



Inside this issue:

- Sound Vision 2022
- BC Piano Competition 2022
- BC Student Composer Competition 2022

And so much more.....



B.C. Registered Music Teachers' Association Provincial Magazine



CAREER

MUSIC DIPLOMA PROGRAM AT CAPU

Learn from experienced musicians who have recorded, toured and performed worldwide.

Develop your musical skills in voice, instrumental study, or composition in personal lessons and small classes.

Train to become a music educator, private instructor, conductor, performer, music therapist, musicologist or publisher.

Graduate in two years or transfer into third year of a Bachelor of Music degree or into a Bachelor of Music Therapy degree.





President Mimi Ho president@bcrmta.bc.ca

Secretary
Anita Perry
secretary@bcrmta.bc.ca

Registrar Joyce Janzen #128 PO Box 8000 Abbotsford, BC V2S 6H1 registrar@bcrmta.bc.ca

Treasurer Matthew Chan treasurer@bcrmta.bc.ca

Editor
Dina Pollock
32908 Bevan Ave
Abbotsford, BC V2S 1T3
604.614.3298
editor@bcrmta.bc.ca

Changes to your contact info, go to:

bcrmta.bc.ca/membership-update/

Published by the Provincial Council of BCRMTA. Any material included with the magazine does not necessarily have the endorsement of the Provincial Council.

It is included as a courtesy to our members. Not one word of this magazine may be reproduced without the written consent of the Editor.

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

Contents . . .

- 4 President's Message
- 5 Hello from the Editor, Webmaster
- 7 Canada Music Week® Highlights
- 17 BCRMTA Student Composer Competition 2022

 Adjudicator Susan Griesdale

 Provincial and Canadian National Regulations
- 20 BCRMTA Piano Competition
- 23 Sound Vision 2022
 Schedule
 Keynote/Adjudicator Edwin Gnandt
 Presenters
 Registration
- 29 Early Steps
- 30 Musical Community Service Awards Fall 2021
- 33 Ask Lori Teaching Tips for Everyday Lessons
- 35 CFMTA/FCAPM Programs available for Members/Branches
- 36 Review of New Publications
- 41 Deadline change for BCRMTA Membership Renewal
- 42 Support our Advertisers

STANDING COMMITTEES

Archives - vacant archives@bcrmta.bc.ca

BC Piano Competition - Maureen Hollins competition@bcrmta.bc.ca

Board of Examiners

Mary McKinney - Chair

Bylaw / Policies & Procedures
Deb Detmold
pandp@bcrmta.bc.ca

Canada Music Week - Sonia Hauser cmw@bcrmta.bc.ca

Professional Development Elizabeth (Liz) Munro prodev@bcrmta.bc.ca

Social Media - Victoria Warfield socialmedia@bcrmta.bc.ca

Young Artists' Tour - Sonia Hauser youngartist@bcrmta.bc.ca

PUBLICATION INFORMATION

Next Issue: SPRING 2022 Copy Deadline: April 15, 2022

Advertising rates:

Back Cover	noti	ceu.uu
Back Cover Insi Sold until further Insi Sold until further	\$	130.00
Full Page	\$	110.00
Half Page	\$	70.00
Third Page	\$	55.00
Quarter Page	\$	45.00
Business Card	\$	35.00

Circulation: 1175

The Editor reserves the right to edit submissions.
Send all advertising inquiries and material to the editor:







gressions 3 Winter 2022



My President's Message



 $\begin{array}{c} \text{Mimi } Ho \\ \text{president@bcrmta.bc.ca} \end{array}$

Time seems to have its own feet; I just came to realize that 2021 is coming to an end as I am writing this message in mid-December. As the global pandemic situation continues to evolve, we are also getting proficient with the new "norm" of living – to carry on our day-to-day lives and businesses using a mixture of virtual and in-person formats. While it has not been easy to live with the drastic lifestyle changes – limited in-person interactions, travel restrictions, to name just a few – we must congratulate ourselves that we have, so far, emerged and continue to create ways to live our lives to the fullest.

By the time you are reading the magazine, our individual BCRMTA memberships will be up for renewal. Membership fees remain unchanged: our current membership fee consists of the CFMTA fees (\$37), liability insurance (\$60), and the provincial amount (\$64), bringing the total to \$161 (plus our respective branch fees). A kind reminder that in order to streamline the administrative work before the end of our fiscal year, the deadline for renewal has been moved **earlier** to **February 15**, **2022**, as approved at the April 2021 Provincial Council Meeting. Please mark your calendars and renew to avoid the late fees, and to lighten the load of our hard-working Registrar!

Our April 2022 Provincial Council Meeting is anticipated to be held in-person on April 24, 2022, at the Vancouver Airport Marriott. This will be the first in-person meeting the Council has since the pandemic outbreak. Although I am sure most of us are experts by now at virtual meetings, we are all longing to see one-another in person. As 2022 is an even year, elections for Committee Chairpersons will be held at this meeting. Currently, the position of the Archivist is vacant. We are also seeking nominations for the 2nd Vice President position. As part of the Bylaws review, the duration of the term of the presidency roles has been revised and shortened to a total time commitment of 6 years. This change was approved by the Provincial Council in September 2021. This is an excellent opportunity for delegates step up and contribute to the leadership of BCRMTA. Our

Past President, Joanne Lougheed, will be issuing the Notice of Nominations in February 2022; in the meantime, please do not hesitate to contact myself or Joanne if you are interested to learning more about the presidency roles.

The deadline for the BC Student Composition Competition is April 1, 2022. This is a great program for all aspiring student composers to have their compositions adjudicated by a seasoned composer, and to encourage their creativity in composing. Our students generally achieve great results at the National CFMTA/FCAPM Student Composition as well. Applications are submitted online; please check out the BCRMTA website for more details.

A special Council meeting was held via Zoom on November 14th, 2021, to determine the direction of our Sound Vision 2020/2022 Conference. After much anticipation that turned into interruptions, delays and contemplation, the Council ultimately decided that the conference will be presented as a hybrid conference at the Parksville location on Vancouver Island. By offering a virtual component, we are not only reaching out to those that are not yet comfortable to attend conferences in person, but to any attendees who traditionally would not have the time or resources to travel to the conference. For those of you planning to attend physically, it is an excellent opportunity to finally connect in person and to enjoy the spectacular Tighna-mara Resort on the beautiful East Coast of Vancouver Island. A reminder that in order to avoid disappointments and interruptions in travel plans, all attendees need to plan ahead and be prepared to follow government COVID-19 regulations at the time. We will also be holding the 2022 BC Piano Competition in-person with the conference, and May 1st, 2022 is the application deadline for the competition.

I am excited for the events that are lined up in 2022, and I am hopeful that it will be a much better year that comes closer to living "normally" as we know it!



Progressions 4 Winter 2022

Hello from the

Editor & Webmaster



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

Happy New Year to Everyone,

You see my face as the editor of this magazine but there are so many members that help in the background getting this magazine together. I would like to acknowledge them and thank them all.

To the Executive Boards that I have worked with over the years, the chairpersons, the branch presidents, to the members that have done book reviews - Thank you! Without your help, our magazine would not be what it is today!

So to work . . .

Progressions - In this issue we have included information for the upcoming:

- BCRMTA Student Composer Competition
- BCRMTA Piano Competition
- Sound Vision 2022 Conference

Also, great articles and book reviews - Enjoy!

Website - If you need something and you cannot find it - please let me know. I sometimes forget how large our website is and what makes sense to me, may not work for you.

