

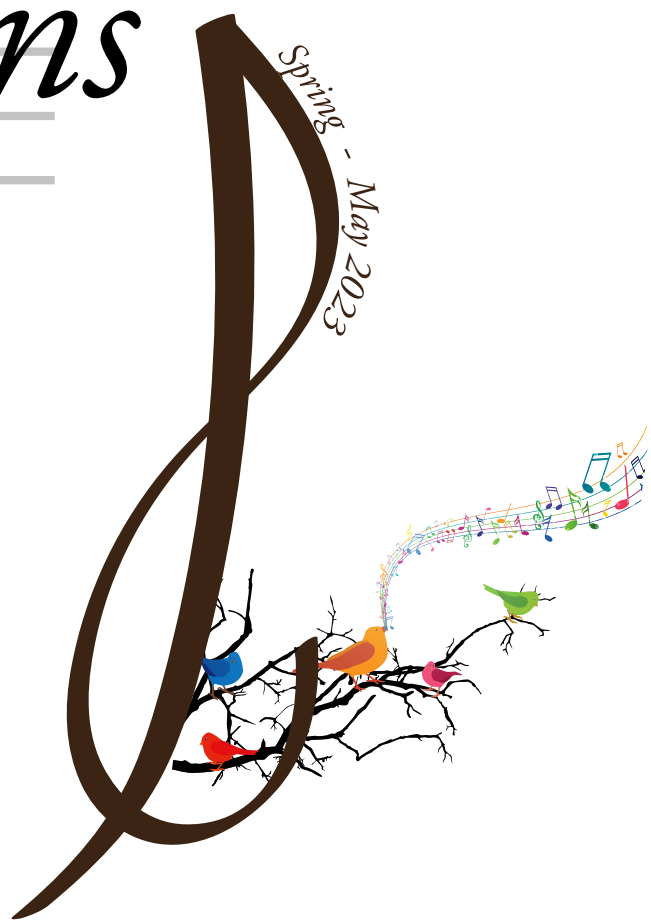


# *Progressions*

## Inside this issue:

- *BCRMTA Young Artist Tour*
- *BCRMTA Voice Competition 2023*
- *Meet our new Secretary and CMW Chair*

*And so much more.....*





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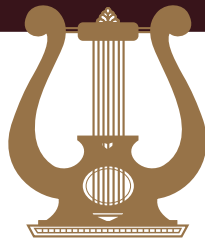
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## PUBLICATION INFORMATION

**Progressions** is published four times a year:  
Spring, Fall, Winter and A Year in Review

### Submission Deadlines:

- Spring April 15
- Fall July 15
- Winter December 15
- Year in Review January 31

Next Issue: **Fall 2023**  
Copy Deadline: **July 15, 2023**

### Advertising rates:

~~|               |          |
|---------------|----------|
| Back Cover    | \$150.00 |
| Inside Cover  | \$130.00 |
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Circulation: 1000

The Editor reserves the right to edit submissions.  
Send all advertising inquiries and material to the editor:  
**editor@bcrmta.bc.ca**

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

**www.bcrmta.bc.ca**

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# My Final President's Message



Mimi Ho

president@bcrmta.bc.ca

As I sit down to pen this final message as the President of BCRMTA, it seems almost unbelievable that two whirlwind years have passed. And yet, here I am, having just completed the Annual Provincial Council meeting, officially transitioning to my role as the Past President.

Over the past six months, we have welcomed some exceptional new members to our Executive Board and Committee.

- **Susan Evans**, a member of the Vancouver/Burnaby Branch of BCRMTA and currently residing in Nova Scotia, has taken on the role of **Canada Music Week Chairperson/Student Composition Competition Coordinator**.
- **Sue Wood**, from the Mid-Island Branch, is the new **1<sup>st</sup> Vice President**. She has been an Executive of the Mid-Island Branch and an integral member of the SoundVision 2020/2022 Conference Committee.
- Our new **Secretary, Susan Chan**, has been an Information Technology professional for decades and is eager to extend her music career.
- Congratulations also to **Barbara Siemens** for being elected as **President**.

I look forward to working with them on even more exciting projects for BCRMTA!

In the recent April Council meeting, we bid a fond farewell to our outgoing Secretary, **Anita Perry**, who has been dedicated to this role for twelve years. We expressed our heartfelt gratitude to her for the remarkable job she has done during her tenure. As a token of our appreciation, we presented her with a desk-clock set, and our sincere best wishes for the future. We also presented **Jammy Smith** with a thank-you gift as she stepped down from the Executive Board for personal reasons. Jammy will continue to be a Council member as the Vancouver/Burnaby Branch delegate.

During the meeting, we also brought back the Heritage Fund Program, which now offers \$300 to all Branches participating. The 2023-2024 topic remains the Branch Continuing Education

Project, and Branches can use this fund to hold events for professional development. We are also opening up new opportunities to serve on the BCRMTA Executive Board by creating three Members-At-Large Positions. These non-voting members can offer advice, learn the ropes of the Presidential roles, and provide their valued opinions to the Executive Board. We are continuing to develop exciting initiatives that will provide more value to our members. Be on the lookout for emails from BCRMTA as we introduce these programs and be sure to keep your eyes open for news about our 2024 conference in Abbotsford, **ABC—Back to Basics**, September 13 - 14!

I am delighted to announce that BCRMTA has chosen a vocalist to represent us in the CFMTA National Voice Competition through the BCRMTA Voice Competition. Three candidates submitted video recordings which were adjudicated by Richard Epp, and **Paige Kaps** from the Mid-Island Branch has been selected as the BCRMTA representative. **Edward Duan**, winner of our BC Piano Competition from the North Shore Branch, will also join Paige to represent BC in the CFMTA National Competition in Alberta this July. I am confident that these two talented young artists will make us proud.

The world has undergone significant changes over the past few years, and the pandemic has revolutionized how we communicate. Virtual technologies have become a necessity for almost all facets of life, and it is now difficult to imagine how we would run our daily operations and educational tasks without them. Our organization, too, has adapted to this new reality with great aplomb. Thanks to electronic meetings, issues that could only be addressed in our semi-annual meetings can now be discussed and moved more frequently with ad-hoc Executive and Committee meetings. We have also significantly reduced our meeting budget by switching one of the semi-annual Council Meetings to virtual. Hybrid events and meetings have also become the new “normal”, with BCRMTA meetings embracing this new format. It enables delegates who would have been unable to participate at in-person meetings to

# Hello from the Editor & Webmaster



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

## President's Message - Cont.

join and contribute to crucial decision-making processes. The comfort in utilizing remote communication technologies has opened up new possibilities to advance our organization.

The adaptation of technology has created more opportunity for volunteers to step forward. Now is the perfect time to offer your help by contributing to your local branch or by serving in a committee or executive position at the provincial level.

All of our branches are facing a shortage of volunteers, which threatens their ability to continue providing valuable recital and professional development opportunities to members. Additionally, BCRMTA relies on your participation to continue its operations, and provide essential services like group liability insurance and programs like the BCRMTA Student Composer Competition and the BCRMTA Piano Competition.

Serving on the BCRMTA Executive has been an incredible experience, allowing me to connect with exceptional colleagues throughout BC and Canada. I encourage you to join me and others already on-board on this enriching journey and make your mark on the future of BCRMTA. Your contribution is essential to the success and longevity of our organization. Together, we can continue to provide valuable opportunities to our members and make a positive impact on the music community in British Columbia and beyond! ✨

Hello Everyone,

Spring is here!

Life is way too busy with getting students ready for festivals, exams, and year end recitals, capping off another year of teaching. I hope you all have some time to relax and enjoy the summer before we start teaching in the fall.

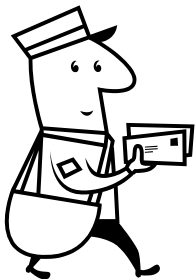
## Now to work:

**Magazine** - In this issue I have included the branch highlights that were submitted for the April Executive Council meeting. For the full annual branch reports - please check out the Year in Review 2022. This issue is available on our website <https://bcrmta.bc.ca/year-in-review/> or in our digital app. Also information about the upcoming programs and changes made to current programs. There are also some great book reviews. Please enjoy.

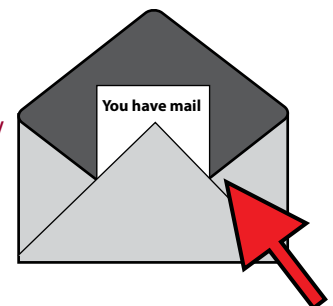
**Website** - this is always a work in progress, if you do see anything that is missing, please let me know. If you have any suggestions to make the website work better for you - let me know.

Have a great summer and see you in the Fall!

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](mailto:registrar@bcrmta.bc.ca)  
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# BCRMTA Voice Competition 2023



*Come and support Paige at the CFMTA/FCAPM National Piano Competition in Edmonton, Alberta*

*July 5 - 7, 2023*

**Paige Kaps**  
Mid Island

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



Paige is from Nanaimo BC. She grew up taking piano lessons but always could be heard singing. After beginning to show interest in taking lessons she began studying vocal technique privately. Musical theatre additionally became an interest of hers but ultimately classical music captured her attention. She currently is studying classical voice performance at the University of Toronto, as well as working towards her ARCT with her teacher from home. She is excited for this opportunity to perform.

*The Green Bushes*

arr. Donald F Cook

*Beau soir*

Claude Debussy

*Cancion a la Luna Lunanca*

Alberto Ginastera

*Ma rendi pur contento*

Vincenzo Bellini

*MaienKätzchen*

Johannes Brahms

**Anna Mitchell**  
South Okanagan



Anna is currently working towards her ARCT in both classical voice and piano performance through the Royal Conservatory of Music. She also loves performing musical theatre, and teaches elementary level piano part time at the Penticton Academy of Music and Dramatic Arts.

