her way her terms her words
Luckily, I was born with an adventurous spirit

hand copied manuscripts picnics
to colour each note infused with
children's wonder pure hope
her humour: waltzing teddy bears

In her garden are mellow ladybugs
mud pies the greenest beans
tended with her *inamorato* at her side
a half century of passionate partnership
still tickles pink sparklers in their hearts

At the beach her toes love to
wiggle her mantra:
Believe in yourself

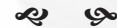
And she did.

Exotic moveable feasts savoured
with party hats memories hung in fine
photo frames harmonious
moments steeped in deepest love
her childlike smile shines in
autumn's fading lantern
dazzling maple leaves her red pleated skirt
may she now dance away in celebration

- Tara Wohlberg

In Memoriam

Anne Mackey
member of ORMTA 1996 - 2003
member of BCRMTA (North Island) since 2003



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



Linda Niamath
member of BCRMTA (Vancouver/Burnaby) since 1984



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





Musical Community Service Awards – Fall 2020

Joyce Janzen – Registrar

Abbotsford

Calvin Dyck	Anna Krahn	Bronze
	Anna Krahn	Silver
	Anna Krahn	Gold (167)

Richmond

Lillian Chan	Paulina Lee	Bronze
	Paulina Lee	Silver
	Janice Chung Hei Leung	Bronze
	Janice Chung Hei Leung	Silver
	Janice Chung Hei Leung	Gold (183)
	Fiona Yuan	Bronze
	Fiona Yuan	Silver
	Fiona Yuan	Gold (308)

South Fraser

Kevin Thompson	Kaitlyn Lu	Bronze
	Kaitlyn Lu	Silver
	Ryan Yang	Bronze
	Ryan Yang	Silver
	Ryan Yang	Gold (126)
Yvette Rowledge	Ava Tasha Jung	Bronze

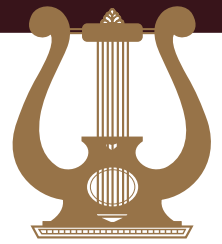
Vernon

Melissa Sutherland	Ridley Kane	Silver
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Congratulations to all of you! Thank you for your musical service to your community. A special mention goes to Ryan Yang who has volunteered 126 hours, to Anna Krahn who has volunteered 167 hours, to Janice Chung Hei Leung who has volunteered 289 hours, and to Fiona Yuan who has volunteered 308 hours!



Royal Conservatory of Music 2020 Teachers of Distinction



RCM Teachers of Distinction are leaders in the field of music education, recognized for their contributions of creativity, dedication, innovation, and passion.

This award is given to teachers across North America who are recognized as leaders in the field of music education. Through

their years of teaching experience, they provide mentorship to other teachers and instill a lifelong love of music in their students. RCM Teachers of Distinction are an inspiration to others and are influential in creating a brighter future for music education.

Congratulations to Dianne Bohn from Mid Island branch



Dianne Bohn holds both a Performer's and Teacher's ARCT with the RCM as well as a Music Performance Diploma from the London College of Music. She is in the final submission stage of the RCM ARCT in Theory and Composition. Dianne teaches piano, pedagogy, history, theory, and musicianship in her studio, and regularly participates in piano pedagogy and master classes with performing artists. She accompanies soloists, choirs, and musical events in her city and church and is the piano chairperson for the Mid Island Performing Arts Festival.




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BCRMTA Student Composer Adjudicator

Joanne Bender M.Mus., B.Mus., ARCT, M.Sc., B.Sc.



Joanne (Elligsen) Bender has been playing piano since the age of 7. She grew up near Stratford and participated in the Stratford Kiwanis Music Festival. Being part of a musical family gave Joanne plenty of experience performing as soloist and collaborative artist in school, community and church events.

At University of Waterloo from 1969-74, Joanne studied science in preparation for a teaching career. During this time she continued piano lessons privately with Erhard Schlenker in Kitchener. She completed her ARCT in Piano Performance as well as her B.Sc. and M.Sc. degrees. She was a frequent award winner at the KW Kiwanis Festival, a well-known pianist at U. of Waterloo, and appeared as soloist with the KW Junior Symphony conducted by Raffi Armenian. In 1974 she studied piano privately in Vienna, Austria with Dieter Weber, a teacher in the Vienna Academy. This was a life-changing experience for Joanne. Vienna, the city of music, became an inspiration to pursue a musical career.

Following her marriage to John Bender, and while raising their four children, Joanne expanded her piano teaching studio. In order to strengthen her musical education, she did a B. Mus. degree at Wilfrid Laurier University in Waterloo and completed her M. Mus. at U. of Toronto in composition. Her teachers included Glenn Buhr, Peter Hatch, Christos Hatzis, Gary Kulesha and Chan Ka Nin.

