



Progressions

Inside this issue:

- *BCRMTA Competition Information*
- *BCRMTA Student Composer Results*
- *Branch Highlights*

And so much more.....



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don't want quotations to appear out of context.

www.bcrmta.bc.ca

Contents . . .

- 4 President's Message
- 5 Hello from the Editor, Webmaster
- 7 Meet some members . . .
- 12 Upcoming Branch Events
- 16 Meet our new Chairperson
Student Composers' Club - Mark Johnson
- 16 Professional Development Bursary/Grant
- 16 Heritage Fund
- 17 Musical Community Service Awards
- 19 BCRMTA Multidiscipline Competition Performers
- 22 BCRMTA Competition
Hotel - Tickets - Sessions
- 25 BCRMTA Junior Competition Performers
- 28 Students Composers' Club Masterclass
- 31 Student Composer Competition Results
- 34 Ask Lori - Teaching Tips for Everyday Lessons
- 36 Students' Own Choice:
Bringing Students' Musical Lives into Their Lessons
- 38 Review of New Publications
- 41 Executive / Committees / Branch Contacts
- 42 Support our Advertisers



My President's Message



Barbara Siemens
president@bcrmta.bc.ca

Hello to all BCRMTA Members,

And so it begins again! I trust that everyone has had a chance to decompress and enjoy all that the summer months had to offer as we all gear up for the start of a new academic year.

Reaching back to the Spring, I would like to congratulate all the students who participated in the **Student Composers' Competition**. The adjudications were completed mid-May and the winners in four categories were sent to the National level on June 1. Well done! More details are available on page 31.

The CFMTA held its Annual Meeting online on July 2-3, 2026, with a few of our BCRMTA members attending the general portion of the meeting. The complete minutes are available at cfmta.org in the Members Only section and a report of the highlights compiled by our BCRMTA Delegates will be presented in the minutes of the BCRMTA Semi-Annual September meeting. The CFMTA continues to work to support all RMTA's with the help of volunteers from across the country. If you are interested in their activities and wish to contribute a few hours a month, consider exploring the **Volunteer Survey Google Form** circulated in the August and September *Of Note* Newsletters.

The **CFMTA Connecting Canada Online Conference** ran from the beginning of July to the end of August with a wide selection of events viewable in real time or as recordings. The flexible format made for easy access, and it was especially gratifying to see several BCRMTA members as presenters.

As directed by the BCRMTA Council at the April meeting, our Social Media Committee initiated a Facebook campaign during the summer with the goal of continuing to raise awareness about our association and its programs. The process was complicated this year by changes to the platform's protocols but the Committee Chair persevered with the support of our Treasurer. If there are BCRMTA members who are particularly familiar with the inner workings of Facebook and who would like to contribute, send an email to president@bcrmta.bc.ca and your message will be gratefully forwarded to the Committee.

As I write, preparations are continuing for the **Multidiscipline Competition and Junior Piano Competition** in New Westminster on September 18 and 19. Details are available on page 22 and I hope to see many of you at the event. Updated procedures and suggestions for future competitions will be compiled by the Competitions Committee and added to the BCRMTA Conference Manual to facilitate the planning of the 2028 event.

The **Semi-Annual Provincial Council** will be held on September 20 directly after the Competitions. Delegates from each Branch will be able to report back after the meeting once the minutes are released, at which point members can read the documents in full in the Members Only section at BCRMTA.bc.ca.

I would like to highlight two important topics among the many that will be discussed by your representatives. The first is the *Administrator Feasibility Report* from the Ad Hoc Committee struck in April. This document will explore the options for hiring an individual to support the Executive and Chairs, and provide continuity for the Association. The second is an invitation for a Branch or Branches to host the 2028 BCRMTA Conference. This is an exciting opportunity to raise the profile of your branch, to bring members from across the Province to your city, and to support professional development in a collegial atmosphere. Please feel free to contact me with any questions or to explore options for hosting. I hope to be able to have an announcement at the September Council Meeting!

As always, I would like to thank all the volunteers who support and energize the BCRMTA. Your time and commitment is appreciated, as well as indispensable.

Have a fantastic 2026/2027!

Respectfully,
Barbara Siemens - Acting President

Hello from the Editor & Webmaster



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

Hi Everyone,

I hope you all had a great summer with family and friends and now we start thinking about the next teaching year. I hope to see you at the BCRMTA competitions in September.

So to work . . .

Magazine - I hope you enjoy this issue of Progressions. In this issue, my plan was to include comments from our members that received their 25 and 50 year pins. As with all of us, June is a crazy month and I did not hear back from quite a few of the members. I will work on this for the Year in Review that comes out in February. Thank you to the members that did respond.

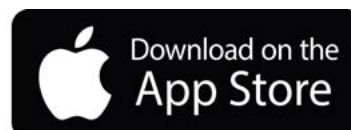
Website - As you all know, technology is always changing, updating, making things 'better'. For some, that means relearning things, and it is never easy. As AI has become such a huge part of all software, it is now beginning to affect our website and how it functions. Over the next year or two, I will have to update our site to comply with current requirements. Most of this work will be on the backside and not something you will notice too much. I do ask, if you ever notice something not working for you, please let me know, so I can deal with it. Other than that - the website is up to date for our programs and the member listing.

Thanks

Dina

Members - Consider exploring our app.

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



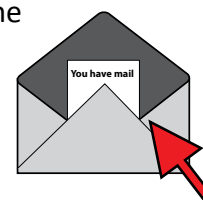
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- Thank you!



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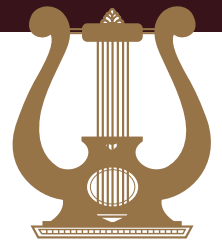
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Meet some members. . .

As you know I have been looking for an idea of what we should include from the branches in the fall issue. This year we would like to acknowledge members that received their 25 and 50 year pins.

We asked 5 questions, some responded. Enjoy!

1. Are there specific benefits to BCRMTA membership that interest you?
2. What are some of the changes you have noticed over the years?
3. What was the most memorable branch event over the course of your membership?
4. Is there something you think the association can learn from your professional experiences?
5. Do you have a favourite hobby?

Members that were presented their 50 Year Pin and Certificate



Sharie Atley - Chilliwack - 50 years

Sharie Atley with her 50 year pin and certificate.



Grace Hoff - Richmond - 50 years

L to R: Grace Hoff with her 50 year pin and certificate.

Presented by Rowena Silver Bridson

In Memoriam

Karin Andrews
joined BCRMTA in March 1973



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



Meet some members - cont.



Magdalene Tan - Vancouver/Burnaby - 50 years

Magdalene Tan with her 50 year pin and certificate.

L to R - Hailey Wong, Magdalene Tan, Barbara Siemens, Karin Wang

1. Are there specific benefits to BCRMTA membership that interest you?

In 1976 and as a new immigrant to Canada I benefitted a lot from BCRMTA's guidance in establishing myself as a piano teacher here in Vancouver e.g. workshops to attend/assist me in teaching methods prevalent here (RCM syllabus then) and opportunities like Kiwanis Music Festival & Student Performance Guild for my students to participate.

2. What are some of the changes you have noticed over the years?

Over the course of 50 years I have seen some inevitable changes from one generation to the next, especially from traditional to digital methods hastened by the 'Covid era'.

3. What was the most memorable branch event over the course of your membership?

Attending luncheon gatherings where I can meet old and new members.

4. Is there something you think the association can learn from your professional experiences?

Keep up the good work, Teach what you love, music.

5. Do you have a favourite hobby?

Line dancing to ballroom dancing, music. ✱



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Keep playing! Keep learning! Keep loving!



Meet some members - cont.

A few more members that received their 50 year pin and certificate:

Collette Elbl	North Island
Carol Shinkewski	Life Member, South Fraser
Christine Eschmann	Victoria



Canada Music Week
November 22 - 28, 2026

Members that were presented their 25 Year Pin and Certificate



Katherine Hume - Sunshine Coast - 25 years

*Katherine with her son Leif Montgomery, at the Performing Arts
BC Provincial Festival in Prince George on June 4, 2026*

1. *Are there specific benefits to BCRMTA membership that interest you?*

I really enjoy attending the conferences, both BCRMTA and CFMTA. They are wonderful learning opportunities as well as networking and seeing friends.

2. *What are some of the changes you have noticed over the years?*

Technology and how we as a profession have integrated it into our teaching.

3. *What was the most memorable branch event over the course of your membership?*

I particularly enjoyed our Canada 150 Canada Music Week event. We rented the Gibsons Heritage Playhouse Theatre with vintage Knabe grand piano. Students performed pieces by Canadian composers and branch members sang *Hymn to Freedom* by Oscar Peterson and *Hallelujah* by Leonard Cohen.