During her studies Anna has received many awards including the Norm Looney Scholarship, the Madam Janisch Scholarship, and the Monica Craig Fischer Cup.

When she is not studying, Anna enjoys playing ukulele and learning new arts and crafts.

*Pieta Signore*

Alessandro Stradella

*L'amour est un oiseau rebelle*

Georges Bizet

*El pano moruno*

Manuel de Falla

*Nana*

Manuel de Falla

**Aaron Chan-Schneck**  
Vancouver/Burnaby

**2<sup>nd</sup>**  
**place**



Aaron began his musical education at the piano studio of Mrs Kennedy in Toronto who taught him from age 4 to 8. Aaron has participated in both school choir and the VAM choirs. At age 11, he began formal singing lessons with Diana Welsh and has had many successful RCM examinations and festival results. During the 2021/22 season Aaron was a part of the Crescendo Operatic Society under the direction of Dolores Scott performing scenes from both musical theatre and opera. In the upcoming year Aaron plans to continue his vocal and music studies.

*Les berceaux*

Gabriel Faure

*"Bella siccome un angelo" from Don Pasquale*

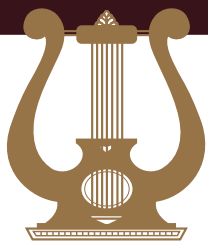
Gaetano Donizetti

*The Vagabond from Songs of Travel*

Ralph Vaughan Williams

*If Ever I would Leave You from Camelot*

Lerner & Loewe



# BCRMTA Voice Competition 2023

## Adjudicator - Richard Epp



Richard Epp is a Vancouver based vocal coach, pianist and conductor. He was senior opera coach for the Opera Workshop at UBC and as well as sessional instructor in the School of Music for many years. At UBC he conducted *Serse*, *Die Gärtnerin aus Liebe*, *Le Nozze di Figaro*, *Die Zauberflöte*, *Hänsel und Gretel*, *Der Fledermaus*, *Die lustige Witwe*, *Brundibar*, *Cabaret*, *Weisse Rose* among others. In the past six months he has worked for Vancouver Opera, Pacific Opera Victoria, Vancouver City Opera and in the young artist program at Kelowna Opera. In the past he worked at the Vancouver Opera as pianist for their Resident Artist Program for five years and has also been on the faculty at the Vancouver Academy of Music. He has appeared in concert for both Vancouver Early Music and Vancouver New Music. He has premiered numerous Canadian works and has appeared in recital on CBC on numerous occasions.



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# Young Artist Tour



**Coquitlam/Maple Ridge** branch of BCRMTA hosted a Young Artist Recital with Edward Duan on Sunday, January 22, 2023. Edward won the Provincial Piano Competition in September 2022 and will be performing a number of these recitals to help prepare for the National Piano Competition in which he will be competing in Edmonton in July, 2023.

The recital was held at Place des Arts in Coquitlam. Edward played a challenging program for an enthusiastic audience of 40 people. He introduced each piece and participated in a lively Q and A session after his recital. His playing and personality demonstrate remarkable maturity for a fifteen year old!

Edward's teachers, Ralph Markham and Kenneth Broadway, attended. The recital was held in an art gallery that featured a recently opened exhibit called "Emerging Talent 25" - pieces created by Grade 12 art students of School District 43. What a fitting venue - we were very proud to be part of the Young Artist series.

*Submitted by Liz Munro*



*photo from left: Ralph Markham, Liz Munro,  
Kenneth Broadway, Edward Duan*

**2023 BRITISH COLUMBIA  
YOUNG ARTIST  
CONCERT TOUR  
EDWARD DUAN** PIANO

COQUITLAM / MAPLE RIDGE  
Monday, January 23<sup>rd</sup> 2:00 pm  
Place des Arts  
1120 Brunette, Coquitlam, BC

NORTH ISLAND  
Sunday, March 5<sup>th</sup> 2:00 pm  
Trinity Presbyterian Church  
145 Simms Road, Campbell River, BC

SOUTH FRASER  
Saturday, April 15<sup>th</sup> 7:00 pm  
Northwood United Church  
8855 156 Street, Surrey, B.C.

MID ISLAND  
Saturday, April 29<sup>th</sup> 2:00 pm  
St. Philip By-the-Sea Anglican Church  
7113 Lantzville Road, Lantzville, BC

VANCOUVER / BURNABY  
Sunday, April 30<sup>th</sup> 4:30 pm  
Immanuel Baptist Church  
109 East 40<sup>th</sup> Avenue, Vancouver, BC

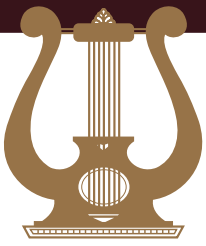
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Young Artist Series  
CFMTA  
FCAPM  
British Columbia Tour

*Come and support Edward  
at the CFMTA/FCAPM  
National Piano Competition in  
Edmonton, Alberta*

*July 5 - 7, 2023*





## Thank you to Anita Perry

Anita Perry has been the ever-positive, ever-efficient secretary of the BCRMTA for the past twelve years and it is time we salute this integral member of the Executive.

Anita has worn many hats during her tenure, and she has done it all with style, confidence, and aplomb. It all started back in 2011 when she accepted the position of Provincial Secretary. The job quickly began to morph, but she gamely went with the flow, learning more about Word, Excel, Google Docs, and Mailchimp than she ever could have imagined. She went above and beyond the call of duty and is surely now due the title "Master Formatter"! In 2017, Anita added CFMTA Secretary to her resumé. Two years into this position, she was instrumental in initiating the CFMTA Of-note publication. This important monthly email facilitates communication between the national association and its members across Canada.



Through these many years of service with BCRMTA and CFMTA, Anita has honed her knowledge and expanded her abilities. She has been a stalwart presence at all meetings which has made her an invaluable resource for issues on procedure or protocol through several presidential eras. While Anita may not particularly enjoy being the "calendar" of the organization, she has nevertheless painstakingly ensured that the Executives stay on schedule with deadlines and that operational tasks are completed.

Beyond her technical and secretarial prowess, Anita is charming, witty, and cheerful. In her written communication, she is consistently diplomatic and encouraging, even when working through difficult issues. One of Anita's most endearing habits are her missives of appreciation. She sends e-cards on all festivals and holidays that warm our hearts; she adds musical jokes, humorous writings, and cartoons to our tables; she even has chocolates waiting for those who RSVP early for meetings. Her thoughtful and personalized gestures, which demonstrate her care and consideration for her colleagues, have touched the hearts of all volunteers, instilling within us a great sense of value and appreciation for the time and effort we dedicate to BCRMTA.



As Anita steps back from both the BCRMTA and CFMTA Secretarial positions, her life will return to a less hectic pace. She will undoubtedly spend more time composing and teaching, as well as gardening and constructing her delightfully rustic cabin. We trust that she will remember her time on the Executive as fondly as we do, and we look forward to seeing her at Conferences in the future.

Hats off to you Anita!





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# Introducing

Our new Secretary - Susan Chan

Our new Canada Music Week®/Student Composer Chair - Susan Evans



**Susan Chan** has been a RMT from the Vancouver/Burnaby Branch since 2019. She has served on the Student Performers' Guild (SPG) Festival Committee ever since and has been actively involved in the past four festivals, both virtual and in-person. She is also a regular participant in many of the local branch events.

Susan's musical training didn't follow the traditional path. She only started learning piano from scratch when she could afford her own instrument and lessons after she graduated from university. Albeit a very late start, her perseverance and dedication propelled her forward, attaining ARCT in Piano Pedagogy in 2014.

Susan's primary professional training was in Information Technology. She holds both Bachelor and Masters Degrees in Computer Science from the University of British Columbia, and has worked as a Senior IT Specialist for WorkSafeBC for over 20 years. Recently, she retired from her IT profession to devote more time to her music teaching career. She maintains a private studio in Vancouver, where she teaches piano and advanced theory subjects.

She has a passion for music and performance and has started a very successful Adult Performance Group Piano Cantabile, which has members from the Lower Mainland as well as from the US and Victoria. Forming human connections using music as a vehicle has been a very fulfilling and rewarding experience for Susan. With the same philosophy and attitude, she is joining the dynamic BCRMTA Executive Team to explore the many music education opportunities for teachers and students. She looks forward to meeting and working with the diverse and dedicated music teachers from across the province.

For vacation, Susan enjoys cruising with family and friends. She recently returned from the Caribbean Islands and is now planning a cruise to Japan and Korea in November.



**Susan Evans** was born in Wales, where for several years she was a cellist in the National Youth Orchestra of Wales. After preparing for her LRSM in piano performance at the age of 15, she studied piano, cello and composition at Dartington College of the Performing Arts in Devon. She went on to study cinema, and holds a Master of Arts (London) degree in film and television production from the Royal College of Art.

After immigrating to Canada in 1981, she obtained her B Mus at UBC, where she studied piano with Robert Rogers and Rena Sharon, and composition with Stephen Chatman and Keith Hammer. Her compositions have been performed by Elektra Women's Choir as part of the Vancouver Festival of Music, at various venues in the Lower Mainland and in Switzerland.

Susan has been a member of the B.C. Registered Music Teachers' Association for over 25 years, and was a longtime member of the Canadian Music Festival Adjudicators' Association.

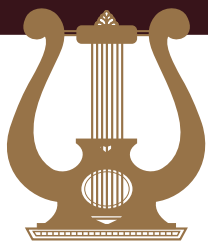
For more than 27 years, she maintained a thriving and successful teaching studio in North Vancouver, where she was for many years a member of the executive board of the North Shore Music Festival.

