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All submissions must be received by the Notes editor by the following deadlines: May 1 (summer issue), October 1 (fall issue), February 1 (spring issue). The editor prefers that all text be sent by e-mail using Microsoft Word. Reports from the Branches and OCTA biographies are limited to 400 words. Written permission must accompany all text where applicable.

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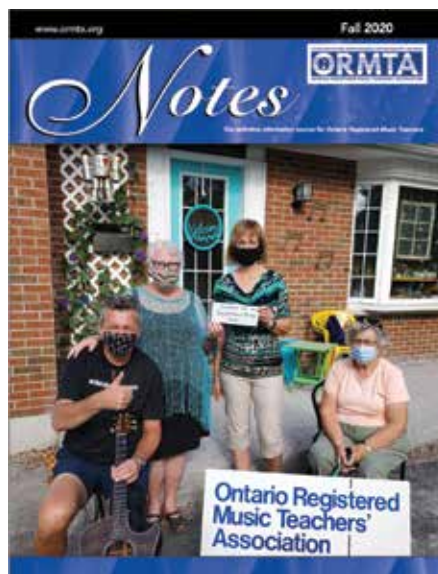
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Cover photo: Steven Ladwig, Amanda de Boer, Patricia Baker, Treasurer, and Elaine Broughton, President - Oshawa & District Branch

Contents

Calendar of Events	4
Privacy Policy	4
From the President	6
From the Branches	7
Interview - Jamie Parker	12
Contribution to Teaching Award/Pedagogy Award	15
Ask The Expert	16
Music Writing Competition	19
Laura's Library	20
Minutes of AGM	23
Sandra's Bookshelf	29
Change in Insurance Coverage	30
College and University Directory	31
From the Registrar's Desk	32
Sense	33
Provincial Executive and Zone Representatives	34

Calendar of Events 2020/21

November 19	Deadline for submissions to CFMTA E-Festival
November 22-28	Canada Music Week
December 1	Deadline for Branches to submit Canada Music Week report
December 31	Deadline for amendments to the Bylaws
January 12, 2021	Deadline for Branches to voice questions/concerns to Zone Reps prior to Winter Provincial Council Executive e-Meeting
February 1, 2021	Music Writing Competition Submissions Open
February 1, 2021	Deadline for submissions to the Spring Issue of Notes Magazine
February 6, 2021	Winter Provincial Council Executive e-Meeting - 1:00 PM
February 7, 2021	Winter Provincial Council e-Meeting - 1:00 PM
March 1, 2021	Reminder to update Profile Information or send Membership Changes to Secretary-Registrar
March 1, 2021	Deadline for CFMTA Call for Compositions
March 1, 2021	Deadline for ORMTA Pedagogy Award
March 15, 2021	Deadline for ORMTA Music Writing Competition Submissions
April 15, 2021	Deadline for ORMTA Contribution to Teaching Award

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From the President



Greetings ORMTA Colleagues,

I hope you have all enjoyed our beautiful summer weather, and have settled into a new routine this fall. It was wonderful to see so many smiling faces at our e-AGM, and I look forward to the time when we can gather in person.

Last April when I wrote ORMTA's annual report for CFMTA/FCAPM I mentioned all the changes that ORMTA had gone through in 2019-2020. So I look forward to the 2020-2021 year where we get to see the results of all those changes!

I hope you will notice many of those changes as you read through this issue of Notes. We have some fun new columns for your reading pleasure, as well as the first article in our "Ask An Expert" series - a wonderful article from the Lotus Centre. You will continue to see a fresh focus on Ontario and Canadian music, and new, informative pedagogical articles that appeal to our membership in future issues of Notes.

Welcome to our new Zone Reps, Jacqueline Huffman-Krisza (Southern Zone) and Matthew Tam (GTA Zone). New councillors bring energy and a fresh perspective to ORMTA, as do each of you as individual members. Please reach out to us if you have ideas, questions, or suggestions. Additionally, ORMTA has a strong representation of CFMTA/FCAPM Chairs and volunteers, and exciting things are happening there.

I realize that your personal studio will be experiencing some changes as well, as we adapt our profession to work in a world with Covid-19. Do not give up. Attend your Branch meetings and engage in the wonderful events that they offer. Reach out to your fellow colleagues for support and ideas, and maybe even the occasional vent-session. We are not alone in our business, and we are stronger and smarter when we lift each other up. You will get so much more out of being an ORMTA Member by being engaged.

Laura Gray
ORMTA President

A handwritten signature in black ink that reads "Laura Gray". The script is cursive and elegant.

From the Branches

BARRIE

The Barrie ORMTA Branch continues to be active, despite these difficult times. As the saying goes "The Show Must Go On". And so it will. Barrie will hold a Canada Music Week Recital over Zoom, hosted by Margot Hamilton. Students will submit their performance Videos to Margot and she will compile the show. We will not let COVID interfere with getting the music out to everyone and supporting our Canadian composers.

Zoom also allowed us to have our first meeting of the new season and it was a very busy time as we reviewed and updated our Policies and Procedures along with discussing what the Branch hopes to do over the coming year.

Our plans include the "Anything Goes" Recital in February and an Evaluations Awards Recital in March. We closed with a brief discussion on how members are handling their teaching this year. Some are choosing strictly in-person lessons while others are staying online for now and some have a mix of the two. Who would have thought our creativity would be required beyond our music. The Barrie Branch wishes everyone safe teaching this year.

– Theresa Beninger

ETOBICOKE/MISSISSAUGA

In light of the global pandemic and with Province-wide shutdowns and restrictions, the Etobicoke Mississauga Branch, like many other branches, had to cancel our spring assessments and scholarship recital. Luckily we were able to move all our other activities online.

The annual June branch meeting and August "Joe show" with Joe Ringhofer were both virtual. The added benefit of online workshops is that members as far as Ottawa were able to participate. Our fall workshop, Piano in Pairs, with Lisa Raposa and Gregory Millar was also a successful virtual experience for all who attended. The executive council has enjoyed our online meetings and we were able to honour several long time members at the annual general meeting meeting.

Our Halloween Recital will be hosted online with students submitting videos of themselves playing themed music in their costumes. We are looking forward to hosting Contemporary Showcase and our Winter Assessments as well as a workshop with Larissa Zoubareva who will give a lecture about teaching students with learning challenges. We are all thankful that our members and branch have been able to continue to enrich students and teachers

lives with meaningful learning and performing opportunities despite the unprecedented circumstances.

– Abigail Freeman

HAMILTON/HALTON

Hamilton/Halton branch held its first ever virtual AGM on May 29, 2020 with seventeen members in attendance. We welcomed newly elected Janet Correia as the President for the 2020-2021 term. Janet had the opportunity to hold her first executive meeting on July 9 via Zoom with the main objective being the planning of the 2020-2021 Calendar of Events. With the ongoing concerns around Covid-19 it was determined that recitals and workshops would be offered as online events until the end of the year, and to be re-evaluated in 2021.