4. *Is there something you think the association can learn from your professional experiences?*

I have had the good fortune to teach for many years, beginning at age 17, starting in Montréal. I think the opportunity to teach throughout the life span and in different cities and languages has given me a unique perspective.

5. *Do you have a favourite hobby?*

Music tends to be an all-encompassing profession however I enjoy spending time with family and friends and travelling. ✨

THE VANCOUVER CHOPIN SOCIETY - 2026 / 2027 SEASON



KEVIN CHEN

Sunday, Sept 20, 2026, 3 pm
VANCOUVER PLAYHOUSE



WILLIAM YANG

Monday, October 12, 2026, 3 pm
VANCOUVER PLAYHOUSE



SASKIA GIORGINI

Sunday, Nov 22, 2026, 3 pm
VANCOUVER PLAYHOUSE



AIMI KOBAYASHI

Sunday, January 17, 2027, 3 pm
VANCOUVER PLAYHOUSE



ZLATA CHOCHIEVA

Sunday, February 14, 2027, 3 pm
VANCOUVER PLAYHOUSE



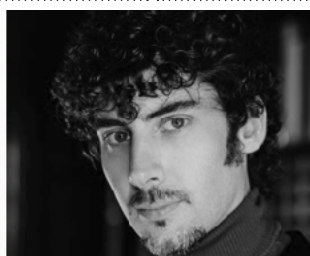
DANIIL TRIFONOV

Friday, March 12, 2027, 7:30 pm
CHAN CENTRE



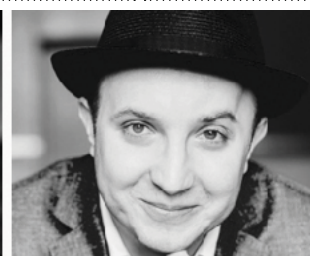
TIANYAO LYU

Wednesday, April 7, 2027, 7:30 pm
VANCOUVER PLAYHOUSE



FEDERICO COLLI

Sunday, May 2, 2027, 3 pm
VANCOUVER PLAYHOUSE



ALEXANDER GAVRYLYUK

Sunday, May 16, 2027, 3 pm
VANCOUVER PLAYHOUSE

Welcome to The Vancouver Chopin Society's exciting **2026-2027 season**. We have curated a series that includes names familiar to you, as well as artists playing in Vancouver for the very first time.

As we are still basking in the pride we felt when, for the third time in a row, a Canadian artist came home with a major prize at the International Chopin Competition in Warsaw. Pianist **Kevin Chen**, silver medalist from the 19th edition of the competition, will make a welcome return to the Playhouse, and will be first to play on our new acquired Steinway piano. We have also invited **William Yang**, 6th prize winner, as well as 4th prize winner, the 17-year-old **Tianyao Lyu**, who wowed the Varsovian audience with her stunning talent. Also making their Vancouver debut will be pianists **Saskia Giorgini** and **Aimi Kobayashi**.

Last season, **Daniil Trifonov** had to cancel his appearance because of illness. We are happy that we managed to secure a new date for his Vancouver recital, which will be held at the beautiful and acoustically resplendent Chan Centre for the Performing Arts.

Returning to Vancouver will be fan favourites **Zlata Chochieva**, **Federico Colli** and **Alexander Gavrylyuk** – musicians who have new ideas and interpretations to offer with every concert they give.

The Vancouver Chopin Society is one of the few musical organizations in the city to offer a **20% discount** to **seniors**, **students** and **B.C.R.M.T.A. members** for single tickets. **The price for youth (grades 1 through 12) is again an incredible \$18 per ticket.**

For details on each of our 2026/27 concerts please visit: chopinsociety.org

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Meet some members - cont.



Jammy Smith - Vancouver/Burnaby - 25 years

Jammy Smith with her 25 year pin and certificate.

L to R - Hailey Wong, Jammy Smith, Barbara Siemens, Karin Wang

A few more members that received their 25 year pin and certificate:

Susan Adams	Kelowna
Carrie Lemke	North Island
Jennie Chen	Richmond
Michelle Bumpus	South Fraser
Alison D'Entremont	South Fraser
Miya Otake	Vancouver/Burnaby
Charlotte Hale	Victoria
Nell Howard	Victoria
Frances Perriam	Victoria
Margaret Letkeman	Provincial

Lorna Yeates - Coquitlam / Maple Ridge - 25 years

1. Are there specific benefits to BCRMTA membership that interest you?

Initially, I was attracted to the insurance package and appreciated the coverage as superior to anything I could do independently. However, once I started attending meetings, I was drawn into the welcome atmosphere of the Coquitlam/Maple Ridge branch, the support and the workshops.

2. What are some of the changes you have noticed over the years?

Post-Covid has been a struggle to return to the attendance numbers we had before, but it is growing and shows promise, especially with newer members coming.

3. What was the most memorable branch event over the course of your membership?

I think the most memorable event during my membership, so far, has been the Canada Music Week recitals where we also honour students with the highest exam marks in the previous year. Hearing the results of their hard work and celebrating it is a joy.

4. Is there something you think the association can learn from your professional experiences?

The importance of human connection and support is not to be underestimated. Covid times of online meetings made this abundantly clear.

5. Do you have a favourite hobby?

Favourite hobby is sewing! ✨



A Few Upcoming Branch Events

Vancouver/Burnaby

After the summer break, the Vancouver/Burnaby Branch will be back with a full schedule of professional development and student events. We are pleased to offer two workshops in September and October, and all BCRMTA members are welcome to attend. The workshops are free for Vancouver/Burnaby Branch members and \$10 for non-branch members. Registration details will be announced soon.

We are excited to begin the new teaching year on Friday, September 18, with Dr. John Burge presenting *"Piano Teaching Tricks I Have Learned Over the Years."* Dr. Burge will share practical teaching ideas, valuable insights, and engaging stories that music teachers of all levels will enjoy.

On Monday, October 19, Dr. Chris Fisher will present the Zoom session *"The Many Hats of the Professional Musician: Strategies for Emerging Musical Leaders."* As musicians wear many hats and juggle myriad responsibilities while developing what is often a portfolio career, this interactive session will explore the joys and challenges young professionals often encounter and will present powerful yet practical strategies for meeting these demands all while finding meaning and creating impact in their work.

Our fall season will continue in November with a masterclass with Ellen Silverman, followed by the Canada Music Week Festival and our Winter Student Recital. We look forward to welcoming students, teachers, and families to these events as we celebrate another season of learning, performance, and music making together. ✨

Karin Wang

Prince George

The Prince George Branch will begin the season with a breakfast meeting at a local restaurant. We will discuss the events planned for the year and enjoy chatting about our summer activities.

For our Canada Music Week event we will hold a student recital with Canadian composers being featured. We will hold two more recitals, one in February and one in May. All levels from Suzuki to ARCT are represented. Our recitals feature mainly piano students and some performances on violin and cello.

Many branch members put students in the Prince George and District Music Festival, to be held in March 2027. Our adjudicator next year will be Jamie Syer.

The Prince George Branch will have regular meetings throughout the year with workshops presented by our local members. ✨

Lori Elder

South Okanagan

Greetings from the South Okanagan

The South Okanagan Branch is looking forward to another activity-filled academic year, beginning with our first branch meeting in September at the home of our president, Marlene Bartsch. In October, we will gather for our annual Wine and Cheese Social at the historic Leir House Manor. This enjoyable outreach event has proven to be a wonderful success, resulting in three new branch memberships.

In November, we will host the annual BCRMTA Canada Music Week Recital and Awards Presentation at the Penticton Lakeside Resort. The new year will see us busy with professional development opportunities, participation and volunteer support for the Penticton Kiwanis Music Festival, and, finally, our annual Spring Recital.

Our small branch is grateful for the dedication of our qualified and enthusiastic teachers, whose generous volunteer service and diverse expertise keep our association thriving. ✨

Anita Perry



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From the very start of the remote exam, I experienced the presence of the examiner as if in-person. The quality of the call was clear and was maintained without any interruptions throughout the exam. The part I liked best was that I was able to musically enhance my recital pieces with the stress-level being low.

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- RCM Student, Maya Krishnan

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Upcoming Branch Events - cont.

Vernon

Our Canada Music Week recital will be held in November.

We have a couple of other events in the planning for fall, but confirmation of dates etc are not in place until our September Branch Meeting. ✨

Lisa Parsons

South Fraser

Plans are well underway for Festival 2027!