Joanne is passionate about music. She is a full-time private teacher of piano, rudiments and composition in her Waterloo studio, with many talented students from beginners to

advanced. Her students are frequent award winners at local and provincial competitions. She is involved in KW Kiwanis Music Festival, KW Symphony Love of Music Marathon, and KW ORMTA. She performs as a chamber musician in local concerts, and is a volunteer church musician. Her compositions for piano appear in the RCM Piano Odyssey series and CNCM Northern Lights series. She has also composed children's musicals, a chamber opera, a cantata and several piano trios. Joanne is a winner of the NUMUS composition competition, the John Weinzwieg composition scholarship and the CFMTA Call for Compositions 2010.



We have new posters available for the Student Composer Competition

- please send me an email for a digital copy - editor@bcrmta.bc.ca





BCRMTA Student Composer 2021

BC Provincial and Canadian National Regulations

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

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

1. Each entry must be composed by the named entrant, and written out or computer-generated by the entrant, except that Preparatory and Division A entries may be copied out by others if needed. Entries must be neat and legible in ink, computer print or photocopy (faxes or e-mails are not acceptable). Please keep a copy of each entered work.
2. The bars in the composition should be numbered so that the adjudicator can easily refer to various parts of the composition.
3. **a)** Any composition longer than four pages long should be accompanied with a performance of the composition on a CD.
b) Compositions in excess of 10 pages will be considered as two entries. The entry fee will be doubled for these compositions
4. The entrant must be of stated age as of **June 1, 2021** and be a student of a BCRMTA member in good standing.
5. The entrants name must appear on each entry or its title page. The measure number starting each line, tempo and dynamic markings, and other appropriate details should be included.
6. Entrants may submit one or more works - enter all of the compositions within the same age category. Entrants moving after April 1 must notify the Composition Coordinator in writing.
7. Any multi - movement entry will be charged per movement.
8. **Entries must be submitted by April 1, 2021** Please remember - any entries received after this date will not be accepted. A completed entry form and the correct provincial fee must accompany each piece entered. Please include a high resolution jpeg photo and short five line bio of yourself.
9. Each entry will receive a written adjudication. Entries will not be returned, but will be placed in the BCRMTA archives. BCRMTA will forward First Place-winning works to the National Finals and pay the entry fees.
10. In each division (and section of Preparatory, Divisions A and B), provincial First, Second, and/or Honourable Mention(s) may be given. National awards are First Place only. All decisions are final. Award cheques must be cashed within thirty days of receipt.
11. BCRMTA and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.

The results will be sent to the submitting teacher after June 1st, 2021.

BCRMTA Student Composer 2021



Preparatory: 8 years & under

Fee: \$13.00

Awards:

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

BC \$20

Pre.2 An original work for voice with or without accompaniment

BC \$20

Division A: 11years & under

Fee: \$13.00

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

BC \$20

A.2 An original work for voice with or without accompaniment

BC \$20

Division B: 15 years & under

Fee: \$16.00

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

BC \$30

B.2 An original work for voice(s) with or without accompaniment

BC \$30

Division C: 19 years & under

Fee: \$18.00

An original work for any instrument, voice, or combination of voices and

BC \$40

instruments, with or without accompaniment.

Division D: Open

Fee: \$25.00

An original work for any instrument, voice, or combination of voices and

BC \$50

instruments, with or without accompaniment.

Second Place Awards:

For any category with six or more entries

Division A: \$15 B: \$20 C: \$30 D: \$40

To submit an entry please go to:

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

To find it on the website:

→ bcrmta.bc.ca → Programs → For Teachers → Student Composer Competition → Online Registration

Things you will need to register:

- Student - address, phone number, email, birthday, photo and short bio
- Teacher - address, phone number, email, branch
- Title of Composition
- Copy of Composition (PDF would be preferred format) there is an option for a MP3 file
- Credit Card or PayPal account to process entry fee

Members we have new posters for Student Composer Competition

- if you need one, please let me know and I will email it to you.



