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Calendar of Events 2021

- March 1** Reminder to update Profile Information or send Membership Changes to Secretary-Registrar
- March 1** Deadline for CFMTA Call for Compositions
- March 1** Deadline to submit Pedagogy Award application form
- March 15** Deadline for ORMTA Music Writing Competition Submissions
-
- April 3** Deadline for Branches to voice questions/concerns to Zone Reps prior to Spring Council Meeting
- April 15** Deadline for ORMTA Contribution to Teaching Award
- April 24** Spring Provincial Council Executive e-Meeting
- April 25** Spring Provincial Council e-Meeting
-
- May 1** Deadline for submissions to the National CFMTA Essay Competition
- May 1** Deadline for submissions to the Summer Issue of Notes Magazine
- May 3** Music Monday
- May 29** North Bay Branch Virtual Workshop: "Bringing Early Music to Life"
-
- June 15** Deadline for Branches to make Zone Representative nominations
- June 15** Deadline for Branches to register AGM delegates
-
- July 1** Deadline for Branches to provide Head Office with their Executive list for the next school year
- July 1** Provincial Membership Fees are due
- July 23** Summer Provincial Council Executive e-Meeting
- July 23** Summer Provincial Council e-Meeting
- July 24** Annual General Meeting
- July 24** Virtual Competition Adjudication & Presentation

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From the President



Greetings ORMTA Colleagues,

Here we emerge from our winter hibernation, to all the excitement of spring! New growth, longer days, warmer temperatures....

And as music teachers we feel the anticipation of spring competitions, festivals, recitals, exams, as well as the jostle of new activities and interests in our music students. Activities that were suspended for the 2020 year, and are quite likely virtual for the 2021 year. So, how do we keep our students engaged? How do we instill the values of practice time and hard work? How do we blend music education with day-to-day life, and make it meaningful for the youth of today? A teacher's instincts are to care for our students, to give, to create.

Instill the same values in yourself as a professional. Do you engage in a professional association, such as ORMTA, or are you a bystander? Do you take time to play or sing your favourite works and search out new music to learn? Do you see your career as a music teacher spilling into other avenues of life...and thereby developing your skills in other areas, be it social media, advertising, technology, recording, book-keeping, composing, serving on a committee, or some delightful, unexpected connection?

As a Member of ORMTA, you have a wealth of opportunities. Submit student compositions to the Annual Music Writing Competition; prepare students for Branch, Zone, Provincial, and National Instrumental and Vocal Competitions; attend meetings and volunteer your skills to continue the good work that has been done; register for the National Virtual 2021 CFMTA Conference and connect with Canadian teachers this July; visit www.ormta.org to see what upcoming events are planned by various branches, and join in the fun.

I challenge each of you who are reading this to reach out to one ORMTA member from your branch. Someone you may know, but don't see at many events. Invite them to participate! Sometimes people just need that nudge, that welcome sign. Imagine the difference in our profession if we double our engagement here in Ontario!

I would love to hear your ideas. Send an email, or share thoughts on our ORMTA Members Facebook Group.

Laura Gray
ORMTA President

A handwritten signature in black ink that reads "Laura Gray". The signature is written in a cursive, flowing style.

From the Branches

BARRIE

Even during lockdown the Barrie ORMTA continues to provide opportunities for our students and teachers to perform and learn. There is an old English proverb, "Necessity is the mother of invention" and how true it is in today's world. Our Branch meetings are being held on Zoom which allows us to have many participants and worthwhile discussions on what is happening throughout the region. In November we held our Music Week Recital by having students submit their videos into an iMovie that was live-streamed on YouTube. Thank you Margot.

Novel events that our teachers have organized include a Technique Month, Instagram page "Inspired Piano" and an online Halloween Party where the student would play any piece they wanted to. With continued lockdowns affecting our seniors in particular one of our teachers has organized "Brighten the Corner Where You Are" concerts. These are zoom concerts for seniors.

Meanwhile the branch is continuing with Scholarship Evaluations and an Awards Recital, likely all via YouTube. We are hoping to create an ORMTA YouTube Channel so all can watch our students perform. We will also be holding our Branch Competition with a date set for April 24th and our Anything Goes Recital is set for May 15. Again this will be on the internet unless restrictions have eased.



Jaiden McDonald

So to everyone, stay healthy, stay safe and stay home. 20 years ago we would have had to cancel our lesson but thanks to the internet we are able to continue to bring music into the homes of our students.

Congratulations to Barrie Branch ORMTA member Jaiden McDonald for her successful summer!

Jaiden completed her A.R.C.T. Performer's Diploma with First Class Honours, as well as her Elementary Pedagogy Piano Viva Voce Exam with First Class Honours with Distinction 95%!

– Margot Hamilton

ETOBICOKE-MISSISSAUGA

The Etobicoke-Mississauga Branch is continuing with most of its usual events and activities. We will not be hosting our annual "Fun Afternoon" fundraiser but will be moving our Spring Assessments, Piano Masterclass and Branch Competition online. We are looking forward to having Joseph Ferretti, Dr Brett Kingsbury, Amanda Kind and Denise Williams as our adjudicators and clinicians.

We launched our new branch website last year and have successfully moved all our event registrations to an online platform recently. Branch VP, Lisa Raposa has created informative and entertaining videos explaining how to register and pay for branch events and activities. We are so thankful for technology enabling us to continue teaching through this time and that students are able to continue their lessons. We have had some great Zoom executive meetings and are glad to still be in community virtually!

– Abigail Freeman

HAMILTON/HALTON

Hamilton/Halton, ORMTA Canada Music Week Student Recital was successfully held through Zoom on Sunday, November 22, 2020. Performances by twenty-five students - Beginner to Advance levels in piano - created a varied and entertaining musical program. Past President, Sharona Clarke's students performed a couple of her published works. Those students who submitted an

artwork to reflect the title of their piece, it was shown after their performance.



At the CMW recital, the 1st, 2nd and 3rd place winners of the branch Composition Competition were announced: Results: Elementary - 3 winners; Intermediate - 2 winners; Advanced - 3. Those students were also invited to perform their own compositions.

In December, students were invited to send a video recording of their performance presenting variation/s on the Ode to Joy theme in celebration of Beethoven's 250 anniversary of his birth. This project can be viewed on the branch's YouTube channel <https://youtu.be/NHujiqGGXoE>

In a 10 questions survey sent out by President, Janet Correia, in December

From the Branches

2020, thirty-three percent (33%) of the membership responded. The answers given in the survey allowed the Executive to discuss at the January 2021 Executive Meeting the area/s in which our members expressed the most interest for staying engaged with H/H activities. With a 45% response to "Offer more professional development opportunities.", this determined - in moving forward in this year and for the future - that the focus be more on the teachers professional development needs. With that in mind, it has been arranged that Nathan Petitpas, Toronto percussionist and music educator and founder of "Dots & Beams" is to be the Guest Speaker at the February 18, 2021 General Meeting. In his short workshop Nathan will present a series of music education books he wrote. He will also discuss the unique structure of the books and show how they can be used not only as sight-reading materials for students but also as a vehicle for teaching music theory concepts through game-like exercises.