Here are the dates:

- Festival classes: February 22 – 26, 2027
- Celebration Recitals: March 6th ✨

Esther Neufel

Richmond

The Richmond Branch is excited to have two of our students participating in the Provincial competitions Leon Xiang (Multidiscipline) and Queendy Ip (Junior Piano) this September in New Westminster.

Our branch will be celebrating our 55th anniversary on December 2, 2026.

We also have the following speakers booked to lead some professional development for our members:

- October 7, 2026 - Dr. Merlin Thompson.
- November 4, 2026 - Mark Ainley.
- February 3, 2027 - Barbara M. Siemens
- April 7, 2027 - Evgenia Rabinovich
- May 5, 2027 - Ildiko Skeldon ✨

Rowena Silver Bridson

Abbotsford

Upcoming events for the Abbotsford branch.

- Canada Music Week Recital - November
- AwardEs for highest mark in practical and theory subjects presented at the CMW Recital
- Scholarship Competition 2027 - to be discussed at September meeting
- Workshops:
 - October - Dr Jarred Dunn
Topic - Ornamentation.
 - January - Lauren Levorson-Wong
Topic - Music for All Minds and Bodies: Combining lived experience with actionable techniques for every classroom.
 - Date TBA - Dr Betty Suderman
Topic - Mozart articulation.

Thank you to the Professional Development Grant, the Heritage Fund and a generous branch member for making these workshops possible. This will be a wonderful year for musical growth for both teachers and students. ✨

Dina Pollock

*In our next issue we will highlight
Canada Music Week events
held in each branch.*

PLEASE NOTE - photographs
with students must include a
photo release to be inserted in
the magazine.

Releases are found in the MEMBERS
only section of the website.





Meet our new Chairperson

Student Composers' Club - Mark Johnson

Mark Johnson began his career as a teacher in Alberta, where he led an award-winning choir and wrote a children's musical. He was awarded a scholarship to compose a chamber opera as his master's thesis at the University of Calgary. Completing doctoral course work in music theory at both the University of Oregon and UBC, he passed his comprehensive examinations and began a doctoral thesis on the American composer John Adams, whom he was granted an interview with in 2000. He also held a large studio and worked as a professional musician with his duo, Viva Vox, presenting some of his jazz-flavoured compositions around Greater Vancouver. In Vancouver, Mark was a mentor to a number of gifted musicians through the Vancouver School Board mentorship program as well as a music educator in numerous academies including the Mastery School of Music on the UBC campus. Residing now in Sechelt on the Sunshine Coast, Mark composes and improvises on a daily basis on his baby grand piano embracing themes ranging from Viking ships (he lives on a fjord), to brief city jaunts to Vancouver. Currently, he teaches in the Sunshine Coast District and continues to enjoy working with musically creative students and adults.



Professional Development Bursary/Grant

A Professional Development Bursary/Grant is available to assist branches with less than 40 members to conduct ongoing professional development. This fund is for programs that benefit the branch - masterclasses, workshops, clinicians, videos etc. An eligible branch may apply every two years for an amount up to \$300.

The deadline for application and report submission is February 28, 2027. Application for the grant and approval of the same must take place before the event to qualify for the bursary.

Following the event, the branch which hosted the event will submit a written report on the form provided (online) - with photos if possible so that the information may be shared with other branches who are considering future projects. The bursary cheque will be sent after the report is received.

For more information:

<https://bcrmta.bc.ca/professional-development-bursary/>

Or contact Liz Munro

prodev@bcrmta.bc.ca

Heritage Fund

The project for 2026/2027 is a Branch Continuing Education Project. This project will assist branches at the local level to conduct continuing education events/workshops/masterclasses for their membership and community. This Subsidy is available to all branches of BCRMTA regardless of size.

This Subsidy program is separate from the Professional Development Grant/Bursary available to branches with 40 members or less.

Amount of Subsidy: \$300.00 per branch

For more information:

<https://bcrmta.bc.ca/heritage-professional-development-subsidy/>

Or contact Liz Munro

prodev@bcrmta.bc.ca



Musical Community Service Awards – May 2026



Abbotsford	Hana Chung	Ryan Lee	Bronze
Mid-Island	Dianne Bohn	Amy Liu	Bronze
		Amy Liu	Silver
		Melissa Shi	Bronze
		Melissa Shi	Silver
		Sherry Yu	Gold 87
Richmond	Lillian Chan	Adam Chen	Bronze
		Franca Fong	Bronze
		Frances Fong	Bronze
		Nicole Lau	Bronze
		Nicole Lau	Silver
		Adi Mohan	Silver
		Fiorella Santos	Bronze
		Harvey Wong	Silver
		Scarla Ye	Silver
		Lily Yuen	Silver
Sunshine Coast	Katherine Hume	Leif Montgomery	Gold 75
		Adetoun Oremakinde	Bronze
		Adetomiwa Oremakinde	Silver
		Iyunola Oremakinde	Silver
Vancouver/Burnaby	Dr Wayne Weng	Verity Leung	Bronze
		Verity Leung	Silver
		Verity Leung	Gold 113

Thank you for your service to the community!

The number behind the Gold certificate is the number of hours the student has volunteered.

- 60 volunteer hours is required to achieve a Gold certificate.
- 35 volunteer hours is required to achieve a Silver certificate.
- 10 volunteer hours is required to achieve a Bronze certificate.

Since this program began in 2002, more than 1,100 Musical Community Service Awards have been earned!

Joyce Janzen - Registrar



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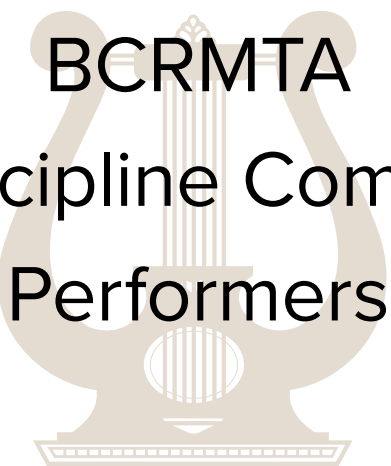


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BCRMTA Multidiscipline Competition Performers



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Chilliwack
Josiah Voth

Josiah Voth began studying violin at age four and piano at five. He is an active participant in the Chilliwack Music and Dance Festival and has been invited to the BC Provincial Arts Festival for four consecutive years. Josiah has received numerous honours, including being named the Chilliwack Academy of Music's Student of the Year in 2025 and Senior Piano Champion at the 2026 Chilliwack Music and Dance Festival.

He has performed Bach's *Piano Concerto in E Major* with the Chilliwack Youth Orchestra, where he also plays viola, and has appeared in a professional pit orchestra for a production of *The Sound of Music*. Josiah is currently preparing for his ARCT Piano Performance diploma (June 2026). He has participated in masterclasses with Jared Dunn and Clinton Denoni.



Coquitam / Maple Ridge
Elena Catana

Elena is a 12-year-old Grade 7 student from Coquitlam who began studying piano at the age of four. She has been actively involved in her school's music program, serving as an accompanist for the school choir since elementary school and continuing in this role in middle school. In addition to piano, Elena performs violin with her school's senior band. She had also shared her music within the community, performing both piano and violin at the nursing homes.

Elena passed her RCM level 10 piano exam at the age of 10 and the practical part of her ARCT piano exam in performance at age 12. Following the ARCT exam, she began participating in music festivals. At her first-ever competition, the CDMF Performing Arts Festival, she was awarded first and second in the classes she entered. She continued her success at the North Fraser Music Festival, where she received the top award, the Marlyn Lowenberger Trophy and Scholarship. Elena looks forward to further developing her artistry through future performance opportunities and competitions.



Richmond
Leon Xiang

Leon Xiang, 16, is a Vancouver-based pianist recognized for his expressive depth, intellectual curiosity, and musical versatility. A Grade 11 student in a French Immersion program, he began studying piano at the age of 4 and a half.

Leon has received top prizes at international competitions, including Second Prize and a scholarship at the Los Angeles Young Musicians International Competition. He also won First Prize at the American Protégé International Music Talent Competition, which led to an invitation to perform at Carnegie Hall. Additional achievements include 2nd prize at the Canadian Music Competition and 1st prize at the Pacific International Youth Piano Competition.

He has appeared in nearly 100 performances and has been featured as a concerto soloist with both the Vancouver Symphony Orchestra and the West Coast Symphony Orchestra. As President of the Vancouver Young Pianists Club (VYPC), Leon actively promotes music through community outreach and charity concerts. He aspires to pursue a dual path in music and academics, integrating artistic excellence with intellectual inquiry.



Vancouver / Burnaby
Verity Leung

Verity Leung has been training in classical piano since age 5. She has participated in masterclasses with renowned pianists including Wha Kyung Byun, Stanislav Ioudenitch, Krzysztof Jablonski, Dang Thai Son, and the late John Perry. Her playing has been described as “sensitively nuanced” and “artistically thoughtful” with “beautiful fluency and facile flair.”