Logo - Please remember that all of our BCRMTA logos have been updated. if you need the new version of the logo - it is available for download on the 'members only' section of the website, or send me an email editor@bcrmta.bc.ca.

That's all for now - take care.

Dina

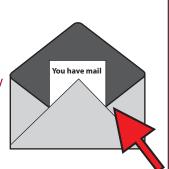




To ensure your *Progressions Magazine* and the *Canadian Music Teacher Magazine* are delivered, please update your address and/or email on the

Website - https://bcrmta.bc.ca/membership-update/ or with our

Provincial Registrar - registrar@bcrmta.bc.ca - *Thank you!*





Winter 2022



Only \$3949 including installation

Now you can transform your Yamaha acoustic piano into a state of the art Silent Piano! Enjoy the rich reverberations of your acoustic piano through headphones any time of day or night.

A piano technician trained by Yamaha, can install the Yamaha Silent Piano system into compatible acoustic Yamaha pianos.

Register online now! www.tomleemusic.ca/silentpromo



OPEN 7 DAYS) Vancouver Downtown: 728 Granville Street (604) 685-8471 (Canada Line - City Centre | Expo Line - Granville)

Richmond: (604) 273-6661 Coquitlam: (604) 941-8447 Langley: (604) 532-8303 Serving BC over 50 years North Van.: (604) 988-9974 Victoria: (250) 383-5222 Think Tom Lee, think music www.tomleemusic.ca

Progressions 6 Winter 2022

Canada Music Week® Highlights



Abbotsford

The Abbotsford branch enjoyed a successful Canada Music Week® Zoom recital on November 26th with fourteen piano solos and one vocal number. There were five teachers represented this year. It appears that for these young people Zoom is not getting in their way of celebrating and performing the music they love! Our theme was Diversity and five Canadian compositions were among the works showcased.

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

Awards are presented annually for the highest mark in each discipline. As in 2020, teachers received the medallions in advance so they could give them to their students. Pictures were taken and submitted so that their efforts could be recognized publically. 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!

Fean Ritter

Chilliwack

We held our Canada Music Week[®] recital on Saturday, November 27th via Zoom.

Because of Covid restrictions, it was best to avoid in-person events. As more teachers in our branch are teaching students outside of our community via Zoom, it made sense to have a zoom recital so students could easily participate no matter where they live.

Tweny-six piano students and three violin students played pieces by Canadian composers. The program opened with host Kathleen Feenstra introducing president Sherrie van Akker who gave a lovely welcome. The first student played *O Canada*. Three students played pieces composed by their teacher Kathleen Feenstra (for info on compositions, visit www.sardispiano.com). Students achieving 80% and above in RCM exams for the 2020 - 2021 year were recognized with their name on the program that was distributed by email to all participants. At the end of the recital, Sherrie announced bursary winners for Junior, Intermediate, and Senior levels in practical exams. A bursary was awarded to the student with the highest mark for theory/history level 9 and above. Cheques were mailed to bursary winners.

Nita Pelletier

In Memoriam

Joan Hansen
member of BCRMTA (Victoria) since 1991

& &

Winfried Rompf (and his wife Margarete)
member of BCRMTA (Vancouver/Burnaby) since 1999

એ છે

Monica Tse member of BCRMTA (Victoria) since 1995

e g

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

Progressions 7 Winter 2022



Canada Music Week® Highlights - cont.

Coquitlam/Maple Ridge One of the branches to win the William Andrew's Award 2021

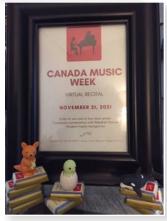
This year, my colleague Ingrid Fast and I took some time to re-think our yearly Canada Music Week® recital. Traditionally, our CMW recital has always had a two pronged approach. One, to draw students and parents attention to Canadian Music and two, to acknowledge exceptional practical and theoretical exam marks. This two pronged approach was continued but with some added ideas. Due to my colleague's creative thinking we decided to do a "live - virtual " recital with the purpose of giving our students the best venue to acknowledge student achievement and to perform and listen to others perform as well. Our usual venue expense was reallocated to add some excitement to our recital. An e-mailed poster in anime style was created for teachers to display. A prize draw (placed strategically during the recital) of four Canadian collections of music at various piano levels was offered. My colleague Ingrid recorded a composer conversation with Rebekah Maxner which we placed in the middle of our recital.

Lastly, we printed a Welcome card and assembled a small package with some treats (chocolate or Japanese erasers) to thank the students for their participation. We also decided to include applause after each performance with or without feedback to make this recital as "live" as possible. Twenty-three trophies for practical piano and theory exams were awarded to some very hard-working and talented students. Our recital had thirty performers from beginner to diploma level. All of this took place on November 21st, 2021, hosted from one of our homes over Zoom.

Karen Wood & Ingrid Fast









The New Celebration Series®

A lifetime of joy from the very first note.



The sixth edition of the *Celebration Series*® offers a rich diversity of styles you won't find anywhere else. With 514 pieces by composers from over 20 countries, we're celebrating today's favorite composers with exclusive commissions along with beloved classics from the Baroque, Classical, and Romantic periods. Join our online community to listen to recordings of every piece. Access is included with the purchase of any Repertoire or Etudes book.





2022 SPRING SEASON OF THE VANCOUVER CHOPIN SOCIETY



BRUCE (XIAOYU) LIU February 20, 2022 at 2:00 p.m. Chan Centre for the Performing Arts



RAFAL BLECHACZ April 5, 2022 at 7:30 p.m. Vancouver Playhouse



ERIC LU May 22, 2022 at 3:00 p.m. Vancouver Playhouse

As most of you know probably know by now, Vancouver is the only North American city to be included in the prize winner's international tour of **Bruce** (Xiaoyu) Liu, our Canadian gold medalist and audience favourite at the 18th International Chopin Competition. This special recital will take place on **Sunday**, February 20th, at 2:00 p.m., at UBC's Chan Centre for the Performing Arts. Although this concert is sold out, we just managed to secure Bruce Liu for a second recital, at the **Orpheum Theatre**, on **Monday**, **February 21st, at 2:00 p.m.!** Please stay tuned for more information about purchasing tickets.

The remainder of the season are no less spectacular – recitals by **Rafal Blechacz**, gold medalist of the 2005 Chopin Competition (Tuesday, April 5th, 7:30 p.m. at the Vancouver Playhouse), and Eric Lu, a prizewinner at the 2015 Chopin Competition as well as gold medalist of the 2018 Leeds International Piano Competition (Sunday, May 22nd, 3:00 p.m. at the Vancouver Playhouse).

We will be selling all Spring 2022 tickets at 75% of the hall's capacity, as we realized that some of our audience members may not yet be comfortable with a full capacity hall. The orchestra section of the Chan Centre and the Vancouver Playhouse will be sold at 100% capacity, but the seats in the balcony of the Vancouver Playhouse and the parterre of the Chan Centre will be sold at 50% capacity.

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

For details on each of our 2022 season concerts please visit: chopinsociety.org

Order subscriptions by PHONE, by calling our Box Office at The Chan Centre **604 822 2697** or call The Vancouver Chopin Society 604 871 4450

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













Canada Music Week® Highlights - cont.



East Kootenay

As a very small branch with three recent retirees, our branch has held off until now on activities during pandemic ups-and-downs. We plan to start up again in January, new variants depending.

Our Canada Music (not Music Week!) project is to take place in February 2022, likely online, with a review of British Columbia composers from decades past - or, if they are still active, presenting their works from many years ago.