The First Class Honours Student Recital is scheduled for Saturday, February 27, 2021. Students who have earned 80% and above in RCM / CC exams are eligible to perform. Congratulations to those who earned the highest marks in their respective instrumental / theory levels. They have been selected to receive a Branch / Scholarship Award. The afternoon is set to showcase high standards in performance.

Branch events in 2021 will continue to be held virtually (Zoom).

– Kamara Hennessey

KINGSTON

Kingston teachers have found Zoom meetings to be much shorter and more efficient than our in-person meetings were, but we do miss seeing each other.

Our Canada Music week mini-festival was a great success, with more video entries than the usual in-person performances, and our adjudicator, Dr. Mark Sirett, enjoyed reviewing them.

The December Candy Cane recital for ages 9 and under worked well as a

virtual event capably organized by Jodie Compeau and Molly Luhta, and about 20 children dressed up and performed very nicely.

Our local Kiwanis Music Festival is virtual this year, so students will be submitting videos for that as well.

A small committee of teachers is currently planning (hopefully!) for the 2022 provincial convention to be held in Kingston. We hope to see many of you here in our lovely city!

– Meg Freer

KITCHENER WATERLOO

Greetings from the Kitchener Waterloo branch. Things are pretty quiet around here, but our ORMTA branch meetings continue via Zoom.

We gather to encourage and support each other in our day to day teaching and hope to provide some events to look forward to in the coming year.

At our September meeting, ideas were pitched for branch level workshops or presentations to liven up our meetings. This resulted in an inspiring workshop in November by our very own Joanne Bender, with the topic of Canadian repertoire ideas for our students. We also welcomed a new Treasurer – former OCTA recipient Lisa Pardys. Thanks Lisa!

Despite many of our regular activities being cancelled, we are looking forward to virtual branch competitions in April, along with our local Kiwanis festival. Workshops and presentations are being planned, including a musical theatre workshop with Jennifer Cooper in February and guest speaker Rebekah Maxner in March. Our branch will continue with our tradition of giving awards of recognition to deserving students in the spring, as a way to encourage and brighten the lives of our hard working students.

– Susan Robinson

NEWMARKET & AREA

Looking Back; Looking Ahead!

The N&A Branch is keeping the music alive and using technology to

grow our community connections, with a new focus on diversity, equity, inclusion, and access (DEIA). It was in the midst of the pandemic and the aftermath of a heightened awareness around social justice issues that our branch regrouped with a new executive team.

Looking back at Fall 2020, we have many innovative notables to be proud of:

1. We established a repository of teaching and learning resources to further our efforts to enhance diversity, equity, inclusion, and access (DEIA) in action. This is a living collection and we welcome you to share any additions with us. We endeavour to foster the full range of diverse voices in our area of this increasingly multi-cultural world. Centering a belief in human rights and social justice, we particularly seek to amplify opportunities for members and students who are BIPOC, LGBTQ+, experience disability, and/or identify with other historically marginalized groups.
2. We established a branch mission statement and instituted that it will be read at all branch meetings.
3. I worked with other leaders in our area to implement an appropriate Land Acknowledgement in line with Truth and Reconciliation guidelines, and are reading this at all branch activities.
4. I organized new informal Zoom chat sessions for months when there is no regular branch meeting.
5. With thanks to event convenors Susan Griesdale and Sheila McLean, we premiered our fantastic first-ever virtual Canada Music Week (CMW) recital!
6. With thanks to event convenor Dr. Jennifer Yu, we held our first-ever virtual Fall Honours Auditions and Online Recitals!
7. I organized an online professional development series, and looking ahead, for Black History Month, Chenoa Alamu (as featured on NPR) will present "Introduction to Black Classical Composers and Musicians" on Friday February 12 at 9:30-11:00 AM EST.

Looking back and looking ahead, our work as music teachers has never been more important. Our studios and schools

From the Branches

provide an island of stability and consistency for creative self-expression to our students and their families. And our own teacher community is also vital to share ideas with, and support one another through these turbulent times.

Looking forward to seeing you in the N&A Zoom room soon!

– Susan Beth Barak

OSHAWA & DISTRICT

We have a busy winter season lined up for our ORMTA members!

Our Christmas Recital via zoom was a great success with 29 pupils participating. Because of the online venue students were able to invite guests from all over to watch their performance, and some were watching from as far away as Spain and Argentina! This was a unique memory that families will cherish for sure.

After a restful Break we started our New Year off with a General meeting, and our guest speaker Cathy Pavlik Griffen, who is also a member of our Branch. Cathy spoke to us via zoom on the topic of Performance Anxiety. Her presentation was very informative and included many helpful tips on how to recognize and assist our students with this issue. She also shared her resources with our members via email following the meeting, which will be most helpful to many.

On Monday Feb. 8th we will be holding a zoom workshop and hosting “Piano Safari” – they will introduce their line of music books for children and provide some new options for members to explore for their students.

On Saturday Mar. 27th we will be holding a Popular Music Recital via zoom. This is an opportunity for students to share a favourite piece of a contemporary nature with each other and their teachers and guests from near or far!

In April we will be hosting the Eastern Zone Young Artist/Zone competition with Michael Berkovsky as our

adjudicator. This will be followed by our Young Artist Recital featuring students from the more advanced grades in music.

On June 21st we will be holding our final meeting which is usually a dinner meeting. This year it is anticipated that it will be a zoom meeting.

We’re very proud of our hard working Executive and membership for embracing the challenges of the year with the pandemic ; and still partaking of meetings, Recitals, Workshops and competitions, via the zoom platform.

– Paula Copithorn

OTTAWA

Greetings from Ottawa, where our members have had several events despite the lockdown.

Our Canada Music Week Recital 2020 was posted on the ORMTA website in November 2020. We had 24 students from 11 teachers performing pieces from 16 different Canadian composers. Thanks to coordinator Amélie Langlois for her hard work and to our website coordinator Sabrina Tang who spent many hours making this online concert a success.

Our First Class Honours Recital was also a virtual event. 52 performers submitted videos that were uploaded to an unlisted YouTube playlist for all to enjoy. A virtual certificate ceremony for our scholarship winners was held on January 24th. Many thanks to coordinators Danielle McIntyre and Meg Iwaskow for their work and to Amélie Langlois and Mary Anne Trenker for their help with the auditions.

Our first Sharing Session in 2021 was presented by Dr. Joan Harrison on Thursday January 21st. Thank you to conveners Hoda Nassim and Danielle McIntyre. Dr. Harrison had much information to share with focus on rhythm instruction, note reading and interval training, all for young students.

Hoping all members are safe and well.

– Kimberley Sundell

WHITBY

Here in Whitby we are a fairly new branch and dealing with the challenges of the pandemic. We have been forced to approach things in a new way.

Our live Zoom Halloween costume recital was so much fun and a great success. Pianos were decorated for the event as well.



In December, students submitted pieces for adjudication as preparation for upcoming online examinations. Adjudicators, Geoffrey Conquer and Meghan Turner went above and beyond with excellent suggestions for reaching to the next level of musicality.

In February, we would like to invite all ORMTA members to join us for a special free event, sponsored by a CFMTA ‘Branching Out’ grant.

The event is on February 26th at 10:00 AM via Zoom. The JOY TUNES workshop will provide us with many ideas for games, popular music and online ideas to keep our students engaged. An invitation with more details will be forwarded to the branches.