Halloween is scheduled for October 24 with students of all ages performing live in their homes; costume optional. A new event added to the calendar is the Composition Competition. Opened to members and non-members, this event is to encourage student at the Beginner (9 and under), Intermediate (10-13), and Advanced (14 and up) levels to submit an original composition based on a Canadian Theme. Abigail

From the Branches

Richardson-Shulte, composition professor at University of Toronto, and composer-in-residence with Hamilton Philharmonic Orchestra, will be the judge. The scholarship winner in each composition category will be announced at the Canada Music Week Recital on November 22. Another incentive to the CMW is a visual art element. Students can create an original piece of artwork that will be featured with their online live performance of a Canadian composer's work. In celebration of the 250 anniversary of Beethoven's birth, students can arrange a simple variation on the Ode to Joy theme. Submissions of the performance of the Ode's theme and variations to be compiled in a video and made available on the branch's YouTube channel.

At the President's Welcome and General Meeting held in September 2, 2020 via Zoom, branch member Tom Oliver (selected OCTA) was also given - in a 'simulated' presentation - a memento plaque from the branch in recognition of his dedicated work as an educator in voice and theatre.

The branch has seen an increase in its membership by nine individuals joining ORMTA. Six of those new members were present at the General Meeting. Each were given the opportunity to introduce themselves. Their educational background and professional

profile were quite impressive! They also stated their relationship as a colleague/student with the existing branch member who encouraged them to join. We are delighted to have these new members bring their skills and talents to Hamilton/Halton.

– Kamara Hennessey

HANOVER/ WALKERTON

The Hanover/Walkerton ORMTA group gathered in February, in Walkerton, to screen the festival cards and discuss general business.

In March, Covid-19 hit and we had to cancel our Branch competition and we were caught trying to change to online teaching and deal with all the new changes. By April, we were able to meet on Zoom for business and to discuss the challenges of teaching online and review the things that were working well.



We found that Zoom lent well to workshop sharing and we had professional development videos to help us polish up our students' pieces. In other workshops in June we discussed how music changes lives and how to make music more accessible to more students.

Following our September business meeting (Zoom), we had a patio meeting to distribute medals and certificates for our students who excelled in their exams. This month we tried out a collaborative composing challenge in preparation for Canada Music Week. We each wrote a line of music then passed



From the Branches



it along to another teacher. We hope to implement a composing project like this for our students in Canada Music Week.

Looking forward, we are scheduling a further Zoom meeting with another Branch in October and a Canada Music Week meeting in November.

– Beth Cruickshank

NORTH BAY

Members of the North Bay Branch gathered online for their first fall meeting on Friday September 18 using the Zoom platform. We were thrilled to welcome two new members to ORMTA: Dianne Emiry and Chloe Weston. The meeting opened

with members sharing how they are adapting their teaching practices during the COVID era. Hand sanitizing, physical distancing and face masks have been integrated into studio procedures and each teacher communicated how they have overcome their own unique challenges with the use of new digital devices, adjusting studio schedules and offering a hybrid of online and in-person lessons. While planning Fall branch activities, President Jennifer Levitan encouraged members to think outside the box as she focussed on two inspirational phrases that she gathered from a blog article by Leila Viss: reinvent within restrictions and blossom within boundaries. Student-centered events will include two recitals: The Honours Recital

in November and the Candy Cane recital in December. Both recitals will be held online using Zoom. If gathering restrictions permit it, a hybrid option will be considered to include both in-person and online performances. Teacher centered events include our monthly meetings and a special online “Inter-Branch Networking Event” with the Hanover-Walkerton branch on October 23. We are excited to share professional development ideas, branch activities and build community together as we are both smaller remote branches.

The North Bay Branch would like to wish everyone a safe and happy new year of teaching!

– Jennifer Levitan

From the Branches

OSHAWA & DISTRICT

We are happy to welcome everyone back to their Fall teaching schedules, after a relaxing summer time of rest and rejuvenation.

One of our members Amanda de Boer and her husband Steven held numerous driveway concerts this summer where they sang and played keyboard and guitar respectively, all while raising money for local charities. They were recently able to raise money to honour and pay tribute to a family in Oshawa that tragedy had struck. A music bursary has been donated to our Branch in memory of the pupils that Amanda had taught piano – such a generous and poignant gesture from these remarkable people. Our Branch is most appreciative and very honoured to receive this bursary which will benefit many deserving pupils in years to come.

This will be a memorable year with many teachers only teaching remotely and some doing both remote and in person lessons. Music must and will continue to enrich our lives and the lives of our students, amidst the uncertainty of the pandemic of 2020.

Our September meeting was held virtually. President Elaine Broughton welcomed everyone and outlined some of the events coming up.

We will be holding our Awards Recital virtually on Sunday October 18th. This is a recital to celebrate



Amanda de Boer Elaine Broughton, President Patricia Baker, Treasurer

the pupils who received a First Class Mark on their exam and award them with a bar or pin. Scholarships are also awarded to the pupil receiving the highest mark in their grade.

On Monday October 19th we will be hosting a Theory Workshop with Maria Case via Zoom. She will be discussing Theory from level 8 and up. We are pleased to have Maria visit us again, as she came last year and discussed the earlier grades.

On November 14th we will be holding our Canada Music Week Recital via Zoom, as a precursor to the Canada Music Week date.

Students are welcome to play a piece that they have composed as well and are encouraged to follow the guidelines for the CFMTA eFestival. A wonderful way to celebrate the 60th anniversary!

On Dec. 13 will be our Christmas Recital via zoom – students can share a favourite seasonal piece with each other for some festive fun!

Wishing everyone a fulfilling teaching year, and stay safe and well.

– Paula Copithorn

From the Branches

OTTAWA

Our year has begun, even if it is much different from previous years!

We had one virtual concert to celebrate Canada Music Day which was available for viewing between July 1 and 15. Amélie Langlois organized this event and Le Choeur de l'Ouest performed as well as several talented piano, voice, string and harp students.

We held our first Zoom Professional

Development session titled "Tech for Teaching" on September 3, 2020 with Dr. Juanita Marchand Knight from McGill University. It was well attended and appreciated by all. Thanks to Danielle McIntyre for coordinating this event.

We also held our first Zoom Information Session: Exploring Contemporary Piano Repertoire, presented by Colin Mack on September 24. Thanks to Hoda Nassim for organizing.

Our September General meeting was held via Zoom on September 14. We will also be holding our fall events – Canada Music Week recital and the First Class Honours recital – on line. The shows must go on!

Here's hoping you are all experiencing a safe return to teaching.

– Kimberley Sundell

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INTERVIEW

Liz Parker graduated from the Royal Conservatory of Music (RCM) at 15 with a Gold Medal for the top mark in Canada; she holds her Licentiate from England's Trinity College of London; and her Bachelor of Music from the University of British Columbia. Liz has been teaching since 1985.

ORMTA Member Liz Parker Interviews Pianist Jamie Parker

Originally published June 11, 2020, on www.pianoteacherliz.com

Liz: Teaching online is what we're doing now, and for a while yet. I've made the switch and it's going quite well for me – my biggest challenge is holding the attention of a hyper 7-year old. I was curious how teachers of advanced piano students were coping, and I turned the "mic", so to speak, to my brother, Jamie Parker. He's been a Professor of Piano, Rupert E. Edwards Chair in Piano Performance, at the University of Toronto, and a member of three-time Juno Award winner Gryphon Trio since 1993.

Liz: What the biggest difference between how you were teaching before mid-March of 2020, and how you're teaching now?