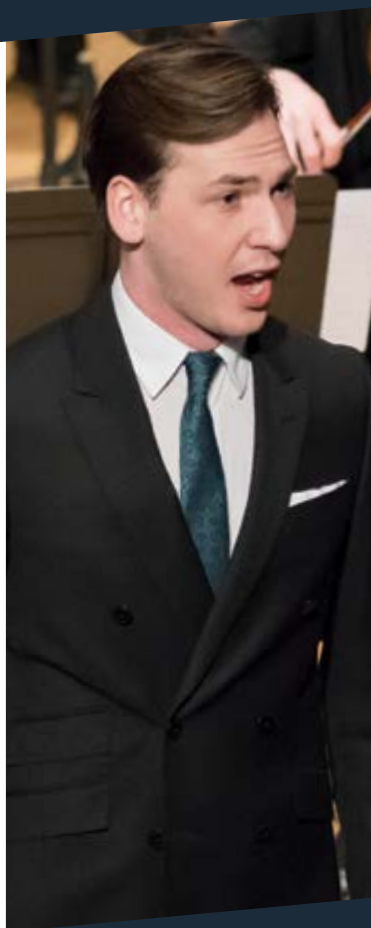


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Final Awards for BCRMTA Piano Competition 2020



CONGRATULATIONS ALL

Dr. Jamie Syer Announces:

"First of all, I'd like to thank BCRMTA for asking me to adjudicate this year's competition. I was delighted to be part of such a celebration: featuring great music, outstanding performances by talented musicians, and the fruits of fine and dedicated teaching.

"I want to congratulate, first, all five of the performers. You were each worthy to be chosen by your local BCRMTA chapter, and all of you gave performances that impressed me with your technical skill and preparation, and moved me with your musical interpretations. I was impressed, too, by the quality of the videos you submitted. Knowing how to use technology to capture your performances has always been important, but now more than ever. I also congratulate your teachers, for the hours of expert guidance and never-ending encouragement they give to you; as well as your families, your friends — all those who help you find the time to practise, and who support you when you need it most.

"I was glad to see, reading your biographies, that many of you have a wide range of activities beyond playing the piano. We pianists can be a solitary lot, if we're not careful, and you are all doing well in making sure that, although piano is an important part of your lives, it's not the only important thing. Several of you are finding creative ways to share your music with others, and to explore interests beyond music, too. Bravo for your imagination, your energy and your enthusiasm.

"The results of a competition are always just a snapshot of one moment in your musical careers. In any contest, if you don't win the award you were trying for, know that there are always more opportunities, should you choose to take them. And of course, in the long run, it is the joy that music brings to ourselves and others which is most important, not whether we have won first place.

"Thanks again for including me in your music-making. Most of all, I hope that I am able to hear you in person sometime."

Dr. Jamie Syer - Bergen, Alberta

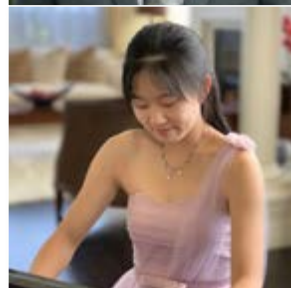
Adjudicator's Choice Award:

Michael Robert, North Island



Best Performance of a Canadian Work:

Ivy Lin, Vancouver/Burnaby



Third Prize:

Braden Eguia, South Fraser



Second Prize:

Rafael Brisebois, Abbotsford



First Prize:

Johnathan Devey, Victoria





Young Artist Tour

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

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

COVID-19 has changed so many things for us all and the future is just as uncertain. BCRMTA is looking to put a Young Artist Tour together for the Spring of 2021. Due to the pandemic, a live concert will not be possible. However, we will strive to make a virtual performance available to Branches that request one.

The details of our Virtual Tour was announced at the September 2020 Semi-Annual meeting of the Provincial Council. Please give serious consideration to 'hosting' such a concert for our Young Artist Johnathan Devey.

Respectfully submitted,
Sonia Hauser, BC Young Artist Chair



20
21

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The Teacher as Student The Student as Teacher

By Winifred Scott Wood

(First published by permission in the BCRMTA Provincial Newsletter Op.16 No. 2 Winter 1987 Issue, Jean Ethridge Nordstrom, Editor)



There is a teacher and student in all of us. The roles are interdependent and should not be cut off from each other. Teachers should continue studying all their lives and students should share and pass on their knowledge. This will ensure vitality and growth in the teacher and will clarify and make firm the knowledge of the student.

It is a rewarding exercise for teachers to think back on their own teachers—whose various strengths and weaknesses can now be seen from a mature perspective. Recall of memories can be enhanced by writing them down. Then they should think back to themselves as students. Remember a deep sense of satisfaction that the learning of our instrument gave us? Even though we met with difficulties and disappointments, the joy of music making lured us on.