April brings an adjudicated virtual recital in which eligible students will be selected to proceed to the ORMTA Zone Competition.

– Carolynne Pagett



Katharine Schmidt

Posted Jan 13, 2021 11:29 AM

It is with great sorrow that we announce the passing of Katharine Leigh Schmidt on January 10, 2021 at the age of 59, after a brave fight with ovarian cancer. She died peacefully with her family at her side.

She will be lovingly remembered by her husband, Fred Schmidt; her son Matthew Schmidt (Kara) grandson, Nolan; her daughter, Heather Tempelman (Alex); and daughter Kaleigh Schmidt. Kathy will be deeply missed by her parents, Robert and Dell Wilkins, her brother Mike Wilkins (Pam) and their children; and the family of her late sister Faith (deceased 2005) as well in-laws Karen Barnes and Werner Schmidt and their families.

Born in Hamilton, Ontario, on August 2 1961, she was the oldest of three children. She attended the University of Waterloo and worked as a Kinesiologist in Southern Ontario until moving to Thunder Bay in 1991 with her husband.

Central to her life was her love and trust in God. She was a woman of strong faith who continually desired to place her Lord Jesus Christ at the centre of all activities. This was most evident as she undertook cancer treatment. She embraced the verse "My grace is sufficient for you, for my power is made perfect in weakness. Therefore I will boast all the more gladly about my weaknesses, so that Christ's power may rest on me." (2 Corinthians 12:9). Kathy was an active member of Fort William Baptist Church and tried, in all things, to live out her faith with grace and a wish to bless every life that she touched. She sacrificially gave to others

at all times and relished all opportunities to entertain friends and family. It was a joy for Kathy to care for and nurture people and was ever ready to help a friend or stranger in need.

After her three children reached school age, Kathy started an active music studio teaching hundreds of children piano and music theory up until her diagnosis of cancer. She loved music, in particular jazz, and was contagious in spreading this joy to many of her students. Kathy was also active in promoting high standards in music excellence through the Ontario Registered Music Teachers Association, coordinating the Thunder Bay Music Festival for many years, and brought the National Federation of Music Festivals event to Thunder Bay in 2006.

Kathy was a person of many exceptional talents. She was an avid sports enthusiast, gardener, quilter, photographer, and water colour artist. She had a warm spot for any friendly dog or cat and loved the outdoors with a passion. She took every opportunity to bike, camp, hike, or ski. Kathy was also an outstanding athlete competing in the 100 metre hurdles on a national level and trained with the Canadian National Track and Field team during her late teens and early 20s. She loved attending her children's sporting events and was always the most fervent fan.

In lieu of flowers, if friends so desire, memorial donations to the Thunder Bay Regional Northern Cancer Fund would be greatly appreciated.

Online condolences may be made through www.nwfainc.com

My fond memories of Kathy Schmidt include power walks between Council meetings, inspiring conversations, and feeling like I was with an old friend even though we only met in 2015 and saw each other a few times a year.

She was one of those special people who made everyone around her feel welcome and valued. Her honesty and her faith drew me in. And she was so intelligent, so observant.

Her valiant battle with cancer over the past year, and her raw reaction to this challenge that God allowed her to face reinforced why she was respected by her peers and colleagues.

We joked about her being the "Energizer Bunny", as even while recovering from chemo treatments she would take at least a 1 or 2 kilometre walk each day. Those stories pop into my mind as I drag my lazy self down the road about a kilometre to the river each afternoon for some fresh air.

She loved life and she had a passion for so many things. Kathy gave her best to every project she took on, and I am so thankful that I had the chance to stand beside her.

**Laura Gray, President of ORMTA
Ontario Registered Music Teachers' Association**

I had the privilege of working with Kathy on ORMTA Provincial Council for a couple of years before she began her battle with cancer. At the end of a long day of meetings, we'd find ourselves in the hotel lobby at roughly the same time, tapping our toes, waiting for the shuttle to Pearson. We'd share the ride, our heads on the headrests, tired of talking, yet talking some more. We'd discuss family, work, fitness, and volunteering... many of our shared interests. She was sympathetic to my struggles as a working mom with little ones, understanding of my challenges. We'd part ways in the terminal. She was destined for Thunder Bay; me, to Ottawa. How strange it seems now that, as we hugged goodbye that last time in October 2019, I would never see her again. I wished I told her that she was a good example of leadership, kindness and empathy. But instead, I said as casually as we all do, "See you in April, Kathy!" which, of course, thanks to the pandemic and her diagnosis, I didn't. So perhaps, there's a lesson there.

**Amy Boyes, First Vice President of ORMTA
Ontario Registered Music Teachers' Association**

The world lost a beautiful soul, January 10th, 2021. This morning as I am sitting at the kitchen table looking out the window, the snow is gently falling, covering the trees and my mind is drawn to one of the last pictures Kathy posted on her social media. One of Kathy's many talents was photography and she had taken an exquisite picture of a single evergreen tree freshly blanketed in glistening snow. Kathy had captured the essence of peace, grace, strength, humility, and beauty in a single snapshot. Qualities that Kathy lived every day.

I first met Kathy when she joined Provincial Council as North West Zone Representative and quickly realized what a positive impact she would have on our organization. She was instrumental in promoting and implementing virtual workshops and spent countless hours updating the ORMTA bylaws. I couldn't have asked for a more supportive Vice President. She brought her enthusiasm, relentless energy, patience, warmth and an infectious laugh to every Council meeting. Kathy was a colleague and a friend, and she will be missed by many.

"Some people come into our lives, leave footprints on our hearts, and we are never the same."

Elizabeth Tithecott, Past Provincial President of ORMTA (2016-18)

I was very sorry to hear that Kathy had succumbed to her cancer. I knew her through ORMTA Provincial Council where we served at the same time, often sitting beside each other. I always found her to be friendly and kind, thoughtful and intelligent - and funny.

She would often (if not, always) go for a run before Council meetings. While I was drinking too many cups of coffee to get myself moving, she was out running! Right before a meeting! I was in awe.

I know she will be missed by her family and friends, and by the ORMTA community in general. My sympathy goes out to everyone who knew her - she was a special lady.

Sue Jones, Past Provincial President of ORMTA (2012-2014)

The ORMTA Thunder Bay Branch sadly said goodbye to one of its long-standing members this past January. Kathy Schmidt was a pillar of our music community, selflessly volunteering her time to numerous local organizations and events. During her time with ORMTA Thunder Bay, she held each position of the Executive, most recently as Treasurer at the time of her passing. Kathy dedicated countless hours to the Lakehead Festival of Music and the Arts, serving as Festival Coordinator for a number of years and then as Piano Liaison.

Through her busy music studio, Kathy fostered a love for music education and excellence. Her students fondly remember her gentle guidance and encouragement, always teaching with positivity and kindness.

For many members of ORMTA Thunder Bay, Kathy was much more than a colleague; she was a mentor, a teacher, a friend, an inspiration. Her legacy of love and passion for our music community will live on in the hearts and lives of all those that she touched.

**Joyce Co, Second Vice-President of ORMTA
North West Zone Representative**



ASK AN EXPERT

Student Motivation, Retention, and Attrition

By Karen Gerelus

What factors contribute to student retention over a long period?