Jamie: There has been no in-person teaching since mid-March, 2020. Teaching now is all online, using both asynchronous and synchronous methods. For asynchronous teaching, I've recorded a lot of 'Introduction' videos of pieces (since students are now starting new repertoire for the 2020-21 academic year), that I record on my phone positioned at the end of the keyboard, and I lean down to talk about specific issues, ways to practice certain passages etc. Then I run them through a compression app, upload them to Dropbox, and send the students a link so they can download and watch them at their convenience. Students have also been sending me videos of them playing to get my comments on subsequent videos.

For synchronous teaching, I Zoom with students individually, and I've kept my weekly 'Studio

Class' going – it's an opportunity for us to talk about all the important current events happening and how we respond to physical and social crises, perform for each other, and to just to share a laugh and catch up with one another.

What I miss most is the physical connection with people. Whether it's the dozens of daily short hallway interactions at the University of Toronto, the hours of working with students to help them find themselves musically and personally, and the exchange of energy between myself and audience members when I'm performing concerts.

What I miss the least is the stress and drudgery of travel. As one artist (probably many) said, "They don't pay me to play – they pay me to travel." Actually walking out on stage and playing a Gryphon Trio concert is often the easiest part of my day. It's all the admin work and travel time that sucks the lifeblood out of you. I am enjoying time to read. Daily. In the past, I typically get up late, teach all day, come home to hang out with my family, get dinner ready and put the boys to bed. Then another double or quad espresso, and practice and check email until 2:30 AM. So home days are very full with little time for myself. On the road, I do have more time for some relaxing activities – a little sight-seeing, hit the local Trader Joe's, research the best local IPAs etc. in addition to giving masterclasses, school shows, and evening concerts.

Performers can get so busy running from gig to another, running back to teach, running back to family, that the slower pace of everything is just fine. For now. Naturally, all of us are itching to get back on stage and reconnect with our audiences.

My schedule is pretty regular, just shifted a bit later. I'm usually in bed by 3:00 AM, and I get up late morning after checking email, social media, and maybe reading a couple of chapters when I wake up.

The most frustrating thing about teaching online is internet latency. That drives me crazy. I can laugh about it, but really, sometimes the screen freezes and the music stalls, and then spastically speeds up so you can't even tell what piece they're playing anymore. You accept that you're not going to be working on tone quality or projection during online lessons – there's no point. Dynamic shaping is also a largely inaccurate area of exploration. But you can work on rubato, phrasing, pacing, direction, rhythmic pulse, harmonic and voicing clarity etc.

I think the most important advice for students is to be adaptable. We don't know what the 'new normal' is going to look like, and when it will happen. I like to quote the Darwin line (apparently paraphrased by a business prof), "It is not the most intellectual of the species that survives: it is not the strongest that survives, but the species that survives is the one that is able best to adapt and adjust to the changing environment in which it finds itself."

Can you perform online in a meaningful way? Are you good with technology and can help others perform online? Are you good with websites? Can you work on software/hardware solutions? Are you good at organizing people/causes/events?

Once the physical toll of this pandemic subsides, we'll be faced with some catastrophic economic situations. Many freelance performing musicians will have quit and pivoted to teaching and other careers. Many presenting halls will close. Everyone in music management and public relations will be hard hit. Orchestras will have huge difficulties staying afloat. Teaching institutions will struggle to deliver quality remote instruction. And all of the ancillary (to performances) businesses will be affected – bars, restaurants, parking lots, transit, drive-share, hotels, Airbnb, airlines, tourist activities. It's going to get brutal out there.

So, this is the time to upgrade skills, explore hobbies you've always loved, see how else you can find your best *ikigai* (a Japanese concept that means "a reason for being"). My personal *ikigai* is something like: Music, Laughter, Healing, Beer – I'm still working out the details...

Note: Jamie is now teaching a combo of in-person and online depending on the student's circumstance.

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ORMTA Contribution to Teaching Award

ORMTA has an abundance of members who dedicate much time and passion to teaching their students, helping this organization, and volunteering within their communities. It is with this spirit that the ORMTA recognizes these exceptional individuals on an annual basis with an ORMTA Contribution to Teaching Award (or OCTA, previously Special Teacher Award).

ORMTA branches are invited to nominate one of their members for this award in any one year. The nominee must have been a member of the ORMTA or one of the other provincial Associations within the CFMTA for at least ten years. Further criteria to nominate colleagues are determined by the individual branches.

The branch invites the nominee to the annual ORMTA Awards Luncheon where they will be recognized for their achievements and receive a certificate. The nominee will also be featured in a future edition of Notes magazine.

Deadline April 15, 2021. www.ormta.org/octa

Pedagogy Award

This award is presented annually to a student studying pedagogy with an ORMTA member in good standing, who receives the highest mark in Ontario in the written portion of their Associate pedagogy examination by one of the following conservatories: Canadian National Conservatory of Music, Conservatory Canada or the Royal Conservatory of Music. **Deadline March 1, 2021.** www.ormta.org/pedagogyawards



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A photograph of Erin Parkes, Ph.D., a woman with dark curly hair, smiling and sitting at a piano. She is wearing a dark brown short-sleeved top and a white scarf with a red and green floral pattern. The piano is black with white keys. In the background, there are shelves with green storage boxes and books.

Erin Parkes, Ph.D.

Erin received her Bachelor of Music, Master of Arts in Musicology, and Graduate Certificate in Piano Pedagogy Research from the University of Ottawa. Erin holds a Ph.D. in music education from McGill University, where she researched how to effectively train studio music teachers to work with students with autism. In 2012, Erin founded Lotus Centre for Special Music Education, a charitable organization committed to providing access to music education for people with exceptionalities, where she currently serves as executive director. In addition to her role at Lotus Centre, Erin is an adjunct professor the University of Ottawa, teaching courses and guiding students in special music education. Erin presents at conferences and guest lectures throughout North America and internationally on teaching music to students with special needs and other issues in music education.

ASK THE EXPERT

Embracing Difference: Tips on Teaching Students with Exceptionalities

Dr. Erin Parkes

Given the rising rates of diagnosis in autism, ADHD, and more, it is likely that you will encounter a student with exceptionalities (or many) if you haven't already. In my work as a music educator specializing in teaching students with exceptionalities, I hear often from parents who were told by a music teacher that they were not able to accommodate their child. From talking with many music teachers over the years, both in private music studios and school classrooms, I see that the issue is rarely that the teacher doesn't want to teach the student—they just don't know how! In most cases, they really wish they could help and would have welcomed professional support if only they had known where to find it. Many of us learned how to teach based on our own music learning experiences, and didn't receive formal pedagogical training. For those who studied music and even music education in a university setting, they were likely never trained to teach students with exceptionalities. While it is a complex topic and one could certainly spend much time immersing oneself in special music education, there are also some basic, beginning steps to get ready to welcome students of all abilities into your studio or classroom.