Then the long-awaited day came when we had our last lesson; when we felt proficient enough to pass on our hard-won knowledge. The role of student was dropped for that of teacher. This is the danger point because once learning stops, growth stops as well. The ideal situation is for teachers to keep alive the 'student' in them and for the student to develop the 'teacher' in them as a life-long purpose.

The teacher who wishes to nourish the inner student has many options. The oft-quoted obstacles of lack of time, lack of energy and too many other commitments, can be overcome. It helps to give ourselves short-term and long-term goals. Remember how the next lesson, performance or exam galvanized us into action?

We can find a similar stimulus now in various ways:

- 1) Have occasional lessons with a more experienced teacher.
- 2) Plan a recital program choosing pieces you love that are within your present capability.
- 3) Form a performing group with your colleagues to provide mutual support. A group of this kind can serve many functions. The cost and use of records, tapes, books and music magazine can be shared. These can be passed around and then discussed at the next meeting. Members can share the news of upcoming broadcasts, concerts and TV appearance of musical artists and can arrange to go to concerts together. All these activities foster the student in us.

Regular practice is a must. It will enable you to extend your teaching repertoire and to play in an inspiring way to your students. After all, how many of us would entrust ourselves to a surgeon who had not performed an operation in years! Time for practising must be carved out of a busy life. The main requisites are that it be a daily occurrence and that you learn to *concentrate fully* on the task in hand. The ability to focus the mind on the present moment enhances our lives immeasurably. It can be practiced at all times and it will double our energy and enjoyment.

If at first you find only fifteen minutes a day to practice, use it wisely and to the full. (if your student is late arriving for a lesson, use the waiting time to continue your practising). The time will lengthen as your artistic self awakens and stretches. Don't wait until you 'feel like practising'. Do it and then you will 'feel like it' more and more! All of us, without exception, have talents and capabilities lying dormant until we choose to awaken them.

It is exciting and stimulating to help our students awaken the teacher in them, too. Very often young performers find their own playing improving when they begin teaching. The process of explaining the 'hows and whys' of something to another person forces them to analyse and clarify their own knowledge. We are all aware of how we learn by doing. (For example, we can be

driven from point A to point B many times, but it is only when we try to explain the 'way' to another, that we find out if we truly know it or not.) Likewise, when a student is asked to teach something they have learned to another person, they deepen their own knowledge of it, and we can see whether they truly understand it.

To know that one is going to be asked to teach something makes one doubly observant. The joy that comes from successfully teaching another student stimulates one's own progress. This is best done when students are gathered in a class and can learn from observing their classmates.

The teacher should develop the skill of 'mirroring' both the physical and musical components of students playing back to them. This develops their skill of hearing and observation and leads them to think of ways to improve their playing.

Role reversal of this kind is invaluable for both teacher and student. Looking at themselves from another point of view exercises the imagination and is always a component of good teaching and learning. Try playing a piece in different ways and ask the student to explain the differences, which version he/she prefers, and why? Often a student will come up with very good ideas if encouraged to express them. Letting them play an active part in the teaching process develops a relationship of mutual respect.

One can see that to make ourselves as skilled and knowledgeable as possible we must cultivate a questioning, learning attitude both in ourselves and our students. This will prevent us from becoming teaching 'machines' and will inspire our students with a love for learning and teaching.



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Ask Lori – Teaching Tips for Everyday Lessons

by Lori Elder



Q. How do I change from quarter notes to 8th notes, triplets, and 16th notes in my sonatina and stay steady?

A. Sonatinas, and classical pieces in general, often have many rhythmic challenges to staying steady. There are usually a lot of different note values, contrasting themes, changes of character, rests and many other aspects that can make keeping a steady tempo quite difficult.

Before practicing your piece, do a clapping or tapping exercise. Count aloud, and clap or tap two bars of quarter notes, then two bars of 8th notes, then two bars of triplets, then two bars of 16th notes. Keep repeating in this order until you feel steady and secure changing from one note value to another.

Then clap or tap with the metronome on the quarter note beat, starting at around 60. Try to feel a strong sense of pulse. Once this is steady, switch it up randomly from one type of note value to another. You can also add words! For four quarter notes say, “walk walk walk walk” and for 8th notes “running running running running”. Or try fruits! Say pear for quarter notes, apple for 8th notes, blueberry for triplets and huckleberry for 16th notes. It works and it’s fun!

Then practice your piece, starting with the hardest sections first. Count aloud, and clap or tap any bars with tricky rhythms. Then play these bars separate hands, counting aloud. Then do separate hands with the metronome. As much as you’re tempted, don’t leave out the metronome practice! Next try putting it slowly hands together. Do lots of repetitions, say 5 – 10 times separate and together.

