

The study of the Romantic and Modern Eras is more detailed at this level and composers not touched on in History 9 are now focused on here. The former 20 marks allocated to the study of North American representative composers and their works and representative performers on the world stage has been totally removed and independent study essays are now the focus. The topics to choose from are: Musical Theater, Jazz, and Technology in Music. Each of these topics has specific guidelines for the student to follow and include in their research as they prepare a 900 – 1000 word essay. Although notes aren't permitted in the exam room, the student will have a good grasp on what they'll write based on their research.

Romantic Era: As in the previous levels choices have been removed. The work of R. Schumann now required is *Carnaval, Op.9*. Verdi's *Rigoletto* has been removed leaving *La Traviata*. Smetana's *Vltava* is out and the study of Schubert's *Trout Quintet* has now been included in this level rather than level 10. Another addition is C. Schumann's lied *Liebst du um Schönheit* op. 12, no. 4.

Modern Era: In Explorations the student studied ten works in this section and now there are fourteen! Nine of the previous ten composers and compositions remain except for the removal of Arvo Part's *Cantate Domino canticum novum*. Aaron Copland's *Fanfare for the Common Man* is added along with *The Contented House* by J. Coulthard, *Sonata V* by John Cage, Steve Reich's *Electric Counterpoint* and Schafer's *Snowforms*.

In conclusion, I feel that much thought has gone into the revision of this curriculum and I see the changes as very positive. The student will complete the studies of the history of music with an excellent grasp of what was important in each period and how the times the composers lived in impacted their compositions greatly! These courses also help with the correct interpretation of the repertoire they're playing!

*Jean Ritter - British Columbia*

## ALBUM POUR LES JEUNES

**Marc-André Pépin**

**Éditions Emma-P**

**Available on: Amazon - Sheet Music Plus**

**<https://marcandrepepin.com>**

Album pour les Jeunes is the latest collection of piano pieces for young students by composer, Marc-André Pépin, who hails from Québec. There are twelve pieces in this book: *First steps*, *Stair Play*, *Melancholic Clown*, *Two-Part Invention* (based on *La Laine des Moutons*), *Hobbling Along*, *Indian Dance*, *Micro Rag*, *Lonesome Cowboy Ride*, *Off Balance*, *Three-Part Invention* (based on *Veillée Rustique*), *Angiopodiae / Irregular Gymnopodiae*,

and *Dancing Gifts*. As described by the publisher, the pieces are indeed "light and joyful, classical in nature with hints of jazz" and arranged in chronological order by difficulty starting from approximately RCM Grade 1 level to RCM Grade 5 level. In general, the pieces provide easy listening but do have tricky playing elements which will inspire and challenge many young pianists in their practice. Examples of such rhythmic challenges are: the double dotted quarter notes of *Stair Play*, changing meters of *Off Balance*, or the juxtaposition of triplets against eighth notes in *Indian Dance* between the hands. Many of the pieces are marked *Allegretto* or faster and the numerous quick moving passages will require dexterous playing to execute with clarity and precision. Of note are the two inventions represented here; these will be embraced by piano teachers who seek to provide their students further experiences with contrapuntal texture. The inventions are carefully crafted and will no doubt be recognizable to students familiar with the two French folksongs that they are based on.

*Andrea Yau - Ontario*

## LET'S PRETEND

### 14 Enchanting Piano Solos

**Susan Griesdale, Redleaf Publishing**

This new addition to the Redleaf collection is an engaging collection of elementary and early intermediate piano solos that capture the imagination of young students with themes that relate to the kinds of imaginative play that are part of children's lives. Evocative lyrics and illustrations also serve to draw students into the music they are learning. The lyrics also provide an opportunity for students to develop their ability to play and sing at the same time. The detailed performance notes outline the main technical and musical challenges of each selection and provide suggestions about the desired affect of the music. Technical and musical challenges include simple and compound time signatures, syncopated rhythms, use of the damper and una corda pedals, movement around the keyboard, and use of many variations in dynamics and articulation. Highlights of the collection include the dreamy *I Can Fly!*, which ends with a soaring glissando; the clever *I'm Invisible*, which fades away to nothing as notes are omitted from the repetition of the main 8-measure theme; the majestic *I am the King*, which uses open fifths and dotted rhythms to evoke a fanfare, and the lilting *Cowboy*, which provides students with an opportunity to practice 6/8 rhythms including the duple division of the beat. This collection will be a valuable source of supplemental or recital repertoire for young, imaginative students.

*Nancy Mitchell - Ontario*