This is a complex question and the answers will vary depending who you ask. There seems to be as many opinions as there are publications on this topic! For many years, music education researchers have asked whether attrition is connected to parental involvement, student practicing, teacher relationship, repertoire, musical aptitude, or academic achievement. In my research, I suggest that certain types of motivation are connected with the decision to drop out. My study on attrition in piano lessons found that dropout students displayed stronger amotivation and extrinsic motivation, while students who continued music lessons displayed strong intrinsic motivation (see chart below). You could extrapolate that students who harness their intrinsic motivation – a sense of joy in the activity purely for its own sake – stay in music lessons longer.

This naturally leads to the question: can intrinsic motivation be created, or is it something students must find within themselves? I believe the answer is both.

Founder of Self Determination Theory, Edward Deci, emphasizes that “it is not your job to motivate people. It is your job to create the environments in which people will motivate themselves.” This was a real lightbulb moment for me. I may be in charge of steering students in the right direction, but I am not responsible for rowing the boat. The environments in which students will find their intrinsic motivation must have space for three basic psychological needs: competency, autonomy, and relatedness. Competency is the sense of mastery, skillfulness, goals which are challenging but achievable, and the sense that ‘I am really good at this!’. Autonomy is the sense of choicefulness, ownership, and that students are invested in the outcomes of their actions.

Relatedness is the sense of connectedness to others, strong relationships, and that what students are doing matters to those around them. If you can shape a learning environment in which these three needs are met in meaningful ways, I believe that students will be able to find their own, inner intrinsic motivation and are more likely to stay in lessons over a long period of time.

Are there stereotypes of committed students that are not accurate?

Briefly: not really.

The image of a committed student that comes to mind is one who is prepared for lessons, asks good questions, practices (almost) daily, makes consistent progress, has supportive parents, and plays music with an inner sense of joy. This is basically what research also suggests creates successful students.

	Not Self-Determined	←—————→				Self-Determined
Motivation	Amotivation	Extrinsic				Intrinsic
Regulation	Non-Regulation	External	Introjected	Identified	Integrated	Intrinsic
Where does behaviour originate?	Impersonal	Externally	Somewhat External	Somewhat Internal	Internally	Internally
What does this look like?	Nonvaluing, Inaction, Lack of Control	External Rewards and Punishments	Ego-Involvement Self-Control	Personal Importance Conscious Valuing	Congruence With Self, Awareness	Interest, Enjoyment, Satisfaction
Example:	“I’m not practicing that because I don’t care about it.”	“Practicing this 10 times will earn you \$1.”	“My favourite part of recitals is when the audience claps for me.”	“I know I should play my scales because they’re good for me.”	“I like performing at the seniors’ home; it makes me feel good!”	“I would play the piano all day if I could. I just love this”

ASK AN EXPERT

The only two stereotypical areas that might come into question are the teaching method and home instrument. Research by Professor Gilles Comeau at the University of Ottawa suggests that the method of learning has little impact on student outcomes. He writes that “teachers tend to hold very strong views about which music method is the best, that they diligently promote the philosophy of the method they have chosen, and often hold negative views about other teaching approaches.” Instead, perhaps the way in which the system is taught matters more. If a teacher can passionately and skillfully teach the Suzuki method but does not have a good grasp of Faber Piano Adventures, that will make the difference. In other words, the delivery is more important than the content. It also means that students following a certain curriculum are not automatically more successful or committed.

There is not any research to support the idea that students who invest in high-quality pianos retain their interest in lessons longer. The research shows that some exceptionally committed students play budget digital pianos while others who drop out have costly grand pianos. It is not necessarily the instrument but the quality time at the instrument which makes a difference.

Are there unique factors in Canadian households which contribute more or less to the study of music?

The beauty about Canada is that every household has a different microculture, with its own traditions, ways of speaking, values, and preferences. That means there is no simple answer to this question. What the research does suggest, though, is that families who spend more time listening to instrumental, Classical, jazz or world music have students who remain in lessons longer. Families who primarily listen to country and pop music often have students who quit. For example, it is not surprising that a violin student who has never heard recordings of violin music would be less committed to learning the instrument. Hearing others play music well creates an impression of what the student could be capable of achieving. It means that students in classically-based lessons need to hear music in the same style played on a regular basis in their everyday lives. It connects back to the psychological need of relatedness. Canadian households sometimes lack the expertise in choosing good quality music to play at home, and this is an area where teachers could work with parents to create valuable home listening experiences.

Does varying the repertoire to reflect the students’ culture and interests contribute to student retention?

Education scholars widely acknowledge that standardized assignments are less valuable than personalized choices in terms of applying knowledge and leaving room for interpretation, with critical thinking, cooperation, and creativity. In other words, deeper learning happens with varied assignments which take the learner into account. It is not difficult to imagine that providing personalized repertoire choices to a music student would also contribute to retention. Again, this connects back to the psychological need of relatedness, because what the student is learning in music

lessons and what they experience in the rest of their lives are connected. Having varied repertoire might contribute to a greater sense of intrinsic motivation, which could lead to a more fruitful music lesson experience. There has not been a study which carefully compares two groups’ repertoire (standardized versus varied) and their subsequent retention, and more research is needed on this topic.

How has COVID-19 affected student retention in your own studio?

Keeping students in lessons from year to year was a challenge even before the added circumstances of distancing, online learning, and health precautions. While it is too early to know exactly how COVID-19 has impacted student retention on a broad scale, in my experience there seems to be a clear divide: either students are more committed than ever, or have dropped out completely. It seems like the pandemic has made students stand back and assess the role of music in their lives and how highly they value this pursuit. Is music worth the time, effort, risk, and cost? It has been interesting to observe the outcomes when music learning has been put under pressure.

In the first group, the committed students know that individual music lessons can be one of the safest activities to participate in. More importantly, when the rest of their world has been completely upturned, the relationship a student has built with their teacher, their instrument, and the music has served as a comforting constant. They cannot imagine their lives without music.

In the second group, the dropout students were not particularly committed in the first place and the pandemic has served as a logical place (or a convenient excuse) to end lessons. Without strong foundational reasons of why music mattered in their lives, their commitment crumbled.

In my own studio I have not had anyone stop lessons due to the pandemic and happen to be teaching more than ever. Many students do not have standardized provincial exams in school this year, so they are more interested than ever in music exams and other sources of quantifiable achievement. We have found creative ways to keep the music alive because parents, students and myself believe that we need beauty in our lives right now more than ever.

¹ Deci, E., & Ryan, R. (2016, June 2). Advances in Self-Determination Theory [Keynote address from the founders of the theory]. 6th International Self-Determination Theory Conference. Victoria, British Columbia, Canada.

² Comeau, G., & Huta, V. (2015). Addressing common parental concerns about factors that could influence piano students’ autonomous motivation, diligence, and performance. *Intersections*, 35(1), 27–52. <https://doi.org/10.7202/1038943ar>

³ Gerelus, K., Comeau, G., & Swirp, M. (2017). Predictors of piano student dropouts. *Intersections*, 37(2), 27–42. <https://doi.org/10.7202/1066616ar>

⁴ Roach, R. (2014). Teaching to the test: Concerns about the use of standardized tests persist in American education. *Diverse Issues in Higher Education*, 31(3), 32–36

⁵ Williams, B. T. (2005). Standardized students: The problems with writing for tests instead of people. *Journal of Adolescent & Adult Literacy*, 49(2), 152–158.