Verity is the recipient of numerous provincial and national awards. Highlights include 1st Place in the 2021 and 2022 CMC, four B.C. Provincials titles, winner of the 2024 Canada West Performing Arts Festival, and Overall Prize of the 2025 Steinway Competition. She is a three-time RCM Gold Medalist, most recently for National ARCT Piano in 2024. Further afield, Verity was a finalist at the 2024 Kaufman International Youth Piano Competition in New York, awarded the Morningside Music Bridge scholarship at New England Conservatory in 2025, and competed at the 2026 Hilton Head International Piano Competition. Beyond performance, Verity is deeply committed to the community. Through her CD and concert series *In Veritate et Caritate*, she has raised over \$65,000 since 2020 for refugee settlement support. Verity enjoys coding and plays Ultimate frisbee with abandon.



Victoria
Madison Brecht

Madison Brecht is currently completing the final year of her Bachelor of Music in Piano Performance at the University of Victoria. She also holds an Associate Diploma (ARCT) from The Royal Conservatory of Music. An active and dedicated performer, Madison participates annually in the Greater Victoria Performing Arts Festival, and has earned top honours in several local competitions, including the Madeline Till, and Mary Adamson competitions. Additionally, she was recently chosen as the winner of the University of Victoria Concerto Competition and will perform as the featured soloist with orchestra in their 2026-2027 concert season. Madison has further enriched her studies through international programs, including the Mozarteum International Summer Academy in Salzburg, Austria, as the recipient of the Johann Strauss Foundation Scholarship, and the Orford Musique Summer Academy in Montreal, Québec. Through these studies, she has worked with distinguished pianists including Minsoo Sohn, Bertrand Chamayou, Jan Jiracek von Arnim, and Bernd Glemser. Following her undergraduate studies, Madison plans to pursue a Master’s degree in Piano Performance and build a career as a soloist, collaborative pianist, and teacher.

Multidiscipline performer programs are posted on the website:

<https://bcrmta.bc.ca/multidiscipline-competition/>





BCRMTA Competition Hotel - Tickets - Sessions

Inn at the Quay

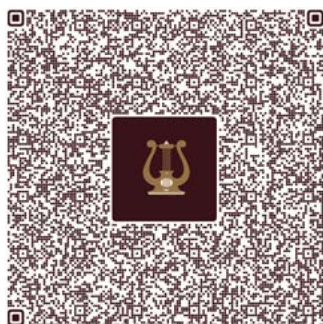
900 Quayside Drive, New Westminster, BC

Inn at the Quay - [ReservationDesk.com](https://www.ReservationDesk.com)

604-520-1776

Double rooms - \$279 plus applicable taxes,
no extra fees for added guests.

Deadline for rate 3:00 pm - August 15, 2026



Competition Tickets

Advance tickets will be available June 2026

Tickets will be available at the door, cash sales only

Junior Piano Competition

- Semi-finals \$10
- Finals \$15

Multidiscipline Competition

- Semi-finals \$15
- Finals \$20

Tentative Schedule for Competitions

Friday September 18

- 9:00 am - 12:00 pm Junior Semi Finals
- 2:00 pm - 8:00 pm Multidiscipline Semi Finals

Saturday September 19

- 9:00 am - 12:00 pm Junior Finals
- 6:00 pm - 10:00 pm Multidiscipline Finals





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on

September 18th, 2026 (Friday, Semi-Finals)

&

September 19th, 2026 (Saturday, Finals)

@

Inn at the Quay (New Westminster)



BCRMTA Junior Competition Performers



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Abbotsford
Shayan Meghdadi

Shayan Meghdadi is 17 years old and in Grade 11 French Immersion at W.J. Mouat Secondary School. He started studying piano in Abbotsford when he was 4 years old. He participated in two BCRMTA “Scholarship of Music” competitions, receiving Silver on his first attempt and Gold on his second. Currently, Shayan has been playing piano for the Sr. Jazz Band at his school for the past three years. He played three movements from *The Carnival of the Animals* by Camille Saint-Saëns for the Abbotsford Youth Orchestra in 2024.

Shayan participated in a masterclass by Dr. Jarred Dunn. He placed second at his school’s talent show in Grade 9 and will compete again on May 14th. Shayan completed his Harmony 9 and Harmony & Counterpoint 10 in 2025.



Chilliwack
Kathleen de Vries

Kathleen de Vries, 13, started her musical journey at age six. Having entered several Chilliwack Music and Dance Festival competitions over the past four years, starting at RCM Level 3, she has gone on this year to win the Upper Intermediate Piano Champion trophy, Joseph Bayer Baroque Trophy and Ethel Stevenson Memorial Trophy in 2026 competing at level Nine at the Chilliwack Music and Dance Festival. She is chosen to represent Chilliwack in the BC Performing Arts Festival this June. In 2025, Kathleen performed in the Rising Piano Stars Concert with the Valley Symphony Orchestra.

Kathleen loves her school studies and in her spare time enjoys reading, writing, and cooking with her mother. She is also a member of her school jazz band where she loves discovering new forms of music, other than classical, as a fun outlet and collaborating with other musicians.

Kathleen intends to complete her RCM studies and go on to ARCT hoping to make music her life’s work.



Coquitam / Maple Ridge
Chamaine Leung

Chamaine, born in Vancouver, began studying piano at the age of seven. She has since distinguished herself in numerous competitions and festivals, earning multiple medals, trophies, and scholarships at local music festivals.

She was awarded runner-up at the 2025 PABC Provincial Festival and has been nominated again to compete at the 2026 Provincials in Prince George. Chamaine is a two-time scholarship winner at the Gala Competition of the Pacific International Youth Music Festival, as well as a two-time first place winner in her age group at the Crescendo International Competition and a gold medal winner at the 2025 Steinway Junior Competition.

In addition to her competition success, she has earned gold medals from RCM and Conservatory Canada at every level from Grade 2 through 9. As a performer, she has performed at Carnegie Hall and the Chan Centre of UBC. She is also an experienced accompanist and has performed at senior homes.



Richmond
Queendy Ip

Queendy Ip started learning piano at the age of five and has completed the Yamaha Music Education Program. In all six years, she received the Yamaha Grade Examination Scholarships. Along with this, she has also completed the Yamaha Piano Grade 6 Exam. When Queendy finished her RCM Level 9 exam, she received the BCRMTA Richmond Branch Highest Mark Award.

In 2022, Queendy participated in the YAMAHA Junior Original Concert with her first piano composition. In order to practice her harmony skills, Queendy often composes original songs with her sister. At her secondary school, Queendy plays flute in the school band and piano in the school jazz band.

Queendy considers the BCRMTA Junior Piano Competition a chance to enhance her musical experience. She is honoured to represent the Richmond Branch in this competition.

Junior piano performer programs are posted on the website:

<https://bcrmta.bc.ca/junior-piano-competition>



South Fraser
Trea Looi

Fifteen-year-old **Trea** began her musical journey at the age of 2 in Singapore. Since moving to Canada at the age of 3 she has been shaped by many musical experiences. She was privileged to perform at an RCM tribute to the compositions of Stephen Chatman during the 2019 graduation ceremonies at the Chan Center. Later she was honoured with the Regional Gold Medal for earning the highest exam mark for both Level 4 and Level 9. Along the way, she has received awards and scholarships at local festivals, including recognition for her compositions. Trea not only loves performing and composing but also improvising and creating variations on other pieces. Outside of music, she loves reading, listening to music and drawing. Her artwork has received national awards in Canada, and a 2nd place in China.

She also figure skates, where she finds beautiful classical music to inspire her performances.



Vancouver / Burnaby
Melody Zhu

Melody Zhu is a talented 11-year-old pianist who began her musical journey at the age of four. Recognized early on for her exceptional musicality, Melody has since built an impressive competitive record. In 2021, at just six years old, she was awarded the Kiwanis Music Festival Medal for Best Baroque Performance (Grades 1-6). The following year, she earned the prestigious RCM Level 6 Gold Medal. Most recently, in 2025, she secured Second Place in the 10-year-old category at the Canadian Music Competition (CMC).

A frequent winner of the Pacific Youth International Music Competition and the SPG Music Festival, Melody is often praised by adjudicators for her delicate touch and profound musical expression. Beyond her solo work, she is a passionate chamber musician; her ensemble recently took First Place at the 2026 Kiwanis Music Festival. Deeply committed to her community, Melody frequently performs at senior homes and serves as a keyboardist for her school and church, sharing her love of music with those around her.