The first step is to develop a basic understanding of the nature of the diagnosis. This doesn't have to be complicated—just search Google for the diagnosis and the associated learning profile (ie. visual/kinaesthetic/auditory learner; impairments in executive function; etc.). This will give you a good idea of the strengths and challenges that you're likely to encounter. You can also search any information on how students with that diagnosis process music. For example, people with autism are much more likely to have absolute pitch, and at the same time may have poor visual-spatial skills. Having this information will help you to plan an appropriate pedagogical approach, in this case with a focus on teaching by ear. Second, gather as much information specific to that student as possible. At my studio, we have an

extensive parent questionnaire that asks about the needs of the student in terms of communication (Are they verbal? Are there comprehension issues?), behaviour (particularly any triggers or strategies for success), likes and dislikes (these can be intense for many students with exceptionalities), and learning profile. In place of our first lesson, we have an intake meeting that is an opportunity for the student to become familiar with me and the space, to explore, and to show me how they interact with me and with music. I discuss goals for the student with parents (who are present during the intake meeting) and try a few simple activities with the student. This meeting is vital in informing me about the student and allows me to approach the first lesson with a clear plan, while at the same time taking away some of the stress of the first lesson for the student as there will be fewer unknowns. Here are some elements to look for in the intake meeting. They can be gathered by interacting with the student in a musical way, by introducing some of the activities you may typically use in a first lesson:

- Cognitive functioning
 - i. Verbal, low verbal or non-verbal
 - ii. Ability to read and identify numbers and/or colours
 - iii. Level of comprehension of verbal instructions
- Motor skills
 - i. Finger independence
 - ii. Handedness
 - iii. Ease of movement
 - iv. Range of motion
- Sensory needs
 - i. Hyposensitive or hypersensitive (to sound, touch, light, etc.)
 - ii. Sensory preferences
- Activity level ie. Highly active ("busy"), or not very active
- Musical abilities and interests
 - i. Plays rhythmically or non-rhythmically
 - ii. Singing ability
 - iii. Naturally drawn to instruments, sounds, songs

Third, I develop a pedagogical approach that is strengths-based, using the student's preferred mode of learning as the main pathway to teaching music. This is key—one of the major differences between teaching students with exceptionalities and typically-developing students is that the pathway to learning for those with exceptionalities is much narrower. While we all have a preferred way of learning (visual, auditory, or kinaesthetic), we can probably learn by any approach, and this is true for most of our students. For those with exceptionalities, however, they may be sufficiently impaired in certain modalities that they can only learn effectively in one, specific way. It's vital to use an approach that will allow the student to access the material. From there, I use remedial activities to build up any areas of challenge. For example, if I have a student with dyslexia and I know that note reading is likely to be a challenge, I use fun activities away from the instrument to build up that skill. When the student is at the instrument, we use their strengths (in this case, likely learning by rote or supported note reading with colour-coding). This removes a lot of frustration as it isolates what will be most challenging, and allows the student to have the easiest possible approach when they're playing the instrument and are required to coordinate many skills. I'm always sure to make the activities for areas of challenge as fun as possible!

Finally, it's important to develop a structure for the lesson. Finding the balance between structure and flexibility takes time and is different for all students, but generally speaking, starting with a clear lesson structure and sticking with it from week to week is useful. This is particularly important for students with autism who thrive on a predictable structure, but I find it effective for all students. If you have a student who needs some movement or change in activities through the lesson, you can include them in your lesson structure to proactively redirect disruptions. For example, if you notice that after twenty minutes your student is up and bouncing around the room, you can start to plan a floor or movement activity after eighteen minutes. For younger students, bookending the lesson with a hello and goodbye song works wonders. Structure in your environment is also important. Try to have your teaching space as organized as possible,

with potentially distracting objects stored in bins or baskets. If possible, have several options for lighting to meet the needs of students who may be sensitive to light (remember that fluorescent lighting can be particularly difficult for some students). Try to avoid making changes to your space as any changes can be jarring for students who thrive on predictability.

I often hear from teachers that suspect their student has an exceptionality, but it either wasn't disclosed by the parents or the parents seem unaware of the issue. I suggest always teaching the student the way they need to be taught regardless. While it's certainly helpful to have information upfront if you see that a student may need an adaptive approach, just take it. In the end, we teach all students differently depending on their needs, and so this is no different. Many teachers find it helpful to undergo training on teaching students with different needs even if there isn't a known diagnosis.

Now that I've touted the importance of training, where do you get it? Unfortunately, training opportunities are limited, though I'm doing my best to change that! Starting this fall, Lotus Centre for Special Music Education will be offering professional development opportunities ranging from free webinars to certification programs. There are also opportunities through the University of Ottawa's Professional Development Institute, which has a stream of study in special music education that is accessible to both students and non-students. More information on those courses can be found here: <https://pdinstitute.uottawa.ca/en/course/specialized-workshop-music-education-ii-4372>. Further resources: <http://www.coastmusictherapy.com/free-resources/> <http://specialneedsgeneralmusic.weebly.com/resources.html>

Teaching students with exceptionalities comes with challenges but is truly rewarding. You will grow as a teacher as you learn to develop creative solutions to any teaching issues. Embracing the challenge will allow you to gain new skills and enrich your teaching.

Music Writing Competition

- Written feedback from a knowledgeable adjudicator
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- Eleanor Marzetti Scholarship
- First place winners represent Ontario in CFMTA National Student Composer Competition
- First place winners featured in Notes Magazine

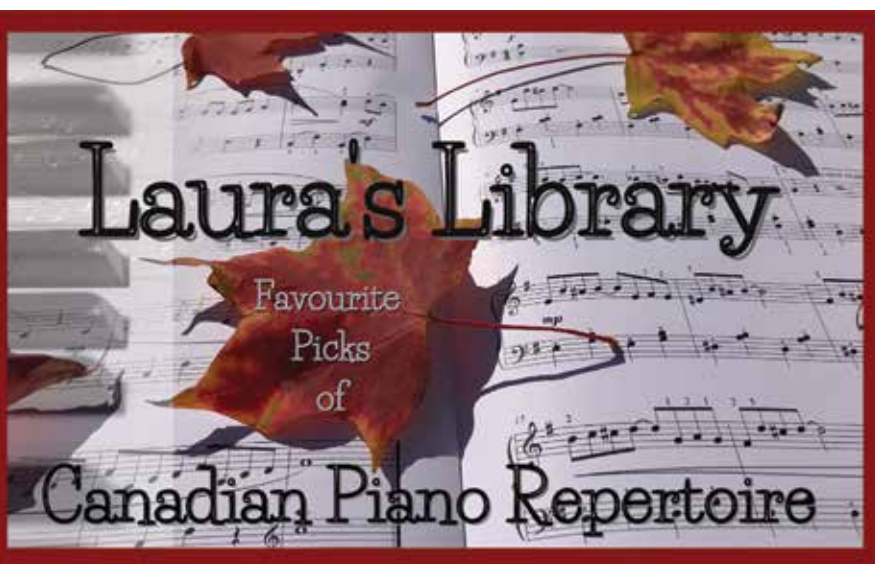
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Feb 1 - Mar 15, 2021**

L'ASSOCIATION DES PROFESSEUR(E)S DE MUSIQUE DE L'ONTARIO



ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION



I am excited to share with you the first edition of this new column for Notes magazine, where I will share some of my favourite piano collections by current Canadian composers.

A Jazzy Day by Debra Wanless (Ontario)

This collection has been a long-standing favourite of mine for pre-1 and grade 1 students for many years. It tugs at my heartstrings not only because it co-inspired a theme for my local Canada Music Week Festival one year, but because my own children played many pieces from this book.