⁶ Noddings, N. (2013). Standardized curriculum and loss of creativity. *Theory into Practice*, 52(3), 210–215. <https://doi.org/10.1080/00405841.2013.804315>

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.

2021 OCTA Nominees will be recognized in a special video presentation prior to the AGM. The nominees will be featured in Notes magazine, and receive a hard copy of the magazine along with a certificate.

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



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MUSIC WRITING COMPETITION

The 2021 Music Writing Competition is now inviting applications from young composers! Following our immensely successful 2020 chapter of the competition with over 50 competitors, we are excited to welcome composer Abigail Richardson-Schulte from the University of Toronto as this year's adjudicator. First place winners in each category will automatically advance to represent Ontario in the CFMTA National Student Composer Competition. All entrants will receive detailed commentary from the adjudicator and additional scholarships will be awarded to 1st, 2nd, and 3rd place.

Registration closes March 15, 2021. Please visit ormta.org for details and rules under the "Competition and Awards" category. Bonne chance!

Matthew Tam
Music Writing Competition Convener

ORMTA 2022 Convention



July 21 - 24, 2022

Isabel Bader Centre for the Performing Arts
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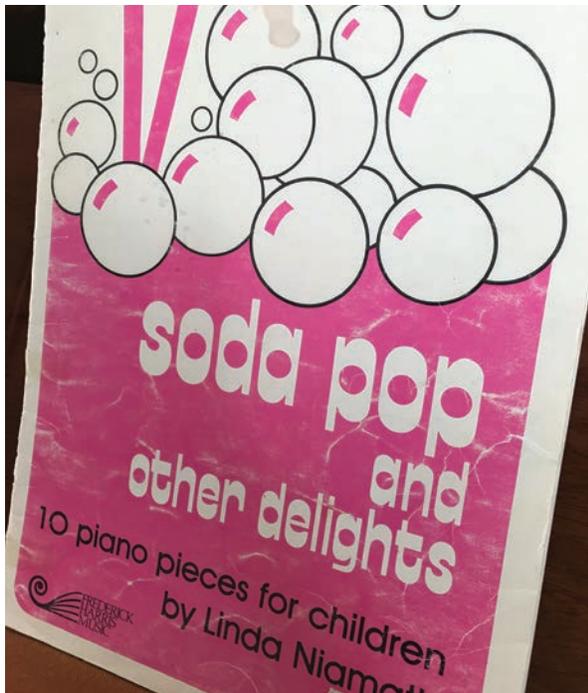


Soda Pop and other delights by Linda Niamath (British Columbia)

A piano teacher classic - I still have my original book that I played from as a young piano student. The one with the hand-written look to the notes. The one my students look at like it's hieroglyphics! But once the catchy character pieces are discovered they'll stay with you forever.

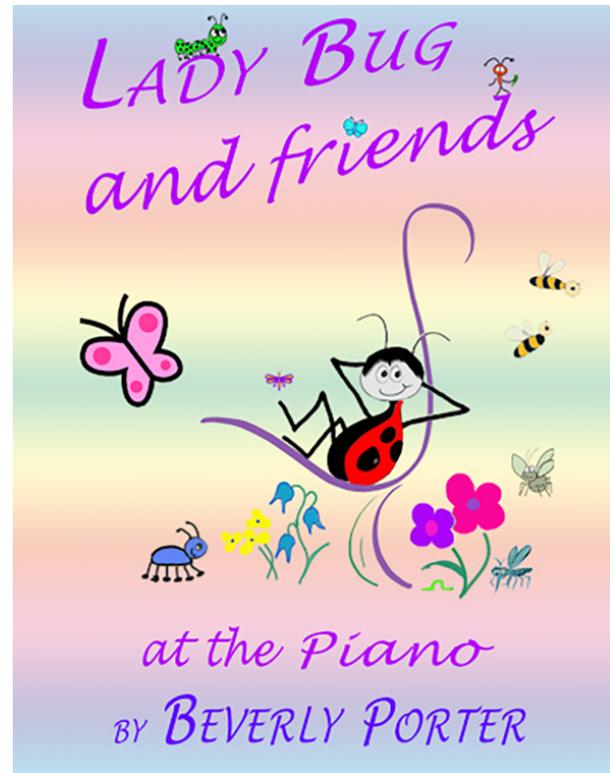
This is a collection that you will get a lot of mileage out of, as most of the pieces are grade 1 level, and many students will be intrigued by all of the fun titles. Not only do the titles capture the imagination of young students and teachers alike, the music is packed with pedagogical concepts: legato pedalling; hand crossings; chord patterns; clef changes; grace notes; a variety of articulation, dynamics, rhythms, and key signatures; and a grand ending to the final piece with a huge glissando.

Students will be able to learn about conveying emotions through their playing. On a lazy afternoon imagine a Sleepy Kitten, tiny and tender. Feel the energy in the swirling arpeggios of Skating. Bring out your silly, sneaky



side in Hide And Seek. Feel the power and fear as March Of The Terrible Trolls fills your room.

Although Linda Niamath passed away in September 2020, her legacy and her music will live on.



Lady Bug and friends by Beverly Porter (Ontario)

This adorable collection of pieces from grades 1 - 5 is all about bugs. But not all of them are the crawly-critter type of bug; you will find fun titles, and music, that will appeal to the teens and tweens too.

The Jitterbug presents an energetic swing dance, with plenty of rhythmic tricks and leaps that will have your fingers dancing across the keys.

Lightning Bug is one of my favourites, with delicate triplets, shared between the hands, and a sparkly melody.

The namesake piece, Lady Bug Sings the Blues, gives late elementary students a piece to really express emotions, shaping the blues melodic line. I heard a funny quote in a podcast recently: "The blues isn't about making me feel better, it's about making other people feel worse." How many teachers can relate to that statement!

From the cozy Snuggle Bug, where the winding lines of eighth notes might represent bony knees wriggling for space in the bed, to the rambunctious rhumba Don't Bug Me duet, where the secondo player gives their partner a shove to take over the primo, this book is full of creative music, enriched with pedagogical elements for fun learning opportunities.

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Financial Reports

ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION FINANCIAL STATEMENTS YEAR ENDED JUNE 30, 2020 (UNAUDITED)

INDEPENDENT PRACTITIONER'S REVIEW ENGAGEMENT REPORT

To the Members of Ontario Registered Music Teachers' Association

We have reviewed the accompanying financial statements of Ontario Registered Music Teachers' Association which comprise the statement of financial position as at June 30, 2020 and the statements of revenues and expenditures, changes in net assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Practitioner's Responsibility for the Financial Statements

Our responsibility is to express a conclusion on the accompanying financial statements based on our review. We conducted our review in accordance with Canadian generally accepted standards for review engagements, which require us to comply with relevant ethical requirements.

A review of financial statements in accordance with Canadian generally accepted standards for review engagements is a limited assurance engagement. The practitioner performs procedures, primarily consisting of making inquiries of management and others within the entity, as appropriate, and applying analytical procedures, and evaluates the evidence obtained.