In 2021, she and her husband became residents of France, but this year they made the decision to return to Canada to be near her son and his family. They now live in Nova Scotia. Susan has begun to form connections with members of the NSRMTA, but maintains membership in the Vancouver and Burnaby branch of the BCRMTA. She continues to teach theory and harmony at all levels to Vancouver students via Zoom.

Theory teaching will remain her main focus now, but once her newly rebuilt Steinway B piano arrives from Montreal, she plans to build a small piano teaching practice with local students from her home overlooking the Atlantic Ocean on the South Shore of Nova Scotia.

She is excited to be given the opportunity to reconnect with colleagues and friends in British Columbia through her new role as coordinator of the BC Student Composer Competition and Canada Music Week® for the BCRMTA.





## New Professional Pedagogy Instructor

In September 2022, the BCRMTA executive was asked by a member to review the requirements for a teacher to be listed as a Professional Pedagogy Instructor. The Board of Examiners was contacted by the Registrar to revise and update the pedagogy instructor designation. After careful deliberation, the Board of examiners drafted the following guidelines which were approved at the BCRMTA general meeting on April 23, 2023.

To qualify as a Professional Pedagogy Instructor, a teacher must meet the requirements for membership in BCRMTA:

- A performance degree (BMus or MMus) or performers diploma (ARCT or equivalent) with four years of teaching experience
- OR**
- A Teacher's degree or diploma (BMus, MMus or ARCT in Pedagogy).

In addition, the teacher must fulfill the following requirements:

1. Teach all levels of pedagogy
2. Teach both Viva Voce and requirements for the written portions of the RCM pedagogy course (or the equivalent theories in another system).
3. Have four or more years of pedagogy teaching experience
4. Provide student records: minimum of three students who have achieved success at each level: Elementary, Intermediate and Advanced for a total of nine student records.
5. Provide two letters of recommendation from colleagues
6. Provide two letters of recommendation from pedagogy students

*Board of Examiners Chair - Nita Pelletier*

*Committee members - Dr. Betty Suderman, Carol Schlosar ✨*

## Professional Development Fund

Branches with 40 or fewer members can apply for this \$300 grant every other year.

In the fiscal year 2022-2023, 3 out of a possible 5 grants were given out to:

- Abbotsford: Workshop with Jarred Dunn by zoom on the importance/use of an exam system.
- Kelowna: Concert *The Young Artists' Way* - celebration of piano performance and art.
- Sunshine Coast: Tour of the Canadian Music Centre in Vancouver, tour led by Jordan Nobles.
- Chilliwack, South Okanagan and Mid-island branches have submitted applications for the current fiscal year.

East Kootenay, Mission, Nelson, North Island, Prince George, Trail/Castlegar and Vernon branches are all still eligible.

Get your applications in for the last 2 grants of this fiscal year, ending March 1, 2024!

*Liz Munro - Professional Development / Heritage Fund Chair ✨*

## *In Memoriam*

Janet Marilyn Leffek

joined the BCRMTA Victoria branch in 1999

Transferred from Nova Scotia



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

# BCRMTA News - cont.



## Heritage Fund

The Heritage Fund was started in 2006 with a generous \$40,000 contribution from Provincial Council. Over the years it has been used for many things:

- 60<sup>th</sup> Anniversary Subsidy
- helped absorb CFMTA increase in fees
- Website redesign
- Advertising - downloadable brochures etc.

In recent years, each branch has been eligible for a \$200 Continuing Education project, mostly for workshops and master classes.

Ten branches applied for and received the grant in the fiscal year 2022/2023. These events were:

- Abbotsford: Workshop on Improvization with Rebekah Maxner.
- Chilliwack: Two-part workshop with Dr. Laszlo Nemes, on the music of Bartok.
- Coquitlam/Maple Ridge: Workshop on Improvization with Rebekah Maxner.
- East Kootenay: Workshop on "The Pianist and Their Piano" with Dr. Kendall Hafermehl.
- Kelowna: Concert "The Young Artists' Way" - celebration of piano performance and art.
- Richmond: Workshop with Dr. Jarred Dunn on the more popular Mozart Sonatas.
- South Okanagan: Workshop with Catherine Bundt on "Pianistic Tone and Tone Quality".
- Sunshine Coast: Tour of the Canadian Music Centre in Vancouver, tour led by Jordan Nobles.
- Vancouver/Burnaby: Masterclass with Mark Anderson, from UBC, with 4 advanced students.
- Victoria: Nicholas Fairbank adjudicated the Murray Adaskin Composition Competition and gave a talk "Reflections after Half a Century of Composing".

## Exciting news!!

Provincial Council has recently refinanced the Heritage Fund Program with \$30,000 - a generous amount that should sustain the program for a further ten years!

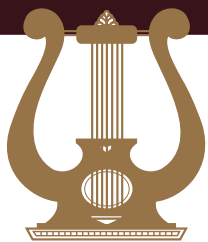
The annual grant amount has been raised to \$300. All branches can apply for this amount.

Applications are on the [bcrmta.bc.ca](http://bcrmta.bc.ca) website under Programs for Branches.

*Liz Munro - Professional Development / Heritage Fund Chair ✱*

## Canada Music Week® November 19 - 25, 2023





# BCRMTA News - cont.

## Registrar's Report

### 25 and 50 year Pins

This year we have the pleasure of recognizing 17 members who will receive their 25 year pin - These members joined in 1998.

- Marilyn Herrett – Abbotsford
- Kati Magyar – Coquitlam/Maple Ridge
- Cecile Godel – North Island
- Dr. Carolyn Finlay – North Shore
- Galina Martyniuk – North Shore
- Tanis Mitchell – North Shore
- Siiri Rebane – North Shore
- Young Hae Son – North Shore
- Karl Andersen – Prince George
- Olga Ioutskevitch – Richmond
- Amelia Sau Man Lau – Richmond
- Deborah Boganes – South Fraser
- Valerie Rutter – Sunshine Coast
- Gloria MW Wong – Vancouver/Burnaby
- Djina Stojkov – Vancouver/Burnaby
- Marlene Schweb – Vernon
- Keiko Takahashi – Victoria

We have the honor of recognizing 3 members who will receive their 50 year pin - they joined BCRMTA in 1973!

- Diane Petkau – Abbotsford
- Lillian Rogalsky – Abbotsford
- Jennifer Rebner – Victoria

Congratulations to each one!

### The branch tallies as of March 31, 2023

Branch Members up/down from last year

• Abbotsford	19	up
• Chilliwack	28	up
• Coquitlam/Maple Ridge	53	down
• East Kootenay	5	up
• Kelowna	16	down
• Mid Island	28	down
• Mission	4	up
• Nelson	2	up
• North Island	17	down
• North Shore	61	up
• Prince George	9	same
• Richmond	87	up
• South Fraser	77	down
• South Okanagan	11	down
• Sunshine Coast	15	up
• Trail Castlegar	6	up
• Vancouver/Burnaby	174	down
• Vernon	25	same
• Victoria	99	down
• Provincial Members	21	down
• STA Members	25	up

---

Total 784

Branches with STA members are:

Chilliwack (2), Coquitlam/Maple Ridge (2), Mission (1), North Island (7), South Fraser (2), South Okanagan (1), Sunshine Coast (1), Vancouver/Burnaby (5), and Victoria (4).





## Registrar's Report - cont.

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

**Replacement papers** - If a member requires a replacement membership card, receipt or insurance certificate due to the member's error (ie wrong address given) a digital replacement will be offered. If a hard copy is requested a \$15 fee will be charged. If a member has lost their membership card, receipt or insurance certificate a \$15 fee will be charged for digital or hard copy replacement. If a member has not received their papers, the registrar **MUST** be notified **WITHIN 6 weeks** of renewal to receive a no-charge replacement. I will be keeping records for the current fiscal year so that members will be able to request a receipt at tax time for the 2023 – 2024 fiscal year.

*Joyce Janzen - Registrar ✱*

## Student Composer Competition Adjudicator 2023

### Nicholas Kelly

Commended by the Vancouver Sun for his "sophisticated work of such immediate, glittery appeal" and called "a rising star in the constellation of Canadian composers" by Oregon Arts Watch, Nicholas Ryan Kelly writes choral, wind ensemble, and chamber music infused with a sense of cinematic drama.

His choral compositions have been performed and released on CD by many of Canada's top choirs, including Chor Leoni, Da Capo Chamber Choir, Elektra Women's Choir, Pro Coro Canada, Vancouver Chamber Choir, and the National Youth Choir of Canada.

International performances include the Singapore Youth Choir, the Capital Hearings (Washington, DC), the West Point Band of the US Army, and many others. Since 2015, he has received over 20 national and international composition prizes, including the Howard Cable Prize from the Canadian Band Association and the Edwin Fissinger Choral Composition Prize.

Originally from the northeastern USA, Nick studied composition at Ithaca College in New York (B.M.) and the University of British Columbia in Vancouver (M.Mus.) He lives in British Columbia's beautiful Okanagan Valley. His choral scores are published with Pavane Publishing, Cypress Choral Music, Renforth Music, and Alliance Music. He also self-publishes through Lone Moose Music, distributed by MusicSpoke.





# BCRMTA Pedagogy Award

## Kelly Chang Shu

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

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

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

This year the Royal Conservatory of Music was the only conservatory who responded. Our Pedagogy Award Winner is Kelly Chang Shu, from Richmond.