The titles span a large collection of special days throughout the year, like *Hallowe'en Night*, *A Valentine's Day Waltz*, and *School's Out Boogie*. Additionally there are several pieces that can fit any time or day of the year, like *Morning Rush Boogie*.

The book is well-suited to younger or older ages with its clean layout and stylized cover. The music introduces a large selection of jazz styles - blues, boogie, ragtime, rock, and more - but each piece takes on an individual character which taps into the creative minds of our students.

The real highlight of this collection is the variety of concepts that are used, with a strong pedagogical base. Accidentals fit easily under the student's hands, and can be introduced by rote or by reading; open 5ths provide harmonic structure that children can manage; the time signatures are varied; damper and una corda pedal are indicated clearly; the composer has built in the dynamics, articulation and expression to create mature-sounding, fun music. A definite favourite piece in my studio is *Harvest Moon* with its ostinato rock bass and catchy melody. I hope you try it out!

***Old MacDonald Had The Blues* by Rebekah Maxner (Nova Scotia)**

Elementary students are among my favourite to choose books for. Not only do they have most note-reading skills down-pat, but they have established a great sense of rhythm and are developing style in their playing.

This collection allows them to grasp a (perhaps) familiar nursery rhyme tune and explore one composer's improvisational jazz arrangement. It can certainly be a springboard for students who want to improvise and arrange tunes. Or it can simply be some really fun pieces to learn. Whatever you choose to do with it, the pieces are fantastic for learning syncopation, swing, and other tricky rhythms, because they can be taught using the words from the original songs...with a little twist that connects to the individual student's personality.

One of the things I love about this book is the range of difficulty, from grades 1 - 4. Students may use this book for several years, starting out with *Old MacDonald Had The Blues* and looking forward to the day that they are ready to play *Twinkle, Twinkle Superstar*. Sharing it among siblings also works well.

Picking one favourite from this collection is tough, but I have fond memories of several students learning *Hickory Dickory Rock*, and developing voicing and hand independence, while working in compound time, in this gentle rock ballad. Everyone loved the *molto rit.* and nailed the ending. You really have to hear it for yourself!

Canadian Folksongs Volume 2 (A Canadian compilation)

Sometimes you buy a collection because you absolutely love one piece in the book. And after a while you find out that the piece you were first attracted to is in good company. Really good company.

As I began to play and teach from this collection of late intermediate to advanced level arrangements which was published to celebrate Canada's 150th, I found myself drawn to the modern sounds and creative arrangements of some enduring folk songs. The book features six Canadian composers, with six solos and one duet. The pieces range from energetic and rhythmic to flowing and lyrical, traditional tonalities to surprising harmonic colours, offering many opportunities to expand the knowledge of modern music and its language with your students.

All of the music is built for pianists, albeit challenging at times. Students can relate to the subtle dissonances in *She's Like the Swallow*, and feel the unexpected groove in *Huron Carol*.

If you have not dabbled in a variety of 21st century music styles, this is a great collection to introduce Canadian students to Canadian modern music, and expose them to active composers. I also encourage you to take the opportunity to enhance their learning experience with a bit of research on the history of the original folk tunes and their words. As musicians, we can teach and explore the rich history of our nation's music, while shaping the future of it.



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Jennifer has all kinds of ideas for conferences, fund-raisers for ORMTA, seminars, workshops, festivals, student performance critiques, and even exams . . .

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JenniferKnelman@icloud.com



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ANNUAL GENERAL MEETING - MINUTES

The ORMTA AGM was held virtually this year over Zoom on Monday July 20, 2020. There were 50 ORMTA members in attendance. Before the meeting was called to order, a video slideshow was presented of all OCTA award recipients (created by Awards Convenor Amy Boyes) and the branch recommendations were read aloud for those OCTA award recipients in attendance.

Call to Order

The President Laura Gray called the meeting to order at 1:12pm. The Treasurer's Report, list of council, ORMTA online meeting protocols, and Zoom tutorial documents were distributed to all members registered for the AGM by email. Laura issued a call for Zone Reps to those in attendance.

Introduction of Council Members

Each council member introduced themselves and spoke briefly about their portfolios and the benefits of being a council member.

Minutes of the last AGM (July 2019)

The minutes of the July 2019 AGM were published in the Winter edition of Notes.

Matters for Voting

The secretary-Registrar Sandra DiCienzo reviewed the Matters for Voting and mentioned that 22 branches sent in voting ballots. Sandra then called for a motion to accept the scrutineers.

Membership and Financial Report submitted by Provincial Treasurer Nancy Dale

Nancy reported that membership had dropped approximately 9% possibly due to the COVID-19 pandemic. She commented that membership renewals and new memberships have started to pick up again. ORMTA saw a small surplus this year. The cancellation of the 2020 Convention and the COVID-19 pandemic impacted new and returning membership. Overall, Nancy remarked that the operation account balance is healthy but ORMTA will proceed cautiously and implement any cost saving measures as needed.

Member question: Have membership cards been emailed?

Submitted by: Evelyn Nojd, Bolton/Brampton/Caledon Branch Communications Coordinator
Alessandra Matthews explained that the current website does include this feature, but it costs extra. Council will have to look into this further.

PRESIDENT'S REPORT

I'm so happy to see so many members here this afternoon. And I'm so glad that I got the chance to zoom into 9 branch meetings in June to meet with you. For those of you who haven't met me, I'm Laura Gray, your ORMTA Provincial President since June of this year. And, as with many events and milestones this spring, the transition for me from vice president to president was quiet... understated. 2020 will not bring us a wildly successful convention in Niagara Falls, a stimulating performance competition, or a poignant awards luncheon. Just as it did not bring traditional Mother's Day gatherings, rite of passage graduation days, and other special events. Even joyous Easter celebrations were quieted. But they weren't stopped.

To the people who had anticipated these life-moments, they still happened. Not the way they were expected to. But in a new form. With a new passion to make moments matter. With a sincere desire to reach out to those around us, to show that we love them, we respect what they are doing, we have empathy for what they are feeling, and that we can still connect. In fact, I hope that you felt even more deeply, took more time to share, laugh, cry, and be human.

ANNUAL GENERAL MEETING - MINUTES

And at the essence of that humanity is music. Blown away by the number of musicians sharing tunes from their balconies, driveways, and homes, it became more and more clear that music is a universal language, an expression of emotions, a tool that communicates to all humans on a basic level. As one of the few activities that could safely continue, music lessons brought stability, comfort, focus, and motivation to children and adults, in a time where they were desperately needed. Truly an essential service. Teachers who had resisted online music lessons for years, myself included, were suddenly rediscovering the value of music, and of connecting with our students in whatever ways we were able to do so. And through no control of our own, our adaptive and creative minds found so many benefits we could bring to virtual music lessons. In a profession like ours, we have to remain innovative... competitive. But our music community didn't fail us. There were teachers sharing resources, offering assistance, and lifting each other up for success. A very proud moment, not only for teachers across Canada, but across the entire world.

And on we go, marching steadily into Stage 3, teachers across our province will ensure that music will not be lost, music will not be silenced. ORMTA remains as strong in 2020 as ever. With well over 1000 memberships renewed already, we continue to be a leader in music education, ensuring solid and innovative programs for our students and teachers. As an integral part of the Canadian Federation

of Music Teachers' Associations (CFMTA/FCAPM), we benefit from their initiatives, and being part of a national body of music educators.