The procedures performed in a review are substantially less in extent than, and vary in nature from, those performed in an audit conducted in accordance with Canadian generally accepted auditing standards. Accordingly, we do not express an audit opinion on these financial statements.

Conclusion

Based on our review, nothing has come to our attention that causes us to believe that these financial statements do not present fairly, in all material respects, the financial position of Ontario Registered Music Teachers' Association as at June 30, 2020, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

St. Catharines, Ontario
December 30, 2020

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Financial Reports

ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION STATEMENT OF FINANCIAL POSITION JUNE 30, 2020 (Unaudited)

	2020	2019
CURRENT ASSETS		
Cash	\$ 188,894	\$ 161,621
Term deposits (Note 3)	76,036	74,847
Accounts receivable, deposit refund	2,000	-
Wage subsidies receivable	5,357	-
Harmonized sales tax recoverable	7,434	4,224
Prepaid insurance	3,746	42,089
	<u>\$ 283,467</u>	<u>\$ 282,781</u>
CURRENT LIABILITIES		
Accounts payable and accrued liabilities	\$ 1,195	\$ -
Employee deductions payable	423	-
Unearned fees (Note 4)	<u>161,426</u>	<u>171,781</u>
	162,983	171,781
	<u>120,484</u>	<u>111,000</u>
	<u>\$ 283,467</u>	<u>\$ 282,781</u>
NET ASSETS		
UNRESTRICTED FUND		

Maria Dale Member
Amy Bayne Member

See notes to financial statements

BRIDGMAN & DURKSEN
CHARTERED PROFESSIONAL ACCOUNTANTS PROFESSIONAL CORPORATION

ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION STATEMENT OF REVENUES AND EXPENDITURES YEAR ENDED JUNE 30, 2020 (Unaudited)

	2020	%	2019	%
REVENUES				
Membership fees	\$ 225,729	88.8	\$ 224,910	77.9
Advertising	7,637	3.0	10,594	3.7
Prizes and donations	7,577	3.0	3,825	1.3
Wage subsidies	5,357	2.1	-	-
Conventions and meetings	4,610	1.8	34,760	12.0
Entry fees	1,896	0.7	3,273	1.1
Interest	1,189	0.5	1,175	0.4
Workshops and other	290	0.1	1,402	0.5
HST rebates received	-	-	8,951	3.1
	<u>254,285</u>	<u>100.0</u>	<u>288,890</u>	<u>100.0</u>
EXPENDITURES				
Branch fees	62,370	24.5	59,018	20.4
Insurance	40,379	15.9	42,901	14.9
CFM/TA fees	39,760	15.6	41,860	14.5
Salaries and wages	35,677	14.0	31,141	10.8
Office and general	19,057	7.5	17,309	6.0
Council meetings, travel and meals	16,220	6.4	24,607	8.5
Competitions	9,624	3.8	10,596	3.7
Professional fees	6,860	2.7	7,975	2.8
Conventions	3,233	1.3	31,459	10.9
Workshops	2,952	1.2	2,486	0.9
Bank charges	2,932	1.2	3,216	1.1
Newsletter	5,737	2.3	6,037	2.1
	<u>244,801</u>	<u>96.4</u>	<u>278,605</u>	<u>96.6</u>
EXCESS OF REVENUES OVER EXPENDITURES	<u>\$ 9,484</u>	<u>3.6</u>	<u>\$ 10,285</u>	<u>3.4</u>

See notes to financial statements

3

Financial Reports

ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION STATEMENT OF CHANGES IN NET ASSETS YEAR ENDED JUNE 30, 2020

(Unaudited)

	2020	2019
NET ASSETS - beginning of year	\$ 111,000	\$ 100,715
Excess of revenues over expenditures	9,484	10,285
NET ASSETS - end of year	\$ 120,484	\$ 111,000

See notes to financial statements

4

ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION STATEMENT OF CASH FLOWS YEAR ENDED JUNE 30, 2020

(Unaudited)

	2020	2019
OPERATING ACTIVITIES	\$ 9,484	\$ 10,285
Excess of revenues over expenditures	(2,000)	-
Changes in non-cash working capital:	(5,357)	-
Accounts receivable, deposit refund	(3,210)	(1,395)
Wage subsidies receivable	38,342	549
Harmonized sales tax recoverable	1,136	-
Prepaid expenses	423	-
Accounts payable and accrued liabilities	(10,395)	(25,623)
Employee deductions payable	18,978	(26,472)
Unearned fees	28,462	(16,188)
INCREASE (DECREASE) IN CASH	236,468	252,656
CASH - beginning of year	\$ 264,930	\$ 236,468
CASH - end of year	\$ 188,894	\$ 161,621
CASH CONSISTS OF:		
Cash	78,056	74,847
Term deposits	110,838	86,774
	\$ 264,930	\$ 236,468

See notes to financial statements

5

Financial Reports

ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION
 NOTES TO FINANCIAL STATEMENTS
 YEAR ENDED JUNE 30, 2020
 (Unaudited)

1. DESCRIPTION OF BUSINESS

Ontario Registered Music Teachers' Association (the "Association") was incorporated under the Ontario Registered Music Teachers' Association Act, 1946, as amended by the Ontario Registered Music Teachers' Amendment Act, 1961-62. The Organization received charitable status on July 1, 2008 and therefore is exempt from income tax under section 149(1)(f) of the Income Tax Act. Its primary activity is to promote and maintain high musical and academic qualifications among its members.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASNFPFO).

Fund accounting

Ontario Registered Music Teachers' Association follows the deferral method of accounting for contributions.

Cash and cash equivalents

Cash includes cash and cash equivalents. Cash equivalents are investments in term deposits and are valued at cost plus accrued interest. The carrying amounts approximate fair value because of the short term nature of the term deposits.

Revenue recognition

Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Membership fees received before the benefit period are considered restricted and unearned.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Convention revenues are recognized in the year in which the conventions are held.

Furniture and equipment

The cost of furniture and equipment is charged to operations in the year of acquisition.

Financial instruments policy

Financial instruments are recorded at fair value when acquired or issued. In subsequent periods, financial assets with actively traded markets are reported at fair value, with any unrealized gains and losses reported in income. All other financial instruments are reported at amortized cost, and tested for impairment at each reporting date. Transaction costs on the acquisition, sale, or issue of financial instruments are expensed when incurred.

(continues)

ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION
 NOTES TO FINANCIAL STATEMENTS
 YEAR ENDED JUNE 30, 2020
 (Unaudited)

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Measurement uncertainty

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the period. Such estimates are periodically reviewed and any adjustments necessary are reported in earnings in the period in which they become known. Actual results could differ from these estimates.