### Kelly Chang Shu

*Coming from a family of musicians on my mother's side, I began music lessons at the age of 3 with my first instrument, the accordion. A few years later, and after moving halfway across the world, I took up the piano. After scoring highly on exams and consistently placing in the top 3 in local festivals, I eventually earned my ARCT Performer's. That was when my teaching journey began.*

*Despite a few different trajectories, I decided to take in my post-secondary studies and career, teaching was always something I pursued and loved. This passion only grew as I matured and gained more teaching and life experiences. The joy of inspiring in my students a love for music and being a part of my students' learning and growth is one of the most rewarding things to me. At the same time, I also earned my second ARCT in Piano Pedagogy as a way to further my own musical education, along with certificates in teaching Elementary, Intermediate, and Advanced Piano. I'm currently pursuing the Licentiate diploma in Piano Performance, as I believe a good teacher must never stop pushing herself.*

*And now, more than 2 decades after first starting to teach, I run my own studio with 40-50 students, and I can honestly say, I enjoy every minute of it. I can't wait to see where the path leads for this next generation of musicians.*



# THE VANCOUVER CHOPIN SOCIETY - 2023-2024 SEASON



**LILYA ZILBERSTEIN**

Sunday, September 24, 2023, 3 pm  
VANCOUVER PLAYHOUSE



**MELISANDE MCNABNEY**

Friday, September 29, 2023, 7:30 pm  
CHRIST CHURCH CATHEDRAL



**ALEXANDER GAVRYLYUK**

Saturday, October 21, 2023, 7:30 pm  
ST. ANDREW'S WESLEY UNITED CHURCH



**RAFAL BLECHACZ**

Wednesday, March 13, 2024, 7:30 pm  
VANCOUVER PLAYHOUSE

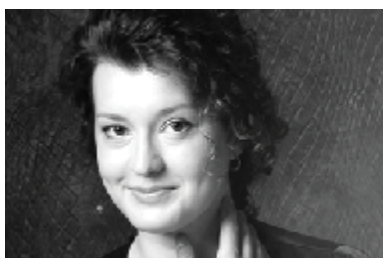
## Our Next Quarter Century

Welcome to The Vancouver Chopin Society's 2023-2024 season. As we enter into our next quarter century, The Vancouver Chopin Society is proud to have introduced to Vancouver audiences laureates of the International Chopin Competition in Warsaw, legends of the piano, as well as promising young artists who are already showing signs of becoming tomorrow's stars.

What a season we have for you! **Lilya Zilberstein**, an artist at the height of her powers, will make a welcome return to Vancouver. We have our dear friend **Rafal Blechacz**, whose appearances here have always been very special occasions. **Alexander Gavrylyuk**, whose performance of Rachmaninoff's second sonata still rings in our ears, will return to perform for us. As well, we have the Vancouver recital debut of **Anna Geniushene**, silver medalist of the Cliburn Competition. Together with our friends at Early Music Vancouver, we will present fortepianist **Melisande McNabney** in recital.

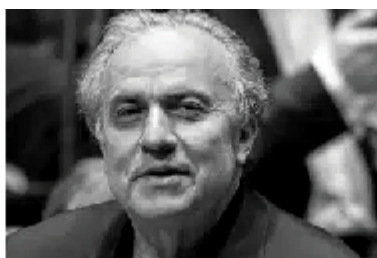
And we have two very special performances at the Orpheum Theatre - keyboard legend **Yefim Bronfman** and the return of **Bruce (Xiaoyu) Liu**!

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.**



**ANNA GENIUSHENE**

Sunday, April 7, 2024, 3 pm  
VANCOUVER PLAYHOUSE



**YEFIM BRONFMAN**

Tuesday, April 16, 2024, 7:30 pm  
THE ORPHEUM



**BRUCE LIU**

Sunday, May 19, 2024, 3 pm  
THE ORPHEUM

**For details on each of our 2023/24 season concerts please visit: [chopinsociety.org](http://chopinsociety.org)**

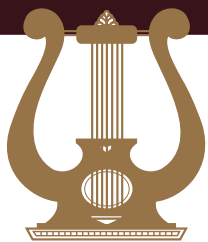
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**Ticket Enquiry Hotline – Call or Text Message us at 236-878-4056**



Consulate General  
of the Republic of Poland  
in Vancouver





## Branch Highlights

### Abbotsford

Our branch is hosting a Celebration of Music Scholarship Competition in April/May 2023. Thank you to Dr. Calvin Dyck for his fund raising, we will be able to give out \$9450 in scholarships to our students in piano and strings. Our adjudicators will be Maureen Hollins for piano and Nancy diNovo for strings.

We will have two different formats for our competition.

- Piano will be by video submission with a live performance. The video will be used for adjudication and award selection.
- Strings will be a live performance with adjudication. Awards and trophies are to be awarded after each class.

Thank you to the teachers, students, parents, and our sponsors for making this event possible. We hope to continue this next year.

*Dina Pollock*

### Chilliwack

The Chilliwack Music and Dance festival ran from February 17 – March 16, 2023. The music division saw 404 entries with 1104 participants competing in: Voice, Piano, Strings, Woodwinds, Guitar, Bands, and Choirs.

The program book ran to 98 pages and included biographies of the 11 adjudicators. A seven-page list of bursaries and trophies included information on eight new awards adding \$2,830.00 of new award money to the list.

As the Chilliwack festival is a Musicfest Canada affiliate, we are pleased to send our top competitors to the provincial festival ([www.bcprovincials.com](http://www.bcprovincials.com)). Ten soloists, one chamber group and two choirs will be going to Penticton in May to compete with youth from throughout BC.

It was good to get back to in-person events and we were grateful for the many volunteers from our branch and from the community that made the festival a success.

*Nita Pelletier*

### Coquitlam/Maple Ridge

Happily, there will once again be a Festival in 2023. The two adjudicators will be: Anne Wilson Unger and Bogdan Dulu. We held two live Canada Music Week concerts in November at Place des Arts. Students performing Canadian compositions were asked to share info about the composers. Our Music Share program is doing well. \$295 has been forwarded to District 43 Coquitlam Indigenous Education Music Department. We have had a number of Workshops; one by Rebecca Maxner who attended our meeting via zoom on composing, showing us creative ways for our students to compose variations on simple tunes. We also had Jane Hayes come to our meeting with a workshop entitled "Teaching the Language of Music Through our Instrument." This was very inspiring and practical at the same time. Branch elections were held in March and positions are:

- President - Lorna Yeates
- Vice-President - Dr. Meijane Quong
- Treasurer - Stephanie Forster
- Secretary - Greg Hartley.

*Lora Yeates*

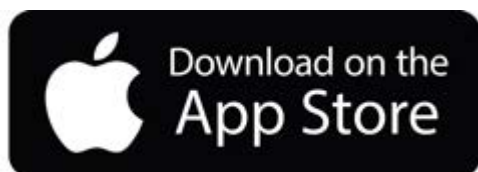
*Thank you to all the branches that submitted highlights*

*For complete annual branch reports - please read the Year in Review 2022*

*It is available on our website, archive site and our app.*

*If you have not tried our app - consider trying it*

*It is available on the Apple and Google Play store - search Progressions Magazine.*







# Branch Highlights - cont.

## East Kootenay

No highlight submitted

## Kelowna

Our Branch received word from the Kelowna College Campus that our contract, for the use of our piano storage and for Auditorium piano recitals, would not be renewed. An article in The Daily Courier newspaper shed light on this dilemma. Marla Mesenbrink and Claudia Kargl decided to engage their studio students in an inter-connection of the arts project that would qualify and be approved for 3 grants submissions totaling \$600. Due to the extensive time-consuming endeavor, only Marla and Claudia decided to pursue grant opportunities from the collaborative arts grants, the BCRMTA Professional Development and Heritage Fund. On February 25<sup>th</sup>, 2023, 29 beaming students exhibited their piano performance repertoire blending their piano piece theme with storytelling and canvas painting talents on the big stage at the College Auditorium. It was a dazzling success. The submitted group photo, along with a follow-up article, were posted in The Daily Courier.

*Claudia Kargl*

## Mission

No highlight submitted

## Nelson

No highlight submitted

## Mid-Island

It was a delight to have Christopher Norton come to Nanaimo on April 16 for a Masterclass and two sessions exploring creativity in improvisation and composition. This was our first post-covid event for students and thirteen students presented pieces to Mr. Norton.

It was great to watch how he worked with each student, emphasizing the technical approaches to achieve the phrasing and articulation required in the pieces. The use of backing tracks was fun and helped with rhythmic precision.

In the creative sessions he discussed different starting points for inspiration with students trying it out - a left hand riff, a rhythm, a short motive, a chord, or even a row of note names. He also talked about how to develop the idea, stressing that it is important to keep using the original idea rather than having a string of many ideas.

It was wonderful to be in a roomful of students, teachers and parents again, enjoying the stimulation of seeing creativity in action.

*Miriam Duckworth*

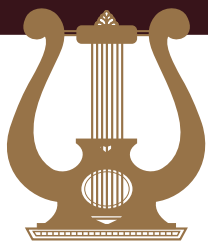
## North Shore

In January, our branch held a professional development workshop on the topic of teaching students with developmental disabilities. We had many enquiries from teachers who either wanted to expand their scope of work or who had students that could benefit from a modified approach to learning music.

The workshop was facilitated by certified music therapist Birgit Giesser. She introduced us to some of the concepts around neurodiversity, beginning with how to talk to parents and how to set goals for the students. Teachers were specifically interested in the areas of Attention Deficit Disorder, Autism and Developmental Delays. There were many hands-on activities which gave insight into how teachers can modify existing repertoire and methods in order to teach musical literacy, such as rhythm, note reading and ear training while considering the learning style of a particular student. There was also discussion around behaviour management and how teachers can learn to redirect and help students stay focused.

Overall, it was a very informative workshop that felt relevant to many teachers in our branch. We extended the invitation to other branches and were thrilled to be joined by colleagues from the Richmond and Langley branches as well. We have decided to follow up with another workshop next season to continue our learning on this important topic.