Allow me to share a little more on the work that Council has done this past year to enhance your ORMTA membership benefits and bring you music education programs. Last August and September, on an administration level, Kathy Schmidt, Laura Gray, and Amy Boyes worked to update our Policies and Procedures, as we went through the process of hiring our new Secretary-Registrar. With Sandra DiCienzo in place as Registrar, she worked with the executive, and notably with Communications Coordinator Alessandra Matthews, to stream-line and improve the online application process for new members. After months of research and meetings for Alessandra, as well as our Treasurer Nancy Dale, in October of 2019, Council voted to proceed with the new Data Management System offered by Club Express, and the work of building and transitioning to a new website began. The website was officially launched in February 2020. It looks fantastic. It functions beautifully, although we are still admittedly finding glitches and surprises. But most importantly, it offers members the information they need; it provides an easy online application process for potential members; and highlights ORMTA's projects as well as registered teacher contact information and personalized bios to attract potential students. If you haven't visited our website, please do. Take a moment to log

in and update your member profile. This is a powerful tool that you can access as part of your membership.

In March our "Energizer Bunny" Kathy Schmidt needed to step back, to deal with a difficult diagnosis of cancer. She remained a support and source of knowledge until June 1, at which time she was preparing for surgery. I'm happy to report that Kathy made it through her surgery like the champion that she is, and that her family and her faith in the Lord are her focus now as she prepares to begin more chemotherapy. Kathy sends you her greetings today. And just when you think you might get on track, on March 11 the W.H.O. declared a global pandemic, COVID-19... and we're back to those uneventful life events that I mentioned a few minutes ago.

But on we go...with energy and enthusiasm to make ORMTA stronger and more meaningful, to meet the needs of current and future teachers and students across our province. Thank you.

FUTURE INITIATIVES AND PROGRAMS

Canada Music Week:

Lynne Oliver (GTA Zone)

This year Canada Music Week will be celebrated November 22-26. Lynne encouraged members to participate in Canada Music Week and offered suggestions on how branches can participate: host recitals, competitions, masterclasses or composing workshops. Resources to assist branches in preparing for

ANNUAL GENERAL MEETING - MINUTES

Canada Music Week are listed on the ORMTA website.

Music Writing Competition:

Susan Hamblin-Dennis (GTA Zone)

Susan gave a report on the year's successful competition and congratulated the excellent work of the students, teachers and the festival adjudicator Dr. John Burge. Dr. Burge also congratulated the participants and their teachers and remarked that the competition could use funding to provide larger prizes. Susan and Nancy Dale both mentioned that there was a donation given to ORMTA for the Music Writing Competition by Eleanor Marzetti (now in a GIC) which could be accessed for future competitions to offer larger prizes.

Kingston 2022 Convention:

Michael Faulkner (Eastern Zone)

The 2022 Convention will be held at the Isabel Bader Centre in Kingston, Ont. Michael mentioned that there will be a Musical Theatre component added to the Provincial competition. Currently, the committee is waiting to make firm contracts due to the COVID-19 pandemic.

Online Professional Development:

Michael Faulkner

If branches have anything to share across social media channels (photos, meetings, workshops, webinars etc.), contact Michael at m.faulkner@ormta.org. Michael also highlighted the Teacher Resource page on the ORMTA website. If a member has any

ideas for suitable apps or websites which should be added to the resource page there is a link at the bottom of the page on the ORMTA website.

Notes Magazine:

Amy Boyes (1st Vice President)

Amy shared with members some new ideas to revitalize Notes magazine.

There will be a new feature article entitled "Ask an Expert". This column will have an Ontario/Canada focus, will be relevant to the widest number of ORMTA members possible, and will be based on questions posed to council. A "Call for Articles" from members was recently sent out on our social media channels. Acceptable articles include better practice papers, research summaries, personal essays, or teaching material reviews. The first "Ask an Expert" column will feature Dr. Erin Parkes from the Lotus Centre in Ottawa, Ont. The Lotus Centre focuses on teaching children with special needs. They will be providing free online webinars this Fall for all music teachers. ORMTA will be nurturing a partnership with The Lotus Centre over this year. Other new ideas for Notes include Canadian musical celebrity interviews, a column showcasing new Ontarian and Canadian compositions, and a column from Secretary-Registrar Sandra DiCienzo featuring 'great reads' for members which will include topics on teaching, learning, motivation, inspiration, biographies, fiction, etc. If you have a book title

that is worth sharing please email Sandra at secretaryregistrar@ormta.org. If you have an idea for Notes magazine, please contact Amy at a.boyes@ormta.org.

CFMTA: Laura Gray (President)

Laura listed the ORMTA members that are currently on CFMTA and their positions:

Michael Faulkner	Social Media Chair
Liz Craig	e-Festival Chair
Amy Boyes	Public Relations and Marketing Chair
Charlene Farrell	CFMTA Archives Chair
Laura Gray	Professional Development and Research Chair

CFMTA has been working to provide a waiver that members could access if they want it. Watch their website and newsletters for updates.

The CFMTA 2021 Conference (online format) will be a fantastic representation of CFMTA as each provincial/territorial association is being asked to put forth volunteers and contribute to the conference. If you have any ideas, and would like to contribute to this important event please contact Laura Gray at president@ormta.org.

ANNUAL GENERAL MEETING - MINUTES

Election of Zone Representatives

Laura listed the zone reps leaving council and thanked them for all their efforts and enthusiasm while on council: Lynne Oliver (GTA Zone), Sheila Vandikas (GTA Zone), Susan Hamblin-Dennis (GTA Zone). There are currently several zones without representation: GTA Zone, Central Zone, North East Zone, and North Central Zone.

There were 3 nominations for zone rep. Two nominations came from the GTA Zone but both nominees were ineligible, and one was from the Southern Zone. The Southern Zone nominee Jacqueline Huffman-Krisza was acclaimed.

Laura made members aware that the duties of zone reps was discussed at the July 13, 2020 council meeting and it was decided that organizing zone competitions will be removed from the zone rep duties.

OPEN FORUM

Jenna Cowans – Bolton/Brampton/Caledon

How can we create more diversity in the music allowed at ORMTA competitions? (submitted online)
Councillor Susan Blyth-Schofield commented that council can look into expanding into more contemporary genres for future competitions. Councillor Michael Faulkner mentioned that the Winter e-festival has a broad syllabus which allows for any genre or style. Elizabeth Tithecott (London Branch/ Past President) commented that

ORMTA must follow rules set by the CFMTA where ORMTA would have to petition CFMTA to change the syllabus/rules for provincial competitions. Council will investigate this further.

Kathy Normandeau – Ajax/Pickering

How was the new website platform decided upon? (submitted online)
Since submitting the question, Kathy commented that she was able to use the new website and was happy with it. Laura congratulated Alessandra Matthews and Nancy Dale who thoroughly researched potential platforms and gave a special recognition to Alessandra who devoted many hours to creating the website for ORMTA.

Abraham Olaniyi Ogunmola – Oshawa and District (submitted online)

Please, I need support for online training for piano lessons. The best digital piano to use + Software + Camera/light. Thank you.