The continuing output of our home-grown composers enriches teachers and students alike, with newer works presented often in concerts, festivals and exams. On the flip side, wonderful music of decades past may slip out of use if we focus only on 'here-and-now'.

The plan is to study and discuss music of four or more decades ago, with the hope of bringing much of it back into frequent use. Pieces for piano, strings, voice and more - and stories of the composers themselves - will make up the program. We will discuss teaching aspects, expressive meaning, and the splendid variety overall in this invaluable store of terrific Canadian music.

Arne Sahlén

Mid-Island

Mid-Island Branch celebrated Canada Music Week® with a recital on Sunday, November 21st. It was held on-line via Zoom, but we encouraged participants to invite their own home audience of family and friends. As we have navigated the pandemic and have been pushed to utilize new technologies, we have discovered the advantage of on-line performances being available to grandparents and other family members who normally can't attend - some as far away as California and France. We enjoyed 18 performers of vocal, piano solo and piano duet pieces by Canadian composers spanning a century from Leila Fletcher to a piece, *Shake the Pirate*, arranged by one of the students and her teacher. Other composers ranged from the very familiar like Boris Berlin and Nancy Telfer to the not-so-well known.

In other news, the Mid-Island branch Conference Committee is pleased to announce that the Sound Vision 2022 Conference will be hybrid - a first for our association! You have the choice of coming to beautiful Tigh-Na-Mara Resort, or you can access all the sessions and piano competition by registering for the on-line version. Tigh Na Mara is located on a forested property at Parkville's Rathtrevor Beach - my personal favorite beach on the eastside of Vancouver Island. It is also home of the Grotto Spa - ranked number 2 in all of Canada. So come, meet with colleagues and friends, be inspired and refreshed, enjoy a feast for the senses including delicious food and amazing music. And all for 2020 prices or less!! See page 23 for more information.

We wish you all the best in 2022 - good health, satisfying accomplishments, and joie de vie.

Miriam Duckworth



Canada Music Week[®] November 20 - 26, 2022





Winter 2022



Canada Music Week® Highlights - cont.

North Island

Our Canada Music Week® event was held on Saturday,
November 27th, via Zoom. The Concert was hosted by Cindy
Taylor who is very proficient in the use of this technology. This
very gloomy morning was definitely brightened-up with twentyone live performances ranging from the Primary to an Advanced
level of performance. We enjoyed seasoned favourites from
the likes of Jean Coulthard, Violet Archer, David Duke, Larysa
Kuzmenko, Christine Donkin and Stephen Chatman (to name a
few).

Our Concert had a touch of Inter-Provincial flavour as three of the performances originated in Calgary! Here at least, is one of the silver linings to this Pandemic! Our reach as teachers need not be restricted to a very limited geographical area!

Cindy had also prepared a very abbreviated biography of the composers as well as a photo of each one. This made these Canadian Composers that much more 'Real' to the participating students! The participants also received a Canada Music Week® sticker and pencil. Although this Concert was enjoyed by all, we sincerely hope that next year will find us all face to face at one venue!

Sonia Hauser



Richmond

The Richmond Branch had a very successful Canada Music Week[®]. We hosted two one-hour long recitals over Zoom in which we had a total of 37 students perform. There were featured performances of piano, guitar, and voice. Our recital showcased music written by nine different Canadian composers, including new works by two of Richmond Branch's very own composition students.

During the first recital, we had a special remembrance for Linda Niamath and were so pleased that her husband and daughters were in attendance. It meant a great deal to our teachers to be able to share performances of Linda's works with her family.

Victoria Warfield & Rowena Silver Bridson

Cheryl Niamath to Everyone

2:12 PM

Congratulations everyone on your wonderful performances! And thank you especially to Grace, Ethan, Joanna, Mika, Tryphaena, Alex, and Phinehas for performing pieces that my mum wrote. I think she would have been thrilled to hear how beautifully you brought her music to life! I miss her a lot but hearing you playing her work made me feel happy, knowing her imagination is living on whenever students like you play her compositions.



South Okanagan

Our South Okanagan Branch celebrated our 42nd annual Canada Music Week in person recital at the beautiful venue of the Penticton Lakeside Resort Hotel! Many selections from diverse B.C. composers tickled our ears. Composers such as Andrea Dow, Jean Coulthard to our own local composers, Anita Perry and Ernst Schneider were well applauded by over 60 attendees!

At the end, deserving students were presented with over fifteen hundred dollars' worth of scholarships. Joycey Cheng was the 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. The Monica Craig Fisher Cup for highest mark in Grade 8 was awarded to Anna Mitchell. These 2 winners along with President Carmen Leier are in the Branch picture. Lynne Carmichael's scholarship for an Adult Piano student was also handed out to a most deserving adult. We could not do this without one of the best tuners in the Okanagan, Matt Arnott!

We are most grateful for the financial support of Scholarship Donors and the Forbrich and Janisch families along with the Penticton Lakeside Resort

Hotel for their generosity.

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

Each member of our small but mighty branch contributed significantly towards this new

format of realizing another Canadian musical event. How exciting it was to have a live, in-person recital again!

WEEK

Carmen Leier



Sunshine Coast

The Sunshine Coast Branch hosted our first ever Virtual Canada Music Week[®] Recital on Sunday, November 21st, 2021 at 2:00 pm on Zoom.

We welcomed eight solo performers on piano and violin and one ensemble, The Incredibows, who

played a traditional Métis fiddle tune, Louis Riel Reel. Piano student



Daniel Claudepierre performed his own original composition, *Selma Park Blues*. Canadian composers Linda Niamath, Anne Crosby Gaudet, Boris Berlin, Jerry Holland, G. Stobbe & J.J. Guy were also featured.

It was our great pleasure to announce the Sunshine Coast Branch BCRMTA High Mark Award winner, Daniel Fan, student of Carl Montgomery, in recognition of his achievement in RCM Level 8 Piano this year.



Thank you to all teachers and their students & families who have worked so hard to contribute to this recital. Their preparation and dedication to music education in this time of global pandemic is inspiring and encouraging to others to *Keep Calm and Carry On*.

Katherine Hume

Progressions 13 Winter 2022



Canada Music Week® Highlights - cont.

Vancouver/Burnaby

To celebrate Canada Music Week® 2021, the Vancouver/Burnaby Branch hosted our third annual CMW Festival on Sunday November 21st. The event features music written or arranged by Canadian composers and all instruments are welcome. This year the adjudicator was Michelle Mares of Vancouver and the Festival was held online with screen shared youtube recordings for optimal sound quality followed by live adjudications to allow for an "in-person" experience. The CMW coordinators, Barbara Siemens, Joanna Yeh and Emily Ko, hosted the zoom sessions and things went quite smoothly with live interaction between the participants and the adjudicator. There were 33 piano entries for preparatory to Level 12 with two to

five students per class, somewhat less than the last Festival in 2019 but not unexpected given the online format. Each participant received a certificate with a bronze, silver, or gold seal and awards were offered to the top placements. The Branch provided cash scholarships to the first and second place winners of each division (junior, elementary, intermediate, senior) and Tom Lee Ltd donated gift cards for the first and second place winners for individual classes. Although the hybrid format was successful, we hope to be back at the Canadian Music Centre salon next year for a full in-person event.

Barbara Siemens

Victoria

Our celebration began with the Murray Adaskin Composition Competition ably adjudicated by our featured composer, Jan Randall. While there weren't many entries, many of those entered in the competition were able to perform their compositions in our online Canada Music Week® Student Concert. These included solo piano, solo violin and chamber music. Along with the compositions by students, many compositions by our featured composer were performed, as well as many other Canadian composers. Once again, thank you to Tom Lee Music for providing the winners with gift cards.