Here are some more practice tips to try:

- Make a recording in your lesson or at home. Record at a slow working tempo, then practice playing along with this. Try recording separate hands if the piece is not secure hands together. Then make a recording with the metronome and play along with that.

- Tap your LH on your lap doing quarter beats and play the RH on the piano, then switch.
- March your feet. While you play your sonatina, march left/right/left/right. I know this sounds crazy, but it works!

Once you can switch from one type of note value to another quite well, the next step is to get the overall tempo steady. Here are some tips for this:

- Do metronome practice every day. Yup, you heard that, every day!
- Find an approximate performance tempo to aim for and write it in.
- Find a slower working tempo and write that in too. Gradually build up from the working tempo to the performance tempo.
- Check the metronome tempo at different spots throughout the piece to see if you are speeding up or slowing down. Keep returning to your original tempo.
- If the harder 16th note passages are still slower, isolate these and practice with rhythms, accents, staccato and metronome to get these up to tempo.
- If some sections are still unsteady, go back to the clapping, tapping and marching. Do all these with the metronome, separate hands and together.

One last thing: don’t forget about the long notes! Always hold the long notes for the full value. Add half notes, dotted half notes and whole notes into your clapping, tapping, and counting exercises. Here are some words for that too: for a half note say “hold it”, for a dotted half say “hold it long” and for a whole note say “hold it longer”. It’s simple but it works!

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





CFMTA / FCAPM Programs Available

Branching Out 2020 / 2021 Professional Peer Outreach

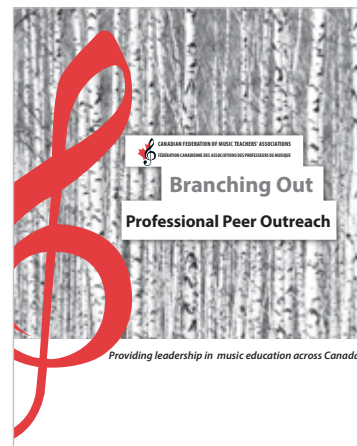
Given there are successful music teachers who are not members of our association and as part of CFMTA-FCAPM's mission statement "To provide leadership in music education across Canada," our Branching Out event for 2020-2021 will be: Reaching Out to Our Professional Peers

CFMTA/FCAPM will donate \$100.00 to each branch that hosts an event by March 15, 2021.

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, 2021.

For more information: Anita Perry admin@cfmta.org

<https://www.cfmta.org/en/branching-out/>



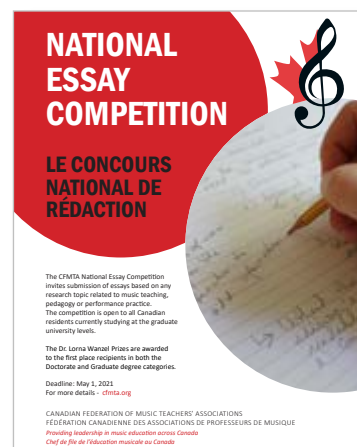
National Essay Competition

The National CFMTA Essay Competition invites submissions of essays on any research topic related to music teaching, pedagogy or performance practice. This competition is open to all Canadian residents currently studying at the university graduate levels. There is no fee to enter.

The Dr. Lorna Wanzel Prizes are awarded to the first place recipients in both the doctorate and master's degree categories.

Deadline May 1, 2021

<https://www.cfmta.org/en/cfmta-national-essay-competition/>



Hugheen Ferguson Distinguished Teacher Award

Individuals who have made significant contributions to the art of music and the profession of music teaching will be recognized through the CFMTA Hugheen Ferguson Distinguished Teacher Award for distinguished teaching and/or distinguished service.

Recipients of these awards will be recognized at the biennial CFMTA National Convention. Each would receive a CFMTA - Hugheen Ferguson Award certificate. Also, new recipients would be prominently recognized in the Canada Music Week Edition of the Canadian Music Teacher.

Designating this award to a colleague is easy!

Simply send a contribution of \$250.00 along with the completed Hugheen Ferguson Awards information sheet. The funds may come from an individual donation, a local branch or the province association. Please note that the distinction may not be established in the contributors' names. This is an honour to be bestowed only by one's peers.

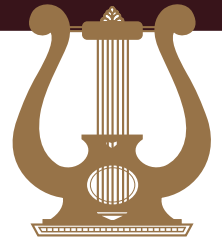
Deadline May 1, 2021

<https://www.cfmta.org/en/hugheen-ferguson-distinguished-teacher-award/>



Online Resources

Joyce Janzen



The challenges of this teaching year have seen many of us teaching online and looking for more online resources. I would like to recommend two websites for your consideration as places to go for ideas, articles and pieces – as well as for encouragement and inspiration.