(Not present to pose question)

Laura Gray mentioned that members should look to their ORMTA branch colleagues as a wonderful support system. Also, members can find many helpful apps and websites on the ORMTA Teachers Resource page: www.ormta.org/teachingresources. Also, the MTNA website has a lot of information regarding teaching online.

Eleanor Gummer – Whitby Branch

Eleanor mentioned an upcoming free webinar for all members: Roland Canada, Tuesday August 25, 10am.

Lynne Oliver – Etobicoke/ Mississauga Branch

Lynne mentioned an upcoming online workshop with Joe Ringhofer on ARCT analysis. August 24-26, \$150. Details can be found at: <https://etobmiss-ormta.com>

Liz Craig – Central Toronto Branch

Liz talked about the CFMTA e-festival held during Canada Music Week. She will be looking to change some features of the festival and welcomes any member interested in being on a committee.

Kathy Normandeau – Ajax/Pickering Branch

Kathy expressed a concern about the removal of council portfolio "Membership Initiatives". Laura explained that the portfolio was set up in preparation for the 80 Years Membership Drive. She mentioned that ORMTA's Secretary-Registrar is very helpful assisting potential members and directing new members to the resources available. Laura also stated that she will be working on recruitment of new members with other RMTA presidents.

Results of Voting as Presented by Scrutineers

Calvin Kinghorn announced that quorum was met, and all Matters for Voting should be passed. The meeting was adjourned at 3:00pm.

Respectfully submitted,
Sandra DiCienzo
Provincial Secretary-Registrar

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Fournit de la documentation virtuelle aux membres.

Le Magazine "Le professeur de musique canadien"

Tient nos membres informés de l'actualité et des tendances en matière de pédagogie.

COMPETITIONS

Call for Compositions

Encouraging Canadian composition for young performers.

Essay Competition

Inviting submissions on any topic related to music teaching, pedagogy or performance practice.

National Piano Competition

Encouraging excellence through performance.

Student Composer Competition

Encouraging excellence in composition.

E-Festival

Providing performance opportunities and feedback.

CONCOURS

L'Appel à compositions

Stimule la composition de nouvelles œuvres canadiennes pour les jeunes.

Le Concours de rédaction

Invite des concurrents à soumettre des textes ayant pour thème l'enseignement, la pédagogie ou l'interprétation musicale.

Le Concours national de piano

Encourage l'excellence pianistique.

Le Concours de composition pour élèves

Soutient la quête de l'excellence en composition musicale.

La Festival virtuel

Fournit aux élèves l'occasion de se produire en public et d'obtenir des commentaires positifs.

AWARDS

Hugheen Ferguson Distinguished Teacher Award

Honouring deserving members of Registered Music Teachers' Associations across Canada.

Memorial Pedagogy Award

Celebrating a deserving candidate who has recently qualified in this field.

William Andrews Award

Encouraging Canada Music Week® activities across Canada.

PRIX

Le Prix Hugheen Ferguson du professeur distingué

Honore des professeurs remarquables provenant d'associations provinciales du Canada.

Le Prix commémoratif de pédagogie

Couronne un candidat méritant qui s'est récemment démarqué dans ce domaine.

Le prix William Andrews

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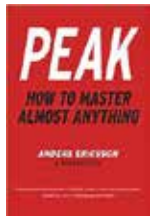


Welcome to Sandra's Bookshelf! This new column will feature my book recommendations along with recommendations from...YOU! Each issue will feature different books from a wide variety of topics from composer biographies and pedagogy, to inspirational reads and wellness, to kids books and beach reads. At the end of each column I will reveal the next topic and invite you to send me your book recommendations for the next issue. I hope that you will find this column helpful, useful and entertaining!

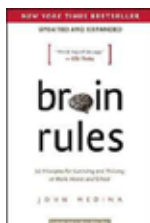
Since we are at the beginning of the teaching year, I thought it would be a good idea to share my favourite go-to books for helping students with learning and practicing. I think these books are great because they can be used to learn and practice anything!



Written by cognitive psychologists, (Peter C. Brown, Henry L. Roediger III, and Mark A. McDaniel), ***Make It Stick: The Science of Successful Learning*** explains the learning process and offers pages and pages of specific ways to successfully learn, study and practice. Chapter 3 is devoted to practicing and my favourite is chapter 4 'Embrace Difficulties'. Each chapter ends with 'The Takeaway' a quick summary of the major concepts discussed. This book is interesting, easy to read and is great for students, parents and of course, musicians!



Peak: How to Master Almost Anything is written by science writer Robert Pool and renowned psychologist Anders Ericsson who defined the process of 'deliberate practice' and the often misunderstood 10,000 hour rule. This book gives a detailed explanation of deliberate practice and is filled with tons of interesting studies and stories showing deliberate practice at work. I think this book gives a fascinating picture of how applying the principles of deliberate practice can help anyone in any field whether you want to be a master chess player, the 1st violinist in an orchestra or even spelling bee champion.



My final pick is ***Brain Rules: 12 Principles for Surviving and Thriving at Work, Home, and School*** by molecular biologist John Medina. This is a non-science, science book for understanding how the brain works. It is written in an informal way with each 'rule' encompassing one chapter (there are 12 rules in total). Each chapter ends with a summary of the important aspects of the rule discussed. After I read this book I altered my teaching to optimize these 'brain rules' and made a big poster of the rules to hang in my studio!

NEXT ISSUE: MUSICAL HEROES

Do you have a musical hero? Do you have a person (composer, performer, conductor, pop star...) who you admire? Send me the title and author of your favourite hero book along with a 150 word description for our next issue of Notes!

Email your recommendations to:
secretaryregistrar@ormta.org.

Until the next chapter...

Sandra

CHANGE IN INSURANCE COVERAGE

Pertaining to ORMTA Members for 2021-2022

Early in July, the CFMTA/FCAPM Officers (President, Past-president, Vice-president, Treasurer, and Secretary) were informed by our insurance broker (Westland) that our current insurance provider (Intact) would not renew our policy in 2021. It was not until late September that Westland let the officers know they had found a company who would provide insurance for us.

Unfortunately, this underwriter was proposing terms that were unsatisfactory, namely yearly premiums of \$79 per year and a universal renewal date of October 31 with no option for proration. For example:

- XRMTA insurance expires on June 1
- XRMTA pays the new \$79 rate on June 1
- XRMTA again pays \$79 on October 31, the universal renewal date

This was unacceptable to the Officers as it amounted to close to quadruple what we had been paying.

Westland Insurance gave CFMTA/FCAPM two weeks to consider the offer. In the meantime, the Officers set about trying to find a new broker. After a hectic week of phone calls and contacts with over six companies, as well as input from Provincial Presidents, Past President Tiffany Wilson secured Marsh Canada to act as our broker. Marsh was able to find an insurance underwriter, Markel, who would allow provincial/territorial associations to keep their individual renewal dates.

It is important to note that the insurance industry is universally suffering due to the unstable financial market worldwide. In Canada, it is virtually impossible to do business without some kind of insurance. Because of this, insurance companies have been raising rates, sometimes as much as 700%. [see Alberta Condo Insurance Increase 690% and Abbotsford Insurance Increase 780%] There is very little competition in the insurance business these days, and all underwriters are charging more. That said, Marsh Canada was able to secure third party general liability insurance for CFMTA/FCAPM for only \$20 more, bringing the total to \$60 per year per member. Further, while there is no predicting when this will change, Marsh has promised to continue trying to find a lower rate for us in coming years.