Student Composers' Club Masterclass

The May 3rd Student Composer Masterclasses held at the CMC in Vancouver were led by **Rodney Sharman**, renowned composer and composition teacher at the Vancouver Symphony Orchestra School of Music. Eight composers had been carefully selected to participate in the exciting event with live performances or electronically realized renditions of their compositions. Mr. Sharman related that as a young composer he had been a student of one of the deans of the Canadian moderns, Murray Adaskin, which held special significance as the masterclasses were being presented in the Murray Adaskin Room of the Canadian Music Center using the very piano owned by Mr. Adaskin, the piano on which a young Rodney Sharman took his composition lessons.

He passed on the advice of his teacher to the composers in attendance: all musical intervals are valid and have beauty. To demonstrate, he presented a recording of an earlier student work for piano he had sensitively written at the time of his association with Murray Adaskin, allowing students a glimpse of Mr. Sharman's creative interests.



L to R: Rodney Sharman, Cristen Bao, Luca Bao, Jakob Constible, Linus Schlosar, Liam Schachte, Paolo Roland Self, Bodi Minardi, Raphaella Boucher.

The master class then proceeded to the student compositions.

What a start with the presentation of **Liam Schachte's**, driving string quartet movement *String Quartet no.1*! The tremulous sevenths of the movement provided a backdrop for the frequent chromaticism and the eventual slow lyricism of the middle section.

This was followed by another digital presentation, this time by **Raphaella Boucher** who had captured the swirl of leaves in her piano composition *Whispers of the Wind*. The work used a tightly wrought ternary form with a clever interjection of different meters which Mr. Sharman commented upon.

Jakob Constible the next composer, had demonstrated a pronounced theatrical bent in his music. This year he wrote the rhythmic *Factory Cat*, about the drudgery of the work shift of a cat toiling in a factory, later contrasted with the cat's elation in the factory upon inventing a new food additive. Jake added a rhythmic sound track to accompany himself as he played the piano and even had a few hand beats on the outside of the piano housing!

In the course of his adjudications, Mr. Sharman indicated that he would enjoy an entire extended piece based on the opening of Paolo's *Odyssey*, which employed techniques alluding to hoquet and canon updated to the 21st century. Both a young film maker and composer, **Paolo Roland Self** reversed the film scoring process in this instance. While he had set short films to his music, this time he first composed the work and then created a film that captured the mood and narrative of the 5 minute piece, a film the audience enjoyed during the first half of the master class.

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The BCRMTA Student Composers' Club
in partnership with the CMC
present:

Student Composer Masterclasses

With composer mentor Rodney Sharman

May 3rd, 2026, 2-5 pm

Location :
CMC, Murray Adaskin Salon
837 Davie St, Vancouver, BC
V6Z 1B7

Application Deadline:
March 15th, 2026

SCAN ME

Six compositions will be selected to be featured in the masterclass. Students may submit works for any combination of instruments. Pieces must be 3-8 minutes in length.

Apply Online:
<https://bcmrta.bc.ca/call-for-student-compositions-masterclass/>



The second half was lead off by the composition *Invention in C# Minor* by **Bodi Minardi**, for piano and oboe, expressing a lyrical exoticism followed by a dissonant, almost rock-like middle section. Mr. Sharman gave Bodi good advice about the unique slur he used in the oboe part.

The music of the siblings **Cristen and Luca Bao Sicoli**, which followed, was a study in opposites. While Cristen wrote a poignant piece entitled *A Balloon Amongst the Clouds*, which she played quite expressively, her younger brother wrote *A Temperamental Cat*, employing the clash of major and minor simultaneously that Mr. Sharman found very engaging more dissonant intervals had found their presence in this work.

The program was rounded off by the thunderous *Blizzard and Nightmare* by **Linus Schlosar**, just one movement of a much larger work. Linus executed his piece on the piano with powerful octaves, and driving asymmetrical rhythms (*Nightmare*).

At the close of the event Kathleen Feenstra, founder, chair and leader of the Student Composers' Club for the past three years stepped down and announced an expansion in the structure of the club. Mark Johnson became the new acting chair and Kathleen announced several new positions. Pam Smirl became the organizer for next year's masterclasses. Later, the composer Christine Donkin accepted the role of Creative Director, instrumental in finding interesting clinicians and

composers to help the youth in the Student Composers' Club expand their musical horizons. Lillian Chan remained as the administrative heart of the club for next year.

Hopefully the masterful adjudications and exciting compositions will inspire more student composers to put pen to paper or fingers to keypad to create new works!

Submitted by Mark Johnson - Student Composers' Club Chair

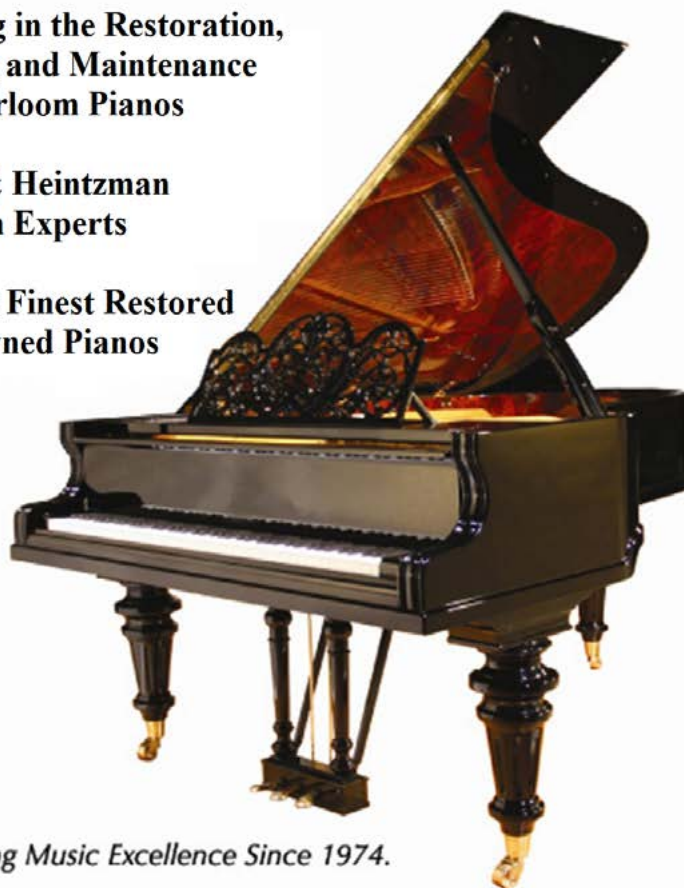


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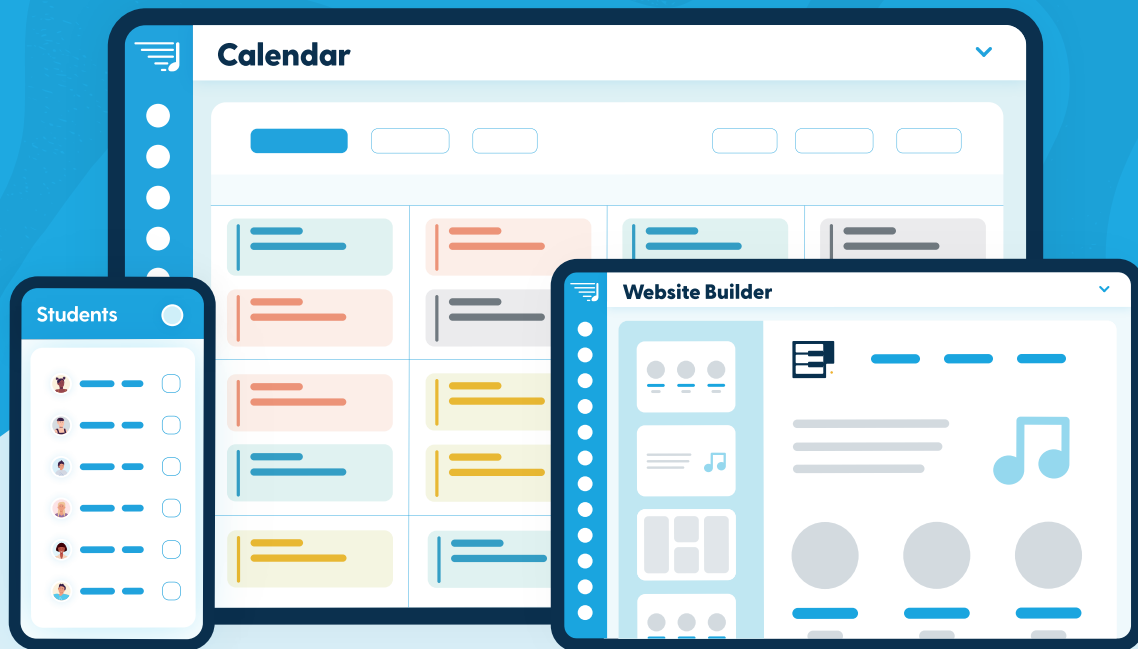
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Student Composer Competition Results