ComposeCreate.com has been in business for 20 years. Wendy Stevens, owner, operator, teacher and composer; is an enthusiastic, practical, creative and empathetic individual with impressive training and accomplishments. In Wendy's own words, Compose Create is a piano teacher destination where you can find resources to help teachers flourish and find music that kids love. Well organized, the main page presents drop down menus under the headings of *Shop, About, Blog, Resources* and *My Account*. About gives Wendy's bio and an overview of some of the resources available. Blog has articles on business solutions (American based), teaching and composing. *Resources* offers online workshops, games, recital templates, flashcards and rhythm cup explorations which can be purchased, and many free items such as worksheets related to ear training, various types of flashcards with note names, intervals, key recognition, and steps or skips, manuscript paper, motivational charts, rhythm worksheets as well as printable keyboard and staff diagrams. In addition there are extensive lists of piano repertoire in various categories. And then there are pieces of music – in total 304 various products available! A prolific composer, Wendy has written over 170 pieces of astonishing variety and level of difficulty. From the 'Rote and Reading' pieces to elementary, intermediate and 'advancing'

music there is something to appeal to every teacher and every student. While some music can be purchased in print format, one of the unique aspects of this website is that most of the music is purchased in digital format with a choice to purchase a 'Single User' license or a 'Studio License'. A 'Studio License' allows you unlimited use of the digital pdf materials with any students you teach in your personal studio for as long as you teach. In view of the current challenges, teachers who buy materials with a 'Studio License' may email those pdf's to their students. While remembering that all prices are listed in USD, an individual piece with a 'Single Use' license was a reasonable cost and the 'Studio License' an even better bargain at approximately double the price. The website is large but clearly set up, making it easy to move from categories to individual items. Pieces are described in detail with level, numbers of pages, format and series as well as style. Often there is an inset video so that you can hear the piece as well. Setting up an account allows you to see and download any of the material you have purchased. Wendy's music is always fresh and interesting, with a unique perspective. Many of her pieces are introspective and deeply felt, others are humorous with strong 'kid appeal'. Check it out – you'll be glad you did!

Colorinmypiano.com is run by Joy Morin, a young American teacher, pianist, speaker and blogger with a wealth of information about effective teaching, business organization and having fun! The main page presents drop down menus under the headings of *Home, About, Start Here, Printables, Shop, Resources* and *Contact*. I really appreciate the *Start Here* where there are links to many pedagogical articles, teaching tips, and ideas on business (American based) and technology. *Resources* has an extensive reading list on pedagogy, early childhood music, piano technique and more. This site has fewer pieces of

music for sale, but sells and offers many resources that would be of benefit in a teaching studio. While the website is well organized, and easy to navigate, it is not condensed making it more difficult to see the bigger picture. One of the strengths of this website is the availability of many useful complimentary printables – a wonderful assortment of piano and theory worksheets, games (free, some materials for purchase), studio business forms, technical charts, pdf files for iPads and simple sheet music. I'm sure you will find many effective and practical resources and inspirational ideas here!





Review of **New** Publications



Katherine Hume
Sunshine Coast - Piano
Member since 2001



Joyce Janzen
Abbotsford - Piano, Theory
Member since 1983



Janet Marcotte
South Okanagan - Piano
Member since 1992



Jean Ritter
Abbotsford - Piano, Theory
Member since 2006

FABER Piano Adventure MUSIC FROM CHINA Series **Hal • Leonard**

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- **Level 1** **HL00294517**
- **Level 2A** **HL00294518**
- **Level 2B** **HL00294519**
- **Level 3A-3B** **HL00294520**
- **Level 4** **HL00294521**

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

From the very first Primer Level to the end of Level 2, each book has a colorful historical introduction describing the geography, people, sights, animals and food of China quite like a picture tour. There is also LeLe (pronounced Luh-Luh), the musical panda from China who gets his name from the two meanings of the Chinese character "Le" - music and happy. This panda is throughout the books giving students musical performance tips. Every piece has an English title and a translated Chinese character title. Every book ends with a Dictionary Crossword Puzzle and a Music Dictionary page.

Every selection in each book at all levels has an historical insight to the piece, whether it is the unique sounds of China, the folk songs from the different regions in China, the people or the animals. Each book introduces and develops the characteristics of the pentatonic scale, use of the sustain pedal, student composition, musical form, simple rhythms as well as dotted rhythms, ornaments in Level 2B, sixteenth notes, syncopation and major keys up to 3 sharps and 3 flats in Level 4.