Limited Time Offer Download Three FREE Piano Books

For details & FREE books visit: www.quenmar.com



Victoria - cont.

Music filled the air/internet as the Victoria Branch celebrated Canada Music Week®. We were treated to a picture show of Canadian Composers accompanied by music by our 2021 Featured Composer, Jan Randall. Jan told us briefly about his early musical education including a High School band, Manna.

As a young man he auditioned at the University of Alberta and he was placed under the tutelage of Violet Archer. (It was only after his acceptance into the music school that it became known that Jan could not read music.) His studies at the University of Alberta began with an intensive study of Bartok's music. During his many years with Violet Archer he developed a writing style reflective of hers. Moving to North Texas State University broadened his horizons.

Methods of writing included tone rows plus improvisation, then writing down the ideas you have developed.

Pieces of Eight featured changing meter based on an eighth note. Without a private orchestra he performed it via Sibelius with a thank you to Stephen Brown for his help on how to print and bind parts for orchestra.

Another way he suggested to compose involves thinking of a well-loved song and using those stylistic elements as a point of departure. Improvisation on the rhythm and texture usually give birth to an idea which can then be developed into a composition.

Among the many compositions he played for us were the *Theme* for Access TV - sung by Linda Perillo plus a 9 piece band, and Lost over Burma. Both of these compositions have been adapted for piano in a book entitled Visions and Dreams, part of the Let's Play series that Jan Randall and Ina Dykstra have put together during the past five years. We watched a film of Elizabeth Manley skating to Midsummer Night's Ice Dream, a TV special in 1994 and later arranged as an orchestral suite. He also performed the middle movement of his recently published Sonata for solo piano. With Jan's extensive jazz background we couldn't forget Tomorrow Train, a fusion of jazz and classical styles.

Growing up with a jazz background, formal studies at the University of Alberta, North Texas State University, and the Banff School of Fine Arts, Jan has a very eclectic catalogue of compositions which he was able to choose from for his very interesting and informative presentation.

Pat Williamson

Vernon

Greetings from the members of Vernon Branch!

This year we celebrated Canada Music Week® 2021 online for the second year in a row! In November our Vernon association received 26 video submissions for our YouTube channel, from students eager to share their virtual performances! While some students performed their own original compositions, others were inspired to perform works by our highly esteemed Canadian composers. The virtual celebration was a success and was shared with students who participated via a link!

Emerald Holt



Thank you to all the branches that submitted reports - Dina



Progressions 15 Winter 2022





We have been purchasing Yamaha pianos for over twenty years. The tone, touch, and consistency of Yamaha pianos have made them the first choice of The Royal Conservatory.

Dr. Peter Simon President, The Royal Conservatory

Student Composer Competition 2022 Adjudicator - Susan Griesdale



Susan Griesdale is an award winning Composer, Piano Teacher, Clinician and Adjudicator. Susan studied piano with Elizabeth Pengelly and earned her ARCT from the Royal Conservatory of Music in Toronto. She studied Composition and Theory with Composers Michael J. Rudman and Julian Miran and Piano Pedagogy with Mrs. Marina Geringas at the Royal Conservatory of Music. She is also an Associate Composer of the CMC (Canadian Music Center).

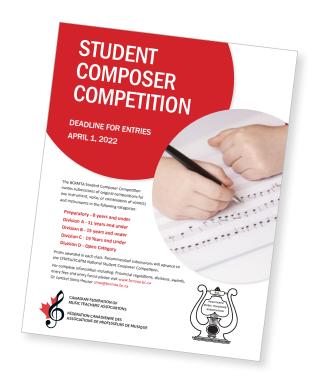
Susan has published collections for piano, violin, flute, chamber music for toy pianos and choral works. You will find her violin music in the 2013 RCM Violin Series and her piano music is listed in the 2015 RCM Piano Syllabus, the Conservatory Canada Syllabus as well as the ACNMP's Contemporary Showcase Syllabus. She also has many works published in the Canadian National Conservatory's Northern Lights Publications.

Her award winning *Arctic Voices* for piano won the CFMTA Call for Compositions in 2011. Her piano music has been chosen as required repertoire for Music Festival Composer Classes and is also included in the MusIQ Club – an after school software program developed for schools across the USA and Canada.



As a clinician Susan has performed and presented piano compositions at both National (CFMTA) and Provincial Conventions, the Toronto Chapter of MYC, at the Suzuki Festival in Kingston Ontario, as well as for ORMTA branches throughout Ontario. She also runs Composition Masterclasses for local teachers and their students.

We have new posters available for the BCRMTA Student Composer Competition Please send me an email for a digital copy editor@bcrmta.bc.ca



Progressions

17 *Winter 2022*



Student Composer Competition 2022

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.

- 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 link (*Dropbox Google Drive One Drive iCloud etc.*) to the audio file of the composition.
 - **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, 2022** 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, 2022 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, 2022.

Progressions 18 Winter 2022

Student Composer Competition 2022



Prepar	atory: 8 years & under	Fee: \$13.00	Awards:
Pre.1	An original work for solo instrument or any combination	n of instruments	BC \$20
Pre.2	An original work for voice with or without accompanim	ent	BC \$20
Divisio	n A: 11years & under	Fee: \$13.00	
A.1	An original work for solo instrument or any combination	n of instruments	BC \$20
A.2	An original work for voice with or without accompanim	ent	BC \$20
Divisio	n B: 15 years & under	Fee: \$16.00	
B.1	An original work for solo instrument or any combination	n of instruments	BC \$30
B.2	An original work for voice(s) with or without accompan	iment	BC \$30
Divisio	n C: 19 years & under	Fee: \$18.00	
•	ginal work for any instrument, voice, or combination of vonents, with or without accompaniment.	pices and	BC \$40
Divisio	n D: Open	Fee: \$25.00	
•	ginal work for any instrument, voice, or combination of vonents, with or without accompaniment.	pices and	BC \$50

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 perfered format) there is an option for a MP3 file
- Credit Card or PayPal account to process entry fee



Progressions 19 Winter 2022



BCRMTA Piano Competition 2022

Competition to be held at Tigh-Na-Mara Resort & Conference Centre - Parksville, BC

September 16 - 17, 2022

All competitors must be prepared to adhere to Government regulations and/or orders of the Public Health Officer concerning COVID-19 that are in effect as of May 1st, 2022, the application deadline. Refusal to do so will result in a performer being denied the opportunity to compete.

Each branch will be able to enter one contestant.

The contestant represents his/her branch of residence or branch of study.

Branches are responsible for selecting a contestant. (A previous first-prize winner of the B.C. Piano Competition is not eligible to enter).

Deadline for entries is May 1st, 2022

The competition will consist of a semi-final round and a final round.

Semi-final Round - for up to 12 contestants.

- In this round, contestants will be asked to perform a program no less than 15 minutes and no more than 25 minutes in length.
- At least two contrasting styles must be used and only one piece may be repeated in the Final Round.
- Must include a Classical selection as well as a work by a Canadian composer.
- Should more than 12 entries be received, contestants will be asked to submit a link to a 30 minute recent, unedited video of good quality by June 1st in order to have a professional adjudicator choose 12 contestants.

Final Round - The top three performers from the semi-final round will be asked to perform a 30 minute program in the finals.

- Three contrasting styles must be used.
- All contestants will be expected to attend the finals.