*Celine Cassis*



## Branch Highlights - cont.

### North Island

The North Island branch hosted BC Piano Competition winner Edward Duan for a recital in Campbell River back in March. This was the highlight of our year to date. Very few pianists have visited our area since the start of the pandemic, so this recital was particularly special. We had a great turn out with many students attending, and everyone was thrilled with

Edward's performance. What an amazing young pianist! Edward's mother was very impressed with the Campbell River area and told us that she would love to return for more sightseeing with her family. The recital set the ball rolling, and we hope to host more piano recitals in the coming year.

*Jocie Brooks*

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### South Fraser

The highlight for this year was the return of our branch Festival after taking 2021 off due to COVID pandemic. In May of 2022 we were thrilled and delighted to have a very successful and well attended festival, in person! We had a number of outstanding adjudicators and also hosted a profoundly inspirational workshop given by Dr. Ross Salvosa for teachers. We ended our week-long festival with a series of Celebration recitals held on Mother's Day. It was wonderful to spend time with colleagues and to see our students once again benefiting from branch events.

*Alison Neufeld*

### Prince George

No highlight submitted



# Branch Highlights - cont.

## Richmond

On February 26<sup>th</sup>, we hosted four 90-minute recitals in collaboration with the Richmond Arts Coalition. The membership of both groups and the community at large were invited to attend and enjoy this collaboration. Andrew Wade, the Executive Director of RAC, and Kerri-Jo Stewart, the guest artist both spoke at the beginning of each recital.

Award-winning guest artist, Kerri-Jo Stewart displayed a number of her pieces in the lobby, as well as up on the stage beside the student performers along with our BCRMTA banner. Kerri-Jo's artwork was floral and horse-themed. We featured a number of pieces that reflected these themes, depicting nature, summer evenings, and even horses. Some of these selections included:

- *Land of the Misty Giants* (O. Peterson)
- *Liebestraum* (F. Liszt)
- *Dos Oruguitas* (L.M. Miranda)
- *My Cedar Canoe* (M.H. Duncan)
- *The Black Pony* (L. Papp)

In total, we had 109 students from 22 teacher members featuring guitar, piano, violin, and voice - for a total of four and a half hours of music. In the photo, you can see some of our medal winning students, our guests from RAC, as well as some of the artwork displayed at the front. We are planning to collaborate again in the future with RAC.

Victoria Warfield



## South Okanagan

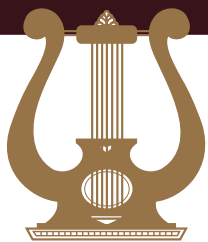
We have had a great year of imparting our love of music to our students and our community. It feels good to be back to normal after COVID.

We were thrilled to host Catherine Bundt, an RCM examiner and our BCRMTA colleague, on October 29, 2022. Catherine taught a morning workshop and a masterclass for our branch teachers and our music students at the Penticton Lakeside Resort. Catherine presented a workshop on 'pianistic touch and tone production.' It was brilliant. Catherine taught on mix and matching/identifying types of tone and touch with wonderful illustrations to connect with how we perceived these touches.

For example....'Creating TIGERS with tone.' It was simply so fun. The way that Catherine gave answers and explanations for HOW sounds were made, and how they could be expressed, really connected and inspired us as music educators. The masterclass students thrived under Catherine's guidance.

After the event was done, Catherine confided to Carmen (our past president) and to Marlene (our branch's new president) that after this event, she was officially retired. We were honoured to be the last event and benefactors of her wonderful musical career.

Marlene Bartsch



## Branch Highlights - cont.

### Sunshine Coast

Five Sunshine Coast Branch Members enjoyed a tour of the Canadian Music Centre, BC Region on Tuesday, February 14, 2023. CMC Librarian, Jordan Nobles showed us the lending library and explained how to search for scores according to composer or instrumentation. We were also shown the Murray Adaskin Salon by CMC Administrator, Heather Molloy, where we each had the opportunity to play the piano and ask questions about the rental opportunities for future reference. Members enjoyed a light lunch at Breka café prior to the tour. It was a wonderful experience to travel to Vancouver and see the resources available for teachers and students alike. The Sunshine Coast Branch is grateful to the BCRMTA for the Professional Development Grant and the Heritage Fund which covered travel expenses.

*Katherine Hume*



Sunshine Coast Branch at CMC

### Vancouver/Burnaby

The Vancouver/Burnaby branch started off 2023 with its annual Annual General Meeting. It was our first in-person AGM since the start of the pandemic and it was very nice to have finally seen all the familiar faces but also some new ones. February was a busy month: we hosted a virtual presentation from David Gordon Duke on the topic of *"Women Who Composed: Rethinking their Contribution and Legacy"*. Then, we held the Student Performers' Guild (SPG) Festival. This year's SPG Festival was a 5-day in-person event with Yvette Rowledge of BC and Dr. Chris Foley of Ontario as our adjudicators. We concluded our SPG Festival with a Honour Recital, which took place in early March, to recognize students' high achievement at this year's Festival.

Our annual Celebration of Excellence recitals also took place in March. The COE recital is an opportunity for our branch to showcase the hardwork and dedications of our members' students who have received 90% or higher in any discipline of a recognized exam system. This year, over 60 students were recognized with scholarships, trophies, medallions and certificates for their high achievements.

April is an exciting month as we will be holding the Young Artist Concert Tour at the end of the month featuring Edward Duan - the winner of the BC Piano competition held in Parksville September 2022. Edward will be giving a 45-minute recital to our audience, and there will be a Q&A period after his performance. We are looking forward to this concert.

May, our annual Spring Student Recital will take place, an opportunity for our members to have their students perform before the summer break begins. Our branch will end with a members' year-end luncheon in June before we reconvene in September.

*Hailey Wong*

### Victoria

The highlight for our Branch in 2022 was our Celebration for Canada Music Week®. On Friday November 25 we met in person for a breakfast meeting at the new Japanese Pavilion in the Gorge Park, enjoying the scenic view of the park and Gorge waterway. After a continental breakfast, brief business meeting and a 'get to know you game', we enjoyed our guest speaker Nicholas Fairbank's reflections on his half century of composing. He began with Music and Language being linked using Mandarin, a tonal language as an example. He also pointed out how different ethnicities tone of music reflects the language. When he composes vocal and choral music it is the words that come first followed by the music score. Nicholas played excerpts from some of his works. In the evening, the Branch student concert was held. Nicholas presented the annual awards to the winners of the Branch's "Murray Adaskin Composition Competition".

*Wendy Maggiora*

### Veron

No highlight submitted.



# Branch Highlights - cont.



## Trail / Castlegar

With COVID starting to wind down (or so we hope) we were so happy to be able to host recitals in person again. Our first recital was the Canada Music Week® Recital which took place on November 25, 2022. The evening concert was hosted by two of our members. In the past few years, we have had a vocal teacher and more recently a strings teacher join the branch, so it was a real joy to have piano, vocal and strings performances. After the recital, awards were presented to students who received the top examination marks in our branch. Also noted, five students were acknowledged for receiving medals of excellence from Conservatory Canada and Royal Conservatory. A wonderful evening was enjoyed by all.

Our second Recital was on February 5, 2023. This recital was formally known as the Youngest Artist Recital, however, this year to encourage more participants, we opened it up to all ages and re-named it the Valentine's Day Recital. A highlight of the evening for the performers, was the yummy treats at the end!

Upcoming, we have a final combined recital on May 15, followed by the teachers' private recitals. We hope that others are enjoying wonderful recital seasons as well.

*Nicole Zimmer*



Some student performers from the CMW recital, with Tammy Francis (RMT) and Deb Detmold (RMT) presenting awards and scholarships.





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# What does STA mean?

## Student Teacher Auxiliary

*Chair Carmen Leier, Co-Chair Liz Munro, Registrar Joyce Janzen*



This level of membership is a stepping stone towards full RMT membership

### ***Who can apply to be an STA?***

An STA must be 16 years or older and have completed Level/Grade 9 Certificate (both Practical and Theoretical) with a recognized conservatory. (RCM, CC or similar). Applicants must be studying with an RMT member and must upgrade with an exam every 3 years.

### ***What is the history of this student teacher group?***

Hints of the STA are mentioned in the Provincial Minutes in the 1960's with Provincial STA Guidelines officially adopted in September 1970. The program fluctuated over the following decades but was approached with renewed energy in the early 1990's. In 2020, the Provincial Council fine tuned this successful endeavour with an added Chair, co-Chair and the Certificate of Professional Development form. The STA Program is overseen by the Provincial Registrar.

### ***How are they vetted?***

The Provincial Registrar keeps track of new and renewal members. There is an online application form that their BCRMTA Sponsoring Registered Music Teacher must also sign. The STA Chair and Co-Chair are involved if there are any applications that need clarification. A few phone calls are sometimes made to have a more in depth understanding of the STA's situation.

### ***What if they cannot upgrade with an exam every 3 years?***

A rigorous Certificate of Professional Development application form for annual completion is required for STA's who have exceptional personal or medical reasons not completing an exam every 3 years.

### ***What is this Certificate of Development form?***

This three-part points based annual application form requires STA's to state time and date of their (1)Professional Development activities, (2)Professional Contributions to their branch, and prove (3)Studio Participation in exams, festivals, musical events and involvement of their students in community musical activities.

### ***How is this going?***

Exactly as we had planned. The STA applicants are fulfilling their requirements. They appreciate talking about their situation to the Registrar, Chair or Co-Chair. Many of these applicants are valuable members of their musical community who give countless hours of service to large and small branches.

### ***How many STA's are there in the Province?***

Currently, there are 24 members of **all** ages.

### ***Where can I find out more information on this program for my students?***

Check our Provincial website. On our opening page click PROGRAMS, under Programs for Teachers or Programs for Students, you will find the Student Teacher Auxiliary link.