3. TERM DEPOSITS

	2020	2019
Operating fund, renewing 1 year GIC, annual interest rate 0.40%, maturing May 15, 2022	\$ 19,443	\$ 19,366
Operating fund, 1 year 8.6% GIC, interest payable at maturity, interest rate 4.5%, maturing July 24, 2021	10,095	9,807
Craig Ferguson Scholarship, 5 year GIC, interest indexed and payable at maturity, annual interest rate 0.56%, matures February 9, 2023	13,648	13,574
Hughreen Ferguson Memorial Scholarship, 5 year GIC, annual interest rate 0.40%, maturing March 9, 2022	7,848	7,816
Esther Su Memorial Scholarship, 5 year GIC, interest indexed and payable at maturity, annual interest rate 0.55%, maturing April 6, 2023	6,623	6,588
Eleanor Marzetti Music Writing Scholarship, interest indexed and payable at maturity, annual interest rate 0.55%, maturing January 17, 2024	7,266	7,227
June McBey Memorial Scholarship, 5 year GIC, annual interest rate 1.17%, maturing December 4, 2019	4,480	3,912
Scholarship fund, 14 month GIC, annual interest rate 1.85%, maturing January 7, 2020	3,335	3,264
Pedagogy Scholarship, 5 year GIC, annual interest rate 0.40%, maturing January 3, 2022	2,570	2,560
Accrued interest receivable	-	733
	\$ 75,308	\$ 74,847

Term deposits set aside for scholarships and funds are internally restricted funds, and are not restricted for the purposes of deferred income or unearned fees.

Financial Reports

ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED JUNE 30, 2020
(Unaudited)

4. UNEARNED FEES

Unearned fees include membership and convention registrations received in advance for the following fiscal year.

	2020	2019
Opening balance	\$ 171,781	\$ 197,404
Amounts recorded as revenue in the year	(171,781)	(197,404)
Amounts received related to the following year	161,425	171,781
	\$ 161,425	\$ 171,781

5. FINANCIAL INSTRUMENTS

The Organization's financial statements consist of cash, term deposits, accounts receivable, and accounts payable and accrued liabilities. It is management's opinion that the organization is not exposed to significant interest rate or credit risks arising from these financial instruments.

6. SUBSEQUENT EVENTS - COVID19

In March 2020, the World Health Organization declared the outbreak of a novel coronavirus (COVID-19) as a global pandemic, which continues to spread in Canada and around the world.

COVID-19 has affected the operations of the Organization, which has resulted in delayed or cancelled events in the coming year. The Organization has received the Canada Emergency Wage Subsidy (CEWS) in support.

Management is uncertain of the impact COVID-19 could continue to have on the organization, as the length and severity of government mandated restrictions continue to change. As a result, we are unable to estimate the potential impact on the company's operations as at the date of these financial statements.



ORMTA Member Happenings

Did you or your student receive a prestigious award or scholarship? Have you written a paper or article on some pedagogical topic? Did you perform a concert or release a CD? We want to hear from you!

You're invited to submit interesting going's on in your musical life. Email NOTES Editor, Patrick McCormick, your name, ORMTA branch, text (20 words or less) and a picture (optional). Your news could be included in a future issue of NOTES Magazine.

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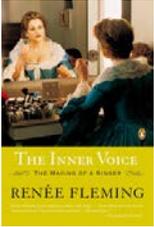
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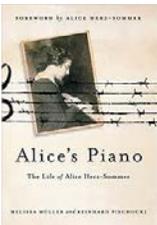
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How do you define a hero? Certainly everybody has their own definition of what a hero is! Heroes take many shapes and come and go throughout our lives. This month we take a look at books of musical heroes as recommended by members and myself. Perhaps you will discover a new hero in the following offerings!

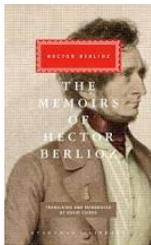


For Christmas this year I received **The Inner Voice: The Making of a Singer** by Renée Fleming. She instantly became my new musical hero and so I spent my Christmas holidays listening to all of her recordings! This book is an autobiography of her life and career but it also provides helpful tips and practical advice for aspiring opera singers or anyone looking to make a living as a professional musician. Fleming delivers her story with humour and humility and is a wonderful book for any music lover.



Alice's Piano: The Life of Alice Herz-Sommer by Melissa Muller and Reinhard Piechocki
Alice's Piano is a biographical story of Alice Herz-Sommer who recently died at 115 years old. For Alice, music physically saved the lives of her and her son during World War II, and emotionally moving forward after. On a smaller scale, you see the importance of music in family life, and not music only as lessons. She also shares interesting pictures she found within the Chopin Etudes. The overarching theme is the development of character that enabled her to ultimately live a life free of bitterness.

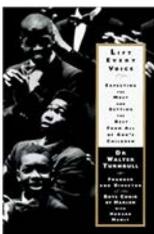
Submitted by R. Goode, Niagara Falls Branch



The Memoirs of Hector Berlioz (Translated and Edited by David Cairns)

Hector Berlioz's memoir has all the positive and not so pleasant attributes we expect and sometimes reluctantly accept from our heroes...arrogance, talent, brains, romance/stalking, intolerance, and bitterness with the occasional bout of utter madness!

Submitted by N. Dale, Provincial Treasurer



Lift Every Voice: Expecting the Most and Getting the Best From All of God's Children by Dr. Walter Turnbull

Turnbull grew up poor in Mississippi, but started to sing in church and in school choirs. He went to college and then to the Manhattan School of Music and earned several degrees. He started the Boys Choir of Harlem in a decrepit hall with an out of tune piano and the group became world renowned. The book is about Turnbull's life journey and the prejudice that he overcame to create something so unique and positive for young people who had no hope.

Submitted by S. Mason, Niagara Falls Branch

NEXT ISSUE: FICTION ADDICTION!

Do you have a great beach read, tear jerker, romance or mystery that features something musical? Send me the title and author of your book along with a 150 word max description for our next issue of Notes!

Email your recommendations to:
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Until the next chapter!

Sandra



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- Liz Tremblay, Course Participant

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ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION

Online Annual General Meeting
Saturday July 24, 2021, 9:30am

Presentation of OCTA and Pedagogy Awards

AGENDA

1. Call to order
2. Introduction of Council Members
3. Minutes of 2020 AGM
4. Matters for Voting
5. Membership and Financial Report
6. President's Report
7. Future Initiatives and Programs
8. Election of Zone Representatives
9. Open Forum
10. Results of Voting as Presented by Scrutineers
11. Announcements
12. Adjournment

ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION
Online Annual General Meeting
Saturday July 24, 2021 9:30am



PROXY FORM

(To be used only in Matters for Voting)

To be handed to the Secretary or Chair of the Local Branch Meeting within 48 hours prior to the Meeting (excluding Saturdays and holidays).

I, _____, an ORMTA member in good standing, certify that I am entitled to vote at an ORMTA meeting, and do hereby give my proxy to _____, who is a member of ORMTA in good standing and with this proxy is entitled to attend and act at the meeting in the manner, to the extent and with the authority conferred by this proxy.

This proxy holder shall attend in person, or cause an alternate proxy holder to attend, the meeting in respect of which the proxy is given and shall comply with the directions of the member who appointed the person.

This proxy is only valid for the meeting dated _____. It may be revoked by the member or the member's attorney signing a note of revocation up to an including the day of the meeting and received by the chair of the meeting.

Signed (by the member or by the member's attorney)



Ontario Registered Music Teachers' Association
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MATTERS FOR VOTING 2020-2021

Instructions: please indicate the total number of members who vote YES, NO or ABSTAIN in the appropriate boxes below for each matter.

MOTION #1

Be it resolved that the company "Bridgman & Durksen" in Niagara-On-The-Lake be hired as auditor for the year 2020-2021.