The 1st Place Winner of the B.C. Piano Competition:

- must be available to represent British Columbia at the CFMTA/FCAPM National Piano Competition in Edmonton, Alberta in July 2023 (All travel will be provided along with an accommodation/meal allowance)
- will tour as B.C. Young Artist (Tour details to be arranged with the B.C. Young Artist Committee and all travel, accommodation and meals will be provided)
- will receive a cash prize of \$800

The 2nd Place Winner of the B.C. Piano Competition will receive a cash prize of \$500

The 3rd Place Winner of the B.C. Piano Competition will receive a cash prize of \$300

For complete rules and online application form:

Please note - Application form is password protected.

https://bcrmta.bc.ca/bcrmta-piano-competition-rules/

If you need the password, please contact Maureen Hollins competition@bcrmta.bc.ca



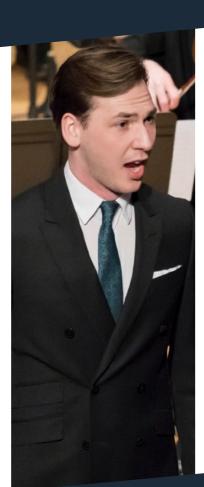
Progressions 20 Winter 2022





Department of Postsecondary Studies

Contemporary | Classical | Music Technology









For over 45 years, the Victoria Conservatory of Music has proudly represented Camosun College as its Music Department.

postsecondary@vcm.bc.ca 250.386.5311 ext. 3310 900 Johnson Street Victoria, BC V8V 3N4

VCM.BC.CA



The all-new RCM Violin Series, 2021 Edition books are the gold standard for comprehensive teaching and the perfect resource to use alongside RCM's world-class violin curriculum. It includes a collection of Repertoire, Orchestral Excerpts, Technique, Etudes and Musicianship – all in one integrated system.

The Violin Series, 2021 Edition features:

- Progressive leveling with a diverse and wide range of styles and eras in each book.
- Duets included throughout the series to introduce students to ensemble playing.
- Online RCM Violin Community with access to performance and accompaniment recordings for each selection performed by renowned artists

Buy now at rcmusic.com/violin2021



The Mid-Island Branch of the BC Registered Music Teachers Association would love to welcome you to the long-awaited Sound Vision conference on Vancouver Island

September 16 - 17, 2022

Rescheduled - Retooled HYBRID Conference

https://soundvision2022.square.site











FRIDAY

September 16, 2022

	Main Foyer	Walbran
12:00 p.m.	Registration	
1:00 p.m.		Piano Semi-Finals
3:00 p.m.		Edwin Gnandt
6:00 p.m. to 8:00 p.m.	Meet & Greet	
	Open Bar	
8:00 p.m.		EDWIN GNANDT
		Keynote Address
	Moriarty	Walbran

SATURDAY

September 17, 2022

		Keynote Address
	Moriarty	Walbran
8:00 a.m.		Breakfast
9:00 a.m.	Heath Walker Alexander Technique	
10:00 a.m.		Edwin Gnandt
11:30 a.m.	Rena Sharon	
12:30 p.m.		Lunch
1:30 p.m.		David Duke Women Composers
2:30 p.m.	Shamma Sabir	
3:30 to 5:00 p.m.		Round Table with Edwin Gnandt, David Duke, Rena Sharon and Shamma Sabir
6:00 p.m.	Banquet Dinner	
8:00 p.m.		BC Piano Competition
		Finals





EDWIN GNANDT Keynote/Adjudicator

With a career extending over 30 years, Mr. Gnandt has enjoyed a varied collaborative life in music. Performances have taken him to all our major Canadian cities, across the USA in New York, San Diego, Los Angeles, and abroad in St. Petersbug, Russia and Edinburgh, Scotland. International conferences include Hawaii, Barcelona, Spain, and Venice, Italy. Mr. Gnandt's students have gone on to graduate studies at prestigious institutions such as Julliard School of Music, Manhattan School of Music, Eastman School of Music, Westminster Choir College, McGill University, University of Toronto, and the University of Ottawa.



DAVID DUKE

David Duke will discuss the significant contributions of women composers throughout musical development.

David Duke was born in Vancouver and studied musicology at UBC, the Univeristy of North Carolina, and the University of Victoria. He studied composition privately with Jean Coulthard and, at the Banff Centre, Violet Archer. His concert music has been performed by Jon Kimura Parker, Desmond Hoebig, and Stephen Isserlis, and by ensembles such as the Toledo Symphony, the Vancouver Cantata Singers, and the Circle Singers of Washington, D.C,. (who recorded his madrgials Lion, Tygers, and Bears). His Canticle for Strings was recently put on CD by the Vancouver Symphony. He has been composer in residence for the BC Boys' Choir, the Langley Community Music School, and Studea Musica. He has written and broadcast extensively about Canadian music and composers, most recently a biography of Jean Coulthard with co-author William Bruneau. He was head of the School of Music at Vancouver Community College until early 2004. Mr. Duke will be presenting a session on women composers and how to introduce their music into our teaching studios.



SHAMMA SABIR

Shamma Sabir will enlighten us on the psychology of this complex art in which we are engaged.

Shamma Sabir has been a passionate ambassador of Canadian fiddle music from the time she heard her first notes. From the stage at the Canadian Grand Masters Fiddle Championships to the springy dance floors of Saskatchewan, Shamma has played and taught her way through much of the Canadian landscape. A devoted teacher, Shamma earned a Masters degree in Clinical Psychology using original research to further her understanding of the dance between music training and brain development. Shamma brings research about learning and the brain, years of experience as a teacher and her love of the power of curiosity and play to her sessions at Sound Vision.





RENA SHARON

Rena Sharon will bring insights into the extensive values of collaborative music-making.

Rena Sharon, pianist, has been called "one of the finest musicians of her generation" and a "national treasure." Among Canada's foremost chamber musicians, her performance spectrum also comprises solo recitals and concerti. Currently the Professor of Collaborative Piano Studies at the University of British Columbia, she is a recipient of the Dean of Arts Award for teaching, research, and community outreach. Ms. Sharon is well-known to CBC radio audiences, and has recorded for Marquis, Finlandia, Atma, Brava, Summit, Sono, CBC-500, and Boston Records.



HEATHER WALKER

Heather Walker will bring awareness to the role of Alexander Technique in our musical lives.

Two of Heather Walker's passions in life are the Alexander Technique and music. She has been playing French horn since the age of ten. It's a personal and artistic challenge for her, and a great deal of fun. However, at one point the years of intense music studies led to some very challenging problems; repetitive strain injuries, tension problems, and overuse. After trying every conceivable form of treatment, she discovered the Alexander Technique, a method that taught her to "unlearn" her habits of inefficient movement and thought.

All guests, regardless of vaccination status, are required to wear a face mask in all indoor public spaces, as per the BC Provincial Health Order. This would include the front office,

Conference Centre, Grotto Spa, and all restaurant spaces on site.

Face masks can be removed when seated.

In the Conference Centre, groups of over 50 people are requried to show proof of vaccine and picture ID. The Resort team will check this at the entrances.

Guests going to Cedars Lounge & Restaurant as well as to the Grotto Spa are required to show proof of vaccination.