This valuable program keeps our student teachers goal orientated while receiving valuable mentorship and networking opportunities with their teachers, branch members and branch activities.

A very large **Thank You to our Sponsoring Registered Music Teachers** who are putting their students through this productive program. As stated at the beginning, we see this program as a way forward towards full RMT membership.





# Ask Lori: Teaching Tips for Everyday Lessons

By Lori Elder

**Q.** My students often find it difficult to bring out the left hand motives in their List A baroque pieces. Do you have any tips for this?

**A.** I do! Often students have worked on so many pieces playing the RH louder that playing the LH louder can be challenging. For students who are right-handed, their dominant hand tends to come out louder naturally. And students often have a habit of listening to the RH more as well.

For imitative baroque pieces it is essential that the left hand is an equal partner to the right hand. This is especially important for RCM junior level inventions, many intermediate level List A pieces, Bach inventions, sinfonias, fugues etc. If the LH entries and motives are not coming out clearly, try these practice steps:

- practice the LH alone until completely secure
- write in all the LH fingering
- highlight all the LH entries
- do each LH entry 3 – 5 times until clear
- practice the LH alone louder than usual
- lean more arm weight onto the LH
- gently drop into the start of the phrase, and lift and breathe at the phrase end
- practice slowly, phrase by phrase, section by section

Next, try these practice ways:

- LH **f** / RH ghosting on top of the keys
- LH **f** / RH **p**
- LH **ff** / RH **pp** exaggerating the difference
- LH **f** / RH 'play' on your lap
- LH with a lot of arm weight / RH with only finger weight

It is helpful to use your imagination with this too. Think of the LH sinking down into water and the RH floating on top. Or imagine your LH filled with bricks and the RH filled with feathers.

You can also try singing along with the LH – if you can sing it, you are really hearing it. Also do technique practice, playing scales, chords, and arpeggios with the LH louder.

**Q.** What do I do when students show up unprepared for their lesson and haven't even touched their new piece?

**A.** Basically, you practice with them in the lesson. You work on things together and you show the student exactly how you want them to practice at home. So, on the positive side, a good foundation for the new piece can be laid. You can have them try different fingerings, and then write in the best choice. Or count aloud with them to get any difficult rhythmic spots secure. You can work on hand position, relaxed wrist, left hand difficulties and things like that.

That said, giving students a deadline is probably necessary. This shouldn't go on forever, and perhaps just when they have a lot going on at school or are balancing other activities. But if they need to get something learned for an exam or festival they have to get moving. Break the piece into sections and put a line where you want them to be by the next lesson. Then practice with them in the lesson and tell them to practice exactly like that at home. Keep adding sections with new deadlines until the piece is learned.

You can also spend time in the lesson on technique, and do sight reading and ear training in more depth. You can also play for the student yourself, listen to a recording, or watch a YouTube video of one of their pieces. Even if they haven't practiced much, you can still find ways to make the lesson productive, and hopefully get some momentum going for the next week. ✨



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.

Members,

Do you have a question you would like to ask Lori . . . email your questions to

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## FIVE-STAR SOLOS

Book 6 - Late Intermediate

Dennis Alexander

Alfred Music

<https://www.alfred.com/five-star-solos-book-6/p/00-44956/>

Sometimes we're scrambling because a student wants a "special" piece for a school talent show or needs to have a new piece for a family get together. If you ever find yourself in a pinch this book is a great fit for just about all those later intermediate students. There are 6 solos and if you're familiar with Dennis Alexander music you'll know there will be a variety of styles. This book doesn't disappoint!

*Scherzo Capriccioso* begins in  $\frac{3}{8}$  time but then moves through  $\frac{5}{8}$ ,  $\frac{2}{8}$ , and  $\frac{6}{8}$ . The articulation and flourishes keep the player on their toes! Although written in the key of D minor it modulates and then finally ends with a *tierce de Picardie*!

The stately *Sarabande Elegante* contains rolled chords and register changes. Pedal is required and good fingering is essential. The rhythm is very doable for the intermediate student. Some sections contain syncopation. *Distant Thoughts* has LH crossovers and is full of mellow colours that draw you in and wrap you up! Beautifully reflective!! The RH of *On Golden Wings* is written primarily in 16<sup>th</sup> notes with upper melody notes marked tenuto. The LH is supportive in those passages until the melody moves to the LH. It begins in A minor but changes key before making its way back. My all time favorite is *Rebel Rouser*! and I recently had a student perform this at our year end concert. When I explained it needed some attitude she obliged and it was a smashing hit! The range of dynamics and articulation changes and changing meter make this dramatic. The hands both change registers and the *molto presto* is very energizing! The last work is *La Magia de la Rumba* and is to be played *Spiritoso*. Great rhythm with some fancy finger work makes this a fun piece to conclude this book of gems!

I find works by Dennis Alexander never disappoint because his music has variety and is full of life and character!

Jean Ritter - Abbotsford

## WUNDERKEYS

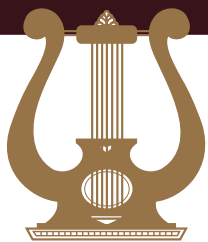
VU (Very Useful Piano Library)

[wunderkeys.com](http://wunderkeys.com)

Trevor and Andrea Dow have created an amazing array of teaching materials from preschool to intermediate with a wide array of companion books and free printables. The aptly named **Very Useful Piano Library** is a 21 book series – so far! - of supplementary materials to be used alongside any piano method, but particularly alongside their Wunderkeys Primer Books 1 through 3 and Levels 1A, 1B, 2A, and 2B. Each book is geared to a level, and covers specific concepts, staying in the same hand position and the same time signature. These books are perfect for consolidating information learned, when a student has not yet assimilated material and is not ready to progress further. Each volume is approximately 30 pages long and contains warm up exercises, 8 pieces plus a final duet, 3 note reading activity pages, a practice tracker, and a final certificate. The books are story based with each piece furthering the narrative. For example, *My Piano Teacher is Prehistoric (Early Primer)* uses only A, B and C in the LH and C, D and E in the RH. Many comical dinosaur adventures ensue. *The Cat, the Mermaid, and the Soaking Wet Songbook (Mid-Primer)* middle C position,  $\frac{3}{4}$  time – is about a cat who, watching the pet fish, dreams of becoming a mermaid and living under the sea. Eventually reality sets in, the cat remembers that she HATES water and the situation is resolved with the cat fishing in the fishbowl! The lyrics are clever, silly and amusing. *Ludwig Van Bites - Often Needs a Friend (Late Primer)* – C position,  $\frac{3}{4}$  time – follows the trials and tribulations of a shark who tries various ways of making friends, all of which end in disaster UNTIL he begins to make music. *The Rainbow Salad Songbook (Late Primer)* – C position,  $\frac{3}{4}$  time – chronicles the tale of a unicorn who has lost all her colors by eating junk food, and her resolve to eat healthy foods and regain her vibrancy. Since there are multiple books in each level, students can pick which animal and/or storyline appeals to them. Students will be interested and entertained while they gain confidence in reading and notation. My young kids and I can't get enough of this series! What little girl is not interested in unicorns? What young learner will not giggle while they play the plight of the hamster in *Hildegard Needs a Happy Tune - 'I'm SO bored!'* Books are less than \$15 each and available only on Amazon. From turtles to bats, and digging machines to robots, there is a book and topic to interest every student! Check them out on [wunderkeys.com](http://wunderkeys.com).

Joyce Janzen - Abbotsford





## Review of **New** Publications



**Matthew Chan**  
Richmond  
Conducting, Piano, Voice



**Celeste-tina Hernandez**  
Chilliwack  
Piano, Theory



**Joyce Janzen**  
Abbotsford  
Piano, Theory



**Liz Munro**  
Coquitlam/Maple Ridge  
Piano, Theory



**Jean Ritter**  
Abbotsford  
Piano, Theory

### **STREABBOG 12 MELODIOUS STUDIES OPUS 63**

**Tom Gerou Editor**

**Tom Gerou Music TGM00027**

<https://tomgeroumusic.com/product/streabbog-12-melodious-studies-opus-63/>



These 12 studies include titles such as *A Pleasant Morning, Soldier's March, On the Green, In the Swing, Why Hurry?* and more. The composer, Jean Louis Gobbaerts, was a successful concert pianist, teacher, and composer during the Romantic period. "Streabbog" is the pseudonym he used, which is his name, Gobbaerts, spelled backwards. I am unsure of the approximate level of these studies – perhaps Level 2 – 3 RCM?

Each study is 1 – 2 pages long, and as studies are apt to do, each focusses on a different technical aspect of piano playing. For example, **Study 8** focusses on octave playing, and **Study 6** includes plenty of left-hand over right-hand playing. The key signatures are no more than one sharp or flat, and the time signatures vary. I appreciate that the layout of the book includes plenty of white space; thus, students may perceive that the music is somewhat easier than it actually is. I also like that the book is thin and lays flat upon opening – there will be no struggle to keep it in place on the piano music stand and no need to break the spine! These very well-written studies would be pleasant for any student to play, and since no metronome markings are present, students and teachers may interpret the included tempo markings as they see fit. I recommend this book of studies for any student who is not following a graded program such as the RCM but needs the extra technical work.

*Celeste-tina Hernandez - Chilliwack*

*Members*



If you are interested  
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[editor@bcrmta.bc.ca](mailto:editor@bcrmta.bc.ca)



## REFLECTIONS & RELAXATIONS

### Intermediate Piano Solos

Mona Rejino

Hal Leonard

HL01136160

<https://www.halleonard.com/product/1136160/reflections-relaxations>



I'm certain we all have days that just seem overwhelming and out of control! Here is a collection of eight peaceful piano solos to 'wash you' and help you breathe, reflect, and relax. As I was playing through the book I wished for it to continue because it was so therapeutic! There are six original solos and, an Irish folksong: *Danny Boy*, as well as a traditional spiritual: *Deep River*. Beautiful music is a wonderful gift and this collection is that!