PREPARATORY: 8 years & under

P1 An original work for solo instrument or any combination of instruments

1st Place	Leo Visscher	<i>Raven Tag</i>
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CATEGORY A: 11 years and under

A1 An original work for solo instrument or any combination of instruments

1st Place	Yanxi (Yancey) Liu	<i>Ballade</i>
2nd Place	Thomas Bjorgaard	<i>Nocturne in E-flat Minor</i>
Honourable mention	Filip Ilea	<i>Dynamic Switch</i>

CATEGORY B: 15 years and under

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

1st Place	Jack Wang	<i>A Machine's Lullaby</i>
2nd Place	Nathan Syyong	<i>The Day I Fell Into the Cosmos</i>
Honourable mention	Bodi Minardi	<i>To Τραγούδι</i>

CATEGORY C: 19 years and under

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

1st Place	Will Zhu	<i>Velocity</i>
2nd Place	Will Zhu	<i>Where Light Breaks</i>

DIVISION D: Open

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

No Entries

Adjudicator for 2026 - Ryan Trew

Thank you to all the composers - Congratulations to the winners for 2026



Student Composer Competition Results

PREPARATORY: 8 years and under

1st place

Leo Visscher

Raven Tag

Leo Visscher began studying piano in April 2024 at the age of seven and quickly discovered a love not just for playing music, but for creating it. He enjoys experimenting at the piano, coming up with his own melodies and musical ideas, and letting his imagination lead the way.

Leo has performed in studio recitals and local music festivals, where he continues to grow in confidence and musical ability. When he's not at the piano, you'll likely find him building with LEGO, reading, playing basketball, or enjoying board games like *Ticket to Ride* and *Take Off*—even if he has to play against himself!

Leo loves creating, whether it's with music, bricks, or ideas, and is excited to share his composition in the BCRMTA Student Composer Competition. ✨



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CATEGORY A: 11 years and under

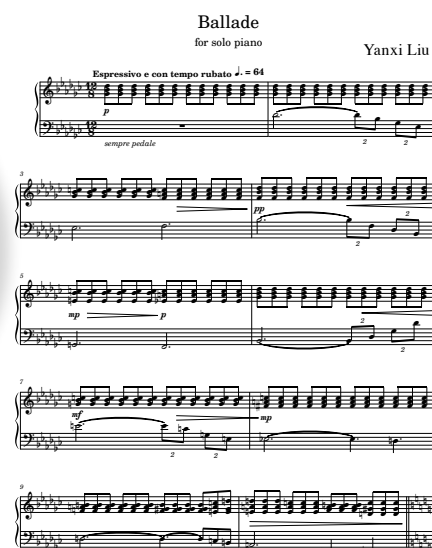
1st place

Yanxi (Yancey) Liu

Ballade

Young pianist, **Yanxi (Yancey) Liu** is a Grade 6 student at St. George's School who has been immersed in music since the age of three. Initially displaying a remarkable gift for playing by ear, he began formal classical training at age four. His development has been defined by a keen sense of perfect pitch, allowing him to master complex repertoire with both technical speed and emotional depth.

A dedicated student of the Western canon, Yancey draws profound inspiration from the scores of Mozart, Beethoven, Schubert, Chopin, and Rachmaninoff. His path toward composition began in earnest at age six; during the pandemic's shift to remote learning, he turned to the piano as a primary means of expression. He began improvising as a way to "journal" his daily life, translating external stimuli, from the nuances of the changing seasons to the kinetic energy of family skiing trips, into spontaneous musical narratives. ✨



Student Composer Competition Results



CATEGORY B: 15 years and under

1st place Jack Wang *A Machine's Lullaby*

Jack Wang began composing his first pieces when he was 9 years old, but it has been only since 2023 that he has begun honing his natural enthusiasm to produce longer works. He has been influenced classically by his love of Mahler, Chopin and Liszt etudes. His modern influences include Hans Zimmer and Lorne Balfe, whose path he hopes to follow into the field of film and video game score composition.*

A Machine's Lullaby for solo piano

Jack Wang

Frei und langsam $\text{♩} = \text{ca. } 40$

5

9 slightly faster

con pedale

15 schneller $\text{♩} = 120 \text{ ad lib.}$

8^{va}

CATEGORY C: 19 years and under

1st place Will Zhu *Velocity*

Will Zhu is a 16-year-old student and composer based in Vancouver, BC. Passionate about music, he enjoys playing the piano, singing, and composing both electronic and classical pieces. He works with DAWs to create digital music. Outside of music, Will is an avid skier, golfer, and swimmer. He also shares his home with his pomsky, Milky.*

Velocity

Will Zhu

$\text{♩} = 100$

Piano

8

11

18

21

24

27

30

33

36





Ask Lori: Teaching Tips for Everyday Lessons

By Lori Elder

Q. How can I get more direction to my phrases?

A. It is always important for phrases to have a sense of going somewhere. Each phrase, short or long, needs to have a sense of direction. Also, a piece as a whole must have a feeling of moving forward and telling a story, painting a picture, portraying an emotion, etc. In performance, you want your listeners to be engaged and interested in the musical events as they unfold. Here are some suggestions:

Short notes go toward long notes. Try to feel 8th notes going toward the next quarter or half note. The same with 16th notes – feel them going toward the next longer note.

Repeated notes should be different. Repeated notes can sound a bit stodgy or hammered if you're not careful. Try doing a crescendo or diminuendo through them, and always feel that you are going forward. To get a singing tone on a pair of repeated notes, it's a good idea to change fingers. The new finger will have a different sound that can be stronger or softer depending on the context of the phrase.

Go to important harmonic moments. Always feel the music going forward to the important harmonies, dissonances and resolutions.

Build to the highest note. This is especially true for Baroque pieces.

Build to syncopated notes and chords.

Build to the cadences. Always feel that you are going toward the final part of the phrase or section.

Build toward key changes. A change of key and all the chords leading up to it are always musically significant, so feel direction continuously through this to the cadence in the new key.

Do add-a-note practice. This will really help build direction. Play the first note of the phrase and hold it slightly. Then the first two notes, feeling like you are going toward the second note. Then do the first three notes, aiming for the third note. Continue doing this to the end of the phrase. This can seem time consuming, but it really works! You'll be surprised at how much more direction the phrase will have, and how each note is more meaningful.

Watch for musical aspects that interrupt the line. Rests can chop up a melody, so always try to hear the phrase continuing through the rests. Also, detached notes can sound kind of vertical and choppy. Try to feel detached notes moving toward the end of the phrase.

Sing along by saying "Go to there". The note you choose instinctively to sing the word "there" will be the goal note of the phrase. Try it – it works!



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.

Members,

Do you have a question you would like to ask Lori . . .
email your questions to lorielder@shaw.ca

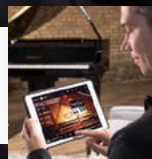




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Students' Own Choice: Bringing Students' Musical Lives into Their Lessons

By Dr. Merlin B. Thompson

When my teen student Ethan told me that he wanted to learn how to play Billy Joel's *Piano Man*, it made me smile. I could definitely see that was a direction he'd like to take because we already had several years of working through his "own choice" selections. *Piano Man* wasn't the first piece Ethan brought to my attention. It was just one of many selections in the long lineup of pieces Ethan had connected with through his own everyday life. I like to think of this repertoire as the pieces already living in Ethan's head. His own choice isn't a category from an examination syllabus - it's the music that belongs to and comes from his own personal experiences, culture, and community.

Right from the First Lesson

Music teachers can initiate students' own choices right from their very first lesson by exploring selections from their own musical experience. And their choices are wonderfully diverse: Christmas carols, Happy Birthday, kindergarten songs like *Itsy Bitsy Spider* and *Hot Cross Buns*, Disney themes, movie music, and popular songs heard at home. For students who are unsure, we might start with the opening notes of a familiar tune such as *Jingle Bells*. The point is that students begin by exploring music they already have in their ears, even if it's only one short phrase.

As Students Develop

With beginner students, I always rely on their ears as their starting point. Then as students develop their reading abilities, the printed page becomes an increasingly practical resource. Yet, there may be challenges for students at the elementary reading levels and above, as the printed score may not always adequately translate what's in students' ears. This means teachers help students explore what's necessary to make pop song arrangements playable and sound like the original recording.