PRICES

In-Person Prices:

Full Conference Package:

(Includes BC Piano Competition Semi-finals and finals, Keynote, all sessions on Saturday, Saturday Breakfast/ Lunch, Banquet Dinner)

RMT Members	\$275
Non RMT	\$300
Students	\$150

Individual Tickets:

•	BC Piano comp finals	\$30
•	BC piano comp semi-finals	\$30

• BC piano comp package (semi-finals and finals)

		\$50
•	Banquet and Piano Finals	\$100
•	Banquet Dinner	\$75
•	Day Pass	\$250
•	Friday Keynote	\$75
•	Breakfast plus 2 sessions	\$75
•	Lunch plus 2 sessions	\$75
•	Single session	\$30
•	Single session student rate	\$20

Virtual On-line (Live and recorded):

(Access to Live and recording of - BC Piano Competition Semi-finals and finals, Keynote, all sessions)

RMT Members	\$89
Non RMT	\$99
Students	\$59

To register - https://soundvision2022.square.site

Advertise in the Conference program:

•	Business card ad	\$50
•	Quarter page ad	\$125
•	Half page ad	\$200
•	Full page ad	\$275
•	Add Colour to any ad	\$50

Program size is 8.5 x 11 PDF file preferred Deadline: July 31, 2022

For mor information contact: Susan Schleppe

schleppesmusicstudio@shaw.ca



Tigh-Na-Mara Seaside Spa Resort & Conference Centre 1155 Resort Dr Parksville, BC 1-800-663-7373

We hope you will join us in this beautiful setting for a weekend of learning, rejuvenation, and musical camaraderie.



Early Steps

Maureen Hollins - BC Piano Competition Chair



In July 2013, the CMFTA/FCAPM national convention, *Music Inspires*, was held in Halifax, Nova Scotia. I felt compelled to attend because one of my piano heroes, Janina Fialkowska, was one of a trio of adjudicators. Katherine Chi and André Laplante were the other two making up the illustrious panel.

It was a wonderful convention. The energy sparkled with the enthusiasm of engaged delegates. Janina Fialkowska was truly inspiring with insightful analysis of performances and unique wisdom regarding Chopin's repertoire.

One of the competitors was **Bruce (Xiaoyu) Liu**, an unassuming 16 year old from Quebec. He won first place. Eight years later Bruce Liu became the first Canadian to take top prize in the *International Fryderyk Chopin Piano Competition* in Warsaw.

International piano competition is not the desire of all aspiring pianists who represent R.M.T. branches throughout Canada, but our Provincial Competition can be an early step for those exploring that possibility. I'm sure there are many teachers who can name other former Piano Competition participants who have found their future as professional pianists.

In 2022, our conference *Sound Vision* will host the *Provincial Piano Competition*. The competition's registration deadline is May 1st 2022. I encourage each R.M.T. branch to consider supporting a representative pianist for this event. Please read the guidelines for registration thoroughly – especially with regard to Covid protocols and health safety. Our young musicians are worthy of our extra effort. Let's help them follow a dream.





VCM.BC.CA/COMPOSITION-CLUBS

INFO@VCM.BC.CA | 250.386.5311

ONLINE COMPOSITION CLUBS

For small groups of student composers, age 9 and up. Meet online to work on group projects, and share personal projects for encouraging and helpful feedback from the instructor and other members. All are welcome!

- Create a piece of music
- Explore possibilities in music and sound
- Expand your creative horizons





Musical Community Service Awards – Fall 2021

Foyce Fanzen - Registrar

Abbotsford	Calvin Dyck	Michaela Krahn	Bronze
		Michaela Krahn	Silver
		Michaela Krahn	Gold (284)
Coquitlam/Maple Ridge	Paulina Lee (STA)	Justin Lai	Bronze
Richmond	Lillian Chan	Olivia Banguis	Bronze
		Onera Mihalatos	Bronze
		Amelia Ye	Bronze
		Scarlia Ye	Bronze
		Thomas Ye	Bronze
		Andreas Gervacio	Silver
		Andreas Gervacio	Gold (107)
		Ryan Luk	Silver
		Ryan Luk	Gold (64)
		Jace Anastacio-Calvo	Gold (122)
		Mia Ge	Gold (111)
		Jeffrey Wang	Gold (98)

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

For more information: https://bcrmta.bc.ca/community-service-awards/

PURPOSE: To encourage students to take their music out into the community. **ELIGIBILITY:** Students of any age or level of music study, studying with a BC Registered Music Teacher.

BENEFITS TO THE STUDENT AND THE COMMUNITY:

- To give students
 recognition for sharing
 their music and
 encouraging a practical
 use for their musical
 education.
- To take students out of the private music studio and their home and into the musical community.
- To give students a greater awareness of how their music can be used throughout their lives.
- 4. To give a student a goal to strive for regardless of musical capabilities.

VOLUNTEERING CRITERIA:

- When assisting or playing at a concert or church service, the entire duration of the concert or service can be counted.
- If one hour or more of travel time is involved to get to an event, the travel time may be included
- Rehearsal time for the community service concert/event as well as performance time can be counted.
- NO tangible recompense can be received for the volunteer activity – this includes no school credit, no payment, no gift cards, etc.

VOLUNTEERING SUGGESTIONS:

Musical volunteering ideas are not to be judged and might include:

- 1. Playing music at care homes, hospitals, or to shut-ins.
- 2. Taking a senior citizen to a concert.
- 3. Helping with musical programs in churches.
- 4. Helping with extracurricular music programs at schools.
- 5. Assisting a music therapist.
- 6. As a piano accompanist for singer(s) or instrumentalists.
- 7. Helping with various tasks at music festivals.
- 8. Assisting at concerts with creating or distributing programs, staging, lighting, setting out chairs etc.
- 9. Providing music at a senior citizen luncheon.
- 10. Playing at a studio recital which is open to the general public. The entire recital time may be counted.



For over 40 years, VCC Music has been training musicians for success on the world's stages. Highly regarded for its academic and skills curricula, ensembles, and performance classes, VCC offers a two-year diploma and subsequent two-year Bachelor of Applied Music degree. Both credentials place an emphasis on music and media, career opportunities, social media and performance techniques.

VCC Music welcomes instrumentalists, singers, composers, songwriters, and scholars interested in classical, jazz, rock, Indigenous music, and music from many cultures.

Start: September

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

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

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

Learn more: music@vcc.ca

vcc.ca/**music**





The **High Note** in Music Learning[™]

MYC[®] has been online since the beginning of the pandemic and continues to offer fun and interactive classes. Now classes are being offered both online, in person or hybrid in accordance with regional health guidelines.

Music for Young Children® is the only child-centered music-learning system that integrates keyboard, creative movement, rhythm, and singing, ear training, sight reading, music theory and composition. MYC is ideal for teachers who meet specific piano-performance and music-theory qualifications, and are energetic, enthusiastic and passionate about music.

Teaching opportunities available!

For more information, please contact:

Marilyn Unrau, MYCC

Regional Coordinator - Western Canada

1.800.561.1MYC m.unrau@myc.com

Ask Lori: Teaching Tips for Everyday Lessons

by Lori Elder



Q. How are you managing to keep a sense of order and normality with your teaching during the COVID pandemic? I'd appreciate any pointers.

A. First of all, we can't help but wonder, what is normal?! We are almost two years into this pandemic and many things in our daily lives have changed. We've all been through a lot of upheaval and adjustment, but gradually we are moving forward. Like many teachers I've spoken to, I'm doing a hybrid teaching format with some lessons online and some in person. Some teachers are doing all online and some are doing all in person. It is important to find what works best for you. Here are some thoughts:

Online lessons are here to stay. This is part of our new normal. And there are advantages to this. (Did I just say that?) With the student and I each in our own homes is it convenient for finding lesson times, there's less driving, bad weather doesn't matter, minor illnesses, and all sorts of reasons. Some days the sound quality drives me insane, but we press on. And do you know what I really enjoy on Zoom? We don't have to wear masks and I can see my students' faces and smiles! Who knew a smile was so precious and endearing?