The composer has written a short note about each piece to help guide the interpretation. I chose to read them after I'd played through the music and the description fits to perfection. Seven of the pieces make use of the damper pedal. There are a variety of keys including both major and minor. You will find modulation and discover that each piece is wonderfully coloured.

Rhythmically you'll see the use of sixteenth notes and some syncopation employed. There are register changes, alternating

hand passages, and rolled chords. Ms. Rejino uses many musical terms to guide you to the most musical experience. I like the balance between the broken and arpeggiated chords and the solid ones. The melodies are soothing and lend themselves to expressive playing. One interesting piece: *Whimsy*, doesn't fall in with the others because it is not pedaled and is to be played with humour; a reminder to set aside time for fun! This work has syncopation and includes grace notes and lots of staccato. It is really a kick up the heels kind of piece.

I know this book will provide great enjoyment for many of my students! It has been a pleasure to play and review! Ten out of ten!

*Jean Ritter - Abbotsford*

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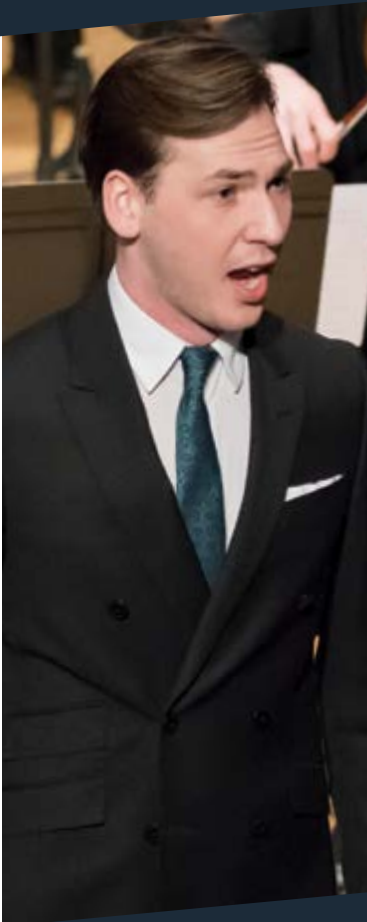


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# Review of **New** Publications



## TAKE TEN

Late Elementary / Early Intermediate Piano

June Armstrong

Red Leaf Pianoworks

<https://www.redleafpianoworks.com/music.php?sort=c25>



Don't be misled by the title! There are 15 short, original, jazz-style pieces in this collection. The "Ten" in the title refers to the fact that ten fingers are needed to play these pieces. If you haven't heard of the composer, June Armstrong, she writes "atmospheric and descriptive piano music for all levels, which is designed to engage the imagination and promote healthy technical development" (from back cover). After playing these pieces, I have to agree that they do inspire all of this and more! The book comes with videos and free downloads of audio tracks. The composer emphasizes that these easy, one-page pieces can be played just as they are written, but improvisation is encouraged. She would like us to feel free to experiment with varying the melodies, using the blues scale (provided at the back of the book), or just trying free improvisation. There are also some short notes from the composer about how to play these simple but fun pieces. There is enough variety in them to satisfy everyone; each is composed in a different style. Titles include *Reflections*, *Summer Night*, *Carefree*, *Looking Sharp!* *Jazz Band Blues*, etc., which give a sense of what to expect in the music. All are written in either  $\frac{3}{2}$  or  $\frac{4}{4}$  time except for the last piece, *Take Ten*, which is in  $\frac{1}{4}$  time. Key signatures include up to one sharp or flat, but of course in this style of music, frequent accidentals are to be expected. If you are a teacher whose students' interest in the piano is lagging at this time of the year, grab this book and watch that situation turn around quickly!

Celeste-tina Hernandez - Chilliwack

## SOLOS FOR THE SANCTUARY

Intermediate to Early Advanced

Glenda Austin

Willis / Hal Leonard

HL00396981

<https://www.halleonard.com/product/396981/solos-for-the-sanctuary-seasons>



The beautiful full color four seasons picture on the cover prepares us for the versatility of the over 20 piano solos written for the entire church year. The book begins with two original *Meditations* and then proceeds alphabetically for ease of access. There is also a page which lists pieces according to the church season/month. Each of these pieces can be heard as Glenda Austin perform them on her YouTube channel. This is really helpful as many of these pieces sound improvisational and contain unexpected, interesting and even jazz sounds. The church year begins with Advent – here we have an *Advent Carol* (which I know as *Shepherds Shake Off Your Drowsy Sleep*) and *O Come, O Come Emmanuel*. *O Come All Ye Faithful*, *O Little Town of Bethlehem* and *There's a Song in the Air* are Christmas offerings. *This is My Father's World* is suitable for Epiphany while *Were You There* and *When I Survey the Wondrous Cross* are suitable for Lent. Two Easter hymns, two thanksgiving hymns, a patriotic melody and two pieces of service music are joined by 6 other well known traditional hymns including *Sweet Hour of Prayer* and *All Hail the Power*. Key signatures range from 5 flats to 2 sharps. Extra accidentals abound for chromatic or jazz harmonies. Difficulty would be late intermediate to early advanced. Austin is a natural, instinctive talented pianist which is reflected in her arrangements. Church pianists, and others who love hymns will thoroughly enjoy this book!

Joyce Janzen - Abbotsford





## Review of **New** Publications

### CHILDHOOD EXCURSIONS: ARE WE THERE YET?!

Intermediate to Early-Advanced

Amy Stephens

Red Leaf Pianoworks PS003

<https://www.redleafpianoworks.com/music.php?sort=c27>



This is a collection of five fun piano pieces for arm and wrist fluidity. Ms. Stephens provides important thoughts before you are to play these works. The motions used in these pieces include: side-to-side, drop-lift, contrary motion, wrist rotation, arm and wrist circles, as well as in-and-out. She includes brief explanations about each motion and the benefits achieved when they're used. The beginning of each motion at the piano should come from your elbows and wrists. Your elbow is the "conductor" of your fingers. When applied, your technique will be efficient and smooth and the fingers will be relaxed.

Each piece is introduced with a brief description of a childhood excursion, a photo of it, as well as clear directions on the movements required for success.

The first work, *Riding the Rails* is energetic and propelled forward by eighth notes interjected with triplets. It continues steadily before ending with both hands playing a tremelo after a *molto rit.* The objective here is to use horizontal motion from the elbows. *Monarchs* requires circular motion from the wrist and elbow. Written in G major, this work includes many triplets but also incorporates some syncopation. It is delicate sounding and flows beautifully supporting the title. *Night on the Town* is an early jazz-style swing tune. The objective here is the hand in and out motion. Fingering is critical to play this well and up to tempo. Again Ms. Stephens used many triplets throughout. This is a very fun piece! *Waterfall* uses wrist rotation of course! This is beautifully written and uses pedal and rubato as well as numerous *rits.* The last piece, *Harvest*, requires the drop-lift motion. This is vivace and needs to dance! You can hear the joy in the melody!

An added bonus is the listed website and YouTube channel where demonstration videos are available regarding moving your arms and wrists for fluidity, speed and efficiency. I have never encountered a book like this before featuring and describing these specific motions for each piece making it easier to play musically and up to tempo. Lovely music and a great teaching tool!

Jean Ritter - Abbotsford

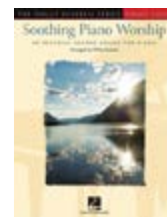
### SOOTHING PIANO WORSHIP

Intermediate to Advanced

Phillip Keveren

Hal Leonard HL00357169

<https://www.halleonard.com/product/357169/soothing-piano-worship>



The original worship songs chosen for these peaceful reflections range from the classic *In Christ Alone* (2002) to the more recent *Living Hope* and *Who You Say I Am* (both 2018). Other well known selections are *Cornerstone*, *How Great is Our God*, *The Lion and the Lamb*, *O Come to the Altar*, *O Praise the Name (Anastasis)*, *10,000 Reasons (Bless the Lord)* and others totalling 20 in all. The typeset is easily legible but not large. Key signatures range from three flats to four sharps and occasionally change within a piece due to modulation. Although the book is listed as Intermediate to Advanced, the arrangements are purposefully uncomplicated and straightforward making it Intermediate level at most.

The most challenging aspect of this type of music is the syncopated rhythm which, in *Glorious Day*, is achieved through tied notes and in *Build My Life* through ties, and a pattern of a sixteenth note followed by an eighth note, then a sixteenth. *Reckless Love* combines 3 eighth notes in one hand with dotted eighths in the other in 6/8 time creating cross rhythm. For most of these pieces, each hand plays individual notes with the occasional two or three note chord in the LH. *Build My Life* has a running 16<sup>th</sup> note pattern, often in the LH, with RH chords, which, combined with the rhythmic complexity in the first two pages makes this arrangement one of the more difficult. The intentional nature of a simplified presentation allows for a more tranquil mood and reduces the demands on the performer. The pieces are true to the originals and are a pleasure to play!