This series creates a wonderful insight into Chinese culture and meets the needs of young students at every level of learning.

Janet Marcotte - South Okanagan





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Review of **New** Publications



PIANO INTERVAL WORKBOOK – C SALE

by Craig Sale

Hal • Leonard

HL00295553

Intervallic reading – or reading by relationship – can be a great asset to note recognition in deciphering musical notation. This workbook combines activities, sight reading and songs to aid in that process. The book is divided into 10 units which each have sections in exploring, writing, playing, creating and repertoire.



- **Exploring** helps to discover intervals on the keyboard
- **Writing** shows how intervals are expressed in staff notation
- **Playing** examines how intervals correlate to the fingers of the hand
- **Reading** gives practice with short reading examples
- **Creating** offers experience in composing and improvisation using intervals
- **Repertoire** helps the student discover how newly learned intervals appear in folk tunes, classical music and original compositions.

Unit 1 explains the concept of intervals

Units 2 through 5 deal with 2^{nds}, 5^{ths}, 4^{ths} and 3^{rds} in that order.

Unit 6 is a review of material learned so far

Units 7 through 9 cover 6^{ths}, 7^{ths} and octaves

Unit 10 reserved for a review.

Clearly laid out with musical examples, and visual diagrams, these 48 pages have the potential to be a huge asset to many students. I think the book would make a great self study summer project for a variety of ages. Highly recommended!

Joyce Janzen - Abbotsford

THE BERMUDA ISLANDS

Intermediate Piano

by Betty Lea Martocchio

Alfred Publishing 47928

After playing through this lovely music, I researched Bermuda to get a better understanding of the place because it was quite unfamiliar to me. This helped me to associate the titles more with the music. *Landfall 32 North 64 West* is written in E^b major and is in ternary form. The work is in 4/4 time except for the B section which is in 3/4 time. Both hands play above middle C. The LH is mainly arpeggiated with the RH carrying the melody. *Gulf Stream* is in cut time and in the key of G major. The rhythm is straight forward and the music flows along nicely with the RH carrying the melody. *Shipwrecks and Sunken Treasure* is four pages and contains more chords as well as rhythmic challenges. The music moves between triplets and 16th note patterns. Changing meter, a key change from E^b major to C major, and tempo changes take place creating an interesting character to this piece. *Mermaid Tears* wraps up the booklet. It changes meter and is written in C major. The LH is largely arpeggiated and the melody is once again in the RH.



This booklet is early intermediate to intermediate level. This is attractive music that will be enjoyed by your students!

Jean Ritter - Abbotsford



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

editor@bcmta.bc.ca



Review of **New** Publications

THREE CENTURIES OF PIANO MUSIC

Intermediate Level

Schirmer Performance Edition

Compiled and Edited by Richard Waters

Hal • Leonard HL000297100

This beautiful edition draws from some previous Schirmer Performance Editions of single composer albums. It is visually appealing with off-white pages, generous spacing for legibility and attractive artwork on the cover. With 77 great pieces to discover and a reasonable price point, it would make a thoughtful gift for an amateur adult pianist or intermediate student who would like to delve into some old favourites like *Solfeggietto* by CPE Bach or lesser-known composers such as Amy Beach and her *Gavotte in D minor*.

As the title suggests, it is organized in three distinct sections, each one representing a selection of piano repertoire from the 18th, 19th and 20th centuries. The pieces from each century are then listed in progressive order, ranging from Royal Conservatory Levels 3 - 8, although there are many examples outside the syllabus. There are several pages of composer biographies and notes on each piece which are very informative.

In the 18th century section, you can find the expected pieces from Bach's Notebook for Anna Magdalena Bach or three *German Dances* by Beethoven. As the pieces increase in difficulty, there is a *Rondo in C Major* by Mozart, KV 334, *Sonata in G Major* by Scarlatti L. 79 and *Little Preludes in C Minor, D Minor and F Major* by J.S. Bach. I was glad to see the inclusion of several of the French harpsichordist-composers: Couperin, Rameau and Dandrieu. I think students would enjoy playing Tambourin the most. The trill and mordent are written out above the first examples for guidance.