Lesson structure. I try to keep the lesson structure similar if we are doing online or in person. I usually start with technique, with some lessons being longer on this than others. I like to check on Ear and Sight and usually do one or the other, or both, and make sure their practice assignment is clear. Then we move on to pieces. We'll work on some pieces in more detail than others, but I try to get through most pieces every lesson, or certainly every second lesson. And if I missed hearing one in a lesson, I'll usually start with that at the next lesson.

Set goals. Having goals to work toward has been a challenging aspect during the pandemic. It's wonderful to have some in person recitals and events coming back, so I'm adding these to my students' schedules as we are able. But online exams, festivals, and zoom recitals have been a great way to continue. Plus, many students enjoy posting videos and sharing music on social media, so this is good too.

Flexible attitude. Being open to changes in the schedule and format of lessons is very important. I try to roll with things and do whatever changes we need to do. If we had planned to do

an in person lesson and have to change to online, whatever! We can still do our lesson. If our internet connection is bad, we can disconnect and try again. Being flexible can be challenging but it's necessary now.

Stay positive. Some days this is challenging, but I try to have a positive outlook. I remind myself of things I'm enjoying and things to be grateful for.

Caring and connecting. I always take a personal interest in each student. Having a bit of chit chat at the beginning and end of a lesson is a nice way to stay connected. I enjoy hearing about school and what else my students are involved in. Plus, kids say the cutest and funniest things – that's worth it right there!

Stay in touch with other teachers. I regularly text, email, call, or meet up for coffee with friends who teach to exchange ideas and solutions. Sharing tips, talking about online issues and general trends is very helpful.

Manage stress. I try to keep my personal stress level down, which I am more successful at some days than others. Take time to relax and enjoy activities that are enriching and uplifting for yourself.

Here's the thing: we are still making music with our students. We are spending quality time together - playing the piano, talking, working toward goals, and sharing this process together. Online or in person, we have this wonderful connection. I always enjoyed spending time with my students, but now I appreciate it even more.

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



Progressions

33 *Winter 2022*





X

Studio Management Software

Schedule lessons, teach online, send invoices, collect payments and much more – all in one place!



GET STARTED TODAY!
30-DAY FREE TRIAL
www.mymusicstaff.com

CFMTA/FCAPM Programs available For Members / Branches



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 contact: Anita Perry admin@cfmta.org



Call for Compositions 2022

Grades 3 - 4 / Grades 5 - 6

- Piano
- · Instrumental with accompaniment
- Vocal with accompaniment

Deadline Date: March 1, 2022

Entry fee: None

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

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

For information contact: canadamusicweek@cfmta.org



National Essay Competition 2022

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:

- High school
- Undergraduate
- Masters
- Doctoral University graduate levels.

Deadline: May 1st, 2022

Entry fee: None

For more information contact:

Catherine Fitch Bartlett

essaycompetition@cfmta.org





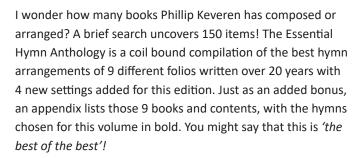






Joyce Janzen Abbotsford Piano, Theory

THE ESSENTIAL HYMN ANTHOLOGY Phillip Keveren Hal Leonard HL00364812



50 hymn arrangements for general use are listed and written in alphabetical order. In his inimitable style, Keveren applies a wide variety of techniques to these hymn tunes always keeping the essential tune recognizable. Melodies are presented in the RH and often in the LH as well. The level is Intermediate to Advanced although virtuosity is not frequent. Attention is rather given to idiomatic pianistic expression. Key change is present in almost every hymn, jazz influences are present and the arrangements are brief – many 2 pages, some 3 to 4 pages long.



Time change is occasional, to facilitate a specific rubato effect. Layout is clear and legible although the type is not large. The four hymns arranged especially for this book are *Doxology, Great* is Thy Faithfulness, Just As I Am and We Gather Together. Three medleys use a theme. Hymns of the Cross incorporates The Old Rugged Cross, Nothing But the Blood and When I Survey the Wondrous Cross. Hymns of Majesty combines A Mighty Fortress is our God, Holy, Holy, Holy! and Immortal Invisible. Hymns of Peace blends I've Got Peace Like a River, Wonderful Peace and It is Well With My Soul. I Need Thee Every Hour incorporates elements of Tchaikovsky's Symphonyy #4 3rd movement Waltz. Other hymns included are Abide With Me, At Calvary, Crown Him With Many Crowns, Deep River, His Eye is on the Sparrow, Morning has Broken, Rock of Ages and Were You There, combining a wide range of styles and eras. Always interesting, always pianistic, always gratifying to play - this volume makes satisfying playing for sight reading, pleasure or performance.

Joyce Janzen - Abbotsford

Thank you to Jean and Joyce for these insightful reviews



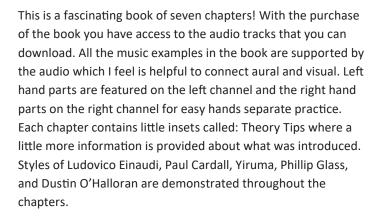
If you are interested in doing book reviews send me an email....

editor@bcrmta.bc.ca

Progressions 36 Winter 2022



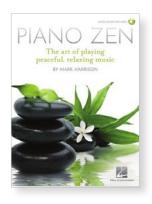




Chapter 1 explains what Piano Zen is.....a term used to reference the Calm Piano genre. Then there is a general summary of what is ahead.

Chapter 2 introduces patterns for the right hand. The chord is introduced, then arpeggiated in the RH. Progressions are presented along with a single note in the LH. Opportunity is given to improvise one's own progressions in the key of C. Inversions of the arpeggiated chords are taught for the RH. Midway through when C major is comfortable there is a shift to c minor. It is noted that staying on each chord for two measures before moving to the next creates a more relaxed feeling typical of Calm Piano styles.

In **Chapter 3** triad patterns for the left hand are introduced. The damper pedal continues to play a strong role in this Calm Piano style. Once again inversions and chord progressions are presented in a manner similar to Chapter two for the RH. Open position triad arpeggio patterns are developed. Once the LH is comfortable RH chords are added. Syncopation and bass inversions are also put into play here. Then LH and RH arpeggios are combined. Finally, ninths are added into the mix along with RH octaves.



Chapter 4 works on creating melodies in the RH. After a sequence is created in the LH, improvising melodic ideas are demonstrated. The G pentatonic scale notes are used initially to create a melody using a variety of rhythms. I like that each step is broken down simply with the ability to use the audio tracks as accompaniment. Then % time is introduced along with movement to g minor. Using octaves in the RH melody imparts a bell-like quality used in Calm Piano styles. Movement to the minor pentatonic scale is a natural progression here. Melodic as well as rhythmic patterns are explored.

In Chapter 5, four part or seventh chords are introduced and applied. To begin, one of the hands is generally arpeggiated but it then moves to LH chords and rhythmic melodies applying syncopation. Then the LH chords are split in ¾ time into either a sustained single dotted half note with a half note triad or into the single dotted half note with quarter note triads like a waltz style. Various RH options are played with these.

Chapter 6 finds us with more advanced techniques. There is a LH device that splits a LH triad arpeggio with the lowest notes sustained while the upper notes alternate in an eighth note rhythm. If more texture is desired, an arpeggio pattern is played in the RH above the split LH. Rhythmic displacement is introduced. The use of repeated eighth note triads and suspensions can be played below the melody in the RH creating an insistent and hypnotic effect.