Who Finds the Music?

Looking for music online or through music stores can be a time-consuming activity for music teachers that may not always turn out that well. Especially after teachers spend a considerable amount of time to locate the selection at the most appropriate level for the students - the student tries it out - and then informs the teacher that the piece wasn't as engaging as they originally thought!! Therefore, the best persons for searching out the appropriate level are the students themselves. What's interesting in this process is how students find out that not all repertoire suits their personality or fits their hands. Through the process of trial and error, of finding pieces that work and pieces that don't make the cut, pieces that are too easy and too hard, arrangements that sound super and arrangements that don't sound anything like what students anticipated, they get really skilled at finding music for themselves. And that skill will make a huge difference for continuing their journey as lifelong music makers.

What About Difficult Repertoire?

When students choose repertoire well beyond their current learning mastery, there are several options. Firstly, I'm always open to seeing how far they can get. Even learning one line of Beethoven's *Fur Elise* may be adequate and inspirational. Sometimes they get further than I anticipated. Next, with my help, they may utilize more productive processes which they might not be able to find on their own. From another perspective, I also have a responsibility to protect students from unhealthy technical demands which can be damaging to students' ongoing development. This may involve delaying the selection to a time when the student is better prepared to tackle its demands, finding a simplified arrangement more suited to the student's current ability, or making a partial exploration similar to what I mentioned above in terms of learning even one line without over-extending students' capability. On other occasions, there's nothing wrong with moving on to another choice.

The Benefits

I appreciate how teachers may gain deeper insight into our students' interests, motivations, and learning processes by consistently including students' own choice alongside our own instructional framework. By doing so, it's amazing to watch how our students become increasingly aware of their own musical personality. Students learn to play by ear. They learn how to locate resources, adapt, and arrange. They learn how to evaluate repertoire choices and make personally meaningful artistic decisions.

The result is something hard to predict but remarkable to witness: the gradual emergence of each student's unique musical voice. That voice is already present when students enter our studios. Exploring students' own choices is a remarkable way to create, nurture, and expand the conditions for their voices to be heard. ✨



Dr. Merlin B. Thompson is the driving vision behind Teach Music 21C, a forward-thinking music teacher community transforming the way music is taught and experienced. Merlin is an award-winning music educator, scholar, doctoral thesis supervisor, and internationally-recognized authority on music studio teaching with nearly five decades of experience across Canada, USA, Australia, New Zealand, China, and Finland. Author of "More than Music Lessons", mentor, and sought-after clinician, Merlin helps music teachers expand and enhance their teaching approach with tools and strategies deeply rooted in students' lived personal musical experience.

www.TeachMusic21C.com



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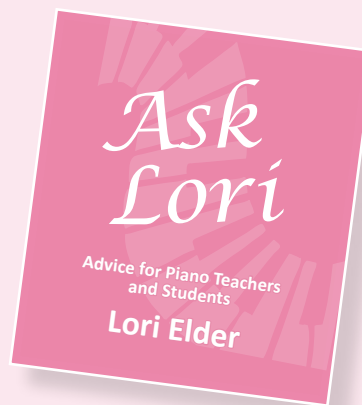
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Piano

HAROLD THE CAT Elementary Piano Solo Digital Copy Bernadine Johnson TOMGEROUMUSIC.COM® **TGM00109**



The illustration on the front page is epic! Reading the lyrics for this delightful piece support this image 100% ! As teachers of young students, we can all concur that the illustrations and lyrics make a piece appealing or not!

This fifty-two measure piece is written in G major and triple time, $\frac{3}{4}$. I like that the students are exposed to 1st and 2nd endings and repeat signs. There are no phrase markings but there are staccato notes and the finger patterns support legato playing. There are both quarter and whole rests throughout much of the piece. Accents for special emphasis at different words help reinforce the crescendos and forte dynamic as well. Five finger patterns and sequenced patterns make up this piece with a variety of dynamics.

This is fun and engaging and for the cat lovers in the studio, a must!

Jean Ritter

THE SPICE OF LIFE Late Intermediate Piano Solo Digital Copy Tom Gerou from Novellas Book 1 TOMGEROUMUSIC.COM® **TGM00052**



Here is a fun bouncy swing work in B^b major! It has an engaging character and colourful harmonies. There are 8th note triplets and grace notes adding to the charm of this syncopated piece. The pedal marks are very specific adding attention to the grace notes, accented chords or those with harmony changes needing highlighting. The chromatic triplets are exciting ending with a G minor triad in one instance. Another chromatic run appears just before the Da Capo where there is heightened dramatics. Mr. Gerou has very specifically placed staccato in some triplets and chords.

This is a delightful solo for our studio rhythm lovers! It would make a perfect recital piece or would be ideal for any performance opportunity!

Jean Ritter

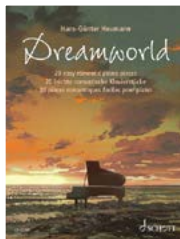
Review of Publications

DREAMWORLD

Hans-Gunter Heumann

Schott ED23709

Hal●Leonard HL49047164



This book consists of twenty easy original romantic piano pieces in 55 pages. The glossy cover is a piano in a beautiful sunset setting, the layout is clean and easily legible, and the keys are limited to two accidentals. The notes are written simply in eighth, quarter and half note values making the score easy to understand and play for those without a lot of experience. In addition, there are tempo indications, many fingerings, pedal markings and dynamics, showing that the editing has been done intentionally for educational and pedagogical purposes. Held notes create simple syncopation and rhythmic interest.

The brief introduction and all titles are in English, French and German. The imaginatively named pieces – such as *Moonlit Night*, *Polar Lights*, *The Magic of Beginnings* and *Let Your Heart Speak* – are springboards for creative interpretation. Composition is largely motivic and pattern based aiding in learning and analyzing.

The pieces are in a romantic pop and neoclassic style with diatonic sound and gentle dissonance, giving them wide appeal for playing and listening. Recordings are available on leading streaming platforms. This is an attractive resource with many applications. It would engage equally well with early beginners, adult learners or for more advanced players as sight reading.

Joyce Janzen

INTERMEDIATE CHOPIN FAVORITES

Hal●Leonard

HL 01364789



Intermediate Chopin Favorites is part of The Classical Piano Sheet Music Series. With a clear and easily legible layout and a continuous coil binding, this is an eminently practical volume! It consists of twenty-two pieces – three mazurkas, four nocturnes, seven preludes, seven waltzes and a polonaise.

Although listed at an intermediate level, the pieces range from Level 7 through 10.

Prelude in E minor op 28 #4 and *Polonaise in G minor op post* are in Level 7.

In Level 8 there is *Mazurka in G minor op 67 #2*, *Prelude in B minor op 28 #6*, *Waltz in A^b major op 69 #1* and *Waltz in B minor op 69 #1*.

There are eight pieces at Level 9 – three nocturnes, two preludes, and three waltzes.

Level 10 is represented by *Mazurka in A minor op 17 #4*. Additionally, there are seven other works from outside the current RCM syllabus.

Some fingering, dynamics and pedal marking are provided. The fingering especially is written very discreetly without detracting from the score. This is a great resource for a student's library as it introduces Chopin from simpler pieces through to more complex works, gives a wide range and level of pieces to learn without purchasing multiple books or being limited to a single grade book, and the opportunity to absorb Romantic style from the 'poet of the piano'.

Joyce Janzen



Review of Publications

WE WISH YOU A MERRY MASH-UP

Jennifer Linn

Alfred.com 00-50558

This early intermediate collection combines well known Christmas carols with the distinctive styles and specific well known pieces of classical composers to create playful and recognizable 'mash-ups' that are both fun to play and interesting to listen to.

Angels We Have Heard on High is written in the style of Schumann's *Humming Song* with the melody in the RH and a broken chord alternating pattern in the LH.

Away in a Manger in the style of Mozart's *Sonata in E^b op 282* uses Mozart's signature two note slurs and staccato chords in a triple meter.

Deck the Halls is inspired by Ellmenreich's *Spinning Song* with a bouncing alternating staccato bass.

The polychords and impressionistic sounds in the style of Debussy create the setting for *The First Noel*.

Jingle Bells emulating Clementi's *Sonatina in C op 36, #3* features alternating LH octaves, staccatos and running sixteenth notes.

JS Bach's *Little Prelude in C major BWV 939* is the canvas on which *Jolly Old St Nicholas* is superimposed.

I Saw Three Ships is written in the style of Beethoven's *Sonatina in G* with a $\frac{6}{8}$ time signature and a broken chord bass.

O Come, O Come, Emmanuel is inspired by Chopin's *Prelude in E minor op 55, no 1* with subtly changing LH chords under the RH melody.