CHANGE IN INSURANCE COVERAGE

Pertaining to ORMTA Members for 2021-2022

Facts

- We are bound by our insurance agreement with Intact to continue dealing with Westland for our insurance needs until each association's insurance expires. ORMTA's insurance policy with Westland expires June 30, 2021.
- Under the proposed insurance with Markel:
 - ✓ Each province/territory will continue to receive a master certificate.
 - ✓ Individual group certificates will be provided by the Provincial treasurer upon payment.
 - ✓ Personalized certificates, required by event venues or facilities, will also be available upon request. Please allow ten days' notice for the personalized certificates.
 - ✓ Each province has an aggregate limit of \$10 million per year.
\$1000 deductible.
- By July 1 2021, all policies will be administered by Marsh Canada.

ORMTA's 2020 MUSIC PROGRAM

ONTARIO COLLEGE AND UNIVERSITY DIRECTORY



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Faculty of Music

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FROM THE REGISTRAR'S DESK

SANDRA DICIENZO | secretaryregistrar@ormta.org

All members can update their contact and biographical information easily by logging into www.ormta.org. Please make sure we have your most current address, email and phone number. If you need assistance, I am always happy to help!

A warm welcome to the following new members!

Stephen Rouble	Ottawa Region	Sabrina Liu	Niagara Falls
Myroslava Negovora	Ottawa Region	Yolanda Tapia	London
Victor Avila	Ottawa Region	Nan Britton	London
Melina Dalaire	Ottawa Region	Sofia Mycyk	Central Toronto
Roch Brisson	Ottawa Region	Christian Bell-Young	Hamilton-Halton
Sarah Amelard	Newmarket	Andrew Dicker	Kingston
Susie Simmons	Newmarket	Daphne Williams	Kingston
Benjamin Yu	Markham- Stouffville	Adora Wong	Thunder Bay
Claudina Layana	North Toronto	Simon Tse	Kitchener-Waterloo
Dianne Emiry	North Bay	Christine Gardhouse	Owen Sound
Chloe Weston	North Bay	Susie Simmons	Newmarket
		Joscelyn Alexander	Kitchener-Waterloo

Better than a thousand days of diligent study is one day with a great teacher.
Japanese Proverb



The 2020-21 receipts and the insurance certificate link, with description, have been sent to all paid members.

Branch lists and cheques have been sent to the branch treasurers and the follow-up cheques will be issued in January 2021 to include any membership fees and applicable branch levies received after September 2020.

A couple of reminders:

Club Express Website reminder:

To access your account, go to the website at <https://ormta.org>, then click the "Member Login" option to log in (top, right corner).

When you log in for the first time, you will be required to change this password to something that is more intuitive.

Enjoy navigating the new site and discovering all the interesting features. Please keep your contact data updated (especially your email address) since branch lists are generated from this information.

Electronic payment reminders were requested by many in the membership.

These reminders are automatically programmed into and generated from the site. If you have recently paid or are carrying a small balance, just disregard the reminder.

ORMTA fee structure text instruction

changes: To view the 2020-2021 fee structure for your branch, login to the ORMTA site, click on "Members Only" (top right banner) and click "Member Documents" in the drop-down menu. Scroll down and click "Find a Document". Under "Document Folders" (left side) click the yellow folder to the left of "Branches" and click on your branch name. Finally, click the white arrow inside the green circle (right) and your 2020-2021 branch fees including the levy (if applicable) will be revealed!

Do not hesitate to contact me (email address below) if you have any questions or concerns.

Nancy Dale ORMTA Provincial Treasurer
treasurer@ormta.org

ORMTA Provincial Council 2020-2021

EXECUTIVE

PAST PRESIDENT Kathy Schmidt, pastpresident@ormta.org

PRESIDENT Laura Gray, president@ormta.org ; Harriston, Phone: 519-323-8121.

1st VICE PRESIDENT Amy Boyes, 1stvicepresident@ormta.org ; Ottawa.

2nd VICE PRESIDENT Joyce Co, 2ndvicepresident@ormta.org ; Thunder Bay.

TREASURER Nancy Dale, treasurer@ormta.org ; Box 1639 Niagara-on-the-Lake, L0S 1J0
Phone: 905-468-5639.

SECRETARY-REGISTRAR Sandra DiCienzo, secretaryregistrar@ormta.org ; 7821 Mount Carmel Blvd. Niagara Falls, L2H 2Y2 Phone: 289-501-1301.

COMMUNICATIONS COORDINATOR and TECH SUPPORT Alessandra Matthews,
communications@ormta.org ; techsupport@ormta.org ; Newmarket, Phone: 416-271-6326.

ZONE REPRESENTATIVES AND PORTFOLIOS

CENTRAL ZONE - Vacant

EASTERN ZONE - easternzone@ormta.org ; Michael Faulkner, Belleville.

GTA ZONE - gtazone@ormta.org ; Matthew Tam, Markham.

NORTH CENTRAL ZONE - Vacant

NORTH EAST ZONE - Vacant

NORTH WEST ZONE - northwestzone@ormta.org ; Joyce Co, Thunder Bay.

OTTAWA REGION ZONE - ottawaregionzone@ormta.org ; Susan Blyth-Schofield and Amy Boyes, Ottawa.

SOUTHERN ZONE - southernzone@ormta.org ; Jacqueline Huffman-Krisza, Burlington.

WESTERN ZONE - westernzone@ormta.org ; Janis Danowski, St. Thomas.

Advertising - advertising@ormta.org , Joyce Co

Bylaws - bylaws@ormta.org ; Susan Blyth-Schofield

Canada Music Week - canadamusicweek@ormta.org ; Jacque Huffman-Krisza

Competitions - competitions@ormta.org ; Susan Blyth-Schofield

Convention Liaison - easternzone@ormta.org ; Michael Faulkner

Music Writing Competition - musicwritingcompetition@ormta.org ; Matthew Tam

ORMTA Contribution to Teaching Award - octa@ormta.org ; Jan Danowski

Pedagogy Award - pedagogyaward@ormta.org ; Jan Danowski

Professional Development - professionaldevelopment@ormta.org ; Michael Faulkner

Young Artist Tour - youngartisttour@ormta.org ; hiatus

BOARD OF EXAMINERS: Charline Farrell, Lorrie Tennant and Dr. Karin Di Bella



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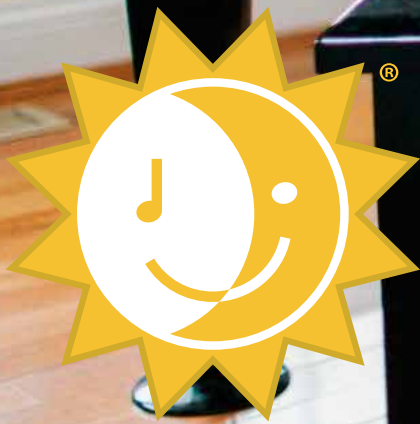
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Summer 2021 - Online Piano Teacher Course
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