Chapter 7 features five complete pieces in the Calm Piano style.

For the pianist looking to develop the skill of improvising, this is a fabulous guide beginning with the basics and then layering on top of it. This encourages experimentation while composing and improvising. Be creative and have some fun!

Jean Ritter - Abbotsford

Progressions

37 *Winter 2022*



THINKING AND PLAYING MUSIC Sheryl lott

Rowman and Littlefield

www.sheryliott.com / www.rowman.com

The subtitle of this 260 page book – Intentional Strategies for Optimal Practice and Performance - draws us into the author's quest for combining the best teaching and learning methods for musicians of all ages with the most recent research in cognitive science that apply directly to musical development. From the author's description of practicing as poking around in the dark with a stick and even when thinking, not listening, my attention was captivated to follow her quest to practice well. It makes the best kind of sense that the way we teach must be the way that students learn. The author asserts that 'every single person can benefit from better structured practice, practice that works in parallel with the way our minds want to work anyway, and maximizes our productivity so we can learn more, faster, with more security, leaving room for more secure, flexible, and expressive performance.'

The book is divided into four sections with its primary audience being musicians.

Part 1

• The Beginning Musician: Practice is Play

Part 2

- The Intermediate Musician: Fluent Music Reading and Early Problem Solving
- Practice Strategies for Musicians of Burgeoning Independence
- Specific Practice Strategies for the Intermediate Musician

Part 3

- The Advanced Musician: The Cognition of Expertise
- Conceptual Solutions to Technical Problems (They are ALL Technical Problems)
- Practice Strategies for Solving Physical Problems



Part 4

- How Intentional Practice Benefits Performance
- Appendix A: Sample Lesson Plan and Practice Sheet: Beginning Musician
- Appendix B: Sample Practice Assignments: Intermediate Musician
- Appendix C: The Integrated Lesson
- Appendix D: Practice Strategies by Category and Finger Numbers
- Appendix E: Areas of the Brain Involved in Language and Music Production and Comprehension
- Appendix F: Workshop Templates

In accessible language, lott imparts constructive, specific advice using over 100 musical examples and score images. In addition, there is an extensive bibliography and an index for ease of finding specific topics. As easy to read as it is practical and thought-provoking, this book contains much wisdom and specific instruction for students and teachers alike. Highly recommended for learners and teachers of every level!

Joyce Janzen - Abbotsford

Progressions 38 Winter 2022

SCALING NEW HEIGHTS by Laura Spitzer lauraspitzer.com/scaling-new-heights

Dr. Laura Spitzer, a pianist, teacher and adjudicator, explores a simple but profound concept – what if scales could be made more musical, more appealing to students? The result is 47



pages of major scales played in rhythms to become primo parts to well known classical pieces played as secondo. Each of the 21 one octave scale primo parts are printed separately for student practice. Eighteen duets in total - three of them with two optional secondo parts - span all twelve major keys following the circle of 5ths. Each selection used is in its original key with each primo part completing at least two ascending and descending runs of a single octave scale. Audio tracks of the full duet as well as secondo accompaniments are available at the author's website. Three pages at the end of the book give scale fingerings in 3 different groupings - C scale, B scale and irregular. These creative duets are written to be played on one piano although access to a second keyboard or to a digital keyboard with different vocal or instrumental sounds only opens the door to greater experimentation. This is a unique and intruiging approach to scales, rhythm and imagination!

Joyce Janzen - Abbotsford





39 *Winter 2022*



TWILIGHT NOCTURNE
Intermediate Piano Solo
Jennifer Linn
Hal Leonard HL00288388



This small booklet of four pages is delightful to play. It begins in c minor but halfway through modulates to C major very briefly before moving to F major. Then the final six measures return to C major. The piece is coloured with varying degrees of soft including *ppp*! There is a departure from the softness near the end of the second page when the rhythmic motive alters somewhat and we're moving toward the first modulation to C major. Here we find ourselves with an *mf* and *crescendo* to *forte*. At the arrival of F major we are alternating between *mp*

and *ppp*. The tempo changes correspond to the new sections at the modulations. Often the RH is playing triplets against the LH eighth notes. If your student hasn't mastered this skill, here is a beautiful piece to practice! The shortest note value is the sixteenth note. The music is soothing and the melody found in the RH is often in chords of sixths. The LH is primarily arpeggiated. A lovely piece to master shading of dynamics! Highly recommended!

Jean Ritter - Abbotsford

VERHNJAK **Lianos**



VERHNJAK *Qianos* #13 - 15531 24th Avenue, Surrey, BC 604.538.1847 | www.pianoman.ca MYSTERY IN THE MIST
Early Intermediate Piano Solo
Randall Hartsell
Willis Music Company
Hal Leonard HL00274993



The colours used in this two page solo definitely create a sense of mystery! The mist is portrayed when a two measure idea is repeated an octave higher and the four measures are sustained by the damper pedal. There are numerous augmented fourths. Mr. Hartsell takes measures nine through twelve and repeats them an octave higher in a softer dynamic. Measures one through seven are repeated identically at seventeen through twenty-three. There is a slight rhythmic challenge in the LH that will be solved immediately if the student counts!

I enjoyed this small solo and it is definitely within the reach of the early intermediate student.

Jean Ritter - Abbotsford



Progressions 40 Winter 2022

PLEASE NOTE! DEADLINE CHANGE!

The new deadline for renewal of your 2022 - 2023 BCRMTA membership is February 15th, 2022

Renew early renew online or by mail and avoid the \$50 late fee.

The move to the early deadline of February 15th was approved at our April, 2021 Provincial Council Meeting



Support our Advertisers

44	BC Conservatory of Music	www.bccmusic.ca
2	Capilano University - Music Department	www.capilanou.ca/music
39	Douglas College	www.douglascollege.ca
43	Long & McQuade Music	www.long-mcquade.com
32	Music for Young Children	www.myc.com
34	My Music Staff	www.mymusicstaff.com
14	Quenmar Publishing	www.quenmar.com
9 / 22	The Royal Conservatory	www.rcmusic.com
6	Tom Lee Music	www.tomleemusic.ca
10	Vancouver Chopin Society	chopinsociety.org
31	Vancouver Community College	www.vcc.ca
16	Yamaha Canada	ca.yamaha.com
40	Verhnjak Piano	www.pianoman.ca



Progressions 42 Winter 2022

Where the Music Begins

SALES · RENTALS · REPAIRS · LESSONS

ONE OF THE LARGEST PRINT MUSIC DEPARTMENTS IN NORTH AMERICA



2506 Clearbrook Rd **Abbotsford** 604.556.3838 45870 Cheam Ave **Chilliwack** 604.858.2996 960 England Ave **Courtenay** 250.334.4885 955 Lorne St **Kamloops** 250.828.2234 207-6339 200 St **Langley** 604.530.8704 620A Comox Rd **Nanaimo** 250.716.7261 1363 Main St **North Vancouver** 604.986.0911 1360 Dominion Ave **Port Coquitlam** 604.464.1011 1557 Lyon St S **Prince George** 250.563.0691 6760 No 3 Rd **Richmond** 604.270.3622 13785 104 Ave **Surrey** 604.588.9421 368 Terminal Ave **Vancouver** 604.734.4886 756 Hillside Ave **Victoria** 250.384.3622 2423 King George Blvd **White Rock** 604.591.8525



Publication Agreement # 40016225 Return undeliverable Canadian address to:

Progressions Magazine 32908 Bevan Ave Abbotsford, BC V2S 1T3





British Columbia Conservatory of Music

bccmusic.ca



