The LH staccato chords and 16th note motifs of Burgmuller's *Arabesque op 100 #2* provide the framework for *Pat-a Pan*.

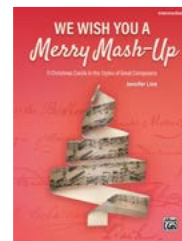
We Wish You a Merry Christmas in the style of Tchaikovsky's *Sweet Dream op 39 #21* features a divided hand in the LH and an expressive RH introductory melody.

Finally, Mendelssohn's *Venetian Boat Song op 19b #9* is the setting for *What Child is This* with its widely spaced LH chords, $\frac{6}{8}$ rhythm and RH in chords and harmonic thirds.

Each piece is two pages long, keys range from 1 flat to 2 sharps and layout is clear and legible.

This book makes interesting playing to engage students and to delight recital audiences.

Joyce Janzen



Thank you Jean and Joyce for these reviews.

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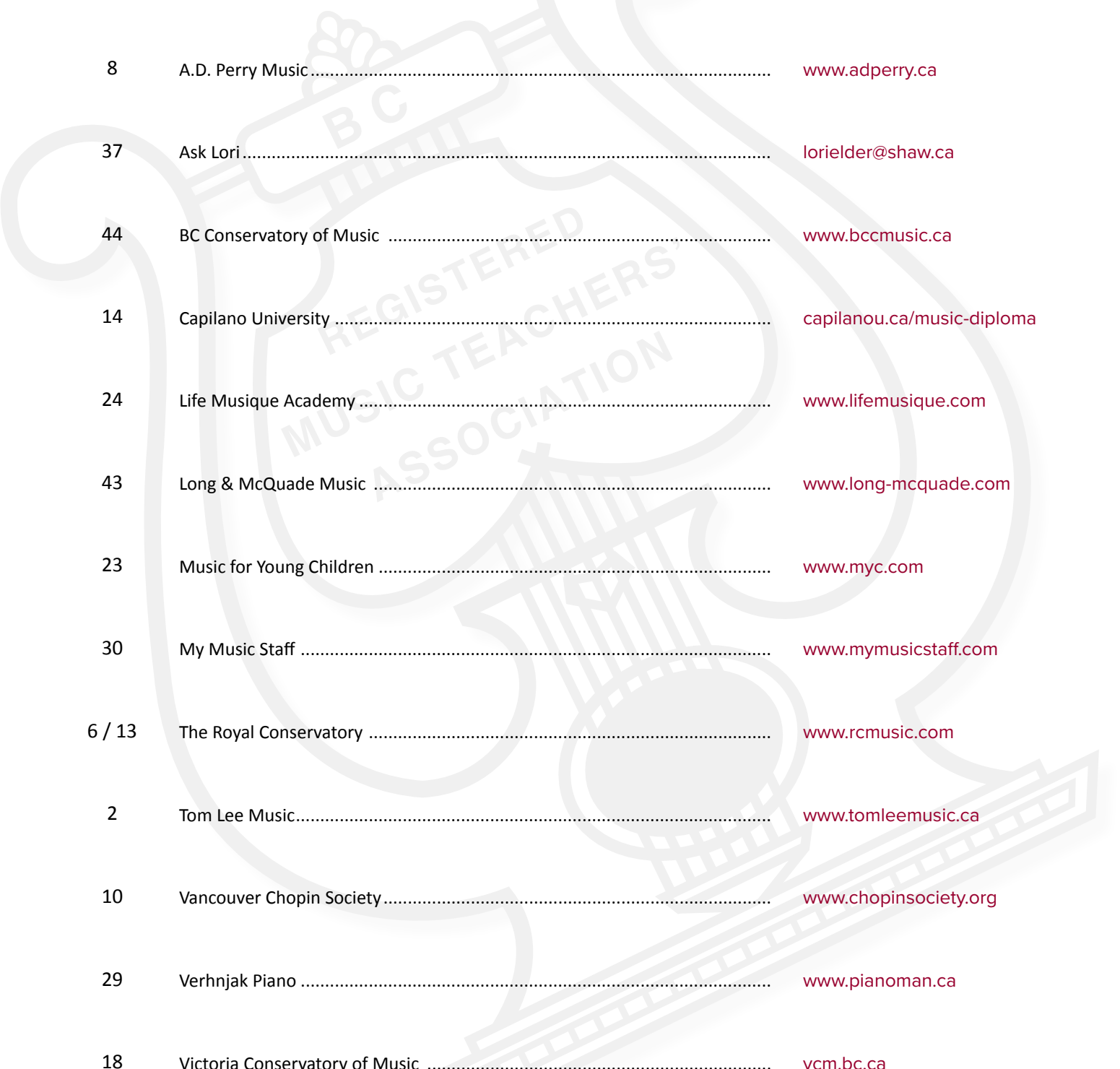
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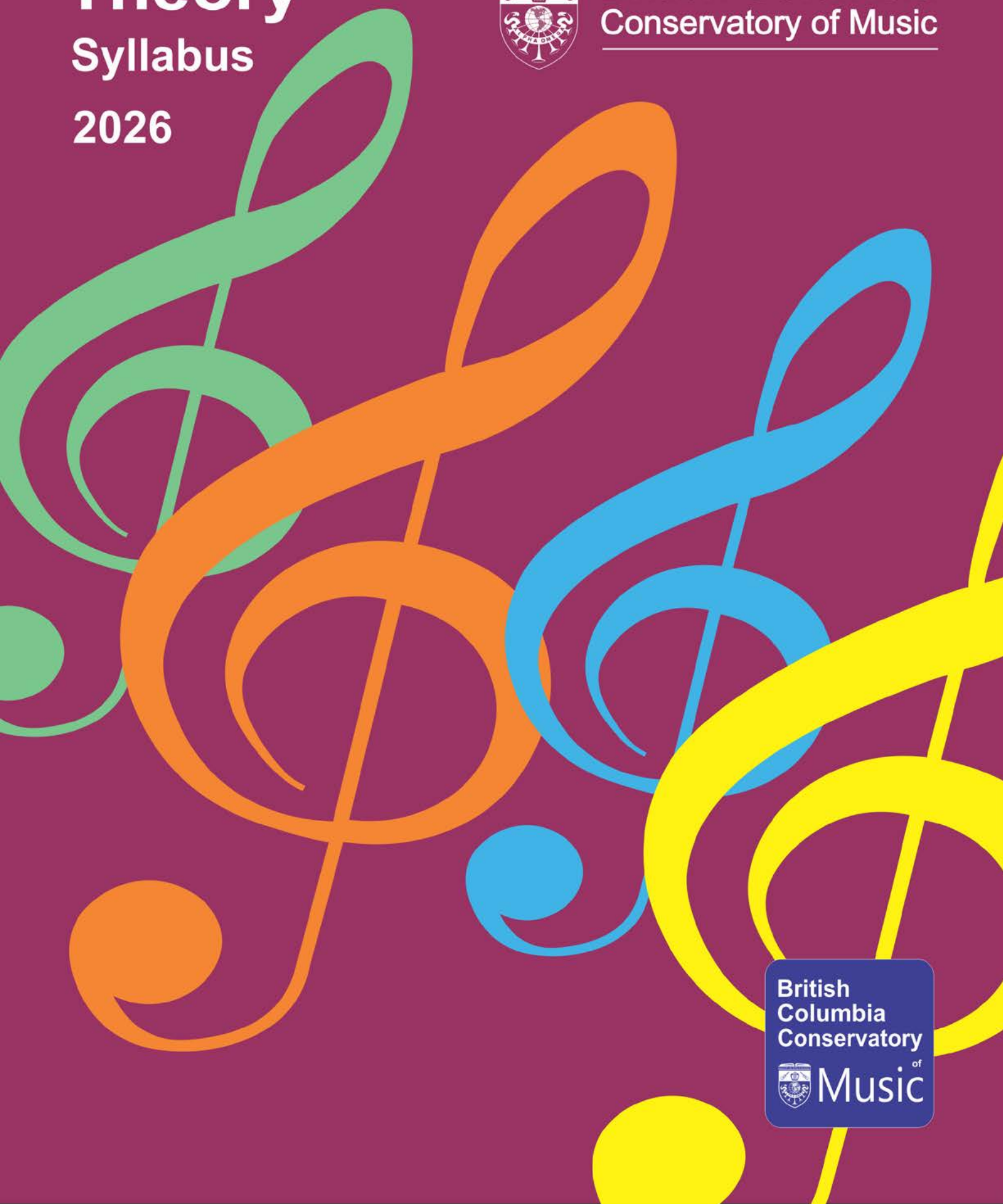
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