YES:

NO:

ABSTAIN:

MOTION #2

Be it resolved that ORMTA amend bylaw 4.03 to include bullet F: In the event that a Zone Representative is not elected/acclaimed by the Annual Meeting, Council may fill that vacant Zone Rep position throughout the year.

Explanation:

The current bylaws potentially leaves zones without representation as nominations are only allowed once per year at the AGM:

4.03 No person shall be entitled to be a member on Council unless the person:

- a. is an Active or Affiliate member in good standing of a Local Branch in a Zone;
- b. has served as an officer on the Executive Committee of a Local Branch;
- c. has been nominated to represent his/her Zone;
- d. is able to stand for election at the Annual Meeting of the Association in the year when a vacancy on Council for the Zone is to occur;
- e. does not present a conflict of interest or other possible reason for debarment from nomination as outlined in Article XI.

YES:

NO:

ABSTAIN:

MOTION #3

Be it resolved that we remove “or non-member” from bylaw 2.23.

Current bylaw:

2.23 Any person (member or non-member) may be appointed a Provincial Honorary member in recognition of outstanding service to the music teaching profession on the recommendation of Council to the Annual Meeting and by resolution thereat.

YES:	NO:	ABSTAIN:
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MOTION #4

Be it resolved that we remove 2.24 from the bylaws.

Explanation:

Non-members will not be granted honorary membership. (See Motion #3)

YES:	NO:	ABSTAIN:
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MOTION #5

Be it resolved that bylaw 2.21 be removed from the current bylaws.

Current bylaw:

2.21 Every member of the Board of Examiners, while in office, is a Provincial Honorary member of the Association. While in office, members of the Board of Examiners retain full membership privileges including the right to one vote only at any meeting of the Association.

Explanation:

The duties of the Board of Examiners include occasional reviews of an applicant’s qualification documents. For this, members of the Board of Examiners are compensated with ORMTA Provincial Membership and CFMTA Membership fees for their 3-year term. ORMTA Provincial Council operates on a volunteer base and no Council members receive compensation or membership fees for their work. Council proposes cutting this expense from our budget and bringing equality to all positions: Provincial Honorary memberships will not longer be granted to members of the Board of Examiners while in office.

YES:	NO:	ABSTAIN:
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FROM THE REGISTRAR'S DESK

SANDRA DICIENZO | secretaryregistrar@ormta.org

Do you know a teacher who might be interested in joining ORMTA? Send them my email and I would be happy to talk with them about the benefits of belonging to ORMTA: secretaryregistrar@ormta.org

A warm welcome to the following new members!

Gabriel Guerra	Kitchener-Waterloo
Alison Lublink	Kingston
Tian Fei	North York-York Region
Alesia Sheverdak	Whitby
Nelly Zaroukian-Noren	Ottawa Region
Matthew Boutda	Central Toronto
Daniel Mehdizadeh	Markham-Stouffville
Kelsey Scrivo	Hamilton-Halton
Kendra Haden	Ajax/Pickering

"I am not a teacher, but an awakener."
Robert Frost

\$ense

The 2021-22 membership fees have been prepared and the component breakdown may be viewed below.

The invoices will be generated on the ORMTA website (www.ormta.org) in early May 2021. Traditional paper invoices will be mailed for those who do not have an email address or access to a computer.

There are three available methods of payment: email transfer, PayPal (debit or credit card) by logging into the ORMTA website or cheque/ money order, made out to ORMTA and sent to me by mail.

The 2021-22 CFMTA fees will remain at \$37.00 per member. This fee is optional for RETIRED members. The fee is also optional for SEMI-RETIRED members but it is necessary to belong to CFMTA if the member intends to accept the Insurance option.

The 2021-2022 insurance rates have been increased from \$40.00 to \$60 per member plus 8% PST bringing the annual total to \$64.80.

The October news that the underwriter (Intact) was pulling out of the insurance policy was unsettling. In response, CFMTA did a splendid job of arbitrating the new insurance fee. The climate for negotiating was icy cold and initially they were offered astonishingly high rates compared to our existing fee of \$40. When Westland Insurance couldn't bring a fair rate to the table, CFMTA became more determined and found an alternate broker/ underwriter with an acceptable rate. The new broker is Marsh Canada with Markel Canada as the underwriter.

Westland Insurance and Intact will continue to honour ORMTA's current contract until June 30 2021.

ORMTA council has determined that the ORMTA branch and provincial fees will not be increased for 2021-2022.

ORMTA's Past President, Kathy Schmidt, passed away on January 10, 2021 leaving her ORMTA colleagues saddened and reflective. The Celebration of Life memorial service assembled by her loving family, dear friends and students was held on January 19, 2021. It was an elegant homage to this fine lady. Kathy served ORMTA with such vigorous enthusiasm. Her dedication was exceptional. She will be missed greatly by her ORMTA family. "Don't cry for me, for I go where music is born." - Johann Sebastian Bach's rumoured last words.

Nancy Dale, Provincial Treasurer PO Box 1639 Niagara-on-the-Lake ON L0S 1J0 email address: treasurer@ormta.org

ORMTA MEMBERSHIP FEES 2021-2022 (No Provincial & Branch CP1% increase applied)

Totals include CFMTA and Insurance fees

CFMTA fees remain at \$37 per member | Insurance fees increased from \$40 to \$64.80 (\$60.00+\$4.80 tax)

*Insurance is not available for Semi-Retired members who decline membership in CFMTA

+++Notes Magazine optional hard copy \$25 annual subscription fee and Branch Levies are not included in total but will be included in invoices (if applicable)

Status	Provincial fee (Mandatory)	Insurance	Branch Fee (Mandatory)	CFMTA	Special Project	TOTAL
ACTIVE PROVISIONAL ACTIVE AFFILIATE 1 & 2	58.85	64.80 (Optional)	23.26	37.00 (Mandatory)	8.00	\$191.91
SEMI-RETIRED	53.34	64.80* (Optional)	20.38	37.00* (Optional)	8.00	\$183.52
RETIRED	30.11			37.00* (Optional)	8.00	\$75.11
AUXILIARY	35.58				2.00	\$37.58
HONORARY		64.80 (Optional)				64.80

ORMTA Provincial Council 2020-2021

EXECUTIVE

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 ; Jacqueie 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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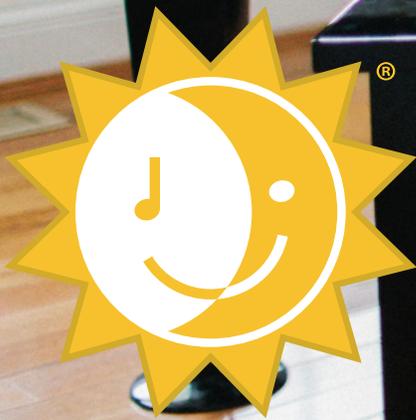
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From the very start of the remote exam, I experienced the presence of the examiner as if in-person. The quality of the call was clear and was maintained without any interruptions throughout the exam. The part I liked best was that I was able to musically enhance my recital pieces with the stress-level being low. There is nothing better than playing on your own piano for a certifying exam from the comfort zone of your own home!

- RCM Student, Maya Krishnan



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