Joyce Janzen - Abbotsford



# Make Progress Every Day



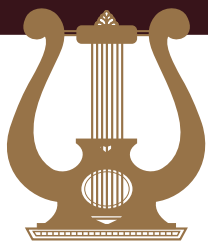
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\* Levels Prep A & B and Levels 9 & 10 will launch in Summer 2023



# Review of **New** Publications

## PIANO ETUDES FOR DEVELOPING MUSICALITY

Various

Tom Gerou Music TGM00031

<https://tomgeroumusic.com/?s=piano+etudes+for+developing+musicality>



**Book 1** – Early Intermediate to Intermediate – presents a collection of piano studies incorporating specific techniques that support a musically artistic and technically sound approach to playing. The book is divided into 10 units – units 1 through 9 are chosen from the vast repertoire of 19<sup>th</sup> century etude writing and include composers such as Ferdinand Beyer, Louis Kohler, Johann Friedrich Burgmuller, Giuseppe Concone, Carl Czerny, Jean Baptiste Duvernoy and Louis Streabbog. Three pieces for each unit have been selected with regards to meter, keys and difficulty – but more particularly to reflect the specific techniques taught in the unit. Three points of instruction for each piece aid the learner. **Unit 1** targets clarity and evenness in playing melodic 5 finger patterns, **Unit 2** focuses on voicing half notes, double notes and double-stemmed melodies – continuing through 9 different individual technical topics. Primary and alternate fingerings are provided, suggested pedaling is marked, dynamics and articulation have been added. **Unit 10** contains 4 etudes specifically composed for this edition by Tom Gerou incorporating techniques presented in Units 1 through 9. Each Etude employs techniques from 3 consecutive units with some overlap – Etude 1 uses techniques from units 1 through 3, Etude 2 uses techniques from units 3 through 5 and so on. What a specifically practical resource for both teaching and independent learning!

Joyce Janzen - Abbotsford

## BEST OF PIANO DUETS 1

Various composers

Intermediate – Advanced

Schott / Hal Leonard HL49046992

<https://www.halleonard.com/product/49046992/best-of-piano-duets-1>



This is a collection of 20 duets printed with the Secondo on the left and the Primo on the right. According to the editor, “All pieces are of easy to moderate difficulty...”, but I disagree. In my opinion, these pieces are more like intermediate – advanced level. This is the first of two volumes. Compositions include those from the Classical, Romantic, and early 20<sup>th</sup> Century Eras. Haydn, Bach, Mozart, Diabelli, Beethoven, Satie, and Faure are but a few of the 20 composers included. No doubt teachers will be familiar with most of these pieces, as they are part of the standard repertoire for piano students. For instance, there is *Rocking Horse* by Bizet, and *Waltz Op. 39* by Brahms. The length of these famous compositions varies from two to five pages. Fingering and tempo suggestions as well as notes on how to play ornaments are included in the music. I think any of these would be fantastic recital pieces, either for two students to play together, or for teachers to play with their students. The arrangements are amazing, and definitely enhance the original music. I recommend this book!

Celeste-tina Hernandez - Chilliwack

# Review of **New** Publications



## **JOHNNY HAS GONE FOR A SOLDIER**

**Traditional British Folk Song**

**Arranged by John Carter - Traditional Words**

**ECS Publishing Group 1.3449**

<https://www.ecspublishing.com/johnny-has-gone-for-a-soldier.html>

*Johnny Has Gone for a Soldier* is a short simple SSA choral piece with piano accompaniment arranged by John Carter. The choral parts show an Aeolian mode first in A minor and then in B minor. It is a sad theme where the lyrics portray the parting of the lover and Johnny where longing to see each other again is the main theme.

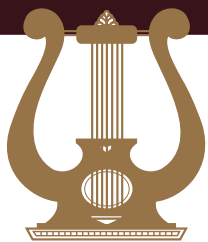
This choral arrangement has four verses where the first, third and the last verses are mostly homorhythmic in texture. Carter focused the main theme of the music piece in the voice of Soprano I for the first and third verses having Soprano II and Alto harmonizing Soprano I with just "Oh" as the lyrics; while giving the second verse an optional soprano solo performance or the whole Soprano I section performing as an interchange. The optional solo passage for the soprano section could be an opportunity for choral members to be chosen for performing that line. It promotes self-improvements and the overall quality of the choral ensemble.

There are a few indexes towards the end of each phrase where fermatas are used and therefore the whole ensemble will be directed to watch the conductor for unifying performances. Breath marks are notated in the score after each fermata which also lead or remind choral members to make use of the opportunity to breathe for each following measure of the remaining passage. The conductor should also be asking for the choral members to follow his or her direction for tempo changes or ritardando requirements of passages. These experiences are all part of choral training where observation of the conductor could reduce individual irregularities among choral members and promote choral members to follow choral directions as an ensemble and also be thinking collectively as a performing group.

While voice students focus their studies in voice techniques and choral experiences, music analysis is critical to understanding music in general. The whole music piece is under the Aeolian mode where there is really no raised 6<sup>th</sup> and 7<sup>th</sup> degrees nor flattened 6<sup>th</sup> and 7<sup>th</sup> degrees in the scale of the two unrelated keys, A minor and B minor. There is only one instance that the descending melodic minor scale is heard in the piano accompaniment at the very beginning of the piece when the piano is performing alone. For chord progressions, minor-minor 7<sup>th</sup> and minor-Major 7<sup>th</sup> chords are used. The use of pedal points in the piano accompaniment to chain the use of these minor 7th chords is appealing to choral members and the audience. The piano introductory passage supports effectively the long range movement and motion of chord progressions. Secondly, there is also the use of secondary dominants based on the VI chord of both keys. The fact that these secondary dominants having the fifth of the chord omitted is considered to be theoretically and aurally legal.

This choral piece is another good exercise for late voice beginners or early intermediate learners. My personal inclination of this choral piece is the focus of the meaning of the lyrics. It is the power of emotions that could influence the audience. The age of children will make a difference on how this music piece is interpreted. Too young of a child may not understand the relationship of lovers. However, this is certainly something that could serve as a harbinger of what comes later in their lives.

*Matthew Chan - Richmond*



# Review of **New** Publications

## HANON & SCHMITT PREPARATION FOR VIRTUOSITY

Tom Gerou Editor

Tom Gerou Music TGM00023

[https://tomgeroumusic.com/  
product/hanon-schmitt-  
preparation-for-virtuosity/](https://tomgeroumusic.com/product/hanon-schmitt-preparation-for-virtuosity/)



Here are multiple technical exercises for the development of strength and dexterity. The first half of the book includes selections of exercises by Aloys Schmitt, and the second half are selections from the traditional Hanon exercises, some of which have been shortened. The Schmitt exercises are just 1 – 2 lines long, while the Hanon exercises are 16 measures long each. The Schmitt exercises “form an effective introduction to the exercises found in The Virtuoso Pianist, Part 1. Their five-finger patterns fit well under small hands, requiring less stretching of the fingers...” (from the inside front cover). I would add that if a teacher assigns these three-measure exercises to his/her students, the students would find them less intimidating than a longer exercise due to the short length. All of the exercises in this book are arranged from easy – more difficult. Another factor that makes the exercises seem less difficult is the editor’s choice to change the sixteenth-note rhythmic values in the original editions into eighth notes. There is ample use of white space in the layout, which further gives the impression that these exercises are “easy”. For teachers looking for a basic, essential, and accessible tool for technical development in their students, this book is a must, especially for pianists with medium and small hands.

Celeste-tina Hernandez - Chilliwack

## BASIC KEYBOARD HARMONY WORKBOOK

By Nita Pellettier

For more information – [joycejanzen@gmail.com](mailto:joycejanzen@gmail.com)



This workbook fills a gap in what has been available in Keyboard Harmony publications. It has 11 chapters plus an Appendix. Each chapter covers the basic topics of Keyboard Harmony, systematically adding more information with increasing complexity.

**Harmonization:** introduces basic chords and cadences, then Dominant 7<sup>th</sup> chords, and other chords - ii, vi, vii°, Secondary V<sup>7</sup> and their use in resolving Bach Chorales. Root quality and functional chord symbols are shown. The concept of keyboard style, with chords in the right hand, is explained.

**Melodic ornamentation:** Demonstrates unaccented non-chord tones first then adds appoggiatura, suspension and other applicable non-chord tones, explaining how to identify them and add to a basic melody.

**Melodic improvisation:** How to add an answering phrase to a given one - then how to add decorative notes to it, in major and minor keys.

**Accompaniment:** Starts with the use of IV and I chords, then V chord etc. Left hand patterns are shown, with smooth voice leading, then chords are added in the right hand when the harmony changes. This is such excellent practice for Ear Training and a great skill for a versatile musician to have.

**Structural analysis:** How to identify phrases and cadences in closely related keys, applying this to analyzing Baroque dances.

A separate chapter teaches the concept of basic counterpoint - adding an upper or lower part to a 2 part composition. Each chapter has lots and lots of exercises to practice on!

Keyboard Harmony is a valuable skill for any musician and can be used as a substitute for Written Harmony. This workbook should encourage teachers to try teaching Keyboard Harmony!

It is important that teachers refer to a relevant syllabus for examination preparation.

Liz Munro - Coquitlam / Maple Ridge

*Thank you to Celeste-tina, Jean, Joyce, Liz and Matthew  
for these insightful reviews*







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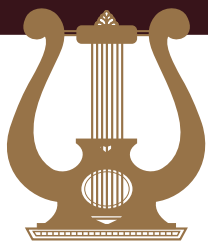
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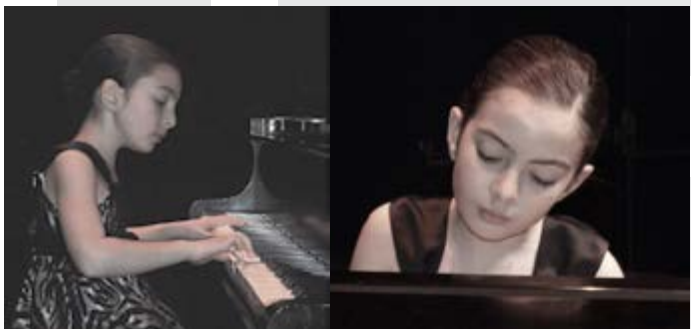
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