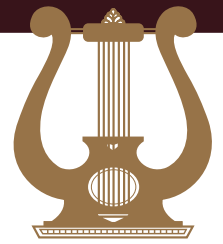


Moving on to the 19th century, there are many pieces more familiar to us as studies such as *The Avalanche* by Heller and *Gentle Complaint* by Burgmüller. There are also several pieces from each of the Chopin Preludes Op. 28, Schumann Album for the Young, Grieg Lyric Pieces and Tchaikovsky Album for the Young. I like this approach of introducing the student to the whole work by giving several examples. *To a Wild Rose* by MacDowell is a lovely piece for anyone to learn at any age.

The 20th century section, in my opinion is the weakest. Russian and American composers are over-represented as are pieces with folk music origin. The most accessible ones are perhaps *Ivan Sings* by Khatchaturian and several pieces by Kabalevsky, including *Clowning* and *Rondo-Toccata* as well as *Morning* from the Prokofiev Music for Children and *Birthday* by Shostakovich. My personal favourites are two pieces by Barber, the *Petite Berceuse* and *To My Steinway* which are quite appealing and the *Prélude* by Ravel. I would have preferred to have seen some more contemporary selections included, for example some minimalist composers and pieces written with non-traditional notation or using extended piano techniques.

Katherine Hume - Sunshine Coast

Review of **New** Publications



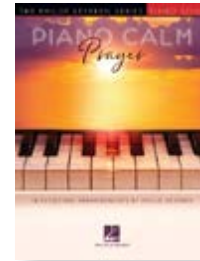
PIANO CALM PRAYER

arranged by Phillip Keveren

Hal • Leonard

HL00346009

How many times have you needed to remind yourself to 'just breathe' in the last six months? This book of 14 reflective arrangements is a musical way to do just that. Written to be a beautiful, calming part of tuning out the noise and recalibrating the mind, heart and spirit; the well known composer and arranger Phillip Keveren succeeds admirably in reaching that goal. Some of the titles would not be ones which would be an obvious choice for prayerful, calm music but the style in which they are written accomplishes the objective. For example, *All Things Bright and Beautiful* is usually played and sung with sprightly energy. By inserting an octave leap with a long held note in the middle of a phrase, an elasticity and spaciousness is created. The same technique of holding the end of a phrase longer is used in *I've Got Peace Like a River*. *Be Thou My Vision*, *Come Thou Fount of Every Blessing*, *For the Beauty of the Earth*, *Great is Thy Faithfulness*, *Holy, Holy, Holy*, *How Firm a Foundation*, *It is Well With My Soul* and *Were You There* are other familiar hymns arranged here. *God Leads Us Along* and *Morning by Morning* are less familiar; and *Interlude* is a Keveren



composition. Key signatures are frequently in one flat or one sharp but range to four flats and three sharps. Occasionally a piece will modulate. The pieces are fairly brief – between one and three pages long. Note values are often in dotted half notes, half notes or quarters, although eighth notes are used as well as a dotted eighth followed by a sixteenth in a $\frac{3}{8}$ time signature. Although the layout looks clean and quite spacious, I would have liked to see the note heads written larger for ease of reading. I sat down and played through the entire book in one sitting and it was completely refreshing. Written at an intermediate level, it is not difficult playing. This is a great book to reach for when a student has forgotten their books, when the emotion at a lesson needs to be dialed down, or for low-key sight reading. Since the writing is not virtuosic or complex, the arrangements would be ideal for playing in situations that need quiet, calm reflection. This is a resource well suited for 2020!

Joyce Janzen – Abbotsford

*To Janet, Jean, Joyce and Katherine
for these insightful reviews
for our members to enjoy !*

Thank you





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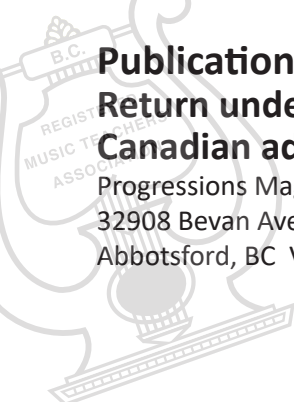
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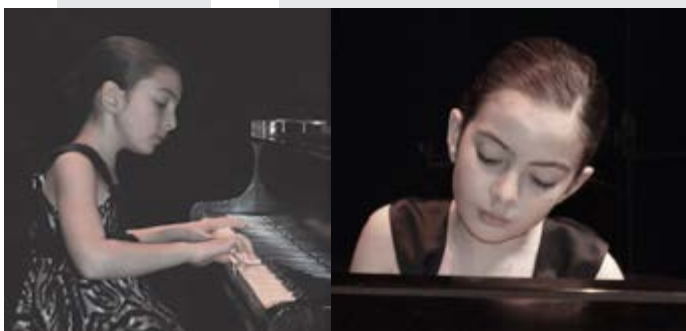
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